

I N S I D E :

AS TIME GOES BUY

"The only way radio will win large advertising budgets is by creating the same 'right now' results as newspaper." Guest columnist **Bill Weaver** explains how.

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BOOK REPORT

Rip Ridgeway reveals what to look for in the ratings book *before* you flip to the audience information — including a 16-step analysis guideline.

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THE BIG 610:
20 YEARS OF MEMORIES

KFRC/San Francisco is now nostalgia-formatted **Magic 61**. **Joel Denver** fondly recalls the CHR giant's history with help from station alumni.

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IN THE NEWS THIS WEEK

- FCC orders RKO settlement talks
- **Jack Merker** KSDO VP/Operations
- **Gary Bryan** PD at KUBE
- **Denton Marr** KCFX PD
- **Barry Welss**, **Paul Katz**, **Ann Carli** upped at **Zomba/Alive**
- **James "Jazzy" Jordan** Director/National Promotion at **Tommy Boy**
- **Mike Siris** Promotion Manager at **RCA/Nashville**
- **Michael Saunders** PD at **WPEG**
- **John Lane** named **WTVN** PD
- **Robyn Ross** Corp. Research Director at **Century**

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TACKLING CUBAN
INTERFERENCE

Associate Editor **Hurricane Heeran** reports on the secret war being waged by AC stations in such diverse markets as Orlando, Salt Lake City, and Bridgeport, CT.

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TRYING HARDER PAYS OFF

Two perennial AOR second-place finishers finally knocked off the big boys. **Steve Feinstein** checks out the dark horse winners in Hartford and San Diego, while **Lon Helton** presents his spring ratings scoreboard.

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REWRITE RIGHTS & WRONGS

Harvey Mednick offers practical advice on how to rewrite your station's policy procedures and other manuals.

Page 38

NEXT WEEK IN R&R

Adam White follows up this week's feature on CD singles and jukeboxes by letting record promotion executives sound off on the 45's future.

Newsstand Price \$5.00



WAY DOWN YONDER IN NEW ORLEANS

Radio '86: Blockbuster Or Lackluster?

Contradicting the old adage "the third time's the charm," the National Association of Broadcasters' Radio '86 convention converged on New Orleans last week (9/10-13) in a bustling but rather tepid gathering of industry managers, programmers, and engineers. Two previous meetings — the smaller (and more intimate) Radio Programming Conferences of 1980 and '82 — also convened in the Crescent City, but the merger of the RPC with the old NRBA fall Radio Convention so far has

RADIO '86/See Page 9



RADIO AWARD TO OWENS — Gary Owens (l) was presented with this year's Radio Award by convention co-chairman Joseph Dorton at the 1986 Radio Award Luncheon.



DC CONNECTION — Four Washington players who rubbed elbows in the Crescent City were (l-r): NAB President Eddie Fritts; Al Sikes, National Telecommunications and Information Administration; FCC Commissioner Patricia Diaz Dennis; and NAB Board Chairman Ted Snider.

COMPLETE POLICY REVERSAL

FCC Seeks To Kill Minority Preferences

In a complete policy reversal, the FCC this week launched an effort to end preferences for minorities and women in its comparative license hearings. The Commission charged in a federal court case that the rules, which date back to 1978, are unconstitutional "discriminatory classifications by government that are inherently suspect."

The case was filed by **James Steele**, who lost his bid for a new FM in St. Simons Island, GA to a woman, **Dale Bell**, who received a comparative enhancement for being a female. Steele appealed the decision and, in a surprise move, the Commission this week agreed with him that minority preferences are wrong.

It was unclear how the FCC's new stance will affect thousands of applications currently pending in comparative radio and television hearings.

"Redneck"
Commissioners
Denounced

The Commission's abrupt about-face immediately came under attack. "We need preferences for 50 years," declared, **Pluria Marshall**, Executive Director of the National Black Media Coalition. He called the decision "pure bullshit," and

denounced the Commissioners as "a bunch of insensitive rednecks who resent the special attention given to blacks."

Former Commissioner **Henry Rivera**, now in private law practice, called the move a "radical departure" that was considered but never formally proposed during his tenure at the agency.

"Minorities own less than two percent of broadcast properties," said **Rivera**. "So the policy has not really run its course in terms of improving the status of minorities."

Rivera said it appeared the Commission was trying to "rationalize" an "active hostility toward preferences of any kind" by claiming the market-

FCC/See Page 6

Reams Files Suit
Against Arbitron

Reams Broadcasting Corporation of Toledo, OH has filed suit in Federal Court in Maryland against the **Arbitron Ratings Co.**

The suit alleges that **Arbitron's** spring 1986 survey for the Toledo area falsely and deliberately misrepresented the ratings of **Reams** outlet **WIOT**; that **Arbitron** deliberately presented the ratings of non-**Arbitron** subscribers, including **WIOT**, in a less positive way than those of **Arbitron** subscribers; and that **Arbitron** has violated the **Racketeer Influenced and Corrupt Organization Act (RICO)** through the creation, publication, and dis-

semination of the spring 1986 survey.

The complaint further alleges that **WIOT's** falsely low rating is causing the station to lose advertising revenues "at a rate of not less than \$500,000 annually. Although the amount of actual damages is undetermined, \$5 million in punitive damages is being sought. And under the **RICO Act**, any damages awarded to **Reams** as a result of **Arbitron's** actions would be trebled.

Peter Cavanaugh, Exec. VP/COO of **Reams**, said, "This suit is neither fanciful nor frivolous... **WIOT** was an **Arbitron** subscriber from about

REAMS/See Page 6

Top 40 Pioneer
McLendon Dies

Gordon McLendon, radio entrepreneur and early proponent of the Top 40 format, died in Dallas on September 14 following a long struggle with cancer. The 65-year-old **McLendon** was known among his peers as an innovator who tested the patterns of traditional radio programming. A graduate of Yale, he was attending class at Harvard when he bought his first property — a 50% interest in **KNET/Palestine, TX** — for \$17,000.

He eventually built a broadcasting empire which at one



Gordon McLendon time included flagships **KLIF & KNUS/Dallas**, along with **McLendon/See Page 4**

Publisher's Note

Gordon McLendon has taken his idea for the next format and moved out of our lives. The hardest part for most of us is that we didn't have the time or the opportunity to know him well!

It's for sure during one period in our history "everyone" in radio had worked for **Gordon** for at least "a shift" and sometimes as long as an eon. He was one of those exceptional people who, once baptized, you always worked for him. The line, I believe, is: "You'll never forget what he did for us... and what he did to us!"

Rock & Roll... three in a row... commercial clustering... house names for jocks... great call letters... want ads on the air... recreations... and golden jets. The man was either right on target or ten years ahead of his time. We guess it comes from his famous, "Make sure you're right or wrong, then go ahead!"

Those of us lucky enough to have worked for or known this man know the secret handshake of having been there. And I reckon it's the job of those left in place to "give away" your piece of the **McLendon** legacy to the generation of radio folks sitting right outside your office door.

Goodbye, **Gordon**... the business is just plain more fun because of you.

—Dwight Case

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June 3, 1986

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Dear Mr. Fries:

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Because I am lucky enough to have Transtar's Adult-Contemporary, I have been able to devote more of my limited resources to news and other community projects. Late last month the North Kingstown Chamber of Commerce honored WKFD as the Outstanding Business of the year.

Because of Transtar I am a small market broadcaster who doesn't sound like a small market broadcaster. The entire crew at Transtar deserves some thanks for the recognition my station has received. Thank you!

Sincerely,

Bill Devine
William Devine III
President

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RKO Settlement Talks Ordered

The FCC last week directed RKO and 69 remaining applicants for its radio and television stations to begin negotiations to end their 21-year-old license battle through settlements and buyouts.

"A comprehensive settlement would save the Commission and the parties years of litigation and incalculable time and money," the Commission argued.

At a meeting next week, the parties will choose a mediator/facilitator to oversee the talks. The Commission recommended Mass Media Bureau Chief Jim McKinney for the job. Whoever is named, McKinney was ordered to submit a progress report by October 26 and make a final report to the FCC by January 31, 1987.

RKO Sellouts Likely

The FCC did not guarantee it will let RKO sell its stations. But McKinney said a "strong signal" had been sent that buyouts will be permitted. FCC General Counsel Jack Smith, who crafted the unique plan, agreed that the process would not have been launched unless sales would be allowed.

The Commission said, "We will, of course, reach a decision on the merits of any settlement after we are presented with a specific proposal."

Smith told R&R, "Everything is open for the parties to negotiate." Settlements could include one applicant buying out the others, "white knights" coming in from

the outside, or even RKO buying everyone else out and continuing the fight to clear its qualifications to remain a licensee.

Unanimous Decision Needed

The key to achieving a settlement appears to be getting agreement from every party involved. A holdout party "would certainly cause difficulty," Smith conceded. "Obviously, the Commission would like to see all 13 cases settled."

He said settlements on only some of the stations might be considered by the FCC. But the continuation of even a single license hearing would mean plowing ahead with the tedious examination — which the Commission wants to end — of RKO's basic character qualifications in the KJH-TV/Los Angeles proceeding.

Radio Hearings On Ice

The RKO radio hearings have been put on hold, the Commission said, to "allow the parties to devote their undivided energies to this settlement effort in a non-adversarial environment."

"I would personally have liked a little more explanation of what they wanted from the mediator," said McKinney, who was not consulted on the plan in advance and is barred by FCC rules from consulting other agency officials. Smith said the Commission was deliberately vague, to leave the

RKO/See Page 6



Jack Merker

Merker Upped To KSDO VP/Operations

Jack Merker has been named VP/Operations at KSDO/San Diego. He was promoted from PD/morning co-anchor.

KSDO President/GM Chris Conway remarked, "Jack's done a terrific job. The station is much bigger now, and it's time for him to concentrate full-time on operations. He's in tune with the community, and we're lucky to have his savvy on our side."

The 32-year broadcast veteran's career includes stints with WDAF/Kansas City, Denver's KMIN and KHOW, and KFRC/San Francisco. Merker commented, "This is a real honor. KSDO has been part of my life for seven years now, and I appreciate the confidence. I look forward to being here a long time, working on market dominance."

Merker's PD duties are being absorbed into his new post. Succeeding him as morning co-anchor is Ron Fortner, former News Director/anchor at neighboring XETV Channel 6.



James Jordan

Jordan Heads Tommy Boy Promotion

James "Jazzy" Jordan has been appointed Director/National Promotion for Tommy Boy. He joins the New York-based label after more than six years with WNHC/New Haven, where he was PD/MD.

Jordan assumes responsibility for all aspects of promotion at Tommy Boy and its newly reactivated Body Rock imprint. He

JORDAN/See Page 4

SEPTEMBER 19, 1986

EXTENSIVE NAB COVERAGE

A detailed look at the people, panels, issues, exhibits and entertainment that shaped the Radio '86 Convention.

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Denton Marr

Marr Named KCFX PD

Veteran AOR programmer Denton Marr has been named PD of Hoker Communications' Classic Rocker KCFX/Kansas City. Marr replaces Greg Stevens, who left last month to become KGMG/San Diego's morning personality.

KCFX GM Bill Newman said, "Denton's going to bring a whole new dimension to the station. He's extremely creative, a seasoned pro, and knows album-based music. He also plays a phenomenal golf game, and that, we feel, is the most important attribute in pro-

MARR/See Page 6

Byran Becomes KUBE OM

KKRZ/Portland PD/morning personality Gary Bryan has resigned from the Taft CHR after two years to become Operations Manager at First Media's KUBE/Seattle. He replaces Bob Case, who transferred to sister CHR WZGC (Z93)/Atlanta.

VP/GM Michael O'Shea told R&R, "In five and a half years we've had virtually no changes in programming, so this opening was rare. I've known Gary for over seven years, and it soon became apparent he's the best qualified."

BRYAN/See Page 6



Gary Bryan

AN OPINION

Keeping Radio Top-Of-Mind

By Erica Farber

Recently, both the *Wall Street Journal* (8/26) and the *New York Times* (8/27) ran major articles about the waning of network television as the advertiser's medium of choice, and the corresponding rise

of couponing and other promotion activities. It was disappointing that in neither the *Journal's* front page story nor the *Times's* "Advertising" column did the word *radio* appear even a single time.

KATZ, CARLI ELEVATED

Weiss To VP/Operations At Zomba/Jive Records

Barry Weiss has been named VP/Marketing & Operations at Zomba Group/Jive Records, the US arm of the British-based label/publishing/management firm. He was formerly Director/Artist Development.

Also, Director/Business Affairs Paul Katz has been elevated to VP/Business Affairs, and Ann Carli has been promoted to Director/Artist Development. She was Associate Director/Publicity & Artist Relations.

Weiss, who reports to Zomba Group CEO Clive Calder, described the promotions as "further development of our commitment to the North American music market." He added, "In particular, the Jive label is about to embark on its most exciting period, with new releases by Millie Jackson, Ruby Turner, Samantha Fox, and Jonathan Butler."



Barry Weiss

Weiss has been with Zomba/Jive since 1982, and previously held posts at Ariola America and Infinity. Katz, who joined the firm in the UK in 1983, transferred from London to New York last year. Carli has worked for Zomba/Jive since 1984, following experience with EG Records/Management.

EDITORIAL/See Page 6

McLendon

Continued from Page 1

KILT/Houston, K TSA/San Antonio, WAKY/Louisville, KEEL/Shreveport, KABL-AM & FM/San Francisco, WWWW/Detroit, WYNR (later WNUS)/Chicago, WYSL/Buffalo, KADS/Los Angeles (now KOST), and K ELP-AM & TV/El Paso.

Many Firsts

During his many years in broadcasting, McLendon was recognized for accomplishing many firsts. He was one of the original pirate radio broadcasters, setting up Radio Norde off the coast of Sweden. He brought Top 40 to KLIF in 1957; put on the first Good Music station to become number one in a market (KABL); and developed the first all-News presentation at 50kw XETRA/Tijuana-San Diego, targeted to the Los Angeles market. McLendon also instituted an all-ads format at KADS.

Perhaps the earliest example of McLendon's imagination and programming creativity was the Liberty Network. Founded in 1947, Liberty amassed almost

500 affiliates until it was suddenly disbanded in 1962 — making it the largest radio network up to that time.

Calling himself "The Old Scotsman," McLendon broadcast live recreations of baseball, football, and basketball play-by-play for the network, using sound effects blended with stats provided by a sports wire. The Liberty Network also grabbed the rights to Louisiana State and Miami University games, and made audiences feel they were hearing the events live as they happened.

Developing Top 40

The net's theater-of-the-mind programming ended when the major league clubs, who were being paid, withdrew Liberty's rights on the contention that the broadcasts were interfering with minor league attendance. Losing baseball was too much of a financial burden, and the network closed.

McLendon is not credited with starting Top 40 (that's attributed to Todd Storz at KOWH/Omaha). But in R&R's 1977 "The Top-40 Story" he said, "I guess if I take any credit at all for Top 40, it would not be

originating it but having developed it into a more modern day version." Sadly, Storz did not live long enough to see the full fruits of his format blossom under McLendon.

Bart McLendon, managing partner of the McLendon Companies, talked with R&R about his father. "I ran the (radio) chain for several years, but Dad never did get out of the day-to-day operations. He could no more let go his grip of things than he could pick up the Sears building with two hands. He loved it too much."

A Programmer First

"He was a businessman, but a programmer first and foremost, as he possessed a marvelous feel for people and what turned them on," the younger McLendon continued. "He was a hard taskmaster, and yet no one ever worked harder than Gordon McLendon. He'd save it all up, fly into KILT, call up the PD, and they'd spend the next 72 hours talking about programming — with the PD crawling out of the room on his hands and knees. No one ever forgot that he owned those stations."

Bart went on to recall some personal facts about his father: "The most enjoyable times of his life were spent behind the mike as a sportscaster. He was considering a return to on-air sportscasting as recently as April 1985.

"There are so many things I'd like to say, but most of all I feel proud to have been his son. He was a fabulous father, even though he was always busy. There was never a question at any time in my life that he loved me and cared for me, and that there wasn't anything he wouldn't do for me."

Idea Man

Chuck Blore of Blore & Richman worked with Gordon at KLIF, K TSA, and K ELP. "It was his idea to do local news, married with the music ideas of Todd Storz, which brought Top 40 into being," Blore remembers. "Gordon had a policy book, and everyone had to read it. It was a collection of memos, thoughts, and ideas. It was all based on the idea of competing with TV, which was taking all of the bright radio people away.

"I became enamored with him and his ideas about radio, as he was not only an incredible writer but a communicator," Blore added. "I used those ideas as my foundation when I left to program KFWB/Los Angeles in 1968. Anyone who is in radio today is doing what they are doing only because of Gordon McLendon's genius."

Shamrock Radio Division President Bill Clark recalled, "When Gordon and I worked together for five or six years at KABL, I was either a GSM or a GM, so we didn't cross paths all that much. He was interested in the programming. He gave us great facilities and wonderful ideas."

Clark continued, "Gordon's greatest contribution to radio was his injection of a tremendous amount of life and spirit into a medium many had turned their backs on. Both he and Todd were like magnets, drawing talent which got the attention of listeners, advertisers, and the entire industry. Gordon was a great showman and innovator. He gave many good people a chance to learn and develop. Many went on to own their own stations. Gordon did an immeasurable service to radio and to budding talent when both needed it so badly."

Ken Dowe worked with McLendon for ten years. He started at KLIF as a jock, became PD, and then progressed to National PD for McLendon Broadcasting. He eventually became Executive VP for the company, and is now a broadcast investor.

"Many people use the term genius too liberally," Dowe said. "I've only known one genius in my lifetime: Gordon McLendon. He was wonderfully creative. He did not allow conventional thinking to stop him from pursuing any of his ideas. He caused those around him to

have the insatiable desire to achieve. He was unusual in that he wasn't driven by money or ego, but by the ability to create. His fun came from taking previously untried concepts and seeing them succeed. Not all of them worked, but he always operated on the principle that he learned more from his failures than his successes."

Dowe also shared an anecdote: "Gordon and I were together in Acapulco. He gave me instructions to return to Dallas, contact the Pentagon, and offer to buy the Armed Forces Radio Network. He was really serious! Gordon told me, 'At the very worst they may sell it to us, and if not they'll at least respond to our offer of \$1,000,000 cash.' He was a generous man who helped finance many a career in trouble. Everything I have I owe to Gordon."

Eye To The Future

McLendon saw the future, and the future was FM. He sold KABL to Starr and KLIF to Fairchild in 1972. He also offered Fairchild KNUS for an additional \$150,000. Fairchild declined and KNUS — with its CHR format programmed by Michael Spears and managed by Ken Dowe — beat KLIF in a year's time.

Spears, now PD at KKDA/Dallas, talked about other grads of the McLendon school: "There's Ron Chapman over at KVIL, Randy Brown who just left K ELP, Dave Cook, Beau Weaver, Jo Interrante, and so many others. Each of us got a solid education in entertainment. I believe he was the first to use jingles, and the first to put editorials and hourly news on the air.

"I first worked for Gordon from 1966 to 1969, starting out as a parttimer and eventually doing the night show," Spears recalled. "I knew him as a brilliant man who surrounded himself with a lot of talented people who wanted to work and grow with him. I will miss him very much."

By McLendon's request a funeral was not held, although a memorial service is planned for this weekend at Cielo, the McLendon Company's ranch. He's survived by his ex-wife Gay; son Bart; three daughters, Jan Moss, Kristeen McLendon, and Dr. Anna Gray-McLendon; and seven grandchildren.

Jordan

Continued from Page 3

reports to President Monica Lynch, who commented, "We've been looking for someone who fully understands what Tommy Boy is all about. But doesn't have preconceptions about how the job should be done. Jazzy has the right stuff."

Jordan told R&R, "My programming experience can only help, since I understand the problems that radio has to go through and how hard it is to maintain ratings. That's obviously going to influence our outlook in promoting Tommy Boy releases to radio."

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FCC

Continued from Page 1

place will assure program diversity.

The preferences, ordered by a court and never formally adopted by the Commission, were based on the assumption that minority ownership would translate into greater diversity in programming.

Race-Programming Link Questioned

The Commission's new position, adopted last week, is that "no record has been established" proving that an owner's race improves program diversity. "Assumptions, no matter how reasonable they seem, do not suffice when heightened scrutiny is required," the FCC said in its legal brief.

The Commission stressed that "there is no evidence of past discrimination in licensing by the FCC." And it said the record in the 1981 radio deregulation proceeding shows that "market forces are now, and will continue to be, principally responsible for providing diversity of programming and viewpoint."

Added the Commission, "With changes in the broadcast industry over the last decade, the basis for the preference scheme becomes even more remote and the justification even less persuasive."

Court Reaction Unpredictable

The Commission asked the court to remand the Steele case for further review. If that's done, FCC General Counsel Jack Smith said the agency will open a proceeding to investigate whether a "factual basis" for minority preferences exists.

Other possibilities are that the court will side with the Commission, effectively ending the entire scheme of minority preferences. Or the court could refuse to remand the case and reject the FCC's position, leaving the preference system intact.



Robyn Ross

Ross Promoted At Century

Robyn Ross has been appointed Corporate Research Director for Century Broadcasting. She was formerly Research Director at the company's WCZE & WLOO/Chicago, prior to which she owned her own marketing consulting firm.

Bill Bungeroth, Century's Director/Sales & Operations, commented, "Ms. Ross is one of the most innovative research directors in our industry. Her creativity in marketing and research has had a dramatic influence on accelerating the momentum our Chicago stations are enjoying. In her newly expanded role, she also will be responsible for directing research at our operations in San Francisco (KMEL), Tampa-St. Petersburg (WLFF), and Denver (KLSC)."

"I look forward to contributing to all of Century's stations," said Ross. "And I intend to develop our broadcast research sophistication to the maximum extent nationally. I really appreciate management's confidence in my abilities."

Reams

Continued from Page 1
1976 to 1984." WIOT currently subscribes to Birch.

An Arbitron official stated, "We recently became aware of the suit's filing and are studying the complaint in full. We believe WIOT's allegations that we deliberately and knowingly rated them low are absolutely false. Their charges are totally without merit. We will vigorously defend this case because it is obvious that when you charge the rating company with rigging the ratings, it attacks the foundations of the industry. This attack is unwarranted... an attack on our honor."

RKO

Continued from Page 3

process open to all possible solutions.

The radio stations at issue are WRKO & WROR/Boston, WOR & WRKS/New York, WGMS-AM & FM/Washington, WHBQ/Memphis, WFYR/Chicago, WAXY/Ft. Lauderdale, KRTH-AM & FM/Los Angeles, and KPFC/San Francisco.

RKO is seeking to sell KHJ-TV/Los Angeles to Group W. A law judge has vetoed the sale, but the Commission last week agreed to waive its rules and hear an appeal of that ruling. The sale of WOR-TV/New York, the only RKO station with a clear license, is also pending. The only remaining property in hearing is WHBQ-TV/Memphis.

Marr

Continued from Page 3

programming a radio station."

Marr told R&R, "I feel comfortable with the station's focus - it's music I'm extremely familiar with, and I'm back in the target demographic. I'm also very impressed with (President) Jay Hoker's and Bill Newman's vision for the station and the company."

Discussing the future of Classic Rock, he added, "To go from a 1.8-5.9 is quite an accomplishment. Now the question is how do we take it to the next level and make our station everybody's first choice? The music in and of itself will only take you so far. Other elements, like entertainment, need to be incorporated. The format is so new that there aren't any guidelines for it. We're learning it as we do it, and that's fun."

Marr was known as Joe Denton during his programming tenure at KLOL/Houston, which he left last January after 18 months. Previously, he had served at WEBN/Cincinnati for 13 years.

Editorial

Continued from Page 3

pronounced (and are becoming more so).

Chief among radio's strengths, of course, is its ability to segment the population with laser-like precision. The Journal quoted one ad agency chief executive as saying, "The structure (of advertising) is starting to change. Segmented advertising is the way of the future."

I'd quarrel with that comment. In radio, audience segmentation is the way of the present. Radio pioneered the notion of segmentation many years ago.

What's happening out there today is that other media have suddenly found themselves up against the necessity of trying to get to where radio already is.

Efficient & Effective

The Journal notes an A.C. Nielsen report that says network television viewing dropped from 90% of sets in use six years ago to just 76% last season - yet network TV ad costs are still rising. As for the print media, the same Journal article notes that overall print CPM has doubled in less than ten years - yet US newspaper circulation is stagnant.

"Industry executives say the money (formerly spent on general interest newspaper advertising) is going to specialty publications and to advertising alternatives," according to the Journal report.

I don't believe that it's a wise tactic for radio to tear down other media. My point is simply that, along with other options, radio should be top-of-mind among those "industry executives."

Bryan

Continued from Page 3

Gary's got an eye toward the future; we look to see his growth curve move into management as time goes by. This market is heating up very quickly, and the timing is just perfect for his arrival."

A former PD at Seattle's KNQB and KISW, Bryan begins his new assignment October 1. While discussing his hometown return, Bryan said, "KUBE is in great shape. Fine-tuning is all that's needed, along with some new elements of fun and entertainment. I'll be doing afternoons, which was Bob's shift. I expect we'll stay number one because that's my goal."

KKRZ VP/GM David Crowl noted, "It's tough to lose Gary. But it's a great opportunity for him and an exciting challenge for us to pick a successor and move forward. I'm going to take my time looking for his replacement."

In the interim, MD Sean Lynch has been named KKRZ's acting PD. The station is also actively seeking a successor for Bryan's role in the Morning Zoo.

In short, we as an industry need to position ourselves as a uniquely efficient and effective - and thus indispensable - element in any integrated advertising strategy. That point needs to be articulated strongly and universally - first among ourselves, then to advertisers and agencies.

We in radio have the obligation to make that case. No one else is going to do it for us. No one else can; no one else should.

Lane Named WTVN PD

John Lane has been named PD at full-service AC WTVN/Columbus. John replaces five-year programmer Jack Fitzgerald, who left to assume an equity position at WGER/Saginaw.

Said VP/GM Perry Frey, "It was very obvious that John was the right person to step in and fill the PD position. He knows the product and the market. This company (Taft Broadcasting) always makes an effort to hire from within, and I feel very fortunate that we had the right person at the right time."

Commenting on his first PD job, Lane said, "There's no desire to change much at a great radio station like WTVN. We'll continue to provide Columbus with all of the things it's come to expect from us - including the full-service elements and the wild, fun, wacky promotions. And we'll continue to implement new and exciting things, reminding Columbus that there's great radio on the AM dial."

Lane joined WTVN a year ago as MD and host of its 6-8pm program "Hit Magazine." Prior to that, he worked at cross-town WNCI for eight years as an on-air personality.

Saunders To WPEG PD

After a five-month search, MD Michael Saunders has been promoted to PD at Black/Urban WPEG/Charlotte. He succeeds Doug Harris, who now programs WJMO/Cleveland.

Saunders told R&R, "(GM) Nancy Cooper told me she liked the way I came to her for her advice about music. So she thought she'd give me a shot at being PD."

Saunders, who will maintain his PM drive shift, has accrued six years in radio, four of them at WPEG. This is his first programming position; he began his career at WGCO/Chester, SC. Saunders added that he anticipates few changes at the partially-automated outlet.

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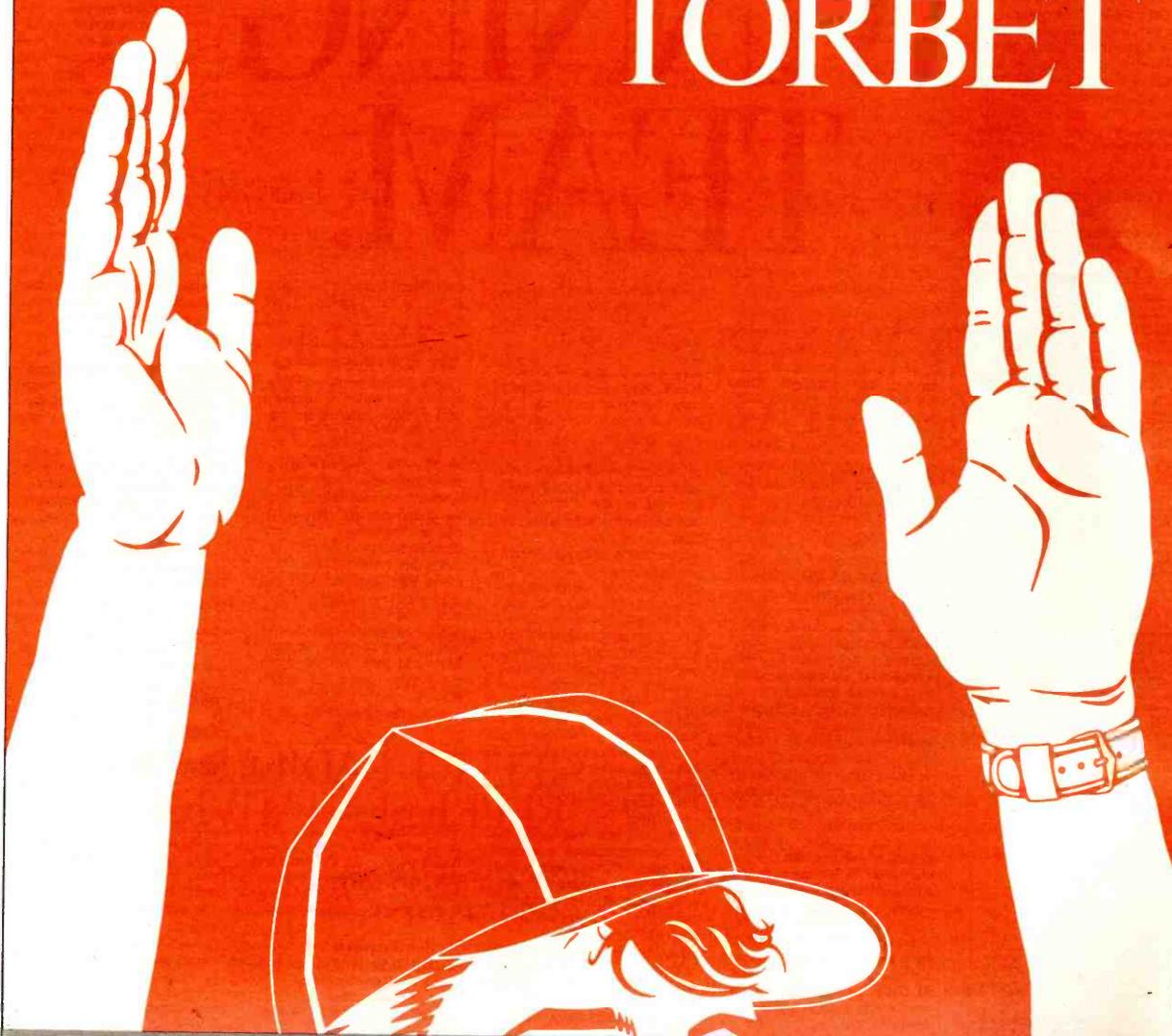
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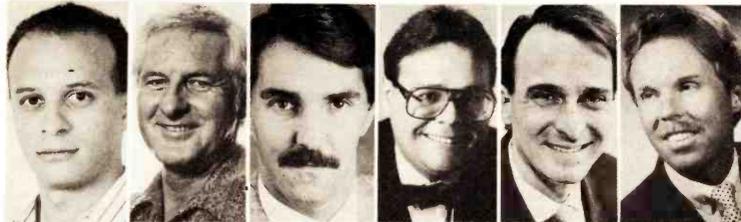
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PROFESSIONALS
GO FOR IT.**



TORBET



NEWS IN BRIEF



Jonathan Haft Garry Garrison Bill Schrank Cat Simon Torey Malatia Bob Woelfel

• **JONATHAN HAFT** has been appointed VP/Business Affairs at **AIM/Innovative Music Publishing and Rondo International**. He was formerly Sr. Director/Legal Affairs at **Chrysalis Records** in New York, having previously spent three years as an associate at L.A. law firm **Mitchell, Silberberg & Knupp**.

• **GARRY GARRISON** is returning to **Kona Radio Systems, Inc.**, as GM of **KKON & KOAS/Koalakekua, HI**. He was formerly GM at **KKON** from 1976-79 and succeeds former GM/owner **Gil Stratton**, who remains with Kona in an advisory capacity until November 15. Stratton sold the stations in May to **Bill Evans, President of CLIO, Inc.**

• **BILL SCHRANK** has joined **Warner Bros., Inc.** as Director of Music, the same title he previously held at **Columbia Pictures**. He will assist Music Division President **Gary LeMel** in all phases of the studio's music administration for films and television.

• **CAT SIMON**, most recently PD at **WZLW/Indianapolis**, has resigned to become morning man at **KAY107/Tulsa** for **PD Harvey Blaine**. He replaces **Johnny Rivers**, who moves to mid-days. Simon has previously been an air talent at **WMET/Chicago, KZBS/Oklahoma City, KLLS/San Antonio, and KVIL/Dallas**.

• **TOREY MALATIA** has been named PD of the newly established **Beethoven Satellite Network**. Since 1981 he has worked as a TV entertainment critic and arts reporter, prior to which he was PD for **KONC/Phoenix**.

• **JACK REYNOLDS** has been promoted to VP/Special Markets for **CEMA, Capitol's Record Group Services**. The 11-year Capitol veteran was formerly the company's Director/Special Markets. CEMA has also announced the signing of an agreement by which Capitol will manufacture and distribute the product of **Allied Artists Records**, which expects to release five albums over the next year.

• **BOB WOELFEL** has been named Asst. to the President/Corporate GM for **Visionary Radio Euphonics, Inc.** Prior to a leave of absence from the company, he had been GM at its **KOZT/Fort Bragg, CA** and **KXBX & KWTR/Lakeport, CA**. His new responsibilities require him to work with each of the seven VRE stations, which also include **KWFN & KVRE/Santa Rosa, CA** and **KZAM-AM & FM/Eugene-Creswell, OR**.

• **CONNIE JOHNSON, ROLAND LEWIS**, and **AL J. WALLACE** have been appointed District Managers with **Arista's R&B promotion department**. Johnson will cover the Northeast, based out of Philadelphia. She previously worked for the label in the Southeast. Lewis, who was in independent promotion, is responsible for the Southeast region, working out of Washington, DC. Wallace takes over the Southwest, operating from Dallas. He was OM at **WXOK/Baton Rouge**. The three report to Arista Director/National R&B Promotion **Vaughn Thomas**. Also, **JULIA TIRADO** has been promoted to Administrative Assistant in the R&B promotion department. She previously worked for **Motown**.

• **GEORGE STEWART** reclaims the PD/morning post at **Gospel WAGG/Birmingham** after 18 months in the sales department.

• **MILES CROSBY** has been promoted to PD at **Bahakel's WXLV/Charleston, SC**, which has been promoted to Administrative Assistant in the R&B promotion department. She previously worked for **Motown**.

• **GEORGE STEWART** reclaims the PD/morning post at **Gospel WAGG/Birmingham** after 18 months in the sales department.

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Radio '86: Blockbuster Or Lackluster?

Continued from Page 1

proven a logistic challenge to NAB's expert planners.

Radio '86, which many observers predict will eventually supplant the radio portion of the NAB spring convention, attracted 5500 attendees. This figure includes a reported 2800 paid registrants plus 2700 exhibitors, spouses, and trade press. The exhibit hall covered an estimated 100,000 square feet — at a member price of \$13 per square foot. Hourly cash giveaways and other incentives promotions were also featured.

Many attendees were relatively satisfied with the pace of Radio '86, despite a number of uninspired sessions and a general lack of cohesiveness. Workshops and forums were generally well-attended, with standing-room-only crowds clogging the hallways at a variety of sessions. Exhibitors were frustrated by alternating periods of feast and famine, but most agreed that traffic was adequate and few complained about the lack of business. Those who did complain were usually those who failed to recognize the convention as a place to make contacts, not to sign contracts. Hotel suite traffic was fair; many suites experienced crowds heavier than those at Pat O'Brian's on St. Peter Street. While others could have hosted a fly casting tournament. Elevator problems and 41 flights of stairs may have contributed to this sporadic attendance; more on that later.

Let The Games Begin

From a host of "official" hotels (the Intercontinental, Meridian, Hilton, Westin), first stop

on the agenda for arriving attendees was the opening-night cocktail party sponsored by the **Mutual Broadcasting System** at the Marriott Hotel on Canal Street. Amidst plentiful hot dogs, cheeses, fettucini, and a boatload of oysters, conventioners were treated to a mini-Mardi Gras parade complete with everything from motorcycle policemen to costumed carnival kings and queens to the cacophony of a local high school marching band. The air conditioning provided a comfortable atmosphere for "shmoozing and boozing" and pressing the flesh.

Thursday's opening general session began with an animated slide show presentation portraying the "wedding" of NAB and NRBA. The opening module theme was produced by Dallas-based TM Communications, and the "unification" of the two associations was narrated by Gary Owens. In this production, scripted by Owens and KIIS/Los Angeles's Louise Palanker, two cathedral-model radios took their vows of unification and were thus told, "You may now order letterhead."

Following this intro, NAB President Eddie Fritts welcomed the convention's attendees and stressed the importance of radio's commitment to anti-drug efforts. He then introduced the newest FCC Commissioner, Patricia Diaz Dennis, who made her first public speaking appearance since taking office in June. Dennis avoided expressing opinions on any issues facing the Commission, but joked "Now that you can see that I can stand and speak, I hope some of your fears are allayed." Most of her address was an explanation of how she was "plucked out of anonymi-

ty" by the Reagan administration in 1982 to become a member of the National Labor Relations Board from her legal post at ABC in Los Angeles. "I feel like I'm coming home, coming back to broadcasting," she said.

The Age Of Technology

Next, NAB Executive VP/Operations John Abel presented a comprehensive view of how radio is likely to be affected by technology in the coming decade. "There could be close to 12,000 radio stations on the air by 1995," he predicted, expressing confidence that AM radio will be "revitalized." He also discussed the growing cable industry and predicted that it will increasingly compete with radio for both audience and dollars. While cable audio and cable-only radio stations will have relatively little impact, Abel said there will be more competition from cable "superstations." Cable advertising, which is cheap and targetable,

will rise from \$735 million in 1985 to \$1.5 billion in 1990, he added.

Abel also predicted that in the 1980s fiber optics will become a realistic alternative to satellite distribution, although the expensive "last mile" may be a problem. He played \$5000 computer-synthesized voices, reading news and weather, and saying "These may someday replace live news announcers." Abel also pointed to development in digital audio, cellular communications, AM stereo, subcarriers, alternative ratings measurement, tower leasing, and computer software.

More than 80 workshops and seminars formed the backbone of Radio '86. The general consensus about the sessions was less than enthusiastic, though there was a handful of outstanding meetings. Many attendees complained that the programming focus of earlier conventions had been compromised as

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RCA/Nashville Taps Sirs

Mike Sirs has accepted the newly created post of Manager/National Country Promotion at RCA/Nashville. For the last three and a half years, he's been a partner in Nashville-based independent promotion firm **Chart Attack**.

Sirs will report to RCA VP/Promotion Jack Weston, who told R&R, "The selection process was easy. We've worked with and respected Chart Attack for quite a while. Mike fits right into our scheme. He knows our product, is well liked on the radio level, has got the organizational skills, and is a hard worker. We couldn't ask for more."

Explaining the need for the new post, Weston added, "We're certainly not the first to do this. We're going to use this position to give us more contact with radio on a national level. I have a lot of other areas of responsibility, which have eaten into the time I can spend with radio. It's important for us to have a Nashville voice talking with radio on a regular basis."

From 1979 through 1982 Sorrels was Assistant National Promotion Director for Sunbird Records. He also served as Midwest Regional Promotion Manager for Warner Bros. between 1976-79. Sirs, on a two-week vacation at presstime, will begin at RCA upon his return.

Radio '86: Blockbuster Or Lackluster ?

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more management and engineering sessions have been added. Format rooms consisted of a wide variety of panelists who had difficulty leading discussions and often seemed to be learning more than they were imparting. Schedule conflicts also were frustrating; one example is the CHR format room, which was held at the same time as the Trade Charts session. Said one person who shuttled between the two: "Makes you think NAB doesn't have a grip on the programming side of this business." This deemphasized programming slant resulted in a decrease of CHR and AOR programmers in attendance.

Programmers' comments generally ranged from "I've learned nothing new" to "boring and disjointed." Still, several sessions — "Traits Of Effective Large Market Managers," "Show Prep," and "Station Acquisitions," were some notable standouts. Even the "Network Leaders Panel" had some fireworks launched by advertisers and affiliate stations.

Convention Session Highlights

Here are a few key sessions at Radio '86:

- "Programming For Social Change" asked whether stations can be profitable and still serve the community's needs. "You can't be overbearing and emotional in your broadcasts or it can turn negative," warned WRFG/Atlanta's Ernesto Perez. Panelists agreed that more social issues need to be addressed by highly-rated music stations, and that the addition of classy PA programming mixed with music and personality could also help them get even bigger numbers.

- In discussing "New Format Experimentation," moderator/RKO consultant Walt Sabo stressed the ability to convince upper management of the financial viability of a unique format approach is essential to the process, while researcher Harvey Gersin demonstrated methods to validate a need for a new direction. Gary Owens proposed that programmers find different ways of doing familiar formats, but pointed out that two years is a sensible minimum commitment.

"You can't research a format that hasn't been tried before," argued consultant Fred Jacobs, developer of the "Classic Rock" presentation. He speculated that rapid format turnover, not unlike television's seasonal evaluations, may be the wave of the future, a trend that might be bucked if broadcasters "confront advertisers' myopia towards insistence on 25-54s." Jacobs admonished those utilizing classic rock concepts to prepare additional listener benefits for when the "Oh wow" factor of the format diminishes.

- Widely acclaimed as possibly the best panel at the convention, "Show Prep" attracted several hundred participants who were anxious to hear such luminaries as Gary Owens, Rick Dees, Lee Arnold, Cajun Ken Cooper, and Jeff Elliott & Jerry St. James elaborate on the important aspects of a successful airshift and personality development.

Elliott & St. James recommended practicing "observation comedy." "Use a dictaphone," they said. "Look for the big event going on in your market and work at wrapping it into your show in as many different ways as you can. Identify with the lifestyle of your target. Check past bits you've done, and turn your show outward to involve the listeners — they'll call in."

- WEZB/New Orleans morning star Cajun Ken Cooper felt consistency was the most important factor in his success. "You were great yesterday — what have you got for me today?" is the phrase he keeps before him in his preparation. "Have enough material for two or three shows," Cooper said, and warned personalities not to "take forever doing bits." Mastering brevity is the key, because "stretching jokes doesn't make 'em funnier." He also advocated using a portable recorder for logging ideas, as well as talking with the station salespeople, who are always in touch with the street.

- Radio Advertising Bureau President Bill Stakelin and Sr. VP Robert Galen focused on the state of radio sales in 1986. In a presentation calling on radio broadcasters to forego com-

placency for action, Stakelin and Galen addressed what is happening in national, regional, and local sales — and examined how the television industry is focusing on the radio industry as an advertising target.

- A session moderated by RAB's Wayne Cornils focused on "New Business Development." It discussed such topics as how to sell to new accounts and how to sell more to established clients. Ideas included combing newspapers and the Chamber of Commerce for tips on newly created businesses ripe for advertising. Sales managers were encouraged to give AEs incentives to pursue these opportunities, and to call on businesses at the outskirts of the station's TSA. It was also suggested to use social events, mailings, and phone calls to develop longterm client relationships.

- In a presentation of the effects of the tax overhaul on the radio business, broadcasters were told that the pending U.S. tax bill will, in general, have a "negative impact" on most station sellers — largely because of an 8-13% increase in the capital gains tax. The impact on buyers will be less clearcut.

Understanding the law and planning are critical, said attorney Jana DeSirgh of Baker & Hostetter. "For the most part, winners are those who make themselves winners, and that means knowing the tax law," she advised. Panelists agreed the tax law will push sellers into assigning more of the purchase price to non-compete clauses, although the Internal Revenue

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LUNCHEON KEYNOTE

Naisbitt Looks To The Future

"This decade will be remembered as the 'Booming '80s,'" predicted John Naisbitt, author of "Megatrends" and keynote speaker at the NAB Radio Award Luncheon September 12. Among his other "guidelines for the rest of the century" were these observations:

- Human resources provide the competitive edge in this information society. There's a new respect for the individual.

- There is an entrepreneurial explosion occurring, with a record number of new businesses being created. One third of those new companies are being formed by women.

- The US population will have six million fewer teenagers by 1990.

- There could be serious labor shortages toward the year 2000.

- Fields of growth will include health care, nutrition, fitness, financial services, retailing, technicians, recreation, legal, and accounting.

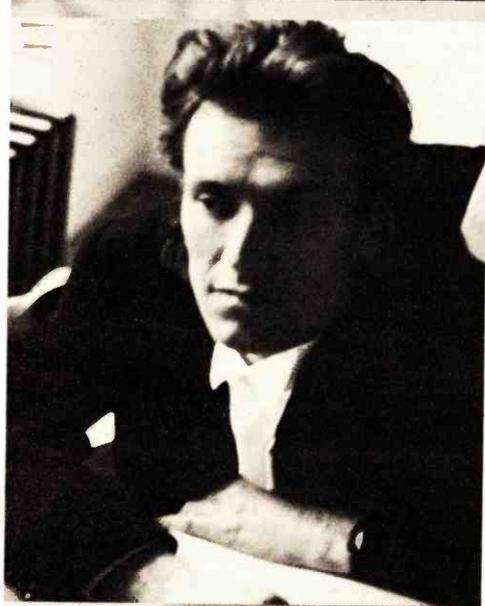


- The "high touch" counterpart to our high-tech environment is manifesting itself through a new renaissance of arts and literature.
- Global interdependence is our greatest hope for world peace.

LET FREEDOM RING.

"FREEDOM OVERSPILL"

STEVE WINWOOD



THE NEW SINGLE
FROM THE SMASH ALBUM
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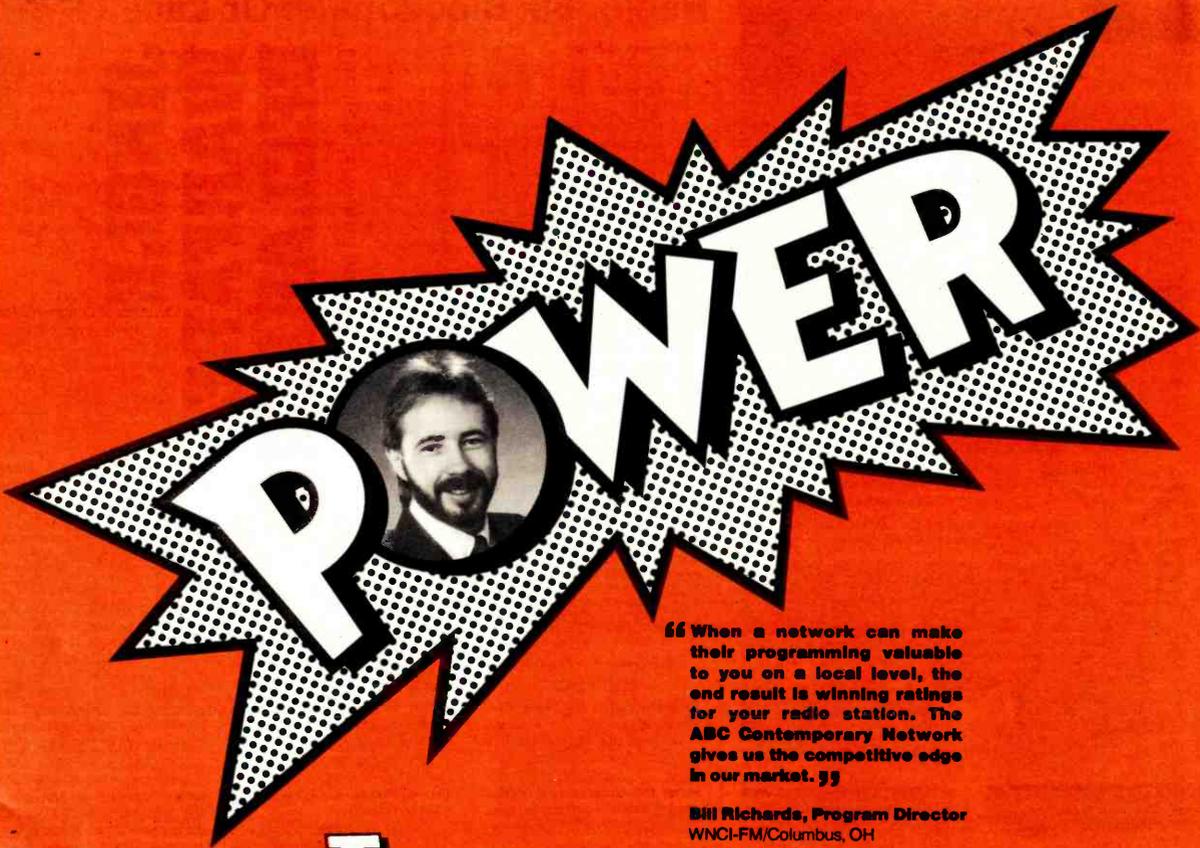
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Bill Richards, Program Director
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Jingle Warfare features bold, new vocal stylings never before heard in an ID package. It's hot and it's slick. It integrates your station calls and logo with today's 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.

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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.

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Radio '86: Blockbuster Or Lackluster?

Continued from Page 10

Service may step in if abuses occur.

• A lively session on station acquisitions drew predictions that prices will continue to escalate, although perhaps with good reason. "Don't react to sticker shock," said Bishop Cheen of Paul Kagan Associates. "Look at the deal and see if it's justified."

First-time buyers were advised not to postpone their search for financial backing until they've found the ideal station. "It really is more important to line up your financing," said broker Ted Hepburn. "It's good

to know a broker, but it's better to know where the equity is coming from." See this week's **Radio Business** section for more detailed coverage of tax and acquisition news from the NAB Convention.

• At a panel on negative political advertising Rep. Billy Tauzin (D-LA) said Congress isn't likely to pass legislation this year to curb such ads, or require free response time. "It's not likely to happen on the House side," he reported, "but you should be aware that it's a possibility, although not a strong one."

• "Strategic Marketing" discussed some cornerstones to a good marketing plan, including targeting, product alignment, positioning, and promotion. Also covered was the reality that 20% of radio's advertisers leave the medium each year... and don't come back. WTKN & WWSW/Pittsburgh's Diane Sutter chaired the meeting, along with Interep's Erica Farber and the Research Group's Roxanne Miller. They reminded sales executives to maintain an obsessive passion for customer focus.

• "Traits Of Effective Large Market Managers" was considered another of the convention's top workshops. Duffy Broad-

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THURSDAY NIGHT LIVE — Jazz great Pete Fountain and his clarinet provided the music while comedy team Joy Grdnic and Ron Stevens provided the laughs on Thursday night.



FLOOR TALK

From The Exhibit Hall

Comments and criticisms of Radio '86 varied greatly throughout the exhibit hall, where some people complained of slow traffic and others lauded NAB for a fantastic show. Here are a few assorted remarks:

• "The show is outstanding," said Byron Crecellius of St. Louis-based U.S. Tape and Label, which makes bumper stickers.

• Tom Hoshall reported "a lot of traffic" at the Take A Trip America booth, where he was marketing free travel for radio promotions.

• Jerome Kenagy, President of Custom Business Systems, Inc., was also pleased with the interest in his firm's computer systems. "It's been good. And they're not just a percentage of people who are potential customers."

• Larry Crowley, President of Boston-based Spotwise, said he

thought the convention was "absolutely wonderful as a symposium," but thought the exhibitors were often "ignored because there was so much else going on."

One of the convention's most talked-about promotions featured a wallaby, a smaller relation of the kangaroo, on a leash. Flown in from Australia to attract attention to a company that packages international remotes for stations, the beast also drew the attention of convention center personnel who eventually kicked him — and his bodyguards — out onto the street.



MAKING AM WORK — This forum on ways to keep AM stations healthy or turn them around featured (l-r): Bill Coffey, KUSA/St. Louis; Arthur Schreiber, KOB/Albuquerque; Ken Romero, KANE/New Iberia, LA; John Lund, Lund Consultants; and Jerry Lyman, RKO Radio.



AM IMPROVEMENT — Technical studies on AM overmodulation and the NRSC draft standard on AM preemphasis and deemphasis were among the topics covered by (l-r): Michael Rau, NAB; Harrison Klein, Hammett & Edison; Bill Gilbert, Delco Electronics; John Marino, Katz Broadcasting; Charles Morgan, Susquehanna Broadcasting; and James McKinney, FCC.



EASY LISTENING — Format programming trends and announcer techniques were among the topics discussed by (l-r): Ed Winton, Winton Communications Group; Bill Wertz, Fairfield Broadcasting; Jerry Lee, WEAZ/Philadelphia; Gil Boucher, KCTC/Sacramento; and consultant Phil Stout.

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LOVE WILL CONQUER ALL

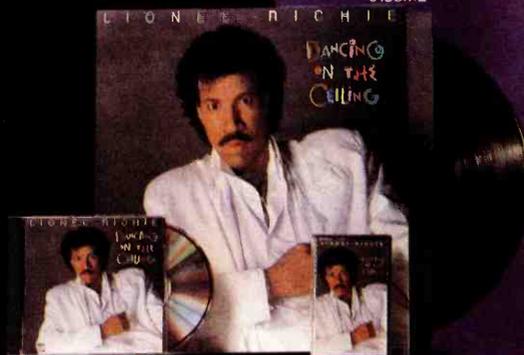
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BALLERINA GIRL
DON'T STOP
DEEP RIVER WOMAN
LOVE WILL CONQUER ALL
TONIGHT WILL BE ALRIGHT
SAY YOU, SAY ME
NIGHT TRAIN* (Smooth Alligator)

PRODUCED BY LIONEL RICHE AND
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| SEPTEMBER | | | OCTOBER | | | NOVEMBER | | |
|-----------|----|-------------------|---------|----|----------------|----------|----|------------------|
| Thurs | 18 | Phoenix, AZ | Wed | 1 | Milwaukee, WI | Sat | 18 | Providence, RI |
| Fri | 19 | Phoenix, AZ | Fri | 3 | St. Paul, MN | Tues | 21 | Philadelphia, PA |
| Sat | 20 | San Diego, CA | Sat | 4 | St. Paul, MN | Thurs | 23 | Hartford, CT |
| Mon | 22 | Salt Lake, UT | Tues | 7 | Memphis, TN | Mon | 27 | Madison Sq, NYC |
| Tues | 23 | Salt Lake, UT | Wed | 8 | Jackson, MS | Tues | 28 | Madison Sq, NYC |
| Fri | 26 | Oklahoma City, OK | Fri | 10 | Atlanta, GA | Wed | 29 | Madison Sq, NYC |
| Sat | 27 | Kansas City, MO | Sat | 11 | Birmingham, AL | | | |
| Sun | 28 | St. Louis, MO | Wed | 15 | Worcester, MA | Mon | 3 | Detroit, MI |
| | | | Thurs | 16 | Worcester, MA | Tues | 4 | Detroit, MI |

Radio '86: Blockbuster Or Lackluster?

Continued from Page 13

casting's Marty Greenberg moderated the lively, entertaining, and informative panel, which included Edens Broadcasting's Gary Edens, Emmis's Jeff Smulyan, BMW/Washington's Peter Ferrara, and WGN/Chicago's Wayne Vreesman. Characteristics of quality GMs included integrity, unselfishness, good communication, creativity, pragmatism, passion for the job, compassionate attitude, commitment, collaboration with the staff, and having clear-cut goals.

In a session on "Creative Advertising & Marketing," panelists discussed ways to find the one concept that best markets a station and how to adapt that concept in advertising. Spotwise's Larry Crowley cited TV as "the best advertising medium," saying "TV not only tells what you are but also explains why you're different. It makes the listener ask what makes you, as a station, unique."

From a marketing perspective the convention suffered from a lack of definition. In one session on "Strategic Marketing," marketing was categorized as sales. In yet another, on "Marketing Case Studies," the panel was comprised of six research people who not only did not address their assigned panel title, but when asked "why there were no marketing people on the panel!" had no answers.

Also notable was an absence of marketers from outside the narrow confines of our industry. One of the highlights of Radio '85 in Dallas was the participation of Richard Marcus of Neiman Marcus fame.

AM Reborn?

Several convention sessions emphasized the revival of AM radio — and offered some optimistic news for AM operators. The National Radio Systems Committee, composed of broadcasters and receiver manufacturers, announced its agreement on a draft standard on AM preemphasis and deemphasis. "Overall, the sound quality of AM radio is going to improve substantially when we get this standard into place," said Deleo Electronics's Bill Gilbert.

By limiting preemphasis, which causes severe interference to AMs on adjacent channels, the standard will let set makers produce receivers with wider bandwidth than those currently on the market.

In other AM developments, FCC Mass Media Bureau Chief Jim McKinney strongly hinted that the Commission will soon ease its duopoly rule to let broadcasters own two AMs in the same market. The rule requiring a main studio in the community of license is also set for review, and synchronous AM transmitters are already under experimental authorization," he said.

Both McKinney and Assistant Commerce Secretary Al Sykes,



PROGRAMMING FOR SOCIAL CHANGE — Programming for community growth in light of today's climate of deregulation and profit priorities was analyzed by (l-r): Dwight Ellis, NAB; Frank Tavares, NPR; Marita Rivero, WPFW/Washington, DC; and Ernesto Perez, WRFG/Atlanta.



PROGRAMMING CLINIC — Case studies and problem-solving techniques were provided by (l-r): Alan Burns, Alan Burns & Associates; E. Alvin Davis, E. Alvin Davis & Associates; Dwight Douglas, Burkhardt, Abrams, Douglas, Elliot & Associates; and Stephen Trivers, KalaMusic.



NEW STUDIO TECHNOLOGY — Taking a look at the latest technology were (l-r): James Loupas, James Loupas Associates, Inc.; David Burns, Allied Broadcast Equipment; and Ron Schiller, Ron Schiller Associates.



FM UPGRADES/FMX — A progress report on FMX featured (l-r): Emil Tonick, CBS Technology Center; Robert du Treil, du Treil-Rackley Consulting Engineers; Joseph Costello, Gulf South Broadcasters; John Allen, Airspace Consultant; and Richard Edwards, Guy Gannett Broadcasting.

a former Missouri radio broadcaster, issued urgent appeals for AM broadcasters to go to stereo. Sykes announced that his agency is undertaking a major study of AM stereo this fall, but stopped short of saying that he would pressure the FCC to set a standard to end the Kahn/Motorola deadlock.

For further discussion about AM, see Washington News (pg. 20).

A Definition Is Needed

Thematically, the convention itself fell short from a programming standpoint. No one particular subject was presented to provide direction or overall cohesiveness. Granted, the task

of coordinating a program such as this is indeed a gargantuan undertaking, but the lack of direct radio involvement was quite evident. One remedy for this dearth of understanding would be for the Radio '87 planning committee to at least consult other organizations for future input.

Also, unless latecomers brought binoculars, those who missed panel introductions were left in the dark about who was speaking. The company that made the identifying signs for the panelists used print so small that names looked more like dates on a dime.

Rick Dees pushed his Broadcasters Against Drugs project



CRYSTAL BALL GAZING — NAB Executive VP John Abel addressed the topic of new technologies at the Radio '86 opening session Thursday.



THE YEAR IN SALES — RAB President William Stakelin (pictured), presented an analysis of this challenging year, while RAB Sr. VP/Research Robert Galen provided findings from the 1986 Bruskin Study during the RAB General Session.

NAB provided Thursday evening's entertainment with comedy duo Stevens & Grdnic and New Orleans clarinetist Pete Fountain. Following these performances the throngs of attendees descended on the hospitality suites, primarily located in the Marriott. Thousands of these thrill-seekers overtaxed the hotel's elevator system, which soon became hopelessly jammed. Hundreds found it faster to walk down the 41 flights of stairs than to wait for a stray elevator to arrive with enough room left for one more person. One elevator car (with anywhere from 18-25 people, depending on the source) became wedged in the shaft, refused to climb, then slowly sank toward the basement. Hotel staffers could only pry the doors open wide enough to inquire to the anxious guests, "Anybody want a Coke?" Only after dispatching the fire department were the "hostages" released.

Turn-Down Day

Friday's events were highlighted by the oversold 1986 Radio Awards luncheon. Approximately 100 people were turned away and dined elsewhere in the Convention Center. Following a few opening remarks from several NAB officials, Radio '86 co-chairmen Joe Dorton and John Dille were presented service awards and Gary Owens accepted the coveted Radio Award. This ceremony was followed by a presentation from keynote speaker (and "Megatrends" author) John Naisbitt, who delivered an interesting, if rubber-stamped, speech on "Guidelines For The Rest Of The Century" (see separate article).

Saturday's closing extravaganza, sponsored by Westwood One/Mutual, featured New Orleans culinary fare and a well-attended performance by Joe Cocker. Emcee of the affair was Mutual talk show host Larry King, and — again in NAB's contest-minded style — two "dream vacations" were given away. Cocker played to an enthusiastic audience, but several concertgoers claimed that the demographics were leaning "more toward Barbara Mandrell."

Despite the closing session's attendance, many conventioners either stole away for one last night on Bourbon Street or skipped town completely. NAB has long been plagued by the problem of disappearing attendees, and the challenge is ongoing. Perhaps they should learn from a paraphrase of an old adage "You can't please all of the people all of the time."

Still, despite logistical problems and aforementioned planning shortcomings, Radio '86 proved to be satisfactory and successful. It may even be "Mickey Mouse" compared to next year's Radio '87 — scheduled for Anaheim, CA. See you there!

TRANSACTIONS

Miami, Toledo Combos Fetch \$15 Million Each

WCMQ-AM & FM/MIAMI (MIAMI SPRINGS; HIALEAH)
 PRICE: \$15 million
 BUYER: Spanish Broadcasting System, Inc., Raul Alarcon Jr., President.
 SELLER: Herbert Dalgoff
 DIAL POSITION: 1210 kHz; 92.1 MHz
 POWER: 25 kw days/2.5 kw nights; 3 kw at 280 feet
 FORMAT: Spanish

WSPD & WLQR/TOLEDO
 PRICE: \$15 million
 BUYER: Commonwealth Communications Services, Inc., John R. Eby, Executive VP. It also owns WHP-AM & FM/Harrisburg, PA.
 SELLER: WSPD, Inc., Willard Schroeder, Catherine Christensen, and Tom Giocco, principals.
 DIAL POSITION: 1370 kHz; 101.5 MHz
 POWER: 5 kw; 15 kw at 840 feet
 FORMAT: AC; Easy Listening
 BROKER: Sandler Capital Management

WOJO/CHICAGO
 PRICE: \$14 million
 BUYER: Tichenor Media System, Inc., McHenry Tichenor Jr., President. It also owns WIND/Chicago; KUNO/Corpus Christi, TX; KDXX & KBNA/EI Paso; KGBT & KELT/Harlingen, TX; and KCOR/San Antonio. It has agreed to purchase WADO/New York.
 SELLER: Jim Hall and his wife Jane.
 DIAL POSITION: 105.1 MHz
 POWER: 6 kw at 1170 feet
 FORMAT: Spanish
 BROKER: Americom

WBWM/WASHINGTON (MANASSAS, VA)
 PRICE: \$13 million
 BUYER: Infinity Broadcasting Corp., Mel Karmazin, President. It also owns WJIT & WXRK/New York; WJJD & WJMK/Chicago; WYSP/Philadelphia; WBCN/Boston; KXYZ/Houston; KCBQ-AM & FM/San Diego; and KOME/San Jose. It has contracted to purchase KROQ/Los Angeles and WQQY/Tampa.

SELLER: EZ Communications, Arthur Keller, Chairman. It also owns WHQT/Miami; WBZZ/Pittsburgh; KYKY/St. Louis; WEZB/New Orleans; WEZC/Charlotte; and WEZS/Richmond.
 DIAL POSITION: 106.7 MHz
 POWER: 36.5 kw at 590 feet
 FORMAT: CHR
 BROKER: Blackburn & Co., Inc.

WSKS/CINCINNATI
 PRICE: \$4.5 million
 BUYER: Reams Broadcasting, Frazier Reams Jr., President/CEO; Pete Cavanaugh, Executive VP/COO. It also owns WCUA & WIOT/Toledo; WWCK-AM & FM/Flint, MI; and WKBZ & WRNF/Muskegon, MI.
 SELLER: Republic Broadcasting, J. David Martin, President. It also owns WLW/Cincinnati; WYHY/Nashville; and WSEW & WMYU/Knoxville. The station is being sold as a result of Jacor's purchase of the Republic station. Jacor owns WGST & WPCH/Atlanta; WBBG & WMJI/Cleveland; WQIK-AM & FM/Jacksonville; and

TRANSACTIONS AT A GLANCE

Transactions So Far In 1986: \$1,833,462,000

This Week's Transactions: \$78,365,000

- WCMQ-AM & FM/Miami \$15 million
- WSPD & WLQR/Toledo \$15 million
- WOJO/Chicago \$14 million
- WBWM/Washington \$13 million
- WSKS/Cincinnati \$4.5 million
- WNYR & WEZO/Rochester \$9 million
- KSKY/Dallas \$3.4 million
- KID-AM & FM/Idaho Falls \$1.8 million
- KBMC/Eugene, OR \$950,000
- WBDN/Escanaba, MI \$215,000

WKYG & WXKX/Parkburg, WV.
 DIAL POSITION: 96.5 MHz
 POWER: 9 kw at 810 feet
 FORMAT: AOR
 BROKER: R.C. Crisler & Co.

KID-AM & FM/IDAHO FALLS
 PRICE: \$1.8 million, plus assumption of liabilities
 BUYER: Simmons Family Inc. (SFI), Roy Simmons, President. It also owns KFSI & KDYL/Salt Lake City.
 SELLER: First Security Bank.
 DIAL POSITION: 590 kHz; 96.1 MHz
 POWER: 5 kw days/1 kw nights; 100 kw at 1500 feet
 FORMAT: AC; Easy Listening
 BROKER: Greg Merrill of Chapman Associates
WAZZ/NEW BERN, NC
 PRICE: \$1.5 million
 BUYER: David Weil, a Goldsboro, NC businessman.

SELLER: Brent Hill
 DIAL POSITION: 101.9 MHz
 POWER: 100 kw at 580 feet
 FORMAT: Country
 BROKER: Chapman & Associates.

KBMC/EUGENE, OR
 PRICE: \$950,000
 BUYER: McKenzie Rivers Broadcasting Co., John Tilson and his wife, Renate, and Robert Oxarart, principals. It also owns KKGW/Portland and KKNV/Fresno.
 SELLER: Inspirational Broadcasting, John Davis II, owner. It formerly owned KPQD-AM & FM/Portland.
 DIAL POSITION: 94.5 MHz
 POWER: 100 kw at 813 feet
 FORMAT: Religious
 BROKER: Chapman & Associates

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GLENN M. SERAFIN
 Director — Radio Broadcast Services Division
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TERMS UNDISCLOSED

Group W Deals MUZAK To Field Corp.

Seeking to concentrate on commercial broadcasting and programming, Westinghouse Electric Corp. has announced the sale of MUZAK to The Field Corp. for an undisclosed price. Westinghouse acquired MUZAK and made it a division of Group W Radio when it acquired Teleprompter, Inc. in 1981.

Through 200 franchised affiliates, MUZAK supplies background music to 135,000 subscribers. In addition to its

well known “environmental” music service, MUZAK also offers Foreground Music One, a satellite-delivered CHR service.

MUZAK operates offices in New York, Los Angeles, San Francisco, Chicago, Boston, Columbus, Sacramento, New Haven-Milford, Cincinnati, and Duluth.

Completion of the sale to Field is expected to take about six weeks.

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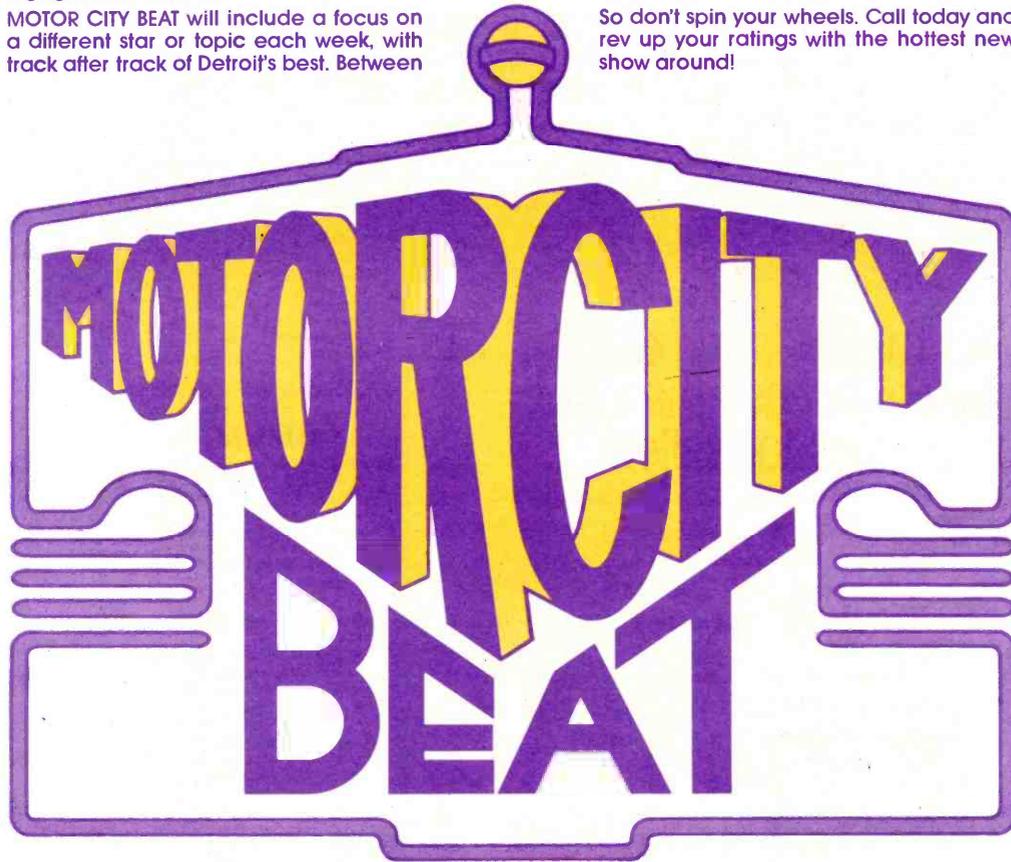
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NAB ACQUISITION PANEL

Investment Dollars Flowing Into Radio

Buyers of radio stations have more financing options available than ever, according to brokers and bankers on an acquisition panel at Radio '86 last week in New Orleans.

"There's a supermarket of opportunity available," said financial analyst **Bishop Cheen of Paul Kagan & Associates.** "This is a big, legitimate business."

Broker **Ted Hepburn** said banks are much more comfortable with the broadcast business than they were four or five years ago, seeing "great stability" where they used to fear stations could easily lose their licenses. Low interest rates also free up more money, he added.

Junk Bonds More Popular

Kidder Peabody VP Gary Blemaster spoke of "substantial new sources of financing available to radio broadcasters." The most dramatic growth, he said, has been in high yield junk bonds.

Emmis, Metropolitan, and Price have all used junk bond financing this year, and Blemaster predicted five or six additional deals in 1986. However, he said Wall Street generally wants to finance only deals of \$30 million and above.

Much of the session centered on advice for first-time radio station buyers. "We're probably not the best place to start," said Blemaster. Moderator **Norm Wain of Metroplex** urged newcomers to first identify the right market and station, but to simultaneously begin developing a relationship with a senior lender.

Line Up Financing First

Hepburn echoed the need to line up financing in advance, saying it's nearly impossible to "keep a property on ice for a while if you don't have the resources" to make an immediate purchase. "It really is more important to line up your financing," he said. "It's good to know a broker, but it's better to know where the equity is coming from. If you don't get financing, you blow the deal."

Blemaster said venture capital is the most expensive money available, but newcomers will often benefit from the financial guidance a venture capital partner will offer. Cheen noted that only two percent of venture capital proposals get accepted. "Most don't even get past the receptionist," he explained.

Chesley Maddox of Ameritrust in Cleveland advised potential buyers to

work through experienced financial brokers who can put together deals in the formats banks understand.

Economic Jitters

Asked about the slowing economy's impact on radio transactions, most panelists predicted at least some degree of trouble ahead. Many of the big deals will "go bust" if the economy

collapses, Cheen warned. **Communications Equity Associates Sr. VP Kent Phillips** said he foresees "some problems in the next year."

Maddox said television deals usually suffer more than radio purchases during recessions. Blemaster said most of the major deals are "carefully structured" to withstand recession.

MORE NON-COMPETE CLAUSES

Tax Bill's Radio Impact Outlined

Tax experts at last week's NAB Convention in New Orleans told broadcasters that the pending US tax overhaul will generally hurt station sellers, but will have a less clear-cut impact on buyers. The major culprit will be the much-discussed increase of the 20% capital gains tax to either 28% or 33%, depending on the final decision of Congress.

Another effect will be an increase in

non-compete clauses, which **Tom Buono of Broadcast Investment Analysts** predicted will become "much more prevalent."

Depreciating Non-Compete Payments

Tax attorney **Jana DeSirgh** of the Washington law firm **Baker & Hostetler** explained that current law treats non-compete money as non-depreciable "ordinary income," as opposed to depreciable items such as equipment or "good will."

The new law abolishes the distinction. For the first time, buyers will be able to depreciate or write off the money they paid to sellers for non-compete clauses.

However, panelists warned that assigning ridiculously high percentages of station prices to non-compete could spur an IRS crackdown. "They really don't care until everybody gets abusive," cautioned **Rick Zitelman** of the **Zitelman Group**.

Other predictions from the tax experts:

- Allowing buyers to depreciate non-compete payments could raise selling prices slightly by increasing operating cash flows.

- More stations will be purchased through limited partnerships and Subchapter S corporations, which pass on tax losses to investors.

- The new bill will discourage trading in stations as "commodities" and encourage more "longterm broadcasting," according to Buono.

- Broadcasting will continue to attract outside investor dollars because the industry offers higher returns, especially when compared to capital intensive industries that will suffer most under the new tax bill.

FORMER SKY CHIEF

Israel Pays \$12.4 Million For KSKY, WNYR & WEZO

Dennis Israel, former President of **Sky Corp.**, has bought **KSKY/Dallas** from his old employers for \$3.4 million. In a separate transaction, he purchased **WNYR & WEZO/Rochester** from **Grace Broadcasting** for \$9 million.

Israel formerly ran **Sky Corp.**, a broadcast firm owned by venture capital company **Foster Management**, which also owns **WSIX-AM & FM-Nashville** and **WRIV/Riverside, NY**. The two purchases mark the first stations for Israel's new group, dubbed — and it gets confusing — **Sky Stations Inc.**

Israel also owns **WGY & WGFH/Schenectady, NY** through a separate partnership. According to Israel, since he is the majority owner, those stations will be run by **Sky Stations**.

KSKY operates on 660 kHz with 10 kw. A daytime that will switch to fulltime operation at the end of the month, the station airs a Religious format.

WNYR operates on 990 kHz, with 1 kw days and 250 watts nights and a Country format. **WEZO** operates on 101.3 MHz, with 27 kw at 640 feet and an AC format.

Mahmian Co. represented the seller in the Rochester transaction.

CALL SIGN CHANGES

Aberdeen, MS **WMPA** to **WWZO** (effective 10/1)

Aberdeen, MS **WHAY** to **WWZO-FM** (10/1)

Alton, IL **WZEN** to **KATZ-FM** (requested)

Aptos-Capitola, CA **KMFO** to **KNZS** (10/15)

Bakersfield, CA **KUNN** to **KLYD** (9/10)

Bangor, ME **WBGW** to **WYOU-FM** (10/1)

Bowling Green, KY **WLBJ-FM** to **WCBZ** (10/13)

Bastrop, TX **KLIO-FM** to **KSSR** (9/9)

Buford, GA **WDYX** to **WJYA** (10/6)

Clinton, TN **WNKX** to **WTNZ** (9/7)

Clinton, IA **KSAY** to **KLIO** (requested)

Cleveland, OH **WROC** to **WTGR** (10/19)

Columbia, SC **WIS** to **WVOC** (requested)

Dunedin, FL **WAMA** to **WGUL** (8/29)

Gaithersburg, MD **WMTG** to **WMET** (requested)

Gorham, ME **WASY** to **WJBQ** (9/3)

Hardin, MT **KYTY** to **KBSR** (9/10)

Hardin, MT **KATM** to **KBSR-FM** (9/10)

Luling, TX **KCWR** (new)

Madison, TN **WLRR** to **WNKZ** (9/7)

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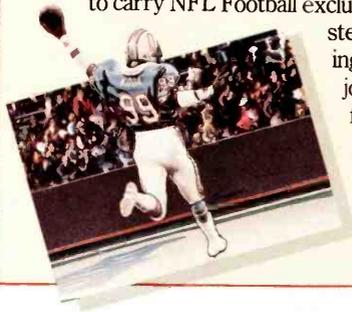
As the originators of radio broadcasting in America, what we believe today is pretty much what we believed in 66 years ago.

Proceed humbly.

It's the public that owns the airwaves, not us. So we put profits and self-interest in their place—right behind the public interest. Which is why, for instance, we stopped broadcasting cigarette advertising before the law required it.

Act passionately.

We've always seen a rich and never-ending spectrum of possibilities for radio. Like being first to carry NFL Football exclusively in FM stereo. Or teaching young radio journalists for free.



From all-news to sports...and relaxing music to full-service information formats, the Group W Radio Stations always stand out from the crowd.

Fail liberally.

We've taken some pretty bold risks. And we've stuck with those ideas we've really believed in. Like all-news radio.

We kept it alive even though it failed to show a profit for ten consecutive years. Because we understand that willingness to persevere is often the greatest contribution to success.



WINS Anchorwoman Eileen Douglas personifies the informed, contemporary sound of radio today.

Serve relentlessly.

We always give something back to our listeners. Not just information or entertainment. But a helping hand where needed. And sometimes a crusading voice. Like our *Call for Action* programs

or *Regional Affairs Councils*, both of which help and enrich our listeners' lives.

Since getting radio started in 1920, we've built the strongest radio group in the nation. Top-rated, top-billing major market stations.

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Today we own 13 major market radio stations whose continuing success one trade publication called, "probably unprecedented in broadcasting history..."



WESTINGHOUSE BROADCASTING

NAB WRAP-UP

New Orleans Holds Good News For AM Radio

AM broadcasters depressed over the sagging fortunes of their band had good reason to cheer at last week's NAB-Radio '86 Convention in New Orleans. AM's revival was a major focus of the conference, and there was abundant evidence that progress is being made on many fronts to bring the band back to life.

Perhaps most encouraging was word that broadcasters and receiver manufacturers have come up with uniform standards for preemphasis and deemphasis.

"Overall, the sound of AM radio is going to improve substantially when we get this standard into place," said Bill Gilbert of Delco Electronics.

Hyped Processing Targeted

Many AM broadcasters currently boost high audio frequencies on the transmission end. The result is widespread interference to AM stations on adjacent channels, and tinniness reception on wideband radios. To reduce that interference, set makers build radios with extremely narrow bandwidths that screen out the extraneous noise, but leave AM radio sounding inferior to FM. The standard negotiated by the National Radio Systems Committee sets a uniform goal for preemphasis by broadcasters and deemphasis in receivers.

"It will take six months to get the receivers into place," said Gilbert. He praised the setting of a standard, saying, "The receiver manufacturers now have a target to shoot at."

Charles Morgan of Susquehanna Broadcasting said, "Ten years ago if anyone mentioned AM improvement, people would have thought they were talking about a new morning show." He added, "I really believe in the very, very near future we are going to have good quality AM."

Broadcaster Cooperation Critical

Morgan stressed that the new standard will fail if all AM stations

don't go along. "If the broadcasters aren't receptive, we're going to have a problem with wideband receivers," he predicted.

He said the makers of audio processors are committed to build to the new standard and offer retrofitting of existing processors. NAB staff engineer Michael Rau said conversion kits, perhaps selling in the \$100 range, will be available for smaller stations.

benefits of "clean signals" for both broadcasters and set makers.

AM Stereo Pushed

AM broadcasters in New Orleans also heard tough words from two federal agencies contending that they must convert to AM stereo. "You must stop observing the ping-pong game called AM stereo and install it," FCC Mass Media Bureau Chief Jim McKinney said at one panel.

President Reagan's chief communications advisor called AM stereo conversion "step number one." National Telecommunications & Information Administration chief Al Sikes, a former Missouri radio broadcaster, added,

fall to determine, among other things, whether a de facto standard has evolved through the proliferation of Motorola C-QUAM-only radios.

"More than anything, we've got to signal the radio entrepreneurs and the capital markets that AM is going to be revitalized," Sikes told an AM improvement panel.

One broadcaster in the audience complained about AM stereo stations that fail to promote their status. "If you're going stereo," he urged, "you might as well pat yourself on the back for taking the step." The audience applauded separate suggestions that broadcasters vote on an AM stereo

McKinney also brought good news with him to New Orleans. The Mass Media Bureau Chief predicted:

- Commission action on interference protection ratios to improve AM quality;

- a rulemaking this winter authorizing synchronous AM transmitters;

- "urgently required" action to permit broadcasters to own two AMs in the same market;

- speedy review of the main studio rule, which requires stations to maintain main studios in their communities of license;

- a hard look at the definition of community of license;

- consideration of power increases for Class III stations and all-night operation by 1800 remaining daytimers; and

- action before next spring to assure that AMs don't lose morning drive broadcast time during the three weeks Congress recently added to Daylight Saving Time.

AM Improvement At A Glance

- Historic radio/set maker quality accord
- Overmodulation study
- NTIA AM stereo study
- NAB tests alternative antenna designs
- Synchronous transmitters coming
- Two-per-market AM ownership likely
- Main studio rule on way out
- Action offsetting extended Daylight Saving Time
- No further clear channel breakdown
- Class III power hikes

In other technical action, NAB released a study by consultant Harrison Klein on the related issues of AM overmodulation, "splatter" interference, and occupied bandwidth for AM stations.

Overmodulation Problem Addressed

Klein concluded, "Receiver manufacturers consider overmodulation to be a significant AM problem. In numerous industry meetings, they have indicated their belief that splatter caused by overmodulation is a major factor in preventing the manufacture of improved, high-fidelity AM radios."

Klein's report suggests solutions to excessive occupied bandwidth and splatter, provides guidelines for monitoring, and outlines the

"That's the only way we're going to get AM hi-tech radios to the market . . . I believe it's going to take a strong and dramatic move. The glacial movement isn't going to work."

"The government cannot save AM . . . The industry must save itself."

—Jim McKinney, FCC

NTIA Plans AM Stereo Study

Sikes announced that NTIA will conduct a study of AM stereo this

standard, and that stereo should be required in AM sets, just as federal law requires UHF and VHF tuners in TV sets.

NAB Antenna Tests Progressing

Another promising development for AM is the progress of NAB's test of two new antenna designs. Both are designed to direct energy away from the interference-producing skywave and into the listenable groundwave signal.

"Potentially, it's very historic," said NAB's Rau. "I don't know if it's going to work. It's never been done before." Antenna sites near Washington have now been chosen, and testing is expected to start next summer.

Clear Channel Breakdown Unlikely

McKinney revealed that comment on the Commission's omnibus AM improvement report showed little interest in a further breakdown of the clear channels. He predicted that for the moment the Commission will leave the clears alone and "do first those things which are most urgently required."

McKinney concluded, "The government cannot save AM. Only you — the managers, PDs, and engineers — can do it. The industry must save itself. The government can clear away the boulders, but that is about the extent of our ability to play in this game. You must take the initiative."

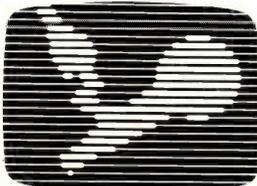
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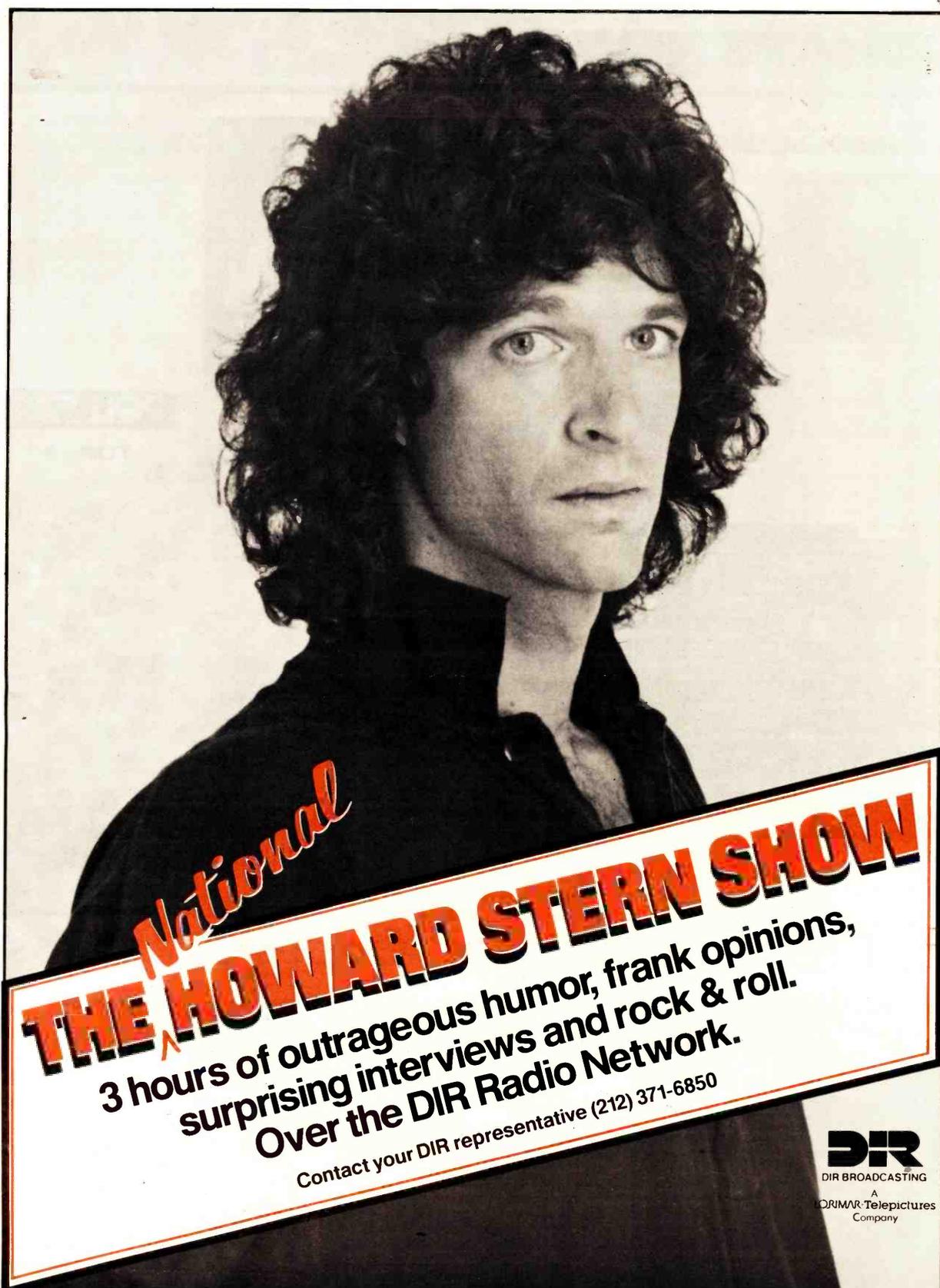
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WHAT'S NEW

Edited by Don Waller

Sweet Spot Finder



This is said to be the only device currently on the market that locates the optimal spin axis — also known as the "sweet spot" — of any golf ball, thus enabling golfers to reduce slicing, improve control on longer drives, and aid the ball's ability to stop on greens.

Available via the NYC-based **Hamacher Schlemmer** catalog.

the device's effectiveness derives from mathematical calculations it performs. The theory is that by placing a ball on the unit's battery-powered, three-volt, direct-drive rotation plate and spinning it at the rate of 10,000 rotations per minute, it is possible to locate the best place to hit a ball for both distance and stopping without rolling. The ball may then be positioned to maximize trajectory and length of each shot.

Weighing only 4.5 ounces, the sweet spot finder is small enough to be carried in a golf bag and allow players to recheck their balls' spin axis after each stroke. Powered by two AA batteries (included). Price: \$29.95. For further information, contact the company at (800) 543-3366.



Photophone

The "Luma" video telephone is claimed to be the world's first affordable communications system that transmits images over regular phone lines. All you have to do is plug in the power cord and a standard modular phone jack, and you're ready to send three-inch (diagonally measured) black and white images. The unit works via a patented "video optimized modem" that condenses television signals to the narrow bandwidth of regular phone lines.

The Luma sports two screens. The one on the right shows your live image taken by the built-in video camera, which can be tilted up and down for accurate framing and can send images in one of three sizes (1 1/4", 1 1/2", or 2 1/4"). Camera focus is set at two feet. The screen on the left displays freeze-frame snapshots transmitted from your terminal.

Simply press the "Send" key and the pictures are transmitted during brief conversational pauses of one to three seconds. An optional ac-

cessory kit provides you with one wide-angle and three close-up lenses for transmitting images of either large groups or small documents. Resolution of the video snapshots ranges up to 96 x 96 pixels and up to 16 levels of grey scale.

Printer Feature Optional

The Luma can also be used with an optional video printer to make permanent, same-size copies of these phone images. This optional video printer is priced at \$995 and comes with one roll of video paper good for up to 180 copies. To share these Luma images with a group of people, the system can be linked to any TV monitor via a standard RCA jack. (A five-line keystick and amphenol connector enable you to adapt the Luma to business phone systems.)

The Luma is also a top-of-the-line business telephone system, featuring a computerized phone directory that holds up to 100 80-character listings and dials any of 26 fre-

quently called numbers automatically. The tone/pulse switchable phone also features last number redial, a mute key, and a programmable pause for access to long distance services. In addition, the unit's speakerphone boasts 800 mw of peak power.

Priced at \$1450, the Luma comes with a one-year warranty. (Note that a minimum of two units are required for video function.) The Luma, the accessory lens kits (\$75), and extra thermal paper (\$45 for four rolls), are available via the San Francisco-based **Sharper Image** catalog at (800) 344-4444.



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POLLSTAR

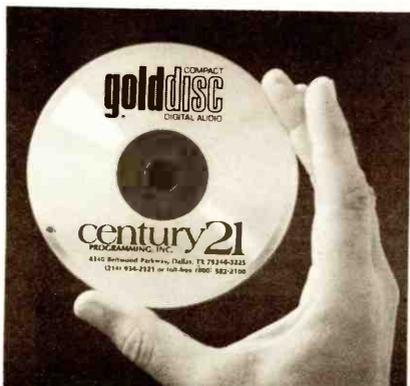
TOP 20 CONCERT PULSE

LW TW ARTIST

- 1 1 VAN HALEN
- 2 2 B. DYLAN & T. PЕТTY
- 3 3 ZZ TOP
- 4 HUEY LEWIS & NEWS
- 5 5 STEVIE WONDER
- 6 6 BOB SEGER...
- 7 7 S. NICKS/P. FRAMPTON
- 9 8 DEPECHE MODE
- 8 9 OZZY OSBOURNE
- 10 10 AC/DC
- 12 11 BEACH BOYS
- 13 12 JAMES TAYLOR
- 14 13 JIMMY BUFFETT
- 12 14 RUN D.M.C./WHODINI/ L.L. COOL J.
- 15 15 EDDIE MURPHY
- 16 16 MONKEES
- 17 17 JACKSON BROWNE
- 18 18 JUDAS PRIEST
- 19 19 MOODY BLUES
- 20 LOVERBOY

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

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24/R&R FRIDAY, SEPTEMBER 19, 1986



STREET TALK

Talking to the press earlier this week, acting **CBS CEO LAURENCE TISCH** said that pieces of the media giant will not be sold to reduce its debt. Rumors still abound, however, that **CBS/RECORDS GROUP's** music publishing unit, **CBS SONGS**, is on the block. It owns/administers more than 60,000 copyrights, including **MICHAEL JACKSON's** **ATV MUSIC** and songs by **BILLY JOEL** and **JULIO IGLESIAS**. The operation is headed by music publishing veteran **MIKE STEWART**, who's said to be leading the buyout.

Also still in question is CBS's grandfather clause, which gives it permission to hold radio and TV licenses in the same market unless control is transferred. If the **FCC** determines Tisch is in control, that clause may be nullified.

Will the record industry launch its own unified, anti-drug initiative in the future? We hear that such an idea is definitely at the discussion stage and could take one of several different forms. You may recall that CBS Records last month pledged \$50,000 in seed money to **BILL GRAHAM's** "Crack-Down" campaign, if other labels would do likewise.

When **BOB PITTMAN** launches his **MCA**-backed record label next year, will he sign an exclusivity deal with **MTV**?

Tennis, anyone? The third annual Music Industry Open to benefit the **T.J. MARTELL FOUNDATION** for Leukemia & Cancer Research has been set for Oct. 18 at the National Tennis Center, Flushing Meadow, NY. Former Davis Cup player **GENE MAYER** is the event's honorary chairman, and **PROJECT 3 RECORDS** President **HERB LINSKY** is committee chairman. You can reach Herb at (212) 247-4422.

RCA/ARIOLA chief **ELLIOT GOLDMAN** is the recipient of the AMC Cancer Research Center's 1986 Humanitarian Award. The fundraising effort was officially launched Sept. 11 with a NYC cocktail reception hosted by **CLIVE DAVIS**. In his remarks, Goldman thanked **DISNEY's** **MICHAEL EISNER**, oilman **MARVIN DAVIS**, and **MCA's** **IRV AZOFF** for "allowing me to be here tonight." The three execs, of course, were among those reported to have been interested in buying RCA/Ariola from **GE** before **BERTELSMANN** picked up its option.

Rumors are buzzing about senior executive exits at **POLYGRAM**. One departure which has already occurred is that of VP/Sales **SHELLY RUDIN**.

HARVEY MILLER has resigned as OM at **KRLA/LOS ANGELES**. **KBZT** OM **MIKE WAGNER** will assume operations responsibilities at the AM as well as the FM, while Humble Harv will continue to do his

weekend show, make guest appearances, and work with production company **RADIO ARTS**.

Among those who helped **WRKS-FM/NEW YORK** celebrate its fifth anniversary Monday (9/15) were the **JETS**, **GWEN GUTHRIE**, **HOWARD HEWETT**, **FREDDIE JACKSON**, **MELBA MOORE** — and **STEVIE WONDER**, who appropriately sang his "Happy Birthday" for the Palladium partygoers. Proceeds from the event go toward the station's anti-crack campaign.

"Today" show weatherman **WILLARD SCOTT** will be the host of **NBC RADIO NETWORK's** "Constitution Minutes," a 60-second daily news feature which premieres



Willard Scott

September 29. Scott, who dressed up as Carmen Miranda for a "Today" stunt, thought nothing of donning the garb of Ben Franklin.

Expatriate Yank **DON ELLIS**, who's worked at **MCA**, **RCA**, and **CBS**, is helping organize the 1987 British Record Industry Awards. His role includes liaison with **BBC-TV** and the show's overseas distributor, **TEN**. The event is scheduled to take place Feb. 9 in London.

FCC employees were undergoing tests for tuberculosis this week after one of their colleagues was diagnosed with the contagious disease and hospitalized. The tests were voluntary. Although there may be no connection, the case coincides with an outbreak of TB at a local high school.

ATLANTIC's VP/Promotion **SAM KAISER** has resigned after nearly ten years with the company to join **MTV** as VP/Programming, reporting to Sr. VP/Programming **LES GARLAND** and Sr. VP/GM **TOM FRESTON**. No replacement named as yet.

Continued on Page 26

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From The Forthcoming Album **MOSAIC**

Management: **DAVID MASSEY/DOMINO DIRECTIONS LTD.**



ARE WE HAVING FUN YET?



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STREET TALK

Continued from Page 24

ONLY THIS BAND
COULD TAKE ONE OF THE
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AND MAKE IT GREATER.

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THE NEW SINGLE

"25 OR 6 TO 4"

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| WPHD d-34 | WKRZ d-36 | KDON d-35 |
| WCAU 40-36 | WBBQ d-40 | KCPX d-38 |
| B94 25-19 | WBCY add | WGUY add |
| PRO-FM d-33 | WABB 29-24 | WIGY 34-29 |
| 95INZ 23-19 | KX104 18-13 | 95XIL add |
| WRNO d-40 | WXLK 33-23 | WQID add |
| WHYT 35-29 | WGCL add | WYKS 30-23 |
| WKTJ 21-17 | KZIO 30-26 | WBNQ 28-23 |
| KDWB 35-30 | WIXX 35-29 | 99KG 26-22 |
| KKRZ d-39 | WRQN d-35 | KWTO d-27 |
| Q100 40-33 | KAY107 d-38 | WDBR d-33 |
| WERZ 32-27 | KIKX add-34 | KHTZ d-27 |
| RI-104 37-30 | | KWNZ 30-27 |
| 93Q d-40 | | OK95 27-19 |

What's **KIIS/L.A.** morning star **RICK DEES** up to now? Well, during the **NAB/NRBA** "Show Prep" panel it was announced he was working on an upcoming comedy special "The Mystery Of Rock & Roll" for **HBO/CINEMAX**. And he'll play the role of air personality **TED QUILAN** in **TAYLOR HACKFORD**'s movie production of "La Bamba: The Richie Valens Story."

Look for **USA Today** to climb on the jazz bandwagon. Seems there are plans to start a new jazz section, with **WGBH/BOSTON**'s **ERIC JACKSON** reviewing the latest jazz releases.

Attention, **Hollywood Wives**: the record industry's answer to **JACKIE COLLINS** may be **FREDDIE GERSHON**, whose new novel "Sweetie, Baby, Cookie, Honey" takes an insider's look at the biz. Disappearing quickly at a book store near you.

When's the last time you heard of a Nostalgia and AOR combo doing a simulcast? **WNEW-AM & FM/NEW YORK** did the first dual broadcast in their history, airing a three-hour special called "An American Storm: The Cocaine Crisis." The show spotlighted ways in which families can cope with the drug problem.

Stay tuned next week for news of a major restructuring of **JHAN HIBER**'s consulting effort. Word has it **JH** is working on a new deal with one of his clients.

Columbus Country leader **WRMZ** is reportedly set to switch to soft AOR with new call letters and **JEFF POLLACK** consulting. It's said to have hired **STEVE EDWARDS** from crosstown **AC WSNY** for afternoons and possibly as PD, with **MARK DANIELS** coming aboard for mornings.

Other format changes in the offing: **WKIX/RALEIGH** is set to switch from Country to Oldies. **OM MIKE FENLEY** will remain at the station, and, says "KIX," "the station that taught you to rock, rolls again!"

Meanwhile, word has it that Louisville will be down one Country station by the end of the month, while baby-boomer Gold **WIRE/INDIANAPOLIS** is rumored to be venturing into satellite-delivered Country.

Correction: That's **ABC**'s "Heart Of The City" that recording artist **LANE BRODY** will be appearing in next month.

After 15 years, **CHUM(AM)/TORONTO** personality **TERRY STEELE** and the station have parted company on amiable terms. Look for Terry, who does the lion's share of voiceover work in Toronto, to surface again real soon on either side of the border as he's always maintained his US citizenship.

Also on the move is **Z93/ATLANTA** MD/afternoon personality **CHRIS THOMAS**, who's resigning after five years. He cites a

difference in philosophy with new programmer **BOB CASE**. "I wish everyone at **Z93** the best, but for me I must move on," said Thomas.

Jock jumps: **KSRH/HOUSTON** has chosen **BOBBY MITCHELL** from **WHYT/DETROIT** to fill the shoes of **MOBY** (now on **KEGL/DALLAS** afternoons) in mornings... Ex-**KMET/LOS ANGELES** morning man **JEFF GONZALEZ** is moving to Miami for afternoons at **WINZ-FM**.

If you've heard rumblings about something wonderful about to happen to **KBEQ/KANSAS CITY PD STEVE PERUN** — you may be right!

DRAKE HALL has resigned as Corporate PD of **DEVINE COMMUNICATIONS** and Station Manager of **KBER/SALT LAKE CITY**. Also stepping down: **WNOR/NORFOLK OM BOB BEDI**.

Though **REAMS**, the new owners of **WSKS/CINCINNATI**, won't take over until early '87, the station will be switching from AOR to Country in early October. **RANDY MICHAELS**, VP/Operations for current 'SKS owner **JACOR**, will be overseeing the change (Michaels put Country giant **WDAF/KANSAS CITY** on the air in the late '70s). The call letters will be changed, and current 'SKS PD **MARTY BENDER** is expected to remain with **JACOR** in another capacity.

When **INFINITY** takes over its new Washington CHR property **WBMW**, will it simulcast morning man **HOWARD STERN**, now heard on the company's **WXRK/NEW YORK** and **WYSP/PHILADELPHIA**? Stern, of course, was once a morning kingpin on DC101. Infinity President **ME. KARMAZIN** says there are no plans afoot to either change format or simulcast Stern in DC.

Suite Talk From Radio '86:

WFYR/CHICAGO personalities **JEFF ELLIOTT** and **JERRY ST. JAMES** on New Orleans: "Our GM was mugged on Bourbon Street of \$200 in cash and \$500 in trade."

Freeway traffic was slowed up during opening-day afternoon rush hour not by cars, but by an overturned truckload of porcelain toilets.

Some registrants unable to locate the opening cocktail party on the 3rd floor of the Marriott found themselves instead in the middle of a boisterous convention of life insurance salesmen, who didn't seem to mind the extra company.

NAB Sr. VP/Public Affairs **WALT WURFEL** was unfortunately stranded in the newsroom by a broken foot incurred last weekend when he fell off a stepladder at home.

Nominee for most prevalent rumor at the convention: **WMAL & WRQX/WASHINGTON** being sold for \$76 million. Runner-up: **WESTWOOD ONE** buying the NBC Radio Networks.

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On Another Great Sweep

Congratulates



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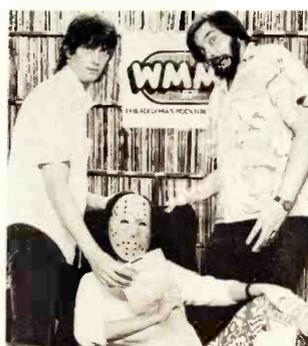
ALICE'S PICTURE PAGE



After hearing an advance copy of Alice Cooper's new album **CONSTRUCTOR**, WBCN's Operations Manager Tony Berardini (1ft) and KFHI's PD Barry Wayne (center) tried to convince MCA's Bob Osborn to give them copies of **Constrictor** early. KHFI's MD Selby Edwards (far right) figured the subtle approach with MCA's Bubba Wayne McManners might work better.



MCA's Bobby Shaw (left) and WPLJ MD Lisa Tonacci mask their excitement over the new Alice Cooper release, **Constrictor**.



WMMR's MD Erin Riley has staged a sit down strike until Alice Cooper's new album **CONSTRUCTOR** shows up at the station. Wondering if life will ever be the same again are MCA's John Bloodwell (left) and WMMR's Ray Koob.



MCA's Sharon White (left) and KIMN's Asst. PD/MD Randy Jay are on the lookout for Alice's new album **CONSTRUCTOR**.



KZZP's PD Guy Zapolon and MD Bruce Kelly want to make sure Alice knows his new album **CONSTRUCTOR** will be a sure shot at their station. MCA's Billy Brill (far right) wonders if the gun is loaded.



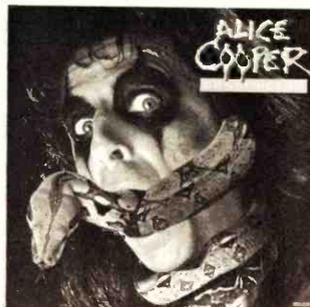
KISS 108's MD Susan O'Connell is at the end of her rope waiting for the new Alice Cooper album **CONSTRUCTOR** to be delivered by MCA's Roman Marcinkiewicz.



MCA's Sharon White (center) got all choked up talking about the new Alice Cooper album **CONSTRUCTOR** to KBPI's MD Lynn Wells (left) and KBPI's PD Tom Hunter.



MCA's Kevin Carroll (center) tries to hide his excitement over the new Alice Cooper album **CONSTRUCTOR** from Z95's PD Jan Jeffries (left) and MD Brian Kelly (right).



CONSTRUCTOR RELEASE
SEPTEMBER 17
THE NEW 12" "GIVE IT UP"
OUT SEPTEMBER 24

ON TOUR STARTING OCTOBER 28

PRODUCED BY BEAU HILL

MANAGEMENT:

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Rich Berner — Production/
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468-3586

John Grappone — Overnights
WAPP/New York (718) 376-9060
Drake Hall — DeVine Commu-
nications Corporate PD & Station
Manager KBER/Salt Lake City
(801) 582-4531

Kurt Muhlfelder — MD/Swing
WHAU/Greenfield, MA (413)
773-7428

Terry Steele — Middays CHUM
(AM)/Toronto (416) 886-3915

Chris Thomas — MD/Afternoons
Z93/Atlanta (404) 955-2161

Rick Van Zandt — OM WPYX &
WTRY/Albany (518) 371-0242

Paul "Lobster" Wells — Morn-
ings KNAC/Long Beach-L.A. (213)
546-4447

Elektra/Asylum Appoints Kaufman, Levy



Suzanne Kaufman

Suzanne Kaufman segues to the L.A.-based National Marketing Research Manager slot for **Elektra/Asylum Records**. Most recently the label's Marketing Coordinator, Kaufman has been with Elektra for the last three years.

Concurrently, **Harry Levy** becomes the label's Manager/College Radio & Dance Promotion, replacing Dave Johnson. Levy was most recently Program Coordinator for **KUSF/San Francisco**.

FirstCom Promotes Morris



Patt Morriss

Patt Morriss has been promoted to Regional Manager, Southeastern US for Dallas-based **FirstCom Broadcasting Services**. Morriss's sales and marketing background includes stints at **Susquehanna Broadcasting**, **PolyGram**, and **Warner Bros. Records**.

Luciani Curb Records VP



Marguerite Luciani

Mike Curb Records & Productions ups **Marguerite Luciani** to Vice President/Operations after serving as Executive Director/Promotions. Luciani's new responsibilities will include accounting functions, implementation & coordination of Sales & Marketing, and continued Pre-Production coordination for Curb Records.

Espy Joins Bob-A-Lew



Ronda Espy

After eight years as Senior Director of Business Affairs for **Chrysalis Records, Inc.** and **Chrysalis Music Group**, **Ronda Espy** has joined **Bob-A-Lew Music** as VP/GM. The newly formed publishing company was founded by singer **Huey Lewis** and his manager **Bob Brown**.

Werts, Malone WHBO & WNLT Sales



Bill Werts



Kevine Malone

WHBO & WNLT/Tampa Bay names **Bill Werts** National Sales Manager/Director of Sales Marketing and **Kevine Malone** as Local Sales Manager. Werts joined NLT sales (then WCKX) in 1980, advancing to LSM in '83. Prior to that he was with Tampa Bay's **WYNF** before which he had various on-air experience. In the past eight years, Malone's experience includes a Sales Manager and AE stint at crosstown **WZNE** and **WRBQ**, respectively, before which he worked for **WWOK/Columbia, NC** and **WGBS & WLYF/Miami-Ft. Lauderdale**.

Chelsea Avenue Bows

Memphis-based **Chelsea Avenue Records** has slated veteran singer **Shirley Brown** for its first release. The address is 609 Chelsea Ave., Memphis, TN 38107; (901) 527-4964.

INTERACT WITH THE MOST ACTIVE

MUSICSCAN Plus is winning favor with top radio programmers across the U.S. and in Canada—fast.

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MUSICSCAN has already become the industry definition for efficient music rotation. The system provides every tool you need for precise control over the broadcast day... *it's that versatile*. And now it's *interactive*. Schedule a 24-hour pre-log in ONE minute; retest any song, then **MUSICSCAN** will suggest possible replacements. You can swap elements instantly within any hour or across the entire day. All changes are immediately reflected in your "History" files for absolute accuracy.

MUSICSCAN is as dynamic as radio...new features are developed and added constantly. Yet **MUSICSCAN** will never become "too complicated"—the system's ease of operation is self-evident, even if your first time with **MUSICSCAN** is your first time with a computer.

Ask anyone who has worked with the system...use it once, and nothing else will do. The hottest stations in the country are switching to **MUSICSCAN**. And no one who's ever begun using **MUSICSCAN** has ever stopped.

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WHO SAYS WE'RE FUNNY?

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

—Scott Shannon
Z-100, New York

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—Jim Quinn
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RATINGS AND RESEARCH

What To Look For When The Book Arrives

Readers have asked me how they should analyze the "Book" to get the most information out quickly to understand the reported audiences. As tempting as it may be to go straight to the audience information, it is better to take a few moments first to analyze your foundation by evaluating the performance of the market and individual stations.

Ask yourself these questions: Is the sample stable? Is the measurement consistent? Do the observed differences, in conjunction with known market activity, help explain or position station/market changes? Keep these questions in mind while you study the introductory pages of any audience study.

Compare, Compare, Compare

Step 1: Compare the geographies. Do the metro and any other reported survey area have the same definition as in previous surveys? Identify any differences, the magnitude in terms of Persons 12+, and the percent change from the previous survey. Changes in metro population affect the size of the ratings even when the average-quarter-hour level has remained constant.

Step 2: Compare sample sizes. How does the total intab for the metro (and each other area) compare with the previous book and any published target? Smaller samples mean more variability or "bounce" in the reported audiences.

Step 3: Look at the distribution of intab by county. Are there any large intab differences relative to the previous survey? To check geographic distribution, calculate the intab each county should have based on the total intab available.

If the two distributions are very similar, that's good. Do not expect them to be identical.

Age/Sex

Step 4: Compare the age/sex percent distribution of the population to the intab sample. Also compare this distribution with the previous survey. These should be similar. Real market deficiencies are constant and will appear in each survey. If your market has a large military/college population, expect the male 18-24 age group to be underrepresented. The differences found in Steps 2, 3, & 4 are handled by the weighting system.

Step 5: Calculate Return and Response Rate.

Arbitration

Return Rate = Intab diaries x 100 divided by the number of persons sent a diary.

Response Rate = Intab diaries x 100 divided by "Total Residences, Estimated Persons 12+"

Birch

Return (Cooperation) Rate is not reported, nor is information available to calculate it.

Response Rate is reported on Page 1.

Compare the results with previous surveys. Don't compare the services. The methodology and consequently the components of the performance characteristics are different. The best you can do

is ask questions until you are satisfied.

Step 6: Determine, if appropriate, how well blacks, Hispanics, or both are represented in the intab sample. If they are poorly represented their listening records will have a larger weight, creating more bounce where their listening occurs. Expect a high degree of similarity between surveys.

Step 7: Look for call letter changes or even new reported stations. Inspect any notations pages for notices which may affect your interpretation of the audiences. Keep a log of market events such as hurricanes or expensive promotions which could have an influence on the survey.

Step 8: Determine if any differences found can be attributed to the survey's sample, its performance, and any market influences.

These first eight steps may seem to be a waste of time, but when you are finished doing them you will have a better understanding of how your station and market perform. Save the information you develop; this will reduce the review time needed for the next survey and help you cut through these steps very quickly next time. In addition, this procedure provides peace of mind - or ammunition for your discussions with the supplier. You will have done your homework.

You are then prepared to look at audience estimates with greater insight. Moreover, you may end up knowing more about your survey than any other broadcaster in your market. That's to your advantage!

Listening Trends

Step 9: Determine the trend of the market's listening level. This figure is found at the bottom of the page, and is labeled "Metro Totals" or "PUR" (persons using radio). This metro estimate shows seasonality, and is the base (denominator) used for "shares." As the PUR gets larger, most station shares get smaller; as the PUR goes lower, most station shares become larger.

Step 10: Check the share trends for each available demographic group. Check both the magnitude and direction of any shifts.

Step 11: Continue the checking of share trends for each available daypart to identify gains and losses. It is easy to falter here and draw the wrong conclusions, so proceed with care.

Step 12: Look at the average-quarter-hour and come of your target audience and determine how you have done. Most important is absolute audience size, not shares. Compare it to your previous book and last year's survey. Audience size can grow while the shares remain constant or go down. When audiences change, calculate time spent listening to determine why the change took place. Check each daypart and determine areas of strength and weakness - and don't forget the weekend.

Step 13: Study the specific demographic groups which are discreet components of your total audience. Has the audience composition changed? Do you know what pro-

gramming modifications were made during the survey period which may have caused, for example, a male/female shift? This is a good way to measure the effect of programming adjustments.

Exclusive Cume

Step 14: Determine the proportion of audience that is yours exclusively: Exclusive Cume. No other station delivers this audience to an advertiser. Find ways to capitalize on your hold on that audience by investigating the smaller dayparts.

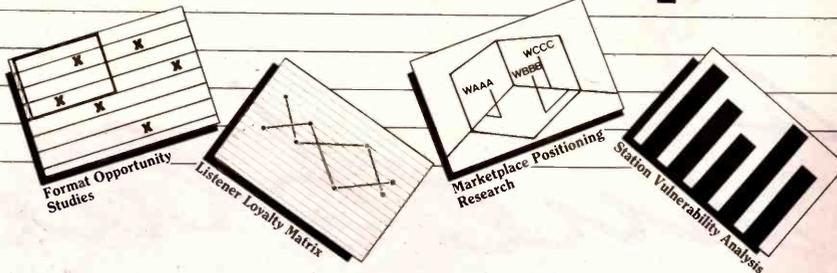
Step 15: Study the Hour-by-Hour section carefully. It holds a wealth of information that can be used for building spot schedules and evaluating programming features. This is a good way to identify which dayparts are best for your format.

Step 16: Determine if you have a significant Away-From-Home audience. This information will help your programmer understand the needs of the audience and how they change during the broadcast day.

Other aids are in the book, or can be obtained through additional processing or by using "third party" processing systems. These provide sophisticated analysis methods for positioning your station in the market among other stations and formats. These are very valuable for building advertising schedules.

When it comes to analyzing the "Book," getting started is the biggest problem. Following the 16 steps provided here will make the analysis process faster and more efficient.

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Give us a call at (206) 624-3888 on Monday, September 22, or Tuesday, September 23, between 8:00 a.m. and 5:00 p.m. Pacific time. Tell our receptionist that you would like to talk about coming to work with The Research Group. She will put you in touch with Larry Campbell, President, or Terry Patrick, Vice President and Director of Operations for the company. We would like to know about you and we are anxious to tell you about these terrific career opportunities.

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Nets News, 'Vettes Ruse

Johnny inched his '55 classic 'Vette up to the light and gunned the engine as he waited for a flash of green. The pistons throbbled with a roar as he pumped the idling gas pedal, then glanced in the sideview mirror and adjusted his opaque aviator shades. Annette studied herself in the vanity mirror as she applied another layer of persimmon lip gloss.

The FM quad speakers pounded their heavy beat through the amber evening as Annette looked at the radio with quizzical interest. "Who is that?" she asked.

"Guess Who."
"I can't. Just tell me — who is it?"

"Guess Who," Johnny repeated. She glared at him with a tinge of annoyance and punched another button. "I'm your Venus," she teased as Bananarama let loose with their cover of the Shocking Blue hit.

"Yeah — I just love Frankie Avalon," Johnny reminisced.

"Who?" Annette puzzled. "And don't say 'Guess Who.'"
"Frankie Avalon," he said. "Did Venus."

"Another one. And 'Why.'"
"Why?"
"Yes."
"Yes did Venus?"
"No. 'Your Move.'"
"You've Got Me."
"Uh ... Chairman Of The Board."

"Frank Sinatra didn't do that —"
"No. 'That's Life.'"
"What's Life?"
"A magazine —"
"Stop, stop, stop —"
"That's the Hollies ..."

Suddenly a '64 Fleetwood convertible purred to a stop next to the '55 'Vette. A chunky man in a suede

touring cap looked over and gunned his engine. "Hey, man — wanna drag?"

Johnny looked at the aging beach bum and curled his lip. "Not tonight, thanks," he declined.

"'Fraid you might lose, wimp?"
Johnny shook his head. "Nope. I'm just goin' with my girl here. Never seen the place where Annette works —"

"Networks!" Annette suddenly exclaimed. "Have you seen the networks column?"

"Huh?" Frankie asked.
"The networks column. You oughta see it this week."



STARS BANGLER BANTER — Following a taping session of "American Bandstand," United Stations' Dick Clark chats with CBS recording artists the Bangles for a segment of "Countdown America." Pictured (l-r) are Clark and Bangles Vicki Peterson, Susanna Hoffs, Debbi Peterson, and Michael Steele.



HOPE JEST — Clayton Webster's Dick Cavett, host of "The Comedy Show With . . ." chats with CW VP/Production Dan Randant and comedic legend Bob Hope during a visit to New York's Museum of Broadcasting.



FAN HAILIN' VAN HALEN — Van Halen lead singer Sammy Hagar (r) is greeted by his number one fan — Satellite Music Network's "Rock 'n' Hits" air personality Vic St. John — at this summer's Texas Jam concert press conference in Dallas.



DOUBTING THOMAS — Wondering whether Westwood One program host Dr. Demento's "Greatest Novelty Records Of All Time" actually lives up to its name, SCTV actor Dave Thomas joined the good doctor for the first Canadian broadcast of the "Dr. Demento Show." In a special four-hour program, the good doctor was also joined by Canadian comedian Ron Rubin and singer/songwriter Nash the Slash.



NEW YORK NEWS NEWS — The Mutual Broadcasting System recently opened a new New York news office, based at MBS affiliate WNEW/New York's studios. Pictured (l-r) are WNEW's Mike Prelea and Mike Kakoyiannis, and Mutual's Dirk Van.



SOS CBS — CBS Radio/Manager/Programming Frank Cammarata (l) welcomes SOS Band members Mary Davis and Abdul Raoff to the network's "Entertainment Coast-To-Coast," where they discussed their recently-released album "Sands Of Time."

NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

September 22-26

MUSIC FEATURES

The Weekend

| September 27-28 | |
|--|--|
| American Eagle (DIR) Marty Robbins/Floyd Cramer (9/27) | National Howard Stern Show (DIR) Eddie Money (9/27) |
| Christian Countdown America (CCA) Ed & Candy | On The Radio (NSBA) Beinda Carlise |
| The Countdown (WO) Doug E. Fresh/Whodini | Pioneers in Music (DIR) Huey Lewis/Greg Kihn/George Thorogood/ Marshall Crenshaw (9/29) |
| Countdown America With Dick Clark (US) Air Supply | Powercuts (GSN) David Lee Roth/REM (9/28) |
| Country Report Countdown (WRN) Tanya Tucker/Gary Morris/Eddy Raven | Profile '86 (NBCE) Journey |
| Country Today (MJJ) Willie Nelson special | Reelin' In The Years (GSN) Who/Spencer Davis Group |
| Dr. Demento (WO) Insanity/singing TV stars | Rick Dees' Weekly Top 40 (USP) Jets |
| John Leader's Countdown USA (CUSA) Eurythmics | Rock Chronicles (WO) David Lee Roth/REM/Joan Armatrading |
| Dick Clark's Rock, Roll & Remember (USP) Moody Blues | Rockline (GSN) REM/Rod Ryder (9/29) |
| Elvis Hour (CRS) Hit time | Rock Over London (RI) World Party |
| Future Hits (WO) Billy Idol/Lionel Richie | Scott Muni's Ticket To Ride (DIR) Paul Ia dead, Pt. 1 |
| Gary Owens' Supertracks '60s Hits (CRS) | Scott Shannon's Rockin' America Countdown (WO) Cyndi Lauper/Regina/Tina Turner |
| Great Sounds (USP) Art Lund | Sinatra Special (CRS) Songs of the '40s |
| Highlights (DIR) Little Richard | Solid Gold Saturday Night (US) Kings of Rockability |
| Hot Rocks (USP) Daryl Hall | Star Beat (MJJ) Gladys Knight & the Pips |
| King Biscuit Flower Hour (DIR) Moody Blues (9/28) | Super Gold (TRAN) 1964 Top 20 singles: Rescates/Sam Cooke (9/27) |
| Jazz Show (NBCE) Joe Zawmul | That's Love (WO) Mickey Rooney/Jeff Goldblum/Geena Davis |
| Metalshop (MJJ) Yngwie Malmsteen | Top 30 USA (CBSR) Great rear-jerkers |
| Musical (WO) Famous characters/Kaye Ballard | Urban Music Magazine (SI) L.A. Raiders/Lavert |
| Musical Starstreams (FF) Gary Hughes | Weekly Country Music Countdown (USP) Tanya Tucker |

The Week Of

| September 29-October 3 | |
|---|--|
| Country Report (WRN) Holly Dunn/Belamy Brothers (9/29) Restless Heart/Steve Earle (9/30) Tanya Tucker/Holly Dunn (10/1) Belamy Brothers/Restless Heart (10/2) Steve Earle/John Schneider (10/3) | Earth News (WO) Fall '86 TV season |
| Encore With Jim Lange (WO) 1942: Glenn Miller | Live Album Party (NBCE) Tina Turner (9/25) |
| Live From Gilley's (WO) Sylvia | Live From Walt Disney World (NBCE) Crystal Gayle |
| Off The Record (WO) Don Johnson/Eddie Money/Thompson Twins | Off The Record Special (WO) Queen |
| Pop Concerts/Star Trak Profiles (WO) Ozma Newton-John profile Pt. 2 | Rock Today (MJJ) Paul McCartney |
| Shootin' The Breeze (WO) El DeBarge/Force MDe/Carolee | Solid Gold Country (USP) Feature year: 1970 (9/29) Stars in the news (9/30) October Calendar (10/1) Blues (10/2) Tanya Tucker birthday salute (10/3) |
| Solid Gold Scrapbook (US) Walk don't run (9/29) This week in 1968 (9/30) October gold & platinum (10/1) This week in 1964 (10/2) Sound of Philadelphia (10/3) | Special Edition (WO) New Edition |
| | Star Trak (WO) Journey/38 Special/Double |

GENERAL INFORMATION

| | |
|---|---|
| Amatells U (DD) Hidden ball tricks/guilt without sex/rabies/school for midwives/Scarlett & Rhett Greenburg | Comedy Hour (MJJ) Live Guest: George Carlin/Monty Python/BB Cosby/BB Murray & Christopher Guest/Father Guido Sarducci |
| Bar & Grill (DD) Eat & get gas/facial hair/Wayne Newton's fantasy/used pet shop/exact change | Daily Feed (DCA) Possible Danliff trade/Rehquost didn't disappear/summer finally gone/in home drug test/stock market explained |
| Hiney Wine (DD) Grab a hiney/hiney impostor/houseboy hiney/Crimes & The City/BB SARF | Irving Lobolly (DD) Under the table/unnecessary grunting/gloves are important/thrown out at home/Cosetl humility award |
| Jackie The Joke Man (OHR) Liberty/training bra drop-out/caught in zipper/sand boot/lover's lover's other lover | Laugh Machine (PM) Emo Philips/Travesty, Ltd./Steve Martin/Rowan & Martin/David Brenner/Bickersons/Martin Moll/Groucho Marx/Steven Wright |
| Live From The Improv (DIR) Mark Pinskerman Wayne/Bob Dubac/Jan Karen Michael Hampton/Game | Mel Blanc's Blankety Blanc(ASR) Magic chicken/perfect pony/little Jack Homer/KSinger the Great/beauty and the beast |
| National Comedy Wireless (DD) Yell calling/don't use your hands/time release adicy/Carson's wives/the number you've dated | National Lampon's True Facts (SLP) Just one of those days/ole hole in the head/D's boat don't float/lpunch drunk bride/ran fiker |
| Party Drop-ins (ASR) Junk mail/Johanne Springsteen wnef/Rambo/party do's and don'ts/house party | Radio Hotline (ASR) Beeping sound/know you're busy/new exercise program/you know what heard you died |
| Stevens & Grdnic's Comedy Drop-ins (ASR) Federal Express headliner: Fix Nipbone shop/comedy team/dating with Hog | United Spots Of America (ASR) Caruthers Bros. return of the 7 dwarfs/Browski Beer/songs that don't make it/Barman Brewski |

COMEDY

| | |
|---|---|
| The Blimp (PM) Sexual harassment/owder/basball fans/TV watching/memory loss/chronic worriers | Computer Program (PM) I/O ports/printers/modems/baud rate/network programming |
| Car Show Coast To Coast (SCGI) '86 Nissan Starza | Health Care (PIA) A matter of time |
| NBC Extra (NBC) A matter of time | Public Affairs (PIA) Stop the pan |
| Reviewing Stand (PIA) Invisible minority Susan Nussbaum/gaining the edge: Dr. Mark Postcard/cartoon commercial: Dr. Michael Rado/ff | Sound Advice (PM) Multipath distortion/antennae/tuner overload/diodes, ribbon, directional antennae/community, splitter, rooftops |
| Sports Explosion (PIA) Dicker Thon/Walt Joyner/Water Payton/Jim McManis/Gary Fencik | Wireless Flash (CN) Danny Thomas/David Rappaport/Oingo Bongo/Chris Thompson |

| | |
|--|--|
| AA = Audiophile Auction (415) 457-2741 | ABC = ABC Direction Net (212) 987-7777 |
| AP = Associated Press (202) 955-1200 | ASR = All Star Radio (213) 850-1169 |
| BRE = Barnett Rubbers (618) 768-2331 | CB = Continuum Broadcasting (212) 580-9225 |
| CBS = CBS Radio (212) 975-4321 | CBSR = CBS Radio (212) 975-4321 |
| CCA = Christian Countdown America (312) 920-1283 | CN = Copley Radio Network (619) 293-1818 |
| CRS = Creative Radio Shows (618) 787-0410 | CUSA = Countdown USA (415) 383-7302 |
| CW = Clayton Webster (314) 381-3186 | DCA = DC Audio (202) 638-4222 |
| DD = Dorsey & Donnelly Enterprises (817) 440-0392 | DIR = DIR Broadcasting (212) 371-8850 |
| ERI = Entertainment Radio, Inc. (818) 985-8807 | ESG = Entairnment Syndication Group (209) 578-9317 |
| FF = Frank Felt Productions (415) 383-7827 | GCI = Geophysical Communications Inc. (818) 990-7707 |
| GSN = Global Satellite Net (818) 906-1888 | IN = Interview (210) 652-8709 |
| KSE = Kns Stevens Enterprises (818) 988-9255 | LBP = Lee Bailey Prod. (213) 356-2778 |
| LW = London Webster (818) 961-7600 | MBS = Mutual Broadcasting (703) 685-2007 |
| MJ = MJ Broadcasting (212) 245-5010 | NBC = NBC Radio (212) 684-4444 |
| NBCE = NBC Radio-Entertainment (212) 684-4444 | NP = Newwood Productions (212) 755-3320 |
| NSBA = NSBA Network (213) 306-8009 | OH = Off Hour Rockers (518) 628-1480 |
| PRC = Plan Radio Countdown (213) 460-2012 | PM = Progressive Radio Network (212) 585-9400 |
| PI = Public Interest Affiliates (312) 943-8888 | RIA = Radio International (212) 302-1670 |
| SBS = Strand Broadcast (213) 318-1688 | SC = Syndicom (415) 366-1781 |
| SCGI = Starsam Communications Group, Inc. (713) 781-0781 | SI = Synclitic II (818) 845-9350 |
| SLP = Steve Lehman Productions (213) 467-2346 | SMN = Satellite Music Network (800) 527-4892 |
| SP = The Spirit Productions (518) 371-0808 | SPI = Spin Publications Inc. (212) 498-2000 |
| TRAN = Transar (213) 460-6383 | USP = The United Stations (703) 276-2000 |
| WRN = Westcoast Radio Network (213) 462-5822 | WO = Westwood One (213) 204-5000 |

Coming Next Week:

Network Sports Play-By-Play With Don Criqui And Bob Trumpy

NETWORK PEOPLE

• David Rimmer moves into the Director/Station Operations & Services slot for **ABC Radio Networks**. His new responsibilities include overseeing **Talkradio's** services, as well as day-to-day management supervision of New York-based programming. He has had a three-year association with the Network, most recently serving as East Coast Operations Manager. Prior to that he was Program Coordinator for NBC's **Talknet**.

• Michael Hughes segues to **NBC Radio Entertainment/Source** to the newly-created Manager/Program Administration slot. He previously served as Program Director and afternoon drive personality for Source Affiliate **WIQT/Toledo**. Hughes's responsibilities will include assisting in short and long-form programming production for the Source and **NBC Radio Entertainment**, respectively.

• Mutual Broadcasting System

has named **Bill Roberts** Program Clearance Manager/Midwest Region, following a stint as **GSM for WAGE/Leesburg, VA**. He will be handling feature programming clearances for the nine-state midwestern region.

Concurrently, **Mitzi Barnes** moves up to the Southwest Clearance Coordinator slot. **Kathy Springer** segues to Administrative Assistant, and **Meredith Dayton** joins Mutual as the L.A.-based Western Clearance Coordinator.

1987 BUDGETS A HEADACHE?

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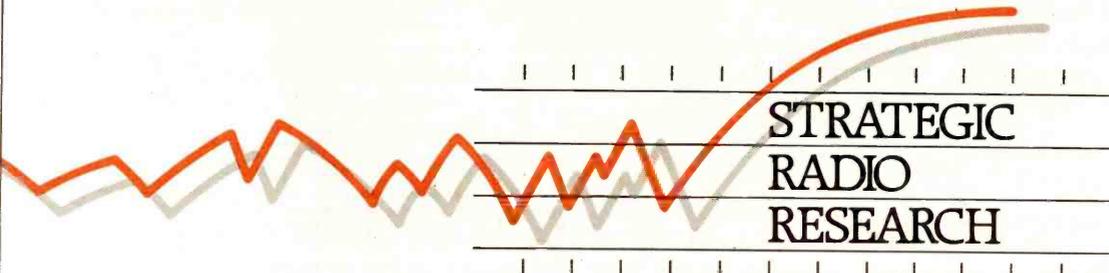
How to win in "Continuous Measurement"

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.



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HARVEY MEDNICK

REWRITING YOUR STATION'S DOCUMENTS

Manual Labors

If you're like me, every now and again you're handed a stack of manuals to "just shape them up a little." These range in importance from corporate policy and broadcast standards to sales procedures and music rotation. As the official station scribe, you will be the person whose shoulders this chore will fall upon, so let's look at ways to make the burden easier to bear with a little help from an article published by Vincler Communications.

The first and most important thing to keep in mind is that the difference between well- and poorly-written procedures and manuals is measured in time. The less time your fellow workers take reading procedures, the more time they have for productive work. This is a key point to keep in mind as you sit down at the word processor. Your goal as you attack a rewrite project is to reduce the volume of procedures while making them easier to read and understand.

Define The Task

One of Vincler's larger jobs was a revision program for a major oil company. A team of ten writers was put together to meet the company's objectives. The results were indeed surprising - the group reduced the volume of procedures by 60%!

"The less time your fellow workers take reading procedures, the more time they have for productive work. This is a key point to keep in mind as you sit down at the word processor."

You can perform a similar feat. First, differentiate your products. For the sake of definition, the products can be divided into manuals and procedures. Manuals tell how to assemble and operate equipment (boards, consoles, remote equipment). Procedures tell how to proceed with a job (telephone manner, sales reports, music rotation,

expense reports). With minor variations, the following guidelines apply to both categories.

Develop A Format

What you are seeking is a standard format which is flexible enough for easy updating, yet rigid enough to control any writers other than yourself who may be contributing information.

One of the best formats you can adopt is what is known as Quick Reader Comprehension (QRC). This format lists key words in a wide left margin for quick reader reference. Studies have found that the QRC format not only guides the reader easily through instructions, but also allows quick reference to sections of the manual later. You can use the QRC format for both manuals and procedures.

Headings go in the left margin. They reflect a standard set of work procedures. A simple array of useful headings includes: "Purpose," "Scope," "Information," "References," "Documentation," "Approval," "Glossary," "Instructions," and, if necessary, "Warnings."

Separate Background Information From Instructions

Mixing background information with instructions will only confuse your reader. To avoid this, physically separate the two. By following the first guideline and establishing headings, you've already begun separating the categories. Here are a couple of tricks to further the process: put background in the front of the book and instructions in the back (the reader will have to switch back and forth); and have the instructions printed in a different color ink to differentiate the two.

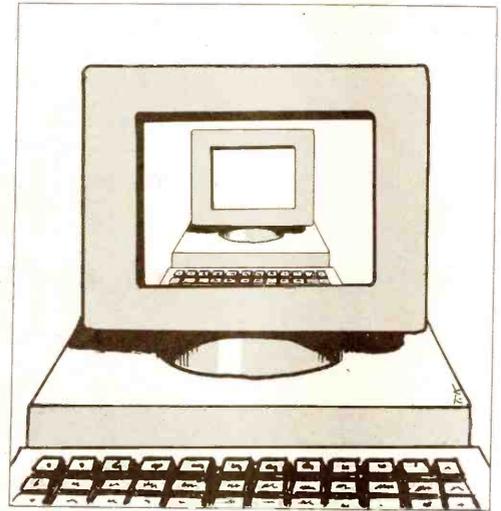
Define Your Audience

Your reader is unfamiliar with your station's procedures (that's why he is reading them). Therefore, be very careful neither to talk down to the reader nor to overlook the obvious. Be sure to consider the reader's educational background in your subject matter. Sometimes you will have to define terms.

In equipment manuals, concentrate on explaining how to operate equipment. Forget about internal workings. Remember that readers are extremely eager to begin using the equipment immediately, so don't put them on hold with long instructions.

Keep It Simple

Use short sentences and small words (it worked great for Hem-



ingway, didn't it?). Logically present one idea at a time. Don't overwhelm the reader by cramming a dozen steps into one 75-word sentence. Give the reader time to understand and absorb the information.

Use Imperative Sentences For Instructions

This one is a little tricky if you are approaching a rewrite for the first time. Imperative sentences are commands and are the key to readable instructions. Avoid sentences which merely state a fact (indicative sentences). Imperative sentences are the easiest to follow. If you don't believe me, pick up a cookbook. What do you see? "Preheat oven to 350 degrees. Add two cups flour. Stir in one cup milk." Imperative sentences leave no room for doubt in the mind of the reader, and also tend to be shorter than indicative sentences.

"What you are seeking is a standard format which is flexible enough for easy updating, yet rigid enough to control any writers other than yourself who may be contributing information."

Use Graphics

Unfortunately for the present RAB marketing campaign "I saw it on the radio," one picture in a manual is worth a thousand words. True, but true. Use illustrations in every situation where they are applicable. Identity manuals are a prime example of where this applies. You'd have a great deal of difficulty explaining how to position the logo on a business card without using effective illustrations as a guide.

Test Your Product

Give your newly rewritten procedures to someone on staff who is

unfamiliar with them. Have that person read them through and take notes. It is more than likely that this person will find the obvious steps you may have left out of the complicated steps you failed to explain clearly. Next, revise your procedures, test them again, and send them off to the printer.

By keeping these handy steps in mind, you will be prepared the next time your GM comes at you to "shape up" the station's vacation policy. Who knows, you might even get a few days off as a result!

DATELINES

1987

February 1-4 National Religious Broadcasters 44th Annual Convention Sheraton Washington, Washington, DC

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

March 28-April 1 National Association of Broadcasters 65th Annual Convention Dallas Convention Center, Dallas

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

April 26-29 Broadcast Financial Management Association Annual Meeting Marriott Copley Place, Boston

June 6-9 American Advertising Federation Annual Convention Buena Vista Palace Hotel, Orlando

June 10-13 American Women in Radio and Television 36th Annual Convention Beverly Hilton, Los Angeles

June 10-14 Broadcast Promotion and Marketing Executives/Broadcast Designers Association Annual Seminar Peachtree Plaza, Atlanta

ONE YEAR AGO TODAY

- Westwood One buys Mutual Broadcasting System
● Robert Hall upped to VP at Satellite Music Network
● #1 CHR: "Money For Nothing" — Dire Straits (WB) (2 wks)
● #1 AC: "Saving All My Love For You" — Whitney Houston (Arista)
● #1 BI/U: "You Are My Lady" — Freddie Jackson (Capitol) (2 wks)
● #1 Country: "Touch A Hand, Make A Friend" — Oak Ridge Boys (MCA)
● #1 AOR Track: "Lonely Of Night" — John Cougar Mellencamp (Riva/PG) (5 wks)
● #1 LP: "Scarecrow" — John Cougar Mellencamp (Riva/PG) (4 wks)

FIVE YEARS AGO TODAY

- Tom Bigby PD at KFI/Los Angeles
● #1 CHR: "Who's Crying Now" — Journey (Columbia)
● #1 AC: "Arthur's Theme" — Christopher Cross (WB)
● #1 BI/U: "When She Was My Girl" — Four Tops (Casablanca/PolyGram) (2 wks)
● #1 Country: "Step By Step" — Eddie Rabbitt (Elektra)
● #1 LP: "Tattoo You" — Rolling Stones (Rolling Stones)

TEN YEARS AGO TODAY

- Rick Dees terminated as PD at WMPs/Memphis
● Larry Lujack returns to WLS from WCFL/Chicago
● #1 CHR: "Shake Your Booty" — KC & The Sunshine Band (TK Records)
● #1 AC: "If You Leave Me Now" — Chicago (Columbia)
● #1 Country: "I Don't Want To Have To Marry You" — J.E. Brown & H. Cornelius (RCA)
● #1 LP: "Hasten Down The Wind" — Linda Ronstadt (Asylum)

The 10th anniversary issue of *American Radio* features the reasons for its success: People like yourself.

Since the first edition in 1976, Duncan's *American Radio* has continued to grow each year. Today it is read and consulted by thousands of radio watchers throughout the country.

We at *American Radio* want to thank each and every one of you for the support and contributions you have made over the last 10 years. And in recognition of that support, we are dedicating the 10th anniversary issue to you, our customers.

And we are featuring something very special: 48 articles by radio watchers and experts like yourselves from around the U.S. Of course, the 10th anniversary edition of *American Radio* will include all the information that makes it the ideal sourcebook for local market radio data. But it will also have articles on such topics as urban radio, building a major market group, equity/venture financing, radio stocks/equities, and much more.

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This book will be available on or about Nov. 1, 1986.



American Radio. For Radio Watchers Everywhere.

RETAIL ADVERTISING

What Radio Can Learn From Newspapers

By Bill Weaver

Newspapers get the most retail advertising dollars of all media sources. It's no wonder retailers love to use newspaper advertising; they often see dramatic results the next day.

Because newspaper uses the "price-item" approach to retail advertising — featuring as many as 80 items per ad — it reaches large numbers of potential buyers who are "in the market" for at least one of those products. The resulting heavy foot traffic almost guarantees impressive store sales, because the excitement and emotional climate generated by large numbers of shoppers create higher sales per capita.

Faced with the challenge of selling against the immediate, heavy-impact results newspaper advertising can produce for retailers, how has the radio industry responded? Over the past 25 years, most radio salespeople have advocated "image" and "sell" advertising while mounting negative campaigns against newspaper circulation figures and ad readership. We should change that approach and learn from newspapers' success in the retail arena.

How Newspaper Ads Work

The average person spends approximately 30 minutes a day reading the newspaper. In that half-hour, people read what they're interested in — and that applies to advertising as well as news and features. When people are in the market for an item, they'll read the ads; otherwise, they'll skip over them.

To capitalize on this "in the market" mood, newspapers sell full-page or double-truck retail ads which include scores of items and associated prices. The theory is

"Over the past 25 years, most radio salespeople have advocated 'image' and 'sell' advertising while mounting negative campaigns against newspaper circulation figures and ad readership."

that when more items are listed a larger number of readers will be attracted, and there will be greater results. Newspaper advertising must offer the right item at the right price at the right time.

Why Not Do The Same?

When it comes to the competitive battle for the retail market, radio advertising has been losing. We need to undo years of emphasizing sell and image advertising with schedules stretching throughout the week. Radio can get the same next-day results as newspapers by attracting listeners the same way: with large doses of price-item advertising concentrated in shorter periods of time.

At KLOK we recommend that retailers buy as many spots as necessary to list all their items — even if there are 80. We propose buying only one-minute spots; no :30s. Approximately five items can fit into a 60-second commercial, with time remaining to incorporate some of the traditional image or sell message.

It's also important to saturate the airwaves with one spot an hour 24 hours a day, instead of making buys in strips over the week. This strategy is designed to create the same impact as newspapers in generating next-day results.

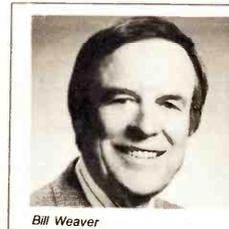
Critics have long believed that radio can't manage price-item advertising successfully. But my stations have tested this concept for years, and it works. It creates impressive results for the retailer. By featuring the same number of items as a newspaper ad in a concentrated period of time, radio can generate the same amount of retail traffic as newspapers.

Eliminate The Negative

It's important that radio stop criticizing print advertising in its pursuit of increased sales. One of the ways we do this is by using the Starch Report, which measures newspaper readership as opposed to circulation. Radio salespeople use it to sell advertising to retailers by creating negative impressions of newspapers' effectiveness.

But this is the wrong tactic. The Starch Report doesn't recognize that newspaper retail advertising really works by appealing to those readers who are "in the market," looking for the right item at the right price and the right time. What's totally missing with this approach is the recognition that each medium — radio, TV, and newspapers — possesses particular strengths and weaknesses.

To create the greatest impact for retailers, my stations sell a media-mix approach encompassing radio, television, and newspaper advertising. We suggest a radio buy to do the job where newspaper advertis-



Bill Weaver

Veteran broadcaster Bill Weaver is a partner in the Davis/Weaver Broadcasting Group, which includes KWIZ-AM & FM/Santa Ana, CA; KFIG-AM & FM/Fresno, CA; and KLOK-AM & FM/San Francisco. He also serves as KLOK's GM.

ing leaves off. For example, if a newspaper's circulation reaches 50% of the available "in the market" audience, we suggest a radio buy to reach the other 50% of the potential buying audience.

These people are the best buying source for retailers; the more of them who are reached through price-item advertising, the more sales will result. So our approach is not to discredit the respectable job newspapers do in reaching a certain percentage of the market, but to advocate that retailers use radio to find the rest of the market. As a result of this combined media approach, our advertisers get closer to 100% of the "in the market" audience.

"The only way radio will win large advertising budgets is by creating the same 'right-now' results as newspaper."

It's pointless for radio salespeople to sell against a newspaper's weakness. Instead, they should focus on tying their stations in with the concept of reaching as many people who are "in the market" as possible. This reasoning is also why we emphasize cumes and not quarter-hours in our retail proposals; it's the total audience that's important.

The best way radio and newspapers can complement each other is

by using the same approach. Again, price-item advertising in both media is the most effective retail tool. We often suggest scheduling radio spots two days before to newspaper ads break in order to increase the readership of the ads.

This synergism produces greater traffic, more excitement, and per person sales far beyond what either medium can produce by itself.

Thinking Retail

Presently, RAB has two divisions: one for small market stations and one for large market stations. I suggest they go further by creating separate categories for national and retail sales. The national category should have a sales manager and salespeople concentrating on selling to the agencies in the national fields. The retail category should have an appropriately-trained sales manager and staff focusing on selling to the retail community.

My rationale for this is simple. A salesperson who sells to large retailers faces a different set of challenges than the agency salesperson. Retail is a vital and lucrative area for radio, and we should be training people to sell it effectively.

The only way radio will win large advertising budgets is by creating the same "right-now" results as newspaper. To do that, radio must change its traditional approaches. We need to stop selling negatively. We must convince our retail clients that they need radio in their media mix to reach all the people who are "in the market" for their products. And we must become experts in round-the-clock price-item advertising. Once we do, the dollars will follow.

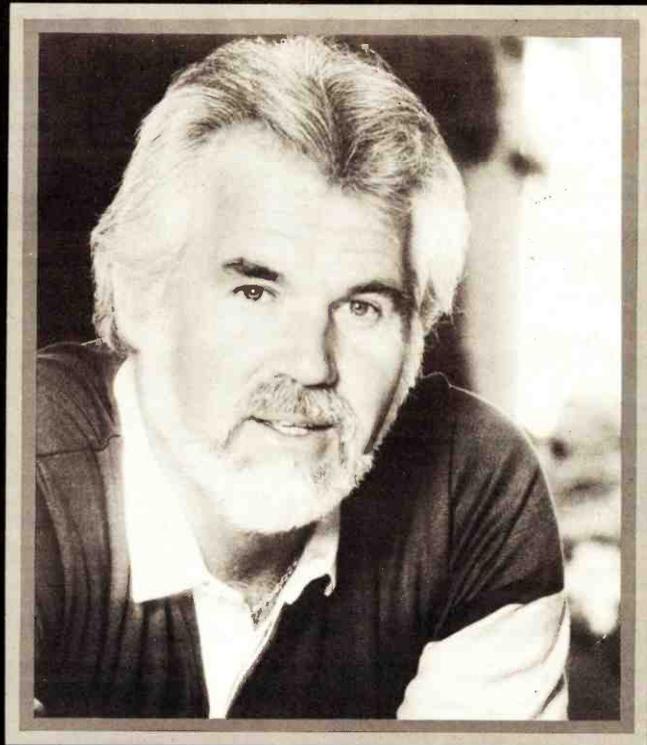
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Like They Used To”**

The theme song from the forthcoming motion picture “TOUGH GUYS”

RCA
RECORDS



This multi-format hit is featured in Kenny's
new album to be released in October.

Written and Produced by BURT BACHARACH
& CAROLE BAYER SAGER



KEN BARNES

ON THE RECORDS

More Strange Band Names

Last week I ran most of Dennis Constantine's list of strange band names. And naturally, while I was typing them up, a few other oddball appellations came to mind, enough of them so that by the end of my typing chores I figured why not keep this going a bit longer.

There are unbelievable numbers of weird names. In the last ten years, bands in the new wave and hardcore punk fields have delighted in picking unusual monikers, whether to shock, offend, annoy, titillate, or amuse themselves and others. Similarly, in the first flush of love, peace, and beads in the late '60s, groups engaged in fanciful flights of imagination to express the fundamental cosmic implications of their innermost essences.

So the problem isn't so much finding strange names as winnowing them down to a half-reasonable number. One way to do that involves eliminating a lot of well-known bands with patently weird names. It's a strange rock & roll phenomenon that when a band scores a hit or sticks around for a while, even the oddest name sounds acceptable through familiarity. Nobody blinks today when names like Bananarama, the Blow Monkeys, Scritti Politti, or the Psychedelic Furs are banded about, but face facts, those are weird names, just as years ago no one thought twice about the Flying Burrito Brothers, Frijid Pink, the 1910 Fruitgum Company, or the Electric Prunes. And I'm sure you can supply many more examples of this sort.

But even after a lot of editing, I think it's going to take this column and next week's to do the topic up right. So here goes, again with explanatory footnotes where appropriate, with the remainder of Dennis's list followed by the start of mine:

A Marriage Of Convenience
A Popular History Of Signs
A Ripper Bunch Of Blokes
A To Z & The Girl Guides
Acid Gallery
Albino Gorilla
Algebra Mothers
Alien Sex Fiend
Amazing Pickles
And Also The Trees
Angry Samoans
At Last The 1958 Rock & Roll Show (25)
Attempted Mustache
Aunt Dinah's Quilting Party
Batfish Boys

The Secret Sea and also the trees



Horse - Slaughter House*

Battered Wives (26)
Beadfreak
Beaver & The Trappers (27)
Beetle Bashers (28)
Behind The Magnolia Curtain
Bendy Dog
Benzene Jag
Beverly & The Donuts
Big Hair
Big Wheelie & The Hubcaps
Ivor Biggun & The Red Nosed Burglars
Black Blood & Chocolate Pickles
Blast Furnace & The Heatwaves
Bob Hope To Die
Bohemian Vendetta
Brainiac Five
Bryllig & The Nymbol Swabes (29)
Butterscotch Caboose
Butthole Surfers
Cannibal & The Headhunters (30)
Cash Pussies
Chamaeleon Church (31)
Chocolate Light Bulbs
Dawn Chorus & The Blue Tits (32)
Circle Jerks
Clinkingbeard
Cornflake Zoo
Crocheted Doughnut Ring
Daggy & The Dickheads
DDT & The Repellents
Dead Sea Fruit
Deckchairs Overboard
Desperate Bicycles
Destroy All Monsters
Dicky & The Watergate Bugs
Dipsy & The Doodles
Doctor Filth
Dr. Strangelove & The Fallouts
Dogma Cats
Driving Stupid
DT & The Shakes
Duct Butter
Ebenezer & The Bludgeons
Electrifying Cashmeres (33)
John Eric & The Isosceles
Popsicles (34)
Exploding White Mice
Eyeless In Gaza
Fabulous Filtrations (35)
Fabulous Plaids
Fabulous Poodles
Family Frog
Fantastic Baggys (36)
Fantastic Vantastics
Far Out Underground Acid Rock
Feet Of Harry Zonk
Fatal Microbes
Fickle Pickle
Fig Leaf Five

Five Blobs (37)
Flesh For Lulu
Fleshy Tog (38)
Flowers, Fruits & Pretty Things
Fox In Socks
Freurjoy & The Runcible Spoon (39)
Freur (40)
Friendly Torpedos
Fruit Eating Bears
Frumious Bandersnatch (41)
Fruit Of The Loom
Funky Carburetors
Ganip Ganop
Gertz Mountain Budguzzlers
Giant Jellybean Copout
Giant Sandworms
Gnomes Of Zurich
Golden Toadstools
Goliwogs (42)
Erkey Grant & The Earwigs
Grootna
Half Man Half Biscuit
Hapshash & The Coloured Coat
Featuring The Human Host & The Heavy Metal Kids
Havana Let's Go
Hedgehoppers Anonymous
Hee Bee Gee Bees
Highrise Hilton & The Skyscrapers (43)



Here's the rest of my list. There are tons more of course, depending on your own idea of what's a strange band name. All these, furthermore, have issued records. (Some on major labels.) This eliminated some of my alltime favorite band names, such as Yogi Phlegm, from consideration. Anyway, dig in and dig 'em.

Hi-Revving Tongues
Rhode Hogg & The Nuisances
Hogsnoort Rupert's Original Flagon Band
Hoodoo Gurus
Humpy Bong
I Am Joe's Music
Igor's Night Off
Incredible Broadside Brass Bed Band
Inexpensive Handmade Look
Italian Asphalt Pavement Company

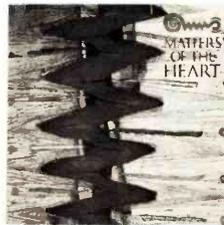


dancing with ideas



Jellow Buzzard
Jesus Couldn't Drum
Jim Bob & The Leisure Suits
Kannibal Komix
Hub Kapp & The Wheels
Killer Pussy
Jimi Lalumia & The Psychotic Frogs
Laughing Gravy
Laughing Soap Dish
Leaping Ferns
Leather Nun
Leathercoated Minds
Legendary Golden Vampires
Legendary Masked Surfers
Lancelot Link & The Evolution Revolution
Lipstick Killers
Los Trios Ringbarkus
Magpie Stump
Mandrake Paddle Steamer
Meat Puppets
Melting Skyscrapers
Mighty Lemon Drops
Mother Tucker's Yellow Duck
Mystic Astrologic Crystal Band
(The) Naughtiest Girl Was A Monitor
Nosebleeds
Omar & The Village Idiots
One Million Fuzz-Tone Guitars
Peanut Butter Conformity
Peanut Butter Conspiracy
Pet Clams
Pete Best Beatles
Pheifer Ashman Kickbush
Phil 'N' The Blanks
Phlegthron
Plaster Caster Blues Band
Pooh & The Heffalumps
Positively 13 O'Clock
Psychotic Turnbuckles
Psychotic Turmbuckles
Queen's Nectarine Machine
Queer Pills
Raw Sex, Pure Energy
Revolving Paint Dream
Road Hog & Neon Cactus
Rock & Roll Dubble Bubble
Trading Card Company
Of Philadelphia 19141

Schwump
Screaming Blue Messiahs
Screaming Meemes
Serious Young Insects
Shock Headed Peters
Shower Scene From Psycho
Sick Fucks
Sigue Sigue Sputnik
Sincerely San Jose
Ebe Sneezer & The Epidemics
Snivelling Shits
Southern Culture On The Skids
Spinning Wig Hats
Spirits & The Worm
Spizz Energi
Splogdagnessabounds
Stark Naked & The Car Thieves
Strawberry Switchblade
Strimbling Blimbles
(The) Teardrop Explodes
Ten Foot Faces
Thorndike Pickledisch Choir
Those Naughty Lumps
3-D Invisibles
Throbbing Gristle
Tinkerbells Fairydust
Tripsichord Music Box



Twas Brillig
Uncanny X-Men
Unrelated Segments
Vicious Pink Phenomena
Viking Engling
Walter Mitty's Little White Lies
Waterproof Tinker Toy
W.C. Fields Memorial Electric
String Band
West Coast Pop Art Experimental Band
We've Got A Fuzzbox And We're Gonna Use It
Whizz For Atoms
Wobbly Jellies
Woofing Cookies
Yip Yip Coyote
Captain Zap & The Motortown Cutups
Los Trios Ringbarkus
Z.E.R.O. Pass S.E.V.E.N.
Zoofs
Zooks

Footnotes

25. Featuring Ian Hunter (at first)
26. A male group
27. This actually was Jerry Mathers and a band, so it makes some sense
28. Kind of the musical Rambos of their day, vanquishing the British invaders and all
29. Nonsense name derived from Lewis Carroll
30. Fine Young Cannibals of their day
31. Featured Chevy Chase and spelled Chameleon weirdly
32. I think this English group is referring to a kind of bird, which might invalidate the listing
33. Oddly enough, not a psychedelic rock band but an R&B group, proving there is no cultural monopoly on dumb names
34. Special citation for geometrical ingenuity
35. They spelled it "Fabulos," but what I really want to know is what's a Filtration and what makes it fabulous? A Thunderbird is understandable, maybe even a Poodle or a Plaid, but a Filtration?
36. Featuring P.F. Sloan and Steve Barri and chosen as a representative sample of "Fantastic" groups
37. Burt Bacharach aggregation (see 9/5 column)
38. Spelled backwards it makes a little more sense (but not much)
39. See footnote 29, except these guys (who were Godley & Creme, I think) took their name from Edward Lear
40. What's so weird about Freur, you ask? Nothing, except that on its first few singles the group's name was denoted only by the weird squiggle you see pictured on this page. Only later did Freur surface as a pronunciation or squiggle substitute
41. More Lewis Carroll
42. Early Creedence Clearwater Revival, who hated the name Goliwogs
43. Spinoff of Jo Jo Zep & The Falcons

They walk. They talk.*

Once a year Drake-Chenault, the programming and marketing strategy team, grants your Christmas wish for extra revenue.

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CHRISTMAS AT OUR HOUSE Twelve heartwarming hours with all the classic holiday songs, spiced with Christmas stories from around the world. You'll hear such favorites as Dionne Warwick, Johnny Mathis, Andy Williams, and of course, Nat King Cole.

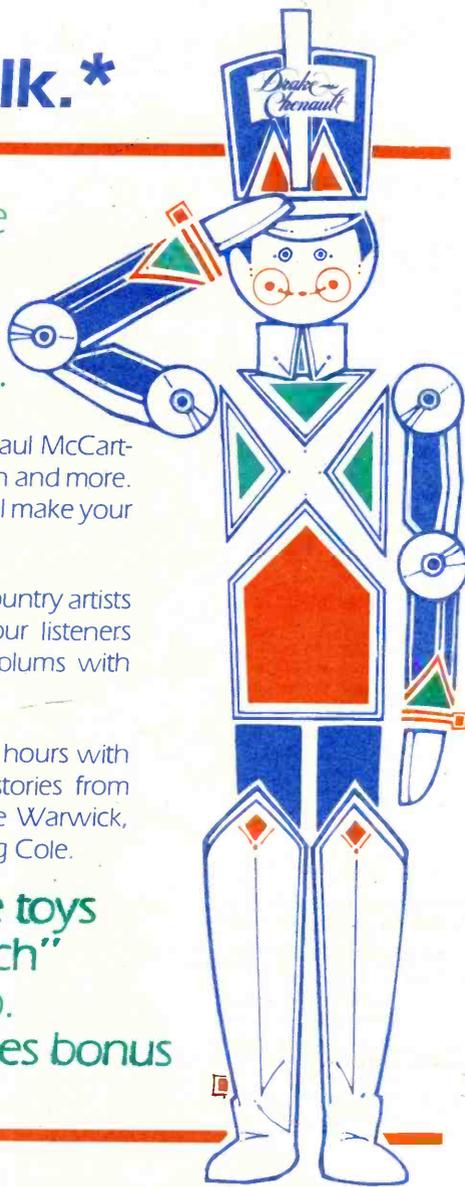
So, on the magic night when the toys come to life, make sure the "march" hasn't passed you by. Get in step. Wrap up a programming and sales bonus for your station.

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ANOTHER
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The New Single From The Album Rod Stewart

Produced By Bob Ezrin



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CHR Chart Debut 39

DATEBOOK

SEAN ROSS

Farm Aid & Elvis Conventions

MONDAY, SEPTEMBER 22

1965/On the **Who's** Scandinavian tour opener in Copenhagen, **Roger Daltrey** beats up **Keith Moon** and is almost thrown out of the group. Also, **Grace Slick's** **Great Society** makes its stage debut in North Beach, CA. 1975/**WNUS/Chicago**, one of the first all-News stations under **Gordoh McLendon**, debuts its "New Urban Sound" as **WGCI-FM**.

1980/After shopping around "Double Fantasy," **John Lennon** and **Yoko Ono** sign with **Geffen**.

1983/**The Everly Brothers** perform together for the first time since their famous Knotts Berry Farm split-up ten years earlier.

1984/**Miami Sound Machine's** first attempt at cracking the English-language market, "Dr. Beat," peaks at #6 in Britain, although it goes mostly unheard in America.

1985/The first Farm Aid in Champaign, IL.

Birthdays: **Joan Jett** 1958, **Debbie Boone** (recently spotted playing in a summer stock version of "The Sound Of Music" in Sacramento) 1956, **King Sunny Ade** 1946.

TUESDAY, SEPTEMBER 23

1974/**Average White Band** drummer **Robbie McIntosh** dies at age 24 in an apparent revenge killing after inhaling some heroin which he believed to be cocaine.

1977/**Scott Shannon** is named Sr. VP of **Ariola Records**. Also, **Kenny Rogers's** "Daytime Friends" is #1

Country; **Meco's** "Star Wars Theme-Cantina Band" is #1 CHR. And the **Bay City Rollers** release their last hit, "The Way I Feel Tonight."

1983/"Eddie & The Cruisers" opens nationwide, although nobody notices for another year. **Rufus & Chaka's** "Ain't Nobody" goes #1 B/U.

Birthdays: **Ray Charles** 1930, **Bruce Springsteen** 1949, **Julio Iglesias** 1943, **Roy Buchanan** 1939.

WEDNESDAY, SEPTEMBER 24

1957/**Alan Freed's** semi-biography "Mr. Rock & Roll" opens. Cameos include **Chuck Berry**, **Little Richard**, **Brock Benton**, **Frankie Lymon**, and the **Moonglows**.

1973/**Y100/Miami** issues its first survey. #1 is "Stairway To Heaven"; #2 is "Brother Louie." The top LP is the **Allman Brothers'** "Brothers & Sisters."

1976/In an apparent response to that year's **Beatles** revival and/or the passive research/issue craze, **Arista** reissues the **Monkees'** "Daydream Believer." One Nashville PD calls it "analogous to, but 15 times hotter than, the Beatles revival." The new CHR #1 is "If You Leave Me Now," which, also due to researchmania, is #1 some places a year later.

1977/So much for a period of mourning. The first **Elvis Presley** convention is held in Cincinnati.

1984/**Bar-Kays** guitarist **Marcus Price** is shot to death while leaving a rehearsal studio in Memphis.



Jackie Wilson, Joan Jett, Randy Bachman, Bruce Springsteen

THURSDAY, SEPTEMBER 25

1959/Congressman/broadcaster **Cecil Hefelt** fires **KIMN/Denver's** **Royce Johnson** for various lewd ad-libs, among them "Here's **Dee Clark** with 'Hey Little Girl' in the high school underwear" and referring to **Sandy Nelson's** "Teen Beat" as the "fertility dance song."

1975/**Jackie Wilson** collapses on stage at New Jersey's Latin Casino and lives for another ten years without recovering.

1980/**Led Zeppelin's** **John Bonham** asphyxiates on his own vomit just as the band was to begin touring America. On the same day, the **Rolling Stones'** "Tattoo You" tour (which, oddly enough, has lived up to its billing as the last Stones tour) opens in Philadelphia.

1984/**Barbara Mandrell** talks to her doctor. It's the first thing she remembers after her car crash earlier that month.

FRIDAY, SEPTEMBER 26

1969/**The Beatles'** "Abbey Road" is released.

1975/More classy promotional ideas from the '70s: A **WTRU/Muskegon** contest invites listeners to "rip the jeans off our jocks' backsides." Contestants have to guess which jock's pants will be torn off this hour. And, about 9½ years too soon, **John Fogerty's** "Rockin' All Over The World" goes #1 in Louisville and a trade ad announces "that sound is back!"

1984/Big band/jazz drummer **Shelly Manne**, who taught **Frank Sinatra** to play drums for "The Man With The Golden Arm," dies at age 64 in Los Angeles.

Birthdays: **Olivia Newton-John** 1948, **Lynn Anderson** 1947, **David Frizzell** 1941, **Craig Chaquico (Starship)** 1954.

SATURDAY, SEPTEMBER 27

1964/**The Beach Boys** make their first appearance on "The Ed Sullivan Show."

1972/**Rory Storme**, one of the Liverpool artists left behind by America's British Invasion, and his mother kill themselves together.

1979/**Elton John** collapses onstage at the Universal Amphitheatre.

1983/"You're The Reason God Made Nevada": **Shelly West** and **Allen Frizzell** file for divorce.

Birthdays: **Glenn Jones** 1960, **Greg Ham (Men At Work)** 1953, **Meat Loaf** 1947, **Randy Bachman** 1943, **Shaun Cassidy** 1958.

SUNDAY, SEPTEMBER 28

1928/According to **CMA** files, the first commercial session in Nashville.

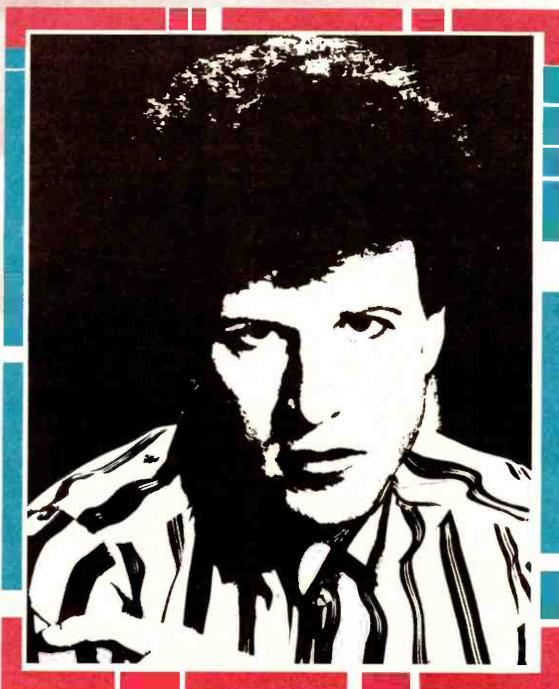
1968/**Albert Grossman** announces **Janis Joplin's** departure from **Big Brother & The Holding Company**.

1976/**A&M** sues **George Harrison** over "33 1/3," which it had thought it would distribute instead of **WB**.

Birthdays: **Ben E. King** (who'll be recording an LP produced by **John Paul Jones** about the time you read this) 1938, **Tommy Collins** 1930, **Jimmy "Bo" Horne** 1949.

ROCK WATCH

A Countdown to Ecstasy
with Oedipus



Kee 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.

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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.

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"Give Me The Reason"

KMEL 2-1

WXKS 30-23
WKSE 32-26
WCAU deb-37
B96 30-27

WCZY 30-26
WNNK 30-26
WTIC 33-26
WSSX 33-29

WRQN 34-29
KMGX 40-37
KDON 35-29
Q104 37-33

... And Many More!



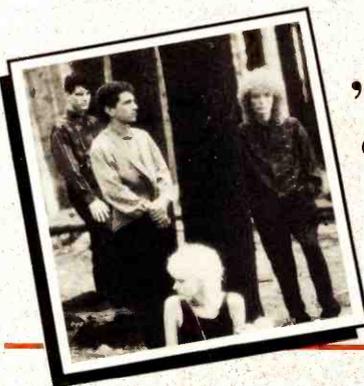
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One Of The
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K104 KTUX 99KG
WKRZ WRQN OK95



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78/26 - 34%

Added This Week:

CKOI KWK
WRSR Q100
Z94

WERZ
WAMX
WQUT
WOKI

WKDD
WKAU
WKFR
KQMQ
WIGY

95XXX
WJAD
Q104
KNOE
KWES
WBVS

KCMQ
99KG
KKRC
WSPT
KTRS
KKAZ



JAMES BROWN

"Gravity"

First Week Action:

Y100
WNNK
WSPK
Q106

WOKI
WKDD
KF95
WKSF

WJAD
WCGQ
KSMB
WHSL

WBWB
SLY96





ADAM WHITE

RECORDS

YET ANOTHER 45 OBITUARY

Tip Of The Seeburg

At age 37, the 45 has outlasted hundreds of record companies — and probably thousands of record company presidents.

It's resisted many attempts at a facelift. Five years ago, for instance, PolyGram thought to freshen the single's appeal by putting a medley of songs from an artist's album on the B side. Four years ago, CBS tried one-sided 45s with a wholesale price of 29 cents. Remember those ideas?

The 45's obituary has been written more than once. Just last month in R&R, CBS Nashville VP/Promotion Joe Casey called it "for all intents and purposes... a dying product line as it relates to commercial acceptance."

There was similar talk this past June, when the Seeburg Corp. unveiled the LaserMusic compact disc jukebox, hailing it as the future of that industry. "The single record began to die ten years ago," Seeburg Chairman/CEO Ed Blankenbecker told the company's distributors, and LaserMusic "will bury it."

Blankenbecker's Baby

Last week's column, the first of a series analyzing the current state of the single, offered statistics showing its decline — although interestingly, the number of single releases (45s and 12-inch) from RIAA-member companies increased in 1985 compared to '84.

Next week you'll hear opinions from the record community. But here I want to take a snapshot of

"The single record began to die ten years ago."

—Ed Blankenbecker, Seeburg Corp.

Mr. Blankenbecker's baby, the LaserMusic machine. The jukebox business consumes significant quantities of 45s: around 35%-40%, according to the singles sales chief of one major record company. Also, another leading jukebox maker has been informally polling labels on their commitment to the single and feelings about its future.

The Seeburg machine contains Sony CD equipment, a professional player which holds 60 albums. It offers the audio quality associated with the compact disc, and a song

"I don't see how record companies could promote their songs without the 45."

—Brud Oseroff, Mobile Record Service

selection of up to 1000 titles. The machine displays each CD's cover art, from which (instead of title strips) listeners make their choice at three plays for \$1. The disc magazine is easily loaded and changed, and the machine's laser diode is supposedly good for 250,000 plays.

CD Distribution

With LaserMusic, Seeburg is targeting approximately 50,000 of the nation's prime jukebox locations over the next several years. The firm has also ceased production of 45 RPM models. Executive VP Joe Pankus claims that 6000 of the new units will be shipped in the first 12 months. Annual jukebox shipments industrywide have averaged between 13,000 and 15,000 units, he says. The existing machine universe in the US is an estimated 250,000+.

The switch to this technology is ultimately going to hurt the single, according to Pankus. "Record companies don't want to produce 45s," he contends. "They won't say it publicly, but they have privately to me. They don't make money on them." The executive claims that major labels are enthusiastic supporters of LaserMusic and of Seeburg's just-announced move into CD distribution. The company has formed a subsidiary to sell the software to its distributors and operators, headed by Bill Guler, formerly with rackjobber Handleman. Its first-year sales target: up to 450,000 CDs.

Most of the record industry's 45 sales to jukeboxes are handled via one-stops, from which the operators buy. Leading supplier in this field is Pittsburgh-based Mobile Record Service. Chairman Brud Oseroff says he hopes Seeburg's new jukebox succeeds and expects it will. He also adds he's not concerned about the company's move into CD distribution because of Mobile's own inventory — 3000 titles built up over the past nine months.

The Wrong Waves

Nor does Oseroff view the compact disc jukebox as the Grim Reaper. "The 45 is alive and well," he states. "Seeburg is making the wrong waves, frightening the operators by saying this is going to be responsible for the demise of the single. They should be promoting their product, not downing someone else's."

"I also don't see how record companies could promote their songs without the 45. What are they going to do to have their product exposed?" Oseroff adds that he pays little mind to comments by majors about losing money on singles. "They're attributing all of their costs to the 45, and when it gets on the LP, it's all for free. That's just creative accounting."

A senior executive with one of



JUKEBOX HERO — George Benson samples the LaserMusic compact disc system with the help of Sony Pro Audio VP George Currie (l) and Seeburg Chairman Ed Blankenbecker.

Seeburg's competitors makes similar comments. "The 45 still represents the most economical way to put forth a single tune," he says. "There are promotional reasons to keep it alive, and with a quarter of a million jukeboxes out there, it

doesn't make sense to cut off an industry that's finally coming into some type of compliance with performing rights royalties and copyright payments. Nothing's going to happen to the single for a very long time."

Maxi-Singles, Maybe

Singles on compact disc? Don't hold your breath. The medium has been employed that way for promotional purposes, but I'm not aware of any commercial releases in this country. For one thing, all the available CD pressing capacity is being used for front-line albums and catalog titles. For another, it's by no means clear that the industry sees the CD single as viable.

PolyGram US had planned to introduce a low-cost maxi-single on compact disc last fall, but postponed it because of the manufacturing crunch. This would have been an EP-type disc, designed to sell at retail for around \$6.50 and packaged in a cheaper alternative to the jewel box.

Test Case

The music aside, a CD single might enable labels to probe consumer reaction to lower-cost packaging. Board and board/plastic packs have been tested by several companies on full-price albums, with mixed results. Many industryites believe consumers want and expect the jewel box, given current CD prices. This might not apply to a maxi-single selling for significantly less. Says Mindy Mull, Director/Marketing for CD manufacturer LaserVideo, "If consumers saw that such alternatives worked and helped bring down prices, maybe they'd go for it."

A number of maxi-single CDs have been marketed in Britain. The first, featuring Ruby Turner, was issued by Jive Records in Feb-

ruary, with "If You're Ready" as the lead track. It was a marketing tactic by GM Bob Nolan to launch session singer Turner as an artist, and to exploit UK radio's increased interest in audio reproduction quality since the compact disc's arrival. Trade price was around \$5.15 (at the current exchange rate), translating to \$8+ at retail.

Thinking Man's Pop

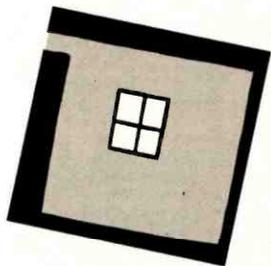
A&M released a CD single with the same price point in May, featuring Suzanne Vega. "Left Of Centre" from the "Pretty In Pink" soundtrack was the lead cut, augmented by two songs from her

most recent album. "From sales of that album," reports Product Manager Jason Guy, "we knew we had a CD audience for Suzanne — which was rare for a new artist but in line with how we were marketing her music as the 'thinking man's pop.' Since 'Left Of Centre' wasn't on the album, and 'Pretty In Pink' wasn't going to be released on CD, we thought it would be a nice idea for CD owners to have a single." It also served as a promotional plus for radio, Jason adds.

Both the Jive and A&M maxis were packaged in the jewel box, complemented by conventional, full-color inserts (in Vega's case, the "Left Of Centre" lyrics were reproduced). Sales of both CDs were modest — the A&M title was a limited edition of 5000 — but apparently in line with each project's goals. There have been CD singles from other UK labels, including Island, but the number of releases presently amounts to only a trickle.



PAUL SIMON

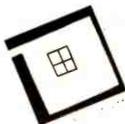


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Including These Key Moves:

| | | |
|-------------|--------------|-------------|
| WXKS 32-27 | Y108 deb-30 | WLRS 22-19 |
| WBEN 30-24 | KKRZ 32-29 | 94Z deb-22 |
| WPHD deb-39 | KPLZ 29-25 | WGCL add |
| WCAU 31-25 | KUBE 25-23 | KZIO deb-36 |
| 94Q 30-25 | KNBQ 28-23 | WIXX 25-22 |
| WSPT 23-8 | Z94 17-14 | WZOK 22-19 |
| OK95 11-8 | WERZ deb-37 | KIYS 22-16 |
| WLS 32-24 | WNNK 32-28 | 95XIL 17-14 |
| WMMS 40-38 | KC101 deb-30 | KNOE 19-17 |
| KDWB 29-24 | WSPK 26-18 | WHSL 15-12 |
| KHTR deb-33 | WGFM 37-31 | WVBS 27-22 |
| WLOL 20-16 | WPST 33-28 | WBWB 10-9 |
| KIMN 10-6 | WBBQ 22-18 | KKAZ 21-19 |
| | KHFI deb-29 | KZOO add |
| | WBCY 12-10 | |



From The Album
GRACELAND

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PRODUCED BY PAUL SIMON
ENGINEER: ROY HALEE

CALENDAR



BRAD MESSER

Life Of The Party

"When a cop pulls me over," said a jock at a party, "I try to confuse him. Cops are usually easy to confuse. Two out of three times, it works."

Some of the other partygoers looked at the speaker with mild interest, wondering whether the DJ might actually have stumbled across some magic method of talking lawmen out of issuing tickets, a skill which admittedly might come in handy some day.

"Say I get stopped for speeding. Right away I tell the cop, 'Hey, no, you really don't want to do this!' so the cop starts getting confused immediately, and he says 'Why?'"

"Because I'm your favorite deity and I'm in a hurry to get to work at your favorite radio station!" I tell him. Then I sneak a look at his name tag, say it's Smith, and I tell Officer Smith, "No, you really don't want to give

me a ticket, because you don't want me to get down to the station, and go on the air where everyone can hear me, and start talking about what a bum deal this Officer Smith gave everyone's favorite DJ!"

At that point in his little story the jock had the attention of everyone around him. Facial expressions were varied. Amusement here and there, some surprise, plenty of open disbelief.

In the mistaken assumption that the disbelief was aimed at the story itself, and not at the fact that anyone would actually be so immature as to act that way, the jock defensively capped his tale by claiming, "Two out of three

times, the cop gets so confused that it works. On the third time, I do get the ticket."

Oh, boy. Wouldn't you just love to have that jock working for you, speeding around in a station vehicle, spouting off to policemen, representing your business?

Sure, any performer must maintain a certain level of positive self-image to get through a day's work, but ego should be balanced, something like air pressure in tires. Underinflation can cause extreme wear and sloppy performance. Overinflation can create excess reaction to small bumps in the road, under or oversteering during changes in course, and perhaps even a blow-out just when traction is needed most.

I wonder whether, on those third tickets, that jock goes on to tell the judge, "Hey, no, you don't really want to do this, because I'm..."

French Sank Anti-Nuke Ship

MONDAY, SEPTEMBER 22 — The French prime minister revealed in 1985 that his country had sunk the "Rainbow Warrior" in New Zealand in July, killing one crew member (1985). The civilian ship was destroyed in hopes of discouraging the antinuke Greenpeace organization from interfering with French nuclear tests in the South Pacific.

Proctor & Gamble recalled Rely tampons in 1980 after they were linked to toxic shock syndrome. **Paul Wilson** set a Guinness record in 1970 by running 100 yards in 13.1 seconds backward.

25th anniversary of the federal order to end racial discrimination against bus passengers (1961). 100 days left in 1986.

Birthdays: Scott Baló 25. Debby Boone 30. Tommy Lasorda 59.

First Day of Fall

TUESDAY, SEPTEMBER 23 — Autumn begins at 2:59am EST in the Northern Hemisphere. Days and nights are nearly equal in length this week, while the sun rises virtually due east and sets due west. (First day of spring in the Southern Hemisphere.)

The camera flashbulb was patented in 1930. The Keystone Kops were introduced 74 years ago in the first **Mark Sennett** "Keystone Comedy" (1912). "I Wish I Was in Dixie" was published in 1859, written by **Daniel Emmett** for a minstrel show in New York City.

Benedict Arnold confessed to treason in 1780.

Birthdays: Bruce Springsteen 37. Julio Iglesias 43. Ray Charles 56. Mickey Rooney 66.

First Instrumental Flight

WEDNESDAY, SEPTEMBER 24 — Instrument flying began in 1929 when **James Doolittle** accomplished the first "blind" takeoffs and landings. Doolittle is less remembered for designing restricted-visibility flight instruments, than for leading American daylight bombing raids over Japan and Germany in World War II.

The last "Howdy Doodly" TV show aired in 1960. A balloon with a steam engine became the first steerable aircraft in 1852, when **Henri Giffard** maneuvered the thing over Paris, half a century before the **Wright Brothers**. Congress voted to create the U.S. Supreme Court in 1789.

Birthdays: Mean Joe Greene 40. Linda McCartney 43. John Mackey 45. Jim Henson 50. Anthony Newley 55.

Gloria "Very Dangerous"

THURSDAY, SEPTEMBER 25 — Gloria, a storm 300 miles wide, with winds of 145 mph, was declared a "very dangerous hurricane" one year ago (1985). The next night it brushed North Carolina, Virginia, Pennsylvania, Delaware and New Jersey. It crossed Long Island on the morning of the 27th with winds of 130mph, and was still blowing 90+ when it hit the Connecticut coastline. Authorities said there were two reasons that only six people died: there had been massive coastal evacuations, and the hurricane luckily went ashore at low tide.

Sandra Day O'Connor became the first female Supreme Court judge in 1982. Congress established Yosemite (yo-SIM'ity) National Park in California's Sierra Nevada range in 1890.

Birthdays: Heather Locklear 28. Mark Hamill and Christopher Reeve 34. Juliet Prowse 50. Barbara Walters 55.

Pot Drew Much Attention

FRIDAY, SEPTEMBER 26 — **John Chapman**, better remembered as **Johnny Appleseed**, was born in Leominster, Massachusetts in 1774. If he had merely walked from settlement to settlement selling seeds and saplings, he probably wouldn't have become famous, but he insisted on dressing in a big sack and wearing a metal cooking pot for a hat. At no charge, he planted apple seeds in Ohio and Pennsylvania alongside trails our ancestors later used when migrating westward.

The **Beatles** released "Abbey Road," their last album, in 1969. **Daniel Boone** died in 1820 at age 80. Native American Day (formerly American Indian Day).

Birthdays: Olivia Newton-John and Lynn Anderson 39. Julie London 60.

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JOEL DENVER

CONTEMPORARY HIT RADIO

KFRC: A Look Back At 20 Years Of The Hits

No matter what anyone tells you, AM radio just "ain't what it used to be." Ask anyone in San Francisco.

Of course it "ain't!" Times change — and, unfortunately, so do some of our favorite things. The changes aren't always bad, but they're changes nonetheless. For years, one of my favorite things has been the special sound of San Francisco's KFRC.

While each of the RKO stations sounded exceptional during the days of "Boss Radio," none sounded like KFRC. If you were a hard-core radio fan like I was — constantly mimicking some of the jocks who most impressed you — sooner or later you heard an air-check of "The Big 610." And once you did, something magical happened.

62 Years Old

The station was a constant companion for millions of Bay Area listeners during the last 20 years. Come rain, shine, or earthquake, KFRC was there "playin' the hits." Call its programming Top 40 or CHR — KFRC was no more and no less a radio station totally involved in its community.

KFRC was built and put on the air in 1924 with just 50 watts. It was four years after the birth of commercial radio, when KDKA/Pittsburgh broadcast the Harding-Cox presidential election. KFRC quickly became an innovator as part of the Don Lee Network. At one time, KFRC was a CBS affiliate and later hooked up with Mutual.

It joined RKO in 1951 and moved to its well-known studios at 415 Bush Street. With that move came improvements in both studio and transmitting equipment. To this day, "doing it first class" has always been part of the KFRC philosophy.

And first class it was. Year after year, KFRC won ratings war after ratings war. From the receptionist to the airstaff, from the PD to the



Dave Sholin

GM, there was never any question of how things should be done.

Post-World War II Hits

The dedication to quality and adherence to values KFRC displayed would be impressive at any organization, let alone a radio station. And KFRC upheld that tradition through various staff and management changes (see "PDs On Parade" sidebar).

But the biggest change of all took place a few weeks ago. On August 11 KFRC stopped playing the hits. It opted for a nostalgia format concentrating on post-World War II music up through the late '50s. The core artists are Frank Sinatra, Nat King Cole, Tony Bennett, Ella Fitzgerald, and Patti Page.

According to PD Dave Sholin, "The change has gone over incredibly well. We looked at the spring book and, after doing a lot of promotion behind it and sounding as good as ever, we didn't see the kind of growth we needed. Our cure continued to decline."

A Winning Situation

"(Morning man) Dr. Don Rose kicked it all off," continued Sholin, "and is really doing a marvelous job through the transition. In fact, the rest of the staff is feeling great because of the piles of mail and tons of phone calls. All of us feel this is the start of something big for this set of calls again. We all want to be in a winning situation."

When the format change was announced, the original plan was to switch call letters. Station staffers thought they would be "too hard to remark." noted VP/GM Jim Smith. Two attempts to grab calls which fit the "Magic 61" slogan failed, however, and it was just as simple to go back to KFRC. It was

also feared that someone else in San Francisco would grab the calls and cause diary confusion."

Smith continued, "San Francisco has long been one of the most consistent AM markets in the country. In the spring book 40.8% of this market 12+ still listens to AM. But the bulk of it is over 35+."

100 Letters A Day

"The transition to the new format has been remarkable to watch. We had to bring in temporary phone operators the first week to handle all the calls. Through last week we were still receiving over 100 letters a day, and they're virtually all positive. There's a disenfranchised group of people who now have something to listen to. It's like when a station goes CHR in a market where there hasn't been one before."

In addition to its new format, KFRC also has a new address: 500 Washington St. Much of the former CHR staff remains: Dr. Don 6-10am; Don St. John 10am-3pm; Russ "The Moose" Syracuse 3-7pm; Turi Ryder 7pm-midnight; Jack Silver overnights, and weekenders Brian Rhea, Al "Jazz-beaux" Collins, and Harry Boswell. Longtime staffer Bobby Ocean is still involved as a special project voice talent.

PD Dave Sholin grew up in the Bay Area and has been a member of the RKO team since he started at KFRC in January 1974. Prior to that he worked at nearby KLIV/San Jose. He recalled the battles between KYA and KFRC. "In 1966 everything changed. KYA was clobbered by KFRC's 'more-music' approach, which also blended in with wonderful personalities. Dale Dorman, Glen Adams, Jay Stevens, Mike Phillips, Steve O'Shea, Ed Mitchell, and Howard 'High At Noon' Clark were some of the original 'Men From 610.'"



Pat Norman



PDs On Parade

During the 20 years KFRC rocked the Bay Area, surprisingly few PDs passed through its doors. Here are the names of the folks who charted a successful course for the Big 610:

| | | | |
|-----------------|-----------|----------------|----------------|
| Tom Rounds | (1966-68) | Michael Spears | (1973-77) |
| Les Turpin | (1968-69) | Les Garland | (1977-80) |
| Ted Atkins | (1969-70) | Gerry Cagle | (1980-84) |
| Paul Drew | (1970-72) | Mike Phillips | (1984-85) |
| Sebastian Stone | (1972-73) | Dave Sholin | (1985-present) |

Stage Two

"Even back then KFRC was awesome in the way it promoted itself. The jocks were everywhere with money, cars, and prizes. Even the 20/20 news style made it fun to listen to. Through all the people transitions, the quality has always been there. Like Dewars, KFRC never varied.

"I can't help but feel CHR on AM is over in most major markets in terms of dominating a market, especially if it's a standalone like this one. It's pretty tough to be the only CHR on AM when all of your direct competition is on FM. The time and place were right for KFRC to exist as we used to know it. That time has passed us by, and now it's on to stage two."

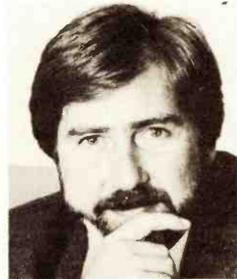
When I asked people what made KFRC great, the airstaff and support staff were always high on everyone's list. But topping everyone's roster was Pat Norman, who served as VP/GM from April 1973 to September 1985, when he joined KRTH/Los Angeles.

Many Firsts

"I was probably there longer than any other GM," Norman said. "That station meant a lot more than your average CHR, because it was always involved in the community with public service. We had excellent news and outstanding on-air performers, and the combination touched the city."

"If KFRC said something would happen, people trusted us to make sure it would. We had such credibility in so many areas and did more innovative things promotionally than anyone I know."

Some of these milestones were hiring Jo Interrante as the first female news director in the market, doing the first direct mail campaign in the Bay Area, and broadcasting for an entire day from a mobile studio cruising the city streets.



Jim Smith

Big Cumes

"Don't get me wrong," Norman added. "We worked hard to stay on top. We just tried to be honest with the community and industry at all times. It was this philosophy that helped us attract the right combination of people and events. Without this, we could never have hired Dr. Don Rose, who, I'm thankful to say, joined us in 1974. That was the finest time in my career."

Michael Spears, who now runs KKDA/Dallas, programmed KFRC from spring 1973 to spring 1977. He remembered, "I was in awe of the station and the city. I'd just been a rookie PD at KNUS/Dallas. Pat Norman called and needed help, as the station had fallen to seventh or eighth in the book."

"Between Pat, (Sales Manager) Bill Bungeroth, Paul Drew, and an amazing staff, we were able to turn it around. Then when Dave Sholin came in, it really jelled for us." Spears also recalled that one of his most memorable moments was "the day we got an Arbitron back and had the highest cume in the West with 1.6 million. Only WLS beat us."

Continued on Page 55



Paul Drew

Columbia Records Presents

THE CHARTED

TOP 10:
LOVERBOY

BILLY JOEL

"A Matter
Of Trust"

24-22

**EDDIE
MONEY**

"Take Me
Home Tonight"

BREAKER 38-30

LISA-L

AND CULT J
WITH FULL F

"All Crie

BREAKER

AND THE CHARTABLE

**HAROLD
FALTERMEYER &
STEVE STEVENS**

"Top Gun Anthem"

There's one huge instrumental Hit Record
a year . . . This is the one for 1986.


#1

WHAM!

"Where Did
Your Heart Go?"

America's Love Affair continues with
more "Most Requested" music from
the Top 20 LP
"The Edge Of Heaven"

ON YOUR DESK
TODAY!

**THE
OUTFIELD**

"Every Time
You Cry"

Immediate Program
Acceptance at both fo
Pop Radio.

CHR: 57/12 - 25
AOR TRACK: 20

13 - 8

Y "Heaven In Your Eyes"



LISA
JAM
L FORCE
"Cried Out"

31 - 26
HOTS: 27%

JOURNEY
"Girl Can't
Help It"

32 - 27

TOTO
"I'll Be
Over You"

39 - 31



LD
me

Programming and Audience
both formats of

- 25%
K: **40 - 29**

ORAN
"JUICE"
JONES
"The Rain"

HEAVY PHONES



CHR: 45/27 -
HOTS 18%

B104 add
WXKS add-29
WKSE add
WPLJ 23-16
Z100 26-19

WCAU add-40
B94 23-18
WAVA add-
Y100 25-18

WVNZ
Y100 25-18
B97 add
WVNZ add-40
Q102 32-27

KIIS add-26
KZZP add
FM102 7-5
KWOD add-27
KMEL 15-10

BANGLES
"Walk Like
An Egyptian"



HOT ROTATION

KOZE 1-1

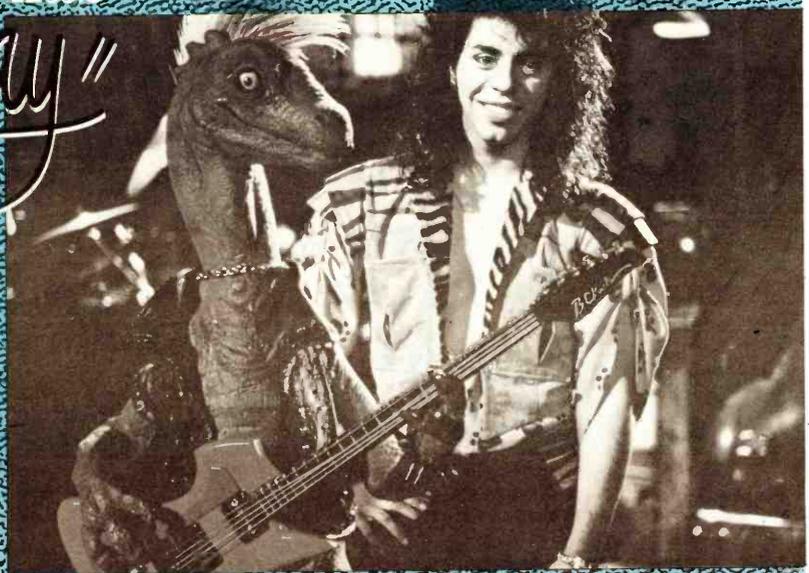
KEGL 12
KTKS 23-17
KIIS add
KPLZ 23-21
Q100 add

KZB 31-17
WKOD add
WGRD 35-32
KZZU 29-17
WOMP add

KFMN add
KNIN add
WCIL 32-29
KGOT add
OK95 add

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"Luis Cardenas Runaway"



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ANIMAL INSTINCT ST-72200
RELEASE DATE SEPT. 19

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| WRNO add | KTUX d-40 | 95XIL 40-33 | Q100 | WRCK | WRQN | KATD | WWSL | KOZE |
| WMMS 37-29 | KDON add | WOMP 39-36 | K104 | WTLO | KIKX | WZON | KKLS | KBIM |
| Q106 d-35 | KXYQ add | 99KG 31-26 | WERZ | WOKI | KBOS | WIGY | WDBR | |
| WKSI add | WGUY d-40 | KGOT 27-22 | WSPK | WKDD | KMGX | KQIZ | | |



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CONTEMPORARY HIT RADIO

KFRC: A Look Back At 20 Years

Continued from Page 50

A Role Model

Spears continued, "At the time I had folks on the air including Chuck Buell, John Mac Flannagan, Dr. Don, Beau Weaver, and Dave Cook, who I still think is one of the best newsmen ever. Showmanship made KFRC very special. Those teams come together only a couple of times in your career, and you cherish them."

Commenting on the future of CHR on AM, he added, "It's simply gone as we know it. KFRC held on for so long and did a great job keeping it in the fight. We enjoyed spreading the myth that FM wouldn't work in San Francisco. People forget KSAN was one of AOR's cornerstones. But we always tried to keep listeners on the AM band."

"More than anything else," he concluded, "KFRC was a role model for flair in radio, which lives on today. And it's still an undeniable factor that the audience wants to be entertained."

A Dream Station

Les Garland, now MTV & VH-1 Sr. VP/Programming, talked about his programming days at KFRC. "It was a dream place to work. When I was programming CKLW in 1974, I knew I had to one day program KFRC. Taking it from a 5.5 to an 8.2 in the book was



Les Garland

the peak of my radio career. I really feel KFRC was the most consistent radio station in America for its period.

"Having Pat Norman, who is the finest GM in the business, as my boss and bud made it the success it was. He saw the vision of the mobile studio we had ordered, which Gerry Cagle got the chance to use and utilize in ways I'd never dreamed. Even though this is the end of an era, KFRC lives on in my mind."

Gerry Cagle commented, "I really believe that mobile studio was the most fun and creative piece of hardware I've ever used in the business. Throughout my career, I'd programmed some great stations in the majors. But KFRC was the only one which lived up to my expectations of what a major market station should be."

Tampering With Success

While others think KFRC's decision to change format was a solid one, Gerry disagreed. "It should still be rocking like it was when I was there. The airstaff I had was phenomenal, with people including Dr. Don, Harry Nelson, Mark McKay, Bill Lee, Jack Armstrong, and Sue Hall. We couldn't have done it all without a great engineering staff headed by Bill Lerza. That staff could make listeners react."

"I've made a career out of saving AM stations," he continued, "and I feel the format could still

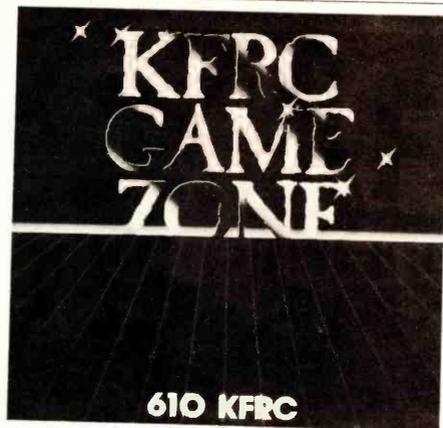
work on AM in that city. It didn't die until it was killed. My feeling is a great station was tampered with. Had it been left alone to do what it did best, it would still be a viable force in the city."

"The guy who gave birth to the Big 610 is Tom Rounds," noted Paul Drew, former KFRC PD and RKO VP/Programming. "By the time I got there it was already a success. Working there was always a pleasure because of the city and the people's attitude. That lent to our being a community-oriented station."

Universal Success Principles

"Without question, it was the finest-staffed place I've ever seen," continued Drew. "That's where the success came from. While I don't think it would be easy, KFRC might have been able to survive as a CHR station with someone like a Buzz Bennett, a Scott Shannon, or even a Jerry Clifton. Those guys are predictably unpredictable and could have stirred the market, as they all share a better than average understanding of radio."

"To have been associated with KFRC is a wonderful memory. I hope all of the good things which made it a success aren't lost on those growing up in radio today. The same principles which made it a success for years will always work elsewhere."



Game Zone Or End Zone?

Although opinions vary as to its programming merits, KFRC's "Game Zone," a daily six-hour block of game shows, was presented with the station's customary class and style. PD Dave Sholin commented, "We were just looking for a new way to generate audience interest. Looking at the numbers, it was something that just didn't translate."

"If it was going to work for anyone, it would have worked for us. I don't think it was the final nail in our coffin, though. It just made it harder to stop a downhill slide of come. Once people take you off the car button, it's hard to get back on."

Gerry Cagle noted, "Their decision to move to nostalgia was predicated by the mistakes made long ago. I fault the Game Zone as part of KFRC's decline. There were just too many mistakes to fix."

Paul Drew agreed. "The Game Zone was an ill-advised, yet creative idea. It was certainly executed well, as KFRC has an unwritten level of quality which will always prevail."

Added Pat Norman, "I don't believe the Game Zone hurt KFRC. AM was and is having a problem everywhere. Our numbers were dropping before the Game Zone, and this was an attempt to bolster a standalone AM. We knew eventually a radical change would have to come."

"We just tried to do something before it was entirely too late. It was a simple matter of programming for an audience which didn't accept the concept. To this day, I'm proud of KFRC, its people, and all of the efforts — including the Game Zone — which are now and forever part of its history."



Gerry Cagle



Michael Spears

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STEVE FEINSTEIN

DARK HORSES CATCH UP TO PERENNIAL LEADERS

Spring Surprises: History Doesn't Repeat Itself

This spring, two stations which have long been the AOR Avis's of their markets — trying harder but consistently finishing second to their in-format competitors — finally caught up to the big boys. While neither scored a decisive victory, they at least demonstrated they can't be taken for granted.

In Hartford, WCCC-FM topped WHCN (4.9-4.7) for the first time since fall '82 — and only the second time in eight years. In San Diego, where both stations gained in share, modern rock 91X tied mainstream rocker KGB (6.6-6.6). It was the first time in three years (and only the third time this decade) that KGB hasn't scored higher than 91X.

Hartford

While San Diego's race has two distinctly-positioned stations, Hartford's has two mainstream AORs with relatively similar musical stances and adjacent dial positions. Their primary difference, perhaps, is money — WHCN spends a reasonable amount, while WCCC is known for spending relatively little.

Book promotions illustrate the point. WHCN gave away \$5000 worth of furniture, several trips, and — in a key song contest awarding \$106 for 106 semi-finalists (\$11,236 total) — a \$33,000 Porsche. WCCC gave away a few trips, \$3000 in concert tickets, and \$107 to weekly winners of a "What Would You Do For \$107?" stunt.

In the same vein, 'HCN conducts formal market studies and research and employs Burkhardt/Abraham for consultation, while 'CCC isn't consulted and uses interns to conduct perceptual studies over the phone.

Another contrast is stability: Dan Hayden has been PD at 'HCN for seven years, while 'CCC has had at least five programming regimes during that time.

The latest head honcho at 'CCC is 22-year-old Harv Allen, who grasped the reins the first week of the book. Allen says the station always came up short in the ratings race because it "narrowcasted. It was either progressive or hard rock, with limited-appeal either way. 'HCN was always more straight-down-the-line."

WCCC's most recent shift towards Classic Rock took it down to a 3.0 in the fall '85. Allen's remedial approach was to trim the oldies, be more aggressive with new music, and play a broader mix than 'HCN. "I made the music more compatible with a wider audience," he ex-



Harv Allen

"You can go further with CHR crossovers than with progressive rock stuff in this conservative market."

—Harv Allen

plains. "We not only rock a little harder than 'HCN, but at times a little softer, too. We'll also play as many crossovers as we can without compromising our position."

Allen claims to have been first in the market to play Dr. & The Medics, John Eddie, Models, and Level 42. His list ranges from Michael McDonald, Bangles, OMD, and Psychedelic Furs to Krokus and AC/DC — all artists he says 'HCN passed on.

Allen vows WHCN's play on recent releases by Shadowfax and Hank Williams Jr. as mistakes. "You can go further with CHR crossovers than with progressive rock stuff in this market, which is conservative," he insists. "CHR station WTIC-FM owns this town; they're the competitor to go after." ('TIC has a 15.3 share and over a 35 cume).

Allen preprograms by hand, and says he plays six currents an hour. Morning men Rick Shannon & Sids Coleman (ex-KZOK/Seattle) more than doubled their share in their daypart. 'CCC's positioning state-

ment is "(Town mention)'s first choice for rock," followed by the legal i.d. and variations like "Your first choice for the best new rock," "most rock 'n' roll each hour," and "most classic rock."

WHCN Assistant PD Bob Bittens doesn't view the spring book as the harbinger of a trend. He explains the slim 12+ margin as the result of a combination of factors:

- Sampling: Hefty diary returns came from a part of the metro that 'HCN's signal is weak in. That problem is being addressed, Bittens says.

- Mornings: In flux since late '84, mornings jelled only in late May when newsman Gary Lee Horn returned to join Michael Picozzi, says Bittens. "We went for over a year without a stable morning lineup, while 'CCC had a fairly-talented, top-of-mind, long-term (for them) morning show for the first time," he comments.

- Teen Drop Off: "Going from a 14.3 to 2.7 in teens doesn't help the 12+," says Bittens. Indeed, 'HCN's slippage in other demos was slight — men 18-24 and 25-34 shares were down by .3 and 1.6, respectively. WHCN trailed 'CCC by 2.5 in 18-24 and by .6 in 25-34.

- Special Programming: "Having a 'No Repeat Tuesday,' 'Double Shot Thursday' and 'Block Party Weekend' every week got to the point where we had regular 'HCN programming only two-and-a-half-days a week," Bittens continues. "Some of those specials lend themselves to oldies, and the balance may have shifted too far in that direction."

Bittens feels 'HCN "gave it to 'CCC." "They didn't earn it," he concludes. "We refused to make changes that we knew in our hearts we should have made. But you don't make changes when you've been winning consistently." Based on massive research conducted during the book, 'HCN is now making some "minor adjustments" to its programming.

San Diego

San Diego has two AORs with distinct musical positions — KGB's mainstream sound and 91X's modern-rock mix. Both have the financial means to do contesting and research.

91X's "Losing Lottery" contest turned losing lottery tickets into winners when listeners sent in los-

Continued on Page 58



Joe Walsh (center) joins the legions of disk jockeys who have told PD Tim Kelly, "Get off my back!" Taking a breather from Tim's tough love management style are (front, l-r): midday mavin Bob Coburn, afternoon ace Geno Mitchellini, lord of the nighttime Steve Downes, and wake-up wiz Rita Wilde.



The Don Ho Fan Club convenes before setting off on a fact-finding mission to determine how many mai tais a disc jockey can consume and still read his image liners and get his stop sets in at precisely the assigned times.



Up to their necks in entries are (l-r) Coburn, Downes, Wilde, Mitchellini, Walsh, and Kelly.

KLOS: Live From Hawaii

Remote broadcasts from overseas locales have become almost commonplace on rock radio. When KLOS/Los Angeles recently did a week from Hawaii, however, it came up with a couple of unique twists:

- Most stations limit their broadcasts to one daypart. Instead, KLOS did four dayparts: 6am-10pm (L.A. time) each day.

- Stations often arrange for musicians to appear as guests. KLOS brought along Joe Walsh to co-host mornings with the station's Rita Wilde and Chuck Moshontz.

Ten pairs of winners in a "Sing Your Way To Hawaii" contest came along for the fun and sun. Co-sponsored by retailer Inacomp Computer Center, the contest drew 1400 tapes from listeners whose original songs had to explain why they wanted to go on the trip. The tunes had to be under two minutes in length and mention both the station

and Inacomp. The winners were remarkably creative, ranging from the sublime to the delightfully ridiculous.

Highlights of the broadcast included Walsh playing guitar live as he gave lessons on how to play some of his well-known riffs. He also provided "blues traffic" accompaniment during Moshontz's traffic reports.

On Friday, the station made a special announcement — news of an upcoming free concert back on the mainland with George Thorogood and Walsh.

Active Markets coordinated travel and satellite arrangements.

Spring Surprises

Continued from Page 57

ing lottery ticket stubs, listened for their names to be read on the air, and called in for \$91 cash. Trip giveaways ranged from a rock festival in Montreux to an excursion to Rio for a view of Halley's Comet. KGB's "Easy Money" key song contest gave away \$101 prizes five times a day, every day of the book, with two Suzuki Samurais given away as the grand prizes.

91X is consulted by Fred Jacobs and does auditorium music tests, while KGB uses the Research Group and conducts extensive weekly call-out and regular auditorium testing. 91X PD Mad Max says the station is "now mainstream enough so most people who are into rock are not afraid to listen to this station. They hear a combination of cutting edge rock and things they can latch onto. It's not purple hair, new wave music anymore."



Mad Max

Part of the trick is to stagger unfamiliar or new acts with more established music by compatible artists, Max explains. He plays just over 50% currents, and almost always has them sandwiched between recurrents and oldies. He comments: "Smithereens into the Stones, the Smiths into the Pretenders, the Cult into U2. That precarious balance is the key. You can't go for 15 minutes and play unfamiliar stuff."

91X was once consulted by KROQ/Los Angeles PD Rick Carroll, but has now staked out a substantially different musical turf than KROQ. Perhaps responding to Urban KPWR, KROQ is leaning toward an increasingly rhythmic, less rock-oriented sound. It plays synthesizer-based sounds more often than 91X, which instead is dominated by guitar bands. "We've made a conscious effort to remain a rock station," Max continues. "You just can't play dance music all the time."

KROQ is known to turn over its powers faster than every three hours; 91X's quickest turnaround is four-and-a-half hours. KROQ will also continue to power crossover hits like "Venus" and "Invisible Touch" after 91X moves them back in rotation. KROQ plays crossovers like "Dreamtime" and "Velcro Fly;" 91X doesn't, but does play Steve Winwood, David & David, and Dire Straits, unlike KROQ.

"We were very plugged into the streets," Max expands. "I credit Promotions Director Rob Tonkin for getting the call letters out through beach stuff, surfing contests, and bumperstickers. That was worth a full point."

Also worth noting is how many artists which 91X has long championed continue to enter the rock or pop mainstream: Peter Gabriel, R.E.M., the Call, INXS, Talking Heads, the Fixx, and Icehouse.

KGB PD Ted Edwards acknowledges that "91X is a much better station than it's ever been." Still, due to what he feels are gross sampling inadequacies, he's skeptical of both the winter and spring books. "The only way 91X can say they tied us is with inaccurate statistical information. Nobody can say the results of the latest two Arbitrons were anything but tainted. The in-tab sample for 18-24 males was 5.2% when the cell is 10.4% of the population. That's two books in a row Arbitron only got 50% of their goal in that demo — the center target of both stations. When that happens, somebody gets kissed and somebody gets screwed."

His primary piece of evidence is Birch, which has shown KGB steady at #2 in the market from the winter to spring quarterlies (10.3-9.2) and 91X steady at #3 both times (7.4-6.8). Additionally, the June/July Birch has KGB #1 at 10.0 with 91X at #7 with a 4.9. Edwards says Birch not only reaches the people Arbitron does, but also reaches the

SEGUES

KRXX/Eugene has gone dark . . . After six years of AOR, WCPZ/Sandusky switches to an AC/CHR hybrid. Randy Hugg remains as PD, while John Cavenee replaces Jan Hopes as GM . . . KBOY/Medford OR goes AOR with PD Dennis Dixon at (503) 779-2244 . . . Consultant Fred Jacobs is no longer working with KZEW/Dallas due to a conflict of interest — his brother Paul is GM at Crosstown KHYI . . . WXRC/Charleston, SC is no longer consulted by Jeff Pollack . . . New AOR WKQW/Batesburg-Columbia SC has appointed Art Berk MD.

WNOR/Norfolk OM Bob Bedi has stepped down . . . At KNCC/Corpus Christi, MD Bonnie Stacy has been upped to PD . . . At WHMD/Hammond, OM Steve Chauvin takes on additional PD duties. Ex-HMD PD Ron Chatman is doing research and fill-ins at CHR WQUE/New Orleans . . . KSQY/Rapid City ups MD Jeff Michaels to Assistant PD . . . KJOT/Boise afternoon Carl Scheider is upped to Assistant PD . . . Larry Mondello gets morning and MD duties at KKGR/Anchorage, as, ex-MD Bob Young resigns . . . PM driver Loris Lane is KFMX/Lubbock's new MD.

Steve Sutton, ex-WYSP and WMMR/Philadelphia, has joined Bill Herd's new tpsheet . . . WXRK/New York MD Mark Didia is joining the FM-QB Album Report.

people Arbitron doesn't. "If Arbitron proposes, by using weighting, it can be as statistically accurate while reaching only half its in-tab goal as when it reaches 100% of its goal, why don't they settle for reaching only half the goal for all the cells all the time and save themselves a lot of money?" he questions.

An even greater disparity occurred in the San Diego North County book. This market's diaries are also included in the San Diego book, and in-tab for 18-24 males was 3.1% — compared against its 10.1% of the population. An even weirder anomaly is that the entire count for 18-24 men on Saturday 7pm-midnight went to one station: AC KFMB-FM. Neither KGB or 91X had any clue whatsoever in that cell during that daypart. In fact, in that North County book, KGB registers no listening from men 18-24 from Saturday night through Sunday.



VAN HALEN DUKES IT OUT IN LOUISVILLE — WQMF PD Duke Meyer gave the members of Van Halen the greatest thrill of their careers by consenting to have his picture taken with them. In front, the group's Michael Anthony and Eddie Van Halen. In the middle, the Duke Of Madness, Sammy Hagar, and Alex Van Halen. In back, OM Alan Sells.



FLYING BURRITO BUILDERS — Nearly a thousand people braved 100-degree Phoenix weather to help KDKB morning man Keith Larson (on top of van) and station sports nut Cookie "Chainsaw" Randolph (foreground) assist the local Jaycees in building the "world's largest burrito." The 393.3-foot creation was sliced into 1200 servings that were sold to benefit a local food bank.



WINTER CONSORTS WITH WRAK — WRAK/Danbury kicked off its 1-95 Jazz Brunch series of live concert broadcasts with the Paul Winter Consort from the shores of Candlewood Lake. From left, Promotion Director Ron Vaeri, Consort members Glen Velez, Paul Halley, Eugene Frisen, Rhonda Larson, Winter, and 'RKI Jazz Brunch host Ethan Carey.

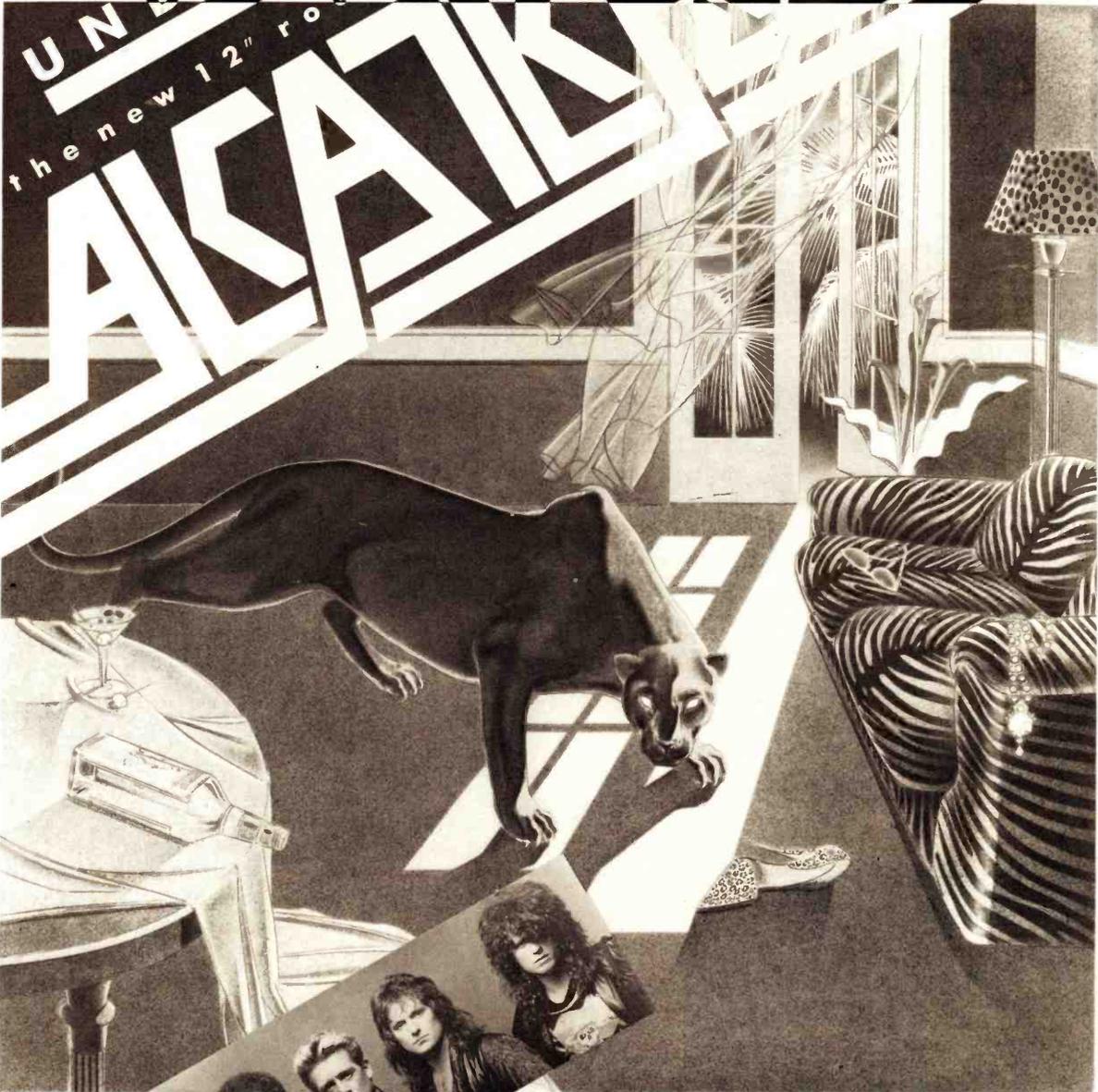


'TOPS OF THE POPS — Backstage after a Woodentops show at New York's Ritz are (front row, l-r) Columbia National Album Promotion Manager Linda Kirishjian, the band's Simon, Rolo, and Alice, KZEW/Dallas PD Rob Barnett, the group's manager Seb Shelton, College Marketing Manager Dane Venable, WAPL/Appleton MD Rick Panneck, and College Marketing Director Steve Backer. In the back (l-r) are 91X/San Diego PD Mad Max, bandmembers Frank and Benny, WHTG/Eatonville's Rick Robinson, VP/National Album Promotion Paul Rappaport, and KZEW new music maven George Gimarc.

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DONNA BRAKE

ADULT CONTEMPORARY

CRISIS FROM CUBA

Radio's Secret War

"The time has come," Donna Brake said, "to think of many things. Could my Associate Hurricane write a column, while I have lunch with kings? He'll talk of Cuban interference and the way our side wins."

Ever since the announcement in 1981 that our government would set up Radio Marti to broadcast into Cuba, many American AM broadcasters have been waging war with Havana radio. Cuban superstations have been causing interference from the coast of Florida to the shores of the Great Salt Lake.

Western Showdown

KSL/Salt Lake City's frequency, 1160 kHz, is just to the left of Radio Marti's 1180. The full-service outlet is also a 50,000-watt 1A clear channel station, and is roughly 2000 miles from Havana. Yet according to OM George Lemich, "We've had interference as close as 40 miles from our transmitter site. Listeners have complained of the Radio Havana override. In fact, one listener complained of having to hear Spanish music in the background when we were broadcasting a talk show."

KSL's problem is not a recent one. It was interference in 1981 that caused hundreds of listeners to write and complain to the station. Tests conducted for Cuban interference led to estimations that the transmitters being used were operating at roughly 150 kw.



Gary Peters

In spring and early summer this year, the FCC requested that KSL sign off briefly in the afternoon and early evening to test for signal interference. "Our engineering department did local measurements, and the FCC staff did measurements for illegal interference in Nebraska and Texas, as well as Miami," Lemich said.

"We have been told by officials in the State Department and the FCC that the estimated power being used by the Cubans on our frequency has been from 350-500 kw."

Connecticut Contras

In Bridgeport, Connecticut, WICC has also found itself a target of Cuban interference. The station broadcasts at 600 kHz, with 1000 watts during the day, 500 watts at night with a Northwestern directional signal. The station had noticed interference for years. This year it started testing the amount.

A monthly report from the FCC which provided estimations of the Cuban stations' power prompted Chief Engineer Lou Ludovici to make the measurements. "The station in Cuba on our frequency is CMKA, which broadcasts from San Germano and was estimated to be using 150,000 watts in the fall of '85.

"The FCC requires a test whereby the station is required to turn off the transmitter and test for interference for 60 consecutive days to determine if financial help is needed to improve affected broadcast facilities. The aid covers anything that legally will improve the signal and cut down on interference from Cuba."

Besides testing to determine whether a station qualifies for gov-

ernment assistance, public support has to be garnered as well. As WICC PD Gary Peters pointed out, "There was no precedent set regarding how to go about doing this, so our idea was to have air person-



George Lemich

ality Tiny Markel persuade listeners to write us about the problem. Tiny has done ad-libs such as, 'Let's listen to Uncle Fidel & the Boys in the Band and see what they're playing tonight.' Then we would go off for 30 seconds, and come back asking for his audience to write to us.

"We generated not only mail but also phone calls, and the problem became a nightly topic for discussion. We would arbitrarily schedule a test in the early evening. One night it would be at 6:30, the next at 7:10. It was the basic 'scatter for reach' with all of Tiny's audience."

Ludovici added, "People who live in our primary signal area were complaining about the inter-

ference. They could hear Spanish music and talk."

Orlando's Ordeal

Closer to the source of the interference is WDBO/Orlando, which broadcasts at 580 kHz with 5000 watts. Chief Engineer Tom Bohannon reported, "We are a two-tower directional night only, beaming South. I have measured both (Cuban) stations at 570 and 590, and they can be measured on the field strength measurement in Orlando.

"However, what we are getting is considered legally permissible interference, due to the overall strength of our signal, so we have opted not to do anything about it at this point. The interference occurs in the deep fringe of our signal."

Several things helped WDBO keep its signal strong. "Two years ago I reproofed our directional," Tom pointed out. "Also, I make sure everything is operating at peak performance, and that we keep our station as loud as possible without sacrificing signal quality."

Only A Dream In Havana

Even though Radio Marti has been broadcasting for more than a year without causing retaliatory full-scale jamming of AM signals in America, some interference continues. The way to avoid being a victim is through prevention, which means making certain your station's signal is at peak performance. If Cuban interference is a problem, check with the FCC to see what can be done to eliminate it. After all, if your audience can't hear you, you're out of business.

Cuba's Power Signals

The FCC does keep track of interference from Cuba, and publishes a list of Cuban stations' frequencies and the estimated power they use. Here is a part of that list, which was last printed in December.

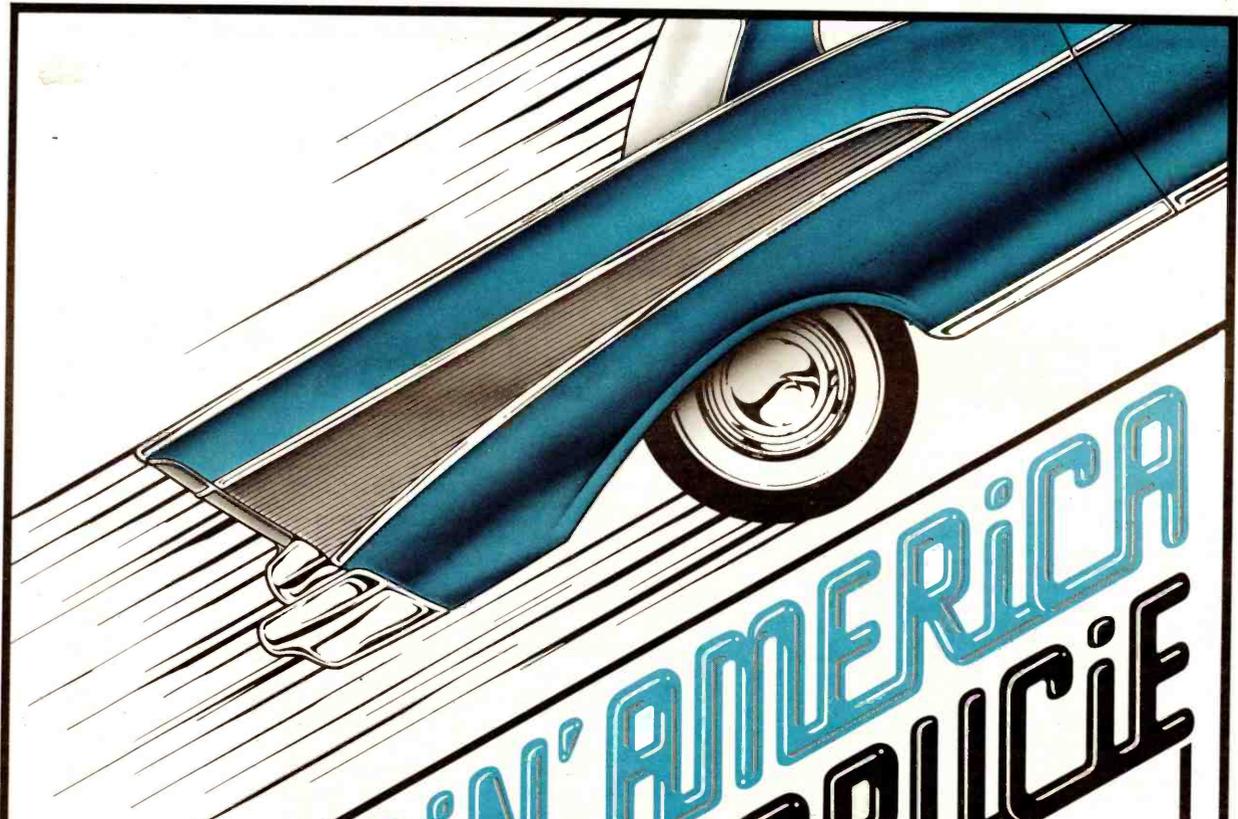
| Frequency | Estimated Power |
|-----------|-----------------|
| 570 | 30kw |
| 580 | 2kw |
| 590 | 50kw |
| 600 | 150kw |
| 630 | 130kw |
| 880 | 30kw |
| 900 | 50kw |
| 910 | 100kw |
| 1050 | 30kw |
| 1160 | 300kw |
| 1380 | 100kw |
| 1430 | 50kw |



CLASS TO THE MAX — What's a summer without a Rolls Royce giveaway? WYKZ-Javannah, celebrating its first anniversary, recently asked listeners to come up with "classy" giveaway ideas to help celebrate. Among the prizes the station ended up passing on to listeners were bottles of Dom Perignon champagne, Waterford crystal champagne glasses, a trip to the Caribbean for the runner up, and of course, the grand prize Rolls. The lucky grand prize winner was Mark Tuten, left, pictured with WYKZ PD Mark Robertson.



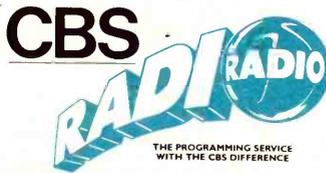
BRAZIL '86 — A&M Records National AC Director, Jan Konjoyan, popped into San Diego to drop off the recent Sergio Mendes lp, "Brazil '86" to B100 MD, Gene Knight, and KIFM MD Michael Parks.



CRUISIN' AMERICA with COUSIN BRUCIE

CRUISIN' AMERICA — the oldies show that puts the "special" back into special programming! This weekly three-hour dance party spotlights the greatest listener-tested music from the mid 50's to the early 70's. CRUISIN' AMERICA transports your listeners out of the studio to the hottest oldies clubs and concerts across the country. CRUISIN' AMERICA has all the excitement with outstanding starpower, production and the legendary talent of everyone's favorite cousin . . . BRUCE MORROW!

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LON HELTON

COUNTRY

A Fair To Partly Cloudy Spring

The spring '86 Arbitron ranged from flat to slightly lower for Country stations as a whole, based on the accompanying survey of outlets in markets currently under continuous measurement. The good news: The results aren't all that bad.

In its target demo, Country is only slightly more off than up. The same holds true for 12+ and 25-54. Some solace may be found in the fact that more stations rank in the top ten 25-54 than last time out. But perhaps the one area of concern is that Country stations normally do well in the spring sweep.

I must admit the results of the compiled stats surprised me. The numbers seem to belie the industry enthusiasm and optimism about the music and the format. Listeners are much slower to react than we are — maybe that's part of the answer. It's hoped the positive feelings of the industry has about country music and its appeal will be reflected in future books.

meter. Scorecards for stations in markets without continuous measurement will appear periodically.

Despite the lackluster spring performance, a few stations once again set themselves apart from the rest by dominating their markets. Distinguishing themselves with top numbers in both the 25-54 and 12+ demos were KASE/Austin, WZZK/Birmingham, WSOC/Charlotte, WTQR/Winston-Salem, WIVK/Knoxville, WSM/Nashville, and KWEN/Tulsa.

One footnote: Regular score-board scanners may have noticed the reduced number of markets used in the sample. The reason is that Arbitron has moved to continuous measurement in roughly 76 markets. It's my feeling that using markets with four books a year will provide a more accurate baro-

meter. Scorecards for stations in markets without continuous measurement will appear periodically.

Spring '86 Vs. Last ARB Comparisons

12+

| | | |
|-------|----|-------|
| Up | 82 | (42%) |
| Down | 97 | (49%) |
| Flat | 15 | (8%) |
| Debut | 1 | (1%) |

25-54 (Ranks)

| | | |
|-------|----|-------|
| Up | 70 | (36%) |
| Down | 79 | (40%) |
| Flat | 45 | (23%) |
| Debut | 1 | (1%) |

Tale Of The Tape

| Stations Surveyed (Markets With Continuous Measurement) | Last Arbitron | Spring '86 |
|---|----------------|------------|
| | 198 | 195 |
| 25-54 Rank Comparisons | 1-5 65 (33%) | 59 (30%) |
| | 6-10 50 (25%) | 57 (29%) |
| | 11-15 42 (21%) | 31 (16%) |
| | 16+ 41 (21%) | 48 (25%) |
| Markets With Country #1 in Adults 25-54 | 17 | 15 |
| Markets With Country #1 12+ | 9 | 7 |

All figures refer to Arbitron metro survey areas, Monday-Sunday, 6am-midnight.

Stations with #1 shares have 12+ figures in bold. Stations debuting this book, and stations not Country during the sweep, are designated with "DNS".

Demo figures are for market rank, not actual share. Under the demo ranking comparisons, "1-5" means a station ranked in the top five 25-54 adults. "6-10" indicates the station ranked either sixth, seventh, eighth, ninth, or tenth, and so on.

An example of the numbers listed, "1-5 59 31%" means that 59 of the 194 stations included ranked between one and five, or 31% of the total sample.

Asterisks indicate Country stations in a particular market which are co-owned but have different call letters.

DNS means a station did not show in the ratings book.

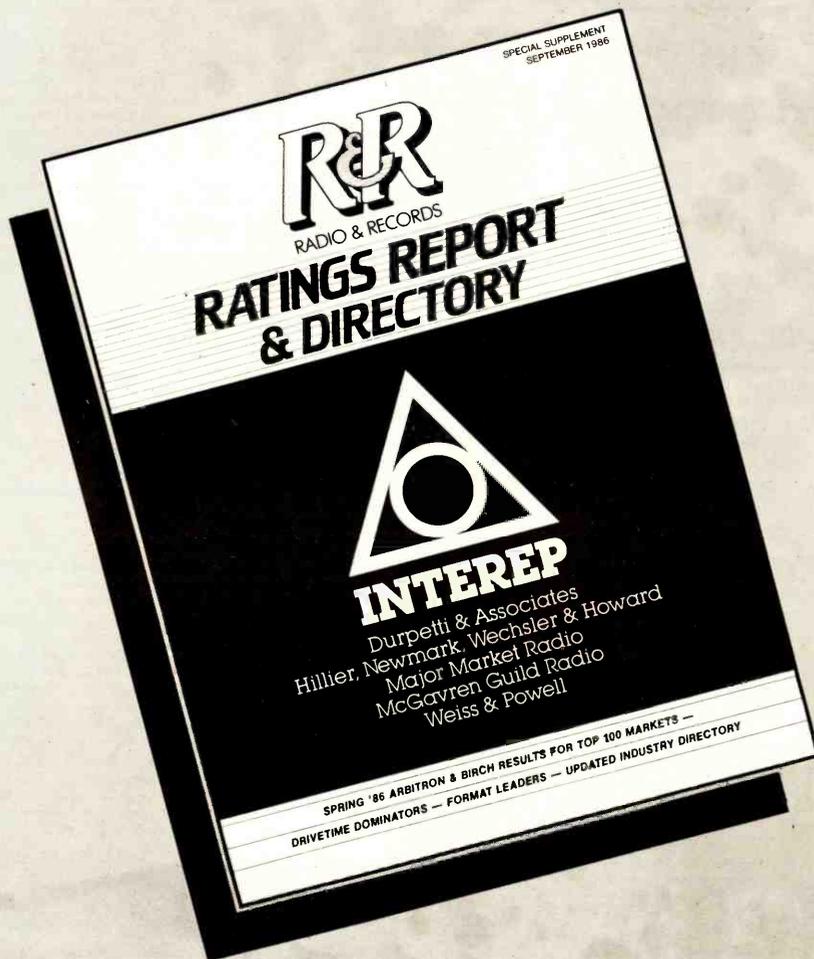
Spring '86 Scoreboard

| Station/City | 12+ | | 25-54 | | Station/City | 12+ | | 25-54 | | Station/City | 12+ | | 25-54 | |
|---------------------|----------|--------|----------|--------|-------------------------|----------|--------|----------|--------|--------------------------|----------|--------|----------|--------|
| | Last ARB | Sp '86 | Last ARB | Sp '86 | | Last ARB | Sp '86 | Last ARB | Sp '86 | | Last ARB | Sp '86 | Last ARB | Sp '86 |
| WGNA/Albany | 4.2 | 4.2 | 6 | 5 | WBAP/Dallas | 6.5 | 6.9 | 4 | 3 | KILT/Houston | 1.2 | 1.4 | 18 | 15 |
| WPTR/Albany | 2.6 | 3.9 | 11 | 10 | WBLV/Dayton | 1.7 | 1.7 | 16 | 23 | KILT-FM/Houston | 6.3 | 5.7 | 4 | 3 |
| WEEA/Allentown | 2.5 | 1.5 | 7 | T9 | WBZ/Dayton | 3.0 | 2.4 | 8 | 10 | WFMS/Indianapolis | 10.0 | 9.8 | 1 | 3 |
| WXXW-AM/Allentown | 2.5 | 2.0 | 8 | T9 | WONE/Dayton | 6.0 | 5.6 | 5 | 6 | WCRJ/Jacksonville | 5.9 | 5.6 | 4 | 6 |
| WKHX/Atlanta* | 6.2 | 5.3 | 5 | 8 | WPFJ/Dayton | 8 | 1.2 | 17 | 16 | WQIK/Jacksonville | 1.3 | 1.4 | 13 | 16 |
| WPLO/Atlanta* | 1.2 | 1.2 | 16 | 16 | WVUD/Dayton | 2.5 | 1.7 | 12 | 14 | WQIK-FM/Jacksonville | 9.5 | 9.4 | 3 | 3 |
| WYAY/Atlanta | 4.6 | 6.1 | 7 | 6 | KBRQ/Denver | 9 | 6 | 26 | 25 | KCKM/Kansas City* | 4 | DNS | 21 | DNS |
| KASE/Austin* | 16.3 | 16.2 | 1 | 1 | KBRQ-FM/Denver | 2.1 | 1.0 | 16 | 21 | KFKF/Kansas City* | 8.1 | 7.9 | 2 | 1 |
| KELG/Austin | — | 2.7 | — | 9 | KLZ/Denver | 2.3 | 2.7 | 15 | 15 | WDAF/Kansas City | 11.6 | 8.5 | 1 | 2 |
| KVET/Austin* | 3.7 | 3.0 | 8 | 8 | KYGO/Denver | 5.3 | 4.6 | 4 | 4 | WIVK/Knoxville | 4.0 | 3.6 | 5 | 6 |
| KTAE/Austin | 1.0 | 1.4 | 15 | 17 | WCXI/Detroit* | 1.6 | 1.0 | 26 | 24 | WIVK-FM/Knoxville | 26.7 | 27 | 1 | 1 |
| WCAO/Baltimore | 3.2 | 3.3 | 9 | 12 | WCXI-FM/Detroit#1 | 1.9 | — | 13 | — | WNKX/Knoxville* | 1.3 | 1.5 | 8 | T9 |
| WPCO/Baltimore | 7.7 | 6.6 | 2 | 2 | WVWW/Detroit* | 2.9 | 3.5 | 12 | 8 | WNOX/Knoxville* | 3.4 | 2.4 | 6 | T9 |
| WPKJ/BatonRouge | 10.2 | 8.9 | 2 | 1 | KHEY/EI Paso | 5.2 | 4.9 | 5 | 7 | WSEV/Knoxville | 8 | 2.2 | 12 | 11 |
| WYNN/BatonRouge | 1.4 | 9 | 15 | 19 | KHEY-FM/EI Paso | 7.6 | 6.4 | 4 | 3 | KFMS/Las Vegas#4 | 2.6 | 1.9 | 6 | 15 |
| WYNN-FM/BatonRouge | 10.4 | 9.4 | 1 | 2 | KLOZ/EI Paso#2 | 2.5 | 8 | 9 | 20 | KFMS-FM/Las Vegas | 10.6 | 8.2 | 1 | 3 |
| WZZK/Birmingham | 1.9 | 1.5 | 10 | 15 | KFRE/Fresno | 2.0 | 2.0 | 17 | 16 | KRAM/Las Vegas | 2.6 | 1.7 | 17 | 12 |
| WZZK-FM/Birmingham | 14.2 | 15.2 | 1 | 1 | KFRE-FM/Fresno#3 | 1.8 | 2.3 | 15 | 14 | KYYX/Las Vegas | 2.3 | 2.2 | 10 | 9 |
| WVOK/Birmingham | 2.1 | 2.0 | 13 | 13 | KNAX/Fresno | 4.6 | 6.0 | 11 | 3 | KLAC/Los Angeles* | 1.5 | 1.2 | 24 | 27 |
| WLTB/Birmingham | 4.3 | 2.7 | 5 | 7 | WCUZ/Grand Rapids | 3.4 | 5.0 | 9 | 8 | KZLA/Los Angeles* | 1.9 | 2.5 | 7 | 10 |
| WBOS/Boston | 2.6 | 2.8 | 12 | 8 | WCUZ-FM/Grand Rapids | 10.1 | 7.9 | 1 | 1 | WAMZ/Louisville | 12.2 | 15.7 | 1 | 2 |
| WYRK/Buffalo | 7.3 | 7.3 | 2 | 3 | WMUS/Grand Rapids | 7.1 | 5.4 | 4 | 6 | WCIH/Louisville | 2.7 | 2.4 | 12 | 10 |
| WLON/Charlotte | 1.0 | 1.0 | 14 | 22 | WPCM/Greensboro | — | — | — | — | WTMT/Louisville | 5 | 3 | 15 | 17 |
| WLVI/Charlotte | 7.3 | 9.1 | 4 | 3 | Winston Salem-Highpoint | 1.3 | 8 | 13 | 16 | KTXF/McAllen-Brownsville | 6.8 | 6.4 | 5 | 6 |
| WSOC/Charlotte | 8 | 6 | 16 | 21 | WTQR/G-WS-HP | 19.1 | 17.4 | 1 | 1 | WGKX/Memphis | 8.9 | 7.8 | 4 | 3 |
| WSOC-FM/Charlotte | 13.1 | 12.4 | 1 | 1 | WTNC/G-WS-HP | 5 | 1.2 | 20 | 21 | WMC/Memphis | 6.9 | 6.5 | 7 | 8 |
| WDOD/Chattanooga | 2.3 | 4.4 | 7 | 6 | WWVI/G-WS-HP | 2.0 | — | 10 | — | WKQS/Miami* | 3.5 | 3.3 | 6 | 9 |
| WDOD-FM/Chattanooga | 7.0 | 9.0 | 4 | 3 | WESC/Greenville | 2.8 | 1.3 | 14 | 12 | WQAM/Miami* | 1.3 | 9 | 24 | 26 |
| WUSY/Chattanooga | 15.6 | 16.7 | 1 | 1 | WESC-FM/Greenville | 13.2 | 10.3 | 2 | 2 | WBSC/Milwaukee | 4 | 4 | 21 | 22 |
| WMAQ/Chicago | 2.5 | 2.6 | 16 | 15 | WSSL/Greenville | 8.0 | 10.2 | 3 | 3 | WBSC-FM/Milwaukee | 4.0 | 3.4 | 10 | 8 |
| WUSN/Chicago | 2.7 | 2.9 | 13 | 12 | WCMB/Harrisburg | 3.5 | 3.4 | 5 | 5 | WMIL/Milwaukee | 4.6 | 4.5 | 6 | 6 |
| WUBE/Cincinnati | 7.8 | 9.2 | 1 | 2 | WHYL/Harrisburg | 7 | 1.6 | 19 | 17 | KEYE-FM/Minn.-St.Paul* | 5.9 | 6.8 | 3 | 3 |
| WGAR/Cleveland | 7 | 8 | 22 | 21 | WHYL-FM/Harrisburg | 2.4 | 3.3 | 11 | 6 | WDGY/Minn.-St.Paul* | 2.3 | 2.5 | 12 | 13 |
| WGAR-FM/Cleveland | 3.7 | 4.0 | 6 | 5 | WRKZ/Harrisburg | 10.7 | 7.5 | 2 | 2 | WSIX/Nashville | 1.7 | 6 | 15 | 18 |
| WCKX-FM/Columbus,OH | 3.4 | 9 | 12 | 19 | WKHT/Hartford | 1.4 | 1.1 | 13 | 13 | WSIX-FM/Nashville | 8.6 | 4.8 | 3 | 6 |
| WHOK/Columbus,OH | 3.0 | 3.1 | 9 | 9 | WMLB/Hartford | 4 | DNS | 24 | DNS | WSM/Nashville | 5.3 | 4.1 | 6 | 9 |
| WMNI/Columbus,OH* | 3.4 | 3.4 | 10 | 15 | KDEO/Honolulu | 3.3 | 3.9 | 12 | 8 | WSM-FM/Nashville | 14.0 | 12.4 | 1 | 1 |
| WRMZ/Columbus,OH* | 4.2 | 4.0 | 7 | 7 | KIKK/Houston | 7 | 1.0 | 28 | 16 | | | | | |
| KPLX/Dallas* | 6.9 | 7.3 | 2 | 2 | KIKK-FM/Houston | 7.7 | 7.4 | 2 | 2 | | | | | |
| KSCS/Dallas* | 5.5 | 5.7 | 5 | 6 | | | | | | | | | | |

Continued on Page 64

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STREET
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COUNTRY

Spring '86 Scoreboard

Continued from Page 62

| Station/City | 12+ | | 25-54 | | Station/City | 12+ | | 25-54 | |
|-------------------------|----------|--------|----------|--------|-------------------------|----------|--------|----------|--------|
| | Last ARB | Sp '86 | Last ARB | Sp '86 | | Last ARB | Sp '86 | Last ARB | Sp '86 |
| WNOE/New Orleans | 2.3 | 2.3 | 14 | 14 | KBUC/San Antonio | 2.3 | 1.2 | 19 | 20 |
| WNOE-FM/New Orleans | 4.8 | 5.3 | 7 | 4 | KBUC-FM/San Antonio | 3.9 | 4.9 | 9 | 8 |
| WHN/New York | 2.2 | 3.0 | 15 | 11 | KKYX/San Antonio | 3.7 | 3.2 | 13 | 14 |
| WCMS/Norfolk | 9 | .5 | 20 | 19 | KCBQ/San Diego | 1.3 | 1.6 | 20 | 18 |
| WCMS-FM/Norfolk | 8.7 | 9.1 | 3 | 2 | KCBQ-FM/San Diego | 2.7 | 2.8 | 13 | 13 |
| WKEZ/Norfolk | 8 | 1.2 | 16 | 14 | KSON/San Diego | 9 | 1.3 | 21 | 21 |
| WTID/Norfolk | 1.3 | .7 | 17 | 17 | KSON-FM/San Diego | 4.5 | 3.9 | 9 | 7 |
| KEBC/Oklahoma City | 5.6 | 8.1 | 5 | 6 | KNEW/Oakland-S.F.* | 2.0 | 2.0 | 16 | 16 |
| KXXY/Oklahoma City | 9 | 1.0 | 15 | 16 | KSAN/Oakland-S.F.* | 3.0 | 2.8 | 5 | 7 |
| KXXY-FM/Oklahoma City | 9.9 | 12.1 | 2 | 1 | KEEN/San Jose | 1.8 | 2.2 | 21 | 17 |
| WKY/Oklahoma City | 4.9 | 4.6 | 8 | 8 | KMPS/Seattle-Tacoma | 1.5 | 1.9 | 20 | 18 |
| WWLS/Oklahoma City | 8 | 1.2 | 15 | 14 | KMPS-FM/Seattle-Tacoma | 3.4 | 5.1 | 11 | 2 |
| WOW/Omaha | 4.2 | 4.2 | 9 | 9 | KRPM/Seattle-Tacoma | 3.2 | 2.9 | 10 | 13 |
| WOW-FM/Omaha | 4.7 | 4.7 | 6 | 6 | WIXY/Springfield, MA | 1.4 | 1.8 | 10 | 16 |
| WHOO/Oriando | 2.4 | 5.1 | 10 | 9 | WRBB/Syracuse | 6.1 | 6.4 | 4 | 2 |
| WWKA/Oriando | 9.1 | 10.2 | 3 | 1 | WSEN/Syracuse | 9 | 1.1 | 13 | 13 |
| WXTU/Philadelphia | 3.6 | 3.8 | 7 | 7 | WSEN-FM/Syracuse | 1.9 | 3.4 | 9 | 7 |
| KNIX/Phoenix | 2.0 | 1.0 | 16 | 20 | WQYK/Tampa | 7.9 | 8.5 | 3 | 2 |
| KNIX-FM/Phoenix | 11.1 | 9.7 | 1 | 1 | WSUN/Tampa | 4.9 | 3.6 | 7 | 8 |
| WDSY/Pittsburgh* | 2.6 | 2.2 | 10 | 11 | WKKO/Toledo* #7 | 6.3 | 9.6 | 2 | 2 |
| WEEP/Pittsburgh* | 1.7 | 1.7 | 13 | 12 | WTOD/Toledo* | 5.8 | 3.7 | 8 | 9 |
| WIXZ/Pittsburgh* | .5 | .3 | 22 | 20 | KCUB/Tucson* | 5.1 | 5.4 | 5 | 6 |
| KUPL/Portland | 1.0 | 1.3 | 19 | 18 | KIIM/Tucson* | 9.2 | 9.2 | 1 | 1 |
| KUPL-FM/Portland | 4.4 | 5.0 | 8 | 3 | KTFX/Tulsa | 5.4 | 5.5 | 8 | 7 |
| KWJJ/Portland | 3.9 | 3.7 | 11 | 12 | KVOO/Tulsa | 11.6 | 11.0 | 2 | 4 |
| KWJJ-FM/Portland | 3.2 | 3.8 | 12 | 10 | KWEN/Tulsa | 11.5 | 11.8 | 1 | 1 |
| WHIM/Providence | 1.4 | .7 | 12 | 12 | WMZQ/Washington | 7 | .3 | 27 | 28 |
| WKIX/Raleigh-Durham | 1.0 | 1.8 | 13 | 10 | WMZQ-FM/Washington | 5.0 | 6.8 | 5 | 2 |
| WQDR/Raleigh-Durham | 5.3 | 7.1 | 6 | 2 | WIRK/West Palm Beach | .3 | .5 | 29 | 20 |
| WRNL/Richmond | 3.1 | 2.1 | 7 | 13 | WIRK-FM/West Palm Beach | 5.5 | 4.1 | 2 | T3 |
| WTVR/Richmond | 7.0 | 5.6 | 6 | 6 | Warren | 6.9 | 6.4 | 4 | 4 |
| KCKC/Riverside-San Ber. | 2.7 | 2.8 | 12 | 10 | | | | | |
| KDIG/Riverside-San Ber. | 1.5 | 1.1 | 22 | 30 | | | | | |
| KNTF/Riverside-San Ber. | 1.3 | 1.6 | 13 | 20 | | | | | |
| KWDJ/Riv.-San Ber. | 1.5 | .9 | 17 | 25 | | | | | |
| WFLL/Rochester | 9 | DNS | 12 | DNS | | | | | |
| WNYR/Rochester | 3.1 | 3.0 | 9 | 10 | | | | | |
| WZKC-FM/Rochester | 5.3 | 6.0 | 7 | 4 | | | | | |
| KAER/Sacramento#5 | 3.9 | — | 7 | — | | | | | |
| KHWY/Sacramento | 3 | 1.1 | 25 | 19 | | | | | |
| KRAK/Sacramento | 5.2 | 4.2 | 8 | 9 | | | | | |
| KRAK-FM/Sacramento | 5.4 | 7.5 | 4 | 3 | | | | | |
| KUSA/St. Louis | 3.7 | 3.3 | 8 | 8 | | | | | |
| WIL/St. Louis | 1.2 | .5 | 21 | 24 | | | | | |
| WIL-FM/St. Louis | 5.3 | 4.8 | 5 | T5 | | | | | |
| WKXX/St. Louis | 1.2 | 1.8 | 18 | 14 | | | | | |
| KKAT/Salt Lake City | 6.0 | 7.4 | 5 | 2 | | | | | |
| KRGO/SLC#6 | 6 | — | T20 | — | | | | | |
| KRGO-FM/SLC | 8 | .7 | T20 | 21 | | | | | |
| KSOP/SLC | 1.1 | 1.0 | 20 | 23 | | | | | |
| KSOP-FM/SLC | 7.0 | 4.6 | 2 | 6 | | | | | |
| KZAN-FM/SLC | 2.1 | 2.3 | 11 | 12 | | | | | |
| KAJA-FM/San Antonio | 5.9 | 5.4 | 3 | 4 | | | | | |

Footnotes

1. Following the sale of WCXI-AM & FMI/Detroit, the AM became WWW's sister station, while WCXI-FM became AC WNTM.
2. Under new ownership, KLOZE/I Paso went dark June 1. It's expected to sign-on soon under different calls and with a new format.
3. KFRY/Fresno returned to the KFRE-FM calls April 1.
4. KVEG/Las Vegas adopted the calls KFMS and began simulcasting with its sister station on March 15.
5. KAER/Sacramento went AC in April.
6. KRGO/Salt Lake City became KRPN (WKRP in Salt Lake City) with a "Popular Hits" format on March 1.
7. WKLR/Toledo changed to WKKO February 2; remains Country.



CASH HONORED — The National Jewish Fund and the American Society of Composers, Authors and Performers presented Johnny Cash with a commemorative plaque at a tribute dinner in Memphis. Paying their respects to the Man In Black are (l-r) ASCAP reps Bob Doyle and Tom Long; Cash; ASCAP Southern Director Connie Bradley; ASCAP associate director Merlin Littlefield, emcee of the black tie affair Waylon Jennings; and ASCAP's John Briggs.



SHARON ALLEN

NASHVILLE THIS WEEK

Plan Early For Country Radio Seminar

The 18th Annual Country Radio Seminar is set for February 19-21 at the Opryland Hotel in Nashville next year. The Country music industry's major event of the year will include guest speakers for both long- and short-form panel discussions, the Country Music Association's MIPS (Music Industry Professional Seminar) sessions, plus the regular gala artist/attendee cocktail reception and the annual New Faces Show, featuring 10 of Country's newest talents.

For additional information contact Country Radio Broadcasters, Inc., 50 Music Square West, Nashville, TN 37203. (615) 327-4488 or 329-4487.

RCA Business As Usual

New RCA Records owner Bertelsmann AG of West Germany says it's business as usual since the change in ownership was announced recently. A company spokesman in New York said, "There will be no immediate effect on operations at RCA's Nashville division."

After the NBC/RCA sale to GE earlier this year, the manufacturing giant indicated it would sell off some of the properties. But nothing will happen to Nipper, the label's traditional mascot. The new agreement gives Bertelsmann the right to continue using the "company dog."

Monterey Peninsula Docks In Nashville

The new offices of Monterey Peninsula Artists have opened in Nashville. Steve Dahl, six year veteran of the Jim Halsey Company,

will head up the Music City office. "He thinks like we do, operates like we do, and is a career-oriented agent," said agency co-founders Dan Weiner and Fred Bohlander.

The Carmel, California based rock music booking agency has traditionally involved itself with its clients' careers. "We take on clients when we like the music. Then we build a game plan to fit each artist's needs," they explained. This company sees "a real renaissance ahead" resulting from the work of many new Nashville artists.

Two Country acts they have worked with from the West Coast operation are Emmylou Harris and Juice Newton. Acts already signed to Monterey are Newton, The Nitty Gritty Dirt Band, Vince Gill, Nicolette Larson, and Lyle Lovett.

"We're very excited to be here," Dahl said. "It's a great time with great music, and we're happy to be a part of it. We'll keep the Nashville agency small and very selective, spending time on each act's individual needs."

Beth Joslin has been appointed office manager for Monterey Peninsula Artists, now located at 33 Music Square West.

Marlboro Tour Sets Sail

Ten big cities and five big acts will take part in this fall's Marlboro Country Music Tour. Starting October 24 in Oklahoma City, the tour will make stops in Wichita, Indianapolis, Cincinnati, New York, Washington DC, Greensboro, Richmond, and Denver before closing in San Antonio.

Each concert will feature three headliners from among the likes of Alabama, Merle Haggard, Ricky Skaggs, George Strait, and The Judds. The concert stage provides 16' x 20' video screens throughout the venue, a sophisticated audio system of studio quality sound, and an air flotation stage enabling one act to perform while another is setting up.

Local talent contests are also held in each city. Winners receive \$5000 and the chance to perform as an opening act of the show.

NARM P-O-P Campaign

This fall marks the fourth consecutive year the CMA and the National Association of Record Merchandisers (NARM) are conducting their point of purchase campaign. It is designed to bring a higher visibility to the October 13 CMA Awards Show, both before and after the big event.

Last year's "Bring Home Country's Brightest Stars" theme will be used again for public awareness. In addition, the CMA, Give the Gift of Music, and Kraft, will support the display with the use of their respective logos.

Retailers and rack jobbers who

Experts" as the community takes a look at the rock music business world. The first session, "Developing the Right Image," takes place September 23. "The Business of Making Rock Music" is discussed October 21, and the November 20 meeting focuses on "Creative Sources of Music Income."

For industry panelist guests and additional information, contact the NEA at (615) 321-5662.

The show must go on, but so must the move. So while Earl Thomas Conley was out on a California tour this summer, his family moved into their new Franklin home without him.

The 64-acre spread features a 5000-square-foot house with 11 staircases and a balcony off each bedroom. It's constructed of western cedar, native stone, and glass. ETC might need to book a tour of his own home to learn his way around.

This Friday, September 19, Larry Earl with Gene Kennedy Enterprises will participate in a special MIA Day held in Fayetteville, NC. The singer/songwriter will perform his "Lonely Soldier" on Society Records.

THE STORY BEHIND . . .

"A Girl Like Emmylou"

By Katy Bee

Will the real Emmylou please stand up? There's a shroud of mystery around Southern Pacific's current single "A Girl Like Emmylou." Actually, the group planned it that way!

When group members Tim Goodman, John McFee, Keith Knudsen, and Stu Cook put their pens together for a songwriting session, they had an idea about this "desirable type companion."

"We had fun writing the song," Knudsen says. "It could have been Bettylou, Marylou, or CindyLou." But he admitted, "Emmylou was perfect. I don't think it actually hurts to have people think it's about Emmylou Harris."

The band members prepared themselves for the onslaught of questions the song has stirred up. Although the song is not really about Emmylou Harris, the group sees it as a kind of tribute to her because of their friendship.

Knudsen told Harris prior to the release that they had a song on their "Kilbilly Hill" album titled "A Girl Like Emmylou," but jokingly assured her, "We're not telling any of your secrets."

Warner Bros. labelmate Harris was flattered with the tribute and the results.

Goodman came up with the basic concept, working on it at home until his co-writers sat down with him to finish it.

Cook says, "We just started throwing lines back and forth and worked out the melody. It was the story that was the sticky part."

They felt that the scenario of her disappearing had just the right

"We're very excited to be here. It's a great time with great music, and we're happy to be a part of it. We'll keep the Nashville agency small and very selective, spending time on each act's individual needs."

amount of mystery to it. Knudsen thinks their next album might offer some sort of clue as to where she went.

Southern Pacific's Emmylou Harris tribute is the latest of several that have saluted the songbird on record over the years. The 1977 Oak Ridge Boys LP "Ya'll Come Back Saloon" featured a cut called "Emmylou." John McEuen (Nitty Gritty Dirt Band) and T.G. Sheppard have both recorded the Kevin Welch tune "Reno & Me," which includes the line, "I turned on the radio and found us some sweet Emmylou . . ."

In a moment of weakness, Cook adds fuel to the fire by saying, "It's really about Emmylou Schwartz." The mystery continues . . .

BITS & PIECES

Skaggs Premieres International Release

The new Ricky Skaggs LP "Love's Gonna Get Ya!" — his first studio album in almost two years — will be released simultaneously in the United Kingdom, Canada, and the US.

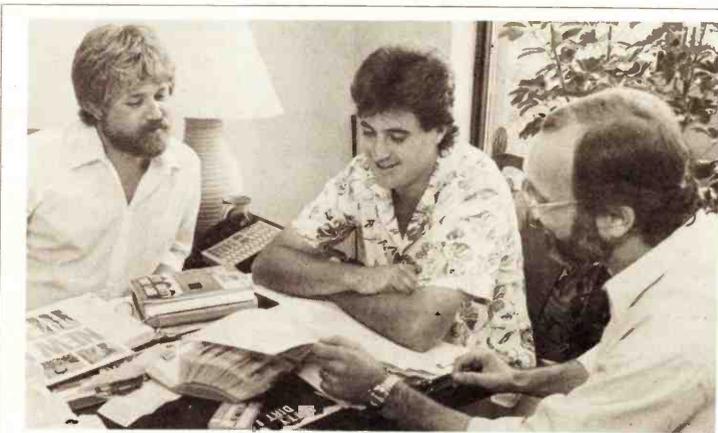
Westwood One will premiere the album September 21 with a live, nationwide album party for its affiliate audiences. Listeners will have an opportunity to talk with Skaggs via a toll-free 800 number.

Prior to the US radio debut, the BBC will have first shot at it September 19.

US and Canadian markets will be serviced with the title track as the first single release. Another cut, "Artificial Heart," has been chosen for Great Britain.

Another international record and video release set for down the road is "New Star Shining," the duet Skaggs recorded with James Taylor in Los Angeles. The Christmas single will also be serviced to South America, another first for Skaggs.

The Nashville Entertainment Association will present a series of panel discussions entitled "Rock With The



MONTEREY IN NASHVILLE — Monterey Peninsula Artists' Nashville Director Steve Dahl (l-r) looks over an itinerary with artist Vince Gill and agency president Dan Weiner.



WALT LOVE

Baton Rouge: After The Big Shuffle

by Sean Ross

Writing about Baton Rouge can be dangerous. As fast as B/U radio people jumped around this spring, you wonder if somebody else will move before what you've already written makes print. Fortunately, Guy Broady, G.L. Hayes, and Al Wallace all indicate they'll be in their present jobs for a while. With Baton Rouge now settling down for the fall book, the story can perhaps be told now without the threat of too many last-minute changes.

This spring, PD/morning star Broady worked all three B/U outlets: WTKL, KQXL (Q106) and WXOK, taking two jocks, Rene Kennedy and Ken "Ice" James, from station to station. Longtime WXOK PD Wallace became Q106's MD briefly, then returned to WXOK before leaving again for Dallas and the Southwestern B/U promo job at Arista. G.L. Hayes, brought to WXOK as PD, jumped to the same spot at KQXL. Of the city's prominent B/U jocks, only WTKL PD E. Rodney Jones and KQXL's A.B. Welch have worked for the same station since the first of the year.

Broady Bounce

And why did Guy Broady set all this off? To make less money. "WTKL was going through a possible sale," he explains, "which never really materialized. The people that were going to be the owners immediately made a stink about the money I was making. So I went to Q106 with a deal for less money just to show WTKL that I could go across the street and wear them out."

Broady spent about 90 days - most of the spring book - at KQXL. When, Broady claims, the raise he'd been promised after two months didn't come through, he jumped to WXOK for mornings and became PD shortly thereafter.

"When Al Wallace offered me a job at WXOK initially," says Broady, "he told me that no matter what happened, whether I decided today or six months later, I had a job, which made me feel really good. Here's a guy who was going to move himself from mornings to afternoons for me. I don't know anybody else who'd do something like that."

The Woo Woo Market

One of Wallace's motives in offering Broady his morning shift, and then moving from PD to MD to work for him, was trying to estab-



G.L. Hayes

lish a B/U "dream team" at one station that, by having all the major black talent, could challenge CHR leader WGGZ (Z98). "I don't think Baton Rouge listeners know how blessed they are to have so much talent there. Until Guy and I got together, the talent was kind of spread around. If we could've put myself, Rodney, and Broady together, I think we had the possibility of wiping out the competition."

"So I decided to go to Q106 as MD. With what I thought the future of the station would be, it seemed to be the right move anyway. And even with a demotion in title they were offering me more money."

"I had given WXOK two weeks' notice, but since I was leaving for the competition and didn't want to make things uncomfortable, I left after a week. The irony is that had I waited two weeks, I probably wouldn't have left WXOK in the first place, because they continued



Al Wallace

to woo me. After a week at Q106, I went back with a new offer and a promotion to Operations Manager."

Money Thing

G.L. Hayes, who spent a month and a half on his first PD job at WXOK before switching, explains, "it was a money thing down here. It's hard to get jocks to come into this market for the money they're paying. So when they get an opportunity to go and make a little extra money without leaving town, it's really easy for them to say, 'OK,



Guy Broady

I'm going over to the other station.'"

Licensed to New Roads (30 miles away), Q106 has yet to take over the market as one might expect the only B/U FM to do. In the spring Arbitron under Broady, mornings exploded 3.8-7.6, but the overall rise was only 6.2-6.6 to WXOK's 9.8-10.4 and WGGZ's 11.1-11.8. In the summer Birch, however, Q106 is the market leader with a 16.6, compared to WGGZ's 14.1 and WXOK's 6.1.

Hayes is counting on his KMJQ training to keep Q106 building. "Everything I've learned," he says, "I've brought down here. Before I got here, Q106 didn't have any continuity. Everybody was just playing what they wanted, and from what I understand, that's how it's always been. I've tried to make the rotations consistent and incorporate a lot of promotions." This fall, KQXL will send a winner to Los Angeles to be on stage with the Temptations. It will also be the station with Southern University football this fall, always an item of hot contention between B/U stations.

Alternative Mornings

KQXL is also hoping that some of Broady's listeners, having moved to FM for the first time, will choose to stay there. While market observers allow that this possibility exists, WGGZ PD Michael Adams describes Broady as "so strong in the mornings that I don't think it would be a very high number of people. Those who've listened to Guy Broady for years and like what he does will follow him."

E. Rodney Jones, who must deal with WTKL's 8.7-4.1 drop following Broady's departure, is similarly effusive about his former boss. "Guy is a factor in this market and I'm sure he will be wherever he goes. Anybody else who'd come in here and try to do mornings would have a rough time of it. Everything that's ever been tried in radio has been done by Guy. I know that and I accept it."



E. Rodney Jones

"That's why I'm not even trying to fight Guy in that particular period. We're doing Gospel in mornings and I'm going to increase it soon. It leaves me with a mature audience when I come on in mid-days."

WTKL's recent emphasis on adults also includes work with community agencies. "There's a new chapter of Operation PUSH here and I'm on the advisory board. I gave Jesse Jackson his first opportunity to speak to the public in Chicago, and I hope I can spearhead a very serious chapter here in Baton Rouge."

Visitors In The Booth

WXOK, throughout its 34-year history, has also depended heavily on community involvement. In many ways, it functions as a B/U version of WGN/Chicago. "WXOK is the kind of station that people come to visit," says Wallace.



Michael Adams

"Friends would just stop by to say hello while I was on the air. It's the kind of station that people can touch."

"Even when WTKL had its really good books," adds Adams, "WXOK never fell off the map. That stability and image is a definite plus. I can only see Broady helping them even more."

One of Broady's moves since joining WXOK was adding a lot of CHR crossovers. Unlike other deep South markets, B/U-CHR sharing

is relatively low and black music isn't a major factor on CHR radio. WFMF plays only records that cross nationally; WGGZ may sit out even those.

With the sudden infusion of Rod Stewart LP cuts in morning drive, WXOK is probably the most integrated station in the market. How has the black core responded to this? "Baton Rouge has never been turned off by crossovers," says Wallace. "When I was there, I didn't use too many because of my training. The people I worked under were staunch advocates of black music and I grew up in that atmosphere. But being in the record industry, driving around the Southwest, I see that's not necessarily the philosophy of most PDs in this region, and I kind of agree with crossovers now that-I can be objective about it."

And Broady says, "I get calls for Mr. Mister and the Fabulous Thunderbirds from black listeners, and when I do, I immediately respond and put these songs in. White listeners call up and ask for black songs, so that tells me something. The crossovers have a great deal to do with us beating WFMF, which also has a TV station, two daily newspapers, and all the ammunition in the world."

Sharing Vanessa Williams

Within Broady's own ammunition depot is his friendship with Tom Joyner. The two continue to appear on each other's programs, even with Joyner's now-expanded commuting schedule. Even when Joyner went on vacation for a week, K104/Dallas fill-in Vanessa Williams and Broady guested on each other's shows.

He also depends heavily on traffic reporter Rob Pear. "When I was at WKTU/New York, I had a mike filter and I could do a lot of voices by turning it on and off. Since I don't have one here, I was able to do a few seconds of each of my characters for him and he immediately picked them up." Among the Broady/Pear characters are Libyan 7-Eleven clerk Mohammed (always heard badgering LSU students for their picture IDs) and Prunella Lipshitz of "Mothers Against Disgusting DJs," who demands Broady's removal from the air.

Any chance of Broady leaving Baton Rouge for real? He is working on a deal to commute, Joyner-style, to another nearby market for afternoons. Otherwise, Broady claims he'll stay put. "I'll be honest - I miss major market radio. But I'm not going to Chicago or San Francisco to be two books away

Continued on Page 67

Baton Rouge

Continued from Page 66

from unemployment. Here I'm able to at least be in control. I've been very fortunate to have worked with people like (WTKL owner) Janet Brown and (WXOK GM) John Marver, who gave me complete autonomy.

Stay A Little While, Child

As Broady's comments would indicate, Baton Rouge is the type of market where people settle. While Broady, Jones, and Hayes have moved there from major markets, only two well-known jocks, Ross Brittain and Brian Wilson, have moved up and out in the last ten years. "I think I've hired one person from outside the market in the last three years," says WGGZ PD Adams. "WFMR has had the same lineup for a number of years. So when there's movement, it's within the market."

"A jock in this city gets a lot of respect," says Wallace. "People are always buying you dinner or letting you into movies free. Baton Rouge is large enough to have the amenities of a big city, but it's

small enough for everybody to know you.

"The strange thing about this market is that we all communicated. All the radio people could go out for drinks or dinner and when we got back to the station, that's when the battle started." And Una Broady, who worked for her husband when he was at WTKL, has remained at that station working for Jones. (The two PDs will both tell you that they remain like father and son to each other, and those who know them confirm that statement as not just industry sophistry.)

Who's On Top?

"When I came here three years ago," says Broady, "this market was a sitting duck and I knew it. Radio was backbone and slinging pork chops at each other." In recent months, however, most say that Baton Rouge B/U radio sounds slicker than ever. Two-voice promos, for instance, were uncommon six months ago, now all three stations use them.

Whether the money in Baton Rouge has improved for everybody since the station switching began is another question. Adams and Jones will tell you that it hasn't necessarily. But Al Wallace believes the starting salary for B/U jocks — in the \$800-1000 a month range at the beginning of the shuffle — is up by about \$200 a month. "I'm sure everybody benefitted from this in one way or another," he says. "I'm sure stations started to look at their own personnel and realized that this thing could continue if they didn't make sure that the people they wanted to stay did stay." Hayes affirms this, citing a Q106 jock who got a raise just by flashing an offer from a competitor.

"Every ratings period," says Wallace, "has a different station on top. It's kind of hard to say who's going to be there tomorrow. It's a shame that there's not one station that can get all those people together because it would be #1 overall. And if the Birch is any indication, a B/U station being #1 overall is not unthinkable."

ACTION

Our condolences to the family and friends of longtime Detroit broadcaster George White, who died in late August at age 57. White began at WVOL/Nashville in 1951 and was the region's first modern jazz announcer. He was part of the first staff at WCHB/Detroit, an early PD at WGPR/Detroit, and part of the team that established WGPR-TV as the country's first black-owned TV station.

Dwight Ellis and the NAB have established the Minority Broadcast Student Tracking Program which, thus far, has chosen 100 students from minority colleges to receive special training and assistance in the broadcast field. Ellis can be reached at (202) 429-5498.

WVBM, a 3 kw B/U FM, hit the air recently under the direction of PD Renee Puzo, formerly of WPDO and WJAX-FM/Jacksonville. The station's address is 3141 E. Business 98, Panama City, FL 32402; (904) 784-1876. Add one, lose one: WAIR/Winston

Selem, after several months of rumbling, has added SMN's Heart & Soul format and discharged its entire staff. Tony Richards moves across town to WAAA for mornings.

Jeff Grant, former PD of WUFO/Buffalo, is now doing PM drive at WDKX/Rochester. . . . Sandy (Thomas) Castellano to overnights at Hot 105/Miami from WSBW/West Palm Beach.

Steve Arrington and Oran "Juice" Jones joined WILD/Boston for its "Splash Party" on August 31. . . . KDKS/Shreveport held a backyard barbecue for its listeners on Labor Day. . . . KLON/Long Beach is sponsoring the Long Beach Blues Festival's charity dinner dance on September 19. More information is available from Donna Calucci at (213) 630-7109.

Chicago production firm Super Spots has announced its intention to branch into production work for B/U radio.

More information from Tammy Kinzer at (312) 280-9433.

Associated Concerts, which is sponsoring "The East Coast/West Coast rap tour" that begins this month, has announced that it would like to work with B/U radio to combat the violence that has plagued other concerts this year. Contact (213) 467-1900.

KSOL/San Francisco's Sheila Robinson is also the founder/Executive Director of the "Song For Africa" project. On October 23-24, plans call for a concert of Gospel superstars to raise money for hunger relief in Africa and at home. Sponsors are being sought to offset the staging costs of the project. More information is available from Robinson at KSOL or Song For Africa President Edwin Hawkins.

WDJY/Washington was one of the stations cosponsoring the National Council of Negro Women's Black Family Reunion celebration on September 13-14. The Washington events took place on the Mall and were tied in with similar happenings in other cities.

Black Entertainment Television, which has already been doing newsbreaks between its shows, is now planning a weekly "BET News" program for the '86-87 season. . . . In other cable news, Talaya Trigueros of UA KUTE/Los Angeles is doing fill-in work on WTBS's "Night Tracks" program. . . .

WLB/Detroit sponsored its third annual "Labor Day Jam" at Pontiac's Phoenix Center. Headliners this year were Mazarati, RJ's Latest Arrival, Michael Henderson, and Ron Banks. . . . At the new Power 95 (KCPW)/Kansas City, Kim Welsh joins as MD from the now-defunct ZZ99. Also joining the jock staff are Dick Wilson, Charlie Knight, local talent Bobby Ocean, and Famous Amos.

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Help! Our good jocks are moving. Seeking three more for this excellent small market CHR. T&R: WKGT, Madisonville, KY 42431 EOE (9/19)

WSB/Atlanta seeks personable adult communicator to fill evening air shift. Must know production/appearance. T&R: 1601 Peachtree St., NE, Atlanta, GA 30309 EOE (9/19)

Seeking AM newperson for our top-rated CHR. Add your humor style & credibility. Females encouraged. T&R: Brian Phillips, WSSX, Box 31089, Charleston, SC 29417 EOE (9/19)

FL CHR seeks creative, aggressive morning zoo producer. Overnight airshift included. Creative samples & T&R: Brian Douglas, 2103, Box 13549, Tallahassee, FL 32317 EOE (9/19)

Good small market CHR seeks guy/gal with experience. Good benefits, good equipment. Great place to improve. T&R: WKGT, Madisonville, KY 42431 EOE (9/19)

KFOX/Lufkin seeks newperson with gathering experience. Also seek creative Production Director. T&R: KFOX, Box 588, Lufkin, TX 75901 EOE (9/19)

Golden Oldies WAJF seeking parttime air talent, and fulltime opening in December. Super opportunity for young talent to learn. T&R: George Carden, Box 1009, Decatur, AL 35602 EOE (9/19)

Z-93/Atlanta seeks new production department. Help to design the new studios & be a part of our team. T&R: Bob Case, Box 54577, Atlanta, GA 30379 EOE (9/19)

Top-rated Sunbelt CHR seeks drivetime talent. Long hours & good jocks for the right person. T&R: Y96, Box 1430, Morgan City, LA 70381 EOE (9/19)

Reporter/anchor in FL capitol city. Nighttime opening for Country station. Prefer degree or experience. T&R: WTNT, 325 John Knox Rd., E-200, Tallahassee, FL 32303 EOE (9/19)

Top 100 SE/AOR seeks high energy rocker for middays. Awesome production a must. CALL: Sharon, (213) 459-8566. EOE (9/19)

Hot AC powerhouse seeks production director/middays. Talent & drive outweighs experience level. T&R: KRLL, Box 5801, Lubbock, TX 79408 EOE (9/19)

Seeking morning drive communicator for FL FSA. Creative production required. PD possibilities. T&R: WVML, Box 1318, Melbourne, FL 32938 EOE (9/19)

Florida AC seeks news & morning drive personality. Professionalism a must. T&R: Brian Mitchell, W50S, Box 3886, St. Augustine, FL 32085 EOE (9/19)

Amarillo, Texas stereo seeks morning drive, adult communicator. T&R: Tim Butler, KPUR, Box 30,000, Amarillo, TX 79120 EOE (9/19)

Seeking experienced ND. T&R: Doug Enlow, WCOS, Box 748, Columbia, SC 29202 EOE (9/19)

Seeking experienced news anchor/reporter. T&R: Doug Enlow, WCOS, Box 748, Columbia, SC 29202 EOE (9/19)

Seeking parttime talent for gulf coast AOR. Creative, concise & at least two years' experience. T&R: David Perry, KWIC, 4945 Fannett Rd., Beaumont, TX 77705 EOE (9/19)

WTMX/Tupelo has immediate openings for afternoon drive & evening air & production shifts. Rush T&R: J. Michael Pruett, Box 954, 38802 EOE (9/19)



Rare opportunity at #1 CHR in Meridian, MS. Looking for great, warm jibes, production and team player. Tapes and resumes to **Dale Taylor, PD, PD Box 5314, Meridian, MS 39302.** EOE

OPENINGS

TOP 50 AC

Music oriented FM AC Station in Top 50 Market looking for air talent for future openings. Women and minorities encouraged to apply. Send tapes and resumes to: **Radio & Records, #459, 1930 Century Park West, Los Angeles, CA 90067.** EOE

SALES MANAGEMENT/MEDIUM MARKET

Are you looking to move up in Sales Mgmt? Are you looking to move up in Market Size? We have the opportunity for you to earn \$24,000 a year in sales, \$35,000 in Sales Mgmt. Medium size market. 3 yr old Top-rated Adult Contemporary. Stock options considered after Internship. Must have 2 years experience to apply. Reply to: **Radio & Records, #458, 1930 Century Park West, Los Angeles, CA 90067.** EOE/IF

MORE THAN A DJ

Bright AC station in the Southeast is looking for more than a DJ for afternoon position. Must be intellectual with a strong wit, able to relate to intelligent audience, and interested in community involvement. Morning Drive personalities are encouraged to apply. Excellent salary and benefits in well-established company for the appropriate personality. Send tape and resume to **Radio & Records, 1930 Century Park West, #463, Los Angeles, CA 90067.**



Morning Personality

Our morning man has left for a TV career. We have a witty, creative co-host and now need a warm, personable communicator who is strong on basics and can relate to the female listener. This individual must be intelligent, articulate and motivated to become actively involved in Music City. Good personal appearance is a must. Send cassette tape, resume, and recent photo to: **David Manning, General Manager, WLAC, 10 Music Circle East, Nashville, TN 37203.** No phone calls please. M/F EOE



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

MIDWEST

WILS/Lansing seeks ND. Must be experienced. T&R: Jack Robbins, WILS, 600 W. Cavanaugh, Lansing, MI 48910 EOE (9/19)

Seeking immediate PM drive personality. Contemporary Country station in great community. Must be willing to work. T&R: Tom Bradley, KTGR, Box 459, Columbia, MO 65205 EOE (9/19)

Seeking morning newperson for hot CHR. Journalistic talents & on-air sound equally important. T&R/writing samples: Ron Ross, WKAU, Box 310, Kaukauna, WI 54130 EOE (9/19)

CHR seeks bright, tight personality. If you're concise, yet fun to listen to, send T&R: Ron Ross, WKAU, Box 310, Kaukauna, WI 54130 EOE (9/19)

It's the perfect first job. KNLV seeks sports director/DJ for airshift/sports production. T&R: Larry Schultz, KNLV, Box 268, Ord, NE 68862 EOE (9/19)

Seeking ND AM/FM combo. T&R: Bob 448, Dekalb, IL 60115 EOE (9/19)

100kw CHR seeks morning drive personality with bright production ideas & great production skills. T&R: Rob Weaver, Box 190, Gaylord, MI 49735 EOE (9/19)

OPENINGS

HIT 105 seeks 7-midnight team player. T&R: Chuck Knight, Box 2017, LaCrosse, WI 54602 EOE (9/19)

Wichita's top-rated CHR is accepting tapes for future openings. Good jocks for choice air drive personality. T&R: Jack Oliver, KKRD, Box 333, Wichita, KS 67201 EOE (9/19)



Killer Production/Creative Director needed ASAP. Must have multi-voice and copy writing talents. Very good \$'s and multi-track studio with all the bells and whistles. Geat company, staff, and facility at this hot CHR. T&R to **Jim Owen, KLO, 60 Monroe Center, N.W., Grand Rapids, MI 49503, (615) 774-8461.** EOE



Work in a major market atmosphere without the problems of living in a major market. KSYZ is looking for a Production Director. 1/2-trk experience helpful. Possible airshift. Top-rated 100 kw CHR. T&R: **Mark Baumert, KSYZ-FM, 3280 Woodridge Blvd., Grand Island, NE 68801.** EOE

ILLINOIS FM COUNTRY

Immediate opening in medium market for community minded personality/production. Tapes and resumes to **Radio & Records, 1930 Century Park West, #464, Los Angeles, CA 90067.** EOE/IF



Program Director/Morning Personality Lincoln's number 1 rated Country Station seeks **Program Director/Morning Personality.** Must be knowledgeable about music selection and promotion. Excellent compensation for winning individual with growing broadcast company. Send tape and resume to: **Steve Kingston at KZKX (FM), 111 North 56th, Suite 205, Lincoln, NE 68504.** EOE

WEST

Experienced, creative, intelligent AOR partner for established morning man. Desire to live/work in Hawaii. Serious pros only. T&R: KP01, 741 Bishop St., Honolulu, HI 96813 EOE (9/19)

LA/Ventura station seeks friendly morning communicator. Good production for unique format. T&R: J.L. Martinez, 3851 Thousand Oaks Blvd., Thousand Oaks, CA 91362 EOE (9/19)

KNB2/Anchorage seeking parttime announcers, & is accepting tapes for possible future fulltime openings. T&R: KNB2, Box 18-1890, Wasilla, AK 99687 EOE (9/19)

Southern OR adult FM seeking PD/announcer. T&R: Jack Chunn, Box 9000, Medford, OR 97501 EOE (9/19)

PD/ND with talk experience for smaller OR market. T&R: Jack Chunn, Box 9000, Medford, OR 97501 EOE (9/19)

Continous Country has fulltime opening. T&R: Randy Hood, KFMS, 1555 E. Flamingo St. Suite 435, Las Vegas, NV 89119 EOE (9/19)

Beverly Hills radio syndication company seeks interns to learn all aspects of syndication. Flexible hours. Must have car. CALL: Ron, (213) 652-9710. EOE (9/19)

KLUC seeks hot afternoon drive jock. Top-rated station in West & we want you to be part of it. T&R: Jerry Dean, KLUC, Box 14805, LAS Vegas, NV 89114 EOE (9/19)

K-RENO/KCBN seeking T&Rs for immediate fulltime opening. Experience with a loveongs program & strong production skills a plus. T&R: Jim O'Neal, Box 10630, Reno, NV 89510 EOE (9/19)

DIRECTOR ADVERTISING/PROMOTION MAJOR MARKET

Major 50kw AM station looking for Director of Advertising Promotion. Marketing skills and understanding a must. No beginners. Creative and strategic thinking necessary. Send replies to: **Radio & Records, #460, 1930 Century Park West, Los Angeles, CA 90067.** EOE/IF

OPPORTUNITIES

OPENINGS

KIDJIK

AOR Production Director

We have great gear and signal. Position includes weekend air work and future on-air involvement. Join a new listener. Experienced pros only please. C&R to: Jerry Longden, 570 Armstrong Way, Oakland, CA 95361. EOE

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

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

A PROGRESSIVE SAN FRANCISCO CLASSIC CUT

station looking for mature sounding announcers who can show personality, but not take all day to do it. If you have a warm, friendly sound, and can make the music the star, send your T&R to Radio & Records, #466, 1930 Century Park West, Los Angeles, CA 90067. EOE

KTRS

95.5 FM

America's #2+ Metro share leader two years running has rare opening for morning personality to carry winning tradition. Creative, witty, strong positive audience involvement with phones; no shock or blue humor; must be team player. Our best have gone on to top 25's. KTRS is an adult, personality CHR. Send tape and resume and salary to Kelly Gordon, KTRS, 251 West First, Casper, Wyoming 82601. EOE

ARE YOU READY FOR SOUTHERN CALIFORNIA?

One-half of terrific morning team seeks female for other half. Opportunity is at major market west coast station. If you've had large market experience; are natural and relaxed on-the-air; can appeal to 25-49 year olds; are intelligent, quick-witted, and know how to listen as well as talk... please respond with tape and resume no later than 10/10/86 to Radio & Records, #465, 1930 Century Park West, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Seeking medium/small market challenge. Programming experience. Prefer AC/Gold/Country/PBP. DAVE MURDOCK: (305) 275-6054. (9/12)

Solid writing/reporting. Four years' experience. Seeking move into challenging position in medium market. TED: (312) 838-4853. (9/12)

Currently interning with top-rated morning team. Seeking paying position instead, prefer fulltime. BRUCE: (415) 651-4285. (9/12)

FL CHR jock with hot phones & nine years' experience seeking MW/NE challenge. "I get listeners involved." STING: (904) 359-5553. (9/12)

BU/CHR experience. Seeking first real radio. College grad. Will relocate. Knowledge production. JAMES: (414) 637-3834. (9/12)

AOR/Hybrid talent with drive & energy can get you top ratings. Seeking stable fulltime gig. Good production too. JOHN: (312) 262-3773. (9/12)

OPENINGS

Many a cat, but few are talk show hosts. Need a host? Let's talk. JOHN: (518) 477-4108. (9/12)

Four years' same station. Ten years' total experience. Good production. Seek growth & stability. Prefer FL/SE. ARTHUR: (813) 461-3192. (9/12)

Rock jock from large market, seeking new position. Family man, requires decent bucks & benefits. Positive, aggressive attitude. "I play to win!" MARK: (216) 724-4154. (9/12)

Seeking mornings. Build morning institution. Creative planner, community involvement. Spontaneous sense of humor. 17 years' experience. Prefer NYC/Phila. JOHN: (617) 255-9149. (9/12)

Seeking news position. Currently producing newscast, anchoring, & reporting for award winning news team. National experience. Excellent references. ADAM: (919) 942-8765. (9/12)

I am hungry & ready to go. Country/CHR/AC. Will relocate. CURTIS: (801) 483-6557. (9/19)

Hot new talent seeking career at your radio station. Lots of personality, plus all the basics. JEFF SHANNON: (702) 825-9526. (9/19)

Kasey Kasem clone available yesterday. Nine year pro with great production. Medium/majors/anywhere. Southern CA/E/FI/MW preferred. DON: (501) 793-9405. (9/19)

Community minded, one to one communicator with excellent production, seeking new position. News skills & will relocate. Prefer AC/CHR/Country. RANDALL: (307) 686-3753. (9/19)

Twelve year veteran seeking parttime or fill-in announcer position in Chicago metro area. Strong production & public affairs background. CHARLES: (312) 479-1216. (9/19)

Major market female news personality seeking position in NY metro area. CALL: (516) 749-0919. (9/19)

Employed major market female DJ moving to CO. Strong news background. CALL: (516) 749-0919. (9/19)

I can relate to you & your format. Great production, smooth delivery, & a team player. For some old ideas, but with a new twist... CURT: (701) 223-2528. (9/19)

"I'm seeking career growth, & a new challenge." Very strong production skills. JHAN: (314) 335-5516 or 335-8380. (9/19)

If you're seeking an "up & coming..." look this way. PM driver with three years' experience seeking medium market airshift. (9/19)

Professional female, three years' experience in public radio, seeks position in CHR/Jazz/AC. Prefer medium market. CHRIS: (907) 524-3001. (9/19)

Seven year pro. WTIC/WDRS/WHFM seeks move up. PD supports this ad. For radio's best team player, call BRIAN: (203) 673-4537. (9/19)

Ten year AC/AOR/Oldies pro with great pipes, ratings & references seeks stable gig in MW. BILL: (316) 267-2639. (9/19)

Seeking a start in the industry. Female DJ, prefers IA/IL area. Copywriting/news/production. CARI: (319) 298-3873. (9/19)

Seeking position on/off air in St. Louis area. 13 years' experience, PD/MD/Traffic. Good at public affairs, personal appearances. JIM DOSS: (314) 947-7368. (9/19)

Employed sports director seeks advancement. Seven years of quality experience, including PBP & television. Will relocate from Detroit. CALL: (519) 354-6381. (9/19)

Experienced female announcer seeking position in Clinton/Wallace/Wilmington NC area. Previous MD/programming/production experience. JUDY: (316) 793-3860. (9/19)

Seeking medium/large market gig. Need warm climate! 18 years' experience gas morning man/production/PD. Stable & available now. LARRY KAY: (717) 653-2500. (9/19)

Most people can talk, but few are talk show hosts. If you seek a good talk show host, then let's talk. JOHN: (518) 477-4108. (9/19)

Off the wall personality seeks new home. I will get numbers for you. Prefer AOR, but have experience in all formats. STEVEN: (904) 725-8950. (9/19)

Energetic, hardworking, enthusiastic team player. Good voice and delivery. Seeking fulltime employment in major market. Will do overnights. SEAN CANNON: (912) 876-5311. (9/19)

Serious, promotion-oriented PD/morning pro. I'm ready to roll up my sleeves at stable FM operation. Seven years' experience. MONICA: (715) 878-4170. (9/19)

Night rocker. AOR/CHR, S/W preferred, but open to all offers. Three years' experience. Good production, hard worker. MIKE: (603) 225-2327. (9/19)

Package deal that you'll never forget. Personality/engineer/IO all in one energetic female. Copywriting & production too. Current gig ends 9/23. KANDI: (603) 627-5714. (9/19)

Thirteen years in Little Rock & wants to go to Dallas. AC/CHR/AOR. Production pro. MIKE: (501) 664-7412. (9/19)

Team playing, enthusiastic female announcer with news & production experience. Also interested in time sales. Willing to relocate into S/Central area. T&R: (409) 542-1462. (9/19)

"I'm double trouble for your competitors." Two year pro with on-air copywriting experience seeks medium market work. T&R: (602) 954-4530. (9/19)

Seeking news position in West. College graduate, ten years radio, plus major market experience. Seeks medium market. Dedicated & tenacious. BETH: (602) 948-6348. (9/19)

OPENINGS

Chris Shabel from KDKB/KZZP/WLS/92X seeks programming opportunity on-air with management responsibilities. (602) 838-2070. (9/19)

Mornings/PD. Research oriented. Characters, bits, phones. Eight years' experience. Leave message. (414) 667-5226. (9/19)

Five years' experience in top twenty market. Production/continuity/copywriting. Seeking part/fulltime. DENNIS SULLIVAN: (718) 330-0991. (9/19)

The nearly famous Terry Michaels seeking fame. I will give you my best Nine year veteran. Ex K-107, Tulsa. (918) 451-0701. (9/19)

Read a good book lately? Let me help. Personality plus, female jock with seven years' experience seeking medium/major market. (702) 734-1798. (9/19)

Sports coverage that can't be beat. High school/college PBP & Sports Talk. Can combine news & announcing. BILL: (216) 255-8143. (9/19)

Experienced MD/PD seeks medium market MD/Asst. PD position. Knowledgeable in AOR/CHR/AC. Pro attitude, versatile, creative self starter. GARY: (301) 759-3264. (9/19)

20-year veteran with humor, voices, warmth, reliability & award winning production seeks new position. Excellent ratings & management experience. JAY: (701) 667-1800. (9/19)

More than just a newswoman. Creative production. Talk-show experience. JILL: (412) 322-9847. (9/19)

Major market jock tired of soft egos & megabuck salaries. Seek small or medium market. Willing to relocate anywhere in the USA. JOHN D.: (203) 293-1512. (9/19)

Five years with WFYR/Chicago. Top rated PM drive shift. Bob Bateman available now. Desire drivetime. (312) 256-1347. (9/19)

Rockin' PD seeks on-air MD/PD position in any market AOR/CHR. Creative, workaholic, promotions minded. Available immediately. D.L. (314) 265-5275. (9/19)

Experienced reporter/anchor. Ten years' experience. "I live news." If you want the best in writing & reporting, I am available today. ANGELA: (701) 232-4215. (9/19)

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.

I'll do anything for a job. I'll marry your daughter, convert to your religion, etc. Generous bribes too! CHUCK MCCOY: (203) 367-7113. (9/19)

Reno jock with one year afternoon drive experience seeks fulltime on the West Coast. Excellent production skills. DAVE: (702) 786-9628. (9/19)

Experienced morning personality. Seeks better money in bigger places. Experience as PD/ND/PBP. A.J. (307) 324-2711. (9/19)

English DJ. Five years' experience - top ratings for you. Major market experience. Prefer CHR in W/FL. DON: (904) 427-4788. (9/19)

Three years' experience as DJ/MD, ready to take on any small/medium market station. Go ahead, make my day. I'll make yours. JAMES: (405) 622-3709. (9/19)

Seasoned pro. I conquer. Give me a battle. AOR/CHR/PD/AC/TV voiceovers. Extensive PM drive. "let's do it." MIKE: (717) 343-7083. (9/19)

Hardworking community-minded PD/MD seeking long term commitment with your station. MICHAEL: (615) 729-3844. (9/19)

Imagine... enthusiasm, personality, creativity, and sharp professionalism. I want to work hard for you. J.R. SILVA: (707) 442-1420. (9/19)

16-year pro seeks stable all position in medium/large market. AC/Oldies/Country experience. Previous PD/MD/Production experience. Available now. ED: (717) 283-0307. (9/19)

Small market PM driver seeks new challenge in medium market. Three years' experience. JIM: (717) 597-9239. (9/19)

Brevity with reliable content. FAST EDDIE MONSON: (316) 265-4944. (9/19)

PD/MD/DJ, dependable AC/CHR/Urban professional. Deep voice/production/delivery. KRIS: (513) 528-6316. (9/19)

A natural! Very reliable, professional, smooth personality ready to pull listeners. Evenings or PM drive. JOHN: (312) 262-3773. (9/19)

Available now for medium/major market airshift in the East. Formerly B 104, WKYS, WNVZ, WQCM. JIM CURTIS: (301) 733-4815. (9/19)

After 1 1/2 years as evening personality, Hal's ready for a daytime show. You won't regret it. For T&R: (517) 467-2744. (9/19)

Parttime CHR jock seeks fulltime action. Top 50 experience. Will relocate immediately. W preferred. Available tomorrow. MIKE: (718) 615-0235. (9/19)

POSITIONS SOUGHT

Seeking start. DJ/news/production/Copywriting. Prefer IA/IL areas. CARI: (319) 289-3873. (9/19)

Ready to work & never stop again. I've got it! Programming/production/entertainment. Prefer S. WADE: (601) 335-8767 or 335-8277. (9/19)

Hardworking, funny guy who would like to do for your CHR radio station. I'm a proven personality. CALL: (305) 335-7428. (9/19)

"Class" AC/FAs/Oldies/Country programmer seeks creative, competitive opportunity. Proven winner, available now. Experienced, reliable personality. JOE: (805) 273-1767. (9/19)

Are you seeking a morning pro who has major market experience? I'm seeking a great liberal station in large market. DAVE: (419) 666-6943. (9/19)

Help I'm only eleven digits away. Experienced, creative CHR/AOR/AC drive time announcer/MD willing to relocate to KY: TN with right incentive. (813) 753-3138. (9/19)

Special introductory offer. Five year AM/PM drive pro guaranteed to get you numbers or your money back. Medium/large markets please. TIM: (509) 535-1379. (9/19)

Seven years major market experience in Canada. Funnier than a rubber comode handle. Any shift, anytime, anywhere. OTIS HOLLYWOOD: (204) 669-1775. (9/19)

Looking for Mr. Gogdog. Major market personality with bits seeking your winning team. JIM: (201) 289-0915. (9/19)

Award winning ND seeks new challenge. TERRY: (503) 371-3846. (9/19)

Hot new talent seeks position with your professional radio staff to begin career. Production/DJ skills. Lots of personality, plus basics. JEFF SHANNON: (702) 825-9526. (9/19)

Experienced AOR jock, dependable, hardworking, easy-going. 23 years old. BRENT BARNES: (417) 866-8270. (9/19)

Available now. Sharp, enthusiastic morning man with one year experience in small market. News, production. CHR/AC/AOR. TOM: (602) 287-5675. (9/19)

Five years' experience in top twenty market. Production/continuity/copywriting. Part or fulltime personality. Will relocate. DENNIS: (718) 330-0991. (9/19)

Young, two year pro, currently employed at 30k FM. Team player, character voices, timely humor seeks new position with a winning station. JIM: (419) 797-2202. (9/19)

Important Notice: When replying to R&R Blind Boxes, please check the size of your packages limited to a 9" x 12" envelope.

Dates appearing at the end of each listing signify first week listed.

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.

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

Easy Listening

PIA ZADORA "For Once In My Life"
RICHARD CLAYTERMAN "Unchained Melody"
"Autumn Leaves"

Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

Adult Contemporary

LEVEL 42 "Leaving Me Now"
BEACH BOYS "California Dreamin'"

Modern Country

SAWYER BROWN "Out Goin' Cattin'"
WAYLON JENNINGS "What You'll Dq When I'm Gone"

Century 21

Greg Stephens (214) 934-2121

The Z Format

WHAM! "Where Did Your Heart Go"
"TIL TUESDAY "What About Love"
ARETHA FRANKLIN "Jumpin' Jack Flash"
STEVE WINWOOD "Freedom Overspill"
BRUCE HORNSBY & THE RANGE "The Way It Is"
LISA LISA & THE CULT JAM "All Cried Out"

The AC Format

HUMAN LEAGUE "Human"
DOUBLE "Woman Of The World"
COREY HART "I Am By Your Side"
BRUCE HORNSBY & THE RANGE "The Way It Is"
PETER CETERA w/AMY GRANT "The Next Time I Fall"

Super-Country

HOLLY DUNN "Daddy's Hands"
BELLAMY BROTHERS "Too Much Is Not Enough"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

MADONNA "True Blue"
OMD "(Forever) Live And Die"
DAVID LEE ROTH "Goin' Crazy"

Country

O'KANES "Oh Darlin'"
MEL McDANIEL "Stand On It"
STATLER BROTHERS "Only You"
BELLAMY BROTHERS "Too Much Is Not Enough"

AC

MADONNA "True Blue"
OMD "(Forever) Live And Die"
BEACH BOYS "California Dreamin'"

Drake-Chenault

Bob Laurence (800) 247-3303

XT-40

BEATLES "Twist And Shout"
EURYTHMICS "Missionary Man"
EDDIE MONEY "Take Me Home Tonight"
ROBERT PALMER "I Didn't Mean To Turn You On"

Contempo 300

BILLY JOEL "A Matter Of Trust"
PAUL SIMON "You Can Call Me At"

Media General Broadcast Services

Bob Dumais (901) 320-4433

Action

DOUBLE "Woman Of The World"
RIC OCASEK "Emotion In Motion"
CHRIS DeBURGH "The Lady In Red"

MEDIA GENERAL CONTINUED

TERRY RICE & GREG ALLMAN "In You I Found Me"
G. KNIGHT & B. MEDLEY "Loving On Borrowed Time"

Your Country

ALABAMA "Touch Me When We're Dancin'"
SAWYER BROWN "Out Goin' Cattin'"
GEORGE JONES "Wine Colored Roses"
GEORGE STRAIT "It Ain't Cool To Be Crazy About You"

Hit Rock

HUMAN LEAGUE "Human"
ART OF NOISE "Paranoia"
RIC OCASEK "Emotion In Motion"
PETER CETERA w/AMY GRANT "Next Time I Fall"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

SAWYER BROWN "Out Goin' Cattin'"
GENE WATSON "Everything I Used To Do"
BELLAMY BROTHERS "Too Much Is Not Enough"

The Ultimate AC

OMD "(Forever) Live And Die"
PETER CETERA w/AMY GRANT "Next Time I Fall"

Radio Arts

John Benedict (818) 841-0225

Country's Best

MEL McDANIEL "Stand On It"
STATLER BROTHERS "Only You"
BELLAMY BROTHERS "Too Much Is Not Enough"

Soft Contemporary

DOUBLE "Woman Of The World"
BEACH BOYS "California Dreamin'"
DAVID FOSTER "Who's Gonna Love You Tonight"

Sound 10

COREY HART "I Am By Your Side"
PETER CETERA w/AMY GRANT "The Next Time I Fall"

Satellite Music Network

Pat Clarke (214) 991-9200

Country

ALABAMA "Touch Me When We're Dancin'"
ANNE MURRAY "My Life's A Dance"
JOHN ANDERSON "Honky Tonk Crowd"

Rock 'N' Hits

TOTO "I'll Be Over You"
BEATLES "Twist And Shout"
DAVID LEE ROTH "Goin' Crazy"

The Programming Consultants

David Graupner (800) 843-7807

Stereo Rock

HUMAN LEAGUE "Human"
PETER GABRIEL "In Your Eyes"
EDDIE MONEY "Take Me Home Tonight"
ART OF NOISE "Paranoia"
FABULOUS THUNDERBIRDS "Wrap It Up"

Country

LYLE LOVETT "Farther Down The Line"
SAWYER BROWN "Out Goin' Cattin'"
ALABAMA "Touch Me When We're Dancin'"
T. GRAHAM BROWN "Hell And High Water"

AC

TOTO "I'll Be Over You"
CARLY SIMON "Coming Around Again"

Transtar

Adult Contemporary

Mike Tanner (213) 460-6383

GENESIS "Throwing It All Away"

GREAT JAZZ IS MADE ON

IMPULSE!

THANK YOU

RADIO

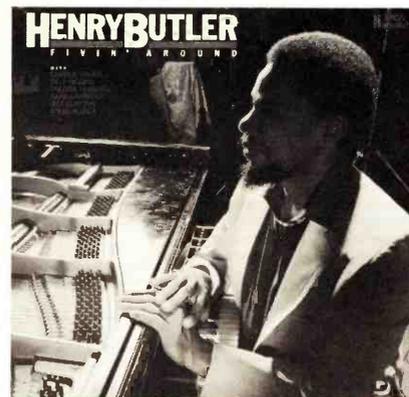
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THE DEBUT RELEASE
OF HENRY BUTLER
AND IMPULSE!
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MCA 5707 A Digital Recording
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MCA
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Coming October 22

The Debut Release By Guitarist

HENRY JOHNSON

"YOU'RE THE ONE"

On MCA/Impulse! Compact Discs,
Cassettes & Records

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BLACK/URBAN

BREAKERS

JEAN CARNE

Flame Of Love (Omni/Atlantic)

66% of our reporters on it. Rotations: Heavy 0/0, Medium 23/2, Light 36/13, Total Adds 15 including WAMO, KMJQ, WHRK, WDMT, KMJM, Z93, JET94, WJJS, WQQK, Z103. Debuts at number 35 on the Black Urban chart.

RENE & ANGELA

No How, No Way (Mercury/PolyGram)

64% of our reporters on it. Rotations: Heavy 1/0, Medium 28/0, Light 29/8, Total Adds 8, WVKO, XHRM, OC104, KQXL, WPDQ, WORL, WCKX, KUKO. Moves 40-32 on the Black Urban chart.

JESSE JOHNSON featuring SLY STONE

Crazy (A&M)

60% of our reporters on it. Rotations: Heavy 0/0, Medium 14/13, Light 40/30, Total Adds 53 including WWIN-FM, WDas, K104, KMJQ, WHRK, WYLD-FM, K94, WOWI, WTMP, WBLZ, WDMT, WZAK, WJLB, WLUM, KJLH, XHRM. Debuts at number 40 on the Black Urban chart.

BEAU WILLIAMS

There's Just Something About You (Capitol)

60% of our reporters on it. Rotations: Heavy 6/0, Medium 27/2, Light 21/3, Total Adds 5, WJIZ, WPEG, WPDQ, WJJS, WPLZ. Moves 38-31 on the Black Urban chart.

NEW & ACTIVE

AL JARREAU "L Is For Lover" (WB) 51/6

Rotations: Heavy 3/0, Medium 28/0, Light 20/8, Total Adds 6, WEDR, WWOI, WHYZ, WKWM, WVOI, KMYX, Heavy: WXYX, WTMP, KDZL. Mediums include: WDas, WAMO, WHUR, K94, WGCI, WZAK, KACE, KSOL, WNHC, WAKO, WFXA. Debuts at number 36 on the Black/Urban chart.

ONE WAY "Don't Think About It" (MCA) 49/40

Rotations: Heavy 1/0, Medium 31/1, Light 32/1. Total Adds 14 including K104, KMJQ, WHRK, WEDR, WYLD-FM, WBXM, WGCI, KJLH, XHRM, KSOL, WJIZ, WZAK, WTKL, WYOK, WATV, WENN, WPAL, KDZL, WQMG, WHYZ.

GENERAL KANE "Crack Killed Applejack" (Gordy/Motown) 49/5

Rotations: Heavy 4/0, Medium 19/2, Light 26/8, Total Adds 5, WDas, WHRK, WEDR, WGCI, KHYS, Heavy: KMJM, KOKY, WQOK, KDKS. Mediums include: WYLD-FM, WTMP, WZAK, WLUM, XHRM, KSOL, WJIZ, WYOK, WHYZ, KJCB, WBLU. Debuts at number 37 on the Black/Urban chart.

MILLIE JACKSON "Hot Wild Unrestricted! Crazy Love" (Jive/RCA) 47/16

Rotations: Heavy 4/11, Medium 19/5, Light 24/10, Total Adds 16 including WWIN-FM, WDas, WHUR, WYLD-FM, K94, WNHC, WENN, Z93, WHYZ, WQFX. Heavies include: WAMO, WZAK, KOKY. Mediums include: K104, WDMT, KMJM, WDKX, WAKO, KDZL, WJJS. Debuts at number 38 on the Black/Urban chart.

CHICO DEBARGE "Talk To Me" (Motown) 46/18

Rotations: Heavy 1/0, Medium 13/1, Light 32/1. Total Adds 18 including WXYX, WILD, WAMO, K94, WOWI, KDAY, WNHC, WAKO, WENN, Z93. Heavy: WQOK. Mediums include: K104, KMJM, WDKX, WJJS, WPLZ, WAAA, WCKX, WKWM.

DAZZ BAND "Wild & Free" (Geffen) 43/8

Rotations: Heavy 0/0, Medium 17/4, Light 29/4, Total Adds 8, WAMO, WHUR, WZAK, WJIZ, WPDQ, WBLX, WDDM, WXLX. Medium: WTMP. WBLZ, WQMG, WJMI, KHYS, KDKS, WANN, WGRF, WKWM, WTLX, WWWW, WVOI, KDKO.

GEORGE DUKE "Broken Glass" (Elektra) 43/5

Rotations: Heavy 0/0, Medium 20/1, Light 23/4, Total Adds 5, WDas, WDMT, KJLH, KHYS, WVOI, Medium: WDJY, WEDR, K94, XHRM, KSOL, WNHC, WFXA, WPKC, KIJZ, KJCB, WLOU, WQOK, KAPE, WAAA, WCKX, WTLX, WWWW, WZEN, KDKO.

SHIRLEY JONES "Last Night I Needed Someone" (PIR/Manhattan) 42/10

Rotations: Heavy 1/0, Medium 15/1, Light 26/9, Total Adds 10, WILD, WAMO, WEDR, WVOI, WGCI, WZAK, KIJZ, WALT, KHYS, WXLX. Heavy: KOKY. Medium: 26/9, WJIZ, WZAK, WTKL, WATV, WENN, WPLZ, WAAA, WGRF, WTLX, WWWW, WZEN.

OLIVER CHEATHAM "S.O.S." (Critic) 39/6

Rotations: Heavy 1/0, Medium 17/0, Light 21/6, Total Adds 6, WXYX, WVEE, WDRK, WTMP, WPDQ, WKGN, Heavy: WPAL, Medium: WVOI, WGCI, WLUM, WJIZ, WFXA, WTKL, WQMG, WQFX, WKXI, WZAZ, WLOU, KHYS, KDKS, WCKX, WTLX, WWWW, WVOI.

BILLY GRIFFIN "Believe It Or Not" (Atlantic) 39/4

Rotations: Heavy 0/0, Medium 14/0, Light 25/4, Total Adds 4, WVEE, WATV, WPLZ, WVOI, Medium: WDas, WDLA, WEDR, K94, WTMP, KACE, WFXA, WQMG, WBLX, KHYS, WAAA, WTLX, KDKO.

ARETHA FRANKLIN "Jumpin' Jack Flash" (Arista) 38/38

Rotations: Heavy 2/2, Medium 7/7, Light 29/29, Total Adds 38, WAMO, K104, WHRK, K94, WOWI, WTMP, WZAK, KCPW, WLUM, KJLH, XHRM, KSOL, OC104, WJIZ, KDXL, WKOK, WPAL, Z93, WPEG, WFXC, KDZL, WQMG, WHYZ, WQFX, WKXI, WZAZ, WLOU, WQOK, KAPE, KDKS, WDDM, WANN, WAAA, WCKX, Z103, WKKW, KDKO, KMYX.

RUBY TURNER/JONATHAN BUTLER "If You're Ready (Come Go With Me)" (Jive/RCA) 38/10

Rotations: Heavy 0/0, Medium 12/3, Light 26/7, Total Adds 10, K94, WGCI, KJLH, Z93, WPEG, WFXC, WALT, WBLX, KDKO, KMYX, Medium: K104, WBXM, WZAK, WQOK, WJIZ, WYOK, WPAL, KDZL, WWWW.

52ND STREET "You're My Last Chance" (MCA) 36/5

Rotations: Heavy 1/0, Medium 16/1, Light 19/4, Total Adds 5, JET94, KOKY, KHYS, KDKS, WTLX, Heavy: WAMO, Medium: WDas, WHUR, KJLH, XHRM, Z93, WPEG, WFXC, KDZL, WQMG, KIJZ, WLOU, WALT, KAPE, WZEN.

RODNEY FRANKLIN featuring BRENDA RUSSELL "Look What's Showing Through" (Columbia) 36/2

Rotations: Heavy 3/0, Medium 15/0, Light 18/2, Total Adds 2, Z93, JET94, Heavy: WHUR, KACE, WTLX, Medium: WDas, WEDR, K94, WTMP, KJLH, XHRM, WATV, WENN, WPAL, KDZL, WALT, KHYS, WPLZ, WWWW.

JEFFREY OSBORNE "Room With A View" (A&M) 33/18

Rotations: Heavy 0/0, Medium 12/3, Light 21/15, Total Adds 18, WYLD-FM, WXYX, WJLS, WDJY, WHUR, K104, K94, WTMP, WGCI, WLUM, XHRM, KSOL, Z93, WPEG, WFXC, WQMG, WJMI, KDKO, Medium: WDas, WHRK, WZAK, KACE, WPAL, WLOU, KAPE, WANN, WAAA.

CASHFLOW "Reach Out" (Mercury/PolyGram) 32/7

Rotations: Heavy 1/0, Medium 13/0, Light 18/7, Total Adds 7, WVEE, WVOI, Z93, KDZL, KJCB, KHYS, WGRF, Heavy: WDKX, Medium: WDLA, WYLD-FM, WZAK, WJIZ, WPEG, WQMG, WQOK, WYOK, WALT, KAPE, KDKS, WANN, Z103, WWWW.

LENNY WILLIAMS "Ten Ways Of Loving You" (Knobhill/Fantasy) 32/2

Rotations: Heavy 2/0, Medium 14/0, Light 16/2, Total Adds 2, KMJQ, WENN, Heavy: KOKY, WTLX, Medium: WAMO, WEDR, WJLB, WTKL, WATV, WKXI, WLOU, KHYS, WDDM, WCKX, WGRF, WKWM, WWWW, WVOI.

KURTIS BLOW "I'm Chillin'" (Mercury/PolyGram) 31/14

Rotations: Heavy 1/0, Medium 17/2, Light 23/12, Total Adds 14, WXYX, WDas, KMJQ, WDLA, WEDR, KDAY, WATV, WPAL, WBLX, WPLZ, KAPE, KDKS, Z103, WWWW, Heavy: KOKY, Medium: K104, WZAK, WKND, WJIZ, WANN.

MTUME "P.O.P. Generation" (Epic) 30/8

Rotations: Heavy 1/0, Medium 8/0, Light 21/8, Total Adds 8, WYLD-FM, WVOI, WBXM, KMJM, WAKO, WKXI, KHYS, KDKS, Heavy: WJMF, Medium: WXYX, K104, WDLA, WTMP, WGCI, WTKL, WAAA, KDKO.

WHISTLE "Just For Fun" (Select) 28/7

Rotations: Heavy 0/0, Medium 4/11, Light 24/16, Total Adds 7, WEDR, KDAY, WAKO, WFXA, WLOU, WANN, WZEN, Medium: KSOL, WATV, WQMG.

MARSH ANTHONY "One Night Of Love" (RAR) 28/6

Rotations: Heavy 0/0, Medium 8/1, Light 20/5, Total Adds 6, WGCI, WTKL, WFXC, WQFX, WKXI, WBLX, Medium: WDLA, WYOK, WKWM, WXLX, WWWW, WVOI, KDKO.

HANSON & DAVIS "Hungry For Your Love" (Sleeping Bag) 27/1

Rotations: Heavy 1/0, Medium 10/0, Light 16/1, Total Adds 1, WBXM, Heavy: WDDM, Medium: WRKS, WDas, WQOK, KSOL, WFXA, WTKL, WHYZ, WZAZ, KHYS, KUKO.

MOST ADDED

- FREDDIE JACKSON (53)
- JESSE JOHNSON / SLY STONE (53)
- ONE WAY (40)
- ARETHA FRANKLIN (38)
- CHICO DEBARGE (18)
- JEFFERY OSBORNE (18)
- MILLIE JACKSON (15)
- PEABO BRYSON (15)
- JEAN CARNE (15)

HOTTEST

- CAMEO (62)
- ORAN "JUICE" JONES (54)
- JANET JACKSON (53)
- LISA LISA & CULT JAM (32)
- HOWARD HEWETT (27)
- ASHFORD & SIMPSON (23)
- EL DEBARGE (20)
- LEVERT (18)
- TEMPTATIONS (18)
- NEW EDITION (17)

SIGNIFICANT ACTION

MISS THANG "Thunder & Lightning" (Tommy Boy) 24/7

Rotations: Heavy 1/0, Medium 11/1, Light 12/6, Total Adds 7, WXYX, WKXI, WKGN, KHYS, WCKX, WZEN, KMYX, Heavy: WHYZ, Medium: K104, WDLA, WEDR, WDMT, WJIZ, WYOK, WATV, WQMG, KAPE, WDDM.

WORD OF MOUTH featuring DJ CHEESE "Coast To Coast" (Profile) 23/6

Rotations: Heavy 0/0, Medium 17/2, Light 16/4, Total Adds 6, WDas, WEDR, KDAY, KSOL, WAKO, WLOU, Medium: WDLA, WPAL, WKXI, KOKY, WANN.

PEABO BRYSON "Good Combination" (Elektra) 22/15

Rotations: Heavy 0/0, Medium 4/2, Light 18/13, Total Adds 15, WHUR, K104, KMJQ, WTMP, WBXM, KMJM, WDKX, WJIZ, KDZL, WENN, WQMG, KAPE, WANN, WGRF, WWWW, Medium: WADK, KDZL.

ATLANTIC STARR "Armed And Dangerous" (Manhattan) 22/2

Rotations: Heavy 1/0, Medium 3/0, Light 12/2, Total Adds 2, WEDR, WQOK, Heavy: WANN, Medium: WVEE, K104, WYLD-FM, WPAL, WLOU, WDDM, WAAA, WGRF, WWWW.

CON FUNK SHUN "She's A Star" (Mercury/PolyGram) 20/6

Rotations: Heavy 2/0, Medium 3/0, Light 15/6, Total Adds 6, WFXC, WQMG, WHYZ, KDKS, WCKX, WXLX, Heavy: K104, KJCB, Medium: WPAL, KJCB, WPLZ.

TYRONE BRUNSON "The Method" (MCA) 20/5

Rotations: Heavy 0/0, Medium 1/0, Light 19/5, Total Adds 5, KSOL, WENN, WQMG, WQFX, WQOK, Medium: KIJZ.

GIVENS FAMILY "Holdin' On" (P.J.) 20/4

Rotations: Heavy 0/0, Medium 7/0, Light 13/4, Total Adds 4, K104, WNHC, WPAL, Z93, Medium: WTMP, WYOK, JET94, WQMG, WQFX, KHYS, WTLX.

TEENA MARIE "Love Me Down Easy" (Epic) 20/4

Rotations: Heavy 0/0, Medium 5/1, Light 15/3, Total Adds 4, WAMO, WDJY, KDKS, KJCB, Medium: WYLD-FM, KACE, WAKO, WAAA.

MOVIES "Juke Box" (CBS Associated) 20/3

Rotations: Heavy 1/0, Medium 8/0, Light 11/3, Total Adds 3, KSOL, KDZL, KHYS, Heavy: WYOK, Medium: KMJQ, WTMP, KMJM, KDAY, WTKL, WKXI, KJCB, KJCB.

STACEY Q "Two Of Hearts" (Atlantic) 20/2

Rotations: Heavy 0/0, Medium 3/0, Light 16/2, Total Adds 2, WXYZ, WDDM, Heavy: WGCI, WLUM, OC104, WDKX, WKGN, Medium: WVEE, WBXM, WBLZ, KCPW, WFXA, Z93, KHYS.

ET "Magic In The Air" (Total Experience/RCA) 19/2

Rotations: Heavy 0/0, Medium 5/0, Light 14/2, Total Adds 2, WJIZ, WFXA, Medium: KQXL, KAPE, WKWM, WXLX, WVOI.

BARBARA ROY "Gotta See You Tonight" (RCA) 18/6

Rotations: Heavy 0/0, Medium 7/1, Light 17/5, Total Adds 6, WRKS, WEDR, WZAZ, WKGN, KDKS, KUKO, Medium: WYLD-FM, WAMO, WTMP, KSOL, WYLD-FM, WANN.

TAMIKO JONES "I Want You" (Sutra) 18/4

Rotations: Heavy 0/0, Medium 5/1, Light 13/3, Total Adds 4, WDMT, KMJM, WATV, WWWW, Medium: WTMP, WPAL, WKXI, WZEN.

BOOGIE BOYS "Dealin' With Life" (Capitol) 18/3

Rotations: Heavy 0/0, Medium 8/0, Light 10/3, Total Adds 3, WNHC, JET94, KHYS, Medium: WDJY, K104, WTMP, WQMG, WJIZ, KOKY, KDKS, WAAA.

WILLIAM BELL "Headline News" (Ichiban) 18/2

Rotations: Heavy 4/1, Medium 11/1, Light 3/0, Total Adds 2, WTMP, WZAZ, Heavy: WTKL, JET94, WPDQ, Medium: WHUR, WVOI, WYOK, WENN, WPEG, WQMG, WKXI, KHYS, WCKX, KDKO.

GAVIN CHRISTOPHER "Back In Your Arms" (Manhattan) 18/0

Rotations: Heavy 0/0, Medium 6/0, Light 12/0, Total Adds 0, Medium: K104, WENN, WLOU, WAAA, WWWW, KMYX.

DENICE WILLIAMS "Healing" (Columbia) 17/3

Rotations: Heavy 0/0, Medium 2/1, Light 15/12, Total Adds 13, WDas, KMJQ, WDLA, WYLD-FM, WVOI, KQXL, WTKL, WPAL, WFXC, WQFX, WJMI, WDDM, WAAA, Medium: KACE.

PORTER CARROLL II "Picture On The Wall" (Island) 17/10

Rotations: Heavy 0/0, Medium 1/1, Light 16/9, Total Adds 10, WEDR, WAKO, WTKL, WENN, WZAZ, WANN, WGRF, WKWM, WXLX, WWWW.

SURFACE "Let's Try Again" (Columbia) 16/2

Rotations: Heavy 0/0, Medium 2/0, Light 14/2, Total Adds 2, WHUR, WJMI, Medium: WDLA, WNHC.

KENNY & JOHNNY WHITEHEAD "Stylin'" (PIR/Manhattan) 15/3

Rotations: Heavy 2/0, Medium 7/0, Light 6/3, Total Adds 3, WYLD-FM, KHYS, WAAA, Heavy: K104, KAPE, Medium: KMJQ, KMJM, WYOK, KDZL, KJCB, WQOK, KDKS.

JAMES BRDWN "Gravity" (Scotti Bros/CBS) 14/14

Rotations: Heavy 0/0, Medium 5/1, Light 11/11, Total Adds 14, WDLA, WHRK, WGCI, WZAK, OC104, WPAL, WFXC, WKXI, KIJZ, WLOU, WPLZ, WTKL, KDKO, KMYX.

I-THREE "Now That We're Standing" (EMI America) 13/3

Rotations: Heavy 0/0, Medium 3/0, Light 10/3, Total Adds 3, WVEE, WYOK, WTLX, Medium: WHUR, KDKS, WAAA.

RICK JAMES "Forever And A Day" (Gordy/Motown) 13/1

Rotations: Heavy 0/0, Medium 6/0, Light 7/1, Total Adds 1, KJCB, Medium: KSOL, WDKX, WATV, JET94, KDKS, WANN.

DESHISE STEWART "Victim" (Satellite) 12/1

Rotations: Heavy 0/0, Medium 5/1, Light 7/0, Total Adds 1, WZAZ, Medium: WDJY, WEDR, WTMP, WPDQ.

STEPHANIE MILLS "Time Of Your Life" (MCA) 11/8

Rotations: Heavy 0/0, Medium 1/1, Light 10/7, Total Adds 8, WWIN-FM, KDAY, KSOL, WJIZ, KOKY, WAAA, WGRF, KUKO, CUT "Kindness For Weakness" (Supernatural) 11/3

Rotations: Heavy 0/0, Medium 7/0, Light 4/1, Total Adds 1, WTLX, Medium: WAMO, WDJY, WHUR, WDLA, WHRK, WVOI, WTMP.

SKYY "Non-Stop" (Capitol) 11/0

Rotations: Heavy 0/0, Medium 2/0, Light 9/0, Total Adds 0, Medium: WTMP, WJIZ.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.

COUNTRY

TOP 50

SEPTEMBER 19, 1986

Three Weeks
Two Weeks
Last Week

| Three Weeks | Two Weeks | Last Week | | |
|-------------|-----------|-----------|----|---|
| 9 | 5 | 2 | 1 | TANYA TUCKER/Just Another Love (Capitol) |
| 5 | 3 | 1 | 2 | EDDIE RABBITT & JUICE NEWTON/Both To Each Other (RCA) |
| 12 | 9 | 5 | 3 | CRYSTAL GAYLE/Cry (WB) |
| 13 | 10 | 8 | 4 | EXILE/It'll Be Me (Epic) |
| 17 | 13 | 9 | 5 | EARL THOMAS CONLEY & ANITA POINTER/Too Many Times (RCA) |
| 11 | 8 | 7 | 6 | JANIE FRICKIE/Always Have Always Will (Columbia) |
| 2 | 2 | 3 | 7 | FORESTER SISTERS/Lonely Alone (WB) |
| 20 | 16 | 10 | 8 | SCHUYLER, KNOBLOCH & OVERSTREET/You Can't Stop Love (MTM) |
| 16 | 14 | 11 | 9 | ROSANNE CASH/Second To No One (Columbia) |
| 24 | 18 | 14 | 10 | RANDY TRAVIS/Diggin' Up Bones (WB) |
| 18 | 15 | 13 | 11 | STEVE EARLE/Guitar Town (MCA) |
| 22 | 19 | 16 | 12 | RESTLESS HEART/That Rock Won't Roll (RCA) |
| 21 | 17 | 15 | 13 | LEE GREENWOOD/Didn't We (MCA) |
| 6 | 4 | 4 | 14 | DWIGHT YOAKAM/Guitars, Cadillac, Etc. (Reprise/WB) |
| 23 | 20 | 17 | 15 | MICKEY GILLEY/Doo-Wah Days (Epic) |
| 1 | 1 | 6 | 16 | RONNIE MILSAP/In Love (RCA) |
| 27 | 23 | 19 | 17 | SOUTHERN PACIFIC/A Girl Like Emmylou (WB) |
| 36 | 27 | 21 | 18 | MARIE OSMOND & PAUL DAVIS/You're Still New To Me (Capitol/Curb) |
| 31 | 29 | 24 | 19 | STEVE WARINER/Starting Over Again (MCA) |
| 29 | 26 | 22 | 20 | SWEETHEARTS OF THE RODEO/Since I Found You (Columbia) |
| 30 | 25 | 23 | 21 | WILLIE NELSON/I'm Not Trying To Forget You (Columbia) |
| 38 | 32 | 26 | 22 | JOHN SCHNEIDER/At The Sound Of The Tone (MCA) |
| 32 | 28 | 25 | 23 | JUICE NEWTON/Cheap Love (RCA) |
| — | 28 | 24 | 24 | ALABAMA/Touch Me When We're Dancin' (RCA) |
| 35 | 30 | 27 | 25 | BARBARA MANDRELL/No One Mends A Broken Heart... (MCA) |
| 40 | 35 | 30 | 26 | GATLIN BROTHERS/She Used To Be Somebody's Baby (Columbia) |
| — | 38 | 32 | 27 | GEORGE STRAIT/It Ain't Cool To Be Crazy About (MCA) |
| 33 | 31 | 29 | 28 | JOHN ANDERSON/Honky Tonk Crowd (WB) |
| 37 | 34 | 31 | 29 | LYLE LOVETT/Farther Down The Line (MCA/Curb) |
| 42 | 39 | 34 | 30 | ANNE MURRAY/My Life's A Dance (Capitol) |
| 14 | 11 | 12 | 31 | KEITH WHITLEY/Ten Feet Away (RCA) |
| 49 | 44 | 37 | 32 | T. GRAHAM BROWN/Hell And High Water (Capitol) |
| 3 | 6 | 18 | 33 | REBA MCENTIRE/Little Rock (MCA) |
| 48 | 45 | 38 | 34 | HOLLY DUNN/Daddy's Hands (MTM) |
| 4 | 7 | 20 | 35 | JOHN CONLEE/Get My Heart Set On You (Columbia) |
| 47 | 42 | 39 | 36 | MICHAEL MARTIN MURPHEY/Fiddlin' Man (WB) |
| BREAKER | 37 | 37 | 37 | BELLAMY BROS. with FORESTER SISTERS/Too Much Is Not Enough (MCA/Curb) |
| BREAKER | 38 | 38 | 38 | DOLLY PARTON/We Had It All (RCA) |
| BREAKER | 39 | 39 | 39 | SAWYER BROWN/Out Goin' Cattin' (Capitol/Curb) |
| 50 | 47 | 43 | 40 | BILLY JOE ROYAL/I Miss You Already (Atlantic America) |
| 8 | 12 | 33 | 41 | NITTY GRITTY DIRT BAND/Stand A Little Rain (WB) |
| — | — | 48 | 42 | RONNIE McDOWELL/When You Hurt I Hurt (MCA/Curb) |
| — | — | 50 | 43 | GEORGE JONES/Wine Colored Roses (Epic) |
| DEBUT | 43 | 43 | 44 | WAYLON JENNINGS/What You'll Do When I'm Gone (MCA) |
| 15 | 22 | 35 | 45 | HANK WILLIAMS JR./Country State Of Mind (WB/Curb) |
| DEBUT | 45 | 45 | 46 | GENE WATSON/Everything I Used To Do (Epic) |
| — | — | 49 | 47 | TOM WOPAT/I Won't Let You Down (EMI America) |
| DEBUT | 46 | 46 | 48 | MICHAEL JOHNSON/Give Me Wings (RCA) |
| 45 | 43 | 41 | 49 | CHARLY MCCLAIN/So This Is Love (Epic) |
| 43 | 40 | 40 | 50 | MARTY STUART/All Because Of You (Columbia) |

Total Reports/Adds Heavy Medium Light

| Total Reports/Adds | Heavy | Medium | Light |
|--------------------|-------|--------|-------|
| 157/0 | 137 | 17 | 3 |
| 155/1 | 126 | 23 | 6 |
| 153/0 | 120 | 30 | 3 |
| 159/1 | 110 | 42 | 7 |
| 157/1 | 101 | 49 | 7 |
| 142/0 | 109 | 23 | 10 |
| 138/0 | 94 | 31 | 13 |
| 153/2 | 87 | 57 | 9 |
| 145/1 | 88 | 50 | 7 |
| 156/2 | 78 | 70 | 8 |
| 140/1 | 93 | 34 | 13 |
| 158/2 | 67 | 86 | 5 |
| 155/0 | 62 | 84 | 9 |
| 139/0 | 94 | 28 | 17 |
| 144/3 | 52 | 80 | 12 |
| 126/1 | 79 | 32 | 15 |
| 151/2 | 46 | 77 | 28 |
| 154/4 | 20 | 108 | 26 |
| 150/7 | 17 | 101 | 32 |
| 143/1 | 36 | 76 | 31 |
| 131/4 | 31 | 79 | 21 |
| 148/9 | 14 | 100 | 34 |
| 145/4 | 12 | 100 | 33 |
| 155/22 | 11 | 87 | 57 |
| 138/5 | 16 | 90 | 32 |
| 144/11 | 10 | 97 | 37 |
| 148/14 | 9 | 93 | 46 |
| 129/3 | 16 | 78 | 35 |
| 117/8 | 20 | 69 | 28 |
| 129/12 | 9 | 79 | 41 |
| 84/1 | 30 | 33 | 21 |
| 128/19 | 4 | 62 | 62 |
| 81/0 | 23 | 36 | 22 |
| 111/13 | 3 | 56 | 52 |
| 78/0 | 34 | 24 | 20 |
| 99/5 | 4 | 63 | 32 |
| 110/69 | 2 | 25 | 83 |
| 99/15 | 1 | 40 | 58 |
| 96/23 | 1 | 35 | 60 |
| 89/6 | 3 | 44 | 42 |
| 46/0 | 17 | 14 | 15 |
| 85/14 | 2 | 42 | 41 |
| 83/27 | 2 | 26 | 55 |
| 80/35 | 0 | 20 | 60 |
| 47/0 | 9 | 19 | 19 |
| 71/16 | 1 | 28 | 42 |
| 68/15 | 0 | 22 | 46 |
| 66/55 | 0 | 7 | 59 |
| 57/3 | 2 | 31 | 24 |
| 42/2 | 1 | 23 | 18 |

MOST ADDED

- BELLAMY BROS. w/FORESTER SISTERS (69)
- MICHAEL JOHNSON (55)
- MEL McDANIEL (35)
- WAYLON JENNINGS (35)
- GEORGE JONES (27)
- STATLER BROTHERS (27)
- SAWYER BROWN (23)
- ALABAMA (22)

HOTTEST

- EDDIE RABBITT & JUICE NEWTON (84)
- TANYA TUCKER (60)
- JANIE FRICKIE (54)
- DWIGHT YOAKAM (47)
- CRYSTAL GAYLE (46)
- RANDY TRAVIS (44)
- STEVE EARLE (38)
- RONNIE MILSAP (38)
- SCHUYLER, KNOBLOCH & OVERSTREET (35)
- FORESTER SISTERS (33)

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

BELLAMY BROTHERS with FORESTER SISTERS
Too Much Is Not Enough (MCA/Curb)

On 69% of reporting stations. Rotations: Heavy 2, Medium 25, Light 83, Total Adds 69 including WCAO, WYII, WZZK, WTQR, KBBR, WMNI, WONE, KJYY, WKKQ, KVOO, KRST, KIK-FM, KYAK, KKCS, KEIN, KUPL, KMPS, KRPM, KGA, KIIM. Debuts at number 37 on the Country chart.

DOLLY PARTON
We Had It All (RCA)

On 62% of reporting stations. Rotations: Heavy 1, Medium 40, Light 58, Total Adds 15, WPTR, WRKZ, WKLO, WRNL, WQYK, WTOR, WSLR, WGAR-FM, KXXY, KIOV, KWEN, KKAL, KCKC, KMPS, KIIM. Moves 44-38 on the Country chart.

SAWYER BROWN
Out Goin' Cattin' (Capitol/Curb)

On 60% of reporting stations. Rotations: Heavy 1, Medium 35, Light 60, Total Adds 23 including WQBE, WIXL, WZZK, WCOS, WIVK, WDKE, WKSJ, WSIX, WQDR, WKIX, WUSQ, WSLR, WMNI, WAXX, KWMT, WFMS, WLLR, KTTS, KGHL, KFRE. Moves 46-39 on the Country chart.

99% Of All R&R Stations Can't Be Wrong!

RESTLESS HEART "That Rock Won't Roll"

(PB-14376)

Obviously A Hit! From *Obviously* The Best New Group In Nashville Today.

Thanks, Radio, For Confirming Our Suspicions!

RCA
Records and Cassettes

COUNTRY

NEW & ACTIVE

RONNIE McDOWELL "When You Hurt I Hurt" (MCA/Curb) 85/14
 Rotations: Heavy 2, Medium 42, Light 41, Total Adds 14, WTR, KRK, WDXE, KLL, WQDR, WSLR, KSO, KFQO, WOW, KTTS, K102, KGH, KULY, KIM Heavy, WTSV, WOKK Moves 48-42 on the Country chart.

GEORGE JONES "Wine Colored Roses" (Epic) 83/27
 Rotations: Heavy 2, Medium 26, Light 55, Total Adds 27, WTOR, WPOR, WEZL, WKLO, KKIX, WAMZ, WWKA, WKIX, WRNL, WONE, KSO, WKKO, WYNG, WFMS, WQW, WKCO, WTHI, KIK-FM, KYAK, KGH, KUGN, KFRE, KEIN, KFMS, KOLO, KRPM, KGO. Moves 50-43 on the Country chart.

WAYLON JENNINGS "What You'll Do When I'm Gone" (MCA) 80/35
 Rotations: Heavy 0, Medium 20, Light 60, Total Adds 35 including WBOS, WRKZ, WAJR, WNYR, KASE, WSO, KIKK, WWKA, WUSO, WMNI, WONE, WFMS, KFKE, WQW, WXCL, KFDI, KIK-FM, KUGN, KFRE, KTO, KMPS, KIM, Debuts at number 44 on the Country chart.

GENE WATSON "Everything I Used To Do" (Epic) 71/16
 Rotations: Heavy 1, Medium 28, Light 42, Total Adds 16, WCAO, WJLL, WPOR, WYVA, WUSY, WOKK, WSIX, KBMR, WMNI, WDAF, KTK, KIK-FM, KYAK, KULY, KJL, KGA, Heavy, FDEB, Debuts at number 46 on the Country chart.

TOM WOPAT "I Won't Let You Down" (EMI America) 68/15
 Rotations: Heavy 0, Medium 22, Light 46, Total Adds 15, WVAM, WBGW, WYII, KHEY, KKIX, WMNI, WKKO, WFMS, KXXY, WTCM, KVOO, KRKT, KULY, KALF, KRAK, Moves 49-47 on the Country chart.

MICHAEL JOHNSON "Give Me Wings" (RCA) 66/55
 Rotations: Heavy 0, Medium 7, Light 59, Total Adds 55 including WCAO, WAJR, WPOR, KEAN, WXBQ, WDXE, KXXY, WCMS, WQDR, KJNE, WUBE, KFKE, WQW, WTCM, KULY, KJL, KCCY, KOLO, KCBQ, KSON, Debuts at number 48 on the Country chart.

KATHY MATTEA "Walk The Way The Wind Blows" (Mercury/PolyGram) 65/12
 Rotations: Heavy 0, Medium 19, Light 46, Total Adds 12, KEAN, KASE, WMNI, WEZL, WUSY, WYXX, WSIX, KSO, KWMT, WKLO, KIGO, Medium, WLVI, WTOR, KTTS, KFDI, KUZZ, KTO, KCKC.

ED BRUCE & LYNN ANDERSON "Fools For Each Other" (RCA) 64/19
 Rotations: Heavy 0, Medium 14, Light 50, Total Adds 19, WCAO, WQBE, KASE, WEZL, WSO, KSSN, WSIX, WUSO, KSO, WKKO, WKCO, KTTS, WTHI, KFDI, KIK-FM, KFRE, KEIN, KCCY, KGA.

BUTCH BAKER "That's What Her Memory Is For" (Mercury/PolyGram) 62/4
 Rotations: Heavy 1, Medium 22, Light 39, Total Adds 4, WYII, WDXE, WAMZ, WTOR, Heavy, KXXY, Medium, WIXY, KEAN, WEZL, WESC, WVK, WQW, KTTS, KRKT, KALF.

SIGNIFICANT ACTION

MEL McDANIEL "Stand On It" (Capitol) 47/36
 Rotations: Heavy 1, Medium 7, Light 39, Total Adds 36 including WKKX, WCVR, KRRV, WUSY, WLVI, WCMS, KXXY, WWKA, WIRK, WAXX, KFKE, WBCS, WQW, WTCM, KVOO, KUZZ, KCCY, KOLO.

SHELLY WEST "Love Don't Come Any Better Than This" (WB) 46/4
 Rotations: Heavy 0, Medium 20, Light 26, Total Adds 4, WGN, WQBE, WAMZ, KMPS, Medium, KASE, WBCS, WTCM, KNIX, KALF, KSP.

O'KANE'S "Oh Darlin'" (Columbia) 44/19
 Rotations: Heavy 1, Medium 7, Light 36, Total Adds 19, WBGW, WTSV, WAJR, KRRV, WQTO, KKIX, WPAP, KXXY, KJNE, KBMR, WMNI, WONE, WAXX, WTSO, WXCL, WKCO, KTTS, WTCM, KEIN, Heavy, KFDI.

MARTY HAGGARD "Talkin' Blue Eyes" (MTM) 40/5
 Rotations: Heavy 0, Medium 10, Light 30, Total Adds 5, KILTFM, WOKK, WPAP, WUSQ, KULY, Medium, WTSV, KYKR, WLVI, KTTS, KFDI, KRKT, KUZZ, KFRE, KEIN, KOLO.

KENDALLS "Fire At First Sight" (MCA/Curb) 35/17
 Rotations: Heavy 0, Medium 8, Light 27, Total Adds 17, KEAN, KRRV, WQTO, WTVY, KIKK, KXXY, WLVI, WIRK, WMNI, KFGO, WBCS, WQW, WXCL, KTTS, KULY, KALF, KTO.

VERN GOSDIN "Time Stood Still" (Mercury/PolyGram) 34/8
 Rotations: Heavy 0, Medium 9, Light 25, Total Adds 8, WGN, KRK, WWKA, KJNE, WMNI, KWMT, KRKT, KRWO, Medium, WKLO, WTVY, WOKK, WLVI, WCMS, KXXY, WQYK, KTTS, KFDI.

TAMMY WYNETTE "Alive And Well" (Epic) 33/1
 Rotations: Heavy 0, Medium 13, Light 20, Total Adds 1, WTHI, Medium, WEZL, WCMS, KXXY, KSO, KFQO, KWMT, WKCO, KTTS, KRKT, KCCS, KUGN, KALF, KOLO, Light, WRKZ, WCVR, WIXY, WQTO, WESC, KIKK, WLVI, WAXX, WTSO, WQW, KTK, KVOO, KFDI, KYAK, KKAL, KRWO, KSDP, KIGO.

STATLER BROTHERS "Only You" (Mercury/PolyGram) 31/27
 Rotations: Heavy 4, Medium 4, Light 26, Total Adds 27 including WCAO, WYAY, WQW, WTVY, WVK, WOKK, WLVI, WCMS, WWKA, WAXX, WDAF, WQW, WKCO, KTK, KVOO, KRKT, KJL, KNIX, KCKC.

NEW GRASS REVIVAL "Ain't That Peculiar" (EMI America) 26/7
 Rotations: Heavy 0, Medium 4, Light 22, Total Adds 7, WCAO, WKKX, KYKK, WOKK, WIRK, KVOO, KEIN, Medium, WAMZ, KTTS, WTCM, KFDI, Light, WBGW, KEAN, WESC, WCMS, WKKO, WQW.

EVERLY BROTHERS "These Shoes" (Mercury/PolyGram) 26/5
 Rotations: Heavy 1, Medium 7, Light 18, Total Adds 5, WPAP, WRNL, KXXY, WAXX, KFQO, Heavy, KBMR, Medium, WYII, WTVY, WIRK, KTTS, KFDI, KCCY, KIGO.

CON HUNLEY "Quitlin' Time" (Capitol) 24/9
 Rotations: Heavy 0, Medium 0, Light 24, Total Adds 9, WGN, WVAM, WBGW, WYII, WQTO, WQYK, WOW, WXCL, KIGO, Light, KEAN, WUSY, WCMS, KJNE, WIRK, KXXY, KOLO, KCCY, KOLO.

JUDY RUDMAN "She Thinks That She'll Marry" (MTM) 18/16
 Rotations: Heavy 0, Medium 1, Light 17, Total Adds 16, WVAM, WBGW, WIXY, WYII, KRRV, KKIX, KXXY, WSM, WPAP, WKKO, WXCL, WTCM, KRKT, KVOC, KRWO, KGI.

ROY CLARK "Jukebox Saturday Night" (Silver Dollar) 15/2
 Rotations: Heavy 0, Medium 4, Light 11, Total Adds 2, WYII, WCMS, Medium, KXXY, KSO, WQW, KIGO, Light, WLVI, WAXX, KFGO, KWMT, KTTS, KVOO, KRWO, KFMS, KOLO.

HIGHWAY 101 "Some Find Love" (WB) 14/3
 Rotations: Heavy 0, Medium 2, Light 12, Total Adds 3, WQBE, WIXY, WYII, Medium, WCMS, KEIN, Light, WGN, WBGW, WCVR, KRRV, KFGO, WWJQ, KYVO, KRST, KCCY.

B.J. THOMAS "High Life" (Columbia) 13/8
 Rotations: Heavy 0, Medium 1, Light 12, Total Adds 8, WVAM, KILTFM, WOKK, WLVI, WPAP, KXXY, WIRK, KFQO, Light, WXBQ, WCMS, KSO, KVOO, KRWO.

BETH WILLIAMS "Wrong Train" (BGM) 12/1
 Rotations: Heavy 0, Medium 1, Light 11, Total Adds 1, WLVI, Medium, KRKT, Light, WCAO, WBGW, WAJR, KRRV, KXXY, KXXY, KJNE, KTTS, KULY, KRWO.

CHANCE "What Did You Do With My Heart" (Mercury/PolyGram) 12/1
 Rotations: Heavy 1, Medium 4, Light 7, Total Adds 1, KRKT, Heavy, WKSJ, Medium, WGN, WYII, WPAP, WQW, Light, KEAN, KASE, WLVI, KTTS, KUZZ, KRWO.

RICKY SKAGGS "Love's Gonna Get You Some Day" (Epic) 10/10
 Rotations: Heavy 1, Medium 1, Light 8, Total Adds 10, WVAM, WBGW, WRKZ, WIXY, WQTO, WIRK, KBMR, KXXY, KRWO, KCBQ.

TOM T. HALL "Love Letters In The Sand" (Mercury/PolyGram) 10/7
 Rotations: Heavy 0, Medium 0, Light 10, Total Adds 7, WYII, KILTFM, KXXY, WQEE, WQW, KVOO, KRKT, Light, WCAO, WTCM, KRWO.

TONI PRICE "How Much Do I Owe You" (Master) 10/3
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 3, KXXY, WQW, KRKT, Medium, KFGO, Light, KRRV, WQTO, KSO, KTTS, WYII, KRWO.

BOBBY G. RICE "You've Taken Over My Heart" (Doorknob) 9/2
 Rotations: Heavy 0, Medium 1, Light 6, Total Adds 2, WLVI, KRWO, Medium, KFGO, Light, KXXY, KWMT, WQW, KTTS, KVOO, KFDI.

PAT GARRETT "Rockin' My Country Heart" (Compaet/PolyGram) 9/0
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 0, Medium, WRKZ, Light, WCAO, WWVA, WTVY, WOKK, KXXY, KFQO, KWMT, KVOO.

ALBUM TRACKS

| ARTIST/Song Title (Label) | Album Title |
|---|---------------------------------------|
| LIONEL RICHIE & ALABAMA/Deep River Woman (Motown) | <i>Dancing On...</i> |
| RANDY TRAVIS/Messin' With My Mind (WB) | <i>Storms Of Life</i> |
| FORESTER SISTERS/Drawn To The Fire (WB) | <i>Perfume, Ribbons, & Pearls</i> |
| GEORGE STRAIT/Rhythm Of The Road (MCA) | #7 |
| HANK WILLIAMS JR./Montana Cafe (WB/Curb) | <i>Montana Cafe</i> |
| REBA MCENTIRE/One Thin Dime (MCA) | <i>Whoever's In New England</i> |
| SOUTHERN PACIFIC/Road Song (WB) | <i>Killbilly Hill</i> |
| RANDY TRAVIS/My Heart Cracked (WB) | <i>Storms Of Life</i> |
| EDDIE RABBITT/Singing In The Subway (RCA) | <i>Rabbit Trax</i> |
| STATLER BROTHERS/We Got The Memory (Mercury/PG) | <i>Four For The Show</i> |
| CONWAY TWITTY/Jennifer Johnson And Me (WB) | <i>Fallen For You For...</i> |
| SOUTHERN PACIFIC/Still Look For You (WB) | <i>Killbilly Hill</i> |
| MARIE OSMOND/Everybody's Crazy 'Bout My... (Capitol/Curb) | <i>I Only Wanted You</i> |
| STEVE EARLE/Fearless Heart (MCA) | <i>Guitar Town</i> |
| GEORGE STRAIT/Stranger Things Have Happened (MCA) | #7 |
| JOHN DENVER/Love Is The Master (RCA) | <i>One World</i> |



Some guys have ALL the fun . . .

"Out Goin' Cattin'" SAWYER BROWN BREAKERS

R&R 39

BB 46

Capitol

Produced By RANDY SCRUGGS

CURB RECORDS

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

Issue Weeks Last Weeks

| Issue Weeks | Last Weeks | Artist/Title | Total Reports/Adds | Heavy | Medium | Light |
|-------------|------------|---|--------------------|-------|--------|-------|
| 2 | 2 | 1 HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis) | 44/0 | 41 | 2 | 1 |
| 1 | 1 | 2 CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS) | 44/0 | 36 | 5 | 3 |
| 12 | 6 | 3 GENESIS/Throwing It All Away (Atlantic) | 44/3 | 30 | 13 | 1 |
| 8 | 7 | 4 NEIL DIAMOND/The Story Of My Life (Columbia) | 41/0 | 31 | 8 | 2 |
| 5 | 3 | 5 BERLIN/Take My Breath Away (Columbia) | 36/0 | 28 | 6 | 2 |
| 11 | 9 | 6 EL DeBARGE/Love Always (Gordy/Motown) | 37/3 | 23 | 12 | 2 |
| 17 | 12 | 7 ANITA BAKER/Sweet Love (Elektra) | 38/3 | 16 | 21 | 1 |
| 12 | 11 | 8 BILLY OCEAN/Love Zone (Jive/Arista) | 36/1 | 17 | 18 | 1 |
| 3 | 4 | 9 MIAMI SOUND MACHINE/Words Get In The Way (Epic) | 38/0 | 18 | 17 | 3 |
| 4 | 4 | 10 MIKE & THE MECHANICS/Taken In (Atlantic) | 33/0 | 16 | 11 | 6 |
| 15 | 14 | 11 AIR SUPPLY/Lonely Is The Night (Arista) | 33/0 | 12 | 18 | 3 |
| — | 20 | 12 TOTO/I'll Be Over You (Columbia) | 37/1 | 9 | 23 | 5 |
| 8 | 11 | 13 LIONEL RICHIE/Dancing On The Ceiling (Motown) | 29/0 | 16 | 9 | 4 |
| — | 19 | 14 GLADYS KNIGHT & BILL MEDLEY/Loving On Borrowed Time (Scotti Bros./CBS) | 34/2 | 4 | 23 | 7 |
| 18 | 17 | 15 PAUL SIMON/You Can Call Me Al (WB) | 26/0 | 9 | 16 | 1 |
| 20 | 17 | 16 MOODY BLUES/The Other Side Of Life (Polydor/PG) | 26/1 | 5 | 19 | 2 |
| — | 20 | 17 CARLY SIMON/Coming Around Again (Arista) | 31/6 | 3 | 22 | 6 |
| 6 | 10 | 18 MICHAEL McDONALD/Sweet Freedom (MCA) | 28/0 | 16 | 8 | 4 |
| 13 | 18 | 19 STEVE WINWOOD/Higher Love (Island/WB) | 27/0 | 5 | 16 | 6 |
| BREAKER | 20 | 20 CYNDI LAUPER/True Colors (Portrait/CBS) | 24/1 | 2 | 15 | 7 |

SEPTEMBER 19, 1986

MOST ADDED

PETER CETERA (10)
BEACH BOYS (6)
CARLY SIMON (6)
JANET JACKSON (5)
DAVID PACK (5)

HOTTEST

HUEY LEWIS & THE NEWS (31)
CARL ANDERSON & GLORIA LORING (27)
NEIL DIAMOND (22)
BERLIN (20)
GENESIS (20)

BREAKERS

CYNDI LAUPER

True Colors (Portrait/CBS)

51% of our reporters on it. Rotations: Heavy 2, Medium 15, Light 7, Total Adds 1, WIBA. Debuts at number 20 on the Full-Service chart.

NEW & ACTIVE

BOB SEGER & THE SILVER BULLET BAND "It's You" (Capitol) 22/0

Rotations: Heavy 2/0, Medium 13/0, Light 7/0, Total Adds 0, Heavy: WGY, WTKO, Medium: WFBR, WWKB, WISN, WCCO, WHBC, WSPD, KUGN, KSL, WNNR, WPOE, WMTR, WGBR, WASK, Light including KJR, WICC, WCHS, WGOV, KBOI.

DAVID PACK "I Just Can't Let Go" (WB) 18/5

Rotations: Heavy 0, Medium 8/1, Light 10/4, Total Adds 5, WCCO, KJR, WCHS, KUGN, WNNR, Medium including WFBR, WHBY, WSPD, WPOE, WASK, KTWO, KVEC, Light including WHBC, WROK, WTKO, WMTR, WGBR, KFOD.

ROSIE VELA "Magic Smile" (A&M) 15/0

Rotations: Heavy 0, Medium 7/0, Light 8/0, Total Adds 0, Medium: WSPD, KUGN, KSL, WNNR, WPOE, WTKO, WASK, Light: WDBO, WCHS, WJDX, WHBC, WROK, KBOI, WGBR, KFOD.

PETER CETERA with AMY GRANT "Next Time I Fall" (Full Moon/WB) 14/10

Rotations: Heavy 0, Medium 7/5, Light 7/5, Total Adds 10, WCCO, KFMB, KJR, WELI, WGY, WROK, WSPD, KUGN, WNNR, WMTR, Medium including WFBR, KVEC, Light including WIBA, WGBR.

ANNE MURRAY "My Life's A Dance" (Capitol) 14/1

Rotations: Heavy 2/0, Medium 7/1, Light 5/0, Total Adds 1, WSPD, Heavy: WHBY, KVEC, Medium including WTJ, WCCO, WGY, KSL, WPOE, WJBC, Light: WCHS, WIBA, WGBR, WASK, KFOD.

JAMES TAYLOR "Only A Dream In Rio" (Columbia) 13/1

Rotations: Heavy 2/0, Medium 6/0, Light 5/1, Total Adds 1, WTJ, Heavy: WCCO, KTWO, Medium: WSPD, KUGN, WPOE, WTKO, KFOD, KVEC, Light including WCHS, WHBC, WJBC, WASK.

CHRIS O'BURGH "The Lady In Red" (A&M) 12/4

Rotations: Heavy 1/0, Medium 5/1, Light 6/3, Total Adds 4, WCHS, KUGN, WNNR, WGBR, Heavy: WCCO, Medium including WFBR, WHBY, KSL, WPOE, Light including WTKO, WMTR, WASK.

GEORGE BENSON "Kisses In The Moonlight" (WB) 12/2

Rotations: Heavy 3/0, Medium 5/0, Light 4/2, Total Adds 2, WTJ, WGOV, Heavy: WCCO, WHBY, KVEC, Medium: KFMB, KSL, WPOE, WJBC, WASK, Light including WTKO, KTWO.

DAVE VALETT & ANGELA BOFILL "Can't Change My Heart" (GRP) 12/2

Rotations: Heavy 0, Medium 6/1, Light 6/1, Total Adds 2, WBA, WSPD, Medium including WFBR, WCCO, WPOE, WGBR, KVEC, Light including WHBY, WHBC, WTKO, WJBC, WASK.

JANET JACKSON "When I Think Of You" (A&M) 11/5

Rotations: Heavy 1/0, Medium 7/3, Light 3/2, Total Adds 5, WGOV, WHAS, WSPD, WCIL, KFOD, Heavy: WICC, Medium including WNNR, WPOE, WTKO, WSTU.

RIC O'CASEY "Emotion In Motion" (Geffen) 11/3

Rotations: Heavy 0, Medium 2/0, Light 9/3, Total Adds 3, WCHS, WJDX, KFOD, Medium: KUGN, KVEC, Light including WHBC, WPOE, WTKO, WMTR, WSTU, WASK.

BILLY JOEL "A Matter Of Trust" (Columbia) 11/1

Rotations: Heavy 1/0, Medium 5/0, Light 5/1, Total Adds 1, KFOD, Heavy: WICC, Medium: WTVN, WNNR, WPOE, WTKO, WJBC, Light including WGOV, KBOI, WSTU, WTKO.

CRYSTAL GAYLE "Cry" (WB) 10/1

Rotations: Heavy 0, Medium 6/1, Light 4/0, Total Adds 1, WHAS, Medium including WCCO, WHBY, WIBC, KOB, KVEC, Light: WCHS, WTKO, WJBC, KFOD.

BEACH BOYS "California Dreamin'" (Capitol) 9/6

Rotations: Heavy 0, Medium 3/1, Light 6/5, Total Adds 6, WPRO, KHOW, WGY, KBOI, WSTU, WASK, Medium including WFBR, KTWO, Light including KJR.

DOUBLE "Woman Of The World" (A&M) 9/4

Rotations: Heavy 1/0, Medium 2/0, Light 6/4, Total Adds 4, WJDX, WNNR, WSTU, WASK, Heavy: KTWO, Medium: WCCO, KVEC, Light including WMTR, WGBR.

LEVEL 42 "Leaving Me Now" (Polydor/PolyGram) 9/2

Rotations: Heavy 0, Medium 2/0, Light 7/2, Total Adds 2, WNNR, WSTU, Medium: WFBR, KFMB, Light including WHBC, WTKO, WMTR, WGBR, KTWO.

BRUCE HORNSBY & THE RANGE "The Way It Is" (RCA) 8/4

Rotations: Heavy 0, Medium 2/0, Light 6/4, Total Adds 4, WHBC, WROK, WNNR, WMTR, Medium: WCCO, KUGN, Light including WPOE, WSTU.

J.D. SOUTHER & NANCY SHANKS "Step By Step" (EMI America) 8/1

Rotations: Heavy 0, Medium 4/0, Light 4/1, Total Adds 1, WIBA, Medium: WHBY, KUGN, WPOE, KVEC, Light including WTKO, WGBR, WASK.

SIGNIFICANT ACTION

HUMAN LEAGUE "Human" (Virgin/A&M) 5/4

Rotations: Heavy 0, Medium 1/0, Light 4/4, Total Adds 4, WNNR, WTKO, WSTU, WCIL, Medium: WCCO.

JIMMY BUFFETT "Creola" (MCA) 5/3

Rotations: Heavy 0, Medium 3/1, Light 2/2, Total Adds 3, WHBY, WNNR, KVEC, Medium including KUGN, KTWO.

COREY HART "I Am By Your Side" (EMI America) 5/2

Rotations: Heavy 0, Medium 0, Light 5/2, Total Adds 2, WNNR, WMTR, Light including WCCO, WPOE, WTKO.

LIONEL RICHIE "Deep River Woman" (Motown) 4/2

Rotations: Heavy 1/0, Medium 1/0, Light 2/2, Total Adds 2, WDBO, WIBA, Heavy: WTJ, Medium: KUGN.

DAVID FOSTER "Who's Gonna Love You Tonight" (Atlantic) 4/2

Rotations: Heavy 0, Medium 0, Light 4/2, Total Adds 2, KFMB, WNNR, Light including WTKO, WMTR.

NEW EDITION "Earth Angel" (MCA) 4/1

Rotations: Heavy 1/0, Medium 1/0, Light 2/1, Total Adds 1, WCHS, Heavy: WCIL, Medium: KTWO, Light including WMTR.

ASHFORD & SIMPSON "Count Your Blessings" (Capitol) 4/0

Rotations: Heavy 1/0, Medium 0, Light 1/0, Total Adds 0, Heavy: WTKO, Medium: WFBR, WHBY, Light: WSTU.

JIMMY STEWART "Rainbow" (Black-Hawk) 4/0

Rotations: Heavy 0, Medium 1/0, Light 3/0, Total Adds 0, Medium: KVEC, Light: WHBY, WPOE, WGBR.

CHRISTOPHER CROSS "Loving Strangers" (Arista) 3/3

Rotations: Heavy 0, Medium 1/1, Light 2/2, Total Adds 3, WHBY, KUGN, WGBR.

METROPOLITANS "Camden Tide" (T.C. Records) 3/2

Rotations: Heavy 0, Medium 0, Light 3/2, Total Adds 2, WCCO, WGBR, Light including WPOE.

PAUL DAVIS "If We Can Make It Through The" (EMI America) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: KVEC, Light: WTKO, WGBR.

RED HOT! THE LADY IN RED

#1 ENGLAND
#1 IRELAND
#1 ISRAEL
#1 NORWAY

BREAKERS

FROM CHRIS DE BURGH
THE INTERCONTINENTAL HIT SINGLE
ON A&M RECORDS

PRODUCED BY PAUL HARDIMAN

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ADULT CONTEMPORARY

BREAKERS

BRUCE HORNSBY & THE RANGE

The Way It Is (RCA)

57% of our reporters on it. Rotations: Heavy 2, Medium 24, Light 32, Total Adds 24 including WSN1, KHYL, B100, WKYE, WRKA, KIOA, KQ99, KRAV. Debuts at number 28 on the AC chart.

CHRIS DeBURGH

The Lady In Red (A&M)

55% of our reporters on it. Rotations: Heavy 4, Medium 30, Light 22, Total Adds 8, KEY103, WRKA, WLAC-FM, KMZQ, WPPA, WEIZ, KWBE, KRNO. Debuts at number 30 on the AC chart.

PETER CETERA with AMY GRANT

Next Time I Fall (Full Moon/WB)

52% of our reporters on it. Rotations: Heavy 1, Medium 16, Light 36, Total Adds 34 including WSB-FM, WLTS, 2WD, WARM98, WLTF, KYKY, KOST, KIFM, WFSM, WGLL. Debuts at number 29 on the AC chart.

BEACH BOYS

California Dreamin' (Capitol)

51% of our reporters on it. Rotations: Heavy 0, Medium 21, Light 31, Total Adds 29 including WLTS, KHYL, WKGW, U102, WSTF, KIOA, WMGN, KDUK, KWAV.

NEW & ACTIVE

GLADYS KNIGHT & BILL MEDLEY "Loving On Borrowed Time" (Scotti Bros./CBS) 48/9

Rotations: Heavy 1/0, Medium 25/3, Light 22/6, Total Adds 9, KS94, WAEB, WKGW, KEY103, WAVE, WING, WGLL, WTNV, KRNO. Heavy: WBGW. Medium including WLTS, KGW, WKYE, WIZD, KIOA, WTRX, KDUK, KWFM, WKNE, WSKI, WQHO.

HUMAN LEAGUE "Human" (Virgin/A&M) 44/20

Rotations: Heavy 0, Medium 20/1, Light 24/19, Total Adds 20 including WSBFM, 2WD, KKLT, WKYE, WRKA, KIOA, KQ99, KDKX, WGSV, WORG. Medium including WHTX, KOST, KIFM, WTFM, KWAV, WMMJ, WEIM, WGLL, WQHO, WPPA, WSKY.

DOUBLE "Woman Of The World" (A&M) 43/8

Rotations: Heavy 1/0, Medium 22/3, Light 20/5, Total Adds 8, WLTS, WAEB, WE2C, WIZD, WFSL, WTRX, WTNV, K99 Heavy: KDUK. Medium including KIFM, WAVE, WNAM, WMGN, WGLL, WSKI, WQHO, WSKY, WGSV, WBGW, WZLQ, WFFX.

LUTHER VANDROSS "Give Me The Reason" (Epic) 35/14

Rotations: Heavy 3/0, Medium 10/1, Light 22/13, Total Adds 14 including WSBFM, B100, WAEB, WNAM, KKUA, WCKO, WGSV, WORG, KTYL, KALE. Heavy: KOST, WEIM, KOSW. Medium including KHYL, WKYE, KWAV, WSKI, WQHO, WFFX, KRNO, KMGO.

TINA TURNER "Typical Male" (Capitol) 35/3

Rotations: Heavy 5/0, Medium 16/0, Light 14/3, Total Adds 3, KIFM, WING, KIOA. Heavy: WFSM, WMGN, WPPA, WCKO, KALE. Medium including KVLV, KYKY, WKYE, WIZD, KDUK, WMMJ, WSKI, WCHV, WORG, WFFX, KTYL, K99.

ROTATION BREAKOUTS

| | Total Reports/Adds | Heavy | Medium | Light |
|---------------------------------------|-----------------------|-------|--------|-------|
| 1 GENESIS | 99/0 | 91 | 8 | 0 |
| 2 ANITA BAKER | 100/0 | 82 | 15 | 3 |
| 3 HUEY LEWIS & THE NEWS | 93/0 | 85 | 6 | 2 |
| 4 TOTO | 101/4 | 48 | 51 | 2 |
| 5 BILLY OCEAN | 92/1 | 68 | 18 | 6 |
| 6 EL DeBARGE | 92/0 | 61 | 28 | 3 |
| 7 CARL ANDERSON & GLORIA LORING | 80/0 | 51 | 22 | 7 |
| 8 AIR SUPPLY | 92/0 | 52 | 31 | 9 |
| 9 NEIL DIAMOND | 89/0 | 51 | 28 | 10 |
| 10 BERLIN | 77/0 | 44 | 27 | 6 |
| 11 MOODY BLUES | 86/0 | 49 | 32 | 5 |
| 12 CARLY SIMON | 96/3 | 27 | 53 | 16 |
| 13 CYNDI LAUPER | 91/4 | 27 | 57 | 7 |
| 14 PAUL SIMON | 82/2 | 44 | 31 | 7 |
| 15 LIONEL RICHIE | 70/0 | 39 | 25 | 6 |
| 16 STEVE WINWOOD | 62/0 | 25 | 23 | 14 |
| 17 JANET JACKSON | 77/8 | 17 | 42 | 18 |
| 18 DAVID PACK | 77/10 | 14 | 47 | 16 |
| 19 BOB SEGER & THE SILVER BULLET BAND | 71/6 | 14 | 46 | 11 |
| 20 MIAMI SOUND MACHINE | 56/0 | 20 | 27 | 9 |
| 21 BILLY JOEL | 64/11 | 15 | 31 | 18 |
| 22 MIKE & THE MECHANICS | 53/0 | 9 | 31 | 13 |
| 23 MICHAEL McDONALD | 42/0 | 9 | 23 | 10 |
| 24 ROSIE VELA | 55/0 | 12 | 35 | 8 |
| 25 LEVEL 42 | 61/5 | 5 | 37 | 19 |
| 26 DAVE ADAMS | 58/6 | 7 | 36 | 15 |
| 27 DAVID FOSTER | 55/1 | 9 | 33 | 13 |
| 28 BRUCE HORNSBY | 58/24 | 2 | 24 | 32 |
| 29 PETER CETERA with AMY GRANT | 53/34 | 1 | 16 | 36 |
| 30 CHRIS DeBURGH | 56/8 | 4 | 30 | 22 |

MOST ADDED

- PETER CETERA w/AMY GRANT (34)
- CHRISTOPHER CROSS (30)
- BEACH BOYS (29)
- BRUCE HORNSBY (24)
- HUMAN LEAGUE (20)
- LUTHER VANDROSS (14)
- JIMMY BUFFETT (13)
- BILLY JOEL (11)
- DAVID PACK (10)
- COREY HART (9)
- GLADYS KNIGHT & BILL MEDLEY (9)
- OMD (9)

HOTTEST

- HUEY LEWIS & THE NEWS (70)
- GENESIS (69)
- ANITA BAKER (53)
- BILLY OCEAN (36)
- CARL ANDERSON & GLORIA LORING (27)
- EL DeBARGE (23)
- LIONEL RICHIE (21)
- AIR SUPPLY (19)
- BERLIN (19)
- MOODY BLUES (19)
- TOTO (19)

CHRISTOPHER CROSS "Loving Strangers" (Arista) 30/30

Rotations: Heavy 0, Medium 3/3, Light 27/7, Total Adds 30 including WAEB, WKYE, WFSL, WAVE, KIOA, WTRX, KDUK, WMMJ, WSKI, WQHO, WPPA, WSKY, WEIZ, WGSV, WORG, WAEV, WZLQ, WFFX, KTYL, WMTFM, KFSB.

JIMMY BUFFETT "Creola" (MCA) 27/13

Rotations: Heavy 1/0, Medium 8/2, Light 18/11, Total Adds 13, KIFM, WIZD, KQ99, KDUK, WCHV, WORG, WAEV, WMMJ, WZLQ, KFSB, WJON, KYJC, KMGO. Heavy: WAVE. Medium including WAEB, WEIM, WSKY, WAHR, KTYL, KALE.

RIC OCASEK "Emotion In Motion" (Geffen) 27/7

Rotations: Heavy 1/0, Medium 12/2, Light 14/5, Total Adds 7, WAEB, WFSM, WTRX, WSKI, WSKY, KTYL, KFSB. Heavy: WEIM. Medium including WSBFM, KIFM, WMGN, WMMJ, WCKO, WCHV, WBGW, KKLV, KYJC, KALE.

SIGNIFICANT ACTION

PETER GABRIEL "In Your Eyes" (Geffen) 23/0

Rotations: Heavy 2/0, Medium 11/0, Light 10/0, Total Adds 0. Heavy: KOST. Medium: WSBFM, KIFM, WTFM, KKUA, KWAV, WMMJ, WGLL, WSKI, WFFX, KMGO, KALE. Light including WMMJ, B100, WKGW, WEIM, WQHO, KTYL, KFSB.

LOVERBOY "Heaven In Your Eyes" (Columbia) 22/2

Rotations: Heavy 4/0, Medium 12/2, Light 6/0, Total Adds 2, WSNY, WTRX. Heavy: WMMJ, WSKI, WCKO, KOSW. Medium including WLTT, WFSM, U102, KDUK, WEIM, WPPA, WSKY, KTYL, K99, KALE. Light including B100, KRLB, WBGW, WZLQ.

COREY HART "I Am By Your Side" (EMI America) 20/9

Rotations: Heavy 0, Medium 6/3, Light 14/6, Total Adds 9, KHYL, WSKI, WSKY, WGSV, WBGW, WFFX, KTYL, WBOV, KKLIV. Medium including WMMJ, WCKO, KALE. Light including B100, WEIM, WORG, WAEV, WZLQ, WMTFM, KOSW, KMGO.

GLASS TIGER "Don't Forget Me (When I'm Gone)" (Manhattan) 20/6

Rotations: Heavy 3/1, Medium 9/2, Light 8/3, Total Adds 6, WHTX, WLTF, B100, KEY103, WCKO, K99. Heavy including KVLV, WSKI. Medium including WAEB, WKYE, WIZD, WAVE, WING, WPPA, KALE. Light including WTVY, KRVA, KRLB, WZLQ, KKLIV.

ROBERT PALMER "I Didn't Mean To Turn You On" (Island) 19/1

Rotations: Heavy 2/0, Medium 7/0, Light 10/1, Total Adds 1, WING. Heavy: WKYE, WCKO. Medium: KIOA, WSKI, WPPA, WCHV, WZLQ, KTYL, KOSW. Light including B100, WFSM, WIVY, KELT, WAVE, WORG, WBOV, KKLV, KALE.

GEORGE BENSON "Kisses In The Moonlight" (WB) 17/1

Rotations: Heavy 1/0, Medium 12/1, Light 4/0, Total Adds 1, WAHR. Heavy: WMTFM. Medium including WPIX, WLTS, KOST, KGW, WAVE, WQHO, WSKY, WJON, KYJC, KOSW, KMGO. Light: KIFM, WXTX, WGSV, WFFX.

DAVE VALENTI & ANGELA BOFILL "Can't Change My Heart" (GRP) 16/0

Rotations: Heavy 2/0, Medium 5/0, Light 9/0, Total Adds 0. Heavy: WKNE, WJON. Medium: WNAM, WEIM, WSKY, WBGW, WMTFM. Light: WAEB, WAVE, WQHO, WPPA, WKYX, WZLQ, KFSB, WBOV, KOSW.

J.D. SOUTHER & NANCY SHANKS "Step By Step" (EMI America) 15/3

Rotations: Heavy 0, Medium 6/1, Light 9/2, Total Adds 3, WSKY, WMTFM, KWBE. Medium including WPIX, KIFM, WAHR, WBGW, KALE. Light including WTFM, KWAV, WQHO, WCHV, WGSV, WKYX, KOSW.

JAMES TAYLOR "Only A Dream In Rio" (Columbia) 14/2

Rotations: Heavy 0, Medium 6/1, Light 8/1, Total Adds 2, KHYL, WKGW. Medium including KIFM, KDUK, WAHR, WBGW, KALE. Light including WLTF, WAVE, WTRX, WQHO, WAGE, WZLQ, KOSW.

JEFFREY OSBORNE "Room With A View" (A&M) 13/6

Rotations: Heavy 0, Medium 6/1, Light 9/2, Total Adds 3, WSKY, WMTFM, KKLIV, KYJC, KALE. Medium including WEIM, WGLL, WBGW, WZLQ, KTYL. Light including WMMJ, WQHO.

BEAT RODEO "Everything I'm Not" (IRS/MCA) 12/1

Rotations: Heavy 0, Medium 2/0, Light 10/1, Total Adds 1, KFSB. Medium: WQHO, KALE. Light including WAEB, WEIM, WCKO, WAGE, WORG, WAEV, WZLQ, KTYL, KKLIV.

OMD "(Forever) Live And Die" (Virgin/A&M) 10/9

Rotations: Heavy 0, Medium 1/1, Light 9/8, Total Adds 3, WMMJ, WSKY, WCKO, WCHV, WZLQ, KTYL, WJON, KYJC, KALE. Light including WEIM.

TERRI RICE & GREG ALLMAN "In You I Found Me" (21/Atco) 10/1

Rotations: Heavy 0, Medium 1/0, Light 9/1, Total Adds 1, WBGW. Medium: KDUK. Light including WCKO, WCHV, WORG, WZLQ, WJON, WBOV, KOSW, KALE.

ANITA BAKER "SWEET LOVE" AC CHART 5 2 3 2!

The Record That
Can't Be Stopped...





JASON & THE SCORCHERS 19TH NERVOUS BREAKDOWN



The 12" from the forthcoming album
"Still Standing"



Produced by Tom Werman for Julia's Music

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RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

172 REPORTS

| Weeks | Two Weeks | Last Week | Total Reports/Adds | Power | Heavy | Medium |
|-------|-----------|-----------|--------------------|-------|-------|--------|
| 3 | 2 | 1 | 149-10 | 67 | 142 | 7- |
| 21 | 10 | 6 | 161-13 | 32 | 117 | 43- |
| 6 | 6 | 4 | 154-11 | 32 | 109 | 42- |
| 8 | 7 | 5 | 152-11 | 34 | 100 | 49- |
| 5 | 5 | 3 | 142-10 | 37 | 110 | 32- |
| 20 | 13 | 11 | 137+19 | 30 | 109 | 27- |
| DEBUT | | | 144 | 142 | 33 | 93 |
| 15 | 12 | 12 | 149-13 | 13 | 91 | 56- |
| 13 | 9 | 9 | 141-13 | 25 | 85 | 53- |
| 1 | 1 | 2 | 128-11 | 32 | 102 | 23- |
| 30 | 19 | 15 | 134+117 | 26 | 91 | 43+ |
| 23 | 16 | 14 | 113-13 | 16 | 76 | 35- |
| 11 | 11 | 13 | 106-12 | 23 | 74 | 38- |
| 22 | 20 | 17 | 117+14 | 14 | 53 | 62- |
| 42 | 28 | 21 | 121+117 | 9 | 47 | 66+ |
| 9 | 8 | 8 | 106-11 | 15 | 76 | 26- |
| 4 | 4 | 10 | 98-11 | 13 | 60 | 35+ |
| 33 | 27 | 20 | 129+9 | 5 | 31 | 80+ |
| 16 | 15 | 16 | 114-11 | 3 | 52 | 58- |
| 28 | 21 | 20 | 122-12 | 2 | 36 | 80- |
| 41 | 29 | 23 | 120+115 | 7 | 42 | 70- |
| 2 | 3 | 7 | 89-11 | 19 | 65 | 19+ |
| 24 | 22 | 19 | 122-13 | 1 | 34 | 77- |
| — | 50 | 28 | 121+127 | 4 | 17 | 90+ |
| — | — | 36 | 124+33 | 2 | 18 | 91+ |
| DEBUT | | | 100 | 1100 | 0 | 9 |
| 36 | 31 | 27 | 69-14 | 4 | 37 | 31- |
| DEBUT | | | 80 | 179 | 2 | 24 |
| — | — | 40 | 94+23 | 4 | 16 | 67+ |
| DEBUT | | | 73 | 173 | 0 | 21 |
| — | 43 | 34 | 92+113 | 0 | 10 | 69+ |
| 25 | 24 | 24 | 72-11 | 7 | 35 | 33- |
| 34 | 30 | 26 | 72-12 | 7 | 22 | 48- |
| — | 47 | 35 | 85+112 | 1 | 11 | 64= |
| 35 | 35 | 30 | 62-12 | 2 | 27 | 34= |
| 32 | 33 | 33 | 59-16 | 1 | 23 | 35+ |
| — | 54 | 39 | 58+17 | 7 | 23 | 34- |
| 18 | 17 | 25 | 67-11 | 1 | 16 | 46- |
| 48 | 42 | 37 | 60-16 | 2 | 22 | 35- |
| — | 51 | 44 | 67+16 | 0 | 14 | 45+ |
| 38 | 34 | 32 | 63-11 | 4 | 23 | 28- |
| 53 | 49 | 45 | 60+16 | 6 | 25 | 33- |
| 44 | 40 | 38 | 58-14 | 0 | 18 | 36+ |
| — | 52 | 46 | 64+10 | 1 | 16 | 41+ |
| 7 | 14 | 22 | 50-10 | 9 | 27 | 19- |
| 55 | 48 | 47 | 66-15 | 0 | 9 | 39- |
| 47 | 44 | 41 | 57-10 | 1 | 15 | 37- |
| DEBUT | | | 59 | 59 | 0 | 7 |
| — | 59 | 49 | 56-15 | 1 | 9 | 45- |
| DEBUT | | | 48 | 148 | 1 | 9 |
| — | — | 55 | 38+14 | 1 | 15 | 23+ |
| 14 | 25 | 29 | 34-10 | 4 | 16 | 16- |
| DEBUT | | | 59 | 11 | 2 | 46+ |
| 52 | 46 | 50 | 34-10 | 6 | 23 | 10- |
| 10 | 23 | 31 | 31-10 | 3 | 20 | 7- |
| 17 | 26 | 42 | 35-11 | 4 | 16 | 16- |
| DEBUT | | | 42 | 111 | 0 | 3 |
| DEBUT | | | 47 | 115 | 0 | 1 |
| — | — | 59 | 43-13 | 0 | 1 | 29= |
| DEBUT | | | 41 | 113 | 1 | 6 |

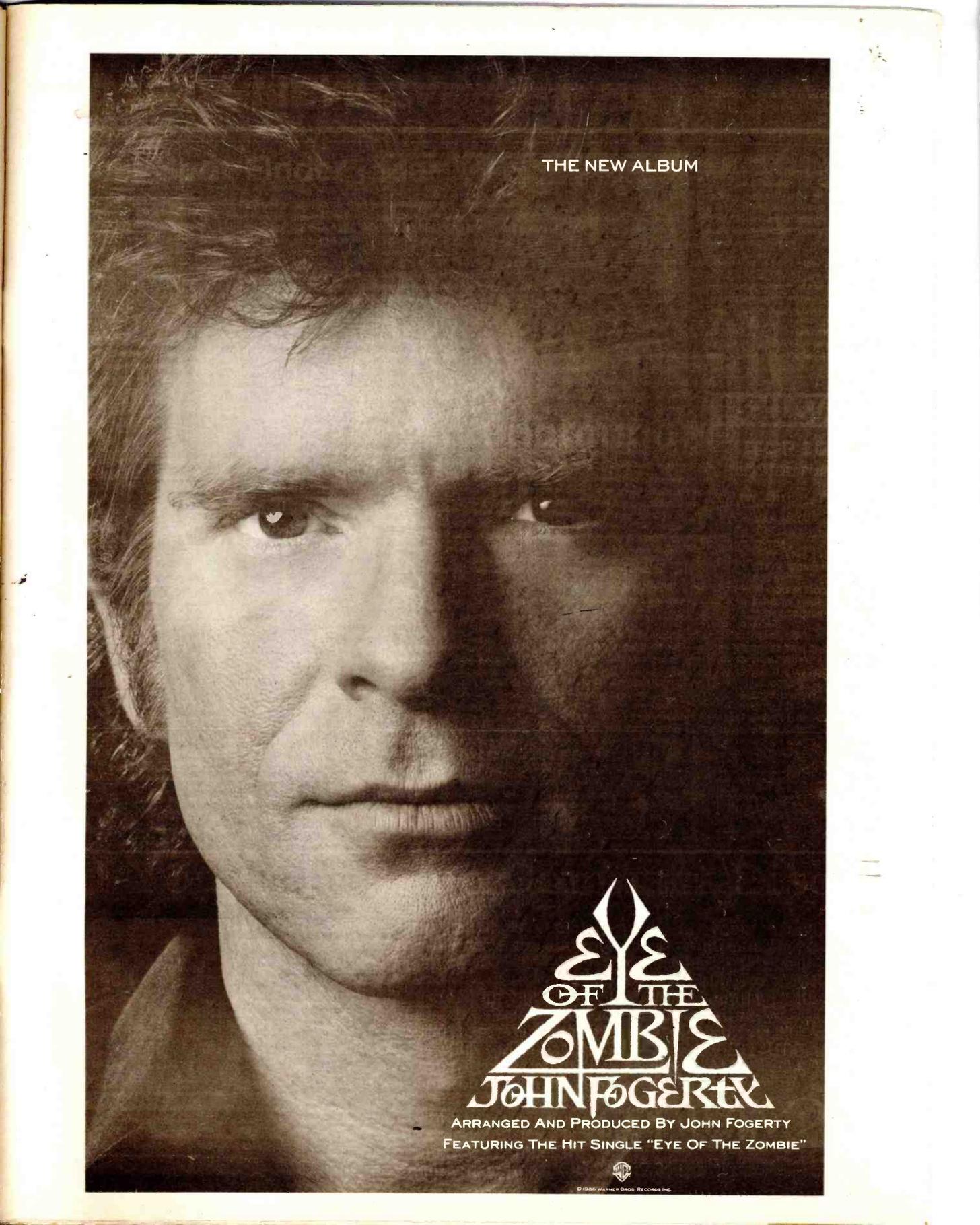
BREAKERS

BOSTON
Amanda (MCA)
84% of our reporters on it.

'TIL TUESDAY
What About Love (Epic)
72% of our reporters on it.

DAVID LEE ROTH
Goin' Crazy (WB)
70% of our reporters on it.

TIMBUK3
The Future's So Bright I Gotta Wear Shades (IRS/MCA)
70% of our reporters on it.



THE NEW ALBUM

ΕΥΕ
OF THE
ZOMBIE
JOHN FOGERTY

ARRANGED AND PRODUCED BY JOHN FOGERTY
FEATURING THE HIT SINGLE "EYE OF THE ZOMBIE"



© 1985 WARNER BROS. RECORDS INC.

AOR ALBUMS

| 172 REPORTS | | | SEPTEMBER 19, 1986 | | | | |
|-------------|-----------|-----------|---|---------|-------|--------|-----|
| Three Weeks | Two Weeks | Last Week | Total Reports/Adds | Power | Heavy | Medium | |
| 4 | 2 | 1 | 1 HUEY LEWIS & THE NEWS/Fore! (Chrysalis) | 161-0 | 48+ | 145+ | 16- |
| 1 | 1 | 2 | 2 STEVE WINWOOD/Back In The High Life (Island/WB) | 166-0 | 44+ | 133- | 33+ |
| | | | DEBUT 3 JOHN FOGERTY/Eye Of The Zombie (WB) | 158 /7 | 39 | 118 | 38 |
| | | | DEBUT 4 RIC OCASEK/This Side Of Paradise (Geffen) | 168 /7 | 33 | 119 | 45 |
| 5 | 5 | 5 | 5 EDDIE MONEY/Can't Hold Back (Columbia) | 153-0 | 68- | 143- | 10- |
| | | | DEBUT 6 TALKING HEADS/True Stories (Sire/WB) | 152 /1 | 34 | 100 | 49 |
| 3 | 4 | 7 | 7 PETER GABRIEL/So (Geffen) | 140-0 | 34- | 106- | 31+ |
| 2 | 3 | 8 | 8 GENESIS/Invisible Touch (Atlantic) | 143-/4 | 21- | 90- | 49+ |
| 7 | 6 | 9 | 9 R.E.M./Lives Rich Pageant (IRS/MCA) | 156-/1 | 32+ | 112- | 41- |
| 14 | 13 | 10 | 10 DAVID & DAVID/Boomtown (A&M) | 156/4 | 14+ | 93+ | 60- |
| 16 | 11 | 10 | 11 TRIUMPH/The Sport Of Kings (MCA) | 142-/3 | 25+ | 85+ | 54- |
| 6 | 7 | 12 | 12 DAVID LEE ROTH/Eat 'Em And Smile (WB) | 126+/6 | 10+ | 52- | 68+ |
| 11 | 10 | 11 | 13 BILLY JOEL/The Bridge (Columbia) | 120-/3 | 24- | 81- | 34- |
| 20 | 18 | 14 | 14 BON JOVI/Slippery When Wet (Mercury/PG) | 121+/4 | 14+ | 54+ | 64- |
| 15 | 14 | 15 | 15 BONNIE RAITT/Nine Lives (WB) | 120-/1 | 4- | 56- | 60- |
| 12 | 9 | 16 | 16 BOB SEGER & THE SILVER.../Like A Rock (Capitol) | 108-/1 | 15- | 77- | 26- |
| 26 | 25 | 17 | 17 SMITHEREENS/Especially For You (Enigma) | 132+/9 | 5+ | 31+ | 84+ |
| 25 | 24 | 19 | 19 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA) | 125+/14 | 8= | 46+ | 70- |
| 22 | 20 | 15 | 15 ICEHOUSE/Measure For Measure (Chrysalis) | 126-/3 | 1- | 36+ | 79- |
| 23 | 19 | 20 | 20 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated) | 123-/2 | 2= | 36+ | 82- |
| 8 | 8 | 21 | 21 EURYTHMICS/Revenge (RCA) | 96-/6 | 5- | 40- | 48+ |
| - | 40 | 29 | 29 TIMBUK3/Greetings From Timbuk3 (IRS/MCA) | 122+/27 | 4+ | 18+ | 90+ |
| 38 | 28 | 23 | 23 PETE TOWNSHEND/Deep End (Atco) | 102-/6 | 2+ | 14+ | 75- |
| 13 | 17 | 21 | 24 NEIL YOUNG/Landing On Water (Geffen) | 106-/7 | 1= | 16- | 79- |
| | | | DEBUT 25 TINA TURNER/Break Every Rule (Capitol) | 81 /36 | 8 | 30 | 45 |
| 21 | 26 | 24 | 38 SPECIAL/Strength In Numbers (A&M) | 85-/4 | 7+ | 24- | 56- |
| 24 | 22 | 27 | 27 DON JOHNSON/Heartbeat (Epic) | 81-/1 | 7+ | 37- | 39- |
| 28 | 27 | 26 | 28 PAUL SIMON/Graceland (WB) | 73-/4 | 4+ | 26- | 34+ |
| - | - | 33 | 33 OUTFIELD/Play Deep (Columbia) | 95+/22 | 4+ | 17+ | 67+ |
| - | 38 | 30 | 30 JOURNEY/Raised On Radio (Columbia) | 64+/7 | 7+ | 25+ | 37- |
| 29 | 33 | 31 | 31 TOM COCHRANE & RED RIDER/Tom Cochrane & Red Rider (Capitol) | 72+/3 | 0- | 16= | 48+ |
| 18 | 16 | 32 | 32 GEORGE THOROGOOD & DESTROYERS/Live (EMI America) | 74-/1 | 1- | 16- | 51- |
| 9 | 12 | 33 | 33 DARYL HALL/Three Hearts In The Happy... (RCA) | 61-/0 | 9- | 33- | 23- |
| - | 38 | 34 | 34 PAUL MCCARTNEY/Press To Play (Capitol) | 74-/4 | 1+ | 13- | 53- |
| 40 | 36 | 34 | 35 RAINMAKERS/The Rainmakers (Mercury/PG) | 74-/4 | 0= | 11= | 44- |
| 10 | 15 | 36 | 36 VAN HALEN/5150 (WB) | 43-/1 | 9- | 22- | 19+ |
| - | 39 | 37 | 37 ROBERT PALMER/Riptide (Island) | 61+/6 | 6- | 25+ | 33- |
| 17 | 21 | 38 | 38 FIXX/Walkabout (MCA) | 41-/1 | 4- | 16- | 22- |
| 33 | 32 | 39 | 39 ROD STEWART/Red Stewart (WB) | 59-/0 | 1= | 15+ | 40- |
| | | | DEBUT 40 F.M./u.k./Indiscret (Portrait/CBS) | 60+/10 | 2+ | 2= | 46+ |
| | | | "Hip" (137) "Jacob's" (113) "I Know" (69) | | | | |
| | | | "Freedom" (134) "Split" (98) "Take It" (62) | | | | |
| | | | "Eye" (142) "Change" (80) "Headlines" (73) | | | | |
| | | | "Emotion" (161) "True" (26) "Laughing" (13) | | | | |
| | | | "Take" (149) "We Should" (24) "Endless" (7) | | | | |
| | | | "Wild" (152) "Love" (24) "Puzzlin'" (23) | | | | |
| | | | "Eyes" (128) "Voice" (38) "Red Rain" (28) | | | | |
| | | | "Throwing" (89) "Deep" (60) "Land" (59) | | | | |
| | | | "Fall" (154) "Days" (9) "Superman" (9) | | | | |
| | | | "Welcome" (149) "Swallowed" (19) "Ain't" (4) | | | | |
| | | | "Somebody's" (141) "Tears" (7) "Stand" (6) | | | | |
| | | | "Goin' Crazy" (121) "Ladies" (30) "Tobacco" (29) | | | | |
| | | | "Trust" (106) "Running" (10) "Baby" (9) | | | | |
| | | | "You Give" (117) "Wanted" (13) "Livin'" (5) | | | | |
| | | | "No Way" (114) "Crime" (7) "Running" (6) | | | | |
| | | | "It's You" (106) "Ring" (3) "Tightrope" (2) | | | | |
| | | | "Blood" (129) "Behind" (5) "Lonely" (4) | | | | |
| | | | "The Way" (120) "Kiss" (5) "Road" (4) | | | | |
| | | | "Cross" (122) "Paradise" (3) "Angel" (3) | | | | |
| | | | "Look" (122) "Wrap" (4) "Tuff" (1) | | | | |
| | | | "Tomorrow" (64) "Missionary" (31) "Thorn" (8) | | | | |
| | | | "Future" (121) "Hairstyles" (2) "Life" (1) | | | | |
| | | | "Barefootin'" (85) "Fire" (25) "Save" (9) | | | | |
| | | | "Weight" (92) "Touch" (19) "People" (5) | | | | |
| | | | "Back" (48) "Typical" (34) "Overnight" (14) | | | | |
| | | | "Heart's" (72) "Million" (16) "Somebody" (4) | | | | |
| | | | "Heartbeat" (72) "Heartache" (9) "Last" (1) | | | | |
| | | | "You Can Call" (62) "Graceland" (18) "Boy" (4) | | | | |
| | | | "Everytime" (94) "I Don't Need" (1) | | | | |
| | | | "Girl" (58) "Positive" (3) "Raised" (1) | | | | |
| | | | "Untouchable" (67) "Boy" (12) "Lasting" (1) | | | | |
| | | | "Reelin'" (67) "Bourbon" (5) "Bad" (5) | | | | |
| | | | "Dreamtime" (50) "Born" (8) "Someone" (4) | | | | |
| | | | "Stranglehold" (42) "Angry" (30) "Press" (8) | | | | |
| | | | "Let My" (66) "Downstream" (5) "Nobody" (3) | | | | |
| | | | "Love Walks In" (26) "Summer" (15) "5150" (10) | | | | |
| | | | "I Didn't Mean" (60) "Discipline" (1) | | | | |
| | | | "Built" (34) "Chase" (8) "Walkabout" (3) | | | | |
| | | | "Another" (57) "Night" (2) "Love" (1) | | | | |
| | | | "Frozen Heart" (59) "Heart" (1) | | | | |

Get Home.
Kick Back.
Tough + Steady.
Better with Age.
Iggy Pop
"Blah-Blah-Blah"
(SP5145)
OUT NOW.

Produced by David Bowie & David Richards
Featuring "Cry For Love" (AM 1878)
ON A&M RECORDS + BASF CLONING TAPE

REPRESENTATION: GULLINE & TAYLOR
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BREAKERS.

RIC OCASEK
This Side Of Paradise (Geffen)
98% of our reporters on it.

JOHN FOGERTY
Eye Of The Zombie (WB)
92% of our reporters on it.

TALKING HEADS
True Stories (Sire/WB)
88% of our reporters on it.

TIMBUK3
Greetings From Timbuk3 (IRS/MCA)
71% of our reporters on it.

NEW & ACTIVE

ROSSINGTON "Returned To The Scene Of The Crime" (Atlantic) 48/15 (33/14)
Adds including WBAB, KTXQ, WLLZ, WQFM, WCCC, WADY, KWICFM, KNCN, KLAQ, WIMZ Heavy 1; KQRS, Medium 30 including WQVE, KLOS, KZAP, KGB, WFLY, WKDF, KISS, KILO, KZEL, KLPX.

GREAT WHITE "Shot In The Dark" (Capitol) 44/3 (48/3)
Adds: Q107, KATP, KWHL Heavy 1; KZEL, Medium 29 including WRIF, WQFM, KQRS, KGB, KOMA, WPPY, WCCC, WOUR, WKDF, KISS.

STRAY CATS "Rock Therapy" (EMI America) 44/2 (50/7)
Adds: WXR1, KATP Heavy 3; WHFS, CFNY, KQGL, Medium 34 including WNOR, 91X, WPKY, WEZX, KNCN, WRXL, WLAV, KATT, KEZO, KDJK.

STABILIZERS "Tyranny" (Columbia) 41/12 (29/9)
Adds including KUPD, WEZX, KWICFM, KBAT, WKKE, WLNZ, KATT, WIXV, KATL, KFMZ Powers 2; Heavy 3; KISW, KZEL, KQGL, Medium 22 including KSHS, ABGO, KMET, KGB, KRQR, WIOQ, KJOT, KEZE, KATP, WXRK.

CALL "Reconciled" (Elektra) 39/2 (38/10)
Adds: KWICFM, KBAT, Powers 1; Heavy 3; WQFM, WHBB, KZEL, Medium 24 including 91X, KGB, KRQR, KOMA, WEZX, KNCN, WRXL, KATT, KDJK.

BEACH BOYS "Made In The U.S.A." (Capitol) 38/14 (25/23)
Adds including DC101, WNOR, WEBN, KAZY, CPOX, WPDH, WQMF, WTUE, WWCT, KZEL Heavy 4 including WMMG, KRQU, Medium 24 including WNEW, KZAP, WZZD, WTKX, KDJK, WRKI, KRNA, KFMP, KTYD.

DANNY WILDE "The Boyfriend" (Island) 31/1 (31/6)
Adds: WXLP Heavy 4; WMRY, KZEL, KRIX, KRQU, Medium 23 including WHUY, WQFM, KSHS, KGB, KOMA, KLB, WAPL, WKKE, KATT, KDJK.

CYNDI LAUPER "True Colors" (Portrait/CBS) 29/4 (27/3)
Adds: WKLC, WJNE, WONE, KLPX Powers 2; Heavy 7; WBCN, CFOX, WPLR, KLAQ, K97, KKCY, WHMD, Medium 20 including WNEW, KAZY, KBPI, WHFS, WDMA, CHZZ, WSKS, WTKX, WFLX, WRKI, WWWV.

TALKING

**TRUE
STORIES**
THE NEW ALBUM

HEADS



PRODUCED AND PERFORMED BY TALKING HEADS. SONGS FROM THE WARNER BROS. MOTION PICTURE *TRUE STORIES* DIRECTED BY DAVID BYRNE.

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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 Amsen • Jackie Applebaum • Carole & Burt Bacharach • Nancy & Bruce Bird • Steve & Zaida Bedell • Merna Braun • Veronica & Ernie Chambers • Marcia & Neil Diamond • Suzanne de Passe • Marje Everett • Judy Fader • Carrie & Jeff Franklin • Gil Friesan • Sandy Gallin • Lynda & Peter Guber • Sherry Lansing • Marlene & Allen Leonard • Mary Micucci • Ron Meyer • Jerry & Ann Moss • Longina Postal • Sydney & Tom Ross • Marcia Medavoy Ross • Merr Jean & Leonard Ross • Fred & Cindy Sands • Joanne & Gil Segel • 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. Martell Foundation

WFMZ/Philadelphia

PLAYLISTS — An artist's name is listed once per playlist in the highest rotation that any of an album's tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy. Records being played in power are included in a station's heavy rotation.

For all stations, light rotation is condensed to include only those records added to the rotation this week. For P-2 and P-3 stations, medium rotation is condensed in the same manner.

Symbols:
* — Record is newly reported or additional tracks have been added.
(M); (L) — Other tracks from that album are in those rotations (medium or light).

An artist's name with no abbreviations means all airplay is in the listed rotation.

A "frozen" list indicates that a current report was not received, and last week's rotations are included in the data base.

PARALLELS — Stations arranged by market size, according to Arbitron's MSA population figures.

Parallele One: 1,000,000 +
Parallele Two: 200,000 - 1,000,000
Parallele Three: under 200,000.

Stations at a significant ratings disadvantage to their in-format competitor(s) are assigned a lower parallel.

EAST

PARALLEL ONE
WYI/Baltimore
(301) 889-0098
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WBCN/Boston
(617) 261-1511
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WMBW/Charlotte
(704) 382-4400
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WMMR/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

PARALLEL TWO

WPXI/Boston
(617) 595-6200
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

PARALLEL THREE

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

PARALLEL ONE

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

PARALLEL TWO

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBE/Philadelphia
(215) 361-0933
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

WVBT/Birmingham
(415) 337-1441
Heavy
BOB DYLAN
DAVID LEE ROTH
JOHN JOHNSON
Light
PETER GABRIEL
DAVID LEE ROTH
JOHN JOHNSON

SOUTH

Continued on next page

PARALLELS

Please note, frozen playlists are indicated with an "fr" 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.

231 Reports

JOHN DOE "Hit Song" (Anylabel)
LP: Hit Song

| | | | |
|----------------|--------|------------------|-------|
| Regional Reach | 100/25 | National Summary | UP 51 |
| R 33% | | DEBITS | 30 |
| S 21% | | Same | 4 |
| M 4% | | Down | 0 |
| W 19% | | Adds | 25 |

EXAMPLE

100/25 — 100 CHR reporting stations on it this week including 25 new adds.

44% — Percentage of this week's reporters playing it.

Regional Reach — Percentage of reporters playing the song within each region.

National Summary

Up 51 — Number of stations moving it up on the charts.

Debits 30 — Number of stations debuting the song this week.

Same 4 — Number of stations reporting no movement this week (On to On, Adds 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.

A

ART OF NOISE w/ MAX HEADROOM
Paranoia (China/Chrysalis)
LP: Invisible Science

| | | | |
|----------------|--------|------------------|-------|
| Regional Reach | 158/16 | National Summary | UP 92 |
| R 6% | | DEBITS | 27 |
| S 58% | | Same | 30 |
| M 7% | | Down | 2 |
| W 79% | | Adds | 15 |

WEST

SOUTH

EAST

MIDWEST

WEST

SOUTH

EAST

MIDWEST

WEST

SOUTH

EAST

MIDWEST

WEST

SOUTH

EAST

MIDWEST

B

BEATLES
Sweet & Shout (Capitol)

| | | | |
|----------------|------|------------------|-------|
| Regional Reach | 88/6 | National Summary | UP 49 |
| R 41% | | DEBITS | 3 |
| S 33% | | Same | 17 |
| M 30% | | Down | 13 |
| W 46% | | Adds | 6 |

WEST

SOUTH

EAST

MIDWEST

WEST

Beach Boys Continued

| | |
|---------|-----------|
| WEST | WMO 4-33 |
| MIDWEST | WMO 4-35 |
| WEST | WMO 4-37 |
| WEST | WMO 4-39 |
| WEST | WMO 4-41 |
| WEST | WMO 4-43 |
| WEST | WMO 4-45 |
| WEST | WMO 4-47 |
| WEST | WMO 4-49 |
| WEST | WMO 4-51 |
| WEST | WMO 4-53 |
| WEST | WMO 4-55 |
| WEST | WMO 4-57 |
| WEST | WMO 4-59 |
| WEST | WMO 4-61 |
| WEST | WMO 4-63 |
| WEST | WMO 4-65 |
| WEST | WMO 4-67 |
| WEST | WMO 4-69 |
| WEST | WMO 4-71 |
| WEST | WMO 4-73 |
| WEST | WMO 4-75 |
| WEST | WMO 4-77 |
| WEST | WMO 4-79 |
| WEST | WMO 4-81 |
| WEST | WMO 4-83 |
| WEST | WMO 4-85 |
| WEST | WMO 4-87 |
| WEST | WMO 4-89 |
| WEST | WMO 4-91 |
| WEST | WMO 4-93 |
| WEST | WMO 4-95 |
| WEST | WMO 4-97 |
| WEST | WMO 4-99 |
| WEST | WMO 5-01 |
| WEST | WMO 5-03 |
| WEST | WMO 5-05 |
| WEST | WMO 5-07 |
| WEST | WMO 5-09 |
| WEST | WMO 5-11 |
| WEST | WMO 5-13 |
| WEST | WMO 5-15 |
| WEST | WMO 5-17 |
| WEST | WMO 5-19 |
| WEST | WMO 5-21 |
| WEST | WMO 5-23 |
| WEST | WMO 5-25 |
| WEST | WMO 5-27 |
| WEST | WMO 5-29 |
| WEST | WMO 5-31 |
| WEST | WMO 5-33 |
| WEST | WMO 5-35 |
| WEST | WMO 5-37 |
| WEST | WMO 5-39 |
| WEST | WMO 5-41 |
| WEST | WMO 5-43 |
| WEST | WMO 5-45 |
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| WEST | WMO 5-73 |
| WEST | WMO 5-75 |
| WEST | WMO 5-77 |
| WEST | WMO 5-79 |
| WEST | WMO 5-81 |
| WEST | WMO 5-83 |
| WEST | WMO 5-85 |
| WEST | WMO 5-87 |
| WEST | WMO 5-89 |
| WEST | WMO 5-91 |
| WEST | WMO 5-93 |
| WEST | WMO 5-95 |
| WEST | WMO 5-97 |
| WEST | WMO 5-99 |
| WEST | WMO 6-01 |
| WEST | WMO 6-03 |
| WEST | WMO 6-05 |
| WEST | WMO 6-07 |
| WEST | WMO 6-09 |
| WEST | WMO 6-11 |
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| WEST | WMO 6-69 |
| WEST | WMO 6-71 |
| WEST | WMO 6-73 |
| WEST | WMO 6-75 |
| WEST | WMO 6-77 |
| WEST | WMO 6-79 |
| WEST | WMO 6-81 |
| WEST | WMO 6-83 |
| WEST | WMO 6-85 |
| WEST | WMO 6-87 |
| WEST | WMO 6-89 |
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| WEST | WMO 6-97 |
| WEST | WMO 6-99 |
| WEST | WMO 7-01 |
| WEST | WMO 7-03 |
| WEST | WMO 7-05 |
| WEST | WMO 7-07 |
| WEST | WMO 7-09 |
| WEST | WMO 7-11 |
| WEST | WMO 7-13 |
| WEST | WMO 7-15 |
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| WEST | WMO 7-31 |
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| WEST | WMO 7-35 |
| WEST | WMO 7-37 |
| WEST | WMO 7-39 |
| WEST | WMO 7-41 |
| WEST | WMO 7-43 |
| WEST | WMO 7-45 |
| WEST | WMO 7-47 |
| WEST | WMO 7-49 |
| WEST | WMO 7-51 |
| WEST | WMO 7-53 |
| WEST | WMO 7-55 |
| WEST | WMO 7-57 |
| WEST | WMO 7-59 |
| WEST | WMO 7-61 |
| WEST | WMO 7-63 |
| WEST | WMO 7-65 |
| WEST | WMO 7-67 |
| WEST | WMO 7-69 |
| WEST | WMO 7-71 |
| WEST | WMO 7-73 |
| WEST | WMO 7-75 |
| WEST | WMO 7-77 |
| WEST | WMO 7-79 |
| WEST | WMO 7-81 |
| WEST | WMO 7-83 |
| WEST | WMO 7-85 |
| WEST | WMO 7-87 |
| WEST | WMO 7-89 |
| WEST | WMO 7-91 |
| WEST | WMO 7-93 |
| WEST | WMO 7-95 |
| WEST | WMO 7-97 |
| WEST | WMO 7-99 |
| WEST | WMO 8-01 |
| WEST | WMO 8-03 |
| WEST | WMO 8-05 |
| WEST | WMO 8-07 |
| WEST | WMO 8-09 |
| WEST | WMO 8-11 |
| WEST | WMO 8-13 |
| WEST | WMO 8-15 |
| WEST | WMO 8-17 |
| WEST | WMO 8-19 |
| WEST | WMO 8-21 |
| WEST | WMO 8-23 |
| WEST | WMO 8-25 |
| WEST | WMO 8-27 |
| WEST | WMO 8-29 |
| WEST | WMO 8-31 |
| WEST | WMO 8-33 |
| WEST | WMO 8-35 |
| WEST | WMO 8-37 |
| WEST | WMO 8-39 |
| WEST | WMO 8-41 |
| WEST | WMO 8-43 |
| WEST | WMO 8-45 |
| WEST | WMO 8-47 |
| WEST | WMO 8-49 |
| WEST | WMO 8-51 |
| WEST | WMO 8-53 |
| WEST | WMO 8-55 |
| WEST | WMO 8-57 |
| WEST | WMO 8-59 |
| WEST | WMO 8-61 |
| WEST | WMO 8-63 |
| WEST | WMO 8-65 |
| WEST | WMO 8-67 |
| WEST | WMO 8-69 |
| WEST | WMO 8-71 |
| WEST | WMO 8-73 |
| WEST | WMO 8-75 |
| WEST | WMO 8-77 |
| WEST | WMO 8-79 |
| WEST | WMO 8-81 |
| WEST | WMO 8-83 |
| WEST | WMO 8-85 |
| WEST | WMO 8-87 |
| WEST | WMO 8-89 |
| WEST | WMO 8-91 |
| WEST | WMO 8-93 |
| WEST | WMO 8-95 |
| WEST | WMO 8-97 |
| WEST | WMO 8-99 |
| WEST | WMO 9-01 |
| WEST | WMO 9-03 |
| WEST | WMO 9-05 |
| WEST | WMO 9-07 |
| WEST | WMO 9-09 |
| WEST | WMO 9-11 |
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| WEST | WMO 9-25 |
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| WEST | WMO 9-29 |
| WEST | WMO 9-31 |
| WEST | WMO 9-33 |
| WEST | WMO 9-35 |
| WEST | WMO 9-37 |
| WEST | WMO 9-39 |
| WEST | WMO 9-41 |
| WEST | WMO 9-43 |
| WEST | WMO 9-45 |
| WEST | WMO 9-47 |
| WEST | WMO 9-49 |
| WEST | WMO 9-51 |
| WEST | WMO 9-53 |
| WEST | WMO 9-55 |
| WEST | WMO 9-57 |
| WEST | WMO 9-59 |
| WEST | WMO 9-61 |
| WEST | WMO 9-63 |
| WEST | WMO 9-65 |
| WEST | WMO 9-67 |
| WEST | WMO 9-69 |
| WEST | WMO 9-71 |
| WEST | WMO 9-73 |
| WEST | WMO 9-75 |
| WEST | WMO 9-77 |
| WEST | WMO 9-79 |
| WEST | WMO 9-81 |
| WEST | WMO 9-83 |
| WEST | WMO 9-85 |
| WEST | WMO 9-87 |
| WEST | WMO 9-89 |
| WEST | WMO 9-91 |
| WEST | WMO 9-93 |
| WEST | WMO 9-95 |
| WEST | WMO 9-97 |
| WEST | WMO 9-99 |
| WEST | WMO 10-01 |
| WEST | WMO 10-03 |
| WEST | WMO 10-05 |
| WEST | WMO 10-07 |
| WEST | WMO 10-09 |
| WEST | WMO 10-11 |
| WEST | WMO 10-13 |
| WEST | WMO 10-15 |
| WEST | WMO 10-17 |
| WEST | WMO 10-19 |
| WEST | WMO 10-21 |
| WEST | WMO 10-23 |
| WEST | WMO 10-25 |
| WEST | WMO 10-27 |
| WEST | WMO 10-29 |
| WEST | WMO 10-31 |
| WEST | WMO 10-33 |
| WEST | WMO 10-35 |
| WEST | WMO 10-37 |
| WEST | WMO 10-39 |
| WEST | WMO 10-41 |
| WEST | WMO 10-43 |
| WEST | WMO 10-45 |
| WEST | WMO 10-47 |
| WEST | WMO 10-49 |
| WEST | WMO 10-51 |
| WEST | WMO 10-53 |
| WEST | WMO 10-55 |
| WEST | WMO 10-57 |
| WEST | WMO 10-59 |
| WEST | WMO 10-61 |
| WEST | WMO 10-63 |
| WEST | WMO 10-65 |
| WEST | WMO 10-67 |
| WEST | WMO 10-69 |
| WEST | WMO 10-71 |
| WEST | WMO 10-73 |
| WEST | WMO 10-75 |
| WEST | WMO 10-77 |
| WEST | WMO 10-79 |
| WEST | WMO 10-81 |
| WEST | WMO 10-83 |
| WEST | WMO 10-85 |
| WEST | WMO 10-87 |
| WEST | WMO 10-89 |
| WEST | WMO 10-91 |
| WEST | WMO 10-93 |
| WEST | WMO 10-95 |
| WEST | WMO 10-97 |
| WEST | WMO 10-99 |
| WEST | WMO 11-01 |
| WEST | WMO 11-03 |
| WEST | WMO 11-05 |
| WEST | WMO 11-07 |
| WEST | WMO 11-09 |
| WEST | WMO 11-11 |
| WEST | WMO 11-13 |
| WEST | WMO 11-15 |
| WEST | WMO 11-17 |
| WEST | WMO 11-19 |
| WEST | WMO 11-21 |
| WEST | WMO 11-23 |
| WEST | WMO 11-25 |
| WEST | WMO 11-27 |
| WEST | WMO 11-29 |
| WEST | WMO 11-31 |
| WEST | WMO 11-33 |
| WEST | WMO 11-35 |
| WEST | WMO 11-37 |
| WEST | WMO 11-39 |
| WEST | WMO 11-41 |
| WEST | WMO |

PARALLELS

PAUL SIMON
You Can Call Me Al (WB)
LP: Graceland

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 104/2 | 46% | National | Summary |
| Reach | 4 | | UP | 67 |
| E 48% | | | DEBITS | 11 |
| M 41% | | | SAME | 24 |
| W 56% | | | DOWN | 3 |
| | | | ADDS | 2 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

SIMPLY RED
Money's Too Tight (Elektra)
LP: Picture Book

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 106/2 | 72% | National | Summary |
| Reach | 6 | | UP | 118 |
| E 69% | | | DEBITS | 5 |
| M 70% | | | SAME | 24 |
| W 81% | | | DOWN | 3 |
| | | | ADDS | 2 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

JERMAINE STEWART
Jody (Arista)
LP: Francis Romantic

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 56/18 | 24% | National | Summary |
| Reach | 2 | | UP | 0 |
| E 43% | | | DEBITS | 5 |
| M 10% | | | SAME | 29 |
| W 39% | | | DOWN | 0 |
| | | | ADDS | 18 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

ROD STEWART
Another Heartache (WB)
LP: Rod Stewart

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 130/4 | 56% | National | Summary |
| Reach | 5 | | UP | 69 |
| E 56% | | | DEBITS | 17 |
| S 55% | | | SAME | 40 |
| M 50% | | | DOWN | 0 |
| W 67% | | | ADDS | 4 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

TIL TUESDAY
What About Love (Epic)
LP: Welcome Home

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 78/26 | 34% | National | Summary |
| Reach | 2 | | UP | 0 |
| E 43% | | | DEBITS | 22 |
| M 27% | | | SAME | 30 |
| W 44% | | | DOWN | 0 |
| | | | ADDS | 20 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

TOTO
I'll Be Over You (Columbia)
LP: Fahrenheit

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 170/4 | 74% | National | Summary |
| Reach | 7 | | UP | 112 |
| E 72% | | | DEBITS | 33 |
| S 77% | | | SAME | 21 |
| M 75% | | | DOWN | 0 |
| W 69% | | | ADDS | 4 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

TRUMP
Somebody's Out There (MCA)
LP: The Sport Of Kings

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 82/10 | 46% | National | Summary |
| Reach | 8 | | UP | 35 |
| E 41% | | | DEBITS | 14 |
| M 41% | | | SAME | 3 |
| W 40% | | | DOWN | 0 |
| | | | ADDS | 10 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

TINA TURNER
Typical Male (Capitol)
LP: Run Every Run

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 226/3 | 98% | National | Summary |
| Reach | 10 | | UP | 211 |
| E 100% | | | DEBITS | 5 |
| S 96% | | | SAME | 7 |
| M 98% | | | DOWN | 0 |
| W 100% | | | ADDS | 3 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

VAN HALEN
Love Walks In (WB)
LP: 1510

| | | | | |
|----------|-------|-----|----------|---------|
| Regional | 192/2 | 83% | National | Summary |
| Reach | 15 | | UP | 161 |
| E 81% | | | DEBITS | 5 |
| S 81% | | | SAME | 15 |
| M 79% | | | DOWN | 0 |
| | | | ADDS | 6 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

LUTHER VANDROSS
Give Up The Reason (Epic)
LP: "Ruthless People" Soundtrack

| | | | | |
|----------|------|-----|----------|---------|
| Regional | 68/4 | 30% | National | Summary |
| Reach | 2 | | UP | 19 |
| E 26% | | | DEBITS | 5 |
| S 37% | | | SAME | 41 |
| M 15% | | | DOWN | 0 |
| W 38% | | | ADDS | 4 |

| | | | | | |
|-------------|-------------------------------------|--------------|-------------------------------------|-------------|-------------------------------------|
| P1 | WSP 31-31 WSP 31-30 WSP 31-31 | P2 | WSP 31-31 WSP 31-30 WSP 31-31 | P3 | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |
| EAST | WSP 31-31 WSP 31-30 WSP 31-31 | SOUTH | WSP 31-31 WSP 31-30 WSP 31-31 | WEST | WSP 31-31 WSP 31-30 WSP 31-31 |

PARALLELS

SIGNIFICANT ACTION

A

ARCADIA
Say The Word (Atlantic)
LP: Playing For Keeps Soundtrack

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | WEST | WEST |
| WEST | WEST | WEST |

ASHFORD & SIMPSON
Count Your Blessing (Capitol)
LP: Real Love

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

B

BANGLES
Walk Like An Egyptian (Columbia)
LP: Different Light

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

JAMES BROWN
Gravity (Scotti Bros/CBS)
LP: Gravity

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

C

LUIS CARDENAS
Runaway (A&M)

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

BELINDA CARLISE
I Feel The Magic (IRS/MCA)
LP: Kiss-About-You

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

D

DAVID & DAVID
Welcome To The Boomtown (A&M)
LP: Boomtown

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

DOCTOR & THE MEDICS
Spirit In The Sky (IRS/MCA)

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

DOVE
Who Says (Chrysalis)
LP: Z283

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

F

FAR CORPORATION
Starway To Heaven (A&M)
LP: None

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

FIVE STAR
Can't Wait Another Minute (RCA)
LP: Silk & Steel

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

G

GIUFFRIA
Love You Forever (Carnel/MCA)
LP: Silk & Steel

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

FRANKIE GOES TO HOLLYWOOD
Rage Hard (ZTT/Island)
LP: Liverpool

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

GWEN GUTHRIE
Ain't Nothin' ... (Polydor/PolyGram)
LP: Good To Go

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

I

IT BITES
It's A Whole New World (Geffen)
LP: The Big Lad In The Windmill

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

J

DRAN "JUICE" JONES
The Rain (Del Jam/Columbia)

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

L

LEVEL 42
Leaving Me Now (Polydor/PolyGram)
LP: World Machine

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

M

MIDNIGHT STAR
Kisses Touch (Solar/Elektra)
LP: Headlines

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

O

OMO
(Forever) Live And Die (Virgin/A&M)
LP: The Pacific Age

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

R

RAINMAKERS
Let My People Go-Go (Mercury/
PolyGram)

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

R.E.M.
Fall On Me (IRS/MCA)

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

S

SHARON SHOOTER AND THE MELLOWMANS
The Mellowmans (A&M)

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

DAVID LEE ROTH
Goin' Crazy (WB)
LP: Eat 'Em And Smile

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

BILLY SQUIER
Love Is The Hero (Capitol)
LP: Enough Is Enough

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

TALKING HEADS
Wild Wild Life (Sire/WB)
LP: True Stories

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

CHRIS THOMPSON
What A Woman Wants (Atlantic)
LP: The High Cost Of Living

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

STEVE WINWOOD
Freedom Overhill (Island)
LP: Back In The High Life

| | | |
|-----------|-----------|-----------|
| P1 | P2 | P3 |
| EAST | EAST | EAST |
| SOUTH | SOUTH | SOUTH |
| WEST | WEST | WEST |

We're shooting for the moon!



R.E.M.
★
Fall On Me

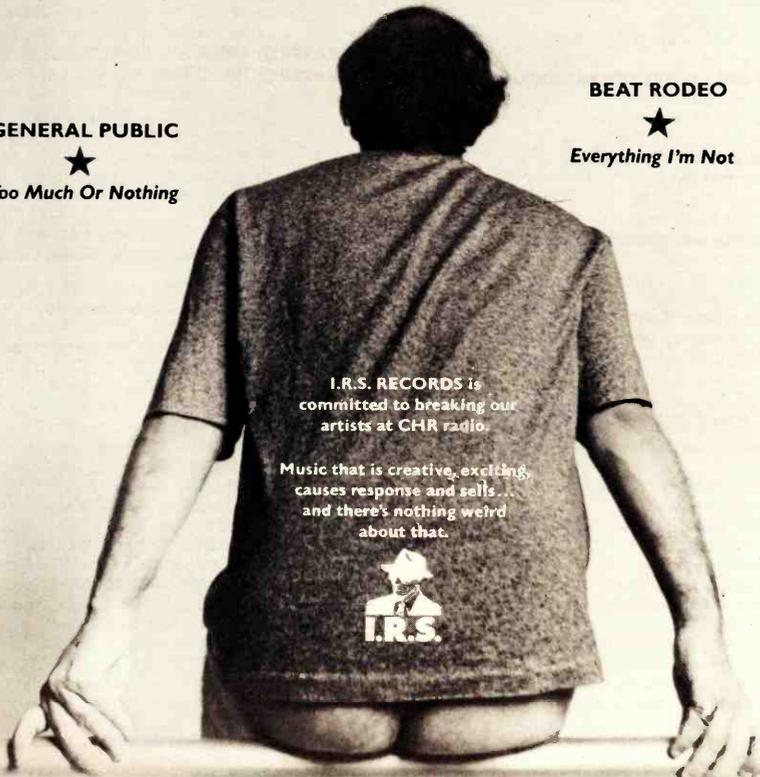
BELINDA CARLISLE
★
I Feel The Magic

DOCTOR & THE MEDICS
★
Spirit In The Sky

TIMBUK 3
★
*The Future's So Bright,
I Gotta Wear Shades*

GENERAL PUBLIC
★
Too Much Or Nothing

BEAT RODEO
★
Everything I'm Not



I.R.S. RECORDS is committed to breaking our artists at CHR radio.

Music that is creative, exciting, causes response and sells... and there's nothing weird about that.



Ed Colver

NO BUTTS ABOUT IT!



Barney Kilpatrick



Paul Brown



Michael Plen



Mel DeLatta



Phil Costello

Special thanks to the MCA staff.

CONTEMPORARY HIT RADIO

| Three Weeks | Two Weeks | Last Week | Artist | Title | Label |
|----------------|-----------|----------------------|-------------------------------|---------------------------------|----------------------|
| 5 | 2 | 1 | HUEY LEWIS & THE NEWS | Stuck With You | (Chrysalis) |
| 15 | 13 | 6 | GENESIS | Throwing It All Away | (Atlantic) |
| 10 | 7 | 5 | DARYL HALL/DREAMTIME | (RCA) | |
| 6 | 5 | 3 | CARL ANDERSON & GLORIA LORING | Friends And Lovers | (Carrere/CBS) |
| 16 | 15 | 8 | JANET JACKSON | When I Think Of You | (A&M) |
| 13 | 12 | 7 | GLASS TIGER | Don't Forget Me (When I'm Gone) | (Manhattan) |
| 3 | 1 | 2 | LIONEL RICHIE | Dancing On The Ceiling | (Motown) |
| 21 | 16 | 13 | LOVERBOY | Heaven In Your Eyes | (Columbia) |
| 16 | 14 | 11 | BILLY OCEAN | Love Zone | (Jive/Arista) |
| 23 | 20 | 15 | STACEY Q | Two Of Hearts | (Atlantic) |
| 28 | 22 | 16 | DON JOHNSON | Heartbeat | (Epic) |
| 34 | 24 | 17 | TINA TURNER | Typical Male | (Capitol) |
| 12 | 10 | 13 | RUN D.M.C. | Walk This Way | (Profile) |
| 38 | 30 | 22 | CYNDI LAUPER | True Colors | (Portrait/CBS) |
| 24 | 21 | 18 | VAN HALEN | Love Walks In | (WB) |
| 2 | 3 | 4 | BERLIN | Take My Breath Away | (Columbia) |
| 37 | 32 | 25 | ROBERT PALMER | I Didn't Mean To Turn You On | (Island) |
| 1 | 4 | 9 | STEVE WINWOOD | Higher Love | (Island/WB) |
| 29 | 25 | 19 | EURYTHMICS | Missionary Man | (RCA) |
| 11 | 10 | 12 | REGINA | Baby Love | (Atlantic) |
| 9 | 9 | 14 | MIAMI SOUND MACHINE | Words Get In The Way | (Epic) |
| 33 | 27 | 24 | BILLY JOEL | A Matter Of Trust | (Columbia) |
| — | 35 | 29 | ANITA BAKER | Sweet Love | (Elektra) |
| 32 | 29 | 26 | SIMPLY RED | Money\$ Too Tight (To Mention) | (Elektra) |
| 4 | 6 | 19 | BANANARAMA | Venus | (London/PG) |
| BREAKER | 26 | LISA LISA & CULT JAM | with FULL FORCE | All Cried Out | (Columbia) |
| — | 37 | 32 | JOURNEY | Girl Can't Help It | (Columbia) |
| 7 | 8 | 20 | MICHAEL McDONALD | Sweet Freedom | (MCA) |
| 19 | 18 | 23 | DOUBLE | The Captain Of Her Heart | (A&M) |
| BREAKER | 30 | EDDIE MONEY | Take Me Home Tonight | (Columbia) | |
| — | 39 | 31 | TOTO | I'll Be Over You | (Columbia) |
| DEBUT | 32 | HUMAN LEAGUE | Human | (Virgin/A&M) | |
| — | 40 | 35 | PETER GABRIEL | In Your Eyes | (Geffen) |
| — | 37 | 34 | ART OF NOISE | featuring MAX HEADROOM | Paranoia (Chrysalis) |
| — | 39 | 35 | BEATLES | Twist And Shout | (Capitol) |
| 8 | 19 | 28 | MADONNA | Papa Don't Preach | (Sire/WB) |
| 14 | 17 | 27 | TIMEX SOCIAL CLUB | Rumors | (Jay) |
| BREAKER | 38 | RIC OCASEK | Emotion In Motion | (Geffen) | |
| DEBUT | 39 | ROD STEWART | Another Heartache | (WB) | |
| BREAKER | 40 | BOSTON | Amanda | (MCA) | |

N&A Begins on Page 102

ADULT CONTEMPORARY

| | | | | | |
|----------------|----|---------------------------|------------------------------------|------------------------------|----------------|
| 10 | 6 | 2 | GENESIS | Throwing It All Away | (Atlantic) |
| 5 | 2 | 3 | ANITA BAKER | Sweet Love | (Elektra) |
| 1 | 1 | 1 | HUEY LEWIS & THE NEWS | Stuck With You | (Chrysalis) |
| 20 | 17 | 12 | TOTO | I'll Be Over You | (Columbia) |
| 9 | 8 | 5 | BILLY OCEAN | Love Zone | (Jive/Arista) |
| 11 | 10 | 8 | EL DeBARGE | Love Always | (Gordy/Motown) |
| 2 | 3 | 4 | CARL ANDERSON & GLORIA LORING | Friends And Lovers | (Carrere/CBS) |
| 13 | 12 | 9 | AIR SUPPLY | Lonely Is The Night | (Arista) |
| 14 | 13 | 10 | NEIL DIAMOND | The Story Of My Life | (Columbia) |
| 4 | 4 | 6 | BERLIN | Take My Breath Away | (Columbia) |
| 15 | 14 | 13 | MOODY BLUES | The Other Side Of Life | (Polydor/PG) |
| 21 | 19 | 16 | CARLY SIMON | Coming Around Again | (Arista) |
| 19 | 18 | 14 | CYNDI LAUPER | True Colors | (Portrait/CBS) |
| 18 | 16 | 15 | PAUL SIMON | You Can Call Me Al | (WB) |
| 3 | 5 | 7 | LIONEL RICHIE | Dancing On The Ceiling | (Motown) |
| 7 | 7 | 11 | STEVE WINWOOD | Higher Love | (Island/WB) |
| — | 27 | 22 | JANET JACKSON | When I Think Of You | (A&M) |
| — | 29 | 23 | DAVID PACK | I Just Can't Let Go | (WB) |
| 26 | 24 | 20 | BOB SEGER & THE SILVER BULLET BAND | It's Your (Capitol) | |
| 6 | 9 | 17 | MIAMI SOUND MACHINE | Words Get In The Way | (Epic) |
| 30 | 25 | 24 | BILLY JOEL | A Matter Of Trust | (Columbia) |
| 8 | 11 | 18 | MIKE & THE MECHANICS | Taken In | (Atlantic) |
| 12 | 15 | 19 | MICHAEL McDONALD | Sweet Freedom | (MCA) |
| 22 | 21 | 24 | ROSIE VELA | Magic Smile | (A&M) |
| — | 28 | 24 | LEVEL 42 | Leaving Me Now | (Polydor/PG) |
| — | 30 | 28 | DAVE ADAMS | Dancin In My Sleep | (Elektra) |
| 29 | 28 | 27 | DAVID FOSTER | Who's Gonna Love You Tonight | (Atlantic) |
| BREAKER | 38 | BRUCE HORNSBY & THE RANGE | The Way It Is | (RCA) | |
| BREAKER | 39 | PETER CETERA | with AMY GRANT | Next Time I Fall | (Full Moon/WB) |
| BREAKER | 40 | CHRIS DeBURGH | The Lady In Red | (A&M) | |

N&A Begins on Page 80

AOR TRACKS

| Three Weeks | Two Weeks | Last Week | Artist | Title | Label |
|----------------|-----------|----------------|---------------------------|--------------------------|------------------|
| 3 | 2 | 1 | EDDIE MONEY | Take Me Home Tonight | (Columbia) |
| 21 | 10 | 6 | RIC OCASEK | Emotion In Motion | (Geffen) |
| 6 | 6 | 4 | R.E.M. | Fall On Me | (IRS/MCA) |
| 8 | 7 | 5 | TALKING HEADS | Wild Wild Life | (Sire/WB) |
| 5 | 5 | 3 | JOHN FOGERTY | Eye Of The Zombie | (WB) |
| 20 | 13 | 11 | HUEY LEWIS & THE NEWS | Hip To Be Square | (Chrysalis) |
| BREAKER | 7 | BOSTON | Amanda | (MCA) | |
| 15 | 12 | 12 | DAVID & DAVID | Welcome To The Boomtown | (A&M) |
| 13 | 9 | 9 | TRIUMPH | Somebody's Out There | (MCA) |
| 1 | 1 | 2 | PETER GABRIEL | In Your Eyes | (Geffen) |
| 30 | 19 | 15 | STEVE WINWOOD | Freedom Overspill | (Island) |
| 23 | 16 | 14 | HUEY LEWIS & THE NEWS | Jacob's Ladder | (Chrysalis) |
| 11 | 11 | 13 | BILLY JOEL | A Matter Of Trust | (Columbia) |
| 22 | 20 | 17 | BON JOVI | You Give Love A Bad Name | (Mercury/PG) |
| BREAKER | 14 | DAVID LEE ROTH | Goin' Crazy | (WB) | |
| 9 | 8 | 8 | BOB SEGER & THE SILVER... | It's Your (Capitol) | |
| 4 | 4 | 10 | STEVE WINWOOD | Split Decision | (Island/WB) |
| 33 | 27 | 20 | SMITHEREENS | Blood & Roses | (Enigma) |
| 16 | 15 | 16 | BONNIE RAITT | No Way To Treat A Lady | (WB) |
| 28 | 21 | 20 | FABULOUS THUNDERBIRDS | Look At That... | (CBS Associated) |
| 41 | 29 | 23 | BRUCE HORNSBY & THE RANGE | The Way It Is | (RCA) |
| 2 | 3 | 7 | GENESIS | Throwing It All Away | (Atlantic) |
| 24 | 22 | 19 | ICEHOUSE | Cross The Border | (Chrysalis) |
| BREAKER | 24 | TIMBUK3 | The Future's So Bright | (IRS/MCA) | |
| BREAKER | 25 | TIL TUESDAY | What About Love | (Epic) | |
| DEBUT | 26 | BILLY SQUIER | Love Is The Hero | (Capitol) | |
| 36 | 31 | 27 | HUEY LEWIS & THE NEWS | I Know What I Like | (Chrysalis) |
| DEBUT | 28 | JOHN FOGERTY | Change In The Weather | (WB) | |
| — | 40 | 25 | OUTFIELD | Everytime You Cry | (Columbia) |
| DEBUT | 30 | JOHN FOGERTY | Headlines | (WB) | |

Complete Tracks Chart Begins on Page 82

BLACK/URBAN

| | | | | | |
|----------------|----|-----------------|----------------------------------|--------------------------------------|-----------------------------|
| 10 | 7 | 3 | CAMEO | Word Up | (Atl. Art./PG) |
| 1 | 1 | 1 | JANET JACKSON | When I Think Of You | (A&M) |
| 4 | 2 | 2 | ORAN "JUICE" JONES | The Rain | (Def Jam/Columbia) |
| 14 | 12 | 10 | HOWARD HEWETT | I'm For Real | (Elektra) |
| 9 | 8 | 7 | ASHFORD & SIMPSON | Count Your Blessings | (Capitol) |
| 13 | 9 | 8 | NEW EDITION | Earth Angel | (MCA) |
| 7 | 6 | 6 | EL DeBARGE | Love Always | (Gordy/Motown) |
| 18 | 15 | 11 | FIVE STAR | Can't Wait Another Minute | (RCA) |
| 12 | 10 | 9 | MIDNIGHT STAR | Midas Touch | (Solar/Elektra) |
| 20 | 14 | 12 | TEMPTATIONS | Lady Soul | (Gordy/Motown) |
| 30 | 20 | 14 | TINA TURNER | Typical Male | (Capitol) |
| 6 | 4 | 4 | LISA-LISA & CULT JAM | w/ FULL FORCE | All Cried Out (Columbia) |
| 16 | 13 | 13 | MAZE | I Wanna Be With You | (Capitol) |
| — | 28 | 17 | MELBA MOORE | featuring FREDDIE JACKSON | A Little Bit More (Capitol) |
| 25 | 21 | 16 | GEORGE BENSON | Kisses In The Moonlight | (WB) |
| 29 | 25 | 20 | GREGORY ABBOTT | Shake You Down | (Columbia) |
| 31 | 23 | 15 | REBBIE JACKSON | Reaction | (Columbia) |
| 37 | 27 | 21 | KENNY G | What Does It Take (To Win Your Love) | (Arista) |
| 23 | 19 | 19 | JAMES INGRAM | Always | (Qwest/WB) |
| 3 | 3 | 5 | LEVERT | Pop Pop Pop Goes My Mind | (Atlantic) |
| — | 37 | 28 | CLUB NOUVEAU | Jealousy | (Tommy Boy) |
| 26 | 24 | 22 | KRYSTOL | Passion From A Woman | (Epic) |
| 40 | 29 | 26 | RJ'S LATEST ARRIVAL | Heaven In Your Arms | (Manhattan) |
| — | 29 | 24 | STACY LATTISAW | Mail It To The Wall | (Motown) |
| 34 | 31 | 25 | FORCE MD'S | One Plus One | (Tommy Boy/WB) |
| — | 32 | 26 | HUMAN LEAGUE | Human | (A&M) |
| 35 | 30 | 27 | LOOSE ENDS | Stay A Little While, Child | (MCA) |
| — | 39 | 30 | JERMAINE STEWART | Jody | (Arista) |
| — | 40 | 31 | PHYLLIS HYMAN | Old Friend | (PIR/Manhattan) |
| — | 37 | 28 | GENOBIA JETER | All Of My Love | (RCA) |
| BREAKER | 31 | BEAU WILLIAMS | There's Just Something About You | (Capitol) | |
| BREAKER | 32 | RENE & ANGELA | No How, No Way | (Mercury/PG) | |
| 2 | 5 | 15 | GWEN GUTHRIE | Ain't Nothin' Goin On But The Rent | (Polydor/PG) |
| 21 | 18 | 24 | RUN D.M.C. | Walk This Way | (Profile) |
| BREAKER | 35 | JEAN CARNE | Flame Of Love | (Omni/Atlantic) | |
| DEBUT | 36 | AL JARREAU | L Is For Lover | (WB) | |
| DEBUT | 37 | GENERAL KANE | Crack Killed Applejack | (Gordy/Motown) | |
| DEBUT | 38 | MILLIE JACKSON | Hot! Wild! Unrestricted! Crazy | (Jive/RCA) | |
| DEBUT | 39 | FREDDIE JACKSON | Tasty Love | (Capitol) | |
| BREAKER | 40 | JESSE JOHNSON | featuring SLY STONE | Crazy (A&M) | |

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