

**I N S I D E:**

**NBC CELEBRATES 60**

Reed Bunzel chronicles NBC's six-decade history, while Hurricane Heeran looks back at the "Golden Age of Radio" and interviews Exec. VP/GM Bob Mountry about the NBC O&Os.

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**YBPC SALUTE**

A triple-barrelled tribute to the Young Black Programmers Coalition: YBPC President Tommy Marshall interviewed, B/U ratings races handicapped, and WDIA/Memphis 38th anniversary photos displayed.

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**MIXED POST-ELECTION SIGNALS FOR BROADCASTERS**

Brad Woodward analyzes the probable consequences of the fall election, with a tougher Senate and easier House foreseen.

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**IN THE NEWS THIS WEEK**

- Bruce Dodge VP/GM at WBYY; Kerry Lambert WIMZ-AM & FM VP/GM
- Garry Wall PD at KLZZ-AM & FM
- Jerry Ryan VP/GM at KLZI, Gayle Shaw VP/GM at KIXS & KIIZ
- Milton Benjamin President at UPI
- Harte-Hanks to sell R&R
- Bernie Howard forms consultancy
- Bob Wall arrested on sexual abuse charges
- John Reid directs AP Broadcast Division
- Kipper McGee PD at WRKR-AM & FM
- Mike Preston PD at KWSS
- Richard Smith Geffen black music head
- Chris Collins OM at KSFM, Les Tracy KSMJ OM
- Gerry Griffith Sr. VP at Manhattan
- Tom Kennedy VP/GM at KXXX
- Jim Urie VP at PolyGram
- Jay Berman President of RIAA
- Don Richman dies
- Joe Schwartz VP/GM at WNVZ
- John Sebastian forms new consultancy
- Valerie McIntosh PD at new Gold KHHH
- KLBK sold for \$27.5 million

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**CREATIVE ACCOUNTING FOR RADIO OWNERS**

With drastic tax law changes looming, broadcasters are scrambling to protect themselves financially within the new structure.

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**TEST ROTATIONS UNDER FIRE**

Atlantic VP Lou Sicurezza rebukes CHR stations abusing test rotations.

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**NEXT WEEK IN R&R**

Complete summer ratings scoreboards for AOR and Gold, plus a CHR summer book wrap-up.

Newsstand Price \$5.00



**Bender Appointed GM At WHND & WMJC**

Tom Bender returns to Detroit radio with his appointment as GM of Greater Media's WHND & WMJC/Detroit. He has been OM at KOA & KOAQ/Denver since December 1984. Prior to that he directed WFAA & KRQX/Dallas, spent nearly a decade with WRIF/Detroit (five years as PD), and was an air personality at WABX (now WDTX).

Greater Media Group VP/Radio Herb McCard commented, "We set out to find a person who could combine the required programming, mar-

keting, and administrative skills with a successful track record in Detroit."

Bender told R&R, "It's not every day that you get the opportunity to go from programming to GM — and the real icing on the cake is being able to go back to my hometown."

**West Manages KQKT**

Longtime KISW/Seattle GM Steve West has left to assume that post at crosstown KQKT December 1, when new owner Shamrock Broadcasting takes over from Behan. He replaces Stephen Jacobs, who has become GM and part-owner at AC KGMG/San Diego. No successor for West has been named at KISW.

West has been a Northwestern radio fixture over the course of three decades. He was an air personality at onetime Top 40 giant KJR in the '60s before leaving in 1970 to program KTAC/Tacoma. He was then PD at KJR sister station KJRB/Spokane before rejoining KJR as PD. After a promotion to Assistant Manager at KJR, he was made GM at then-co-owned KISW in 1979.

West admits he probably wouldn't have left KISW if its ownership hadn't changed (Nationwide took over from Kaye-Smith last month). "But then I happened to run into (Shamrock Radio Division President) Bill Clark, who has ideas about doing business, and cares and feels about people the same way that I do."

Asked for his feelings on leaving dominant AOR KISW, ranked third in the market 12+ with a 7.3 in the summer, for a station that has pulled no higher than a 1.2 in the last five books. West said, "There comes a time

WEST/See Page 4

**Wilensky VP/GM At WMZQ**

WMZQ-AM & FM/Washington GSM Paul Wilensky has been promoted to VP/GM for the Viacom Country combo. He fills the vacancy left in last summer by the departure of Frank Byrne.

Wilensky joined WMZQ as GSM in February 1985, having previously been National Sales Manager at crosstown WASH. He earlier held Account Executive posts at stations in Washington and Baltimore. "I'm excited that Viacom has given me the opportunity to aid in the growth of WMZQ," Wilensky said. "We've realized many goals in 1986, and the future for '87 looks bright."

**MORRIS CORPORATE VP**

**Neil, Lindahl Named New Cox Managers**



Gregg Lindahl

Cox Enterprises has hired WYAY/Atlanta OM Bob Neil for the newly created position of Station Manager for WSB-AM & FM/Atlanta, effective November 24. Neil had also been Program Consultant to all parent NewCity (formerly Katz)-owned stations.

Concurrently, Opryland USA Group PD Gregg Lindahl, who was named GM for the company's WKY/Oklahoma City



Bob Neil

facility a month ago, will instead be moving to Charlotte to take over as GM for Cox's WSOC-AM & FM. Lindahl, whose first day on the new job was November 12, succeeds Lee Morris, who becomes VP/Marketing & Special Projects for the Cox Broadcasting Division. Morris has served nearly 38 years with Cox in all areas of radio broadcasting.

WSB-AM & FM VP/GM Mike

Faherty said that AM PD Walt Williams and FM PD John Chappell would report to Neil. Faherty told R&R, "Bob has experience in programming both AM and FM stations in three other-formats in two other markets — all successfully. Both of our stations went up this past book; our effort now is to kick them up to a higher plateau

COV/See Page 4

**Gillette PD At WHYT**



Rick Gillette

After a little over three years as OM/PD at Duffy's KSFM (FM102)/Sacramento, Rick Gillette has been selected to program Cap Cities/ABC's WHYT (Power 96)/Detroit. He replaces Gary Berkowitz, who has turned his full attention to AM sister WJR. Acting PD Michael Waite will remain with the CHR station under Gillette, who takes over December 1.

President/GM John Cravens told R&R, "Rick's coming from a similar situation where he took a low-rated facility and turned it into a double-digit monster, and maintained it book after book. Power 96 is situated for bigger and better things with Rick coming to town."

Gillette, who was Assistant PD at KGB/San Diego and an air talent at KWSS/San Jose, said, "John and I believe WHYT has the potential to explode, and we have plans to detonate it together."

**Atlantic Sets Ganis/Nathan Singles Team**



Andrea Ganis

Andrea Ganis has been promoted to Senior Director/National Singles Promotion and Marc Nathan has been appointed Director/National Singles Promotion at Atlantic.

Ganis, with the label six years, was Director/National Singles Promotion. Nathan was Director/National Singles Promotion for Atco. Both report to newly appointed VP/National Promotion Judy Libow.

Citing Ganis and Nathan for



Marc Nathan

their knowledge and respect in the industry, Atlantic Sr. VP Vince Faraci said, "Each boasts a great depth of past experience and has developed tremendously since joining the Atlantic/Atco family. Along with Manager/National Secondary Promotion Joe Ianello, I believe we have in place the strongest pop singles team in the industry."

Ganis joined Atlantic in 1980 ATLANTIC/See Page 8

# CHANGE OF HEART

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NOVEMBER 14, 1986

**KFYI STOKES ON-AIR CONTROVERSY**

Yvonne Olson talks to KFYI/Phoenix PD Tom Leykis about his station's sometimes-explosive on-air confrontations. Page 53

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R&R is published weekly, except the week of December 25th, for \$215 per year, or \$400 for foreign subscriptions, by Radio & Records, Inc., at 1930 Century Park West, Los Angeles, California 90067. Application to mail at second class postage rate is pending at Los Angeles, California. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms AOR, AOR Tracks, Back Page, Breakers, Most Added, National Airplay 30, Paralella, Radio & Records, and Street Talk are registered trademarks of Radio & Records. © 1986. POSTMASTER: Send address changes to R&R, 1930 Century Park West, Los Angeles, California 90067.

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**Harte-Hanks To Sell R&R**

Harte-Hanks Communications announced last week it planned to divest 56 operating divisions, including 26 newspapers, three advertising shoppers, one TV station, 25 cable TV systems, and Radio & Records, which since Harte-Hanks Radio was sold a number of years ago is the company's only radio-oriented operation.

The moves are part of a drive to concentrate on enterprises that fit Harte-Hanks' overall strategic plans and "core business" areas. Harte-Hanks Newspapers President Tucker Sutherland is leaving the company to form a media firm and plans to bid on many of the newspapers to be divested.

R&R's current management is planning to propose a leveraged buyout of the publication.

**Stoner Transfers Dodge To WBYU VP/GM Post**

WIMZ-AM & FM/Knoxville VP/GM Bruce Dodge has transferred to the same post at Easy Listening outlet WBYU/New Orleans, acquired earlier this year by Stoner Broadcasting System. At AOR combo WIMZ, Station Manager/Program Director Kerry Lambert advances to VP/GM. He is actively

seeking his successor as PD.

Stoner President Glenn Bell said, "We expect the promotions to enhance the already-strong corporate structure of a growing broadcasting enterprise while continuing WIMZ's progress towards market dominance in Knoxville." Dodge joined WIMZ in 1980 after

serving as VP/GM of WVEZ/Louisville. His 26 years in the business include a GM stint at KONO & KITY/San Antonio and 11 years with Great Trails as an AE at WKLO (WCII)/Louisville. He said he's excited by the challenge of managing New Orleans' only Easy Listening FM station, adding, "Since I came to Knoxville seven years ago, WIMZ has risen to dominate the ratings in its target demographic, and for two years has been ranked among the top stations." DODGE/See Page 6

**Duffy Sets Ryan, Shaw As Phoenix, Austin VP/GMs**



Jerry Ryan

Duffy Broadcasting has appointed Jerry Ryan VP/GM of KLZI/Phoenix and Gayle Shaw VP/GM of KHIZ & KIXS/Killeen-Austin, pending FCC approval of the property purchases.

Duffy President/COO Marty Greenberg said, "Jerry Ryan comes to Duffy after nine years with two other fine broadcasting companies. He's received excellent training and exposure to all facets of the business, and I look forward



Gayle Shaw

to enjoying the fruits of his success as our manager in Phoenix."

Ryan told R&R, "I'm looking forward to working and living in Phoenix, and excited to be involved with such a young dynamic company as Duffy Broadcasting." He was previously GSM at KTKS/Dallas, where he'd been since July 1984. Former stints include sales positions at WLS-AM & FM/Chicago and WJJD & WJEZ/Chicago. DUFFY/See Page 6

**Howard Resigns At HNWH To Consult**

Forty-year broadcasting veteran Bernie Howard, Chairman/CEO of Interp's Hillier, Newark, Wechsler & Howard, has announced his resignation effective December 31 in order to form a consulting firm specializing in Black radio.



Bernie Howard

Interp will be his first client. Howard began his career as New York Regional Manager for W.S. Grant & Co., a West Coast radio company. HOWARD/See Page 15

**STEINFORT RETIRES**

**Reid Upped At AP**



John Reid

John Reid, who has been Sr. Deputy Director of Associated Press Broadcast Services and an Asst. GM of AP since 1984, had been named Director/AP Broadcast Services. He succeeds former VP/Director Roy Steinfort, who has retired after a 27-year career as reporter, broadcast marketing rep, and senior executive of the news cooperative. REID/See Page 6

**STUDIO, SIGNAL UPGRADES**

**McGee Named PD At WRKR-AM & FM**

SRO has hired WEZB (B97)/New Orleans PD Kipper McGee as PD at CHR combo WRKR-AM & FM/Racine-Milwaukee, upgraded its 50-kw FM transmitting facilities with state-of-the-art equipment, and received an Arizona waiver to relocate its studios to Milwaukee.

SRO COO & Director/Broadcasting Bill McMahon told R&R, "Kipper's from Milwaukee, and comes very highly recommended from our consultants, Al Peterson and Gary Guthrie. Grabbing someone of Kipper's caliber will put us into the thick of the competition." GM Paula Peden added, "Kip-



Kipper McGee per's experience in other markets. MCGEE/See Page 6



Garry Wall

**Wall PD At KLZZ-AM & FM**

Garry Wall, PD at Chase CHR WTIC-FM/Hartford for just over three years, has become PD at Edens Broadcasting's newest facilities, KLZZ-AM & FM/San Diego. He'll begin his new assignment at the Classic Hits simulcast combo when Edens closes the acquisitions in December.

President Gary Edens told R&R, "Garry's one of the most outstanding young PDs in America. He has the knowledge, and total respect of his peers. We view these stations as great technical opportunities, as the AM (formerly KOGO, with 5 kw at 600 kHz) can be heard everywhere, and the FM (formerly KPRI, a Class B at 106.5 MHz) can be heard as well as any other FM in town. Combine Garry's talents with (newly named GM) Bob Bolinger and we'll have a big winner in San Diego."

Edens Exec. VP and WRBQ-AM & FM/Tampa GM Michael Osterhout said, "We have a great track record in hiring great people, and Garry's another one to add to the list." GARRY WALL/See Page 8

**WGCI's Wall, Wife Face Sex Charges**

WGCI-AM & FM/Chicago morning man Robert Louis Harrison (known on-air as Bob Wall), 36, and his wife, Deborah, 28, have been arraigned in Will County Circuit Court in Joliet on charges of criminal sexual assault, criminal sexual abuse, and unlawful restraint allegedly involving the couple's 15-year-old female babysitter in August.

According to Naperville Police Lt. Mark Robbins, Wall purportedly sexually assaulted the girl August 14 after giving her alcohol and the substance Ecstasy. Robbins said that on August 22, the couple allegedly again gave the girl Ecstasy, as well as LSD, and assaulted her. Robbins said the girl told him that while hallucinating she had been momentarily handcuffed, but was quickly released.

The babysitter later informed her parents about the alleged incident. BOB WALL/See Page 4

**Preston PD At KWSS**



Mike Preston

KSDO-FM (KS103)/San Diego PD Mike Preston has accepted the PD post at Nationwide's KWSS/San Jose, beginning November 24. He leaves the Gannett CHR after almost four years to fill the vacancy created by Dave Van Stone's return to Western Cities' newest acquisition, KLMO/Longmont-Boulder, CO.

KWSS GM Jim Smith told R&R, "Mike Preston is a great addition to our team." PRESTON/See Page 6

## NEWS

## Collins, Tracy Appointed KSFM, KSMJ OMs



Les Tracy

Duffy Broadcasting has promoted KSMJ/Sacramento PD Les Tracy and co-owned KSFM (FM102) Assistant PD/MD Chris Collins to OMs of their respective stations. They fill the vacancy created by Rick Gillette's departure to WHYT/Detroit (see Page 1).

VP/GM Jerry McKenna told R&R, "Rick did a superior job. While we hate to lose Rick, the upside of the picture is we have Chris Collins with us."

"Chris's five years as morning personality, plus his involvement as Asst. PD/MD, have put him right into the heart of the programming department. As Chris will continue to do mornings, he won't have the time necessary for KSMJ.



Chris Collins

As a result I'm very happy to promote Lee as well. He will handle everything pertinent to the day-to-day operations of our Heart & Soul station."

Collins told R&R, "There's a lot of new competition here; the market is very hot. Our work is cut out for us to maintain and build on our dominance. FM102 needs just a bit of fine-tuning, but as far as air talent and promotions are concerned, we're stronger than ever."

Tracy, who has been at KSMJ for the past six months and is still the owner/operator of the RockNet database on CompuServe, said he was "ready to take charge of everything to ensure a smooth-running facility."



Tom Kennedy

## Kennedy Upped To VP At KXXY

KXXY-AM & FM/Oklahoma City GM Tom Kennedy has been upped to VP for the Summit Country combo. Kennedy joined KXXY in June 1985 as GSM, was made acting GM in January, and became GM a few weeks later.

Kennedy told R&R, "This is a terrific radio station and I'm very proud to be associated with all of the department heads and the entire staff roster. They've worked very hard to make KXXY not only the top station in Oklahoma City but the top station in almost every category among Summit stations."

## Geffen Black Music Headed By Smith

Richard Smith has been named to head Geffen's black music division. The 19-year record industry veteran was previously VP/R&B Promotion for Arista.

Smith was given no formal executive title, in accordance with Geffen's usual practice. He reports to label President Ed Rosenblatt, who commented, "There is simply no one with more experience and ex-



Richard Smith

perience in the field of Urban Contemporary music than Richard."

Smith has spent most of the past ten years with Arista, coming aboard as Director/Regional R&B Promotion in 1976 and advancing to the VP slot in 1981. Before that he worked for Casablanca, Stax, United Artists, and Buddah.

Smith told R&R, "Geffen fully intends to staff up and move 100% into the black music area. Right now, we're formulating plans and getting organized, and then we'll be doing what's necessary to become a full-fledged Urban music department."

Geffen's B/U roster includes Donna Summer, Jennifer Holliday, Ray Parker Jr., and the Dazz Band.

## Cox

Continued from Page 3 with superior programming expertise."

Cox Exec. VP/Radio Niek Trigrone told R&R, "I've been trying to hire Gregg for a couple of years. I wanted him to come to KIKK/Houston, but he wouldn't do it because it was a lateral move — OM to OM. When I got this job, and when Lee Morris decided to step aside to join me in the corporate area, I knew who I wanted, and that was Gregg. He's exactly what we need there and we're both looking forward to great results."

Neil told R&R, "To be Station Manager at WSB is just too wonderful to pass up. It gives me a chance to move towards my career goal of being a GM and to work with two giant stations with fantastic staffs."

Neil joined WYAY in December 1984, coming from WSYR & WYYY/Syracuse, where he had been OM since March 1983. For five years previous he worked at WFLA-AM & FM/Tampa in programming management positions. At WYAY, Asst. PD Dave Foster has been named acting OM.

Lindahl told R&R, "I was very much looking forward to being GM of the Oklahoma City properties; it was difficult to end that relationship. But going to work for Cox and Nick is a dream come true. He's a human dynamo and has a terrific plan put together. The entire WSOC team is on a mission to win, and we'll continue to be fierce competitors."

Lindahl joined WSM-AM & FM/Nashville as OM in January 1983, later becoming Group PD before being named to manage WKY. He programmed KOMA/Oklahoma City between 1980-83, and was MD at WDGY/Minneapolis from 1977-80.

## West

Continued from Page 1 in life when you've got to look at a change. I think the change is going to be healthy not just for me, but for the people at KISW also. It's going to create a new, very competitive commodity in the marketplace."

KQKT's future format is undetermined; the Research Group is conducting a study. West claims KQKT, which currently employs a Gold-based AC approach, has "the best FM signal in the market."

## Bob Wall

Continued from Page 3

accidents, which they reported to police on October 22. A warrant was issued October 24, and the couple surrendered to authorities the following day. Wall was released on \$50,000 bond, his wife on \$40,000.

According to a story in the *Chicago Tribune*, Wall said, "I can't make any comment other than I'm innocent." At presstime, WGCI President/GM Marv Dyson decided to R&R that he has reported to suspend Wall from his airshift pending the outcome of the case. "I believe he's innocent until proven guilty, and that's the only comment I'm going to make," Dyson told the *Chicago Sun-Times*. No trial date has been set.

Lt. Robbins told R&R that the police have corroborative evidence in addition to the girl's testimony. While acknowledging the possibility of probation for Wall and his wife if they are found guilty, Robbins reported that the criminal sexual assault and unlawful restraint charges are both felonies, with convictions carrying 4-15 and 1-3 year prison sentences, respectively, in the state penitentiary. Criminal sexual abuse is a misdemeanor in Illinois, which could mean a one-year prison term. However, Robbins said the district attorney is considering filing several additional charges, possibly including Class X felony charges involving the alleged drugs. A Class X-felony conviction requires a mandatory prison sentence of at least six years.

Presently among Chicago's top-rated morning talents, Wall gained national attention when he joined WGCI in 1979 as the station's first white air personality.

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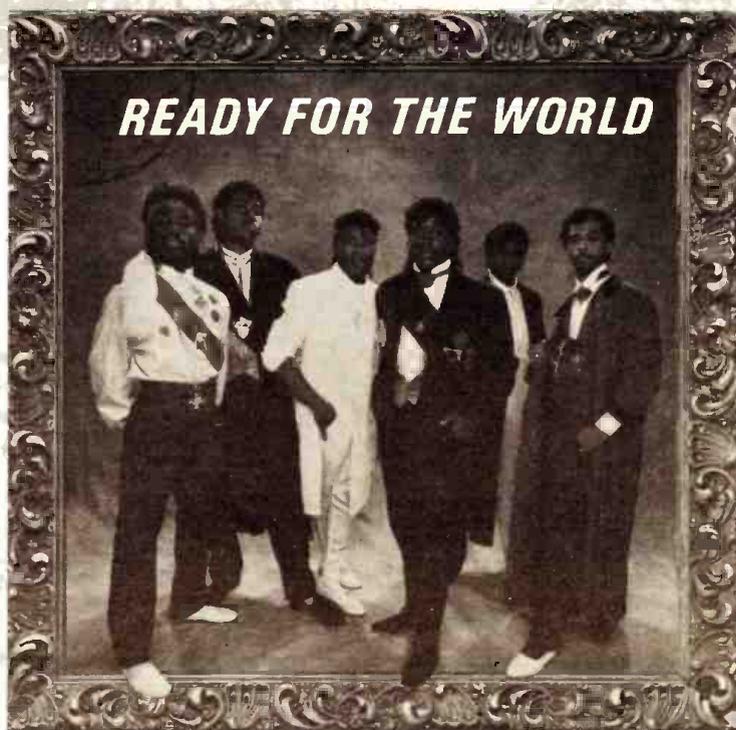
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KMEL #1 CALL OUT RECORD TOP 5 PHONES

# NEWS IN BRIEF



**Jean-Pierre Bommel**

● **K.C. ADAMS** has replaced **RICK FLETCHER** as PD at **KUZZ/Bakersfield, MD** as a result of the station's second programming change in three months. **JEFF WOODS** is the new MD.

● **ANNETTE ALVAREZ** has been upped to Co-op Advertising Manager at **KTAR & KKLT/Phoenix**. Replacing her as Director/Community Relations is **CHARLENE PEREZ**.

● **JEAN-PIERRE BOMMEL** has joined **Capitol Records** as Director/Marketing & Promotion, International. For the past four years he was Product Manager, International for **RCA International**, prior to which he worked for **RCA** in Paris for four years as head of publicity.

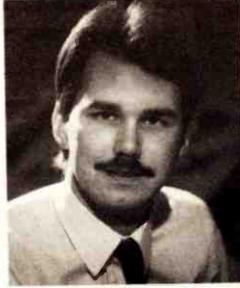


**Ron Brandon**

● **RON BRANDON** has joined **CHR** outlet **WHKW/Fayette, AL**, which serves the Tuscaloosa, AL/Columbus, MS markets. Brandon was most recently **OM** at **WCWA & WVAF/Charleston, SC**.

● **BROTHER BARE** has been named PD at **WZYQ/Frederick, MD**. He replaces **KEMOSABI JOE**, who is doing mornings at **KHYI/Dallas**.

● **CHRIS COLLIER**, veteran Country programmer most recently at **WOW/Omaha**, is the new PD at **KTOM-AM & FM/Salinass**. He has named **JEFF ILER** Asst. PD/MD.



**Brad Fuhr**

● **BRAD FUHR** has been named PD at **KKRZ/Wichita**, a Classic Rock station. His programming background includes **WZOK/Rockford** and **WSPT/Stevens Point, WI**.

● **M. JONES FUQUAY** has been named GM at **WVOT & WRDU/Raleigh-Durham**. Former GM **BILL NASH** has moved back into sales at the station as an AE.

● **DENNIS HAMILTON** has been appointed Exec. Manager/Network Stations for **Minnesota Public Radio**. He has worked at **KCCM/Moorhead, MN** since 1973, where he was named Manager in 1978. He has been GM of **KCCM** and **KCRB/Bemidji, MN** since 1982.

● **CHARLIE HUFFMAN** has joined **KCFX/Harrisonville, MO** as Regional/Retail SM. He was previously an AE at **WHB & KUDL/Kansas City** for seven years.



**Irwin Katz**

● **IRWIN KATZ** has been appointed VP/A&R at **CBS Masterworks**. He had been Director/Marketing & Merchandising for **RCA Red Seal Records** since 1978, and was previously VP/Operations for the 68-store **Discount Records** chain.

● **ANNE KELLY**, PD at **Reams Broadcasting AOR WIOT/Toledo**, has advanced to OM, while **ASST. PD/Production Director KEITH MASTERS** has been named PD. Kelly has been with **WIOT** since April 1985, and was named PD in June of this year. Masters started at **WIOT** in 1983 and was named APD last June.

● **SUE RYAN** is the new PD at **KYNO/Fresno**, where she will also do morning drive duties. She was previously PD at **KHYL/Auburn-Sacramento**.

● **SCOTT TOM** has added MD duties to his evening airshift at **KGW/Portland**. The nine-year station veteran previously worked at **KSWB/Seaside, OR** as PM drive/Sports Director.

● **WFDF/Flint, MI**, has switched from **AC** to **SMN's** "Stardust" nostalgia format. No staff changes had been made at presstime.



**Robin Sloane**

● **ROBIN SLOANE** has been promoted to VP/Video at **EJA**. She had been Director/Video Production for the past two years, and continues to be responsible for all aspects of the label's video operations, including its **Elektra Entertainment** home video imprint.

● **JIM SWANSON**, former **KFRE/Fresno** morning man, is the new **OM**/morning man at **KOUS/Hot Springs-Little Rock**.

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**Vice President/Sales:** SHARON ALLEN

## Duffy

Continued from Page 3

On Shaw, Greenberg noted, "I'm particularly pleased to announce Gayle's position, because it's the first GM promotion from within the Duffy Broadcasting Corporation. She has grown enormously during her five years as GSM at **KRZN & KMJV/Denver**."

Shaw commented, "Austin is a dynamic young market that I'm extremely excited to be a part of. Duffy is looking forward to being a vital part of the Austin market. I'm proud to be able to run this station."

## Dodge

Continued from Page 3

in America among its format."

Lambert joined **WIMZ** in 1979 as morning man after spending five years at crosstown **WKGN**, the last two as PD. He was named PD when Stoner purchased the stations in 1980, and was promoted to Station Manager in March of this year. He told R&R, "The only changes will be in who sits in which office. **WIMZ** will continue to operate as Knoxville's, and one of the nation's, top contemporary music stations."

## McGee

Continued from Page 3

makes him a strong candidate to create some real excitement at **WRKR**."

McGee, who earlier programmed **WZOK/Rockford**, remarked, "I'm glad we've got B97 back to double digits in the latest Birch, Milwaukee has a lot of good radio, but is wide open for the right CHR contender."

McGee, who begins his new assignment November 24, indicated a call-letter change was being considered. Current PD/morning man PD Pat Shanahan will step down but continue with his on-air duties.

## Preston

Continued from Page 3

"Mike's appeal comes from not only being involved at a winning situation but also his firsthand knowledge of this market. Under his direction we're looking forward to double digits."

Preston, a San Jose native, regards his homecoming as "an opportunity I just couldn't pass up." He said, "My challenge here is to take **KWSS** all the way to the top, and I will." He has worked as Asst. PD/MD at **KSFM/Sacramento**, PD at **KOKQ** (now **KMBY**)/Monte-rey, and air personality at **KDON/Salinass**. No replacement was named at **KS103**.

## Reid

Continued from Page 3

Reid's early career included an **ND/OM** stint at **WJOY & WQCR/Burlington, VT** before he joined **AP** in 1974 as a summer vacation relief staffer. He commented, "Our challenge is to keep **AP** in the forefront of [broadcasting] changes. But the basic goal of the Broadcast Services Dept. is the same as it has been during Roy Steinfort's distinguished career: to provide outstanding news coverage and programming services to AP's broadcast members."

While Steinfort headed the broadcast division, **AP** introduced **AP Newpower** and **APTV**, the high-speed radio and TV wires; merged the broadcast desk with the **AP Radio Network**; moved **AP Broadcast Services** to Washington; and introduced **TV Direct**, the first video news service available to all TV stations.

## Benjamin

Continued from Page 3

"has improved less over the past decade than the media as a whole." He added, "Now, **UPI** has an owner with the resources and commitment to make it a worldwide news and information-gathering service unrivaled in comprehensiveness and quality."

Vazquez Rana said he is convinced Benjamin can "make **UPI** absolutely essential to our newspaper and broadcast clients, and will enable us to become a viable and profitable company."

Since its ownership change, **UPI** has filled 49 of 51 new editorial positions worldwide. It suffered a blow, however, when the **New York Times** recently dropped its \$1 million-a-year contract.

**I'd like to wrap up a Dream for you all.**  
 (a very Christmas radio special)

"It's irresistible. This will be a Christmas programming staple for years and years to come."  
 (Chuck Biorel/Hollywood)

"The first time we've ever had listeners request more airplay of a feature."  
 (WTQR/Winston Salem)

"Premier Christmas programming. We're delighted!"  
 (KOST/Los Angeles)

"A great way of saying 'I Love You' to a radio audience."  
 (Don Richman/Hollywood)

"The minute we heard it, we knew it was right."  
 (WKHX/Atlanta)

"The best we've ever heard."  
 (KIDO/Boise)

"We listened to it once and bought it for every one of our markets."  
 (Sandusky Broadcasting/Denver)

This Christmas, **I'd Like To Wrap Up A Dream For You All** will be heard on radio stations from Nome to New York, including **WHTZ**/New York, **KFI**, **KOST-FM/Los Angeles**, **WJR/Detroit**, **WZGO/Philadelphia**, **WIRE/Indianapolis**, **WHDH/Boston**, **KDKB/Phoenix**, **WOKY/Milwaukee** and nearly 100 others... so far.

The exclusive Canadian radio rights have been wrapped up by **McDonald's of Canada**. And

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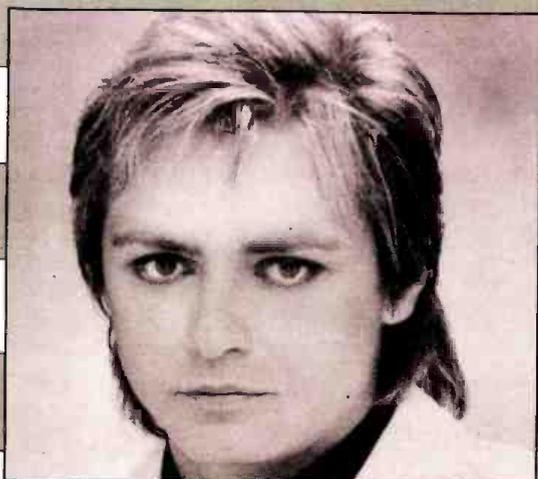
If you'd like to wrap up the exclusive radio rights in your market to the very Christmas radio special that reaches out and gives listeners great big hugs, please call Beverly McDonald at

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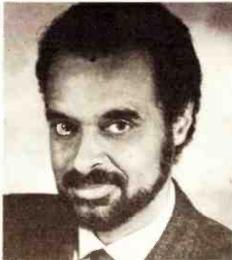
## NEWS

## Griffith Rises To Manhattan Sr. VP/A&R

Manhattan Records VP/Black Music A&R Gerry Griffith has been promoted to Sr. VP/A&R. He'll supervise all pop, rock, and R&B activities for the label, including artist signings, talent budget administration, and the pairing of producers with roster acts.

Griffith continues to report directly to Manhattan President Bruce Lundvall, who commented, "Gerry has an excellent artist signing track record and becomes creatively involved with every project he's responsible for. He also exhibits great administrative and leadership qualities."

Griffith has been VP of Manhattan's black music A&R department since the label was formed in mid-1984. He told R&R, "The label's approach has always been



Gerry Griffith

hands-on, whether breaking new artists or dealing with unique situations such as 'Sun City.' Bruce Lundvall and I share a philosophy of striving to bring great music and unusual artistry to the public."

Previously Griffith held A&R posts at Arista and Motown, and from 1970-79 worked at Columbia in sales, promotion, product management, and A&R.

## Richman Dies At 55



Don Richman

Don Richman, President/partner at Chuck Blore & Don Richman, Inc., passed away Saturday (11/8) following a long bout with pancreatic cancer, at age 55. Richman, with Blore, is credited with creating numerous radio and TV commercial campaigns, including the "Reach Out And Touch Someone" spots for AT&T, and the "Remarkable Mouth" campaign. He also helped create, write, and acted in the syndicated "Janitor" series of radio station commercials.

Blore told R&R, "He certainly left a standard for us all to live up to. It's such a shame to lose such a creative genius."

Richman teamed with Blore in 1988 to create broadcast and retail-oriented spots for both radio and television. Prior to this association he worked in both sports management and television writing. He served as Director/Sports Public Relations for the University of Southern California and was PR Director for both the San Diego Chargers and Los Angeles Lakers. He also was the founder and GM of the Seattle SuperSonics, and is widely acclaimed as being responsible for putting players' names on the backs of professional football and basketball jerseys. His writing credits include scripts for the "Donna Reed Show," "Mid-Get," "I Dream Of Jeannie," "Mod Squad," and "The Man From U.N.C.L.E."



Joe Schwartz

## Schwartz VP/GM At WNVZ

Joe Schwartz, former VP/GM at WWDE/Hampton Roads-Norfolk, has been named VP/GM at Capitol Broadcasting's newest acquisition, WNVZ (Z104)/Norfolk. He replaces longtime VP/GM Paul Todd, who is pursuing ownership of WRFK/Richmond, pending FCC approval.

President Jim Goodman remarked, "I have known Joe for several years and have long respected his management abilities and knowledge of the market."

"This is an excellent opportunity to take a good station and make it number one in the market," said Schwartz. "We simply need to foster and improve our image in the marketplace, as we've already got a strong staff on board. (PD) Chris Bailey and the airstaff will stay in place."

Schwartz has worked for CBS in a number of sales positions, including GSM at WBBM-FM/Chicago and Midwest Sales Manager for CBS-FM National Sales.

## Atlantic

Continued from Page 1

as Director/National Secondary Pop Promotion. She advanced to Assoc. Director/National Singles Promotion, and was named Director/National Singles Promotion last January. Previously, she held promotion slots at Infinity and Polydor.

Nathan came to Atco's promotion staff in 1983, and was promoted to Director/National Singles Promotion in 1984. Earlier, he was West Coast Office Manager for Modern Records and operated his own management firm, Between The Ears. His previous industry experience includes promotion posts at Sire, Bearsville, Casablanca, and Playboy/Beserkley.

## Garry Wall

Continued from Page 3

likes of the Mason Dixons, Randy Kabrichs, and Bob McNeills of the world." Regarding future formatting, he would only say, "Our plans are in the hands of fate and fortune at this time. We do good radio and intend to become a strong part of San Diego. We are simply out to earn the market's respect."

A former PD at WMC-FM (FM100)/Memphis, Wall wouldn't shed light on his format plans either. "I can't evaluate our market positioning for the facilities yet; I'll need time to observe the market first. But it took this type of position for me to even consider making a move."

## Urie Leads New PolyGram Sales Team



Jim Urie

Jim Urie has been named VP/National Sales & Branch Distribution at PolyGram, a newly created post. He was with CBS for the past 12 years, most recently as Sales Manager of its New York branch.

Also, VP/National Accounts Jeff Brody has assumed additional responsibilities, and H. Peter Velsler and Karen Mattson have been appointed Director/National Accounts and Director/National Sales Development, respectively.

This restructuring of PolyGram's executive sales team falls under the jurisdiction of Exec. VP/Marketing & Sales Bob Jamieson, to whom Urie reports. Commented Jamieson, "It's a professional and personal pleasure to see that Jim has accepted the opportunity and challenge of heading up sales and branch distribution for PolyGram."

Brody and Velsler, who was the label's Minneapolis Branch Manager, now oversee sales and

marketing for the expanded national accounts list. Mattson, who was Director/Album Sales, oversees field sales and branch marketing activities.

With PolyGram for nine years, Brody now reports to Urie. Velsler and Mattson, who both joined the company more than 15 years ago, report to Brody.

## GORTIKOV CHAIRMAN

## Berman President Of RIAA

Jay Berman has been elected President of the Recording Industry Association of America. He assumes the post officially in early January, succeeding Stanley Gortikov, who becomes Chairman.

Berman has been VP/Public Affairs for WCI in Washington, DC for the past six years. Previously, he operated his own PR/lobbying firm there, and was Administrative/Legislative Assistant to former Sen. Birch Bayh of Indiana. Berman was also Staff Director of the Senate Subcommittee on Constitutional Amendments.

The RIAA Board of Directors made the appointment as part of new strategy to emphasize and expand its relations with Congress and other branches of government. The association's New York headquarters are relocating to Washington, DC in the spring.

Gortikov, who has been President since 1972, will remain in New York as RIAA Chairman until his retirement in 1988 or 1989. On the new appointment, he commented, "Mr. Berman has the perfect mix of political and entertainment industry experience, and we feel he is an excellent choice as the new head of the association. Our entire board is impressed with the diversity of his Washington contacts and experience, and his sensitivity to the issues that constitute our future priorities."

Berman said, "The decision of the RIAA board to present a stronger recording industry presence in the public policy arena, both domestically and internationally, is symbolic of a renewed industry commitment."

## McINTOSH PD

## KHHH To 'Colorado Classics'

After a very brief period as a Transtar Format 41 affiliate, SRO's KHHH/Boulder has become "Colorado Classics, K-High 95," an AOR-skewing Gold outlet aimed at Denver. The station is consulted by Gary Guthrie. Valerie McIntosh, most recently PD for KFYI & KKKR/Phoenix, will join the station as PD on November 21. McIntosh earlier programmed Phoenix AOR KUPD.

The switch makes KHHH the third SRO station to adopt a Gold-based approach recently, following the change to "Classic Soft Rock" at KLSQ/Las Vegas and Guthrie's Gold format at KZOK/Seattle. KHHH GM Joe Heslet told R&R, "I don't know whether they found Gary for Denver and decided to do the format in Seattle also or vice versa, but I like what he's done here in such a short time. We'd like to see the station be top five 25-54 and skew about 60% male."

Formerly Boulder's Classical KBVL, KHHH has not been a factor in the Denver market. Now SRO has obtained an Arizona waiver to serve the larger city and increased power to 100 kw. Denver currently has two Gold A.M.s, KLSQ and KRZN, with a 3.5 share between them, but Heslet says this format will be different. "We're more AOR than (AC) KMJI but more AC than (AOR) KBPI." To position the station, K-High runs promos encouraging listeners who want to hear Anne Murray or Barry Manilow to listen to KMJI and (AC) KOAQ, and a similar promo with AOR artists.

Since late October, K-High has been using board operators to segue records in what it bills as its "preview month." Heslet expects all the pieces to be in place by December 1.



*Moonlight, Memories &*  
**MILLER**  
 HOSTED BY *James Stewart*



The Mutual Broadcasting System has an extra-special holiday treat for your listeners this Thanksgiving weekend (November 27-30) as James Stewart hosts *Moonlight, Memories & Miller*, a three-hour chronicle of the life and music of Big Band-era legend Glenn Miller. Stewart, the Academy Award-winning actor who portrayed Miller in the 1954 film biography, *The Glenn Miller Story*, will share his thoughts and reminiscences of this giant of the Big Band leaders, whose life and career were tragically ended when an airplane carrying him to Paris to entertain troops during World War II disappeared.

Stewart's impressions of Miller's music, in the overall context of the Big Band era, will be interspersed among many of the songs Miller and his band made famous, including his biggest hit, "In The Mood" and his theme song, "Moonlight Serenade," among many, many others. Jim Lange, host of Westwood One's *Encore* series, will narrate this special radio event.

Make sure your station is ready to swing into the holiday season with *Moonlight, Memories & Miller*, exclusively from Mutual. Contact your Mutual Station Relations representative today in Arlington at (703) 685-2050, in Los Angeles at (213) 204-5000 or Telex 4996015 WWONE.



# THE STREETS

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Big VOICE.

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"Every Beat of My Heart."

THE NEW SINGLE.

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|------|-------|
| WXKS | KIYS  |
| WPHD | KIKX  |
| WCAU | KIDN  |
| KRBE | KCPX  |
| KATD | OK100 |
| Q100 | 95XIL |
| K104 | KQJZ  |
| WERZ | WJAD  |
| WKRZ | WZYP  |
| WROQ | KNAN  |
| WNOK | WVBS  |
| WKSI | KKLS  |
| WANS | WDBR  |
| WNCX | KKAZ  |
| KIKK |       |

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## THE PICTURE PAGES

### 5 Million In Toto



Toto won Crystal Globe awards, signifying career sales of five million album/tape units outside their home territory. Pictured at the L.A. presentation are (l-r) Toto's David Paich, co-manager Mark Hartley, CBS Int'l Sr. VP Bunny Freidus, group's Steve Lukather, Joseph Williams, Jeff Porcaro, Steve Porcaro, Michael Porcaro, and co-manager Larry Fitzgerald.

### RCA Gives Lou Sendoff



Prior to Lou Reed's opening tour dates, he played the Ritz in New York, and was cheered by RCA promotion staffers. Pictured (l-r) are Butch Waugh, Larry Van Druff, Reed, Alan Wolmark, Mike Becce, Erica Linderholm, and Jeffrey Naumann.

### Generous Peer Group



"Hands Across America" composers Larry Gottlieb, Marc Blatte, and John Carney were presented the 1986 Ralph S. Peer Award for creative excellence, being cited for their "outstanding work" for "America's hungry." Pictured (l-r) are USA For Africa, Hands Across America Exec. Director Marty Rogol, a co-presenter of the award; Carney; Blatte; Peer-Southern Organization President and co-presenter Ralph Peer II; Gottlieb; USA For Africa/HAA President and co-presenter Ken Kragen; and Peer Southern's Allan Tepper.

### Morgan Party



Mell'sa Morgan played the Universal Amphitheatre in L.A. recently, with Capitol hosting a party for her. Pictured (l-r) are Capitol Sr. VP Walter Lee, VP Don Grierson, Morgan, Capitol President Don Zimmermann, CEMA Exec. VP Dennis White, and Capitol VP Kick Van Hengel.

Ann Wilson

THE  
BEST MAN  
IN THE  
WORLD

The theme song  
from the forthcoming  
EDDIE MURPHY movie

THE  
GOLDEN  
CHILD

THIS YEAR'S  
CHRISTMAS MOVIE  
SMASH DOESN'T  
OPEN UNTIL  
DECEMBER 12.  
THE FIRST HIT  
SINGLE FROM IT  
IS READY FOR  
PLAYING TODAY.

Capitol

Produced by Ron Nevison  
Front Line Management, Trudy Green Management

# RADIO BUSINESS

## TRANSACTIONS

### Lady Bird Sells KLBJ For \$27.5 Million

**KLBJ-AM & FM/AUSTIN, TX**  
 PRICE: \$27.5 million  
 BUYER: The Chase Group, Anthony Chase, President.  
 SELLER: The LBJ Corp., Lady Bird Johnson, Chairman, Donald Thomas, President.  
 DIAL POSITION: 590 kHz; 93.7 MHz  
 POWER: 5 kw days/1 kw nights; 100 kw at 1725 feet  
 FORMAT: News/Talk; AOR  
 BROKER: The Jamar-Rice Co.

**WBVR/BUFFALO**  
 PRICE: not disclosed  
 BUYER: Buffalo Broadcasting Limited Partners, Garrett Communications, Inc., and Burbach Broadcasting, Jack Laubach, Robert Burstein, and Larry Garrett. Burbach also owns WEYZ & WCCK/Erie, PA; WXIL/Parkersburg, WV; WIXW & WBMO/Savannah, GA; and WMRN/Marion, OH, and has contracted to sell WKRT & WOKW/Cortland, NY.  
 SELLER: Devine Communications, Chris Devine, owner. It also owns KBER/Salt Lake City and KKBR/Albuquerque.  
 DIAL POSITION: 107.7 MHz  
 POWER: 10 kw at 800 feet  
 FORMAT: AOR

**GROUP SALE: HICKS COMMUNICATIONS (6 of 8 stations)**  
 PRICE: \$20 million  
 BUYER: Narragansett Broadcasting, John Franks, President. It is a venture capital firm, and also owns KHHT & KSJO/San Jose.  
 SELLER: Hicks Communications, Steven Hicks, President. It will retain KEY-AM & FM/Austin.

**BROKER: Norman Fischer & Associates**  
**KAYI/TULSA**  
 DIAL POSITION: 106.9 MHz  
 POWER: 97 kw at 125 feet  
 FORMAT: CHR

**WYNK-AM & FM/BATON ROUGE**  
 DIAL POSITION: 1380 kHz; 101.5 MHz  
 POWER: 5 kw days only; 100 kw at 400 feet  
 FORMAT: Country  
**KLVI & KYKR/BEAUMONT, TX**  
 DIAL POSITION: 560 kHz; 93.3 MHz  
 POWER: 5 kw; 100 kw at 480 feet  
 FORMAT: Country

**WXTR-FM/WASHINGTON, DC (LA PLATA, MD)**  
 PRICE: \$14.5 million  
 BUYER: Broadbased Communications, Vincent A. Henry, President. Henry is a Rochester, NY attorney, and the son of NEWSystems President Ragan Henry, who has contracted to sell most of his stations.  
 SELLER: The Dalton Group, William Dalton, President/GM.  
 DIAL POSITION: 104.1 MHz  
 POWER: 50 kw at 500 feet  
 FORMAT: Oldies  
 BROKER: Blackburn & Co.

**WNDR & WNTQ/SYRACUSE, NY**  
 PRICE: \$6.5 million  
 BUYER: Osborn Communications, Frank Osborn, President. It also owns WMHE/Toledo, OH; WKRZ/Wilkes-Barre, PA; WTJS & WKIR/Jackson, TN; and WBGA & WGIG/Brunswick, GA.  
 SELLER: WN Broadcasting, Robert Wechsler, President.  
 DIAL POSITION: 1260 kHz; 93.1 MHz  
 POWER: 5 kw; 97 kw at 660 feet  
 FORMAT: Oldies; CHR

## TRANSACTIONS AT A GLANCE

Transactions So Far in 1986: \$2,671,360,000  
 This Week's Transactions: \$78,100,000

- KLBJ-AM & FM/Austin \$27.5 million
- Hicks Communications (6 of 8 stations) \$20 million
- KAYI/Tulsa
- WYNK-AM & FM/Baton Rouge
- KLVI & KYKR/Beaumont, TX
- WXTR/Washington \$14.5 million
- DKM Broadcasting (4 of 20 stations) \$6.75 million
- KSAL & KYEZ/Salina, KS
- KOEL-AM & FM/Oelwein, IA
- WNDR & WNTQ/Syracuse \$6.5 million
- WBVR/Bufalo price undisclosed
- WFXR/Ravenel, SC \$2 million
- WOKB/Winter Garden, FL \$850,000

\* This chart lists transactions announced in 1986. Deals announced in 1985 but completed in 1986 are not included.

### WFXR/RAVENEL, SC

PRICE: \$2 million  
 BUYER: Coastal Broadcasting, Inc., Richard Glover, President. It also owns WJTX/Urbana, IL.  
 SELLER: Sunshine Broadcasting, South Carolina, Inc., George Silverman, President. It also owns WMGX/Portland, ME and WZID/Manchester, NH.  
 DIAL POSITION: 101.7 MHz  
 POWER: 1.26 kw at 450 feet  
 FORMAT: AOR  
 BROKER: Blackburn & Co., Inc.

### KERB & KRBL/KERRVILLE, TX

PRICE: \$1.1 million  
 BUYER: Stiles Communications Corp., Jerry Stiles, owner. It also is purchasing KEBQ/Ardmore, OK.  
 SELLER: Kerrville Radio, Wayne Dayton and Joe Abernathy, owners. Abernathy also owns KTON & KTQN/Belton, TX.  
 DIAL POSITION: 1230 kHz; 94.3 MHz  
 POWER: 1 kw; 3 kw at 105 feet  
 FORMAT: Nostalgia; Country  
 BROKER: Jack Riley of Riley Representatives

### WOKB/WINTER GARDEN, FL

PRICE: \$850,000  
 BUYER: Champion Broadcasting System of New York, Inc., Herbert Hoffman, owner. It also owns WURN/Brookline, MA.  
 SELLER: Lesli Broadcasting, Arnold

Schorr, principal.  
 DIAL POSITION: 1600 kHz  
 POWER: 5 kw days  
 FORMAT: Urban Contemporary  
 BROKER: Norman Fischer & Associates, Inc.

### GROUP SALE: DKM BROADCASTING (4 OF 20 STATIONS)

PRICE: \$6.75 million  
 BUYER: Independence Broadcasting Corp., John C. Goodwill and Peter Sulick, principals.  
 SELLER: DKM Broadcasting, James W. Wesley Jr, President. It also owns KMEZ-AM & FM/Dallas; KLZ & KAZY/Denver; WAOK & WVEE/Atlanta; WCAO & WXYV/Baltimore; WAKR & WONE/Dayton; WONE & WTUE/Dayton; KWTO-AM & FM/Springfield, MO; and KFOR & KFRX/Lincoln, NE.  
 BROKER: The Mahlan Co.

**KOEL-AM & FM/OELWEIN, IN**  
 DIAL POSITION: 950 kHz; 92.3 MHz  
 POWER: 5 kw days/500 watts nights; 100 kw at 370 feet  
 FORMAT: AC; Country

**KSAL & KYEZ/SALINA, KS**  
 DIAL POSITION: 1150 kHz; 93.7 MHz  
 POWER: 5 kw; 100 kw at 510 feet  
 FORMAT: AC; Country

## Live Oak Broadcasting Company a subsidiary of Love Broadcasting Company

has acquired

### KNAN (FM) Monroe, Louisiana

from

## Hope Communications, Inc.

for

# \$2,410,000

Our Associates Ernie Pearce and Randy Jeffery represented the seller in this transaction, and assisted both parties in negotiations.



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## 1986 Radio Group Sales

Metromedia to Metropolitan (9 stations) \$285 million  
 Blair to Reliance (8) \$170 million (estimated)  
 Viacom to management (9) \$142 million (estimated)  
 Outlet to management (4) \$75 million (estimated)  
 Resort to Telstar (24) \$70 million  
 Katz to NewCity Communications (11) \$68.3 million  
 Affiliated to EZ (9) \$65 million  
 Group One to DKM (8) \$59.9 million  
 Doubleday to Emmis (3) \$53 million  
 Josephson to Saga (6) \$39.9 million  
 Capitol Cities to Encore (7) \$38 million  
 Republic to Jacor (5) \$34 million  
 NEWSystems to Panache (4) \$28.5 million  
 Mid America to WIN (6) \$25 million  
 Great Trails to President Alexander Williams and partners (9) \$25 million (estimated)  
 LIN to Heritage (6) \$23 million  
 Hicks to Narragansett (6) \$20 million  
 ELF to REBS (6) \$15 million  
 Roden to Holt (6) \$10.5 million  
 Sentry to Sage (8) \$9.4 million

# CATCH A STAR.

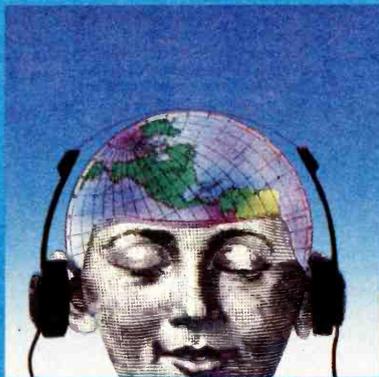
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Your discovery of the stars of tomorrow will assure your station stronger community awareness today. This highly impactful program will build hype, involve your listeners, and generate extensive visibility in the local press.

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**ARBITRON RATINGS**

# RADIO BUSINESS

## RADIO OWNERS SCRAMBLE

# The Taxman Cometh: Creative Accounting Booms

The most heralded creative minds in radio today are working not in the studio, but in the accounting department. Faced with the threat of large tax increases next year, wrought by new tax legislation, station owners are scrambling.

Traders are selling and operators are restructuring, all with an eye toward minimizing the bite taxes take out of their profitability.

"Almost everybody in acquisitions and divestitures is going wacky," noted Bud Wertheimer, President of WBUF/ Buffalo. Forgive Wertheimer's hyperbole, but the impending changes in taxes have had a marked impact on the business of radio.

"I've been involved in a dozen transactions over the past two-and-a-half months, representing \$70 million in assets, where taxes are critically important," said Tom Gammon of Americom Radio Brokers, the Washington, DC-based brokerage firm.

### 120% Tax Differential Possible

There is unanimity in the financial community: any company selling a radio station next year could owe the federal government as much as 120% more than they would have paid this year. "We examined one proposed purchase that would have netted our company \$31 million in profits," Wertheimer reported. "According to how the deal was structured, we could have paid between \$9 million and \$21 million in taxes."

Most sources agree that the greatest impact of the new tax scheme will be caused by the repeal of the General Utilities Doctrine. It stems from a 1935 Supreme Court case which held that a liquidating corporation could not be taxed on the distribution of profits to shareholders.

### Double Tax Hit

"The effect of the repeal of the General Utilities Doctrine will be that the liquidation of most corporations will result in a double tax — once at the corporate level and once again at the shareholder level," according to a tax advisory compiled by Frazier Gross & Kadlec, Inc., a Washington, DC-based consulting firm, and the Washington law firm Dow, Lohnes & Albertson.

The tax advisory added that "the change in the tax rates, when combined with the repeal of General Utilities Doctrine, will drastically alter the tax effect on corporate liquidations."

Under one scenario outlined by Frazier Gross & Kadlec, a company with assets worth \$100 million would have ended up with an after-tax profit of \$76.7 million under the current laws.

"Almost everybody in acquisitions and divestitures is going wacky."

—Bud Wertheimer,  
WBUF/ Buffalo

Under the new laws, the after-tax profit would be reduced to less than \$53 million, a difference of almost \$24 million.

Most tax experts agree it's too late to try to squeeze any more station sales in this year with the hope of enjoying the current, more favorable tax schedule.

However, the more creative financial planners are utilizing some innovative techniques that will protect their companies from the full brunt of the tax changes in the future.

## Third Quarter Earnings Reports

● **Gannett** — \$689,059,000 (+25%) operating revenues; \$65,530,000, net income; earnings per share of 81 cents.

● **Harris Corp.** — \$469,400,000 sales; \$16.3 million, net income; earnings per share of 40 cents.

● **Heritage** — \$40.6 million revenues (+13%); operating cash flow of \$9.7 million; losses of 20 cents per share

● **Jacor** — \$7,475,324 revenues; \$455,014 net income; earnings per share of two cents.

● **LIN** — \$48,428,000 net revenues; \$18,898,000 net income; earnings per share of 68 cents.

● **Viacom** — \$233,297,000 revenues; \$3,435,000 net earnings; earnings per share of 10 cents.

### Partnerships, Sub-S Corporations Gain Favor

Experts in the communications field have pointed to two methods (or "action steps" as Americom's Gammon likes to call them) — liquidation of corporate assets into a limited partnership, and transfer of the company from Chapter C to Sub-Chapter S status — that have gained popularity in recent months.

Under the first scenario, liquidation to a limited partnership, a corporation creates a "taxable event" in 1986, locking the company into the 20% capital gains rates that are now in effect. Under this scenario, shareholders — and not the corporate entity — would have to pay the tax, and would avoid the double dip of the new regulations.

The tax benefits of the second scenario — liquidation of a Chapter C corporation into Sub-Chapter S — closely resemble those of the first: taxes are paid, not at the corporate level, but at the personal level by shareholders.

### More Options For Small Companies

Tax experts caution, however, that liquidation to Sub-Chapter S has limitations that may preclude some companies, particularly larger concerns, from enjoying its benefits. "The drop to Sub-Chapter S is not a panacea," Gammon stated, pointing out that only companies with one class of stock, fewer than 35 shareholders, and no subsidiaries are permitted to utilize the classification.

On the whole, larger companies "are just going to have to tough it out," Gammon concluded. Most of the relief currently under consideration will benefit small-to-medium sized companies.

Very small companies, however, have more flexibility in assessing their tax situation. A "small, closely held

### Reporting Transactions

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

company" — that is, with assets of less than \$5 million and 50% of its stock held for "a substantial period" by fewer than 11 shareholders, according to most definitions — has until Jan. 1, 1989 to sell its assets while enjoying the current tax schedule.

### Careful Planning Critical

The bottom line, all experts agree, is for every station owner to immediately set his accountants or financial planners to the task of exploring alternatives such as those described. Several firms, including Frazier Gross & Kadlec, now offer special services tailored to the new tax scheme, and could be tapped for expertise.

"People who are used to doing their homework on this issue now have a different, and more challenging, kind of homework to do," concluded Frazier Gross VP Jack Kane.

### Howard

Continued from Page 3

rep. After a stint as New York Sales Manager for Forjoe & Company, he became President of Stars National, Inc. in 1952. Four years later he formed his own radio rep firm, Bernard Howard & Co., specializing in Black radio. In 1969 he sold the company to Sonderling Broadcasting. It was then sold to Viacom in 1979 and to McGavren Guild in 1982. His firm merged with Interep's Hillier, Newmark & Wechsler to form Hillier, Newmark, Wechsler & Howard.

"This is a turning point for me professionally," Howard commented. "After all these years having been directly involved in Black marketing, I would merely be changing the focus of my work from selling to consulting, and offering a much-needed service to broadcasters and advertisers alike."

Interep President Les Goldberg said, "Bernie has contributed to the success of HNW and I am glad that Interep will continue to have a working relationship with him." Interep Chairman Ralph Guild added, "I look forward to working with Bernie in our new client/consultant relationship."

## CALL SIGN CHANGES

Albuquerque, NM KOB-FM to KKOB-FM (effective 10/28)  
Albuquerque, NM KOB to KKOB (10/28)

Alexander City, AL WRFS to WSTH (10/31)

Alexander City, AL WSTH to WSTH-FM (10/31)

Algoma, WI WOMA (new, 11/5)  
Austin, TX KLQT to KKMJ (11/7)  
Brewer, MA WMLI to WGUY (11/17)

Charlotte Amalie, VI WSTT to WSTE (requested)

Crested Butte, CO KIEG to KBUT (11/10)

Elloree-Santee, SC WMNY to WGZS (12/17)

Ennis, MT KKMT (new, 10/29)  
Fort Campbell, KY WABD-FM to WCVO (requested)

Gaithersburg, MD WMTG to WMET (11/4)

Gladstone, MI WWIA to WWTM (11/3)  
Greensburg, PA WXXV to WNVU (10/29)

Hamlin, TX KRRS to KWZD (10/28)

Hanford, CA KLTK to KCLQ (10/27)

Harbor Beach, MI WWTM to WFMM (10/24)

Herdton, OK KZEA to KTYX (11/4)  
Huntingdon, TN WPBE to WHZZ-FM (requested)

Ketchikan, AL KGTV (new, 10/29)

Lompoc, CA KXCC-FM to KBOX (11/1)

Luray, VA WQAA to WYFT (requested)

Melbourne, FL WYRL to WMMY (requested)

New Bern, NC WAZZ to WIKS (requested)

New Bern, NC WWMG to WSNQ (requested)

New Bern, NC WRNB to WLOJ (11/3)

Newport, OR KNPT-FM to KYQT (11/10)

Palmer, AL KUZN (new, requested)

Pikeville, KY WJSO (new, requested)

Pittsburg, TX KXAL-FM (new, requested)

Placerville, CA KTLT (new, 11/4)

Pompano Beach, FL WBSS to WWHR (12/8)

Ravenswood, WV WRAU (new, 11/4)

Riverside, CA KSLD (new, requested)

Southwest City, MO KCTE to KLTK (requested)

St. Johns, MI WLNZ to WWSJ (requested)

Strasburg, VA WESI (new, 11/4)

Topeka, KS KSKX to KEWI (11/4)

Tullahoma, TN WCWY to WKOD (11/15)

Tullahoma, TN WKOD to WKOD-FM (11/15)

Westfield, MA WNNZ (new, requested)

Wichita, KS KNNN to KICT (11/4)

Wichita, KS KICT to KICT-FM (11/4)

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## WASHINGTON REPORT

HOLLINGS, MARKEY LIKELY CHAIRMEN

## Radio's Election Outcome: Tougher Senate, Looser House

Last week's election appears likely to have a mixed impact on radio's fortunes in Congress over the next two years. Democratic control of the Senate by a 55-45 seat margin bodes ill for further deregulation, especially Fairness Doctrine reform. But the guarantee of a new House Telecommunications Subcommittee Chairman offers hope for a break in a longstanding stalemate on broadcast issues in the House.

It's a virtual certainty that Sen. Ernest (Fritz) Hollings (D-SC) next week will be named Chairman of the Commerce Committee, which oversees broadcasting. He takes over from John Danforth (R-MO), who had little impact on the industry during his short tenure.

As Commerce Chairman, Hollings becomes the Senate's key communications player. The panel's Communications Subcommittee is largely ceremonial, with most real work done at the full committee level. Subcommittee Chairman Barry Goldwater (R-AZ) is retiring, and Hollings may take over the subcommittee chairmanship, also.

## Moderate Hollings Bifurcates Fairness Doctrine

Hollings's communications counsel, Tom Cohen, describes his boss as "middle of the road." While supporting the broadcast deregulation bills that have passed the Senate in recent years — only to die in the House — Hollings is also a firm supporter of the Fairness Doctrine, political broadcast rules, and the multiple and cross-ownership rules.

"He's cautious about deregulation," said Cohen. "He wants to make sure competition truly exists" before handing more freedoms to the industry. Cohen declined to forecast what issues will get top priority in 1987.

## FCC Faces Democratic Congress

Democratic control of the Senate may translate into rougher treatment of FCC Chairman Mark Fowler on Capitol Hill. One congressional staffer said the power shift could make the Commission more "risk-averse." As he put it, "They won't have the luxury of a



Phil Sharp



Ernest Hollings

Republican Senate to save their butts when they go too far."

On First Amendment issues, RTNDA Exec. VP Ernie Schultz said it's "too early" to make predictions: "Let's wait and see who's sitting in what chair." Noting that even a GOP Senate was unable to chip away at the Fairness Doctrine, he added, "I think we have a better chance in the courts."

## Wirth Out Of Picture

The leadership picture in House communications policy making is less clearcut. After six years as Telecommunications Subcommittee Chairman, Tim Wirth (D-CO) gave up his House seat to run for the Senate. Despite opposition from Colorado broadcasters, who view Wirth as an enemy of deregulation, he eked out a 16,000-vote victory in the race to succeed retiring Sen. Gary Hart (D-CO). Wirth isn't expected to seek a Commerce Committee seat in the Senate, or to remain active in broadcast issues.

## Three Emerge As Contenders To Succeed Wirth

Based on their seniority on the full House Commerce Committee, three men have emerged as possible Wirth successors as subcommittee chairman. The current frontrunner is Rep. Edward Markey (D-MA), who now chairs the Energy Conservation & Power Subcommittee. Most recently, Markey expressed outrage at the FCC's attempt to end minority preferences, calling the move "a shock and an insult."

Other possible replacements for Wirth, neither current members of the subcommittee, are Reps. James Florio (D-NJ) and Phil Sharp (D-IN). Florio chairs the Commerce, Transportation & Tourism Subcommittee, while Sharp heads the Subcommittee on Fossil & Synthetic Fuels.

Who finally gets the job may depend largely on how the subcommittee survives an expected Commerce Committee reorganization. In addition to broadcasting, the panel has jurisdiction over consumer protection and finance, including the hot issue of corporate takeovers.



Ed Markey

Possible scenarios include cutting back the subcommittee to telecommunications only, or abolishing it entirely and folding it into another panel.

## Markey Called Flexible, Constructive

Scott Johnson, legislative aide to subcommittee member Al Swift (D-WA), predicted that Markey would be a more "flexible, constructive" chairman than Wirth. He said that, on his Conservation Subcommittee, Markey has shown a willingness to "fight on issues," giving opponents a chance to make their case.

Wirth's style has been more autocratic, using his power to completely block legislative proposals he opposes, notably broadcast deregulation.

Johnson predicted that, whoever becomes chairman, several issues are likely to "boil up relatively quickly," among them "more intensive" oversight of the FCC;

elimination of the comparative renewal, NAB's top legislative priority; Swift's anti-trafficking proposal; preservation of minority licensing preferences, which the FCC is trying to eliminate; and possible "backlash" against the Commission's easing of licensee "character" qualifications.



James Florio

"He's cautious about deregulation."

—Hollings Counsel Tom Cohen

## Copyright Jurisdiction Falls To Biden

The elections also brought a shakeup in the Senate committee that handles critical copyright issues such as audio home-taping and TV music licensing. Sen. Joseph Biden (D-DE) will take over from Strom Thurmond (R-SC) as Chairman of the Senate Judiciary Committee. And it's unclear whether the Copyright Subcommittee, formerly chaired by Charles Mathias (R-MD), who retired, will be abolished.

## NEWS BRIEFS

## NTIA Studies AM Stereo Marketplace

The federal agency that advises the White House on communications policy has launched a survey of AM radio stations to determine whether the marketplace has adopted a de facto AM stereo standard.

Assistant Commerce Secretary Alfred Sikes said the survey is "a critical element in our study of marketplace acceptance of the competing AM stereo systems." The study is being conducted by the National Telecommunications and Information Administration (NTIA), which Sikes heads.

NTIA is seeking information from AM stereo stations, as well as those who haven't adopted the technology. "We hope to get an accurate picture of past, present, and future marketplace acceptance of these systems," Sikes ex-

plained.

"Prompt marketplace acceptance of AM stereo is an important step toward improving the overall sound quality of AM radio," Sikes added. Since taking office earlier this year Sikes, a former Missouri radio broadcaster, has taken a keen interest in the growing movement to rescue the AM band.

## Other Key Developments:

- Denial of an "equal opportunities" complaint against KABC/Los Angeles by a former U.S. Senate candidate has been upheld by the FCC.

- NAB has chosen "Broadcasters ... Serving Local America" as the theme for its annual convention, to be held next March 28-31 in Dallas. Another convention theme will be next year's celebration of the U.S. Constitution's 200th birthday.



**ELECTIONEERING** — NAB hosted an election-night reception for young political leaders from 30 nations, as well as numerous Washington politicians. Addressing the group were former State Department spokesman Hodding Carter and FCC Commissioner Mimi Dawson. They are Executive VP and Secretary General, respectively, of the American Council of Young Political Leaders.

Also last week, NAB's Broadcaster Congressional Relations Committee (BCRC) heard from Sen. George Mitchell (D-ME), who quarterbacked his party's recapture of the Senate last week as Chairman of the Senate Democratic Campaign Committee. Mitchell (left) is shown with BCRC Co-chairman Gary Capps, Capps Broadcasting, Bend, OR.

# Republic Radio Sales

Growing in the best tradition

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

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its 13 sales offices
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- Joined the No. 1 billing unwired rep network
  - Acquired full resources of the  
Katz Radio Group



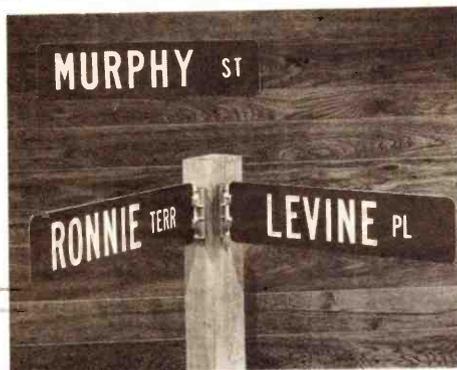
**Republic Radio Sales**

A Katz Radio Group Company

One of The Best

# WHAT'S NEW

Edited by Don Waller



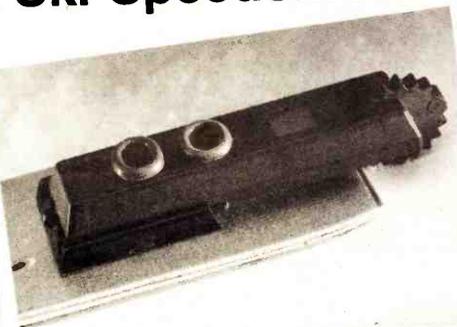
## Put Your Name On The Street

Whether it be South Street, where all the hippies meet; E Street, where sparks fly; or Lonely Street, the location of Heartbreak Hotel, you can now buy your own street sign from almost any of the most famous streets in American music through the Chicago-based **What's YOUR Sign?** company.

And if, say, Dead End Street wouldn't make a fabulous addition to the bar, den, or office of any loyal **Kinks** fan, you can also personalize these 24" x 6" metal, reflective green street signs with your own name or any other message of up to 11 letters. All signs sport white lettering and the standard abbreviations for Street, Lane, Place, Terrace, etc.

The promotional potential of these items, which have holes for flush mounting and optional wing brackets, is limited only by your imagination. Each sign retails for \$24.95, and quantity discounts are available. For additional information, contact the firm at (312) 341-0057.

## Ski Speedometer



Whether you're traveling downhill or cross-country, this skier's speedometer uses a free-spinning Lexan wheel to track your progress and a built-in microprocessor to calculate highest speed attained, average speed, distance traveled, and elapsed time. And its accuracy rate falls within two percent.

All data is displayed on the gadget's LCD readout in either U.S. or metric units and is retained in the unit's memory until manually cleared. With a total weight of four ounces, the skier's speedometer attaches easily via foam tape to the rear of your ski, where it can be activated by the touch of your ski pole.

Fully operational in temperatures up to 40 degrees below zero (Fahrenheit), the skier's speedometer will not affect balance or weighting. Requiring three A76 watch batteries, the item is available from the **Hamacher Schlemmer** catalog. Price: \$64.50.

## Executive Etiquette

Good manners are a combination of common sense and consideration for others. They may also be the thread upon which hangs the success or failure of a career. Etiquette not only determines a company's or an executive's image, but also affects employee morale.

Other than in telephone conversation, perhaps nowhere is executive etiquette more important than at a business lunch. Here, according to etiquette expert and author **Letitia Baldridge**, are the social rules that govern this potentially deal-breaking meal taking. Maybe you and your employees are already known for your mastery of the social graces, in which case you may peruse the following with amusement (or refer to it for setting barroom bets).

To begin with, the person who suggests "let's do lunch" is responsible for setting the time and date, choosing the restaurant, reserving a table, and reconfirming with both the restaurant and guest.

### One Drink Minimum

Never order more than one drink before lunch and two drinks before dinner. Even if you don't drink, as host you should offer your guests the privilege.

Allow the waiter to take your guest's orders before your own. Wine should be ordered either in bottles or separate glasses only after your guests have selected their entrees and according to their preference for white or red.

In these days of controlled expense accounts and a soon-to-be lessened tax deduction, guests should never order the most expensive thing on the menu. Guests and persons lunching with a corporate officer of a lower rank

should never start the business discussion. It is the host's responsibility to initiate such conversation after approximately 15 minutes of "small talk" have elapsed, giving everyone time to relax and know each other better.

If you smoke, wait until everyone has finished dessert and then ask permission. Don't use your plate as an ashtray, either. If you smoke a cigar, ask permission from those at the surrounding tables before lighting up.

### Lipstick Traces

Women should blot their lipstick twice before approaching the table, so as not to leave unappealing prints on glasses or cups. Under no circumstances should makeup be applied at the table.

Bacon, french fries, and firmly-cooked asparagus may be eaten with the fingers. Chicken may be picked up with one hand only, after the majority of the flesh has been cut away with uten-

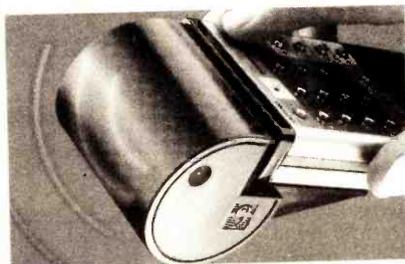
sis. Everything else should be eaten with a knife and fork. Cutting an entree entirely into bite-size pieces is strictly for children. Sopping up sauce with a piece of bread is permissible only after tearing off the bread and impaling it on your fork first.

Upon finishing a course, place your utensils next to each other in a vertical position, fork tines or spoon bowl down. This tells a properly trained server you are finished eating.

Don't place your elbows on the table while eating, although it's all right to do so between courses. Don't punctuate your gestures with your utensils, and don't use a toothpick at the table, either.

If you should fail to live up to these standards or perform a faux pas such as dropping an item while transferring it from the serving platter to your plate, quickly turn the episode into a self-deprecating joke — before everyone else does. *Bon appetit!*

## Remote Control Booster



As all good couch potatoes — and couch tomatoes — know, all remote controls are not created equal. Some have to be aimed with near marksman-like accuracy. Others have such limited range that they can be considered remote controls in name only.

Now, thanks to **Steve Wozniak** of Apple computers and US Festival fame, there's "Tyrone," an inexpensive, compact power booster that not only allows you to operate any infrared remote control unit from anywhere in the room, but also completely eliminates the need to aim the unit.

Measuring 1 3/4" by 2 1/4" by 3 1/2" and weighing less than four ounces, "Tyrone" attaches in seconds without tools. The unit operates on a single nine volt battery and sports an LED indicator to let you know whether it's working. With a retail price of \$25, "Tyrone" is available via the **Sharper Image** catalog.

## POLLSTAR

### TOP 20 CONCERT PULSE

- | LW | TW | ARTIST                          |
|----|----|---------------------------------|
| —  | 1  | GENESIS                         |
| 1  | 2  | NEIL DIAMOND                    |
| 2  | 3  | ELTON JOHN                      |
| —  | 4  | BILLY JOEL                      |
| 3  | 5  | VAN HALEN                       |
| 4  | 6  | ZZ TOP                          |
| 5  | 7  | BOB SEGER                       |
| 7  | 8  | JOURNEY                         |
| 6  | 9  | STEVIE WONDER                   |
| 8  | 10 | KENNY ROGERS                    |
| 9  | 11 | WHITNEY HOUSTON                 |
| 10 | 12 | HUEY LEWIS & NEWS               |
| 11 | 13 | NEIL YOUNG & CRAZY HORSE        |
| 12 | 14 | AC/DC                           |
| 13 | 15 | DAVID LEE ROTH<br>CINDERELLA    |
| 14 | 16 | ALABAMA                         |
| 15 | 17 | MOODY BLUES                     |
| 17 | 18 | RUN-D.M.C./WHODUN!<br>LL COOL J |
| 16 | 19 | MONKEES                         |
| 19 | 20 | 38 SPECIAL                      |

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

## Scented Snapshots

Imagine those photos you took on your last vacation smelling like a forest of pines, or those family Thanksgiving portraits you take every year smelling like a freshly roasted turkey with all the trimmings. The possibilities are almost endless, thanks to a "fragrant photos" process recently developed by New York-based **Scantronics Industries**.

As reported in the **Wireless Flash** radio news service, the process uses a special night-light that illuminates a photo while simultaneously releasing a fragrance. Although the company claims it can duplicate any smell via its giant "fragrance library," right now the scented snapshots available are limited to a picture of a baby's room that smells like baby powder, a snapshot of a bubblegum machine that smells like bubblegum, and a romantic photo of a man and woman that smells like musk.

# Why Edens Broadcasting chose a rep instead of a conglomerate.

By Gary D. Edens, President and Chief Executive, Edens Broadcasting



Gary Edens (left), shown with Jerry Schubert, President, Eastman Radio

We pride ourselves on broadcasting quality programming, and needed a rep that knew how to sell more than just numbers.

Eastman captures the unique character of our stations—without reducing them to mere statistics in a ratings book.

#### **Eastman tells the whole story.**

We've got nothing against numbers, but our award-winning stations have personalities and formats that stand out in a sea of statistics.

KQYT in Phoenix pioneered the easy listening format. KOY, Phoenix, has won more news awards than any other Arizona station. Tampa's WRBQ launched the Morning Zoo,<sup>™</sup> becoming one of America's 10 most admired stations. In Richmond, WRVA is celebrating its 40th year with the same morning man. And Richmond's WRVQ dominates the contemporary format with its 200,000 watt signal.

These are stories worth telling, and Eastman makes sure they're told.

#### **Eastman sells radio. Only radio.**

A lot of reps use radio sales as a training ground for TV. Not so at Eastman.

Their reps specialize in radio—only radio. They take the time to get to know our stations, earning a high share of national dollars by selling the quality that numbers alone can't reach. In Tampa, for example, Eastman just produced the highest single month of national billings in that station's history.

#### **Eastman treats us like family.**

Eastman's never let us down by treating radio time as commodity trading. They're big, but they don't sell "supermarket-style" like those conglomerates. They treat us like family.

We've grown with them, and we're growing because of them. As long as they keep that momentum going, it's Edens and Eastman forever.



**EASTMAN RADIO**

ORIGINAL  
MOTION  
PICTURE  
SOUNDTRACK  
FEATURING

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& LOU REED

MODELS

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& SLY STONE

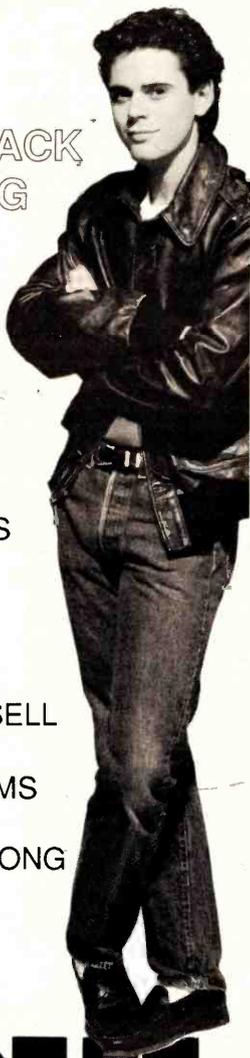
RICKY

BRENDA RUSSELL

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RAE DAWN CHONG

TOM SCOTT



**SOUL  
MAN**

SP-3903

SEE THE SMASH NEW WORLD PICTURE.  
HEAR THE MUSIC ON A&M RECORDS  
AND BASF CHROME TAPE



# R&R STREET TALK

It was a big week at Black Rock. Besides the debut of the "Boss Live," rumors about the sale of **CBS RECORDS** were running rampant at the beginning of this week, fueled by the presence of people who looked like financial evaluators. But CBS founder **WILLIAM PALEY** reportedly was adamant that the division should not be sold, and staffers were breathing somewhat easier by Tuesday. They were also waiting to hear what word might emerge from the company's monthly board meeting Wednesday (11/12).

Meanwhile, **CBS** has completed the \$125 million sale of its music publishing division to **CHARLES KOPPELMAN**, **MARTIN BANDIER**, and **STEPHEN SWID**, whose partnership is now known snappily as **SBK ENTERTAINMENT WORLD**. The buyers of **CBS SONGS** have also signed a separate, four-year deal with **CBS RECORDS** to administer whatever future copyrights the label acquires in the course of signing and developing artists.

**J. WALTER THOMPSON** has signed a multi-year agreement for full national service with **BIRCH RADIO**, becoming effective with the summer '86 survey. **JWT VP/Media Research Director BOB WARRENS** said, "J. Walter Thompson has always encouraged a competitive media research environment. We have been watching with interest the progress being made by Birch Radio and I am pleased to report that Birch service has passed our preliminary evaluations."

**RELIANCE**, which has recently acquired the assets of **BLAIR**, is rumored to have come to the decision not to sell off the radio stations (as many have suggested).

From Nashville we hear that **COMPLEAT RECORDS** is picking up the **ADVANTAGE** label from **MICK LLOYD**, complete with its three artists. Compleat President/CEO **CHARLIE FACH** says Advantage, like Compleat, will be distributed by **POLYGRAM**.

Also along Music Row, the divestiture of co-owned businesses by the **OAK RIDGE BOYS** continues while their **SILVERLINE-GOLDLINE** publishing company is about to be purchased by **MEL TILLIS's MUSICPLEX** group.

What major West Coast record label President reportedly has held several discussion with both partners of an L.A.-based syndication company, with all three interested in a possible takeover? Stay tuned . . .

**WNEW-FM/NEW YORK's** new morning man is 16-year station vet/midday man **DAVE HERMAN**, who's returning to the shift he did for many years until 1982. Weekender **RAY WHITE** has been upped to middays, while former morning cohort **MARK McEWEN** will be handling parttime.

New to Classic Rock **KLSX/LOS ANGELES**: morning man **KEN NOBLE**, from crosstown **KFI & KOST**, and PM driver **DAMION**, onetime PD at rival **KLOS** and most recently wakeup host at **KKCY/SAN FRANCISCO**.

Digital audio tape (DAT) will be the hot topic in Vancouver next month (12/11), when music industry heavies meet with officials from Japan's Electronic Industries Association. And we are talking heavy, with scheduled attendance by CBS's **WALTER YETNIKOFF**, **CAPITOL/EMI's BHASKAR MENON**, **WARNER BROS.' MO OSTIN**, **CHRYSALIS's CHRIS WRIGHT**, **JAN TIMMER** of **POLYGRAM**, and **NESUHI ERTEGUN** of **WEA INTERNATIONAL** — among others. They want protection (preferably legislative) against the master-quality home taping which they say DAT's introduction will bring. The Japanese want labels to make their music available for DAT software.

From San Antonio we hear that soft AOR **KESI** has been sold for \$9 million to a group consisting of **JOHN HIATT** (who's stepped down as VP/GM of crosstown **AOR KISS**), and a venture capital group from San Francisco.

The Smithsonian Institution appears set to acquire **FOLKWAYS RECORDS**, a label concentrating on international ethnic and folk recordings. Folkways's founder, **MOSES ASCH**, died last month at the age of 81 but agreed to the transaction last summer.

Last week we mentioned that **RICHARD SMITH** will be heading up **GEFFEN's** Black

Continued on Page 22

## The Boss Box

A few "BRUCE SPRINGSTEEN/Live 1975-85" box facts, according to **COLUMBIA** sources:

- The first shipment included 1.5 million units (five albums, three cassettes, or three CDs per unit).
  - The boxed set consumed 773,000 pounds of vinyl and 172,000 miles of cassette tape (enough to circle the earth seven times).
  - Over 1 million pounds of paper was used to print the picture booklet alone.
  - If all the units were stacked in one place it would take storage facilities equal to five football fields to house them all.
- Prices for the boxed sets are running from \$19.98 to \$28.00, depending on location. Sources indicate this represents an initial net billing of well over \$30 million for Columbia. Merry Christmas, **LAWRENCE TISCH** (and to you too, Bruce!)

## Great talent's hard to find!

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

### TALENTMASTERS

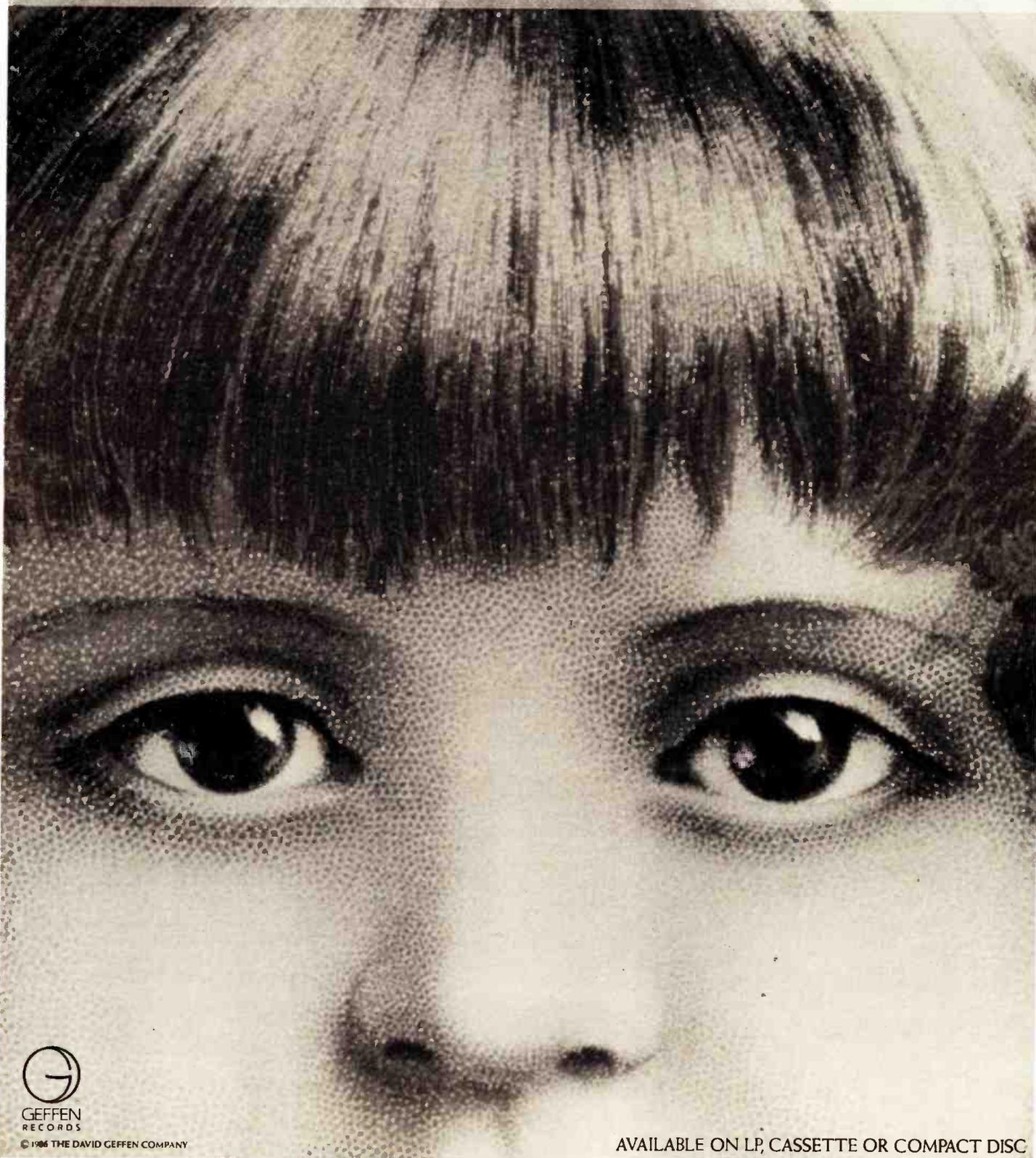
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LONE JUSTICE

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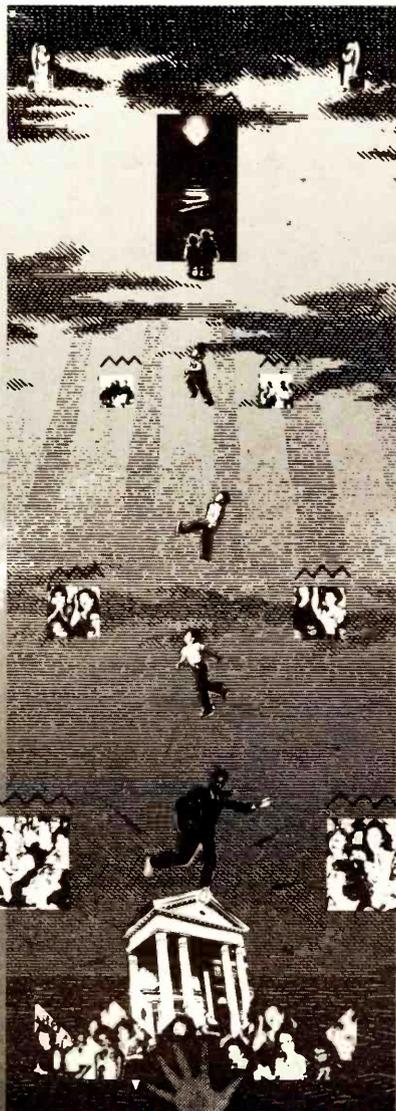
WATCH FOR LONE JUSTICE ON TOUR WITH THE PRETENDERS.



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*"Maybe I've a reason to believe  
We all will be received in  
Graceland"*  
*Paul Simon*

94Q	KIHK	WFXN	KQCR
PWR997	KIYS	WKSF	KFRX
WRSR	KSND	WJAD	WSPT
K104	KQMQ	WCGQ	KTRS
WERZ	KXYQ	Q104	KKAZ
WPST	WIGY	WZYP	KOZE
WBBQ	OK100	Q 101	KTMT
WBCY	95XIL	WPFM	KZFN
FM100		WVBS	OK95

"GRACELAND" THE NEW SINGLE AND 12" FROM THE ALBUM GRACELAND

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# STREET TALK

Continued from Page 20

Music Department, moving over from **ARISTA**. What we didn't say was that Smith left Arista 2½ years ago, and **TONY ANDERSON** currently is VP/R&B there. More details on Page 3.

Let's get the name straight! **DALLAS COLE**, who is leaving the VP/GM seat at **WKTJ/MILWAUKEE** for VP/VH-1 (as reported last week), is going to drop his radio name "Dallas" — and will now be known simply as **JEFFREY ROWE**.

With **KIPPER MCGEE** leaving **B97/NEW ORLEANS** to program **WRKR/RACINE-MILWAUKEE**, EZ VP/Programming **DAN VALLIE** is looking for a killer replacement. Could that "killer" already be "rolling" around the hallways at B97?

As the original artwork from the 1985 Cartoonists' Thanksgiving Day Hunger Project ("Comic Relief") is set to be auctioned off November 25 at the United Nations, event organizers are preparing for a repeat performance later this month. This year's project, spearheaded by cartoonists **JIM DAVIS**, **LYNN JOHNSON**, and **MORT WALKER**, is attempting to surpass the \$50,000 raised in 1985. All proceeds will be used to combat hunger and homelessness in the U.S. For more information call (213) 556-1812.

**AOR KKD/J/FRESNO** is threatening legal action against crosstown Gold **KLCY**. Seems **KLCY** wake-uppers **DON FISCHER** and **DEAN OPPERMAN**, who recently jumped ship from **KKDJ**, are airing a "Breakfast Club" featuring an "Aunt Penny" character — which **KKDJ** claims it has proprietary rights to. **KLCY** GM **EDWARD HOYT** says he has "taken the posture, under advisement of attorneys, to simply wait and see what **KKDJ** does next." Hoyt also points out that **DON McNEIL** aired the first "Breakfast Club" in the early 1930s, and says "if anyone has the rights to the concept it is he."

In other legal action, it looks like a \$1 million lawsuit against **WNVZ/NORFOLK** Morning Zoo Masters **COREY DEITZ** and **PD CHRIS BAILEY** is the result of the pair being good samaritans at the expense of a judge's ego. According to local newspapers, the plaintiff is General District Court substitute Judge **W. BRANTELY BASNIGHT III**, who ruled in favor of destroying two dogs who had become public nuisances. Deitz and Bailey took up for the "underdogs," brought public pressure to bear, causing a reversal by another judge. Basnight is charging the dynamic duo with slander and libel. "No comment" from station management.

What Chicago sports personality was suspended for two days for alleged female posterior posturing (aka, pinching a fellow

worker's behind)?

Also in Chi-Town, **DON DAVIS** has exited as PD at **WCKG**, **COX BROADCASTING'S** AOR outlet.

**WDVE/PITTSBURGH** has nabbed **SCOTT PAULSEN** from crosstown AC **WHTX** for mornings. This marks a return to AOR for Paulsen; he pulled huge shares in **WIMZ/KNOXVILLE** PM drive until leaving for 'HTX afternoons 11 months ago.

San Diego powerhouse AOR **KGB** has moved **PAT MARTIN** into 10pm-2am and made **BRYAN SCHOCK** its overnighter and morning show producer. They replace **ADRIAN BOLT** and **KEITH ROYER**, respectively.

Though **KCGL/SALT LAKE CITY** recently dropped modern rock in favor of religious programming, don't be surprised if ex-**KCGL** GM **RICHARD REES** and **PD DEL WILLIAMS** install their new music format at another station in the market.

**KROQ/LOS ANGELES** has countered **KMET's** new "94.7% New Rock" slogan by altering its own "Rock Of The 80s" slugline to "Rock Of The '80s And '90s."

In Baltimore, **WMMX PD RALPH WIMMER** is gone, with consultant **JIM HERRON** serving as acting PD until a permanent replacement can be found.

Joining the **KSCS/DALLAS** airstaff around December 1 will be **ANGELA BROOKS**, who's spent the last four years at **KIKK/HOUSTON**, and **CHUCK EDWARDS** (who's currently MD/afternoons at **WGXX/MEMPHIS**).

More movement:

**HARV BLAIN**, PD at **KAY107/TULSA** is resigning to pursue other programming interests . . . **WLCS/JACKSONVILLE** morning man **JACK DIAMOND** has departed to host "Good Morning Jacksonville" on the local **ABC-TV** affiliate . . . **HAAGAN HIGGINS** has left his weekend fill-in position at **TRANSTAR** . . . **WRQN/TOLEDO** OM **WALT BENNETTI** exits as **DRAKE CHENAULT** moves in as consultant . . . **WHYL/HARRISBURG** names pm-driver **RAY THOMAS** PD and morning man **MIKE KURTIS** Promotions Manager . . . New **WVSR/CHARLESTON** PD **JAY JARVIS** is actually **CAT SUMMERS**, who previously was with (among others) **KWK/ST. LOUIS**.

Heartfelt condolences to:

The friends and family of **BOBBY NUNN**, founder member of the **COASTERS** (and the **ROBINS**, before that), who died of a heart attack, at age 61.

The family of **PRETENDERS** soundman **PETER GRANGER**, who was killed in a hit-and-run accident when he pushed his daughter out of the way of an oncoming car.

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THEY HAVE DEFINED WHAT'S BEST  
IN ROCK'N'ROLL. THEY HAVE HAD  
CLASSIC HIT AFTER HIT . . . "YOU  
REALLY GOT . . . ALL DAY AND ALL  
OF . . . DEDICATED FOLLOWER OF . . .  
TIRED OF . . . LOLA . . . COME DANCIN' . . ."  
AND NOW, THEIR LATEST SINGLE  
RELEASE

# THE KINKS

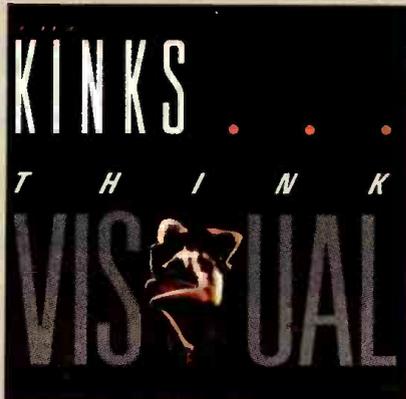
## ROCK 'N' ROLL CITIES

FROM THEIR EXCITING DEBUT ALBUM

The  
Originals  
And  
Still  
The  
Greatest

- Ray Davies,
- Dave Davies
- Ian Gibbons
- Bob Henrit
- Jim Rodford
- Mick Avory

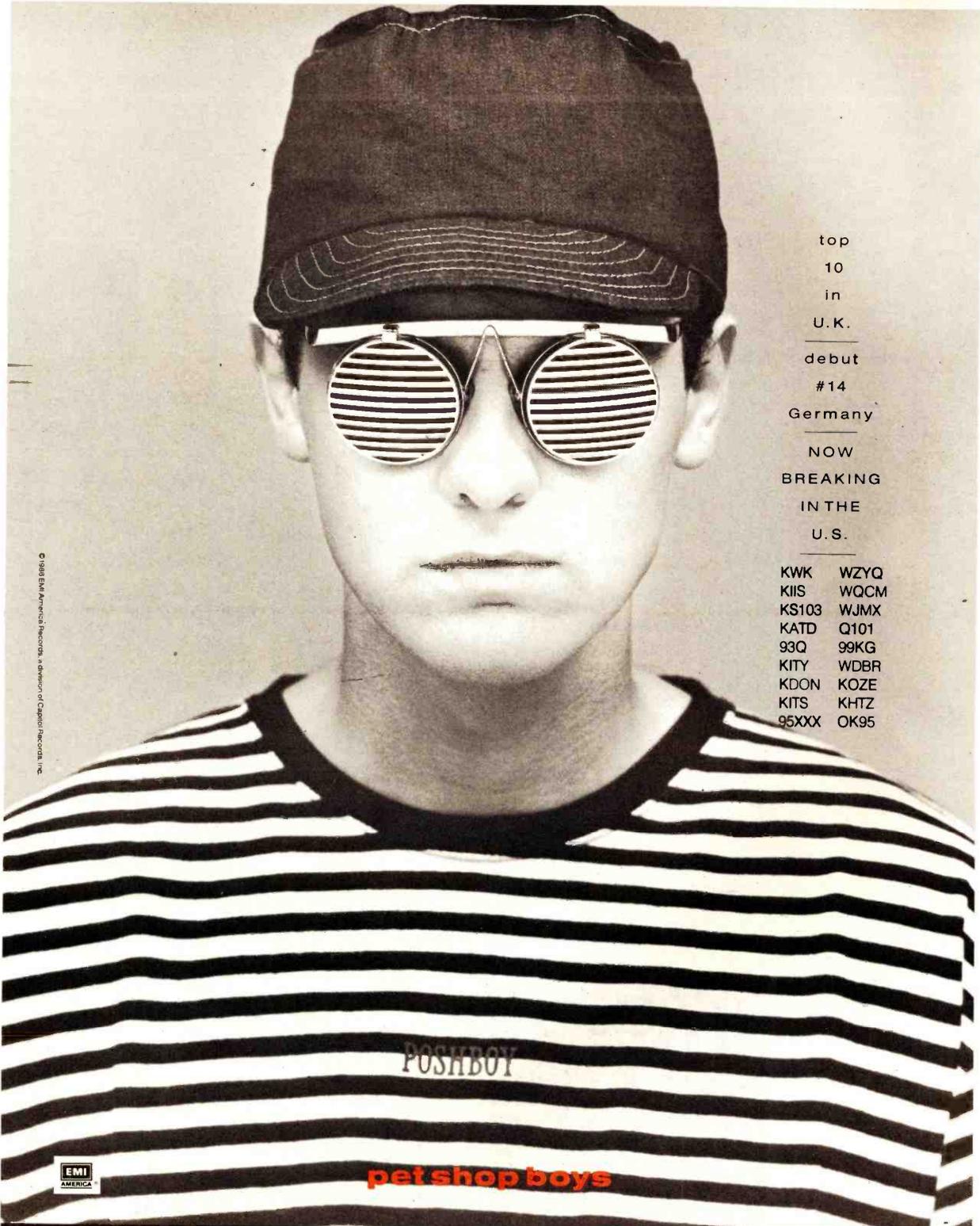
Produced by Ray Davies at Konk Studios, London



MCA RECORDS

ON MCA COMPACT DISCS, HQ CASSETTES AND RECORDS

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| KIIS  | WQCM |
| KS103 | WJMX |
| KATD  | Q101 |
| 93Q   | 99KG |
| KITY  | WDBR |
| KDON  | KOZE |
| KITS  | KHTZ |
| 95XXX | OK95 |

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petshop boys

# SUBURBIA

the new single and twelve inch

from the platinum album please

PRODUCED BY JULIAN MENDELSSOHN

# PRO:MOTIONS

## Arista Appoints Prescott, Alter



Dave Prescott



Linda Alter

Arista Records has elevated **Dave Prescott** to the post of Southeast Regional Promotion Manager. **Linda Alter**, most recently SE Regional Director for **Motown Records**, is the label's new Director/Promotion, South.

## WEA Promotes Cohen, Bledsoe

WEA International has promoted **Jennifer Cohen** to VP/Product Development and **Tracy Bledsoe** to VP/Press & Public Relations. An eight-year WEA veteran, Cohen began as a management trainee, later becoming Acting Director/Press & Public Relations, Product Manager, and eventually Director/Product Development. Bledsoe joined WEA in 1978 as Director/Public Relations, advancing to Director/Press & Public Relations. Prior to that she was in Promotion/Black Music for **Elektra Records**, served as Director/Publicity for **McCall's** magazine, and was Production Asst. for **ABC-TV News**.



Jennifer Cohen



Tracy Bledsoe

## Three Promoted At Luckie Street/Nolen-Reeves

**Luckie Street Records/Nolen-Reeves Music, Inc.** has appointed **Ed Lozano** as Professional Manager/Nolen-Reeves Music, Inc. and Radio Promotion/Luckie Street Records. In addition, **Cindy Langston** and **Alicia Ferguson** will share the duties of Office Manager for the companies.

## Chrysalis Ups Ritholtz



Adam Ritholtz

**Adam Ritholtz** has been appointed Sr. Director/Business Affairs for **Chrysalis Records**. For the last three years he was Records Council for **CBS, Inc.**, prior to which he was Director/Business Affairs for **CBS Records International**. Before that he was an attorney with **Grubman, Indursky and Shindler**.

## Kirnberger, Costabile Named At CBS Records

**Andreas Kirnberger** has been appointed Director/A&R Local, **CBS Records, Germany**, and the label has also named **Thomas Costabile** Director/Special Projects, **CBS Records International**. Kirnberger has been the label's A&R Manager since 1981, prior to which she was its A&R Coordinator in Germany since 1978. Costabile was most recently CBS's Director/Design & Projects, Facilities Engineering.

## Durpetti & Associates Ups Weggeland



Sandy Weggeland

**Durpetti & Associates** has named **Sandy Weggeland** Sales Manager. She joined the company a year ago, and was previously an AE for **Eastman Radio**.

## CHRONICLE

### Born To:

• **WRQN/Toledo** midday personality **Brad Hanson** and wife **Kathy**, son **Eric Elyse**, September 28.

• **A&M National Director/Album Promotion** **Al Cafaro** and wife **Linda Feder**, son **Theodore Francis**, October 31.

### Married:

• **WGAR/Cleveland OM** **Jay Christian** to **Chibi**, September 20.

## Allen SESAC Director



Mac Allen

**Mac Allen**, a past president and one of the founders of the **Country Radio Seminar**, has joined **SESAC** as Director/Broadcast Licensing. His background includes positions with **Acuff-Rose Music, Inc.** and **WKDA-AM & FM/Nashville**, and most recently as Manager/Feature Programs for the **Mutual Broadcasting System**.

## PROS ON THE LOOSE

**Harv Blain** — PD **KAY107/Tulsa** (918) 250-4935

**Bob Burschay** — MD/Air Personality **WCXI/Detroit** (314) 471-1471

**Mike Hammer** — MD/Middays **WKHK/Richmond** (804) 733-6627

**Haagan Higgins** — Weekends/Fill-in **Transtar** (213) 659-2344

**Tom Kent** — Nights **WAVA/Washington** (703) 620-5117

**Tom McGuire** — PD **WXCL/Peoria** (309) 688-5358

**Michael McMillion** — Late-nights **WMKR(K106)/Baltimore** (301) 358-2955

**Brian Miller** — Afternoons/Sales **KLPX/Tucson** (602) 293-4308

**Wanda Ramos** — Middays **WVEE/Atlanta** (404) 987-8856

**Don Rivers** — PD/Middays **WZZQ/Terre Haute, IN** (912) 439-0484

**Brian Rogers** — Swing Shift **WHYN & WHFM/Springfield, MA** (203) 673-4537

**Steve Rogers** — PD **KYXX/Odessa** (405) 672-5767

**Shana** — Middays **KCAL/Riverside** (714) 338-4811

**Dave Shropshire** — Mornings **KSAQ(Q96)/San Antonio** (512) 680-4394

**Andi Stevens** — Managing Coordinator **Harriet Wasserman Management** (818) 905-7441

**John Sutton** — OM **WQSF/Richmond** (804) 220-0111

**Jodi Wilbur** — Middays **WGCL/Cleveland** (216) 861-4844

**Chuck Williams** — Parttime **KJYY/Houston** (713) 785-5891

**Ralph Wimmer** — PD **WMKR(K106)/Baltimore** (301) 252-3630

**Woody Woodmeyer** — Sports-talk **North America-One Network** (608) 647-6387

**Bob Young** — MD/Air Personality **KKGR/Anchorage** (404) 234-6957

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RIP RIDGEWAY

## RATINGS AND RESEARCH

# Rhody Bosley: On The Record

Rhody Bosley has been Arbitron's VP/Radio Sales and Marketing for a little more than two years. During this time, there have been several significant changes in the Arbitron service and its plans for the future. The most significant recent change was continuous measurement and now, with the winter survey, comes the "redesigned" local market report. Reaction to this and other ideas and plans for Arbitron's future are two topics Bosley discussed in the following interview — which was conducted prior to the completion of the summer survey period.

**R&R:** *The continuous measurement concept was a bold step. You developed a marketing plan which provided the subscriber with a large latitude for decision-making and essentially offered a see-now, buy-later concept with significant discounts to subscribers who act prior to December 31. What has been the pre-publication acceptance of the idea?*

**RB:** Continuous measurement (CM) is being viewed as a valuable addition to Arbitron Services. We are gratified that more than a third of those eligible (current subscribers) have already signed for four books a year.

**R&R:** *The CM concept seems to have several facets — it is a response to competition and at the same time a "carrot" to subscri-*



Rhody Bosley

*ers up for renewal. How do these factors affect your decisions?*

**RB:** Those are really two different factors which don't interact.

Arbitron's development of the CM service was an outgrowth of the agencies' requests for more measurement. We may have been a bit slow in hearing and understanding exactly what our agency community was saying to us, but with CM we open several more ways to serve them as well as radio. The competition only helped focus our attention on the agency community's needs. We strongly believe that with more measurement in both the winter and summer periods, radio will be able to better position itself to advertisers as stable, reliable, and efficient all year 'round. Agencies did not use a summer book in the past because there were so few markets measured. With 77 major markets measured four times per year, every survey period will have greater use at the agency level.

**R&R:** *Birch has been gaining support from some agencies, and Arbitron seems to have taken a more aggressive competitive stance as a result.*

**RB:** Our subscribers, both agencies and stations, have urged us and now are complimenting us on taking an aggressive marketing position. Although Birch is making many claims via the press, we are not seeing an erosion of Arbitron contracts or in the use of Arbitron data for buying and selling radio. To assist our marketing effort, we created a promotional issues campaign which we believe puts a strong light on some areas that are not well understood or have been skillfully clouded. We're continuing to examine the issues, and we'll respond to them accordingly.

**R&R:** *What can stations expect from Arbitron in terms of short-term improvements?*

**RB:** We have implemented two modifications to improve response rates beginning with fall '86. Non-DST households with a male 18-24 will receive a \$2 premium for each respondent, and the remaining non-DST households will receive a dollar bill in a follow-up letter. The research on each of these procedures indicates that we can expect a gain in response rate.

Winter '87 will bring us the redesigned local market report, and this project is on schedule. To help the transition in report formats, Arbitron will be releasing a micro-computer based "Radiotutor" in December. This will help the users become acquainted with the new format. It will also provide information and techniques a station can use to help sell more of the available time, which should make more money for the station.

**R&R:** *What are your plans for the longer term?*

**RB:** An important technical enhancement to the Arbitron audi-

ence estimates is called "calendar weighting," and it will be introduced in late 1987 or early 1988. With this procedure, each phase (month) of a three-month period will be given equal weight at the 12+ level. The significance here is that both the local market report (the printed book) and Arbitrends (our rolling-average report) will be produced the same way. Although some consultants continue to believe that the final month always has the largest sample size, the implementation of calendar weighting will guarantee each month is of an equal value in the audiences reported.

**R&R:** *The NAB Task Force on Audience Measurement has been continued for another year. I understand Arbitron did not submit a proposal in response to its published request last spring. What was the rationale for that decision?*

**RB:** This is not the first NAB Task Force on Audience Measurement. Previously, when NAB had a similar task force, Arbitron submitted ideas and we were called arrogant for doing so. This time, we responded by informing the Task Force committee that we would meet with them at any time or any place to discuss the issues at hand. The Task Force ignored this offer.

**R&R:** *The NAB has another group which I believe you are working with. What can you tell us about that venture?*

**RB:** The Committee On Local Radio Audience Measurement (COLRAM) has suggested an improved diary design which it believes will increase response rates. We are discussing the details of the design. When there is agreement, we will test it in the hope of discovering a new diary design. This test could come early next year.

**R&R:** *Birch recently announced a change in the survey periods of its quarterly service. Has this had any effect on Arbitron's survey periods or position?*

**RB:** No. The Birch survey period, as it has been announced, includes two of the most atypical weeks of the year, during the winter holiday period. We don't believe this is good for radio. By measuring a total of 48 weeks a year we can properly exclude those atypical periods and provide more meaningful estimates to our subscribers.

**R&R:** *A little over a year ago, Arbitron released information about the effects of four-week cumes and provided a means of making good estimates of their magnitude. Where does this project stand now?*

**RB:** We believe the use of four-week cume information can be very beneficial for radio and for advertisers.

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you are already using  
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# FOUR HITS...NO ERRORS



## TINA TURNER "Two People"

SECOND "MOST ADDED"  
80/80

CHR NEW & ACTIVE

## BOB SEGER AND THE SILVER BULLET BAND

### "Miami"

WPHD deb 38  
WCAU deb 33  
WRSR deb 38  
99DTX add  
WCZY deb 40  
WKTI add

KWK add 35  
WNNK add  
FM100 deb 29  
WHHY deb 30  
Y107 deb 29  
KAY107 deb 36

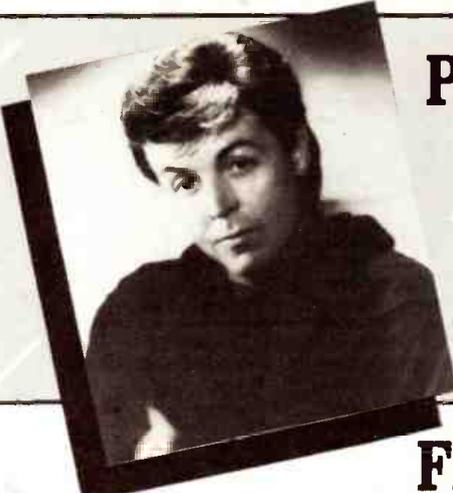
KBOS add  
WWFX 40-29  
WIKZ add  
100KHI add  
WGAN add  
KQIZ add

WKSF add  
KYYY add  
WDBR add

KFMW add  
KKAZ add  
SLY96 add  
Y97 add

CHR NEW & ACTIVE

TRACKS 50



## PAUL McCARTNEY "Stranglehold"

WBEN deb 36  
WPHD add  
WCAU add  
Z93 36-32  
WRSR deb 39

KKRZ deb 40  
WERZ deb 37  
WSPK add  
WGFM add  
WPST add

WRCK add  
WNOK add  
WANS add  
KTUX add  
KLIK deb 32  
WIXX add

WEAG deb 25  
KKRD add  
KIYS add  
KDON deb 40  
KZZU deb 37  
WFBG add 40  
100KHI add 39

WFX add  
KQIZ deb 39  
WJMX deb 38  
WBWB deb 40  
99KG deb 37  
KBOZ add  
KTRS deb 40

CHR NEW & ACTIVE

## FREDDIE JACKSON "Tasty Love"

PRO-FM 34-30  
Y100 add  
WCZY 26-20  
WHYT add 20

WLAN add 35  
WBBQ add  
KZZB deb 38  
WROQ 33-31

WCKN 34-26  
KBFM 29-25  
Y106 add 34  
WRVQ add

KITY add  
WDLX 21-16  
KF95 add 27  
KRQ add

95XXX deb 36  
WCGQ 32-29  
Z102 deb 37  
WVBS add

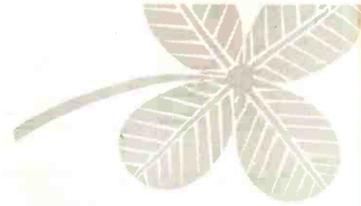
1 BLACK/URBAN CHART (2nd WEEK)



Capitol®

©1986 CAPITOL RECORDS, INC.

"Graceland...  
gives up a groove so buoyant  
it could float a loan  
to Zimbabwe!"  
—Village Voice, Robert Christgau



**"A supple, seamless, piece of top-notch pop music. This is a brilliant bulls-eye for Simon..."—San Francisco Chronicle, Joel Selvin**

"(Graceland) is Simon's most rhythmically infectious, dance-inducing and delightfully upbeat album ever... A rich tapestry of familiar and unfamiliar sounds. The result is an often hypnotic and almost always fascinating synthesis of African and American roots..."

—Boston Globe, Susan Wilson

# About Paul Simon's

"With his characteristic refinement, Simon has fashioned the rock album equivalent of a work of literature.

Graceland is something new."

—New York Times, Stephen Holden

"Weird and wonderful, Paul Simon's Graceland neatly fuses the singer-songwriter's gentle, dispassionate pop with the modern music of South Africa... It seems like a well-intentioned experiment that shouldn't really get off the ground, but it does—beautifully!"—Los Angeles Times  
Chris Willman

Graceland... is not about Elvis Presley or his Memphis estate.  
It is not about the faddish attempt  
of a white American pop star to jump on the Third World bandwagon,  
but a remarkable recording effort  
that truly synthesizes the music of two different places.  
The best pop records and adventure.

Graceland is something more: a journey."—Newsweek On Campus, Bill Barol

*"Commercially risky,*

*artistically daring,*

*Graceland is*

*surely one of*

*1986's terrific pleasures*

*and finest pop*

*achievements."—Musician, Chris Morris*

*"Graceland is, quite simply, a superb, singular piece of music."—Newsday, Stephen Williams*

*"Graceland is easily one of the most unusual albums of the year, and one of the best."—The Kansas City Times, Greg Hack*

*"His best album in many years, maybe ever!"—Playboy, Charles M. Young*

# Graceland...



GRACELAND FEATURING THE TITLE TRACK SINGLE

Produced by Paul Simon Engineer: Roy Halee



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One of the most ambitious albums of the year, Graceland is also one of the best. The union of Simon's typically idiosyncratic wordplay with South African zydeco and Mexican rhythm is inspired. Simon has never sounded smarter or more vital.

—Rolling Stone

—Simon has never been better at mixing images of wonder and fatefulness, and has never seemed more acute at voicing complex characterizations—one winds up marveling at the musical sensation of it all. (Graceland is Simon's most outgoing album not to mention his best."—Los

Angeles Herald Examiner, Mikal Gilmore

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The New Single From the Chicago Album 18  
On Warner Bros. Records.  
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**RATINGS**

**Summer Birch Results**

**Dayton-Springfield**

WG TZ Slips, Still Leads; WTUE Stable; WBLZ Gains Three

	Sp '86	Su '86
WG TZ (CHR)	17.2	15.9
WTUE (AOR)	11.0	11.1
WHIO-FM (B/EZ)	11.4	9.9
WBLZ (B/U)	5.7	8.7
WHIO (AC)	9.3	7.9
WSKS (AOR)	6.6	7.5
WWSN (AC)	5.6	5.0
WONE (Ctry)	3.6	4.3
WYMJ (AC)	5.0	4.2
WLW (AC)	2.8	3.7
WBZ (Ctry)	2.4	2.2
WBLV (Ctry)	4	1.8
WING (AC)	1.7	1.7
WVUD (Ctry)	2.4	1.5
WDAO (B/U)	2.4	1.3
WFCJ (Rel)	7	1.2
WIZE (AC)	2	1.0
WPTW (BBnd)	1	1.0
WPTW-FM (B/EZ)	6	1.0

**Kansas City**

KYYS Jumps Two Points; KFKF Increases; Urban Stations Up

	Sp '86	Su '86
KYYS (AOR)	10.9	12.9
KBEG (CHR)	9.7	9.6
KFKF (Ctry)	7.8	8.9
KBKC (B/U)	5.3	8.3
WDAF (Ctry)	9.5	8.0
KCFX (Gold)	5.9	7.4
KMBZ (N/T)	5.2	7.0
KPRS (B/U)	5.4	5.6
KLSI (AC)	5.7	5.4
KMBR (B/EZ)	3.6	4.5
KCMO (N/T)	4.0	4.1
KZZC (AC)	4.3	3.6
KUDL (AC)	5.7	3.4
WHB (AC)	3.2	2.3
KJLA (BBnd)	2.3	1.3
KXTR (Clas)	.9	1.3
KCUR (Misc)	.8	1.1

**Oklahoma City**

KATT Climbs; KJYO Hits Double Digits; KPRW Makes Healthy Jump

	Sp '86	Su '86
KATT (AOR)	17.0	18.3
KJYO (CHR)	8.4	12.0
KXXY-FM (Ctry)	11.5	9.3
KZBS (AC)	7.0	8.2
KTKO (N/T)	5.4	7.2
KIMY (AC)	5.1	5.5
KPRW (B/U)	2	4.9
KEBC (Ctry)	6.3	4.7
KOMA (AC)	3.7	4.5
WKY (Ctry)	4.3	4.5
KKNG (B/EZ)	5.6	4.0
KLTE (AC)	4.4	4.0
KMGL (AC)	9.9	3.6
KJL (Rel)	2.6	1.6
KCSC (Clas)	1.0	1.2
KKLR (AC)	2.0	1.1

**Houston-Galveston**

KMJQ Widens Lead; KRBE-FM Edges KKQB Combo; Country Race Tightens

	Sp '86	Su '86
KMJQ (B/U)	12.0	12.2
KRBE-FM (CHR)	6.1	8.8
KKQB-AM & FM (CHR)	11.2	8.7
KL0L (AOR)	6.0	6.3
KSRR (AOR)	6.2	5.7
KIKK-FM (Ctry)	7.1	5.4
KILT-FM (Ctry)	4.7	5.0
KPRC (N/T)	2.9	4.1
KGUE (AC)	1.9	4.0
KODA (B/EZ)	3.5	3.7
KFMK (AC)	4.6	3.5
KLTR (AC)	4.7	3.5
KTRH (News)	6.2	3.1
KLAT (Span)	8	2.1
KXYZ (Span)	6	2.0
KJOJ (Rel)	4	1.9
KTSU (Jazz)	2.6	1.8
KUHF (Jazz)	8	1.8
KJYY (AC)	1.5	1.6
KILT (Ctry)	1.1	1.3
KSBJ (Rel)	1.0	1.2
KGOL (Rel)	1.8	1.1
KRBE (Gold)	1.1	1.1
KHCB (Rel)	.5	1.1
KYOK (B/U)	1.7	1.1
KEYH (Span)	.7	1.0

**Rochester**

WCMF Slips; CHR Stations Up; WKLX Posts Strong Debut

	Sp '86	Su '86
WCMF (AOR)	18.0	17.3
WPXY-FM (CHR)	11.9	12.4
WDKX (B/U)	11.6	10.8
WMJQ (CHR)	5.7	10.2
WVOR (AC)	9.8	9.6
WKLX* (Gold)	4.0	5.8
WZSH (B/EZ)	5.1	5.0
WHAM (AC)	5.3	4.8
WEZO (AC)	7.3	4.5
WNYR (Ctry)	3.8	3.3
WBBF (Gold)	1.4	2.4
WXXI-FM (Clas)	3.6	1.6
WFLC (Ctry)	.3	1.3
WWWG (Rel)	.5	1.3
WGMC (Jazz)	5	1.1

\*Formerly WZKC (Ctry)  
\*\*Formerly WYLF (BBnd)

**Seattle-Tacoma**

KISW Retains First; KIRO Drops; KUBE Still CHR Leader

	Sp '86	Su '86
KISW (AOR)	12.5	11.4
KIRO (N/T)	9.7	8.7
KUBE (CHR)	6.7	8.0
KMPS-FM (Ctry)	4.0	6.1
KPLZ (CHR)	4.3	4.8
KOMO (AC)	5.0	4.5
KIXI (AC)	4.0	4.2
KNBQ (CHR)	4.5	3.7
KVI (Gold)	2.5	3.5
KKFX (B/U)	1.9	3.3
KLSY-FM (AC)	3.7	3.1
KMGI (AC)	3.0	3.0
KRPM (Ctry)	3.1	2.8
KBRD (B/EZ)	3.3	2.7
KING-FM (Clas)	2.1	2.7
KHAX (AOR)	2.1	2.6
KSEA (B/EZ)	2.9	2.4
KCMS (Rel)	1.3	2.3
KING (N/T)	2.3	2.1
KHIT (CHR)	2.3	1.9
KZOK (AOR)	2.5	1.8
KJR (AC)	1.8	1.7
KLTX (AC)	1.0	1.7
KMPS (Ctry)	2.2	1.4
KPLU (Jazz)	.4	1.4
KNHC (CHR)	.9	1.3
KUOW (Clas)	1.9	1.1

**Cincinnati**

WEBN Extends Lead; WLW Goes Double Digits; WUBE Up

	Sp '86	Su '86
WEBN (AOR)	12.9	15.6
WRKQ (CHR)	10.3	10.7
WLW (AC)	8.8	10.6
WUBE (Ctry)	8.3	9.5
WBLZ (B/U)	8.3	8.7
WRRM (AC)	5.1	6.0
WWEZ (B/EZ)	7.4	5.6
WKRC (AC)	6.3	5.0
WCKY (N/T)	4.8	3.5
WCIN (B/U)	2.9	3.4
WWNK-AM & FM (AC)	3.1	3.3
WSKS (AOR)	4.3	3.1
WLLT (AC)	3.2	2.7
WGUC (Clas)	2.5	2.1
WDJO (Gold)	2.1	1.5
WXU (Jazz)	1.8	1.3
WAKW (Rel)	.6	1.0
WNOP (Jazz)	1.0	1.0

**Portland-Vancouver**

KKRZ Adds Three; KGON Enters Double Digits; KEX Advances On KGW

	Sp '86	Su '86
KKRZ (CHR)	13.3	16.6
KGON (AOR)	9.9	11.0
KMJK-FM (CHR)	5.4	7.0
KGW (AC)	8.0	6.5
KEX (AC)	5.3	6.2
KINK (AOR)	7.0	6.0
KXL (N/T)	6.9	5.7

KKCW (AC)	4.4	4.7
KUPL-FM (Ctry)	6.7	4.7
KWJF-FM (Ctry)	2.7	4.3
KXL-FM (B/EZ)	5.1	4.2
KWJ (Ctry)	2.6	3.1
KYTE (Clas)	3.2	2.4
KPDG-FM (Rel)	1.8	1.9
KBOO (Misc)	.6	1.8
KXYQ (CHR)	1.2	1.8
KSGO (Gold)	1.9	1.8
KKLI (AC)	2.4	1.4

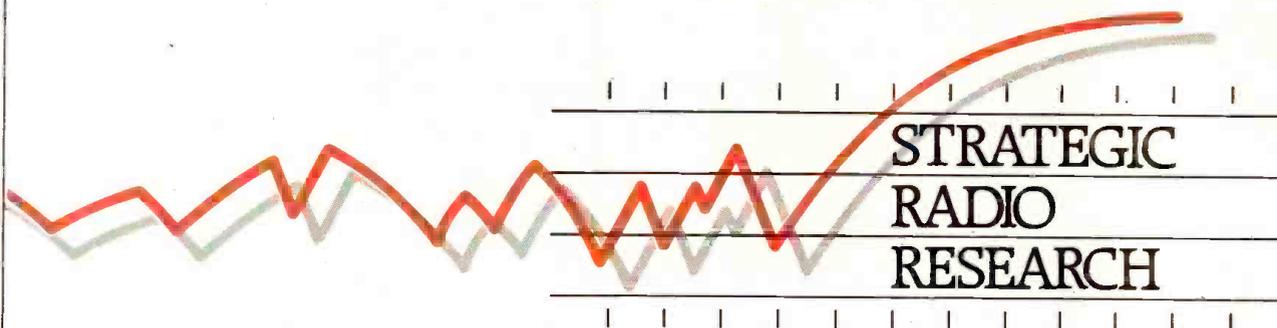
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## NETWORKS/PROGRAM SUPPLIERS

### STRUT YOUR STUFF

# NBC: 60 Years Of Peacock Pride

The average life expectancy of the American peacock is twelve years. But the peacock fronting for the National Broadcasting Company — the oldest of all broadcasting networks — has broken all records as it struts up to its 60th birthday tomorrow (11/15).

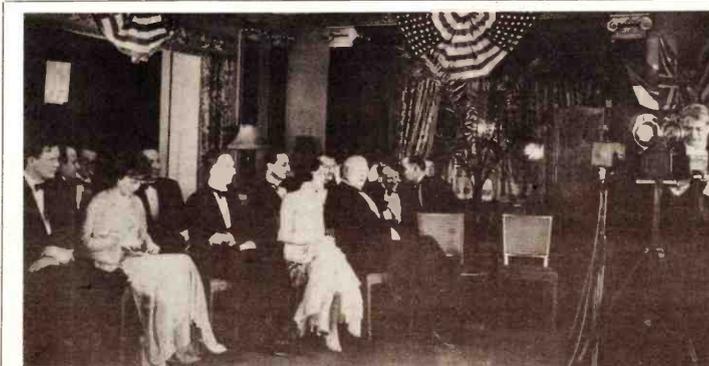
NBC aired its first network programming November 15, 1926 with a four-and-a-half hour variety show broadcast from the grand ballroom of the old Waldorf Astoria Hotel. Newly elected NBC President Merlin Hall introduced the network to the 1000+ members of the live studio audience, then turned the microphone over for an evening of live entertainment heard in over 4 million radio-equipped homes tuned to 25 stations in 21 markets. The program was heard as far west as Kansas City and featured a stellar lineup, including Walter Damrosch conducting the New York Symphony, the New York Oratorio Society, Will Rogers, the comedy team of Weber and Fields, and a group of Metropolitan Opera soloists.

#### Birth Of A Network

Commercial American radio had flourished between 1920 and 1924. The number of radio stations had peaked at 1400 during this period, but two years later had declined to 620. A lack of program continuity and cohesiveness was causing the industry to suffer, and a common programming source seemed one possible answer to radio's woes. Major stations in major markets had difficulty obtaining quality programming and maintaining a quality service; most entertainment had to be live — thus making the station dependent on the availability of good performers. Each station also had to maintain its own news staff, often duplicating similar efforts of other stations. This dearth of programming led to the concept of networking.

A few *ad hoc* networks had been established several years prior to 1926, but NBC was the first to set up a permanent system of distributing network programming. In 1923 a six-station network carried President Calvin Coolidge's message to Congress, and in 1924 12 stations covered the events of the Republican National Convention. Other important news events were also distributed over a network of stations, but none of these hookups survived as a continuing programming service.

These early attempts demonstrated a need for common station programming, giving birth to NBC. This new company was a spinoff of the new Radio Corporation of America, which in turn was



**INAUGURAL BROADCAST** — NBC's first network broadcast took place November 15, 1926 from the ballroom of the old Waldorf Astoria. Present for this momentous occasion were (far left) Charles Lindbergh and Amelia Earhart.



**AMOS 'N' ANDY** — Freeman Gosden (l) and Charles Correll were first featured as "Amos 'n' Andy" on the NBC Red Network August 19, 1929.



**TWO TEAMS** — Fibber McGee and Molly (Jim and Marian Jordan) mug with celebrity guests Edgar Bergen and Charlie McCarthy.



**DALLAS** — "Stella Dallas," based on the novel of the same name, was one of radio's first daytime serials. The show premiered on NBC in June, 1938.



**INAUGURAL DUO** — Vaudeville comedy team Weber and Fields performed on the first NBC Radio broadcast in 1926.

an offshoot of American Telephone & Telegraph, General Electric, and Westinghouse. RCA had arranged to purchase WEAF/New York (later to become WNBC) from AT&T in 1925, and the transaction became official in June 1926. NBC was incorporated in Delaware on September 9, 1926; half ownership went to GE, 20% was held by Westinghouse, and RCA held the other 30%.

RCA announced the birth of NBC with a September 13, 1926 newspa-

per advertisement claiming "The purpose of this company will be to provide the best programs available for broadcasting in the United States." The goal of NBC — and, thus, all of networking — was clearly established from day one. The intent was "to provide a new and badly needed service to the American public." NBC's objective was to make arrangements so "every event of national importance will be broadcast widely throughout the United States."

#### Creating An Identity

Beginning in 1927 NBC incorporated one of its best-known trademarks, the three-note chime. This "audible trademark" consisted of the notes G, E, and C, and is still widely used today in both radio and television broadcasts. A fourth note was added shortly after the network's birth and was sounded by NBC News only when an important story was about to be broadcast. This "confidential alert" originally

signalled network staffers when an important event was occurring, but soon became known to the public as well. Such stories as the explosion of the Hindenburg, the attack on Pearl Harbor, and the first notification of the Normandy invasion were introduced by this signal.

As the network concept took off NBC realized that owned and operated stations would become a major factor not only in the economic growth of the company but also as a source of programming. The company began purchasing stations, adding (along the way) WMAQ/Chicago, WRC/Washington, WKYC/Cleveland, WJAS/Pittsburgh, and KNBR/San Francisco to a list which already included WEAF.

NBC was initially formed to provide a single network service, but demand soon led to the formation

"The goal of NBC — and, thus, all of networking — was clearly established from day one. The intent was 'to provide a new and badly needed service to the American public.'"

of an additional source of programming on January 1, 1927. NBC engineers referred to the two networks as the Red and Blue, primarily due to the colors designating them on company coverage maps. The original Red Network was comprised of 25 stations; the Blue Network served six. Although programming was supposed to be exclusive to each network, in practice programming on the Red Network could be used to supplement station affiliates to either system.

A seven-station Pacific Coast Network was also formed that same year. These three services enabled NBC to broadcast the Rose Bowl from Pasadena on New Year's Day 1927, which was the first network program carried coast-to-coast. Regular cross-country radio transmission, however, did not immediately become cost-effective; NBC leased a wire between New York and San Francisco in late 1928 and eventually began regular coast-to-coast service the following year.

The network's first studios — and those of flagship WEAF — were located in the AT&T building at 195 Broadway. The equipment was so primitive that one hot afternoon announcer Graham McNamee survived a long broadcast only by setting up an electric fan so it blew across a large chunk of ice. State-of-the-art at that point meant instantly obsolete, and within a year NBC had to move to cus-

Continued on Page 35

# NIGHT LIGHT

Light up your late night programming with Music Country Radio Network. Broadcast live every night from 10 p.m. til 6 a.m., ET, the spotlight's on the stars, as Charlie Douglas and the hottest nighttime crew in radio present exclusive celebrity interviews, live from Music City USA.

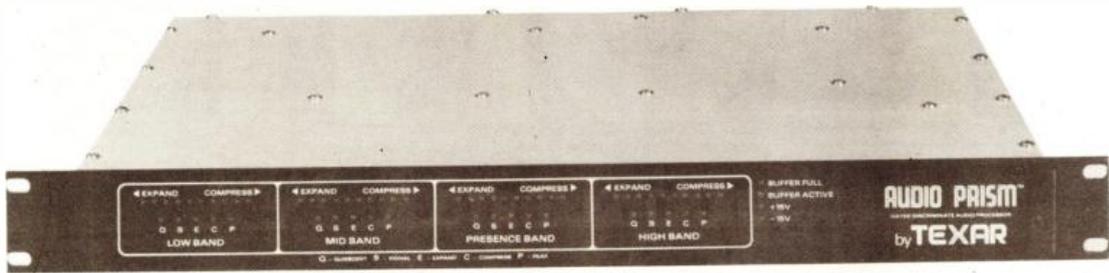
Call-in segments keep listeners coming back for the chance to talk directly to their favorite artists, and you'll see the results in brighter ratings. And MCRN offers the best in country music and information, plus the latest news, weather and sports.

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

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

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# NETWORKS/PROGRAM SUPPLIERS

## NBC: 60 Years Of Peacock Pride

Continued from Page 32

tom-built facilities at 711 Fifth Ave. The amateurish, improvised, noisy studios were replaced by acoustically-engineered rooms designed specifically with audio quality in mind. These new facilities soon lent themselves to the studio audiences, which were allegedly the brainchild of Will Rogers. Rogers reportedly would step outside onto the street and invite everyone inside for his next broadcast.

On January 1, 1930 RCA acquired the outstanding Westinghouse and GE interests in NBC. Within three years RCA had occupied a major portion of office space in the new Rockefeller Center building project, giving it the name "Radio City." New studio space outdistanced even the state-of-the-art equipment at 711 Fifth Ave., and the massive Studio 8-H became home to many of the network's early comedy and variety programs. Even today 8-H is an efficient color TV studio, home to the network's "Saturday Night Live" and presidential election night headquarters.

### The Early Days

The fledgling network industry was largely a trial-by-error affair. Radio was only a decade old and few people had clearcut ideas of what would or wouldn't work. Music was mixed with comedy and drama, creating wide-appeal variety programs which were so popular they survived long into the age of television. Comedies, drama productions, and (a few years later) serials — nicknamed "soap operas" because of their sudsy sponsors — also were a smash hit, throwing the radio medium into its "Golden Age."

"Collier's Hour" was one of the first regularly-scheduled programs. The show grew so quickly that it soon had to move to studios in the Ziegfeld Roof Theatre at the top of the New Amsterdam Hotel. One of the show's trademarks was an immense glass wall, which was lowered to separate the performers from the studio audience; this was before the applause of hundreds of listeners was seen as an asset. This partition was later removed as studio audiences became a staple of the network programming diet. Al Jolson, Rudy Vallee, and programs like "Real Folks and the "Voice of Firestone" became early favorites.

News and historical events also quickly found their place on the network. Both the Democratic and Republican National Conventions were covered during the summer of 1928, and national election coverage that November provided the country with results faster than ever before. Franklin Delano Roosevelt's New York gubernatorial inauguration on January 1, 1929 was given national attention, possibly paving his way for his presidential landslide victory less than four years later.

That same day millions of sports fans heard Roy "Wrong Way" Riegels lose the Rose Bowl to Georgia Tech. President Hoover's inauguration two months later set the standard for such events for many years. Public events pro-

gramming became commonplace, and the network began using "studios on wheels" for remote broadcasts.

### The Pre-War Decade

As the network industry began to mature and the number of homes with radio exploded, the medium became part of American life. NBC's "Amos 'n' Andy" and "Rise of The Goldbergs" became programming staples as families gathered around the radio set after dinner and listened, in now-stereotyped fashion, to their favorite characters. Groucho Marx, Jack Benny, Fred Allen, Ed Wynn, and Jack Pearl all emerged as radio superstars with their own shows, while programs such as "Captain

Henry's Maxwell House Showboat" helped shape the careers of Lanny Ross, Jules Bledsoe, and Charles Winninger.

In 1932 NBC premiered its first Monday-Friday serial, "One Man's Family," which paved the way for an entirely different type of program — the soap opera. This form of programming soon proved addicting to the radio audience, and others soon followed suit. Many of the stars of these early serials and nighttime programs soon found their way to Broadway and Hollywood, among them Burgess Meredith, Joseph Cotton, Everett Sloane, and Richard Widmark. Several personalities crossed over the other way; among them was Broadway star Bob Hope, who

came to NBC in 1927 and who has remained loyal to the network ever since.

News and information was becoming an important factor in the success of network radio. Political conventions, elections, and inaugurations were major productions as were reports on prominent American and foreign officials. Adolf Hitler's policies for Europe were outlined in an address rebroadcast in the United States, while Italy's Benito Mussolini spoke to his countrymen about "Foreign and Social Policy. Back home in the U.S., President Roosevelt's "Fireside Chats" placated an entire population worried over economic and social conditions during the Great Depression.



**THE BIG SHOW** — Pictured (l-r) during a performance of NBC's "The Big Show" are George Sanders, Peggy Lee, Portland Hoffa, Groucho Marx, Fred Allen, and Tallulah Bankhead.



**HOPE SPRINGS ETERNAL** — Bob Hope, who has been with NBC for more than a half century, was one of many performers who made the successful shift from vaudeville to radio.



**CRIME BUSTER** — "Mr. District Attorney" debuted as a summer replacement for Bob Hope and remained in the Top 10 network programs for years.



**COMEDY COUPLE** — Vaudeville veterans Jack Benny and Mary Livingstone were pioneers of "straight-man" radio routines on NBC.



**ON THE SPOT** — Noted radio commentator Ben Grauer (l) interviews Justice William O. Douglas on the NBC Radio Network in 1953.

As the audience grew to view radio as less of a curiosity and more a part of its heritage, more and better regular programming became the norm. Meanwhile, the electronic news media came into its own as would be proven during World War II. NBC reached its tenth anniversary with little of the skepticism that accompanied its birth; at a birthday party held in the new Waldorf Astoria a number of engineering innovations were demonstrated. Trans-oceanic communi-

"As the audience grew to view radio as less of a curiosity and more a part of its heritage, more and better regular programming became the norm. Meanwhile, the electronic news media came into its own."

tion, mobile broadcasts, and even two-way conversations between airplanes demonstrated the extent of network radio's — and NBC's — maturity.

The following year NBC founded the NBC Symphony Orchestra, recalling Arturo Toscanini from Italy to serve as maestro. The Symphony quickly garnered an elite reputation of quality and style, and first performed under Toscanini's tutelage on Christmas Day. Toscanini conducted the orchestra for 17 years. It was lauded not only for quality but also for its contributions to America's victory effort in World War II.

### Sight & Sound

While radio was progressing by leaps and bounds, NBC engineers were experimenting with pictures. Television station W2XBS debuted early in the '30s and was tested periodically, but technology had not yet reached the point of commercial feasibility. Radio was still light-years ahead of TV's cave-drawing status and was chided by many critics with the same criticisms faced by the automobile in its early days. Television's "passing fadism" was barely a threat to radio and was largely viewed as a novelty — which at that point it was.

Until 1937, that is. That's when NBC's mobile video station appeared on the streets and beamed a 3"x4" picture from a transmitter atop the Empire State Building (erected on the sight of the old Waldorf Astoria Hotel) to a receiving screen in Radio City. The following year the network aired selected scenes from "Susan and God," a Broadway production starring Gertrude Lawrence. It was for this broadcast that NBC's chief engineer invited a bevy of journalists to his home in suburban Connecticut to witness a picture transmitted over a distance of 50 miles.

Still, regularly-scheduled TV was a long way off. Radio was king ... and there was a war approaching.

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# NETWORKS/PROGRAM SUPPLIERS

## NBC: 60 Years Of Peacock Pride

Continued from Page 35

### The Electronic War

World War II was the first time the public was informed, on a regular and relatively immediate basis, of the country's battle status. These reports began several years before the bombing of Pearl Harbor; the story of Germany's invasion of Austria and the network's reading of the script of Hitler's Nuremberg talk a week later proved to be "scoops" for NBC and gave early warning of the magnitude of the brewing war. In 1939 the Duke of Windsor addressed "the world" from Verdun and asked for peace. But sensing an ever-growing conflagration, NBC sent the first network war reporter to Europe. Hilmer Baukhage presented translated reports of Hitler's demands for settlement of Danzig and the Polish corridor; he followed up the next day with Germany's declaration that it was prepared to take both by force, if necessary.

As war erupted in Europe NBC broadcast regular reports on radio, but its progress on TV was halted. America's impending involvement in the war was somewhat fueled by the immediacy of the battleground reports, leading to a divided American public. That division over what America's role should be ceased the morning of December 7, 1942, as NBC carried news of Japan's attack on the U.S. at Pearl Harbor. The following day the network broadcast Roosevelt's war declaration to Congress, and on December 9 Roosevelt used radio to conduct his 17th "Fireside Chat" — this one prepping America for the next few years of wartime.

Reports from the front became frequent, and a new breed of journalist — the war reporter — was born. John MacVane, Don Hollenbeck, and Merrill Mueller were three of NBC's top newsmen, and the American audience grew accustomed to their regular, sometimes eyewitness, accounts. The network also sent producers to military bases in the U.S. and overseas to promote the war effort. "The Army Hour" featured on-the-spot stories from army camps and the battlefield. Late in 1942, however, the Office of War Information assumed control of all shortwave operations, limiting this kind of coverage.

Through 1943 and into '44 NBC traveled around the world to Casablanca, London, Guadalcanal, New Caledonia, and the South Pacific for "Army Hour" segments and other reports. When the network first flashed a report about the allied invasion of Normandy on June 6, 1944, all commercial broadcasts were preempted to provide continuous airtime for information coming from the front. President Roosevelt also used this time to lead America in a D-Day prayer.

As the war wound down NBC reported on Roosevelt's death on April 12, 1945; 16 days later Mussolini was reported executed by Italian partisans, and on May 1 NBC broadcast reports of Hitler's death. One week later NBC again cancelled its regular programming for the observance of the end of the



**NOTHING BUT THE TRUTH** — Ralph Edwards was the emcee of the original "Truth or Consequences," which aired on NBC from 1940 to 1950.



**CONTRACEPTIVES** — Dr. Ruth Westheimer made history with onion rings and prophylactics as NBC Radio stepped into the '80s.



**TWO ANNIVERSARIES** — As NBC celebrates its 60th birthday, Walt Disney World marked its 15th anniversary with a special edition of "Live From Walt Disney World." Network radio has come a long way since 1926.

war in Europe; the Japanese surrender on September 1 was also broadcast directly from Tokyo Bay.

### Into The TV Age

Immediately following World War II television began to take root. What was once strictly the domain of radio now was shared with TV, and while radio survived intact into the '50s, the advent of the picture tube began to change the face of broadcasting. Successful radio programs made the switch to television, and at last the audience could see their favorite performers as well as hear them. As TV networking became more sophisticated the family audience gathered around the five-inch screen rather than the radio set. At this point radio climbed into the back seat as TV took control.

As NBC's regularly-scheduled entertainment programming virtually disappeared, the radio network became a more news-oriented service, providing affiliate stations with headlines and newscasts. Radio itself became highly music-oriented and, except at

"Program syndication — which had been minimally (even moderately) successful for several decades — was beginning to turn a real profit. While news was still the bread and butter of radio networks, a few visionaries at NBC (and elsewhere) were beginning to take notice."

News/Talk stations, even news largely served only in an ancillary fashion. Rock and roll had little place for hard newscasts longer than five minutes, and as music programming evolved into a modern day science even five minutes seemed an eternity. The NBC Radio Network joined its competitors in a period of stagnation and simply drifted its way into the '70s. NBC launched "Monitor" during this period, offering stations a weekend marathon of news, infor-

mation, interviews, and live remotes. The program, billed as radio's "window on the world," remained on the network for 20 years.

Meanwhile, several elements that would change the face of radio networking were taking shape. FM was edging out of its pigeonholed "progressive, experimental" status and was beginning to surpass AM in both quality and audience responsiveness. Also, audience tastes were leading to segmentation. In addition, program syndication — which had been minimally (even moderately) successful for several decades — was beginning to turn a real profit. While news was still the bread and butter of radio networks, a few visionaries at NBC (and elsewhere) were beginning to take notice.

### The Transformation

NBC launched its News Information Service June 18, 1975 — and pulled the plug less than two years later. While NIS was viewed as less than successful in its direction, its purpose was recognized. The network breathed a little life into its

radio news operation, broadcasting live on location and focusing on stories with a more direct impact on the listeners. Also, as audience diversification became recognized, the innovative minds at 30 Rock saw a need for serving a younger listener core. On May 28, 1979 the network fed two-minute newscasts targeted to the 18-34 audience to 21 test stations. The Source — the first "young adult network" — was born.

The Source was not designed to be just a news source for the younger audience. It was established as an alternative programming source for radio stations that didn't necessarily have the resources to provide quality programming on its own. The following year it began offering rock concerts and simulcasts, as well as a host of other long-form rock-oriented programming. This experiment appeared to pay off, as RADAR 23 in 1981 showed the Source #1 in its target audience.

With this success under its belt, NBC then decided to approach the News/Talk front. On November 2, 1981 Talknet was launched, with Bruce Williams and Sally Jessy Raphael providing live, call-in programming from 10pm-2am each weeknight. The service debuted on 23 stations, but in the five years since its birth expanded that number to 283 and almost doubled its programming schedule. Program hosts Bernard Meltzer and Dr. Harvey Ruben were also added to the lineup.

In 1985 NBC took several steps to ensure its place in the forefront of network radio. Having established NBC Radio Entertainment at the end of '84, all broadcast its first "Live From The Hard Rock Cafe" program at the end of January. At virtually the same time the network moved into its new studio complex (originally built for ABC SuperRadio) at 1700 Broadway, and two months later won the rights to a two-year exclusive contract for NFL Monday Night Football. Expanding its programming to a younger audience (through its new long-form programming wing), moving into state-of-the-art studios, and building its sports audience through football were moves calculated to maintain the network's long history of audience commitment.

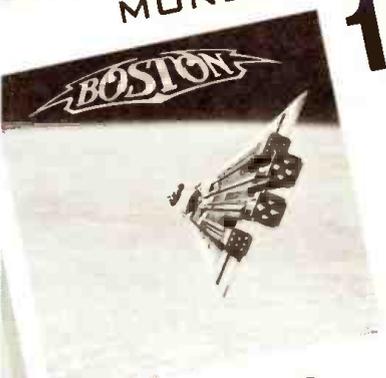
As NBC reaches 60 tomorrow and as 1986 draws to a close, it seems ironic that the network — and its parent company — is once again back in the hands of one of its original founders: General Electric. The irony is doubled by the possibility of another original founder — Westinghouse — working a deal to pick up the stations and possibly the radio network from GE. Whatever the outcome of this "merger mania," however, one thing is certain: after 60 years shaping the industry, NBC's pride is still showing.

Happy Birthday, NBC!

This column was compiled with the considerable help of Cathy Lehrfeld in the NBC Radio Press Department, and research material written by Samuel Kaufman.

# WHAT A WEEK

MONDAY 10



#1 OVER 3 MILLION LAUNCHED

DAY OF THE YEAR 314 - MONDAY, NOV. 10

TUESDAY 11



"ALL I WANTED"

DAY OF THE YEAR 315 - TUESDAY, NOV. 11

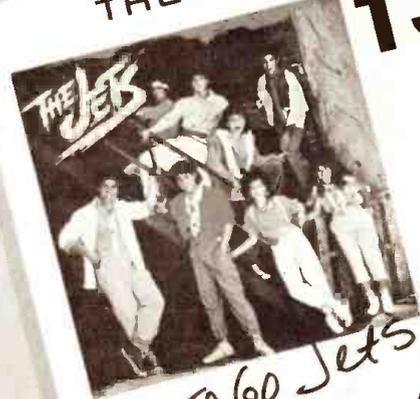
WEDNESDAY 1



TOO COOL  
TOO HIP  
TOO BRIGHT  
BREAKER!!

DAY OF THE YEAR 316 - WEDNESDAY, NOV. 12

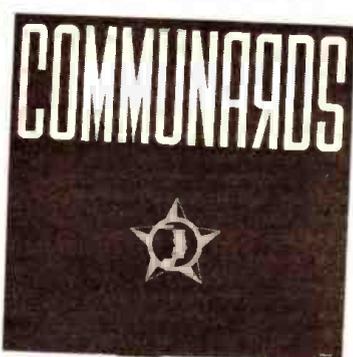
THURSDAY 13



Way to Go Jets!  
"YOU GOT IT ALL"  
most added single!  
LP ⇒ GOLD!\*

DAY OF THE YEAR 317 - THURSDAY, NOV. 13 - 48

FRIDAY 14



#1 ON DANCE CHARTS!  
"DON'T LEAVE ME THIS WAY"  
CROSSING CHR -  
Q102, WXKS

DAY OF THE YEAR 318 - FRIDAY, NOV. 14 - 47

# NETWORKS/PROGRAM SUPPLIERS

## Nothing But Cream

It wasn't the best of times. The Depression and World War II saw to that, but it was called the Golden Age of Radio. NBC had the creme de la creme during this period and here for your review is a humble summary of the ethereal stars who shone then.

### Check And Doublecheck

The first true superstars of radio were "Amos 'n' Andy." They were so popular that most of America stopped for their show. Still, it has remained a very controversial series, largely because the two stars — Freeman Gosden and Charles Correll — were white men doing black characters. They came to NBC after doing similar characters for WGN/Chicago's "Sam & Henry," joining the network's WMAQ on August 29, 1929.

In 1948, William Paley got them to jump to CBS as part of a major raid on NBC nicknamed "Paley's Comet." The duo eventually found themselves working more as DJs than radio characters, and the program finally disappeared from the airwaves in 1960.

### Jello Again

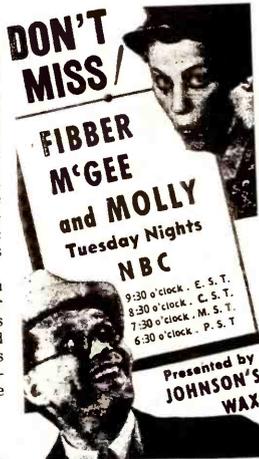
The highest-rated radio program during the Golden Age of Radio belonged to Jack Benny. It's been said that Benny sold so much Jello for sponsor General Foods that the company started pitching Grape Nuts instead.

Benny played himself in a show-within-a show format. His wife Mary Livingston played his girlfriend, Don Wilson was the announcer, Eddie Anderson portrayed Rochester, and for a time the orchestra was led by Bob Crosby (Bing's brother). The program also yielded a number of spinoff shows: singer Dennis O'Day had "A Day In The Life Of Dennis O'Day"; bandleader Phil Harris costarred in the "Phil Harris & Alice Faye Show"; and Mel Blanc — who did a large number of sound effects and voices — had "Mel Blanc's Fix-it Shop."

### Allen's Alley

If anyone could match Jack Benny as the radio comedian it was Fred Allen. Allen started doing radio as emcee of the "Lini Salad Revue" for CBS, then became the host of "Town Hall Tonight" for NBC on October 7, 1936.

Over the years Allen's program went through format changes. "Town Hall News" became "The March Of Trivia" and "The Work-



shop Players" became "The Mighty Allen Art Players." Some features, such as "People You Didn't Expect To Meet," were dropped when Allen went to a half-hour show in 1942.

Just as famous as the Benny-Allen feud was "Allen's Alley," which debuted December 13, 1942. The various characters inhabiting this show included Senator Claghorn, Mrs. Nussbaum, Titus Moody, Ajax Cassidy, and Falstaff Openshaw; playing them were Kenny Delmar, Minerva Pious, Parker Finley, Peter Donald, and Alan Reed. While some ethnic stereotypes were used for humor, this feature never was considered anti-Southern, anti-Semitic, or anti-Irish.

### Fibber McGee & Molly

The two title characters in this classic were played by Jim and Marion Jordan, who helped make Tuesday "Comedy Night On NBC." The couple first worked for NBC in 1931 on a serial called the "Snackouts," and in 1935 they were featured in the Fibber & Molly characters. With Johnson's Wax as the sponsor they went on a streak that lasted until 1952.

While Jim Jordan was responsible only for Fibber (who interacted

### By Hurricane Heeran

with all visitors to 79 Wistful Vista), Marion did a wide range of characters ranging from little girls to old matrons. Two characters, Beulah and Throckmorton P. Gildersleeve ("The Great Gildersleeve"), were successfully spun off. The trademark of the show was McGee's closet, which first appeared March 12, 1940 and required a full table of noisy junk (ending with a tinkling bell) for sound effects.

### One Man's Family

Of the many dramas to grace the airwaves, "One Man's Family" was one of the longest-running. It began on NBC's Orange Network on April 29, 1932 before going transcontinental on May 17, 1933. Aside from being the city of origin, San Francisco served as the base for the show's Barbour family and their lives.

The show was written and directed by Carleton E. Morse, who presented the show such that it avoided the pitfalls of soap operas and instead had the people look for happiness in life. When it finally ended in 1959, the storyline was starting to deal with the Barbour's great-grandchildren.

### No Job Too Tough

In his book "The Great Radio Heroes," author Jim Harmon said "I Love A Mystery" was the "greatest radio program of all time." This show, also a creation of Carleton E. Morse, was filled with the exotic adventures and thrills from the pulp magazines. Some of the worldly adventures included: "Temple Of Vampires," "Blood On The Cat," "The Decapitation Of Jefferson Monk," and "The Thing That Cries In The Night." The show was revived in the late '40s with Tony Randall taking over as one of the characters.

### Soap

Network radio created soap operas. Produced mainly in Chicago, they were 15-minute dramas which targeted the housewife, with soap companies as the sponsors.

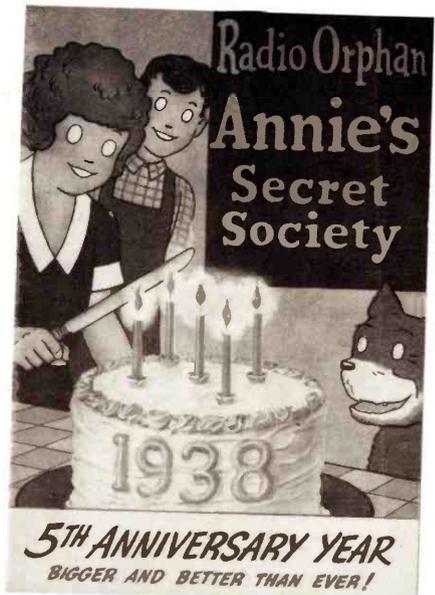
The queen of soaps was Irma Phillips, who was the writer/creator of many of these daytime dramas. Her bubbling start was with 1933's "Today's Children," followed in 1938 by "The Guiding Light" and in 1939 by "The Right To Happiness."

Other network serials included "Backstage Wife" (swiped from Mutual, which started it in 1935); "John's Other Wife" — which had no mention of extra-marital affairs (1936); tear-jerker "Stella Dallas" (1937); and "Young Widder Brown" (1939).

### Four-Color Radio

After Morn was done with the soaps, it was the kids' turn for adventure. Some of the 15-minute shows were created expressly for radio, while others were adaptations.

"Little Orphan Annie" began her radio career on NBC in 1931 and lasted until 1940. During that nine-year period Annie sold plenty of Ovaltine, and with the tin wrapper



and one thin dime, anyone could get a special premium.

"Popeye, The Sailor" began in 1935, with Wheatena cereal as the sponsor, so spinach sometimes took a backseat as health food. "Terry And The Pirates" started its radio run in 1937.



Jack Webb/Ben Alexander

### Dum-de-Dum-Dum

It was Saturday, July 9. A hot day in Los Angeles. "My partner's Ben Romero. The boss is Ed Backstrand, Chief of Detectives. My name is Friday."

To many crime story aficionados, the previous paragraph represents the beginning to one of the finest police shows ever made. "Dragnet," which debuted in 1949, became a major hit for NBC Radio and later made a successful transition to both television and the movies.

Jack Webb was Sgt. Joe Friday, as well as the star and creator of the series. Previous to this, he had been the tough-talking lead character in "Pete Novak, For Hire." In "Dragnet," Webb portrayed Friday as a no-nonsense cop who went by rules, solved cases with his part-

ner through old-fashioned footwork, and rarely had to shoot it out with the criminals.

In honor of Jack Webb's positive portrayal of police work, the Los Angeles Police Department retired #714 (his badge number in the TV series) when Webb died.

### The Secret Word

"You Bet Your Life" was not the first radio show Groucho Marx did, but it was his first successful one. It began on ABC before moving to NBC in 1960, and was one of the first shows to utilize magnetic tape for recording and editing for tightness.

### Stories Of The Future

Science fiction and horror/fantasy have rarely been considered safe for the electronic media, yet NBC still carried a few shows in this field.

"Lights Out" began in 1934, running late at night with ominous background chimes warning, "It is later than you think." For science fiction fans there was "Dimension X" (which ran for one season); in 1955, the more successful "X Minus One" began with *Galaxy* magazine as the sponsor. Both shows normally used stories which ran in the magazines.

### The Big Show

As television began to erode the audience for network radio, NBC introduced "The Big Show." Running 90 minutes, it carried a large number of guests with Tallulah Bankhead as the hostess and Meredith Wilson as orchestra conductor and foil.

The opening show on November 5, 1950 had Fred Allen, Jimmy Durante, and Danny Thomas among the guests. After reading all the guests' names and telling the audience that it was the cream of show business they would hear, Bankhead said, "That's NBC. Nothing But Cream."

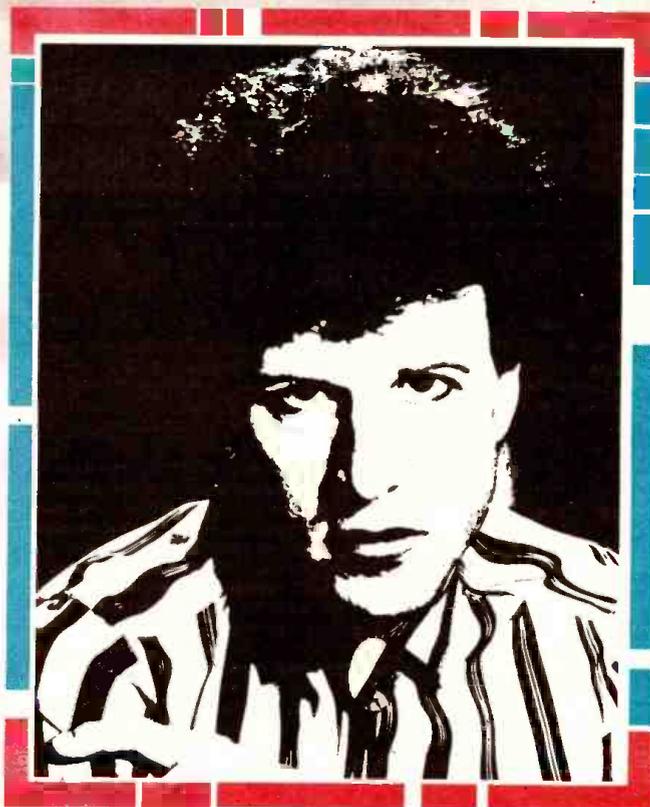
So it was. And also in the words of Miss Bankhead, "Goodnight, dahling."



Cast ensemble for "One Man's Family" in 1947.

# ROCK WATCH

A Countdown to Ecstasy  
with Oedipus



NOW ON  
THE AIR

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

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

It's a show with such phenomenal drawing power it was already cleared by many of the nation's leading AOR stations.

So don't wait another second to reserve this AOR show in your mar-

ket. Call today. And reserve the one program that can count down the top tracks with the top AOR artists . . . and multiply your listeners . . . and ensure their undivided attention from now on.

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

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

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



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



# EPA Makes Your Progr

## 'TIL TUESDAY

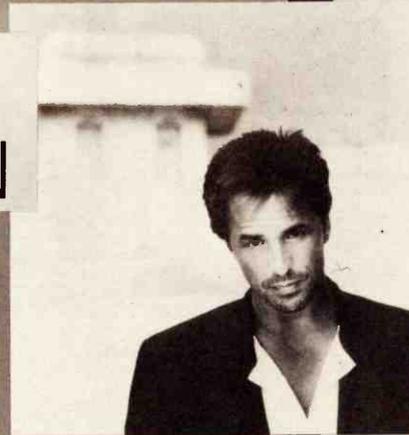


*Epic*

## "What About Love"

NOW ON OVER 160 CHR REPORTERS  
FLASH -  
WLS ADD AT 37!

## DON JOHNSON



*Epic*

## "Heartache Away"

50/25  
ONE OF THE MOST ADDED

WPHD	Q100	KOMQ
Y100	WKRZ	KCAO
WMMS	WROQ	KXYQ
KWK	WINOK	KCPX
KIIS	KDU	

Produced by Chas Sanford

## MIAMI SOUND MACHINE



*Epic*

## "Falling In Love (Uh-Oh)"

104/22 - 44 %  
INCLUDING

B104	CKOI	Y100	KIIS
WXKS	B94	Q105	- KKRZ
WBEN	PRO-FM	KBEQ	KS103
WKSE	KRBE	WL0L	

#3 MOST ACTIVE!

# Programming *D*ecisions *E*asy.

## "Stop To Love"

CHR: 49/18  
INCLUDING:

B104 29-23    B96 add-35  
WKSE on    99DTX on  
CKOI on    WCZY deb-36  
B106 add    KHTR add  
WAVA on    KKRZ add  
94Q deb-32    KMEL deb-31  
Z93 35-31    KATD add-34  
KRBE on    KPLZ add  
Y100 on

BLACK/URBAN: **20**



# LUTHER VANDROSS

*Epic*

## "Brand New Lover"

CHR ACTION:

WMMS add    KITY 23-18  
KATD add    KIYS deb-39  
KRBE on    KYRK add  
Q100 40-32    WFXX add  
WNNK on    KSMB add  
WPOW 21-18    KNAN deb-40



# DEAD OR ALIVE

*Epic*

## "Is This Love"

CHR CHART: **32** - **24**

NOW ON OVER 210 CHR REPORTERS!

AOR TRACKS: **26**



# SURVIVOR

*SCOTTIBROS*

# NETWORK FEATURE FILE

## MUSIC FEATURES

### The Weekend

November 22 - 23	
<b>American Eagle</b> (DIR)	<b>National Howard Stern Show</b> (DIR)
Southern Pacific	Stewart Copeland
<b>Christian Countdown America</b> (CCA)	<b>National Music Survey</b> (WO)
John Fisher	Berry Gordy/Human League/Daryl Hall
<b>Dick Clark's Rock, Roll &amp; Remember</b> (USP)	<b>On The Beat</b> (BRE)
Gasty Simon	Anita Baker/Jeffrey Osborne
<b>The Countdown</b> (WO)	<b>On The Radio</b> (NSBA)
Mtume/Bobby Brown	Jermaine Stewart
<b>Countdown America With Dick Clark</b> (US)	<b>Pioneers in Music</b> (DIR)
Toto	Alice Cooper/New York Dolls/Tubes/Lou Reed
<b>Country Report Countdown</b> (WRN)	<b>Powercuts</b> (GSN)
Reba McEntire/Dwight Yoakam/T.G. Sheppard	Kansas/Steve Miller
<b>Country Today</b> (MJJ)	<b>Reelin' &amp; A Rockin'</b> (RI)
Gattina	Robert Palmer/Whoopi Goldberg
<b>Dr. Demento</b> (WO)	<b>Reelin' In The Years</b> (GSN)
'50s demento	Kris/Korman Greenbaum
<b>Future Hits</b> (WO)	<b>Rock Chronicles</b> (WO)
Journey/Enci Clapton	Rock Of The World (BRE)
<b>Great Sounds</b> (USP)	Steve Miller David Genesis/KBC
Robert Goulet	<b>Rock Watch</b> (USP)
<b>The Great Star-Ship</b> (BRE)	<b>Scott Muni's Ticket To Ride</b> (DIR)
Billy Joel/Paul Simon/Beach Boys	Mike Rutherford/Paul Stanley/Billy Squier
<b>Highlights</b> (DIR)	<b>Scott Shannon's Rockin' America Countdown</b> (WO)
Michael Jamal Warner	Talking Heads/Ben E. King/Bon Jovi
<b>Hot Rocks</b> (USP)	<b>Sinatra Special</b> (CRS)
Toto	Classical Capitol
<b>Hot Spots</b> (BRE)	<b>Sittin' In</b> (WRN)
Genesis/Steve Winwood/Cameo	Gary Morris
<b>Jazz Show with David Sanborn</b> (NBCE)	<b>Solid Gold Saturday Night</b> (US)
Crusaders	Four Tops/Temptations
<b>Just The Gravy</b> (ABCR)	<b>Star Beat</b> (MJJ)
Thanksgiving special: Oak Ridge Boys/Judd/Marie Haggard/Picky Skaggs	Howard Hewitt
<b>King Biscuit Flower Hour</b> (DIR)	<b>Street Beat</b> (BRE)
Eddie Money	Jesse Johnson/Patti LaBelle
<b>John Leader's Countdown USA</b> (CUSA)	<b>Superstars Rock Concert</b> (WO)
Survivor	Robert Palmer
<b>Metalshop</b> (MJJ)	<b>That's Love</b> (WO)
Season	Luther Vandross/Ray "Boom Boom" Mancini/Paul Simon
<b>Motor City Beat</b> (USP)	<b>Top 30 USA</b> (CBSR)
Diane Ross	Hands of time
<b>Musical!</b> (WO)	<b>Urban Music Magazine</b> (SI)
Ben Vereen/"The Unsinkable Molly Brown"	Luther Vandross
	<b>Weekly Country Music Countdown</b> (USP)
	Marie Haggard

### The Week Of

November 24 - 28	
<b>The Concert Hour</b> (WO)	<b>Reelin' &amp; A Rockin'</b> (RI)
Natalie Cole	Robbie Kreiger/Doors
<b>Country Report</b> (WRN)	<b>Rockline</b> (GSN)
T.G. Sheppard/O'Janes	Ben Orr/Survivor
<b>Earth News</b> (WO)	<b>Rock Over London</b> (RI)
Sam Moore: "Soul Man"/Mark Linn-Baker: "Perfect Strangers"/Miriam Birch, PBS: "A Day In The Life Of America"	<b>Rock Today</b> (MJJ)
<b>Encore With Jim Lange</b> (WO)	<b>Shootin' The Breeze</b> (WO)
1945: Guy Lombardo	Peebo Bryson/Isaac Hayes/Gregory Abbott
<b>In Concert</b> (WO)	<b>Solid Gold Country</b> (USP)
Alarm/REM	Stars in the news (11/24)
<b>Line One</b> (WO)	"The Memory" (11/25)
Big Country	Eddie Rabbit birthday salute (11/26)
<b>Live From Gilley's</b> (WO)	Family traditions (11/27)
Kendalls	The week in 1974 (11/28)
<b>Off The Record</b> (WO)	<b>Solid Gold Scrapbook</b> (US)
Bad Company/Young Chung/Paul Simon	Always a bridesmaid (11/24)
<b>Off The Record Special</b> (WO)	This week in 1964 (11/25)
Robert Palmer	Heart of rock and roll (11/26)
<b>Pop Concerts/Star Trak Profiles</b> (WO)	This week in 1970 (11/27)
Paul Simon profile, Pt. 2	Profile: Berry Gordy, Jr. (11/28)
<b>Reelin' &amp; A Rockin'</b> (RI)	<b>Special Edition</b> (WO)
Robbie Kreiger/Doors	James Ingram
<b>Rockline</b> (GSN)	<b>Star Trak</b> (WO)
Ben Orr/Survivor	Billy Joel/OMD/Wang Chung
<b>Rock Over London</b> (RI)	
Cutting Crew	
<b>Rock Today</b> (MJJ)	
Steve Winwood	
<b>Shootin' The Breeze</b> (WO)	
Peebo Bryson/Isaac Hayes/Gregory Abbott	
<b>Solid Gold Country</b> (USP)	
Stars in the news (11/24)	
"The Memory" (11/25)	
Eddie Rabbit birthday salute (11/26)	
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<b>Special Edition</b> (WO)	
James Ingram	
<b>Star Trak</b> (WO)	
Billy Joel/OMD/Wang Chung	

### Network Directory

#### NETWORKS/PROGRAM SUPPLIERS

AA = Audiophile Audition (418) 457-2741	CUBA = Countdown USA (415) 363-7302	MJJ = MJJ Broadcasting (212) 245-5010	RI = Radio International (212) 302-1670
ABC = ABC Direction Net (212) 887-7777	CW = Clayton Webster (314) 261-3166	MS = Musical Starstreams (415) 383-7827	SBS = Strand Broadcast (213) 318-1666
AP = Associated Press (202) 855-7200	DCA = DC Audio (202) 638-4222	NBC = NBC Radio (212) 664-4444	SC = Syndicom (415) 368-1781
ASR = All Star Radio (213) 850-1159	DIR = DIR Broadcasting (212) 371-8850	NBCE = NBC Radio Entertainment (212) 664-4444	SI = Syndicate II (818) 841-9350
BRE = Bennett-Robbins (818) 788-2331	ESG = Enterra Syndication Group (209) 878-8747	NP = Newwood Productions (212) 755-3320	SLP = Steve Latham Productions (213) 467-2346
CB = Continuum Broadcasting (212) 580-9525	GN = Global Satellite Net (818) 906-1888	NSBA = NSBA Network (213) 306-8009	SP = "The Spirit" Productions (518) 371-6100
CBS = CBS Radio (212) 975-4321	IN = Inter-View (213) 852-8710	PRC = Plain Rap Countdown (213) 480-2012	SPI = Spin Publications Inc. (212) 496-6100
CBSR = CBS Radio/Radio (212) 975-4321	KSE = Kris Stevens Enterprise (818) 981-8255	PRN = Progressive Radio Network (212) 565-9400	TRN = Transfer (213) 480-6383
CCA = Christian Countdown America (312) 820-1395	LBP = Lee Bell Prod. (213) 256-2778	PIA = Public Interest Affiliates (312) 943-8888	USP = The United Stations (703) 278-2900
CRS = Creative Radio Shows (818) 787-0410	LW = London Wavelength (814) 951-7600	WRN = WeeWeek Radio Network (213) 462-5922	WO = Westwood One (213) 204-5000

## NEWS & INFORMATION FEATURES

November 17 - 21

### GENERAL INFORMATION

<b>The Blimp</b> (PM)	<b>Amate!In U</b> (DD)
Bling/Coast Guard drug busters/new age music/freeze dried food/successful career women are romantic failures	Tap team boogie/synthetic supporter/pawn shop management/Mark n A's defensive driving/mall law enforcement
<b>Car Show Coast-To-Coast (SCGI)</b>	<b>Bobby Jo Amberg's Bar &amp; Grill</b> (DD)
'87 Toyota MR2; Nissan designer Jerry Hirschberg	999-SPAM/ovulate chaser/Snow White digs midgates/gee whiz/Spot'up your alley
<b>Computer Program</b> (PM)	<b>Comedy Hour</b> (MJJ)
Employment in computers/TV newspaper/computer furniture & fashions/computer banking/tomorrow's home computer	Live Guest: David Steinberg/Bill Cosby/Lily Tomlin/George Carlin/Peter Cook/Dudley Moore
<b>Health Care</b> (PIA)	<b>Comedy Show with Dick Cavett</b> (CW)
Surgery to see	Halloween: Robert Klein/Abbott & Costello/Bob Newhart/Flip Wilson/Gene Wilder/Jonathan Winters
<b>Health Extra</b> (NBC)	<b>Daily Feed</b> (DCA)
Tuned In to America, Pt. 2 (80th Anniversary special)	Democrat won't/Stassen regroup/ Iran, you're kiddin', right?/employer surveillance kit/Gorbachev's favorite profanities
<b>Personal Finance Digest (JBP)</b>	<b>Hiney Wine</b> (DD)
Interest deductions/used cars/personal debt/borrowing/tax reform & credit cards/David Horowitz/auto ads/storage	Recycle your car/frothy hiney/stretch your hiney/slam dunk/split second hench
<b>Public Affairs</b> (PIA)	<b>Irving Lobloff</b> (DD)
"Rainbow, or status quo"	It's not who wins/exclusive interview/Stensen hotline/adeline preview/stump the experts
<b>Reviewing Stand</b> (PIA)	<b>Jackie The Joke Man</b> (OHR)
"Paying for it later": Dean Victor Lindquist/"Dental Implants": Dr. J. Crystal Baxter/"She's a maniac!": Marne Jahari	Started bucking/backcast exam/Ben her/housetrain King Kong/two a breast
<b>Sound Advice</b> (PM)	<b>Laugh Machine</b> (PM)
Oxide agitators/tape backing/tape differences & types/tape storage	Kip Adonis/Phyllis Diller/Bob Hoops/David Steinberg/Emo Philips/Gallagher/Steve Wright/Steve Martin/Pat Paulsen/Henry Youngman/Rodney Dangerfield
<b>Sports Explosion</b> (PIA)	<b>Live From The Improv</b> (DIR)
Jim Palmer/Jerry Kramer/Doug Collins	Kevin Pollack/John Mendoza/Maureen Murphy/Rick Corso/Jim Alcock
<b>Sports Trivia</b> (SM)	<b>Me! Blanc's Blankety Blanca</b> (ASR)
Leading jokester Chris McCarron	Celebrity interview/Mr. Physics/the mummy's curse/nostalgia time/discussion show
<b>Wireless Flash</b> (CN)	<b>National Comedy Wireless</b> (DD)
Roy Schaefer: "52 Pickup"/Jonathan Demme: "Something Wild"/Southern Pacific: "Kilbilly Hill"	Starline-Rodney/Tessie's tale/Emar Fudd sings Cyndi Lauper/Miami Advice/Andy Loomery

### Next Week:

Network Transactions, Part I --

United Stations One Year Later

### COMEDY

<b>Party Drop-ins</b> (ASR)	<b>Stevens &amp; Grdnic's Comedy Drop-ins</b> (ASR)
Party with your food/surgery by numbers/hold on please/purple mud wrestling/party line: ivory soap	I Don't Care beer/Das love best/camera shop/believe it or else/Robert Young at a funeral
<b>Radio Hotline</b> (ASR)	<b>Tap Dancing Newscaster</b> (ASR)
I called you, right?/contagious virus/secret agent/I wanna be a groupie/zip codes	U.S. spies/Chovy Chase: South Africa/Japanese yen
	<b>United Stars Of America</b> (ASR)
	Petrovich bear/fivolous flightless/unpleasant waitress/acum-marh/acum-ions 3000

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# The Importance Of The Continuity Director

By Martin Sneed

The continuity director position is not a menial, minimum wage job. But because it's not universally recognized as a highly-skilled position, it has been relegated to a lowly status at many stations.

The duties of the continuity director are comparable to those of an air traffic controller, adroitly maneuvering copy and tapes in an environment where one mistake can mean disaster. The CD can be compared as well to an assembly line worker, churning out pieces of copy faster than General Motors produces cars. He's also part psychiatrist, placating nervous clients and hyper salespeople on a daily basis.

The CD is all of these — and more. In fact, the CD's duties and responsibilities are such that he can have a direct and profound effect on your ratings and sales.

Here are some examples of why this staff member is so important:

- If your station sells a fair amount of local spots, its overall sound is hampered or enhanced by the quality of spots that are produced in-house. A CD who consistently writes creative copy and utilizes imagina-

tive production aids and voice techniques is instrumental in keeping your station sounding fresh and entertaining, and in keeping listeners tuned in during stopsets.

- A CD operates much the same as a one-person ad agency and creative department. He is often responsible for developing entire marketing strategies for a variety of clients — and this is no lightweight task. If you have a skilled and talented CD, this function works much to your benefit. Your station's reputation as a source for effective, high quality advertising will proliferate throughout the business community, strengthening your sales position for years to come.

- The CD can become the key to clinching new accounts month after month by providing salespeople with an arsenal of creative spec spots and advertising concepts for a variety of clients.

## An Elevated Position

The smart broadcaster will realize the potential of the CD position by considering its effect on station ratings and sales success, and elevate it to a higher level.

Once you have recognized the high degree of skill and talent the CD must possess, budget a healthy salary. It should reflect what the position entails, not what you can get away with

"The Continuity Director can have a direct and profound effect on your ratings and sales."

—Martin Sneed

paying. This will fairly reward and keep a good CD if you already have one, or recruit a qualified candidate if necessary.

As for CD qualifications, here's what to look for:

1. **Organizational ability.** A good CD will devise his own organization system and stick with it. This includes being responsible for all forms, master reels, copy filing systems, and related details. Some CDs



Martin Sneed

Martin Sneed is VP of Ott & Sneed, a Richmond, VA-based management, programming, and sales consultancy serving stations in a variety of formats and market sizes. Sneed is responsible for strategy development, on-air formatics, music selection, and sales organization for client stations. He can be reached by writing 300 Turner Rd., Suite 514, Richmond, VA 23225, or calling (804) 320-5223.

even keep all written copy on a computer disk so it can be recalled within minutes.

2. **Creative ability.** Sometimes this quality is hard to find in combination with the one mentioned above. But, believe it or not, these individuals do exist (and will come out of the woodwork if there's a good salary offered). Examine an applicant's portfolio, looking for both new and interesting ideas combined with knowledgeable disciplines.

3. **Coolness under pressure.** The ability to exercise patience while maintaining productivity is necessary. A CD also has to be able to deal calmly with a variety of personalities and egos — not only those of clients, but also those of people in your station's own sales and production departments.

4. **Professionalism.** In many cases, the CD will be the link between the salesperson and the client, sometimes dealing directly with

the client. A professional appearance and demeanor is a prerequisite in such a situation.

By recognizing the importance of the continuity director position, budgeting a healthy salary, and treating the CD with respect and appreciation, you will attract and keep a highly qualified, experienced individual. You will also realize payoffs far and above your investment.

## Put It In Writing

Guest contributors are encouraged to submit queries or finished articles to R&R for use in the Ratings & Research, Sales, Management, and Engineering columns. Articles should be approximately 1250 words, or five to six typed, double-spaced pages. For more information, contact Special Assignments Editor Jim Dawson, R&R, 1930 Century Park West, Los Angeles, CA 90067; (213) 553-4330.

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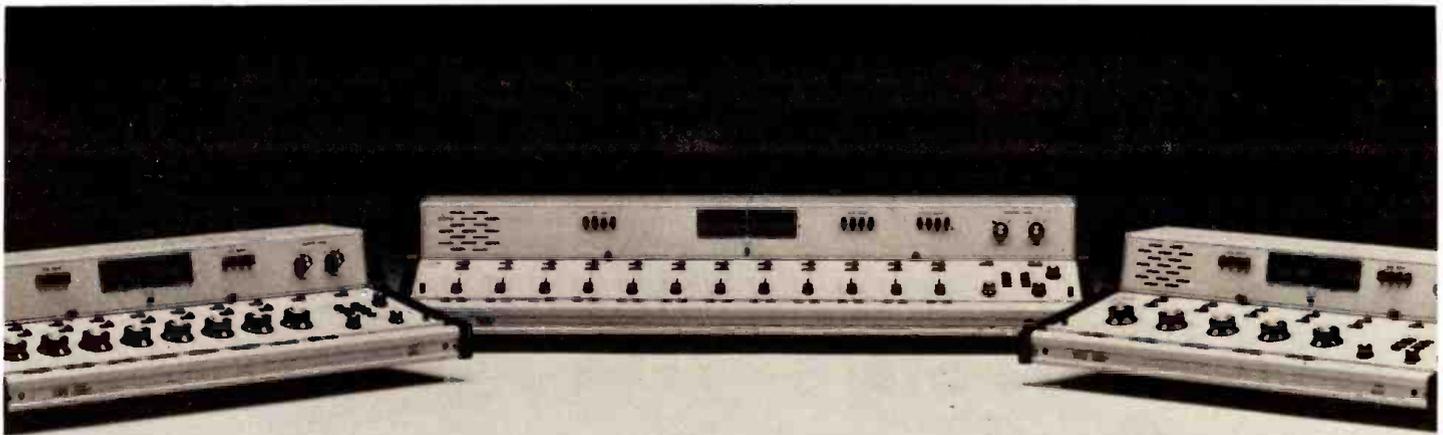


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## IMAGE & MARKETING

### LINER NOTES

# Making The Stars Shine For You

All of us have a collection of sound tips we've received during our careers that we carry around with us and to which we constantly refer. One I particularly like has paved the way for a bright young man's business.

First though, the tip. It came from Bob Henabery, who was PD at WRKO/Boston when I served as Promotion Director for the then-Top 40 giant. We were talking about the competitive situation in our market, and how the music sounded the same no matter which station you were listening to. He said, "That was not important — what was important was what came between the records. That was what supplied the degree of difference we were seeking and, ultimately, the station that gave its listeners the most between the records became the market leader."

#### Star Value

At a music station, one of the most desirable elements you'd want between the records is the voices of the artists you feature. This is a good idea for a couple of sound marketing reasons: it supplies a degree of difference be-

tween you and the competition that makes your station more memorable (remember unaided recall?), and you receive an indirect endorsement of your station from artists who make up your program base. As an added bonus, you have a bunch of additional voices on your air. This gives your station size and scope. In a small staff/long shift situation, this also provides relief for the jocks.

#### A Happy Accident

Many good ideas — ether, penicillin, vulcanizing, and the like — have been the result of happy accidents. Add to that list Radio Artist Development, founded by Mark Carney. Carney was working at KIIS-FM/Los Angeles getting artist interviews for the Rick Dees and Ron O'Brien syndicated programs. During an interview session earlier this year with Sting of

the Police, he asked the artist if he'd be kind enough to do a liner for KSM in St. Louis. Sting agreed, and the station was overjoyed.

"I got to thinking — maybe there was something in this," Carney said. "So I went to Motown, which is located in the same building as the station, and asked Lee Wilder if the label ever received any requests for artist liners. Imagine my astonishment when she showed me hundreds." The label was eager to fulfill the requests, but Wilder told Carney the label was limited in what it could do because it had no one specifically assigned to the task.

#### Some Labels Try

In his further investigations, Carney discovered that some labels, notably EMI, try to provide this service but are unwitting victims of one of the peculiarities of our industry — slogans! Stations constantly change their positioning statements, and a liner that IDs you as "WXXX" is of little value if you call yourself "The New FM104." Also, artists normally came in and did phoners which are generally of poor quality and don't create the necessary illusion that the artist actually visited your station and cut the liner. As Carney amplified, "The labels mean well, but they don't have accurate calls or slogans. They just don't have the time or personnel, and have other interests which rightly take precedent.

"I talked to virtually every label, asking all of them basically the same question: 'If I opened a service, could I get the artists to come to me?' The response was universally enthusiastic. The only qualifier was that the station lineup had to be strong enough to justify the effort."

In February of this year he made the go decision. "Once I had two clients and had spoken to others, all of whom told me that this could be a great venture, I decided to go for it." He left KIIS and opened his doors as RAD, Radio Artists Development. He immediately went through SRDS and selected 500 stations, predominantly CHR, for a targeted mailing introducing the service. The result was very encouraging: he received 95 responses and conditional commitments from eight major markets. He used the 95 responses as a research base and spoke with all the PDs to find out more about their interests and needs. "The response was incredible! All 95 were positive, but they wanted a demo tape, which I didn't have. I rushed one together using cuts I



Sting (l) is caught in the studio doing a liner for Mark Carney.

had on hand and sent it out. In retrospect, I only committed one error — I priced it wrong, and it scared a lot of people. You see, I viewed this service as a necessity, and it's not. It's really a luxury."

Carney had hit the proverbial pinch in the hourglass and set about finding a way to get the sands flowing smoothly. "GMs and PDs see this as a service labels should provide. Unfortunately, it doesn't work that way. Since it has never been done before as a business, the customers didn't have anything to base the new service on. I adjusted the price, establishing a flat fee regardless of market size, and presto — five immediate contracts."

#### How It Works

Carney does it all. He gathers the station information including slogans, special promotions or activities, and personalities. He conducts the interviews, writes the liners, and assembles the tapes. "The stations trust me. They give me the basic information and I come up with the material. I'm proud to say that to this point I've never had a complaint. PDs have confidence in me."

Among the artists he has supplied to his score of clients are the Fabulous Thunderbirds, Isaac Hayes, the Hooters, Journey, Eddie Money, Nu Shooz, the Pet Shop Boys, Survivor, Toto, Deniece Williams, and Luther Vandross.

What do his customers say? Gary Wall, PD at WTIC-FM/Hartford and one of Mark's earliest clients, said, "Mark's service offers a radio station a number of fantastic dimensions. I don't have the resources at the station to obtain what he supplies for just pennies a day. He's extremely responsive. The service keeps improving — it gets better and more useful every day. I'm really rooting for him!"

#### Future Plans

Carney has a great deal of enthusiasm for his new enterprise. "Since May we've moved up to 20 stations. The time up to now has been experimental time. Now that I know what I'm doing, we can really start to grow. I'd like to add 50 stations in '87, one or two a week, with some group involvement with accompanying discounts. And as our roster grows, so will our staff. I really haven't had time to promote what we're doing, but now I'm prepared to let the industry know."

Carney has thought out the future well, and acknowledges his debts. "I owe it all to the West Coast labels. They've been great. I couldn't have done it without them. I also recognize that this service is of promotional value to the artists by getting their voices on the radio. I think I've made the right decision in not making this market-exclusive or requiring affidavits of performance from the PDs. This way there's maximum flexibility to the programmers and no adverse reaction on the part of the labels."

For more information on Radio Artist Development, give Carney a call at (213) 278-8142.

## DATELINES

#### November 14-16

Young Black Programmers Coalition, Inc. 9th Annual National Meeting  
Hyatt Regency Hotel, Houston

#### 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  
Clarian Hotel, St. Louis

#### April 26-29

Broadcast Financial Management Association Annual Meeting  
Marriott Copley Place, Boston

#### June 6-8

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

- KFRC/San Francisco cancels "Game Zone" format
- Richard Gilbert President Park Communications
- Howard Stern joins WXRK/New York
- #1 CHR: "We Built This City" — Starship (Grunut/RCA) (2 wks)
- #1 AC: "Separate Lives" — Phil Collins & Marilyn Martin (Atlantic) (3 wks)
- #1 BIJ: "Who's Zoomin' Who" — Aretha Franklin (Arista)
- #1 COU: "Nobody Falls Like A Fool" — Earl Thomas Conley (RCA)
- #1 AOR Track: "Tonight She Comes" — Cars (Elektra)
- #1 LP: "Afterburner" — ZZ Top (WB) (3 wks)

## FIVE YEARS AGO TODAY

- Frank Osborn WYNY/New York VP/GM
- Jack Kiernan Sr. VP/Marketing at Polygram
- #1 CHR: "Waiting For A Girl Like You" — Foreigner (Atlantic) (2 wks)
- #1 AC: "The Old Songs" — Barry Manilow (Arista)
- #1 BIJ: "Take My Heart" — Kool & The Gang (De-Lite/Polygram) (5 wks)
- #1 Country: "All My Rowdy Friends . . ." — Hank Williams Jr. (Elektra/Curb)
- #1 LP: "Tattoo You" — Rolling Stones (Rolling Stones/Atlantic) (6 wks)

## TEN YEARS AGO TODAY

- NBC Radio drops News & Information Service
- #1 CHR: "Tonight's The Night" — Rod Stewart (WB)
- #1 AC: "Muskrat Love" — Captain & Tennille (A&M) (2 wks)
- #1 Country: "Somebody Somewhere" — Loretta Lynn (MCA)
- #1 LP: "Songs In The Key Of Life" — Stevie Wonder (Tamla/Motown) (5 wks)

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 Title PROGRAM DIRECTOR Company/Station WQLZ WLSY  
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Our congratulations go out to the pros as well — Tim McCarver of the Mets broadcast team and USRN's premiere sports commentator, and Richard Agata, R&R Breaker second baseman and Sports on Radio Editor for Radio & Records. Tim and Richard also picked the Mets to finish first . . . good work guys!



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## KKGO'S NEW FACILITIES

# Designing A Workable Construction Plan

By Edwin Fields

Hundreds of radio stations across America need to improve or move their studio facilities. Some have outgrown their studios due to additional equipment, increasing music libraries, and larger sales and administrative staffs. Others occupy rental space and face problems from nearby tenants and inflexible landlords. This article examines the considerations and decisions which go into building a new facility by way of a real-world example: KKGO/Los Angeles.

For most radio stations, the best solution to their facility problems is the construction of their own studio facilities. No more overcrowding. No more troublesome tenants. No more landlord. Yet many stations have not taken this step because of the high land and construction costs in cities where the most lucrative radio markets are located.

Consider the example of Jazz-formatted KKGO/Los Angeles. "We started thinking about having our own building 15 years ago," said KKGO President/owner Saul Levine, "but we didn't go ahead with the project because of construction costs and hassles. Besides, our rent was low, and we had a great location on Wilshire Boulevard in the Westwood district."

By the early 1980s, however, KKGO's 3000-square-foot facility was seriously overcrowded, in part because it served as corporate

"Ownership is more expensive than renting in the short run, but with our own building, the station is paying off a mortgage on a piece of real estate that should increase in value."

headquarters for several affiliate radio and television stations. Furthermore, a nearby tenant kept complaining about noise from the studios, the landlord wouldn't let KKGO place a satellite dish on the roof, and the office rent was scheduled to increase sharply at the end of the lease in several years.

## Location

"All these problems came together, and we decided something had to be done," said Levine. "So we took some time and figured out what we wanted in a new facility in terms of location, owning or renting the building, exterior appearance and image, and interior layout."

"Regarding our new location, KKGO could continue to stay in a high density, centrally-located office area," continued Levine. "Or we could save money by moving to a retail or industrial district in town, or save even more money by relocating to an outlying area. But we opted for a centrally-located office area, specifically to remain in the Westwood district, even though it has some of the highest land costs and rents in Southern California. It offers a prestigious location

"For most radio stations, the best solution to their facility problem is the construction of their own studio facilities."

for our station; it's convenient for our clients and employees. Besides, we want the station employees to work in a nice area, one with plenty of amenities such as good restaurants and shopping at lunch-time."

## Owning Vs. Renting

"When it came to the question of owning or renting KKGO's new facility, we decided to own the building," he added. "One reason was financial. Ownership is more expensive than renting in the short run, but a better deal in the long run. At our present location, we have paid well over \$1 million in rent over the past 20 years — and we have nothing to show for it but a stack of rent receipts. With our own building, the station is paying off a mortgage on a piece of real estate that should increase in value."



Saul Levine

## Independence

"Besides the financial considerations, ownership offered a second advantage: the ability to control our destiny. No nearby tenants would complain about noise, because there wouldn't be any with only our station in the building. Employees and visitors could easily come and go at all hours. We could put a satellite dish on the roof and not worry about getting the landlord's permission, and we

could someday add new technologies or equipment we haven't even thought about. These needs are all part of a radio station's normal course of business, but they can



KKGO's new look in 1987

present problems unless you own your building."

After making the location and building ownership decisions, KKGO determined what kind of facility it wanted, considering issues such as size, basic layout, room for expansion, security, and corporate identity.

The next step was hiring the right architect, who would prepare building plans and oversee the station's construction. Flexibility was one of the characteristics Levine wanted. "By flexible, I mean an architect who will work closely with the clients to create a building that meets their needs and desires, rather than an architect who prefers to impose his favorite approach or 'look' on a project," he said.

"As a closely-held corporation with one power structure, we could make decisions on the spot, rather than have to return to a corporation," said Levine. He noted that one reason why choosing the right architect is so important — especially for station owners with no experience in construction projects — is because the architect supervises the general contractor.

For the site of the new station, KKGO purchased a 50' x 100' lot in West Los Angeles. The location met several of the station's criteria: it was on the edge of the Westwood district, close to a major freeway (thereby providing easy access for the sales staff and business visitors), and it occupied a corner which offered the opportunity for a definitive architectural statement and greater corporate visibility.

The lot had one drawback: it was only 50 feet wide. "We would have preferred a wider lot, but that was out of the question economically in this high-priced Westwood location," said Levine. "So the archi-

tects and I made the new building design work through a concerted effort — and we didn't get it right until the third or fourth try."

## Building Design

Designing the KKGO building and obtaining construction permits took a year. Ground was broken in August 1986 and completion is scheduled for mid-1987.

For the three-story building's exterior, Levine requested an architectural treatment that would express a dignified corporate image and reflect the station's sophisticated programming. He also wanted two levels of parking, more than required by city codes. The additional spaces rule out

"One reason why choosing the right architect is so important is because the architect supervises the general contractor."

tandem parking, thereby offering easier access for clients and visitors. The extra parking spaces also will accommodate any additional KKGO employees in the future, an important issue to be considered in the planning of any new radio station.

KKGO's pedestrian entrance leads into the two-story-tall first floor lobby. In the interest of security, visitors must announce themselves via closed-circuit television camera to the station receptionist, who works on the sec-

ond floor. The receptionist opens the elevator doors by remote control, and visitors ride to the main reception area on the second floor.

The 6000-square foot second floor contains two studios and control booths along the soundproofed west wall abutting another building, offices for sales and promotion staff overlooking the street, and a central "bullpen" lit by skylights. This floor also provides office space in KKGO's corporate headquarters for affiliates KRTR & KMG-TV/Honolulu and soon-to-open KSHO/Los Angeles.

## Planning For The Future

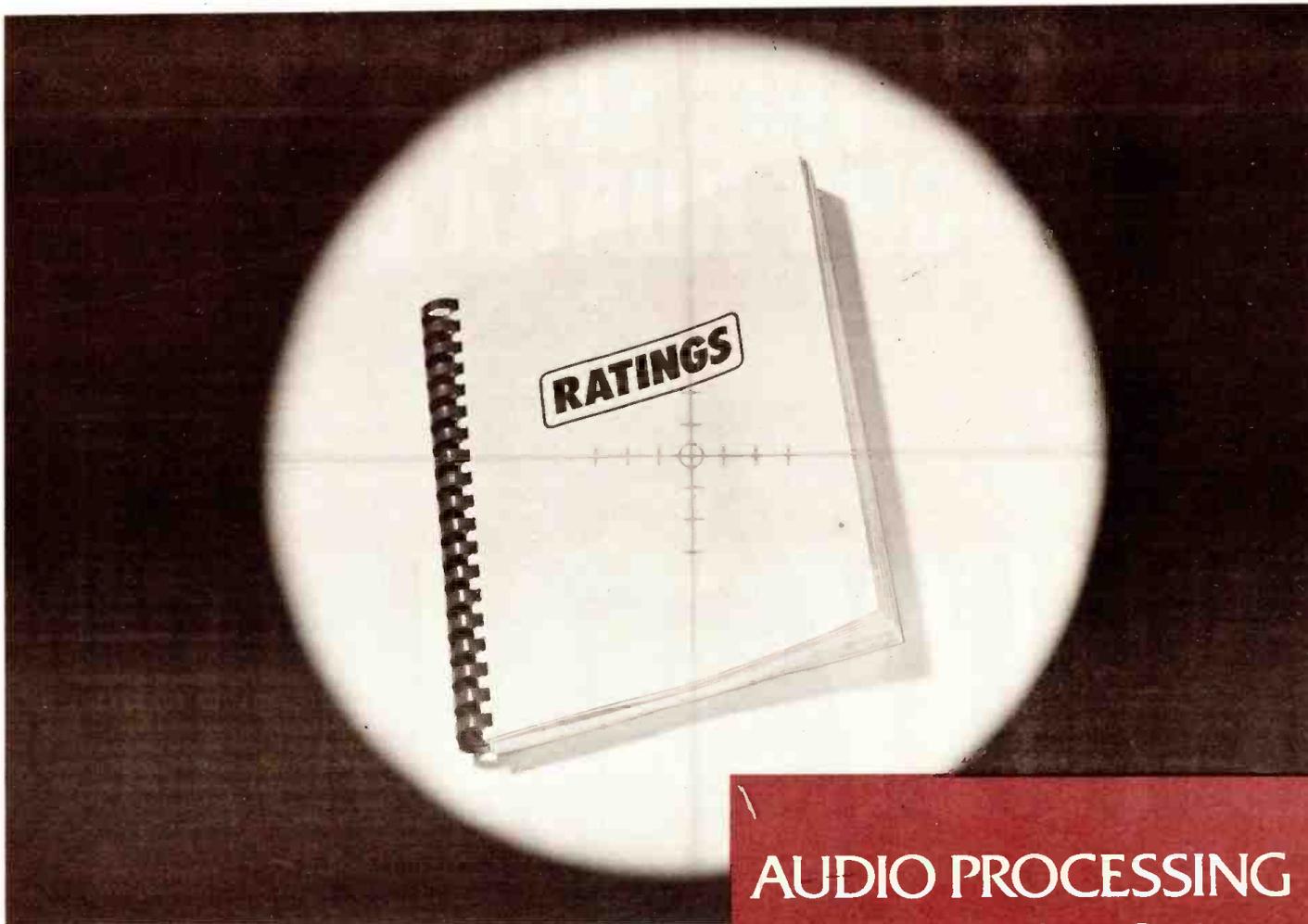
The building's third floor consists of another reception room, the engineer's office, and Levine's executive offices — plus a 3500-square-foot outdoor garden, which is oriented to view the park across the street.

The third floor also has 1000 square feet of empty office space. Moreover, almost 3000 square feet of the outdoor garden is pre-engineered and designed to be enclosed for future office space. "With the empty third floor space and roof garden, we have almost 4000 square feet of space for future expansion," said Levine.

Edwin Fields is an architect with Fields & Silverman Architects, 116 N. Robertson Blvd., Los Angeles, CA 90048.

## Put It In Writing

Guest contributors are encouraged to submit queries or finished articles to R&R for use in the Ratings & Research, Sales, Management, and Engineering columns. Articles should be approximately 1250 words, or five to six typed, double-spaced pages. For more information, contact Special Assignments Editor Jim Dawson, R&R, 1930 Century Park West, Los Angeles, CA 90067; (213) 553-4330.



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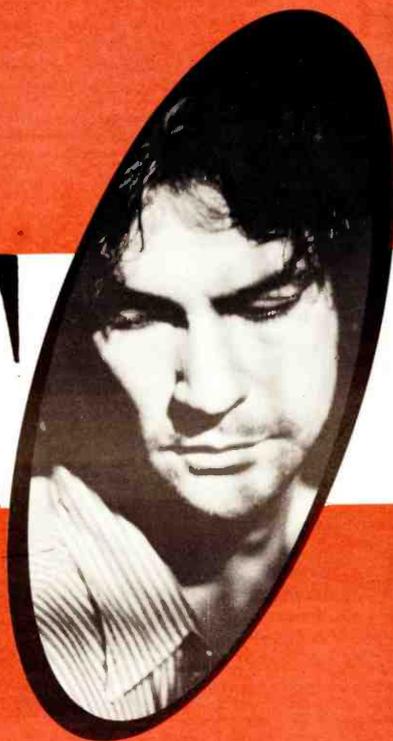
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**SHOT LOVE**



The New Single By

**BILLY SQUIER**

From The Album

**ENOUGH IS ENOUGH**

Produced by Peter Collins for Jill Music Limited

*Capitol*  
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KEN BARNES

## ON THE RECORDS

## A FOLLOW-UP STUDY

# Building CHR Careers: Is It A Science Yet?

It's obvious the industry (records and radio) is pretty good at making hits. There are new ones all the time, a large number of them by new artists. (We're talking CHR here.) But how good are we at sustaining careers for these first-time hit artists?

Well, that's a question no one can answer completely. How do you define a successful career? Ideally you have to factor in album sales, touring, multimedia success, and about a half ton of intangibles.

But in an R&R context we can look at follow-up hits. Once an artist scores that breakthrough hit (using Top 15 as a meaningful guideline), how many ever score a hit again? How many ever score two more hits? How long does it take them to follow up their first hits?

That sort of question can be answered, along with a couple I might not have thought about asking, via the two tables displayed so elegantly elsewhere on this page by

the interior decoration and layout firm of Zumwalt, Agata & Thomas. The table at lower left basically attempts to answer the question of how long it takes artists to follow up their first hits.

The interesting figures to look at here are the 6mos. vs. the Total columns. The pattern is telling. After the first couple of years, where the percentage of artists scoring a chart follow-up within six months of their first Top 15 hit is above 30% (29 for 91 in '74, 24 for 68 in '75), the quick follow-up percentages start nosediving. By 1977 and 1978, only 17% of the first-time hit artists were scoring immediate follow-ups.

## Follow-Up Timespans

The chart below shows where the timespans for following up an artist's first CHR Top 15 hit fall. The first column shows the year, followed by the total number of artists who had their first Top 15 R&R hit that year. (The figures for 1974-76 are higher because they're inflated by a number of artists who had hits before R&R started. I chose to start them off with their R&R eras, and it turns out the percentages are in line with later years.)

Next column shows the number of artists who followed up that first Top 15 hit with a chartmaking song (anywhere on the chart) within six months. Following, the number who followed up within six months to a year, then one year to two years, then longer than two years. Finally comes the number of artists who never hit the chart again, at least to date (by the time we get to 1983-85, that becomes more of an open question than a certainty).

Year	Total	6mos.	1yr.	2yr.	Longer	Never (So Far)
1974	91	29	9	9	9	35
1975	68	24	5	8	6	25
1976	54	15	4	6	6	23
1977	47	8	4	5	9	21
1978	41	7	3	8	4	19
1979	42	10	3	3	5	21
1980	33	10	1	2	4	16
1981	34	14	1	6	1	12
1982	34	19	0	3	1	11
1983	30	12	2	3	0	13
1984	42	26	0	2	0	14
1985	34	18	2	1	—	13

## Follow-Up Success Rate

This table contrasts the percentage of acts who followed up their first CHR Top 15 hit vs. the percentage who didn't. Recognizing that scoring one chart follow-up doesn't necessarily mean a longterm career has been established, this table also includes the total of acts in a given year who never scored a *second* chart follow-up. (Two follow-ups doesn't guarantee a long career either, but it's a more reliable indicator.)

So reading the columns, the first one is the year, the second the total of artists who had their first R&R CHR Top 15 that year. Then comes the total number of artists who managed to follow up that hit with a chart record, no matter how long it took.

Then comes the number of artists who to date have not followed up that first hit. The next column is the number of artists who to date have not had a second follow-up. The final column totals the two preceding, giving in a broad sort of way the number (and percentage of the total in parentheses) of artists who didn't parlay a hit into a sustained career.

Year	Total	Follow-Up	No Follow-Up	No 2nd Follow-Up	No 1st Or 2nd Follow-Up (Pct.)
1974	91	56	35	22	57 (62.6%)
1975	68	43	25	15	40 (58.8%)
1976	54	31	23	6	29 (53.7%)
1977	47	26	21	11	32 (68.1%)
1978	41	22	19	7	26 (63.4%)
1979	42	21	21	9	30 (71.4%)
1980	33	17	16	4	20 (60.6%)
1981	34	22	12	6	18 (52.9%)
1982	34	23	11	3	14 (41.2%)
1983	30	17	13	7	20 (66.7%)
1984	42	28	14	10	24 (57.1%)
1985	34	21	13	10	23 (67.6%)

Then the pattern reverses: 24% in '79, 30% in '80, 41% in '81, 56% in '82. My first thought was that the rise was related to R&R's expanding its CHR chart from 30 to 40 titles. But that didn't happen until June 1983, and '83 turned out to be a fallback year, down to 40%. In 1984 the figure hit a high: 62% of artists hitting the Top 15 for the first time hit the chart again within six months. And 1985 was an impressive 53%.

### Pulling Off The Hit Trick

My second thought, then, was that the record industry is learning how to follow up hits reliably. Going from 17% to 62% in six years is more than a random statistical wobble and also a highly impressive achievement.

The data on follow-ups within a year, two years, or longer probably does constitute random statistical wobbles, although as the number of within-six-months follow-ups increases, the other figures drop accordingly. Which leads to the other table, at upper right, which contrasts the percentage of artists that manage a follow-up at all (any old time) vs. those that can never pull off the hit trick again.

When you look at the number of artists who did eventually follow up that first hit, no matter how long it took, the extremes found in the six-month figures tend to even out. There's still a low in 1979 (only half ever had another chart record), and '78 and '80 aren't so hot either. 1984, the year of the brilliant six-month performance, is actually outstripped by 1982, when 68% of the first-time hitmakers were able to follow up. However, since it's only been two years since the end of 1984, the total number could even-

ually go up as comebacks occur. (The 1985 figures have to be considered in this light as well; there simply hasn't been enough time to measure the follow-up percentage accurately.)

Even with the understanding that some first-time hit artists from the most recent years who haven't yet followed up may still do so, it appears clear that the industry has improved its ability to follow up hits. That's vividly illustrated when you compare 1979,

low-up and still vanished into obscurity without establishing a sustained career. So for purposes of generating further data and so forth, I tallied the number of artists in a given year who had one follow-up chart record but never had a second, and then combined that total with the number who never had any follow-ups. That gave me the far-right column, artists who had no more than one follow-up, or total one-shot or two-shot artists — artists, in other words, who by no stretch of the imagination were able to sustain careers.

And that figure is pretty alarming. The worst year was 1979 again, when over 70% of the new hit artists took the downward train. But there were a few other 60%+ years: 1974, 1977 (68%), 1978, 1980, and 1983 and 1985, which as explained earlier have to be asterisked because time hasn't run out on these artists yet; they still could score another hit.

Once again, 1982 is a freak year: Only 41.2% of the artists who scored their first hits in 1982 failed to score two or more follow-ups. The Class of 1982 seems to be sticking with us (John Cougar Mellencamp, Glenn Frey, Don Henley, Human League, Huey Lewis, Loverboy, Michael McDonald, and Survivor are some of that year's graduates).

Summing up, it seems we're getting better at sustaining careers for new artists, but it seems inevitable that a high degree of turnover will continue to be with us, and an artist who scores a Top 15 hit is by no means assured of eternal stardom.

(Thanks to Motown's Terry Barnes for the idea and IS Inc.'s Jo Interrante and Rob Sisco for invaluable research resources.)

"It's clear that the industry has improved its ability to follow up hits."

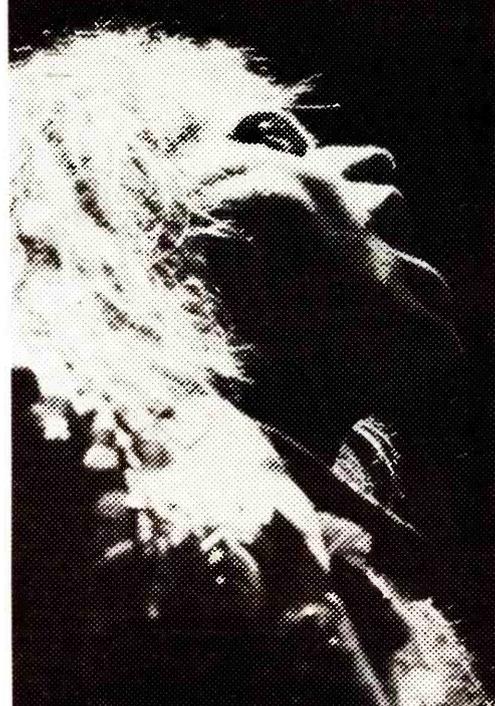
when 50% of the debuting hitmakers never had another hit, to 1984, when only 33.3% failed to follow up (and that will probably shrink as time goes on).

### A Slightly Gloomier Perspective

But there's another, less cheerful way to look at the situation. Even a 33% figure means an awful lot of artists with hits are falling by the wayside as far as further chart success goes. The 40-50% figures of earlier years are even more drastic. (Not compared to, say, movies or TV pilots, but still worth thinking about.)

And that's figured on the basis of never having one more chart record. Everyone knows there are scads of artists who've had a fol-

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## "That's Life"

### DAVID LEE ROTH

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PRODUCED BY TED TEMPLEMAN  
FROM THE SMASH ALBUM EAT 'EM AND SMILE  
T.F.B. MANAGEMENT

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94Q	KBFM	WGAN	WAZY
Z95	KTUX	WFXX	99KG
WMMS	WNCX	WJMX	WDBR
Q100	WRQN	WZYP	KFMW
WERZ	KIKX	KNAN	KGOT
WSPK	KXYQ	Z102	KBIM
93Q	KRQ	WGLF	OK95
WBCY	WIKZ	KYYY	

## DATEBOOK

SEAN ROSS

# Zilch I & Pia Triumphs

### MONDAY, NOVEMBER 17

1967/The Monkees' Davy Jones opens a Greenwich Village boutique, Zilch I.

1971/Rod Stewart & Faces release "A Nod Is As Good As A Wink To A Blind Horse," featuring "Stay With Me."

1977/Neil Diamond's "I'm Glad You're Here With Me Tonight" LP, featuring "Desiree" and the original "You Don't Bring Me Flowers," is unveiled in a TV special, also showing glimpses of his private life.

1984/The Kinks begin their "Word Of Mouth" tour by appearing on "Saturday Night Live."

1985/As part of a new campaign to be amiable towards the media instead of having bodyguards attack them, Prince grants an extensive interview to MTV.

**Birthdays:** Peter Cox (Go West) 1955, Gordon Lightfoot 1939, Gene Clark 1941, Jimmy Marinos (ex-Romantics) 1953.

### TUESDAY, NOVEMBER 18

1970/But did she wake him up to say goodbye? Jerry Lee Lewis's cousin Myra Brown declares their marriage "a nightmare," as the couple divorces in Memphis.

1972/Into the black: Danny Whitten, former member of Neil Young's Crazy Horse, dies in L.A. of a heroin overdose.

1978/The Boomtown Rats' "Rat Trap" goes #1 in Britain.

1983/McCartney & Jackson's "Say Say Say" #1 CHR, DeBarge's "Time Will Reveal" #1 B/U.

1985/John Lennon's "Jealous Guy" is rereleased in Britain to go with the release of his concert film there.

But Roxy Music, which cut the song as a tribute following Lennon's death, has already had the British hit.

**Birthdays:** Kim Wilde 1960, Graham Parker 1950, Hank Ballard 1936, Jacky Ward 1946, Herman Rarebell (ex-Scorpions) 1949.

### WEDNESDAY, NOVEMBER 19

1968/Diana Ross interrupts the Supremes concert at the Royal Command Variety Performance in London with a plea for interracial unity. The crowd applauds for two minutes.

1976/Queen's "Somebody To Love," Bread's "Lost Without Your Love," and the Sex Pistols' "Anarchy in the UK" released. NME assails the latter as a "third-rate Who imitation."

1979/Chuck Berry is released from Lompoc, CA's prison farm after serving two months for tax evasion.

1985/Pia Zadora plays L.A.'s Beverly Theatre with a 41-piece band. Two days later, L.A. Times jazz critic

Leonard Feather lauds the show: "Zadora left not a scintilla of doubt that she has something not all her spouse's millions could have bought — a genuine gift in a sadly underpopulated field."

**Note:** Last week Freddie Garrity's name was mistranscribed as Ganitz.



Gordon Lightfoot, Tina Weymouth, Norman Greenbaum, Kim Wilde

### THURSDAY, NOVEMBER 20

1954/Gene Autry makes his first appearance at the "Grand Ole Opry."

1973/Comedian turned writer Allan Sherman dies of apparent respiratory ailments at 48.

1984/Z100's Hollywood Hamilton appears on "One Life To Live"; KTFM/San Antonio's Steve Owens on "General Hospital" the same day.

1985/The first show of its kind on network TV, the fourth "American Video Awards" appear on ABC, seven months after the third annual show. Bruce Springsteen wins three, two for "Glory Days." Eddie Murphy wins "Best Urban Video." Clarence Clemons introduces "Weird Steve Yankovic," which is edited out.

**Birthdays:** Joe Walsh 1947, Norman Greenbaum 1942.

### FRIDAY, NOVEMBER 21

1959/A day after being fired from its sister TV station, Alan Freed is fired by WABC (AM)/New York.

1974/Marty Ballin rejoins the Jefferson Starship, at first temporarily, on stage at San Francisco's Winterland.

1975/KC & the Sunshine Band's "That's The Way (I Like It)" #1 CHR. The Bee Gees' "Nights On Broadway" peaks at #5, as the follow-up, "Fanny," is rushed out to head off a cover by Gino Cunico. David Bowie's "Golden Years" also released.

1980/When paramedics treat a nude 16-year-old girl suffering from drug intoxication at his home, Don Henley is arrested for unlawful possession of marijuana, cocaine, and Quaaludes, and contributing to the delinquency of a minor.

**Birthdays:** Lonnie Jordan (War) 1948, Livingston Taylor 1950, David Porter (Stax songwriter) 1941.

### SATURDAY, NOVEMBER 22

1955/Elvis Presley signed by RCA.

1965/Bob & Sara Dylan married, although they don't tell anyone until next February.

1968/The Beatles' "White Album" released.

1974/BT Express's "Do It (Till You're Satisfied)" peaks at #9 CHR. The song is later parodied by National Lampoon as "Do It 'Till It Hurts" by the Pimps."

1985/"White Nights," in which Gregory Hines returns to America because he misses soundtrack LP music, opens nationally. Also, Richard Brooks's "Fever Pitch," with a score by Thomas Dolby and Quincy Jones as Executive Music Producer, opens.

**Birthdays:** Tina Weymouth (Talking Heads) 1950, Miami/Little Steve(n) Van Zandt 1949.

### SUNDAY, NOVEMBER 23

1959/An RCA spokesman denies that Elvis Presley will change his style upon leaving the Army, which, if you

subscribe to Albert Goldman's theory that Elvis's real influences were MOR crooners, isn't too far off.

1964/After they arrive late for two shows, the Rolling Stones are banned by BBC-TV.

1974/Gary Wright leaves Spooky Tooth to go solo. Also, Frankie Valli's "My Eyes Adored You" finally released on Private Stock after Motown turns it down.

1976/Jerry Lee Lewis is arrested outside Graceland, where he had been caught brandishing a pistol and demanding to see Elvis. He's charged with public intoxication and possession of a weapon.



YVONNE OLSON

## NEWS/TALK

## MAKING WAVES IN THE DESERT

# All In The Name Of Controversy

While waiting on hold to speak with KFYZ/Phoenix PD Tom Leykis, I heard him say, "And in just a few minutes, you'll have the chance to air your opinions on this issue. If you think Ronald Reagan is an S.O.B., I want to hear about it."

Then later on the listen line. I heard him moderate a debate between a local gay activist and perhaps his most conservative host. Bob Mohan. Mohan recently angered the gay community in Phoenix by ridiculing as well as taking some serious jabs at the homosexual lifestyle. In turn, the head of the local Gay Task Force went on-air to rebuke him. It didn't go very well, however. The debate had barely begun when Mohan implied that gays were to blame for the AIDS epidemic. The defendant asked in exasperation, "Are you saying that gay people are the reason behind the spread of AIDS?"

Mohan replied, "You bet. 68% of you."

## Pursuit Of Free Speech

No lawsuits resulted, but a large amount of feathers have been ruffled in Phoenix. According to Leykis, everyone is entitled to an opinion.

"One of the biggest misconceptions regarding controversy is that it involves slander. We don't slander anybody, we just air the issues."

The station also asks listeners to speak their minds. "We make it a point to concentrate on the most current social and political issues. But these are talk shows,



Tom Leykis

not news. It's just like writing a daily newspaper column. Our people are free to express their views and invite listeners to do the same.

"We call it 'Hot Talk,'" continued Leykis. "Most young people perceive Talk stations as boring, something their parents or grandparents listen to. And in most cases, they're right. Talk

stations as a rule do not cater to younger demos, and that's what we're trying to do here. We don't want to do garden or cooking shows, we want to talk about what's affecting people in our community today. A new opinion is what people want to interact with, young or old, and we want those phone calls."

## Pursuit Of Excitement

"Sex, politics, religion — all the things that you're not supposed to talk about, we talk about," said Leykis. "We look everywhere for the best, most exciting and engaging topics, subjects that make people want to put down their work and get to a telephone."

The hosts on KFYZ (see box) must adhere to a "12-minute rule": for the first 12 minutes, they do a monologue of sorts to set the show direction.

"It took me a year to find the right people and put them in the right places," Leykis said of KFYZ's hosts. "I felt you had to have hosts who could interact with each other's divergent politics, handle controversies, and be fun at the same time. I was looking for all those disen-

franchised talk show hosts who, for years, had been beaten down by programmers: people who had something to say but were never allowed to say it."

Each host appears in a one-hour segment at least twice a week with one other host. Three times a year, KFYZ presents "Battle Of The Talk Show Hosts," where all hosts appear together all day from 9am-7pm.

## Pursuit Of Numbers

The station also nabbed Mutual's Dr. Toni Grant and Larry King shows from rival KTAR because KFYZ agreed to run them live. All this and very cooperative management leave Leykis optimistic about the future.

It takes a great deal of effort, money, and, above all, patience to get a News/Talk station off the ground. KTAR is clearly the "News King" of Phoenix, but

# KFYI's "Hot Talk"

Here are a few topics recently covered by KFYZ:

1. Debate between two ministers, one homosexual, and one fundamentalist: "Can homosexuals be reformed?"
2. Debate between the leader of a white supremacy group and an interracial couple
3. Crime Prevention Panel featuring a police detective and a professional burglar
4. Wife-swapping: two couples who "swing" together
5. Drug Enforcement Panel featuring people for and against the flow of drugs into the country
6. Debate between fundamentalist Christians and members of "Christianity Anonymous," a group

## KFYI 910 AM

specializing in the "deprogramming" of Christians

7. Debate between tax protesters and the IRS
8. Gubernatorial candidate debates
9. Show on escort services: interview with two women who admitted selling sexual favors during work hours
10. After the Libya bombing, KFYZ simulcast with a London radio station, allowing English and American audiences to confer on the matter

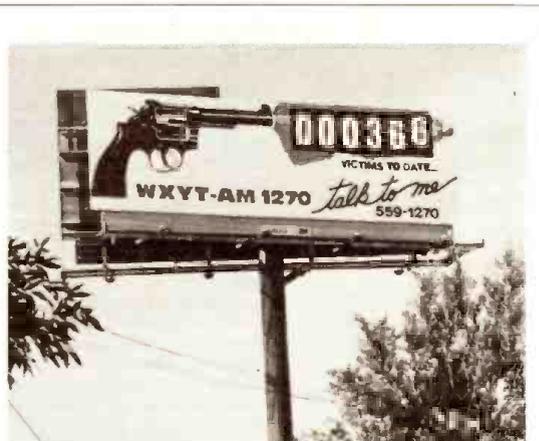
KFYI is beginning to make slow but sure gains in the market. KFYZ went from a .5 to a 1.9 in the summer Arbitron and actually garnered the highest time spent listening Monday-Friday 6am-midnight in its target demo (adults 18-34). For Monday-Sunday 6am-midnight, it tied with a Spanish station for highest time spent listening and rated 3.2 to KTAR's 5.3.

Leykis noted that the dedication of the station's owners, the Broadcast Group, is a big part of the station's success. "We couldn't accomplish what we've done without the cooperation and support of our owners, one of whom is GM Fred Weber," he said. "We decided to take this type of direction and they've given us total support, from promotion money to our new studios to our four fulltime producers. Whatever we have to do, they'll do."

**Editor's Note:** Are there more excitement-stirrers out there? Reveal thyself! Good angles keep my ears tingling.



**WINS PITCHES IN** — WINS/New York recently concluded a month-long fundraising drive for Save Amateur Sports, a program designed to support athletic programs in the city's schools. Teaming up with WINS for the campaign was New York Mets pitching star Dwight Gooden (right), shown above with WINS VP/GM John Waugaman.



**TAKING A STAND** — In conjunction with Detroit's aim to combat crime, WXYT has started "Talk To Me," a listener call-in campaign. Listeners are invited to phone in their views and to relate personal encounters with danger. Calls are incorporated into news and features for airing.

# FYI RADIO 910

## The KFYZ Lineup

- 5-9am: News with Joe Adams and Lori Shepard
- 9am-noon: Bob Mohan
- Noon-3pm: Jami McFerren
- 3-7pm: PD Tom Leykis
- 7-9pm: Dr. Toni Grant
- 9pm-1am: "Larry King Show"
- 1-4am: John Giese

# TALK TAKES

WCAU/Philadelphia introduces local automobile mechanic John Cinque to the airwaves with the Sunday evening "1210 Car Care Clinic" . . . "The Art Dineen Show" is KTAR/Phoenix's new late-night addition . . . KFBK/Sacramento welcomes Ken Yearwood to afternoon drive and Tara O'Leary to "Sunday Break" . . . Larry King, whose show plays regularly on KING/Seattle, will do two live broadcasts from the city's Sheraton Hotel this month . . .

KYW/Philadelphia appoints Camille Kearns Rudy Director/Regional Affairs and Cathy Seward Vendor Promotion Director, a newly created position . . . WMRO/Aurora Sports Director Steve Klauke adds a sixth day of Sportstalk: Saturday mornings live from French's Restaurant, complete with weekly breakfast specials . . . Charles Cohen is named Food Sales Representative at WOR/New York.

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One side from the smash album 5150.  
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WKDD add	KOZE add
WEAG add	KTMT add
WZOK add	OK95 add
KSND add	



BRAD MESSER

## CALENDAR

**Facing A Midlife Crisis**

When all is not going well, the rules of the game say to put on a happy face, keep your chin up, never let 'em see you sweat, put your best foot forward, and so on. Well, to heck with keeping up appearances. This week, I'm breaking the rules to share my feelings about my own career in radio news and why that career is now sidetracked.

Until recently, it was a good upwardly-mobile career. In the '60s, I was ND at Gordon McLendon's hugely successful stations in Houston and Dallas, then ND in San Francisco before age 30. My sense of humor made me a morning show sidekick before the term was invented. I moved on to major stations in San Diego and Los Angeles in the '70s, and broadened my horizons by expanding into syndicated radio and writing for R&R.

Now I am in my mid-40s and, after more than 25 years in hands-on

radio, I am suddenly bored. That's plenty discouraging.

Where is the fun hiding these days? Is the excitement of hard competition missing because radio has surrendered journalism to television? Have the fun and games been erased by suit-wearing corporate pencil-pushers whose attention is directed only to the bottom line? Where are the people who poured imagination into radio? What has happened to the broadcasters whose motivation for community involvement grew from

love of their community?

Too much of the radio I hear these days seems to be a plain vanilla product, precisely mixed according to a standard formula.

Recently I concluded yet another of my side projects and began looking around for a really challenging and interesting radio job. My effort has been so half-hearted that I have had no positive results.

Could it be that, in my heart of hearts, I don't really want another airshift because they have all become so uniform and predictable that they could have been stamped from the same cookie cutter?

Frankly, it appears to be a mid-life crisis of the first order. It's the sort of thing that happens to other people. Somehow, I thought I might be immune.

**Congress Moved To Washington**

**MONDAY, NOVEMBER 17** — The United States Congress — which had been meeting for several years in various locations in New York, Pennsylvania, New Jersey, and Maryland — moved to Washington, DC on this date in 1800. The people of Philadelphia were particularly disappointed when the capitol was permanently established in DC. Assuming their city would be headquarters of the federal government, Philadelphians had already built a President's House.

The Soviets landed an unmanned vehicle on the moon in 1970 and sent it on a remote-controlled 6.5-mile trip across the surface.

**Birthdays:** Danny DeVito 42. Martin Scorsese 44. Gordon Lightfoot 48. Rock Hudson would have been 61.

**William Tell Shot Straght**

**TUESDAY, NOVEMBER 18** — William Tell became a legend in the year 1307 when he shot an arrow through an apple which was balanced on the top of his son's head. Tell was demonstrating the accuracy of the crossbow, which at that time was a new weapon.

Morris Michtom, a Brooklyn candy store owner, saw a newspaper cartoon in 1902. It featured President Theodore Roosevelt on a hunting trip refusing to shoot a female bear after seeing that she had a cub. The incident inspired Michtom to design one of the world's most enduring toys . . . the Teddy Bear.

**Birthdays:** Linda Evans 44. Brenda Vaccaro 47. Dorothy Collins 60. Alan Shepard Jr., who became the first American in space in 1961, is 63.

**People's Temple Mass Suicide**

**WEDNESDAY, NOVEMBER 19** — At least 911 people committed suicide or were murdered at Jonestown, Guyana in 1978 under the direction of 47-year-old Rev. Jim Jones, the leader of the People's Temple cult. Some were shot, and many drank Kool Aid spiked with cyanide. The mass suicide was inspired by an incident the day before in which cult members had murdered California Representative Leo J. Ryan and four other people who were attempting to return to the USA after investigating whether some church members were being kept in Guyana against their will. President Abraham Lincoln delivered his two-minute Gettysburg Address in 1863. The *Chicago Times* reported it was "silly."

The moon is at apogee, the point in its orbit farthest from Earth.

**Birthdays:** Jodie Foster 24. Calvin Klein 44. Ted Turner 48. Dick Cavett 50. Roy Campanella 65.

**100,000,000 View Nuke Movie**

**THURSDAY, NOVEMBER 20** — Following several weeks of heavy promotion and publicity, ABC broadcast the made-for-TV movie "The Day After" in 1983. It depicted the aftermath of a Russian first-strike nuclear attack on the USA and drew an audience of 100 million viewers.

President John Kennedy ended the naval quarantine of Cuba in 1962, formally ending the Cuban missile crisis. A whale rammed and sank the American ship Essex in 1820, forming the basis of the novel "Moby Dick."

Traditional end of Indian Summer.

**Birthdays:** Bo Derek 30. Veronica Hamel 43. Dick Smothers 47. Estelle Parsons 59. Kaye Ballard 60. Alistair Cooke 78.

**First Flight By Men**

**FRIDAY, NOVEMBER 21** — The first men to fly were a couple of fellows from France, who went up in a hot air balloon over Paris 203 years ago today in 1783. Jean-Francois Pilatre and Francois Laurent kept the balloon afloat by feeding wood into a small fire in their gondola. They stayed up 23 minutes and flew ten miles. Benjamin Franklin witnessed the flight.

In 1980 the "Who Shot J.R.?" episode of "Dallas" drew the largest TV audience to that time. Also in 1980 a fire at the MGM Grand Hotel in Las Vegas killed 84 people. The 18.5-minute gap in the Watergate tapes was revealed in 1973

**Birthdays:** Goldie Hawn 41. Mario Thomas 43. Stan Musial 66





ADAM WHITE

## RECORDS

### NARM CONFERENCE REPORT

# Independently Speaking, A Good Year

There are "Rumors" that independent labels and distributors are "Raising Hell" this year — and they're true. Those two projects — the Timex Social Club hit (more than one million singles sold) and Run-DMC's third album (now past the two million mark) — are the most visible examples of what George Hocutt of California Record Distributors recently called "a year of rebounding and resounding success" for the indies.

Hocutt made that comment during the NARM Wholesalers Conference a couple of weeks ago in Scottsdale, AZ. Indie labels and distributors got together there in tandem with the association's annual rackjobbers/one-stop meeting for the first time. Also a first: the presentation of NARM awards specifically for independent labels based on member companies' unit sales.

#### Specialize And Succeed

Reinforcing Hocutt's positive comments was Bud Katzel of GRP Records, the contemporary jazz label. He spoke of "the incredibly broad spectrum of music being offered to the consumer" by independents, citing such examples as Telarc ("kicking ass in the classical CD field"), Fantasy, Profile, and Dunhill. "Look at any of those companies," Katzel said, "and you see a common denominator, a clear-cut point of view: specialize and don't try to be all things to all men."

They've each carved a niche in a specific sector of music, he continued, just as GRP has done "with an emphasis on sound quality and an obsession to be out there on the cutting edge of any new technological breakthrough." In that context, Katzel mentioned digital audio tape (DAT), and said his label is committed to the format. "In fact, we've already made our first one," he noted.

There are advantages to being small, tough, and aggressive, in Katzel's book. "All of us have to recognize those advantages and opportunities, seize, and fully exploit them. GRP's success, or that of any label, can no longer depend simply on what happens in the studio or in the grooves of the record. To a great measure, it depends on the dynamics of the company's actions after that piece of music has been released."

#### Suspicion, Disregard

All was not sunshine and light in Scottsdale, however. Relationships between indie labels and distributors are less harmonious than they should be, judging by the com-

ments of several conference participants. Relations between the distributors themselves are "even worse," according to Katzel. "What the hell happened," he asked, "to the regard you remaining distributors had for each other three years ago? Arista was gone. Motown had departed, and so had Chrysalis. Despite this, or maybe because of it, you seemed to bond together, to find a mutual resolve to survive. Was that a mirage? Today, suspicion and a total disregard for each other's rights in the marketplace have set in."

The problems of trans-shipping have intensified, Katzel added, and this "complete lack of respect" for territorial rights threatens to erode

further the independent distribution system.

As always, the conference's private meetings and "one-on-one" sessions between suppliers and customers were just as important as the panels and speeches, if not more so. Credit and payment, territorial rights and returns, catalog product and new releases — these were among the nitty-gritty issues discussed. One provocative question raised by Profile VP Steve Plotnicki was how to combat the majors' domination of the 12-inch singles market, once almost exclusively the province of independents. Reportedly, there were few constructive responses.

## The Single: New Consumer Research

During the one-stops segment of the NARM Wholesalers Conference in Scottsdale Oct. 28-Nov. 1, WEA Sr. VP/Marketing Development Russ Bach presented the results of consumer research into the single. It was timely, since just a couple of weeks earlier the RIAA had released statistics showing the configuration's sharp decline during the first six months of this year.

According to Bach, the research was conducted this past June/July with a representative sample of record buyers across the US. The questions were add-ons to the Chilton consumer studies done on a regular basis for the RIAA.

#### Blacks Biggest Buyers

In general, the survey found the 7-inch single consumer to be predominantly female, "almost any age," and buying one or two singles at least every three months. The 12-inch single consumer was predominantly male, age 15-24.

Based upon population, the data showed that blacks purchase twice as many 7-inch singles as non-blacks, and four times as many 12-inch singles as non-blacks.

In the last 12 months, 16.7% of record buyers purchased a 7-inch single, while 8.7% purchased a 12-inch. Among the former group, 17.8% purchased an LP, cassette, or compact disc of the same song;

among the latter, 41.2% did so. Those consumers said they acquired the album because they definitely wanted more songs/music by the same artist: 81% in the case of 7-inch buyers, 72.7% in the case of 12-inch buyers.

Most surveyed (88.5%) said they were dissatisfied with the single as a format. When asked why, more than one-third (36%) said they only bought albums (on disc, cassette, or CD), while another 16.3% described singles as "inconvenient." A further 13% claimed to have no record player, and 11.2% said singles were insufficient value for the money.

#### Another Format Needed

Given those responses, the single's downtrend is hardly likely to be arrested. "We've got to get singles into another format," said Bach, "or else be prepared for the day when the record and radio in-

#### Awards Presentation

The conference concluded with the awards presentation, underlining how companies such as Profile have indeed given the indies a new profile in the pop market. For the 12 months from July 1985 through June '86, Run-DMC's "Raising Hell" was named best-selling album, and "I Wanna Be A Cowboy" by Boys Don't Cry, also on Profile, was recognized as best-selling 7-inch single. The Doug E. Fresh hit "The Show" on Reality/Fantasy was honored as best-selling 12-inch, and the Timex Social Club on Jay/Macola was named best new act.

Handing out the awards was cel-

ebriety Tim Reid (aka Venus Fly-trap) of "WKRP In Cincinnati," who also talked about his own venture into the land of independents. He and producer Michael Stokes are partners in MS International Records, distributed by Macola, and the label has just shipped its first releases.

Reid joked that launching a new record company is like digging a bottomless pit "and filling it with money," but he said he was genuinely enthused about helping develop and break new talent. Looking at one of the crystallite awards he was presenting, Reid cracked, "Hey, you (independent) guys do spend your money. Oh, I see — it's my money!"



THE BOYS FROM NEW YORK CITY — Jerry Leiber, Mike Stoller, and Jerry Wexler were recently presented with A&R/Producers Honor Roll Awards by the New York chapter of NARAS. Pictured during the ceremonies are (l-r) Leiber, Wexler, Stoller, and Atlantic Records Chairman Ahmet Ertegun. Also honored were producers Henry Glover and Is Horowitz, and the late Russ Sanjek of BMI. (Photo by Joan Bright.)

dustries won't have the single to count on anymore."

Of those consumers satisfied with singles, most (51.8%) said they wanted to own only hit songs, or liked hits. The single was seen as value for money by 14.5% of these buyers, and convenient by 12.6%.

Asked about future intentions, 41.3% of 7-inch consumers said they were "very likely" to buy more singles in the future, 27% said it was "unlikely," 26.3% said "somewhat unlikely," and 5.4% said "not at all."

The data provided interesting insights into the state of the 12-inch single. For example, only 42.1% of record buyers polled said they were aware of the configuration. Obviously, said Bach, the industry has to increase that figure, and ensure that the 12-inch is both correctly packaged and adequately displayed at retail.

Another insight: 61.5% of those record buyers who said they were aware of the 12-inch single indicated they'd prefer it on cassette — underscoring Bach's point about the industry's need to develop an alternate, non-vinyl format. To date, very few labels have made any significant commitment to cassettes. This research suggests

they'd be wise to do so.

#### 12-Inch Breakdown

The WEA presentation at Scottsdale included annual net unit sales of singles by RIAA reporting firms broken out into 7-inch and 12-inch — something the stats released by the RIAA don't do. The WEA figures are also lower than RIAA published totals because they don't attempt to estimate the unit volume of non-RIAA reporting labels, as the association does.

The 7-inch/12-inch breakdown clarifies the growth of the larger single among RIAA companies, from 2.3 million in 1981 to 13.3 million in '85. Here's the data:

1985 — net unit sales of 101.1 million singles, comprising 13.3 million in 12-inch (13.1%) and 87.8 million in 7-inch (86.9%).

1984 — 109.9 million, comprising 11.9 million in 12-inch (10.8%) and 98 million in 7-inch (89.2%).

1983 — 106.1 million, comprising 8 million in 12-inch (7.5%) and 98.1 million in 7-inch (92.5%).

1982 — 114 million, comprising 5.5 million in 12-inch (4.8%) and 108.5 million (95.2%).

1981 — 126 million, comprising 2.3 million in 12-inch (1.8%) and 123.7 million in 7-inch (98.2%).

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On The Street

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*"WAR"*

Non-Stop-First-Class Rock & Roll

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ADDED**

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191/191 — 80%  
—AOR: DOUBLE BREAKER  
ALBUMS ①  
TRACKS ③

B I L L Y  
**JOEL**

*"This Is The Time"*

2nd Week In-A-Row Of Heavy ADD-tivity

102/48 — 43%  
A MOST ADDED!

WBEN add-38	Z93 deb-33	KPKE add
WKSE add	95INZ deb-29	KZZP add
WPHD deb-39	WRSR add-40	KKRZ deb-39
WBLI on	WMMS deb-34	KATD deb-33
CKOI add	WNCI on	KPLZ 30-28
PRO-FM on	99DTX on	KUBE add
94Q on	KHTR 34-31	
PWR997 deb-32	KWK add	

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*"I'll Be Alright Without You"*

Here's The Multi-Format Performance  
That You Demanded

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# P A U L YOUNG

*"Some People"*

Produced by Hugh Padgham Of  
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60 STATIONS STRONG!  
INCLUDING:

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WPHD	Z93	KWK
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94Q	WMMS	KWOD

# T E E N A MARIE

*"Lead Me On"*

More Music From The TRIPLE Platinum



**ON YOUR DESK TODAY!**



COLUMBIA RECORDS

© 1986, CBS Inc.



JOEL DENVER

## CONTEMPORARY HIT RADIO

### LANDER SPEAKS OUT

# Labels Concerned About Test Rotation Abuses

One of the chief problems brought to the CHR department's attention on an almost daily basis is the continuing abuse of test rotations by a small, but influential, group of radio stations. The feedback comes from competing stations within the market and, naturally, record labels.

The problem involves putting a record into test rotation for a number of weeks, boosting airplay to four or more times a day, but continuing to hold back on reporting it to R&R and other trade publications.

This is a subject most record label executives are shy about discussing. Atlantic VP/Field Operations Lou Sicurezza, however, was upfront and vocal. "It's okay to get a week's test rotation, or even two weeks'. But when the phones ring, the sales start and they still don't add the record, it kills us."

#### Catch-22

"It's grossly unfair when you get into four or five plays a day, week after week, and the airplay goes unreported," Sicurezza added. "We have marketing specialists who check up on this kind of stuff, and they confirm the record is selling. That's something the station should already know."

As he described the problems that unreported airplay can cause, Sicurezza noted, "These guys are so quick to use the excuse, 'It

"It's grossly unfair when you get into four or five plays a day, week after week, and the airplay goes unreported."

—Lou Sicurezza

doesn't have a national picture yet.' The sad part is that the guys testing these records in good rotation week after week are the national picture.

"Then we have stations which may not be testing a particular record but are interested in adding it. As part of our efforts, we tell them about stations that are testing it. After a couple of weeks, if they fail to see those test stations report the record, they wonder why they didn't add it. So, unless stations that are willing to test records and move them up in rotation end up reporting the airplay, we are in a real Catch-22."

#### No Unreasonable Requests

"None of us are asking anything unreasonable here," he emphasized. "If you test a record, obtain the desired results, and move it up in rotation, then give us the report. Not doing so is a most unfair practice: it's spread to between eight and ten influential markets. This is holding all of us back, and all of us want to see it stop."

One of the stations that's been singled out in this controversy is KKBQ/Houston. I contacted PD John Lander to discuss whether his station indulges in this practice.

"Absolutely not," Lander stated. "We don't do anything different from anyone else. We are always honest with the record folks, and we've never tested anything longer than two weeks at the outside. As to when they're reported, it all depends on how much product is in front of it for fulltime airplay. But I'll tell you this: we don't hold back reports on test records. If they don't test out, we drop them. If they test out, they are added."



Lou Sicurezza

John Lander

#### Labels Should Get Credit

"We want the record labels to get credit for our airplay," Lander continued. "We have no axe to grind with any record label. KKBQ doesn't play those kinds of games and would have nothing to gain by it. All the labels have been fair with us, and we want to provide the same courtesy. We enjoy a great relationship with the labels and don't want to jeopardize it."

Analyzing the problem from a programmer's perspective, he noted, "It's wrong for the record community to believe every record we test should be added the following week. That's an unfair and unrealistic expectation. While we don't test every record we add, it would be impossible to test every record we have an interest in programming. No radio station could."

#### Too Much Product

"After all, each week RCA has

"We don't hold back reports on test records. If they don't test out, we drop them. If they test out, they're added."

—John Lander

five hits, MCA four, and Columbia has seven must-play records. The truth, I feel, falls in between the two situations. Everyone wants to get his stuff on the air, and the pressure on our end is immense.

"We understand the need to get airplay at this time of the year as everyone heads into the fourth quarter and Christmas sales. This is the time of the year when we should be closer together. But we end up building animosity and resentment until December 15. Then we hug, kiss, and say 'Merry Christmas.'"

## Follow The Leader Time

If everyone followed everyone else, who would be the leader? KBEQ/Kansas City PD Steve Perun and a few of his programming compatriots, nicknamed the "Brat Pack," are trying to shoulder that responsibility. Members of this networking group include KZZP/Phoenix PD Guy Zapoleon, B94/Pittsburgh PD Nick Ferrara, FM102/Sacramento PD Rick Gillette, B104/Baltimore PD Steve Kingston, KMEL/San Francisco PD Steve Rivers and MD Keith Naftaly, and KIIS-AM & FM/Los Angeles MD Gene Sandbloom.

"We're just a group of programmers who are thinkers, not simply playing records just because others are doing it," explained Perun. "We're just selective about the type of music we program. We try to make adjustments and push past the hype. Unfortunately, 80% of the programmers are just following each other. Many times records with 20/10 have more validity than those at Breaker."

#### Variety And Balance

Perun said this follow-the-leader philosophy is the fault of programmers who only look at the national picture without taking their own markets' needs into account. "CHR has to have variety and balance, but on the other hand you have to be selective," he explained. "You can't play follow the leader. 'On a national basis, I look at the

wrong. If I'm late on a record, I'll still add it and learn from my error."

"I can't see the wisdom in throwing 30 records onto my station that all sound the same. Most of my competition leans Urban; I consider them more competition than the AOR (KYY5). I look at catering to the female audience more than the male audience, which is why I don't play too much rock out of the box."

#### Use Common Sense

"We play music that's unfamiliar, so I'm not afraid of becoming too unfamiliar. I don't 'power' new records out of the box, and we hang on to records a bit longer than most. But our adult numbers are above average. I may not be a record industry favorite, but I'm here to please my company and get ratings."

He also urged other programmers to use their ears and play the records which make sense for their stations. "Don't just add music by the numbers. For example, I'm amazed at how long it's taken the Ben E. King to develop into a national hit. It comes from a hit movie, it gets phones, and sells. A little common sense can go a long way."

## MOTION

Production Director Joe Taylor is promoted from nights to mornings, joining MD Dana Yasner at 95XXX/Burlington ... WFFX/Tuscaloosa morning man Tony Davis exits to become PD at KVIC/Victoria ... Mike Milligan is now PD at WNKS/Columbus. He replaces Bear O'Brien, who stays on for mornings ... Brian Logan is doing swing at BJ105/Orlando ... At Sty 96/San Luis Obispo, Mark Lyons moves from middays to mornings ... Pat Whitehead of KEZB/EI Paso exits to WNCI/Columbus and is replaced by Dr. Dave

Ferguson from KAKS/Amarillo ... Jock Blaney exits his PD/morning drive duties at KTRS/Casper. The station is searching for a replacement.

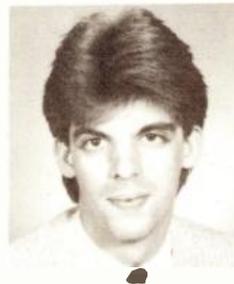
WGRD/Grand Rapids moves part-timer Phil Kelly to overnights as over-nighter Pete Bunch segues to evenings ... Dave Bridge leaves WCIL/Carbondale production duties for morning drive at KWKH/Shreveport; he's replaced by air personality Todd Manley ... New to mornings and PD duties at KRZQ/Reno is Eric Roy from Crosstown KOLQ.

## BITS

• **Beach Blast** — WPOW/Miami hosted the first of a series of free beach party weekends. It kicked off with a large dance party featuring free concerts by Erotic Exotic, Nancy Martinez, and Otho. The beach parties are part of a five-year festival tradition that includes fishing, wind surfing, and sailing competition.

• **Now That's School Spirit!** — KMEL/San Francisco held a high

school spirit contest, asking students to write their school name on postcard entries. The school sending in the most postcards won a free concert by the Jets and Nu Shooz. The winning school sent in 2,160,000 postcards, which is more than the entire population of San Francisco. KMEL PD Steve Rivers commented, "Never before have I seen such school spirit and enthusiasm. It truly has been astounding."



Steve Perun

Parallels for the truth. Then I network with friends who are leaders in their markets. We're wrongly labeled as being stubborn, but I'm not afraid to admit when I'm

"Jimmy Lee, this one's from me  
And I'll always remember  
History, Biology  
And a magical December"  
The First One Is The One You Never Forget.

Aretha.  
"Jimmy Lee."  
The memorable new single from  
the already gold album, Aretha.  
Produced by Narada Michael Walden for Perfection Light Productions

# ARETHA

*Jimmy  
Lee*



ARISTA

Portrait of Aretha Franklin by Andy Warhol © 1986  
Photograph: John Pinderhughes

# CONTEMPORARY HIT RADIO

## More Reporter Music Profiles

Here's the second installment of CHR reporter musical profiles. As I suggested last week, take the time to pick up the phone, network — and learn.



WJMX/Florence, SC  
(803) 667-WJMX



PD Martin Green



MD Bob Boswell

I meet once a week and sometimes more often with my MD Bob Boswell to listen to releases he thinks we should consider. We keep a close eye on the trades and sales at area record stores. Our basic philosophy is: "Is this record something a listener (or potential listener) in Florence would like to hear?" Record reps who call and tell us a record is #1 in the San Diego market don't get an automatic add. We feel our market is different. Apart from being a smaller market than most, we don't have a lot of CHR competition. This allows us an aggressive playlist and the ability to rotate our music with less repetition.



WDLX/Washington, NC  
(919) 946-2162

### NOW BLENDING

- |                |                    |
|----------------|--------------------|
| Z100/New York  | WROQ/Charlotte     |
| KHYI/Dallas    | WAPE/Jacksonville  |
| WTIC/Hartford  | WINZ/Miami         |
| KRXY/Denver    | WERI/Providence    |
| WQXI/Atlanta   | WZXL/Atlantic City |
| WWKX/Nashville |                    |



AMERICAN IMAGE PRODUCTIONS



PD Gary Jackson



MD Gary Lee

Our music is researched to incorporate the musical preferences of our region, including album, cassette, CD, and single sales. Also, requests and national trade papers are taken into account. Musically, the station leans Urban as the market is about one-third black. MD Gary Lee and I make the weekly music decisions. The coastal Carolina market is different from most medium markets because it's a series of small cities making up a metro of 400,000 people. This makes relating to the audience no small task, but our jocks are required to be on top of all events and listener needs.



WKPE/Cape Cod, MA  
(617) 771-2998

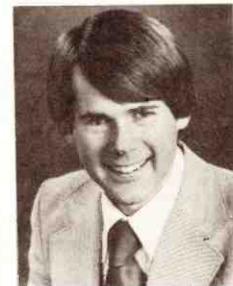
WKPE's music philosophy is unique. We have a 50 to 60-song current playlist. The hottest rotation is four hours on power records. Secondary hits come up a little more than five hours. The third and last current category is new music, which gets rotated between six and eight hours depending on the daypart — excluding late-nights, in which the rotation is less than six hours. There are two gold categories. One contains only the most recognized hits from '82-'85. The other is strictly classic rock, spanning three decades. Since we're the only station in Cape Cod doing CHR, and there are no AORs or classic hits stations, we lean toward rock.



MD Steve McVie



KXX106/Birmingham  
(205) 591-7171



PD Kris O'Kelly

We play 50% current, 25% recurrent (within six months), and 25% gold. We rely on the requests first because they give us immediate results on a song even before the retail sales have picked up. Of course, the trades do have influence, and eventually retail sales do figure into our charts. We play a lot of black crossover and tend to lean to more Urban music. Including currents, recurrents, and gold, we play about 250 records at any one time and rotate them on computer to maximize rotations and avoid burnouts.

### Coming Next Week:

A look at some of the hottest contests from the Summer Arbitrons, plus more CHR reporter music profiles.



KNAN/Monroe, LA  
(318) 387-3922



PD Chuck Redden

At Magic-106 we've achieved quite a lot during the past nine months. Our ratings have been up, and much of this has been due to a careful selection of the right blend of music. We try to mix the right blend of CHR along with crossovers from AC and Urban, all dayparted toward the market's tastes. For instance, we're straight CHR in mornings and afternoon drive, more of a softer sound in middays, and use a bit more Urban music in the evenings. Because of the market, we're able to go on most Urban crossovers earlier than most CHRs.



Z103/Tallahassee  
(904) 386-5141

Z103's approach is to focus on new music added to the playlist with heavy rotation during the first weeks of airplay. This contributes to maintaining a fresh on-air sound as well as quickly identifying the "hits" and "misses." We study R&R's Parallels each week with an eye on specific moves on certain stations. Overall, our strategy is to appear musically fresh, "riding the wave" of audience taste without getting too far ahead or behind. We are aided in this by callout research, local sales figures, request tabulations, and "street" research.



PD Brian Douglas



MD Rich Stevens



KTMT/Medford, OR  
(503) 779-1550



PD R. Charles Snyder

KTMT plays a mix of 75% current records to 25% gold. I chart 40 currents, 15 extras, and selected cuts from current albums. I feel it's important to be a leader in the market, not a follower. In order to do this, I take the time each week to listen to every record that comes across my desk. Because we add music so early, I don't believe in playing recurrents. By the time a record falls off our charts, we've beat it to death. So it deserves a 90-day resting period before it becomes a gold, which spans from the mid-'60s through 1985.

CALL 800-251-2058 TN 615-327-4521

# GET CAPTURED BY THE RAPTURE AGAIN!

with the new

## ANITA BAKER

single.

### "Caught Up In The Rapture" (w/51)

the follow-up to her #1 single  
from her Platinum #1 album!

#### TOUR DATES

November 19 & 20 - Cleveland  
21 & 22 - Chicago

December 1 - Cincinnati

5 - Nashville / 6 - Louisville

7 - Indianapolis

26-28 & 31 - Los Angeles

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STEVE FEINSTEIN

## AOR

## PHOTO FUN

## Picture Parade

As you read this, your faithful AOR Editor is poring over the summer books, preparing a comprehensive ratings scoreboard. Watch this space next week.



**JOURNEY TO THE CENTER OF MODESTO** — Journey's live video "Girl Can't Help It" was shot at the Mountain Aire II music festival near Modesto, CA. On hand for the event are (l-r): CBS's Bert Baumgarten; Journeymen Steve Perry, Jonathon Cain, and Neal Schon; and KDJK MD Mark Davis.



**AUCTION ACTION** — KCFX/Kansas City linked with a local record store, Autograph's, to raise \$700 for Muscular Dystrophy by auctioning off 50 autographed albums. PM driver Mike White is pictured with the store's owner, who donated the discs.



**LOVE & HOPE & SEX & 'IZN** — The BoDeans' bodacious Burlington gig brought (front, l-r) Sammy and Bob Bo-Dean and (rear, l-r) Guy and Beau BoDean together with WIZN Promotion Director Elise Brown and MD Tom Van Sant (far right, back).



**FROM URBAN BEACHES TO PACIFIC SHORES** — At Cactus World News's Los Angeles date are (in back; l-r) MCA's Nan Fisher, Newsman Eion McEvey, KMET's Cynthia Fox, the label's Tim Devine, and Frank Kearns of the band. In front are the group's Wayne Sheehy and Fergal MacAindris.



**IN YOUR WILDEST, KINKIEST DREAMS** — KINK/Portland listeners' wildest dreams came true when they met the Moody Blues. From left, weekend David Shult, Moody Justin Hayward, Promotion Associate Traci Walton, the band's John Lodge, winner, Patrick Moraz of the band, weekend Roger Mason, and the group's Ray Thomas.



**LIVE GONZO AT WLLZ** — Ted Nugent filled in for WLLZ/Detroit's J.J. & The Morning Crew for a week of lewd, rude, and crude radio. From left, VP/GM Dana Horner, Terrible Ted, staffer Kathy Aune, Assistant PD Jim Pemberton, PD Doug Podell, and News Director Leslie Quinn.

## SEGUES

WIOT/Toledo PD Anne Kelly is upped to OM while Assistant PD Keith Masters advances to PD. . . . Four-year WGIR-FM/Manchester PD Bob Cox resigns. . . . KTAL/Shreveport PD Tom Michaels exits. . . . WYMG/Springfield, IL PD Mike Thomas leaves to program new AOR WYBR/Rockford, which will be consulted by Jeff Pollack.

KSTM/Phoenix Assistant PD Wendy Naylor (Weston) replaces Zoe Zuest on WCKR/Washington nights. . . . KOMP/Las Vegas Assistant PD Todd Fowler exits. . . . Jay Baker returns to the WFQB/Indianapolis MD chair. . . . Ross Goza is upped to MD at KNAC/Long Beach. . . . At WRFK/Charleston, Mulligan replaces R.G. Jones as MD. "Mellow Rock" WMRO/Boston inks Jeff Pollack. . . . KFMF/Chico signs Burkhar/Abrams, whose pact with WGTR/Miami is now official.

Dave Herman moves from middays back to mornings at WNEW-FM/New York, where partimer Ray White gets the nod for middays. Ex-morning co-host Mark McEwen is back on week-ends. . . . New at KLSX/Los Angeles is

Ken Noble in mornings while afternoons feature Damion, onetime PD at crosstown KLOS and most recently morning man at KKCY/San Francisco. . . . WDVZ/Pittsburgh mornings go to Scott Paulsen, former afternoon drive dominator at WIMZ/Knoxville and most recently PM driver at Pittsburgh AC WHTX.

Changes at KGB/San Diego: Pat Martin takes late-nights, and Bryan Schock grabs overnights and morning show producer duties. They replace Adrian Bolt and Keith Royer, respectively. . . . WSHE/Miami's Steve Stansill crosses town to do nights at rival WGTR.

At KFOG/San Francisco, legendary News Director Scoop Nisker leaves for a three to four-month sabbatical in India, while traffic reporter "Metro" Dave Anthony adds weekend jock duties.

Shana leaves KCAL-FM/Riverside middays. . . . Shanna Lee from KRQR/San Francisco takes on KSJO/San Jose overnights. . . . Brian Miller exits KLPX/Tucson afternoons.

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## BLACK/URBAN

### YBPC MEETS IN HOUSTON

# Where Do We Go From Here?

The Young Black Programmers Coalition (YBPC) will hold its annual meeting November 14 in downtown Houston at the Hyatt Regency Hotel. This year's theme is "Where Do We Go From Here?" The YBPC is answering that question with a stronger commitment to a major goal: the leadership position among the broadcasting and music industries' professional organizations.

Conventions, meetings, conferences, and workshops are plentiful in this business. Yet one major concern is whether anyone is learning anything from them, and whether anything is being accomplished by the organizations and participants. The YBPC is one organization that's beginning to make a difference.

#### What Is The YBPC?

To find out more about what is happening, I spoke with YBPC President Tommy Marshall, PD/MD of WKXI/Jackson, MI. The 12-year station veteran has been PD since 1979. He was installed as YBPC President in January

of this year and plans to run for the office again. Elections will be held during the Houston meeting. Currently, there's a movement underway to change the length of the President's tenure from one year to a longer period of time.

Asked to give a quick definition of what the YBPC is, who its members are, and what its function is within the industry, Marshall answered, "The YBPC is an organization of concerned people who want to see the industry get better for all those working in it. The organization's members are a cross-section of individuals from three related industries: radio, the

recording industry, and advertising agencies. Our members are PDs, MDs, some GMs, record promotion people, news directors, recording artists, students majoring in radio/TV and broadcast journalism, and a number of record retailers."

And what do all of these people want from the YBPC? "People expect us to try and help them understand the industry. They also expect us to address issues that concern us all. We try to help solve some of the daily problems. We know we can't accomplish that by ourselves, but we do have some good exchanges of ideas and conversations. When people are talking about what's wrong, no matter what it is, that means there is a chance for positive change. The national organization meets on the second Saturday and Sunday of each month," Marshall continued. These meetings are held either in Houston, Dallas, New Orleans, or Jackson.

#### Expansion: Slow But Sure

Expansion of the YBPC has been on the back burner for a couple of years. Marshall said, "Expansion is something we all really want to see happen. Our organization has mostly been comprised of individuals throughout the Deep South. Well, I'm proud to say we're starting to move East and North. We now have a chapter in the Southeast, primarily in the Carolinas. We've also gotten requests from broadcasters in Washington, DC and Florida. I also understand that a group from Philadelphia would like a charter."

Of all the black organizations within the industry, only the YBPC gives scholarships to students interested in either broadcast journalism or music. "We give away seven scholarships worth \$1500 to seven different black colleges located in the South," Marshall said. "Each year we try and do just a little bit more."



Tommy Marshall

"When we were first able to give scholarships, they were only for \$500. That was all we could afford. We're not a large organization, but we're trying to give something back to our people." Some of the schools benefiting from the YBPC's efforts are Jackson State University in Jackson, MS; Bishop College in Dallas; Texas Southern University in Houston; and Southern University in Baton Rouge.

#### A Helping Hand

Marshall mentioned how his organization is helping Shaw University, a predominantly black school in Raleigh, NC which has had a number of financial problems. "Our Southeast chapter is deeply involved. Each Black and Urban Contemporary radio station in the area is asking its listeners to help save Shaw University through donations. I also understand that the YBPC chapter there is planning some concerts to help raise even more money. I just hope we can help keep one of our colleges open. Our people need more education, and we certainly know the problems confronting our black youth."

If the organization charged people more money to belong, it would have more operating capital. But it doesn't do things that way for a reason. The YBPC is a grass roots organization that hasn't lost touch with those who make the coalition live: the people within the industry who continue to seek positive change for the working class.

Most conventions within our industry cost you or your company a fortune to attend. And most of the black-oriented conventions make it tough for the people they claim to serve to attend by setting high registration prices. Not so with the YBPC. A single room at the Hyatt in Houston, for example, is available for only \$49 if you mention that you will be attending the national meeting when making your reservation.

Whereas many convention registrations cost in excess of \$200, the YBPC's registration fee for members is \$50; \$60 for non-members. YBPC members can also get discount air fares to coalition meetings. Get the message? They're real! Tommy Marshall and his YBPC Board of Directors deserve a lot of credit for service to the people they represent.

If you or your organization would like additional information about the YBPC, write to: YBPC, P.O. Box 11243, Jackson, MI 39213.

### By Sean Ross

## B/U Fall Wars '86

As predicted, year-round measurement has smiled on this format. Summers have often favored B/U radio; with more cities covered this summer, there was more B/U radio to favor. Witness Richmond, where WPLZ returned to #1, going 13.8-14.5. In Memphis, where WHRK GM Ernest Jackson had opposed Arbitron's plans, K97 had a tremendous book (up 15.6-18.1). The only notable exceptions were B/U AMs, which mostly declined even with the kids out of school and increased hours for many outlets.

The big story this fall is the return of the zebra Urban format with large amounts of CHR or Dance crossovers. Stations such as WLUM/Milwaukee and WBLZ/Cincinnati had kept this approach alive almost by themselves for several years. With the success of KPWR/Los Angeles, zebras are everywhere now; they account for most of B/U's FM starts this year. Not all of these stations like being called Urban, but they are playing the music. And since they compete directly with B/U stations, they should be discussed when handicapping the fall's battles.

The other effect of KPWR is that the word "power" has supplanted "strong songs" as the most-stolen slogan of the book. (Another KPWR liner, "fresh new music mix" is a runner-up.) The good news is that there actually seems to be some positioning creativity this time around; a check of these 12 markets actually turned up some ideas that hadn't been stolen ... yet.

#### Baltimore

	F85	W86	S86	S85
WXYV	6.8	6.6	7.7	8.7

WWIN-FM	3.5	3.6	2.8	2.7
WHUR	1.5	1.9	2.0	2.3
WEBB	2.2	1.8	2.3	2.0
WWIN	2.1	1.6	2.1	1.7

WXYV (V103) has been very healthy for the last year or so. Summer found it in third place, two shares ahead of CHR B104. With Baltimore's other CHR, WMKR, gone, the outcome of the battle for top music station may depend on who can grab the most K106 listeners. Like other Don Kelly clients, V103's chief promotion is the "\$24,000 power charge." Qualifiers win \$103 in a three-times-daily cash-song contest. V103 still positions around the "a lot of music, not a lot of talk" slogan.

New WWIN PD Don Brooks is the third in as many years to try kick-starting WWIN-FM. The FM signal doesn't help. In some parts of town, dial-adjacent WHUR is louder. That plus WHUR's similar programming may explain why the DC station is third out of five. WWIN-FM's main fall prizes are a CD player and a trip to the Caribbean. Its music, which had been fairly soft and LP-oriented, is becoming slightly more hit-oriented.

"Always Fresh" WWIN, like fellow AM WEBB, does best in teens; Brooks hopes to expand its demos to 12-25.

#### Charleston

	F85	S85	F86	S86
WPAL	6.5	10.0	7.1	9.3
WWWZ	13.0	10.8	12.7	9.0
WWDM	2.4	1.7	2.5	2.3

In spring '85, WPAL, then a daytimer, stunned this market just by breathing hard on powerhouse FM WWWZ. This spring the "Soul of Charleston" finally edged past Z93. Now WPAL is 24-hours and PD Don Kendrick hopes to hold his lead with a trip to Atlantic City and "\$100 payday Fridays." Musically, the differences between Z93 and WPAL are what you'd expect in a Southern AM/FM battle. WPAL powered Latimore's "Sunshine Lady"; WWWZ resisted it for weeks. Z93 owner/GM Cliff Fletcher, still doubling as PD, terms his station more uptempo and dance-oriented than WPAL. WWWZ, which positions as "serious fun," has trips to San Francisco and New Orleans this fall.

#### Chicago

	F85	W86	S86	S85
WGCI-FM	5.3	6.4	7.2	8.4
WBMX-FM	6.4	5.6	5.3	5.9
WVON	1.6	1.5	1.3	1.6
WLNR	-	0.7	0.8	0.9
WJPC	0.8	0.9	0.5	0.8
WGCI	1.0	0.5	0.6	0.7

Since WGCI-AM & FM simulcast all but a few hours each week, their true share is probably somewhere around a 9.0. And since WGN, at a 10.1 in the summer, won't have

baseball this fall, this could be the book in which Lee Michaels and WGCI finally take #1. "Power 107.5" is sticking largely to its spring gameplan with a "Count 'Em For Cash" contest continuing through the sweep. There's also a \$50 mystery lyric daily and one of this fall's more unusual promotions, a \$107.50 cash giveaway with Popeye's for being able to match a restaurant's store number with its location.

At WBMX, Jerry Boulding, who's already reversed a year-long down trend, is countering with a "Double Play" contest. Two songs by the same artist or two versions of the same song pay up to \$500. "The station that's on the money" is also giving away LPs with \$100 attached and doing "#1 Week-ends." There's also been the return of Sonny Taylor in middays and Jay DuBard added to late nights. Both WBMX and WGCI have tightened musically over the last 15 months, with WBMX being slightly more conservative. Both lists are in the 45-50 song range.

The wild card here is CHR WBBM-FM (B96). In a market where the usually rock-oriented CHRs haven't approached the ratings of even the #2 B/U station for a while, B96 has gradually de-emphasized rock in favor of crossovers and added a Saturday night mix show. The new mix didn't seem to affect the summer ratings, but WDJX/Louisville, consulted by B96 PD Buddy Scott, has held off

Continued on Page 68

# DYNAMIC BREAKERS FROM E/P/A!

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**BREAKERS**

11/7

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BLACK/URBAN CHART: **26** **20**  
81 B/U REPORTERS — 91%

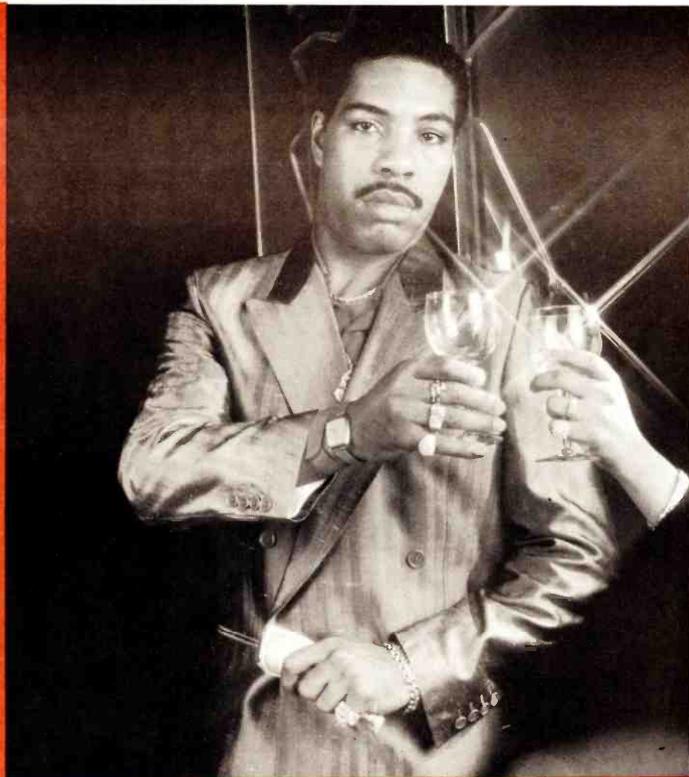
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## BLACK/URBAN

## WDIA/Memphis Celebrates 38 Years



**IT'S YOUR DAY** — October 23 was proclaimed "WDIA Radio Day" by Shelby County and the city of Memphis. The proclamations were issued by Congressman Harold Ford and Shelby County Mayor Bill Morris. Shown (l-r) are WDIA's Bobby O'Jay, Morris, and WDIA's Bob Nelson.



**ARE WE ON THE AIR?** — WDIA's Jaye Michael Davis (l) shares the mike with former staffer Rufus Thomas.



**HOW ARE YOU?** — Ford Nelson (l) chats with former WDIA staffer Roberta Ollie. Standing with them is Mike Jefferies.



**A SPECIAL LADY** — Bobby O'Jay (l) talks with Denise LaSalle, one of the many special guest entertainers.



**LET'S ALL SING** — WDIA's Beverly Johnson sings "I'll Never Love This Way Again" in tribute to the station's listeners.



**PARTY TRAIN** — Partying hardy are (l-r) WDIA's Bobby O'Jay, Beverly Johnson, James "D Train" Williams, Fred Moore, Reggie Fine, Ford Nelson, and Maxine Maclin.



**FAMILY AFFAIR** — WDIA staff members greeted guests at the party. Shown (bottom to top) are Ford Nelson, GM Ernest Jackson, and Arlene Terry; standing behind the group are (l-r) Mark Standbury, Betty Sanders, J. Mac's owner Jimmy Townsend, and Herb Kneeland (behind Sanders); on Terry's right are Fred Moore, Reggie Fine, Mike Jefferies, and Henderson Davis.



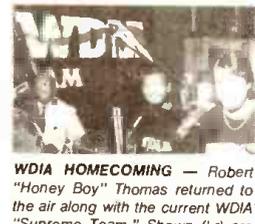
**ARRIVING BY TAXI** — Shown in the lobby of J. Mac's are (l-r) WDIA's Fred Moore, Mark Standbury, and Ford Nelson with J. Blackfoot.



**GLITTERING AND GLAMOROUS** — Among the WDIA staffers who enjoyed the evening's festivities were (l-r) Verta Beale and Kathy Dabney with her date.



**THE FINEST TRIBUTE** — Herb "The K" Kneeland joined the Supreme Team for the last hours of the on-air salute. Shown (l-r, standing) are Bobby O'Jay and Kneeland; seated (l-r) are Reggie Fine and Michael Jefferies.



**WDIA HOMECOMING** — Robert "Honey Boy" Thomas returned to the air along with the current WDIA "Supreme Team." Shown (l-r) are Thomas, Reggie Fine, and Michael Jefferies.



**WAITING IN THE RAIN** — Despite inclement weather, many lined up for WDIA's "Great 38 Family Reunion" party.



**GRAB THE CAKES** — WDIA's cake bore the names of former and current jocks. The list was so long that three cakes were needed. Shown (l-r) are Shirley Brown, Bobby O'Jay, and Arlene Terry.

The Mayor of Memphis declared October 23, 1986 WDIA Day, and a full-scale celebration of the first Black radio giant's 38th anniversary ensued. Events included an on-air reunion of legendary jocks, as well as a birthday party at popular local nightclub J. Mac's.

"It was a fantastic day," said PD Bobby O'Jay. "A.C. Williams did a two-hour show with me in the morning, because he did that shift at WDIA for 33 years. A.C. picked and played his own music, and people really responded well. Rufus Thomas once did middays here, and he did a two-hour show for us starting at 11am. Herb 'The K' Kneeland sat in with our afternoon team. Robert 'Honey Boy' Thomas did his thing, and 'Honeymoon' Garner, who worked here for approximately ten years, also did a two-hour show on the air."

## WDIA's Tribute

There were also tributes to the

late Nat Williams, generally considered America's first black DJ, and Theo "Bless My Bones" Wade. "We have tapes of these men and used them to help bring back some positive memories of WDIA's golden years," O'Jay said. "A.C. Williams and Ford Nelson actually did the tribute on the air. It was wonderful."

Ernest Jackson has been at WDIA since 1981 as GSM; he was promoted to GM in 1983. In April 1985 WHRK and WDIA became sister stations, and Jackson now oversees both. He is only WDIA's fourth GM in 38 years. Asked what managing a station with WDIA's legacy means to him, he said, "When I

came here one of my goals was to surround myself with people who understood WDIA's community commitment. People like Bobby and others have been here and know what we should and shouldn't be doing. I'm just thankful I can be a part of something that is so well thought of in this city."

Jackson is also heavily involved with the local community. He chairs the Memphis Private Industry Council, teaches radio business at a local high school, is President of the Ronald Ward Juvenile Defense Fund, heads the Mayor's Action Committee on Literacy, and also serves on the Mayor's Committee for New Mass Transit. And these are just a few of his extracurricular activities.

Jackson sees his involvement as simply giving something back to the community. "If it hadn't been for the people, WDIA wouldn't ex-

ist," he commented. "They've stuck with this station good, bad, indifferent, and through the FM crunch."

## Growing Up With 'DIA

PD O'Jay is a native Mississippian who grew up 55 miles south of Memphis listening to WDIA. "A.C. Williams was a huge influence on my life," he said. "I used to listen to him every day. Back in the '60s, WDIA was one of the only radio stations we could pick up on the old radio we had in our home. It was the only station that we really knew anything about."

O'Jay said that arranging the WDIA birthday events was an honor. "As a kid I always wanted to work for WDIA, and my dream came true."

Which WDIA veterans are still active in radio and related industries? "There are more people than

you might imagine," O'Jay said. "Chuck Smith, who's now part of the corporate structure at KKDA/Dallas; Guy Broady at WTKL/Baton Rouge; Warren Epps, also at K104/Dallas; John Preister in Chicago; and Jerry Boulding, now the OM at WBMX/Chicago. They all had some connections here."

"Earnest James, now owner/GM of WCIN/Cincinnati, came through here; so did Mark Christian from KSD/St. Louis; Chris Turner, now PD/MD at WTMP/Tampa; Bobby Brown, a great morning man now working in Europe; and Mike Frisbee, a Los Angeles music attorney. And one of the greats to pass through WDIA's doors was B.B. King. A lot of people don't know that he used to be a DJ in his early years."

Congratulations to WDIA on another year of service to the people of Memphis.

## BLACK/URBAN

## WDIA/Memphis Celebrates 38 Years



STARS ON PARADE — Rounding out the celebration was nonstop entertainment. Among the performers were Ruby Wilson, J. Blackfoot, Shirley Jones, and Chic Rodgers.



A SPECIAL MOMENT — Natalyn Williams joined the WDIA staff onstage to accept the Gold Mike Award in memory of her father, Nat D. Williams. Bobby O'Jay (l) presented the award.

## B/U Fall Wars '86

Continued from Page 64

that city's B/U stations with a similar music policy.

## Cleveland

	FIS	WAS	SP68	SU85
WZAK	5.1	4.2	4.8	4.9
WDMT	4.3	4.8	4.8	3.5
WJMO	1.1	2.0	2.0	1.5

The most amazing thing about market leader WMMS has been its ability to function simultaneously as a CHR, AOR, and even Urban outlet in Cleveland. No CHR or B/U has gotten close to the Buzzard since its format change in 1984; nobody has even tried AOR. Through heavy dayparting and sheer market presence, WMMS has been able to play the Pointer Sisters in middays and sneak in Funkadelic's "Maggot Brain" at nights. Now there's John Gorman's WNCX with an equally wide variety of music; first-week titles included everything from Carly Simon to Stacy Lattisaw to "Cokelife" by the Timex Social Club.

There's change on the B/U side too. WDMT is now known only as "Power 108." The mix is still uptempo, but there's considerably less emphasis on street music as new PD Jeff Kelly works to expand the demographics. WDMT will probably take shape through the fall but Kelly and MD Calvin Hicks have sworn publicly that the FM will remain B/U. At WZAK, Lynn Tolliver is giving away \$83 prizes to listeners who hear "Celebration" and have the 93FM "Celebration Card." The slogan now is "Getting you up, getting you off." WJMO under Doug Harris seemed to toughen up for a while, even playing Doug E. Fresh at night. Now "Famous 1490," celebrating its 27th birthday, has settled in a mix that's softer than the FMs but more hit-oriented than before. You can, however, still hear Phyllis Hyman's "Old Friend" next to the Spinners' "How Could I Let You Get Away."

## Las Vegas

This is actually a battle that can't be measured in Arbitron, but it's still fascinating. Noncommercial KCEP shows very well in the Birches despite a volunteer staff that changes yearly like college athletic teams. Recently, KCEP has positioned itself as "the true Urban FM," a seeming response to KYRK. "Y97" is even harder to peg than WMMS. When last heard in early October, its currents included "Amanda" by Boston; its re-

currents and gold have featured "The Show," "Itchin' For A Scratch," and the long version of "Weekend Girl" by the SOS Band. On Saturday mornings Y97 runs a CHR countdown; on Sundays, it plays a syndicated B/U show. Whatever KYRK is, it got a 7.4 in the summer and seems to have affected CHR leader KLUC, which also plays a lot more crossovers (including "Everybody Dance" by Ta Mara & the Seen as a recurrent) than it did 15 months ago.

## Los Angeles

	FIS	WAS	SP68	SU85
KPWR	1.9	4.4	6.0	6.6
KJLH	2.3	2.0	1.4	1.8
KDAY	2.2	1.3	1.1	1.5
KACE	1.0	0.9	1.2	1.0

The story here is still the race for #1 between KPWR and KIIS-FM. Where the two nearly matched each other song-for-song in the spring, both are now back in their own formats. KIIS's buscards herald the station's "more variety," which includes more AOR-imagined music in both the gold and currents. Power, meanwhile, is playing a few of the R&B ballads it would have avoided previously had they not crossed to KIIS. The songs that define KPWR, however, are still club records, among them "Diamond Girl" by Nice & Wild or "Dancing In My Sleep" by Secret Ties.

Through October there were no major cash giveaways on Power. Promotional efforts for Power's "new fall season" instead emphasized a listener party, "Powerhouse II," with Rebbie Jackson, Nu Shooz, and Stacey Q. There's also Jay Thomas, whose brashness sharply contrasts against both Rick Dees on KIIS and the "even more music and less talk" that Power now promises outside mornings. (A sample routine is Thomas's mother announcing she's slept with Dees to pick up trade secrets.)

When Power stormed into L.A., KDAY's "big switch back" promotion just seemed like wishful thinking. Now there's some evidence that KDAY and KJLH are getting some of their black core back, even if it's not a big switch yet. KJLH has bus sides now promising "better music and more variety" and promoting its 1987 Mercedes, for which any fall prize winner qualifies. There's also a \$1000-a-day cash song and a lot more gold including occasional spikes such as

"Disco Lady" or "Boogie Oogie Oogie."

KJLH's reemphasis on adults seems to have prompted KACE's softening further, although PD Pam Robinson still terms her mix "adult hit music." There are lots of LP cuts on KACE including, it seems, the entire Phyllis Hyman L.P. KACE's big prize for the fall is a trip to see Al Jarreau in Hawaii. The mellowing of KACE and KJLH sets KDAY even further apart; roughly a third of the AM's A-stack now seems to be songs that aren't played anywhere else in the market. Recent examples include Salt 'N' Pepa's "I'll Take Your Man," Sir Mix-A-Lot's "Square Dance Rap," and UTFO's "Split Personality." Individual prizes in KDAY's "\$100,000 winner-an-hour giveaway" include a trip to New York for a "Cosby Show" taping.

## Mobile

	F94	SP68	FIS	SP68
WBLX	15.3	11.9	13.8	17.0
WGOK	9.4	11.6	10.6	9.7

For a while, Mobile looked a lot like Charleston, with AM WGOK suddenly on the back of FM WBLX. A lot of that was due to PD/morning star Mad Hatter, who's back now... although that may be only temporary. WGOK should also get a charge this fall from a planned tribute to GM/gospel legend Irene Ware. At "Full Force 93-BLX," new PD Alvin Stowe has made the music considerably more systematic. Ty Bell has also joined from Birmingham for mornings. WBLX's contest again this fall is "Pigskin Payoff." Winners who predict five college and five pro games split a \$930 cash prize which, thus far, has gone to a single weekly winner.

## New Orleans

	SP68	FIS	SP68	SU85
WYLD-FM	16.8	14.7	14.5	15.5
WYLD	3.0	3.1	2.9	3.0
WQUE	—	—	5.5	6.6

Market leader WYLD-FM, billed as "the music FM, better than the rest," also has a football picks contest this fall with a total of \$15,000 in prizes. There's also a daily "secret song" with \$98 prizes and a recently started hi-lo game. The annual talent show, a major production for WYLD-FM, is also coming up. "FM98" has always been relatively mellow. Now "Continuous Music" WQUE (Q93) has segued to a very uptempo zebra approach under Jerry Clifton and PD Jay Stevens. Its mix, which recalls the late WAIL, ranges from Bruce Hornsby's "The Way It Is" to RFTW's "Love You Down." The chief fall

promotion is a "Fantasy Ticket" promotion with Wendy's; prizes include a Toyota MR-2 and trips to the Bahamas and around the world. There's also a \$10,000 six-in-a-row music guarantee.

## New York

	FIS	WAS	SP68	SU85
WRKS	5.5	5.6	6.2	5.1
WBSL	4.7	4.0	4.3	4.9
WQHT	—	—	—	1.4

When Power 106 hit Los Angeles, it played so much club music that radio people often talked about how "New York" it sounded. Now Emmis's WQHT is often compared to its L.A. sister. Joel Salkowitz, PD of "the fresh new Hot 103," is from KPWR. So is the "\$50,000 American Express Gold Card fantasy charge." So are a lot of Hot 103's image records. From New Yorkers who haven't heard KPWR, the most frequent comparison is to the old 92-KTU, New York's last major outlet for disco music.

One of WQHT's selling lines, one which doesn't come from KPWR, is "New York won't stand still for the same old music" — an apparent slam at the CHRs and at WRKS and WBSL, both of which are tighter than ever musically. (This tightening is especially noticeable at WBSL.) Both stations are in the difficult position of trying to satisfy adult and teen constituencies with very different tastes. So in AM drive on WBSL, you might hear "Wopit!" by B. Fats, but the next song will probably be George Benson's "Shiver" or something similarly adult. WBSL is still "in a class by itself" but it's also playing the "heavy hits."

WRKS has a cash-song promotion with prizes ranging from \$100-2000. The grand-prize winner will get 98.7 seconds in a bank vault to grab at a million dollars. It's also running 30-minute "no talk music sweeps." Both WRKS and WBSL have "thousand-dollar Thursdays," the latter as part of its "touch of cash" contest. In addition, Hal Jackson has returned to the air at WBSL to host a Sunday morning gold program.

## Richmond/Petersburg

	SP68	FIS	SP68	SU85
WPLZ	11.4	14.2	13.8	14.5
WZZR	—	2.7	5.4	5.2
WKIE	2.7	2.1	0.5	1.1

It's been a while since this market has had the same B/U players for more than a few months. WANT, an AM legend for years, is Gospel now with a handful of secular music mixed in. WENZ has gone Oldies. And WZZR (93 Lazer), which didn't really get anything

going against CHR WRVQ until it increased its crossover quotient, has segued into a straight zebra approach similar to PD Dave Allan's OC104/Ocean City. Steve Crumbley's WPLZ continues its year-long "Magic 99 is more than music" campaign. Prizes include trips to New York, Disney World, and the Caribbean, and 99-second run through Toys 'R' Us. Donnie Deane's adult-targeted WKIE is still a daytimer but has increased power to 10,000 watts — the signal stretches from Tidewater to Charlottesville — and could profit from being the only AM.

## Roanoke/Lynchburg

	SP68
WJJS	5.0
WTOY	2.4

This is only kind of a battle. Ever since the Roanoke and Lynchburg markets were merged, there hasn't been one B/U station that covers both cities. Even before WJJS was exiled to an AM daytime, it couldn't be heard in Roanoke; on AM, it did considerably better in the spring than the CHR format that replaced it. At "13.J," PD Lad Goins's promotional efforts center on LP giveaways. The J-list had been rather long on FM; now it's around 45 titles. At WTOY, PD Stan Thompkins targets 18-45 and has also tightened his list to around 50-55 titles. He'll be helped by another two hours of operating time. As you might expect, both PDs are most interested in the fall Birches for their markets; how the Arbitron comes out depends largely on diary placement.

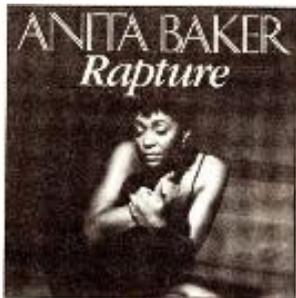
## St. Louis

	FIS	WAS	SP68	SU85
KMJM	5.8	6.3	5.5	6.6
KATZ	1.7	1.8	2.1	2.1
WZEN	1.3	1.7	1.7	1.9
WESL	1.2	1.8	1.2	1.1

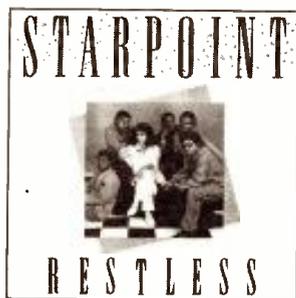
Summer was KMJM's best book since late '84; this will be its first ratings period under new ownership. Majic 108 is running a \$5000 "Majic Gold Card" giveaway with a grand-prize winner chosen from hourly cash song qualifiers. It has also revived the "People's Station" slogan it was known for several years ago. By the time you read this, crosstown WZEN should finally have been taken over by Inter-Urban, which will change the calls to KATZ-FM. Whoever ends up as PD will be the fifth person to try to get the FM moving in less than three years. Because the market is different, Dell Spencer says that the resulting station won't be as mellow as its New Orleans and Louisville sisters.

# YBPC

**WE HONOR YOU  
FOR PROVIDING NEW AND INSPIRATIONAL DIRECTION.  
YOUR COMMITMENT TO EXCELLENCE  
IS WORTHY OF EMULATION**



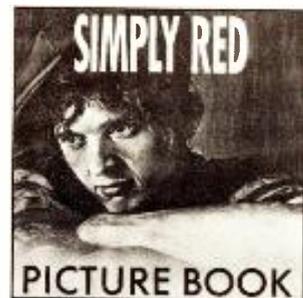
PLATINUM



GOLD

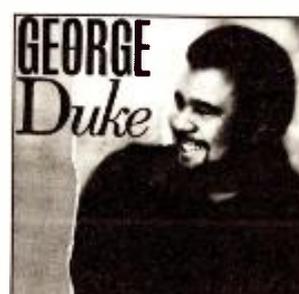
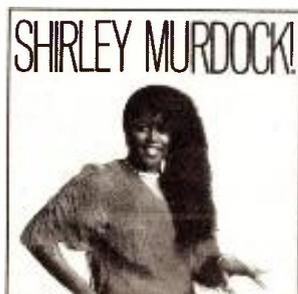
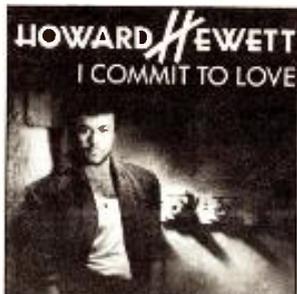


GOLD



GOLD

**AT ELEKTRA-  
MUSIC IS OUR COMMITMENT TO EXCELLENCE**



**AND THE COMMITMENT CONTINUES.**



IT MUST BE ON ELEKTRA  
MUSIC CASSETTES,  
RECORDS & COMPACT DISCS



BARBARA BARNES

## JAZZ

## Have A Swingin' Christmas

*They came upon a midnight clear,  
Requests for a jazz album list for the holiday so near.  
So I put one together for you to check twice.  
It's close to complete; as a reference it's nice.  
And off we go with heralding trumpets and horns.  
Be thankful that soon I'll stop stringing this corn!*

Some of these may be considered marginal jazz albums. But there is enough product here to brighten up any jazz lover's spirits this holiday season. We can probably look forward to a few more new releases also, such as "Silent Night" from Stanley Jordan's new LP "Standards" and "Welcoming" from Michael Manning's "Unusual Weather" album. Don't forget tunes from Nat King Cole, Ray Charles, Al Jarreau, and, of course (?), the single whose name I used as the title of this column (by Sanders and Miles and the Jerry Citron Trio).

Thanks to Jazz reporters Helen Borgers, Jeff Gehringer, Rob Wilson, and Jo Sabel for taking the time to go through their libraries, and to Los Angeles Tower Records jazz buyer Julie Remick for her assistance.

**HERB ALPERT & TIJUANA**

**BRASS/The Christmas Album**  
(A&M SP 3113)

**TONY BENNETT/Snowfall** (Columbia CS 9739)

**DAVID BENOIT/Christmas Time**  
(AVI6149)

**TERESA BREWER/At Christmas Time** (Signature PW40113)

**KENNY BURRELL/Have Yourself A Soulful Christmas** (Cadet 779)

**CHARLIE BYRD/The Charlie Byrd Christmas Album** (Concord CC2004)

**NAT KING COLE/The Christmas Album** (Capitol SW 1987)

**JIM CULLUM/Tis The Season To Be Jammin'** (World Jazz WJLP-S-21)

**DUKE ELLINGTON/Nutcracker Suite** (Columbia CL1541)

**RON ESCHETTE/Christmas Impressions** (Bainbridge BT6267)

**ELLA FITZGERALD/Ella Fitzgerald's Christmas** (Capitol SM 11832)

**ELLA FITZGERALD/Ella Fitzgerald Wishes You A Swingin' Christmas** (Verve VEI-2539)

**KEITH FOLEY/Music For Christmas** (DMP) CD only

**HARRY GIBSON/Harry "The Hipster" Gibson Digs Christmas** (Tolent 1023)

**EARL GRANT/Winter Wonderland** (MCA 15001)

**DAVID GRISMAN/David Grisman's Acoustic Christmas** (Rouner O190)

**STAN KENTON/Kenton's Christmas** (GNP/Crescendo ST 1001)

**RAMSEY LEWIS TRIO/The Sound Of Christmas** (Cadet LP 687)

**RAMSEY LEWIS TRIO/More Sounds Of Christmas** (Cadet 745)

**BRUCE MALAMENT/Christmas** (Maltone SM1025)

**MANNHEIM STEAMROLLER/Christmas** (American Gramophone AG1984)

**TONY MATTOLA/Have Yourself A Merry Little Christmas** (Project 3 PR5090)

**JOHN MCCUTCHEON/Winter Solstice** (Rouner O192)

**\*KELLY MCGILLIS & MICHAEL HEDGES/Santa Bear** (Rabbit Ears/WH, WH-0700) CD

**\*ROB MEURER/Synth For Christmas** (Spindeltop SPT-110)

**SANDY OWEN/Carols** (Ivory IR9185)

**DUKE PEARSON/The Merry Ole Soul** (Blue Note BST 84323)

**PLUNKETTS/Presents Jazz Christmas** (Noran NRLP-001)

**RAMPAL, LAGOYA, LEGRAND/Pastorales De Noel** (CBS FM 37205)

**SHORTY ROGERS/Swingin' Nutcracker** (RCA NL-45976)

**ROYAL PHILHARMONIC & CHICAGO SYNTHESIZER ENSEMBLE/Turned On Christmas** (Columbia FC 40441)

**SANTA CLAUS, THE MOVIE** (Mancini)/Soundtrack (EMI SJ17177)

**FRANK SINATRA/A Jolly Christmas** (Mobile Fidelity MFSL 1-135)

**SINGERS UNLIMITED/Christmas** (Verve MPS 821 859-1) CD

**JIMMY SMITH/Christmas Cookin'** (Verve V6 8666)

**BILLY TAYLOR/Merry Christmas** From Billy Taylor & David Frost (Bell 6053)

**VARIOUS/Christmas In Jazz** (Holiday HDY1930)

**VARIOUS/God Rest Ye Merry Jazzmen** (Columbia PC 37551)

**VARIOUS/Mistletoe Magic** (Palo Alto PA8032)

**VARIOUS/More Mistletoe Magic** (Palo Alto PA8047)

**VARIOUS/Mr. Santa's Boogie** (Savoy SJL1157)

**VARIOUS/The Stash Christmas Album** (Stash ST125)

**DUSTY WAKEMAN/Christmas Becomes Electric** (Tropical TR0840)

**JAMES WILSON/Holiday Favorites On Guitar** (Eagle SM1024)

**\*PAUL WINTER & FRIENDS/Winter Songs** (Living Music/WH LM00012) CD



**WINDHAM HILL ARTISTS/A Winter Solstice** (Windham Hill WH1045) CD

**GEORGE WINSTON/December** (Windham Hill WH1045) CD

**WORLD'S GREATEST JAZZ BAND/Hark The Harolds Angels Swing** (World Jazz WJLP 5-2)

\*\* = new release

## ALL THAT JAZZ

WAER/Syracuse PD Felicia Otero exits to pursue other interests; MD/Assistant PD Rick Wilkinson takes over ... KUHJ/Houston OM Barbara Entman also exits to pursue outside interests; the station will relinquish all jazz programming by 1987 (we'll keep you updated on reporting status) ... KLONG/Long Beach, CA ND Michelle Petersen has been named Chairwoman of the Public Radio News Directors Association.

WLVE/Miami co-sponsors concert series "Jazz over Miami" ... WBEE/Chicago announces "Window To Africa," a weekly African music/talk show hosted by Layl Akande ...

WCOD/Hyannis, MA expands its nightly Jazz show "Cape Cod After Dark" from 10pm-2am. Host Jack Brady requests record service (617) 775-8800 ... KJAZ/San Francisco's "Celebrity DJ" series features local and national celebrities with their favorite jazz records as co-hosts every Wednesday morning with DJ Stan Dunn.

WKSU/Kent programs over 30 hours of new age music in a show called "Nightsire," running weeknights 10:30pm-5:30am. Hosts are Jeff Esworthy and Michael "Fitz" Fitzpatrick ... WRTI/Philadelphia hosts Paxton Bakl and Melonae Johnson, in conjunction with Temple University Leisure Services, seek musicians for the Philadelphia Progressive Jazz Series, which showcases new and avant-garde music. Call WRTI ...

"Music From The Hearts of Space" producers Stephen Hill and Anns Turner announce the signing of its 200th station ... Windham Hill publicity director Margaret Johnstone segues to Mark Isham's Earle Tones Music.

In conjunction with the Reuben H. Fleet Space Theater, KIFM/San Diego is currently presenting (through November 16) "Lites Out Lasenum," a laser and light show choreographed to contemporary jazz on a digital master soundtrack programmed by station PD Bob O'Connor and JMD Rob Wilson. (Note station's new address: 5125 Convoy Street, Suite 304, San Diego, CA 92111) ... KANU/Lawrence, KS activates translators in seven cities, improving and expanding the station's parent signal, which already covers a 90-mile radius including Kansas City.

# TANIA MARIA

## THE LADY FROM BRAZIL

15 ADDS  
MOST ADDED  
1st WEEK AT RADIO!

CONTACT SUSAN B. LEVIN (212) 541 6401

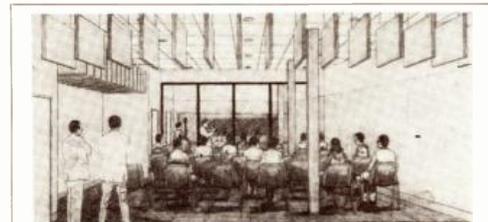


MANHATTAN

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**A NEW ERA FOR WBGO/NEWARK** — After seven years of planning, WBGO celebrated the grand opening of its new studios last month. This live performance broadcast facility promises great sounds and entertainment.

**COMMODORES+**  
PolyGram Records  
present the  
spectacular  
debut album  
**"UNITED"**



**COMMODORES+**  
PolyGram Records=  
**"Goin' To  
The Bank"**

*The Smash  
Debut Single!!!*

R&R: 6

BB: 10

BRE: 10

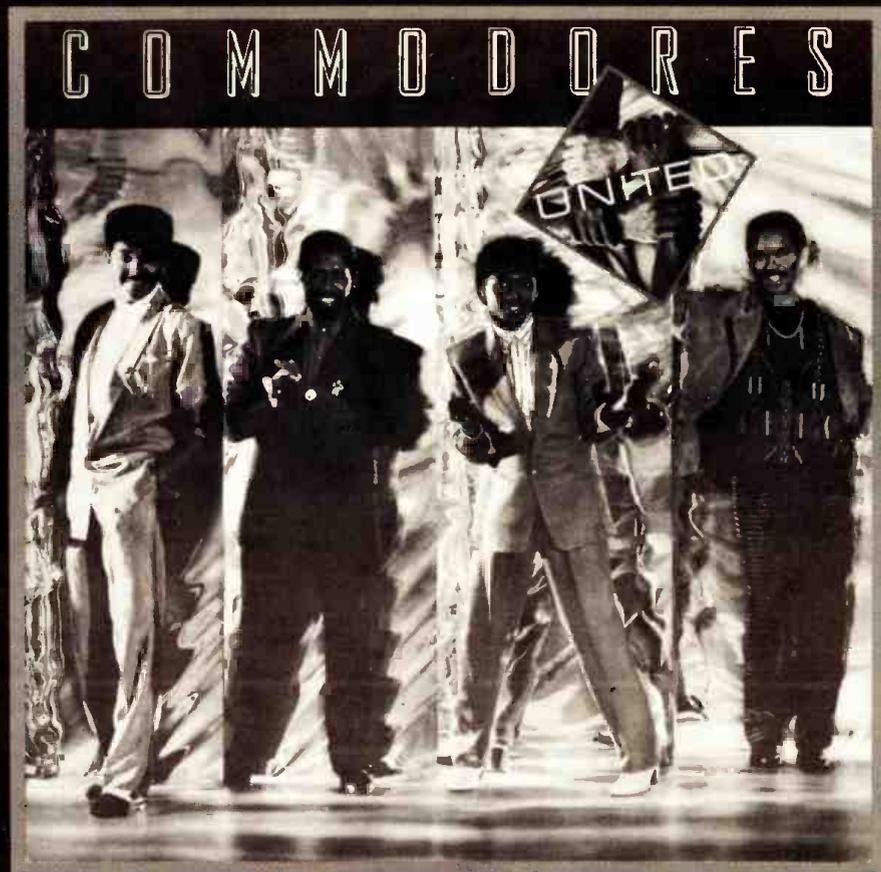
GAVIN: 7

IMPACT: 12

CASH BOX: 11

JACK THE RAPPER: 26

BEHIND THE SCENES: 11



PolyGram Records  
.....

# ADULT CONTEMPORARY

## CHECKING THE NBC STATIONS

# Overseeing The O&Os

By Hurricane Heeran

NBC is more than a network. It is also the owner of eight radio stations in five of the top ten markets. On the eve of NBC's 60th anniversary, we talked with Exec. VP/Radio Bob MOUNTY to see what makes them tick.

A quick glance at the programming of these stations shows a range of diversity. As MOUNTY put it, "I have felt that we were always on the right track by fitting the format to a need in a marketplace, rather than becoming experts in a particular format and trying to make that work wherever it goes."

### Clearing AM

All three AMs are 50,000-watt clear channels and are guided by a special philosophy. "When you're talking about AM radio, you're not going to win in music," said MOUNTY. "AM radio requires a common denominator which is based upon demographic and psychographic needs."

"You have to have an appropriate amount of service in the morning on any radio station relative to the format."

—Bob MOUNTY

"It doesn't matter a whole lot if you do Talk in one daypart and music in another if you remember who you're trying to reach and keep the material relevant, whether it be music or talk. That's what you have to do today."

"That's working for us very well in San Francisco."



Bob Mounty

When you see a station's market revenue shares run triple its audience shares, you know something's happening right. Of course (KNBR GM) Bill Dwyer is a master marketer.

"In Chicago what's happening, especially in the Northern tier, is that Country has run its course. When I wanted to switch to personality I didn't want to totally abandon the core Country audience. As long as we're going to be playing music, I wanted it to be Country."

"We have completed a conversion there in almost every daypart. We have Talknet at night as well as Sportsnet, and they do very, very well." WMAQ also has acquired high-profile personalities in Drew Hayes and Mort Downey.

### WNBC

High-profile personality abounds at WNBC/New York with its Don Imus, Soupy Sales, and Joey Reynolds lineup. The personalities are part of a plan, which started some years ago, to make the AM flagship "Saturday Night Live" on radio." According to MOUNTY, "I don't mean that we copy the TV show, but the same philosophy exists: be outrageous while still being relevant. I think we have the right people in place and it's going to work fine."

A slight kink in the plan came with the dismissal of Howard Stern. "We knew when we decided to separate ourselves from Howard that it would take awhile to rebuild with the right person. Joey's looking good to us, and we think he can make it."

While WNBC is retooling for success in the ratings, the payoff with the sponsors is happening. "There's no question that advertisers can hear the station and are willing to pay a premium to be in an environment of high-profile personality shows," MOUNTY explained.

"With AM radio, I'm not trying to proffer any pat answers," he continued. "What makes me feel good is that the management of this company has allowed me to take some chances and experiment with creativity. I'm delighted that my boss Randy Bongarten supports me in that."

### Hybrid FMs

In San Francisco and Chicago, the line between AC and CHR is walked by KYUU and WKQX. MOUNTY noted, "If you listen to them side by side, there is a difference. The oldies selection may be a bit different."

"Each has a key situation with a strong morning personality. You have to have an appropriate amount of service in the morning on any radio station relative to the format. That format

"There's no question that advertisers can hear the station and are willing to pay a premium to be in an environment of high personality."

—Bob MOUNTY

leads itself to a strong personality in the morning — as does our Urban sound in Washington with Donny Simpson at WKYS. Even though it is Urban, it is philosophically speaking, not too different from Chicago and San Francisco." The summer Arbitron showed WKYS number one in 12+ and on top in the adult demographics.

The outlet's bottom line is also in great shape. MOUNTY said, "Our billing is commensurate to our ratings. In other words, we're not the number one rated and number ten billed. I can assure you we're always one of the top three billers in the market."

### Upscaling WYNY

If there is one black sheep in NBC's picture it is WYNY. It was highly rated five years ago, and it hired Dr. Ruth Westheimer before she became famous. So why the tailspin?

MOUNTY admitted, "We blew it. The station was lucky to be the only good AC in the market for years. Why nobody came after us, I really don't know. It was Al Brady Law who really positioned that station so well."

"Suddenly we had a whole bunch of people come at us from different sides. Instead of looking at what made us strong and refining it a bit, we tried to react to everybody in town. Everyone took a shot at 'YNY and we counter-programmed. In my opinion, that's not smart."

"I think today, we have found the niche we want to be in. We're sounding great. We have a great team in there with (PD) Chuck Crane and (VP/GM) John Irwin. I think we're back on target, but time will tell."

Told that the hiring of Chuck Crane from WYZZ/Chicago, which then hired Ric Lippincott from KYUU, looked like a quarterback swap with ABC, MOUNTY laughed and said, "I don't think we made a trade deal, but it's funny how that worked out."

Having been with NBC for 12 years, MOUNTY thinks the future will be as exciting and dynamic as it is today for at least the rest of the century. "I'm having a ball," he said. "What more could I want?"

# Mystery Minutes™

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Mystery Minutes—Another original radio promotion from CMI

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# SOMEWHERE OUT THERE

Performed by Linda Ronstadt and James Ingram

## THEME FROM AN AMERICAN TAIL

**LARRY IRONS - KHYL**

"This record has all the elements of a perfect A/C record. It has more hooks than a Japanese fishing boat."

**GREG KUYKENDALL - WNIC**

"Response to this record has been incredible. Adults love it."

**PHIL WEST - WAEV**

"Ronstadt and Ingram make a great combination. It stands out in our music mix whenever it's played and lights up the phones instantly."

**BRUCE GOLDSER - WTFM**

"The latest and best duet of the year."

**CHARLIE RIVERS - WKYX**

"It's our most requested song by a landslide. It's the only record that has a shot of knocking "Glory of Love" out of the #1 spot for record of the year."

**MIKE WATERMAN - WS 94**

"Absolutely the best duet of the year. Will go all the way."



Produced by Peter Asher

Linda Ronstadt Appears Courtesy of Elektra/Asylum Records  
James Ingram Appears Courtesy of Qwest Records

MCA RECORDS

A/C CHART

25 — 19



LON HELTON

## COUNTRY

WKHX'S NORM SCHRUTT; WYAY'S BOB GREEN

# The Atlanta Generals Speak Out

The two general managers in this classic Atlanta battle are very much "in-the-trenches" GMs. Both are intensely competitive individuals with winning backgrounds and are committed to winning in Atlanta.

Providing an overview from his perspective, WPLO & WKHX Pres./GM Norm Schrutt said, "We know who we are. From the beginning we've believed that people who want to listen to Country on FM want to hear music. It's been proven in all formats of radio that playing music, running limited commercials, and providing services without a lot of inane jock chatter works. The listener has to make the decision of either talk — which includes a lot of self-serving BS — or country music. We believe they'll make the music choice, and we'll win."

Outlining the view from his chair, WYAY VP/GM Bob Green said, "For a while it seemed as if this was a battle between what used to work to make a successful Country station and what would work in the future. It was a battle between continuous Country and a more foreground, more aggressive, and more progressive personality format."

"Though WKHX has changed a little, there's still a clear distinction between a station which tugs at the heartstrings and becomes a part of listener's lives and one that is still just playing music. That's the battle."

## In The Beginning

Explaining 'KHX's early strategy, Schrutt said, "Everyone says competition makes you better. That might be true, but if I had my choice I'd much rather not have it. When a competitor goes on, you have to immediately ask yourself 'What is the acceptable damage to my radio station?' The acceptable losses in this case are for them to have less than a five."

"I must admit I feel good that our FM has consistently done better than WYAY. But books go up and down like elevators, and from the beginning, we never figured WYAY to be more than a five-share radio station. We figured our combination should consistently be in the sevens. We figured they'd be younger, while we'd be stronger in men 25-54. It's evolved into that."

Citing the summer Arbitron, Schrutt added, "The new guy always gets sampled, but the listeners are still voting. We like what we see in the face of the sampling. In 25-54 adults, 26.7% of our audience listens to them while 36.7% of their audience listens to us. In 25-54 men, 29% of our audience listens to them, but 41% of their audience listens to us. That's what gives us the confidence to continue in the

direction we've set for ourselves. I believe they're at the level they will achieve. The WPLO & WKHX combo always be two or three points higher."

But what about the spring book, in which Y106 beat KIX? How did KIX react? "We didn't make



Norm Schrutt

wholesale changes; we didn't fire the PD or make jock changes. We looked at ourselves and said, 'We could use a little tightening of that screw, and maybe this other one could be loosened up. We're not spending more than 10% more money than we spent when we were by ourselves.'"

Referring to 'KHX's on-air evolution, Schrutt added, "We couldn't

make many changes from the information we had from the spring book. We were already anticipating the changes we made."

WYAY has been on the air just over two years, and the numbers question Schrutt's analysis because it may be too early in the game to know which way the listeners will settle. Says WYAY GM Green, "We believe that in the long term the station that becomes a part of people's lives is the one that will become the most successful. And that takes time. You just can't knock on someone's door and say 'Hi, I'm your neighbor, let's be best friends.' That's something which requires time and a certain comfort level; it has to be earned. That's the process we're in right now. We've made great strides over two years, but it's just the beginning."

## On The Attack

WYAY has been extremely aggressive in the last few years, taking direct shots at WKHX both on and off the air. WYAY frequently turns up at WKHX's promotions and just as frequently is asked to leave by 'KHX's promotion organizers. The station complies, usually using such clashes as fodder for the morning show. Upset about its evictions, the Zoo-crew has attacked such venerable Atlanta institutions as Stone Mountain and the Omni.

Another avenue for these shots has been a sales/marketing newsletter written by Green titled "The

Green Sheet," in which WKHX is referred to as "Naptime Country Radio." Explaining the reasoning behind such efforts, Green said, "My philosophy is that when you find a chink in your competitor's armor you take the opportunity to exploit it. When we came into the market, we thought one of our opportunities lay in the fact that WKHX was a background radio station. The Greensheet took the stance that our competitor had the capacity to put listeners to sleep.



Bob Green

We wanted to point out that when it comes to moving product for a client, the best place was on a personality station that talked to its audience, where the listener was accustomed to hearing someone talk to them in a conversational manner. We wanted to show clients they had an alternative."

As for showing up at KIX promotions, Green said, "To some degree that's been overplayed. In WYAY's

early stages, we were in the business of conversion, and that's still a part of our strategy. Every country music fan has the capacity to be our listener, so we want to have a presence wherever large numbers of Country listeners gather. We're extremely aggressive when it comes to attracting new audience, so we go where the listeners are. That has included a number of events KIX has sponsored as well as other station's events."

What's WKHX's reaction? "We don't react at all," said Schrutt. "We do nothing on or off the air to draw attention to it. Sure, they've come to our promotions, and in every case we've been able to get them out without our doing it. The people running the event take care of it."

"Everybody has to do what they think is right. But I don't believe that's the right way to do business. And that's not the way I do business. Believe me, I could play that game with the best of 'em, but choose not to. I do the best I can, and that's what I ask of my people. Work as hard as you can, as smart as you can. Then let it fall where it may."

## The Future

The consensus is that the total Country shares in Atlanta will not grow much beyond a 12. Historically, as shown in last week's ratings box, that's what the totals have been — they're just shared differently. Schrutt commented, "I can make a living on half the cake. . . but I don't wanna. Ego comes into it." Bob Green probably shared the same sentiment.

This has been an intense war and will remain one well into the future. Schrutt pointed out that the role of WPLO should not be ignored, saying "It may not bring a lot to the table, but its one share (summer '86 ARB) makes us a 6.8 against their 4.3. I believe that's the edge."

He continued, "This is a long race. There ain't no finish line, and there's no time limit. We're here for the long haul, and I assume they're here for the long haul. That means we'll both be here a long time together. That's fine. They should get what they get and I should get twice as much."

The reason behind the intensity exhibited in these two views is clear. As Green explained, "There's a lot at stake. Next year there's a good chance this will be a \$100 million radio market. When you're talking about that large a market, the shares become worth a lot of money."

You'd better believe this war is far from over. We'll keep you posted.

# Atlanta Record Reps Rap

After reading the PDs' stories last week and the GMs' views elsewhere on these pages, it's evident the battle for Atlanta is as complicated as it is intense. Not surprisingly, sometimes it's difficult to sort through the opposing rhetoric to get a handle on what's really going on.

While talking to yet another party with a vested interest in the proceedings may not exactly clear things up, I thought it would be interesting to hear what the Atlanta-based record reps felt about the skirmish.

For obvious reasons, there are no names with the quotes. I asked them to give me their views not only from the label/station standpoint, but from a listener stance as well.

## The Battle

"They're battlin'; they really hate each other."

"The intense rivalry can make it tough to operate but you have to walk it right down the middle. I've got to throw bones to both stations,

but that doesn't mean I have to like them both."

"I prefer dealing with WPLO & WKHX. They've always shot squarely with me. I know where my records stand. I know what they'll add fairly soon and what they won't. I've never gives me those answers. I get very frustrated when some of my records have to reach top 15 before they'll get played on Y106. Regardless of that, I want to know the rules and criteria for adding a record."

"To them it's a battle. To me it's just two radio stations, one using one system and the other a different system."

"Y106 has come in and done a great job by being very entertain-

ing and incredibly visible. It's all over the streets, at every event there is."

"You can tune in the middle of three in a row on Y106 and not be sure if you're listening to a Country or CHR station."

"If you invite one station to something, the other won't show up. If you do a promotion with one, the other acts as if the concert or event doesn't exist."

"I don't particularly like WKHX, but they're really good for what they do. It's been a boring three-in-a-row station, but a good boring three-in-a-row."

"There isn't one morning the Zoo-crew doesn't say something that makes me laugh out loud."

"WYAY uses its request line quite a bit to record people who have switched from KIX and who will often take a shot at KIX."

"I stay out of anything to do with setting concert dates. I'd get my

## COUNTRY

throat cut if I got into that."

"Y106 went on the air telling people — too soon — how good they were. It got to be good with its personality and music mix. Once it had that good book, I heard a lot of my friends say 'I turned that morning show off because I can't stand to hear them constantly talk about how good they are.'"

"This battle is good for record sales, clubs, listening — everything related to country. There's a greater awareness of country in the marketplace that can't help but benefit all of us."

## On The Record

"Some labels will like WYAY better because the station philosophy closely parallels the label philosophy. The same holds true for other labels and WKHX."

"It's amazing to me how one station can go on a record and have a great deal of success with it while the other station won't play it 'til much later: in some cases, maybe not at all."

"Neither station bats an eye when told the competition is playing a record. Each one follows its basic plan with little concern over what the other guy is playing."

"Y106 is late, late, late, on an awful lot of records. More than once I'll have two or three in the top 20 they're not playing."

"KDX will wait to see national chart action on a new act. They'll look at it when it hits 40 with a bullet. WYAY will go with a record if it fits the sound they want. They're very partial to uptempo, positive songs."

"Y106 is tighter and tougher on records than KDX is. It plays a lot fewer records than KDX."

"WYAY is the slowest station I work. I've had records that have gone to number one they haven't even played."

"With KDX, I know that if I get a record to a certain point, they'll add it. At WYAY, if (OM) Bob Neil doesn't like a record, he won't ever add it."

"Since 'YAY has come on, KDX has gotten a little looser. By that I mean they'll add a major artist when it's only been on the chart two or three weeks. For them, that's loose. But it's a lot looser than 'Y'."

"From a record company standpoint, we're not too thrilled with either one of them when it comes to being aggressive with the music. For being in the South, they're both

real conservative."

"The exciting station is Y106. Personality stations can do more selling. It may not have more listeners, but the ones it does have are more motivated and more loyal. They go out to the station's functions in greater numbers."

"Whenever I do a concert with Y106, their staff shows up in force and makes it an event. They give away stickers and prizes, really making it special."

"Y106 is more contemporary. They'll go on the modern stuff earlier, because they want that 'cow-prep' sound, trying to reach the guy in his BMW with his loafers on. They'll play a set with Ronstadt, the Eagles, Anne Murray, and maybe one new artist which would most likely be Southern Pacific or Restless Heart."

## Artist, Artist . . .

"KDX told me if I took an artist to Y106 first I shouldn't bother bringing them by KDX."

"I take my artists straight to WYAY's morning show. KDX has never believed in putting artists on the air live, though that stance seems to be easing a bit. WPLO isn't reaching the people so we have to treat it as second best. If

WKHX decides to put artists on the air, I might end up giving it first shot."

## Who Delivers

"From both a sales and promotion standpoint, I get better results with KDX, always have. I even had a free show with WYAY that flopped, so it's hard to be high on them. But in all fairness, that was not too long after they went Country."

"I prefer to deal with WPLO & WKHX on records because they

play more product. But, right now, there's no question that Y106 is the one I'd go to if I needed to deliver an audience. It's really a catch-22 for me. Here I am wanting to use Y106 because it's the active station, but it's not playing any of my music. Still, I occasionally throw them a bone. Even then a lot of times the stations make the decisions themselves by passing on an event I'm offering but which conflicts with one they've already scheduled. That helps."

## CLOSE-UPS



**RADIO, RECORDS & RETAIL** — When KNIX/Phoenix brought Keith Whitley to town, they made sure he went over in a big way. They teamed with RCA Records and the Phoenix Towers outlet by supplying concert-goers with various R&R items. Stuffing the Tower goodie bags are (l-r) Promotions Director Doug Brannon; local RCA sales rep Greg DeLaurentis; General Program Manager Larry Daniels; and Western Region RCA Promotion Rep Carson Schreiber.



**POLITICKING PAYOFF** — WORC/Worcester listeners displaying station "campaign" signs in their yards were entered in the station's "Governor For A Day" contest. They became eligible to win the governor's salary for a day, tour the Boston State House, and dine at a political gathering spot. WORC campaign signs are now competing with the New England fall foliage landscape. Stumpin' for WORC, now celebrating its second birthday, is MD Tim Todd.



**OUTDOOR OUTRAGEOUS** — KFRE-AM & FM/Fresno has implemented the largest short term single purchase of an outdoor billboard campaign in the city's history. New President/GM Al Grosby (back right) and advertising account executive associates show off one of the 258 billboards promoting the station from Fresno to Tulare.

• The fact that KJNE/Waco PD Jay Kinder lost out as CMA Small Market "1986 Broadcast Personality of the Year" to WBHP/Huntsville's Dana Webb didn't stop the station from celebrating his brush with fame. One hour before the awards show, a limousine pulled up to Kinder's home and surprised him as staff members "kidnapped" their morning man for a special station party. They named him their own "KJNE Broadcast Personality of the Year."

• KLAC/Los Angeles morning funny-man Gerry House had John Schneider sit in with him one day for music, talk, and high stakes. "At the sound of the tone," Schneider helped draw a grand prize winner in the KLAC/Kaliber Country Club promotion. The lucky

L.A. listener won a cruise for two on the Queen Elizabeth II.

• \$9000 or nine-in-a-row is KMPS/Seattle's guarantee that from 9 am to 9 pm they will begin with at least nine country favorites in a row. They have made two careful listeners \$9000 richer since they started the promotion in September. According to PD Jay Albright, KMPS intentionally plays less than nine in a row on occasion.

• MTM artist Judy Rodman and CBS's John Conlee took a short drive down to WDXE/Lawrenceburg for the Middle Tennessee District Fair, where they spent time with on-air interviews, meeting fans and signing autographs for the annual event.

## Congratulations LON HELTON

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SHARON ALLEN

## NASHVILLE THIS WEEK

### NEW ACTS, NEW MUSIC

# Compilation Albums On The Way

MCA/Nashville just released a compilation album it's referring to as a "New Edge Sampler." Called "You Can't Resist It," the album features Steve Earle, Lyle Lovett, T. Bone Burnett, Nanci Griffith, and Master Series artists Gils Reaves, Greg Carmichael, and Nick Webb. It was released to 1500 retail accounts in mostly urban areas. The label will also service 500 college radio stations.

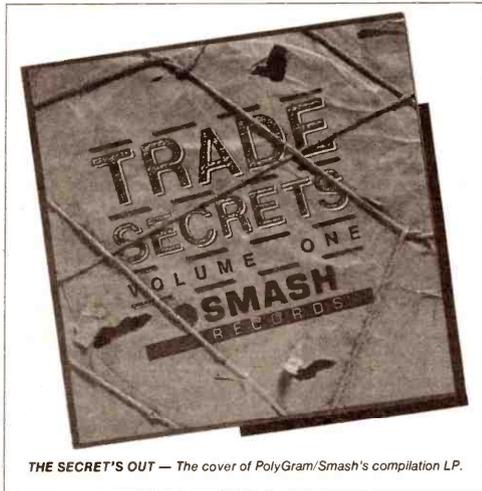
The package contains each artist's bio and photo as well as a marketing questionnaire, and will ship with a "New Edge" sticker on a plain white cover. The inner sleeve will sport a mini version of each artist's album cover and include information about each performer. "The purpose of 'You Can't Resist It,'" explains MCA Director/Marketing Walt Wilson, "is to show the eclectic range of these artists... a completely different side."

MCA Sr. VP/GM Bruce Hinton adds, "As Nashville's music evolves, we're finding there's room for artists who have something to say but who don't necessarily conform to the typical or safe parameters of the past. This in-store airplay campaign for our 'new edge' music, as well as our thrust to colleges, is part of our overall marketing efforts to expand the core audience we presently have."

#### PolyGram Intros New Acts

PolyGram Records is releasing a compilation album, "Trade Secrets, Volume One," showcasing eight artists newly signed to the Mercury/Smash label. You'll find offerings from Georgia Brown, a Texan and former nurse; the British duo Chas and Dave (Chas Hodges and Dave Peacock); Hilka Maria Cornelius, a Nashville songwriter and recording artist in Europe and Australia; Steve Alaimo, known for his cut of "Every

Day I Have To Cry Some" and his 1965 ABC-TV music show "Where The Action Is;" Eddie Blazonczyk, known as the king of Polish polka; Bonnie Gallie, an experienced backup singer; Frankie Staton, a regular on Ralph Emery's morning television show; and the leg-



THE SECRET'S OUT — The cover of PolyGram/Smash's compilation LP.



I SAY THERE — Ricky Skaggs (r) pauses a moment in a London phone booth to present a copy of his new LP "Love's Gonna Get Ya!" to CMA European Director Martin Satterthwaite.



ALABAMA'S MUSIC — The Maypop Music Group makes room for newly signed writers Karen Brooks and Rick Bowles in its new Music Row offices. Celebrating with an open house is (l-r) co-owner Jeff Cook, professional manager Chuck Neese, staff writer John Jarrard, John Schneider, co-owner Randy Owen, and VP Kevin Lamb.

endary D.J. Fontana, Elvis Presley's original drummer.

PolyGram Sr. VP/Nashville Steve Popovich says, "This album is our way of presenting some very talented people who should be heard. It's a compilation of some of the best music we've heard the last few months. We feel, given radio exposure, that the record buying public will respond just as enthusiastically."

#### You've Got 30 Seconds

Code-A-Phone answering machines have jumped on the opportunity to tie in a promotion with John Schneider's current song "At The Sound of the Tone." Thirty-five of its units will be given away along with Schneider's four-album MCA collection during November in nine different radio markets. 500 Code-A-Phone employees nationwide will be "serviced" with the single.

On the big screen, Schneider has been in Rome filming his part in "The Farm," a sci-fi movie produced by Transworld Entertainment and directed by David Keith. The recording artist plays the character Willis, which may include a singing part. This is the film in which T. Graham Brown plays a bit part. Schneider plans to continue his music career with a new songwriting focus, heading into the studio in early 1987.

#### Strait Shot

George Strait is set for a holiday TV appearance on "Perry Como's Christmas in San Antonio," an ABC special tentatively scheduled to air December 6. It's being taped in the Alamo city this month and includes a guest spot with Angie Dickinson.

Strait completed his ninth album for MCA in October, and for the first time his Ace In The Hole Band recorded two songs with him. The LP is scheduled for a January release. "#7" was just certified gold by the RIAA.

#### Australian Country Celebration

Irby Mandrell has finalized plans for "Down Home/Down Under Country Music Celebration," a concert featuring Australian and American acts at the Sydney Opera House in April 1987. Scheduled

to appear are Louise Mandrell, Irene Mandrell, R.C. Bannon, and the LeGardes (also known as the group Australia). A taped television special of the concert is planned as well as a series of spinoff concerts.

This column cowritten by "Katy Bee.

#### BITS & PIECES

- The Oaks' William Lee Golden plans a solo tour next spring which will highlight his current LP "American Vagabond." Meanwhile, Golden has been concentrating on his songwriting talents with pals Kris Kristofferson and Billy Joe Shaver... The four Oak Ridge Boys plan an appearance on a gospel cable special set for Cinemax. It will be hosted by pop singer/songwriter Paul Simon and will also feature Jennifer Holiday, Luther Vandross, the Edwin Hawkins Singers, and the Mighty Clouds of Joy.

- Steve Earle was invited to speak on an artist's panel at the New Music Report's symposium, geared to progressive album rock and college radio as well as the recording industry. He also performed on the group's award show, which will be cablecast at a later date on the USA Network.

- Kenny Rogers has announced his intention to record his next album in Nashville, his first In Music City since 1980. A producer has not been named, but Rogers did invite some of the city's top songwriters, producers, and publishers to a brunch to announce his plans. He told the writers what kind of songs he's looking for and is scheduled to begin working on the LP in December.

- T.G. Sheppard's female fans will probably want to plan a trip to Johnson City, TN on December 3. He heads the list of eligible professional men to be "auctioned off" to the highest bidder for a dream date. Monies raised will benefit the Big Brothers of America. Alright now, whaddaya wanna bid for 'im...?

- Tammy Wynette was chosen as a board member for the American Liver Foundation. Part of her responsibilities as a director will include making various personal appearances on behalf of the ALF.

# MARKETPLACE

## COMEDY

Dave Dworkin's Ghostwriters presents:

### UP YER NEWS!

In the tradition of Weekend Update, a market-exclusive news parody. **Special trial offer:** Six weeks for \$20. Ghostwriters, 2301 Unity Ave. N., Dept. U-3, Minneapolis, MN 55422. **FREE DETAILS.**



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You're weird, perverted, and That's why I like your stuff!  
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## Contemporary COMEDY

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Write on station letterhead to  
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1237 Armacost Ave., Suite #6-R Los Angeles, CA 90025

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163 Christmas hits and seasonal songs on 10 1/2-inch reels.

Call or write for information and free list of titles.



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	Per Insertion
1 Time	\$60.00
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Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, one week prior to publication date. Marketplace ads are non-commissionable.

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# MARKETPLACE

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## OPENINGS

## OPENINGS

## OPENINGS

## OPENINGS

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We are looking to enhance a creative morning show . . . So if you have new bits . . . new voices . . . new concepts . . . scripts or creative writing . . . We need to hear your tapes . . . Send to Radio & Records, 1930 Century Park West, #521, Los Angeles, CA 90067.

### EAST

Z-104/Frederick still seeking the right personalities to staff a new station. Also seeks high profile morning man. T&R: Z-104, 6633 Mt. Philip Rd., Frederick, MD 21701 EOE (11/7/86)

WGAN/Portland CHR seeking parttime jocks. Experience a must! T&R: Todd Martin, Box 10139, Portland, ME 04104 EOE (11/7/86)

WBZ/Southcoast seeks Production Manager to effectively develop an inexperienced staff. T&R: Joe Sullivan & Associates, 340 W. 57th St., New York, NY 10019 EOE (11/7/86)

Immediate opening for CHR talent at Southern MD's top-rated All Hit 98. T&R: Thomas Grooms, WMDM, St. Andrews Church Rd., Lexington Park, MD 20653 EOE (11/7/86)

AOR in Northern Vermont is seeking air personality. Knowledge of old & new music a must. Females encouraged. T&R: Steve Cormier, WJZN, Stevens House, Vergennes, VT 05491 EOE (11/7/86)

WOVU seeks experienced, self-motivated newsperson. At least two years' experience a must. T&R: Jim Morgan, Route 1, Box 33, Ocean View, DE 19970 EOE (11/7/86)

Central NY AM/FM seeking T&Rs for possible future openings. Production & automation experience helpful. T&R: Kim Stevens, OM, WKXZ, #14 South Broad St., Norwich, NY 13815 EOE (11/14)

East Coast radio market news leader seeks strong anchor/reporter/writer. Mature voice a must. Two years' experience. T&R/writing samples: ND, WMDI, 1825 Murray Ave., Atlantic City, NJ 08401 EOE (11/14)

WBZ/Southcoast seeking Production Manager to effectively develop an inexperienced staff. Contact: Joe Sullivan & Associates, 340 W. 57th St., NY, NY 10019 EOE (11/14)

Directional AM/FM seeks CE who knows his stuff. Send qualifications to: Sandy Neri, WJAC, Box 309, Johnstown, PA 15907 EOE (11/14)

Powerhouse AM/FM seeks ND to oversee the small staff. Must know how to dig! T&R: Jack Michaels, WKYE, Box 309, Johnstown, PA 15907 EOE (11/14)

New England MOR seeking full/parttime announcers & ND. One hour from Boston, Hartford, Providence. T&R: Alan Okun, WGGP, Douglas Rd., Webster, MA 01570 EOE (11/14)

Seeking air talent for new AM in metro Washington. No beginners. Rush T&R: Bob Appel, WMET, 20201 Watkins Mill Rd., Gaithersburg, MD 20879 EOE (11/14)

Hot CHR/AC combo seeking creative Production Director. Good voice & bledwork. T&R: Todd Martin, WGAN, Box 10139, Portland, ME 04401 EOE (11/14)

### SEASONED NEWSPERSON

NYC suburb. Gather, edit, anchor local reports. Salary matches experience. Send T&R to Box 910nd, Pomona, NY 10970. EOE M/F

### DRIVE TIME — CONNECTICUT

Drive time personality needed for Connecticut AC AM. Must be workaholic, great production skills, heavy remote schedule/personal appearances. If you have the talent to win and win again, send T&R to Radio & Records, 1930 Century Park West, #517, Los Angeles, CA 90067. EOE

### 92.5 CDQ

Portsmouth N.H. Classic Rock seeks experienced AM Drive announcer. Will anchor two person show. Send tape, resume, and salary expectation to Program Director, WCDQ, P.O. Box 631, Sanford, ME 04073. EOE

### NORTHEAST ANCHOR

Top rated, award winning News/Talk in small-medium northeast market has opening for experienced anchor/reporter. Must have good delivery and writing skills. Send tape/resume to apply for this position with growing company to Radio & Records, 1930 Century Park West, Box 525, Los Angeles, CA 90067. EOE

### Rock 101

ROCK 101/GIR-FM, a medium market #1 album-oriented rocker, wants to connect with program director who has a lot of creative energy to burn! Our well established market position puts us in the limelight, and we need someone to grab the reins, and aggressively keep us flying high. An understanding of the close relationship between sales and promotion, plus the ability to work hand-in-hand with a consultant is a must. Only experienced, promotion-oriented PDs need apply. If interested in working for a company that prides itself on being the very best, send resume to Judy Glovsky, GM, ROCK 101, P.O. Box 101, Manchester, NH 03105. A Knight Quality Radio station and equal opportunity employer.

# OPPORTUNITIES

## OPENINGS

### NEW ALBANY FM PROGRAM DIRECTOR/AIR TALENT

Experienced Program Director Air Talent with creative production needed for New Albany FM. Strong administrative and people skills required. Should be community involved and able to groom talent. Growing 14 station group. Tape, resume and references to **Jeff Weber, Vice-President/General Manager, WMVQ, PO Box 5, Albany, NY 12202. EOE**

### WSRS FM 96

Our only female personality left radio. Rare opening on WSRS/Worcester, 50K FM soft hits. We're #1 in New England's second largest city. Adult Communicators only. Three to five years experience or sound like it. Send T&R to PD, Box 96.1, West Side Station, Worcester, MA 06102. EOE

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Your best is what we're looking for. This New England area News/Talk radio station believes spots and promos should be just as provocative as the programming. And if you can creatively make an ad stand out, and turn a promo into something unusual, then our state-of-the-art facilities want you to handle them! Opening is immediate and yours if you've got the talent it takes. Send resume and samples of your work to Radio & Records, 1930 Century Park West, #526, Los Angeles, CA 90067. EOE

### HB107/FM

PRODUCTION DIRECTOR. Eastern Long Island's Hit Music Station HB 107 seeking creative production director with ability to produce effective local spots and innovative station promos.

If you have a strong production voice and traffic organization skills, HB 107 compensation includes salary, benefits, and profit sharing incentive. EOE

T&R to: **WWHB FM  
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### NYC FM

AC PRO for NYC FM. Only the best. Tape & resume to Radio & Records, 1930 Century Park West, #518, Los Angeles, CA 90067. EOE

### SOUTH

Seeking sales/service representatives for Kidsounds, a syndicated weekend program marketed for women with preteen children. Small & medium markets targeted. Bill Reardon: (214) 373-6722. EOE (11/7/86)

One of the SW's premier AOR stations is accepting T&Rs for future afternoon opening. We are encouraging females to take advantage of this rare opening. T&R: KLAG, 943 Otter Way, Marietta, GA 30087 EOE (11/7/86)

AOR on Carolina Coast has immediate opening for air personality. Production important. Rush T&R: Kris Kelly, WXQR, Box 1356, Jacksonville, NC 28541-1356 EOE (11/7/86)

SE AOR has immediate opening for experienced morning person. T&R: KBAT, Box 3282, Odessa, TX 79786 EOE (11/7/86)

Super opportunity in top 35 market for professional announcers. All shifts. T&R: Leo Vels, PD, KSJL, 217 Alamo Plaza, Suite 200, San Antonio, TX 78205 EOE (11/7/86)

## OPENINGS

Outstanding opportunity for confident AE. Top three TX market. Resume & references: Lee Taylor, Station Manager, KSJL, 217 Alamo Plaza, Suite 200, San Antonio, TX 78205 EOE (11/7/86)

WJBO/Baton Rouge seeks news anchor/host for PM news/information radio magazine. Conversational delivery style required. T&R: Don Grady, WJBO, Box 498, Baton Rouge, LA 70821-0498 EOE (11/7/86)

Top CHR in Key West seeks energetic personalities, plus AM nostalgia station also seeking air talent. Prefer mature announcers. T&R: WAIL/WKWF, #7 McDonald Ave., Key West, FL 33040 EOE (11/7/86)

Full/parttime airshifts now open in Dallas. Combo station. T&R: Jeff Bennett, 1440 Wheeler Drive, Denton, TX 76205 EOE (11/7/86)

Top West TX broadcaster has immediate opening for skilled communicator with good voice. Should be sincere & conversational. AM contemporary MOR. T&R: Art Foster, KOSA, (915) 853-3387. EOE (11/14)

Combo wanted. Medium market. FL killer salesperson & announcer. Great deal for right person. ROBERT: (904) 787-1410. EOE (11/14)

Seeking Production Director. Write & produce commercials, spec spots & station production. T&R: Tarnell Matheny, WWNC, Box 8447, Asheville, NC 28816 EOE (11/14)

Immediate openings for newperson & sales. Future airshift openings also. T&R: WOLT, Box 932, Florence, AL 35631 EOE (11/14)

Seeking Production Director. Must be great organizer, copywriter & have good production skills. T&R: Steve Sutton, WJCA, 1001 West Gordon St., Valdosta, GA 31601 EOE (11/14)

FL CHR seeks creative, aggressive morning zoo producer. Overnight airshift included. Creative samples & T&R: Brian Douglas, Z103, Box 13549, Tallahassee, FL 32317 EOE (11/14)

FL AC FM seeks wit & warmth. Airshift, production, community appearances. Females encouraged. T&R/photo: Schulyer, WOVV, Box 3032, Ft. Pierce, FL 33448 EOE (11/14)

We're expanding! Join Greenville's top-rated CHR. T&R's: Jim Wilson, PD, WCKN, Box 650, Anderson, SC 29622 EOE (11/14)

Immediate openings. Air personalities, engineers, news & production personnel. Along with specialists in management, sales & promotion. (813) 788-3803. EOE (11/14)

Writer/producer for morning show. Charleston, SC. become part of team destined to be #1. MICHAEL D. or ROGER: (803) 744-1779. EOE (11/14)

KIX102 seeking professional, team-oriented adult communicator for mornings. T&R: Gary Brock, OM, 190 Civicleaf Plaza, Van Buren, AR 72956. EOE (11/14)

Experienced female with strong production skills. Immediate shift open. Rush T&R: J. Michael Pruett, Box 954, Tupelo, MS 38802 EOE (11/14)

Communicator with strong production skills & show prep for MOYL AM. Mature, natural-sounding, with good delivery. T&R: WAMR, 282 N. Auburn Rd., Venice, FL 33595 EOE (11/14)

### PERSONALITY

Personality, hard working morning man needed for fast growing market in South Carolina. Must be team player with lots of creativity. If you like fun and hard work, send T&R to Radio & Records, 1930 Century Park West, Box 523, Los Angeles, CA 90067. EOE

### \$500 REWARD!!! NATIONWIDE TALENT SEARCH

Tip us to the next on-air personality we hire and collect our cash. Maybe you! K104FM got on top of Dallas/Ft. Worth ratings with determined, workaholic professionals who'll do ANYTHING to stay there. Big dollars when you produce! Urban contemporary. Minorities/women encouraged. Calls OK! Cass. & Bio. to Michael Spears, KKDA-FM, 621 6th St., Grand Prairie, TX 75050.

**K104**  
GREAT Talent Makes Our Difference!

### AM STEREO 56

AM Stereo 56 in Columbia, South Carolina, is looking for an aggressive, take-charge, self-motivator for our Morning Announcer/Program Director. We need someone who can continue the ratings strength and reputation achieved over 56 years of MOR, news, sports and information broadcasting. Columbia is a superb place to live and ideal for a family. If you have experience and are ready for the challenge of this leadership position, send a cassette of the kind of morning show you would do along with all the reasons why you are right for this opportunity to **Charly Jones, WIS Radio, PO Box 21567, Columbia, SC 29221. Do it today and include your salary requirements so we can move quickly. EOE**

## OPENINGS

### MILLION DOLLAR OPPORTUNITY!

IF YOU ARE A TOP 5 MORNING TALENT IN A TOP 10 MARKET OR A NUMBER 1 TALENT IN A TOP 50 MARKET WE ARE WILLING TO MAKE THE FINANCIAL AND PROMOTIONAL COMMITMENT TO MAKE YOU NUMBER ONE IN A MAJOR MARKET. ANY APPLICATIONS WILL BE HELD IN THE STRICTEST OF CONFIDENCE. PLEASE RESPOND BY RUSHING TAPES AND RESUMES FOR AN OPPORTUNITY IN AMERICA'S FINEST MARKET. SEND T&R TO RADIO & RECORDS, 1930 CENTURY PARK WEST, BOX #520, LOS ANGELES, CA 90067. M/F EOE

### MIDWEST

Top-rated music AC seeks experienced, natural, creative morning personality. T&R: Tracy West, WRRM, 205 W. Fourth St., Cincinnati, OH 45202 EOE (11/7/86)

KWLO-AM seeking experienced morning anchor with strong delivery & newswriting skills. Heavy news commitment involved. T&R: Kathy Flynn, Box 1330, Waterloo, IA 50704 EOE (11/7/86)

Immediate opening for announcer with good production skills for afternoon/evening shift on "light" AC. T&R: David Whiskeyman, KRVR, 1709 Brady St., Oavenport, IA 52803 EOE (11/7/86)

New Contemporary AOR seeks entertainers. All dayparts available. Target date of November 15. T&R in confidence to: PD, Box 18322, Milwaukee, WI 53218 EOE (11/7/86)

Do you have a proven AC track record? Can you work the phones? Is having fun your idea of good radio? T&R: Bill Anthony, WKMI, Box 911, Kalamazoo, MI 49005 EOE (11/7/86)

News anchor/reporter. Send tape, resume & salary requirements to: WKMI, Box 911, Kalamazoo, MI 49005 EOE (11/7/86)

Regional full-service MOR seeks warm conversational morning personality. T&R: Dave Murdock, PD, KGNO, Box 1398, Dodge City, KS 67801 EOE (11/14)

Toledo calls. Seeking creative, mature, morning man to work with witty cohost. T&R: Dan Oudley, WRON, 136 W. South Boundary, Perrysburg, OH 43551 EOE (11/14)

Uptempo, personality-oriented Country team seeks fulltime talent with production skills. Enjoy appearances & big league promotions. T&R: Dan Olsen, WXYQ, Box 247, Stevens Point, WI 54481 EOE (11/14)

Regional FSA seeks PM drive personality. Must know how to be an entertainer. Great production a must. T&R: Darryl Parks, WIQU, Box 2208, Kokomo, IN 46902 EOE (11/14)

Dayton Public Schools seeking a Field Production Facilitator. 12-month assignment: BA in broadcasting or communications required. T&R: Human Resources, Dayton Public Schools, 348 W First St., Dayton, OH 45402 EOE (11/14)

Seeking outrageous personality for major market. If you're another Howard Stern or Steve Dahl & can do phones, talk, etc. send T&R: Consultant, Box 881333, San Diego, CA 92108 EOE (11/14)

KOHT/Grand Forks seeking air talent for immediate opening. T&R: Ross Holland, Box 1037, Grand Forks, ND 58206-1037 EOE (11/14)

## OPENINGS

### Major Market Solid Gold

One of the nation's top major market Solid Gold radio stations is seeking an air personality. Should be knowledgeable in '50s, '60s and '70s music with strong air presence! Send T&R to Radio & Records, 1930 Century Park West, Box 522, Los Angeles, CA 90067. EOE

### 2 PRIME OPENINGS

Afternoon entertainer. Can you entertain the 25-44 Adult with brevity? Also a Production whiz. Creativity, organization, great voice a must. Short airshift. Join this Top 60 market leader. Send T&R to Radio & Records, 1930 Century Park West, Box #519, Los Angeles, CA 90067. EOE

### TELEPHONE TALK

Major market station wants personality with provocative, humorous, imaginative telephone finesse. Send tape and resume to Radio & Records, 1930 Century Park West, #508, Los Angeles, CA 90067. EOE

### 74 KRMG

74KRMG is planning a staff expansion. We're looking for motivated air personalities and talk show hosts who are hard working, informative, and entertaining. 74KRMG is a landmark 50,000 watt clear channel, full service station in one of the southwest's most beautiful cities. If you're good and understand the importance of community involvement, send T&R immediately to: **Kelly Carls, PD, 74KRMG, 7136 South Yale, Tulsa, OK 74136. No calls, please. EOE M/F**

### WEST

KUZZ/Bakerfield has immediate opening for Country veteran with good production skills. Looking to grow with a solid organization. T&R: K.C. Adams, 1209 N. Chester Ave., Bakerfield, CA 93308 EOE (11/7/86)

Production Director needed. Must be creative writer with exceptional production. Team player. T&R & writing samples: Jimmy Orr, KFBO, Cheyenne, WY 82001 EOE (11/7/86)

AC station serving the second largest market in America seeks future talent. T&R: Terry Shea, KWNC, 2136 Winfield St., Simi Valley, CA 93063. No calls, no beginners! EOE (11/7/86)

New Contemporary FM in Anchorage seeking experienced team players due to staff expansion. T&R: Susan Moore, Power 102, 3700 Woodland Drive, Suite 300, Anchorage, AK 99513 EOE (11/7/86)

AC on the beautiful North Coast seeks MD/middays/production whiz. If you can handle all three, KATA/Arctica, CA is the place for you. Call: Jill Henry (707) 822-7223.

SE AK CHR seeks morning drive personality. Teamwork & creativity a must. No ego. T&R: Ron Davis, TAKU 105, 3161 Channel Or., Juneau, AK 99801 EOE (11/14)

Seeking a real dynamic personality for a dynamic station. Total freedom. State-of-art facility. Good pay. T&R: Dan Cole, K-95, Box 432, Kemmerer, WY 83101 EOE (11/14)

"Classy" FM seeking AC communicator with good production skills for fulltime position. T&R: John Christopher, KLCE, Box 1197, Idaho Falls, ID 83401 EOE (11/14)

# OPPORTUNITIES

## OPENINGS

### LEADER WANTED

Program Director with AC/MOR on-air experience, production & leadership skills to direct and motivate the staff of Seattle station. Prefer Northwest applicants, but all will be considered. Send T&R to Radio & Records, 1930 Century Park West, #513, Los Angeles, CA 90067. EOE M/F

### Rare West Coast Morning Show Opening

Northern California major market AOR is offering a tremendous opportunity for the right morning show. We're looking for a highly visible team or solo talent with an entertaining reliable style integrating topical humor and creative production. Tape and resume to Radio & Records, 1930 Century Park West, Box 524, Los Angeles, CA 90067. EOE

### LEGACY BROADCASTING

America's most aggressive broadcasting team is looking for the hottest night personalities in America for KPKE-FM, Denver's #1 Hit Music station. Are you creative, outrageous, topical, reliable? If so, we'll make you rich and famous! Mail cassette, resume and recent photo to: **Doug Erickson, 8975 E. Kenyon Ave., Denver, CO 80237.** Absolutely no calls, please. EOE

### MORNING PERSONALITY CLASSIC HITS FORMAT

California Top 75 in San Joaquin Valley requires a consistently entertaining morning personality to maintain and build with in solidly positioned, heavily promoted and researched precision Classic Hits Format. 15,000-25,000K with benefits. Send C&R to Radio & Records, 1930 Century Park West, #514, Los Angeles, CA 90067. EOE

### PROGRAM MANAGER KFI LOS ANGELES

Must have knowledge of what it takes to win on AM radio in the '80s. Candidate should have strong management skills and be able to motivate professional staff. If you can target adults in the most competitive market in the nation, contact: **Jhani Kaye, Station Manager, KFI, 610 South Ardmore Avenue, Los Angeles, CA 90005.** NO CALLS... Please include resume, salary requirements and letter stating your programming philosophy for our 50,000 watt facility. EOE/M-F



## POSITIONS SOUGHT

Chartmeister & production wizard seeks morning drive slot in medium market. DENNIS STAPLES: (419) 255-5685 or 255-1221. (11/7/86)

Hardworking young man in radio for two years seeking good on-air opportunity. Prefer sports. PSP skills, good personality. JOHN: (608) 835-2558 or 835-7341. (11/7/86)

## POSITIONS SOUGHT

Vicious Vanessa is ready & wanting to whip your Arbitrons into a shape. VANESSA: (213) 829-3245. (11/7/86)

Seasoned, great voice & experience in Talk/interviews/production & DJ. Seeking small to medium market production. Prefer EZ/Jazz/CHR. DICK: (714) 493-6927. (11/7/86)

Self! & The Tears were to music what I am to radio. Let me land on your ADR nightshift. SAM: (503) 292-8180. (11/14)

Sixteen-year pro ready for PD/NO/AT assignment. Experienced in major, medium & small markets. Anywhere in the US. DON: (807) 354-1243. (11/14)

Air talent/MD/production position to fill? Want it to stay filled? Small/medium AC/CHR with strong PD please call ASAP. CHRIS: (819) 734-2245. (11/14)

Your Christmas present is waiting if you want top ratings. Spring forward, don't fall back. Programmer/air talent in top 100 markets only. TOM: (217) 787-6882. (11/14)

Top ten market Newswoman seeks new opportunity. MARY ANNE: (713) 782-8919. (11/14)

Steph Christen, formerly of KYUU/San Francisco, seeking new PD position. Creative, zany, professional. Not your typical English personality. Relocation OK. (707) 829-1865. (11/14)

When numbers are down in the neighborhood, who ya gonna call? Cumabusters. Seven years' air/promo. Excellent production. Also medium market PD. BEV DAVIS: (804) 730-2249. (11/14)

Milwaukee sportscaster seeks position with sports-minded station. Enthusiastic, hardworking. PRP experience. DAVE: (414) 228-1502. (11/14)

Asst. PD/MD seeking gig. Pro with super references. Solid knowledge of ADR/CHR/New music. Excellent production & promos. Dedicated team player who's ready to rock. STEVE: (815) 297-0137. (11/14)

Tired of funeral announcements & hog reports. Have almost two years' experience. Seeking AC with MD slot in VA. BARB MICHELE: (703) 238-2921. (11/14)

British CHR pro with proven ratings in impressive markets. References back me up. DON: (904) 427-4785. (11/14)

13 years' experience, good track record. Would like to be your PD. AM radio is my specialty. MARK: (305) 894-1830 (11/14)

Don't make me move back home. Letterman-type personality seeks fresh gig in MW medium market. ADR/CHR. Former PD, great numbers. BOGART: (314) 285-5275. (11/14)

Parttime jock seeks fulltime action. CHR/AOR/AC. BA with three years' experience. Reasonable offers & will relocate. T&R: (712) 883-2418 or 883-2411. (11/14)

Hardworking MD/Asst. PD seeks opportunity to work for your station. Available yesterday. MICHAEL: (615) 729-3644. (11/14)

Asst/ten PD/MD seeking same or PD. Promotion-oriented. People person, workaholic. Longterm commitment. Top 50 markets only. SCOTT: (313) 661-2289. (11/14)

I wasn't out for 9 to 5. I'll give you 9 to 9. Seven years' on-air/promo/promotion BEV DAVIS: (804) 730-2249. (11/14)

Uptempo, good structured, non-yapper, CHR jock. Ten years' experience. SE markets. (704) 684-0221. (11/14)

SF Bay Area former major market driver seeking finger back in the pie for weekends. Money? Who cares! Just want a fun gig. PAUL: (415) 828-2957. (11/14)

Available now. A programmer who gets results the old-fashioned way... he works for it. (307) 382-9022. (11/14)

NDI/Anchor. Twenty years' major market experience. Great pipes. Conscientious administrator. Super interviewer. Mature, stable, hardworking pro. (602) 323-9688. (11/14)

Sports position. Television/Radio. Six months' on-air TV experience. Two years' radio experience. Exciting PRP. Southern IL graduate. Will relocate. SCOTT: (201) 859-2655. (11/14)

## POSITIONS SOUGHT

Energy plus! Experienced MW jock with broadcast degree seeks fulltime position. Copy/production skills. Willing to travel. Fourth caller wins. GALE: (414) 658-4690. (11/14)

Fifteen years' solid experience. Morning man, news anchor, programming & production. Available today. Medium/large markets. Good voice, stable. LARRY KAY: (717) 653-2500. (11/14)

Top 25 market veteran. AC/CHR seeks medium market. Production/promotions pro. Team player & ratings winner. US or Canada. BRUCE BRADY: (312) 872-4648. (11/14)

Former Dallas area SD seeks sports position with good company. BILL VAN NESS: 301 Coronado Drive, Suite 1069, Denton, TX 76201 (11/14)

13-year veteran of CHR/BU radio seeking new position. Willing to relocate. Currently employed, but eager to advance to more challenging position. SHANNON: (805) 486-5628. (11/14)

Morning talent with management experience seeking position in Sunbelt. Production, public appearances & promotions. Seven years' experience. Stable FMs only. MONICA: (715) 878-4170. (11/14)

### RESEARCH/NETWORKS

Respected med. mkmt. O.M. (currently employed w/same co. 10 yrs.) seeks position with Consultancy firm, Net, research firm or Broadcast chain. 17 years programming contemp formats, research, local net operations and advertising sales. Mature, free to travel. Send T&R to Radio & Records, 1930 Century Park West, #502, Los Angeles, CA 90067. EOE

Seeking engineering tutor. Ten-year air veteran seeks career change. Technical background, many abilities, dedicated, hardworking. Prefer MW. (217) 287-7826. (11/14)

Many hats. Hardworking, aggressive with lots of experience. Sales, news, management. Seeks small/medium market programming/promotions position. BOB: (505) 681-6004. (11/14)

Two-year pro with character voices, phone bits & other humor. Currently employed at 30kw FM. Seeking move up! JIM KELLY: (419) 797-2202. (11/14)

Eager & experienced MD seeks medium market MD/Asst. PD. Knowledgeable in ADR/CHR/AC. Pro & winning attitude. Dependable, responsible. GARY: (301) 759-3264. (11/14)

17-year veteran of KCAL-FM/Riverside has done it all. Seek management/on-air position in Southern California. JIM JAMES: (714) 825-5020. (11/14)

Denver & CO! Experienced & talented, versatile communicator for OJ, news, production, promotion or MD. Great references. Experience includes Twin Cities. R.K.: (303) 444-1071. (11/14)

Small market jock seeks opportunity to learn & grow at your MW medium/large market. ART: (618) 397-2521. (11/14)

Versatile DJ seeks new challenge. Can do news & production. Medium market preferred. LISA: (305) 743-0471. (11/14)

Ten-year pro, formerly of WMM5/WGCL/KOPA, seeking position out of AZ with a CHR/AOR winner. Prefer MW. BUOY: (602) 983-0303. (11/14)

Natural, reliable ADR personality. Tight production seeks drive or evenings in medium/large market. Will relocate. JOHN: (312) 262-3773 or (419) 385-6975. (11/14)

Yes, this is the guy. Sharp, enthusiastic & creative. J.R. Silva seeking fulltime airshift in the West. Experienced in CHR/AC/Classic Rock. Let's get together. (707) 442-1420. (11/14)

## POSITIONS SOUGHT

Australian announcer seeks position in American market. Experienced with all shifts, plus DM/PO/MD, ADR/AC/Country formats. GARY: (048) 21-9389 or Box 344, Ashfield, 2131, Australia. (11/14)

WCWD = warmth, creativity, wit & drive! Emerson grad returning to radio roots & seeking uptempo Country airshift. R. ND, copywriter & more. DAVID: (415) 661-2884. (11/14)

Twenty years in agriculture, three years in radio. Seeking position in firm radio. Will relocate. LEONARD: (801) 528-7956. (11/14)

PD in ADR/CHR. Eight years' experience. Billboard award winner. SSC. Stable, energetic & creative. MARK: (703) 533-3581. (11/14)

Major market take-charge ND. Excellent anchor/reporting skills. 20-year pro. Hard-nitting interviewer. Great pipes. (802) 323-9688.

Hardworking young man in radio with two years' experience seeking good opportunity. On-air position (prefer sports). PRP skills, good personality. JOHN: (608) 835-2558 or 835-7341. (11/14)

Hey FL Suncoast! Stray jock seeks home away from last place. Eleven years' experience. (305) 823-9515. (11/14)

Asst. PD/MD seeking same or PD. People person, workaholic, very promotion-oriented. Willing to prove myself for no money! SCOTT: (313) 661-2289. (11/14)

Ten years' major market experience seeking new possibilities. Experienced in every aspect of radio. Seeking PD/MD/airshift in medium/large markets only! TODD: (702) 435-7028. (11/14)

Communicator who can make your Oldies/AC station a winner. Have personality, humor & music trivia. ROB: (312) 577-5771. (11/14)

## MISCELLANEOUS

KXLP/New Uln/Mankato is now AC. Record service desperately needed. Art: B. Ziegler, KXLP, Box 366, New Uln, MN 56073 (11/14/86)

Important Notice: When replying to R&R Blind Boxes, please keep 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.

## OPPORTUNITY FORM

1. Please type or print clearly, using 24 words or less to include address/phone number, and attach to this form.
2. Do not use abbreviations.
3. All ads are subject to editing.

Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

OPENING

Region \_\_\_\_\_

PD Name: \_\_\_\_\_

GM Name: \_\_\_\_\_

POSITION SOUGHT

MISCELLANEOUS

Name: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_

# NATIONAL MUSIC FORMATS

Added This Week

## Bonneville Broadcasting

Kegyn McCarthy (800) 631-1600

### Alpha

HOWARD HEWETT "I'm For Real"  
MIAMI SOUND MACHINE "Falling In Love (Uh Oh)"

### Easy Listening

CRYSTAL GAYLE "Cry"  
RON DSCHETE "We're All Alone"  
SUZANNE CIANI "The Velocity Of Love"  
JOHNNY MATHIS "I Had The Craziest Dream"

## Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

### Adult Contemporary

PAUL SIMON "Graceland"  
BILLY JOEL "This Is The Time"

### Modern Country

DWIGHT YOAKAM "It Won't Hurt"  
KEITH WHITLEY "Homecoming '63"  
JANIE FRICKIE "When A Woman Cries"  
CRYSTAL GAYLE "Straight To The Heart"  
NITTY GRITTY DIRT BAND "Fire In The Sky"  
C. McCLAIN & W. MASSEY "When Love Is Right"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

TINA TURNER "Two People"  
CHICAGO "Will You Still Love Me"  
CARLY SIMON "Coming Around Again"

### The AC Format

BILLY JOEL "This Is The Time"  
CHICAGO "Will You Still Love Me"  
ANITA BAKER "Caught Up In The Rapture"

### Super-Country

MOE BANDY "One Man Band"  
KEITH WHITLEY "Homecoming '63"  
RONNIE MILSAP "How Do I Turn You On"  
CRYSTAL GAYLE "Straight To The Heart"  
KATHY MATTEA "Walk The Way The Wind Blows"

## Concept Productions

Eivm Ichiyama (916) 782-7754

### CHR

BOB SEGER "Miami"  
TINA TURNER "Two People"  
BILLY JOEL "This Is The Time"  
GREGORY ABBOTT "Shake You Down"  
CHICAGO "Will You Still Love Me"  
MIAMI SOUND MACHINE "Falling In Love (Uh Oh)"

### Country

LEE GREENWOOD "Morning Ride"  
DWIGHT YOAKAM "It Won't Hurt"  
NITTY GRITTY DIRT BAND "Fire In The Sky"  
EARL THOMAS CONLEY "I Can't Win For Losing You"

### AC

TINA TURNER "Two People"  
BILLY JOEL "This Is The Time"  
PRETENDERS "Don't Get Me Wrong"  
CHICAGO "Will You Still Love Me"  
ANITA BAKER "Caught Up In The Rapture"  
EVERYTHING BUT THE GIRL "Don't Leave Me Behind"

## Drake-Chenault

Bob Laurence (800) 247-3303

### XT-40

JANET JACKSON "Control"  
GENESIS "Land Of Confusion"  
DON JOHNSON "Heartache Away"  
PAUL McCARTNEY "Stranglehold"  
TALKING HEADS "Wild Wild Life"  
GREGORY ABBOTT "Shake You Down"

### Contempo 300

BOSTON "Amanda"  
OMD "(Forever) Live And Die"  
BILLY JOEL "This Is The Time"

### Great American Country

LYLE LOVETT "Cowboy Man"  
CRYSTAL GAYLE "Straight To The Heart"  
TANYA TUCKER "I'll Come Back As Another Woman"

## Media General Broadcast Services

Bob Dumais (901) 320-4433

### Action

GLASS TIGER "Someday"  
PAUL SIMON "Graceland"  
MICHAEL McDONALD "Our Love"  
AMY GRANT "Stay For Awhile"  
BILLY JOEL "This Is The Time"  
EURYTHMICS "Thorn In My Side"  
CHICAGO "Will You Still Love Me"

### Your Country

LYLE LOVETT "Cowboy Man"  
WILD CHOIR "Heart To Heart"  
KEITH WHITLEY "Homecoming '63"  
GIRLS NEXT DOOR "Baby I Want It"  
ADAM BAKER "Weren't You Listening"  
NITTY GRITTY DIRT BAND "Fire In The Sky"  
TANYA TUCKER "I'll Come Back As Another Woman"  
LARRY BOONE "She's The Trip That I've Been On"

### Hit Rock

JANET JACKSON "Control"  
KOOL & THE GANG "Victory"  
GREGORY ABBOTT "Shake You Down"  
DAVID & DAVID "Welcome To The Boomtown"  
MIAMI SOUND MACHINE "Falling In Love (Uh Oh)"

## Peters Productions, Inc.

George Junak (800) 255-8511

### Country Lovin'

DWIGHT YOAKAM "It Won't Hurt"  
CRYSTAL GAYLE "Straight To The Heart"  
EARL THOMAS CONLEY "I Can't Win For Losing You"

### The Ultimate AC

BILLY JOEL "This Is The Time"  
LUTHER VANDROSS "Slop To Love"  
MIAMI SOUND MACHINE "Falling In Love (Uh Oh)"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

EDDY RAVEN "Right Hand Man"  
DWIGHT YOAKAM "I Won't Hurt"  
JANIE FRICKIE "When A Woman Cries"  
RONNIE MILSAP "How Do I Turn You On"  
NITTY GRITTY DIRT BAND "Fire In The Sky"

### Soft Contemporary

BILLY JOEL "This Is The Time"  
ANITA BAKER "Caught Up In The Rapture"

### Sound 10

BOB SEGER "Miami"  
KOOL & THE GANG "Victory"  
POINTER SISTERS "Goldmine"  
BILLY JOEL "This Is The Time"  
CHICAGO "Will You Still Love Me"  
ANITA BAKER "Caught Up In The Rapture"

## Satellite Music Network

Pat Clarke (214) 991-9200

### Country Coast-To-Coast

JOHN CONLEE "The Carpenter"  
DAN SEALS "You Still Move Me"  
T.G. SHEPPARD "Half Past Forever"  
KATHY MATTEA "Walk The Way The Wind Blows"  
LIONEL RICHIE & ALABAMA "Deep River Woman"  
JUDY RODMAN "She Thinks That She'll Marry"

### Rock 'N' Hits

ROBBIE NEVIL "C'est La Vie"  
PAUL McCARTNEY "Stranglehold"  
BENJAMIN ORR "Stay The Night"  
JOHN FOGERTY "Change In The Weather"  
BURNS SISTERS BAND "I Wonder Who's Out Tonight"

## The Programming Consultants

David Graupner (800) 843-7807

### Stereo Rock

KOOL & THE GANG "Victory"  
BILLY JOEL "This Is The Time"  
GREGORY ABBOTT "Shake You Down"

### AC

BEN E. KING "Stand By Me"  
SERGIO MENDES "Take This Love"  
L. RONSTADT & J. INGRAM "Somewhere Out There"

### Country

LYLE LOVETT "Cowboy Man"  
EDDY RAVEN "Right Hand Man"  
JANIE FRICKIE "When A Woman Cries"  
CRYSTAL GAYLE "Straight To The Heart"  
NITTY GRITTY DIRT BAND "Fire In The Sky"

# EURYTHMICS



## "Thorn In My Side"

55/17

WXKS WRSR  
WPHD WMMS  
CKOI KWK  
PRO-FM KPKE  
PWR997 KKRZ  
KTKS KPLZ

ALSO ADDED THIS WEEK:

WNNK KITS WPFM  
WPST WWFX KTRS  
WSSX WOMP KBIM  
KIYS WZYP  
KXYQ KSBM

From The Gold Album "Revenge"

# DARYL HALL



## "Foolish Pride"

CHR CHART: 31

NOW ON OVER 167 CHR REPORTERS!

WXKS 28-20	WLAN 35-25	B94	WNCI
WBEN 31-26	WZPL 24-17	94Q	99DTX
WCAU 33-26	KRQ 28-22	Z93	WCZY
PRO-FM 31-27	WFBG 19-14	KEGL	KHTR
PWR997 28-25	KBOZ 31-24	KTKS	Y108
Y97 25-18	KRBE	WRSR	KIIS
WHYT add-29	WKSE	Z95	KMJK
WKTI 23-19	WPHD	WMMS	KPLZ
WL0L 17-14	CKOI	92X	

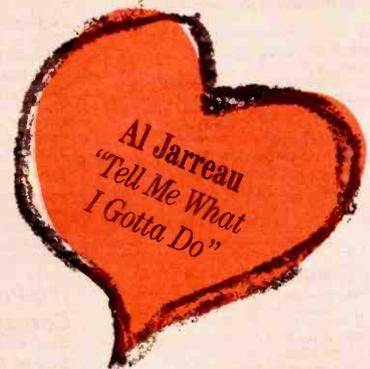
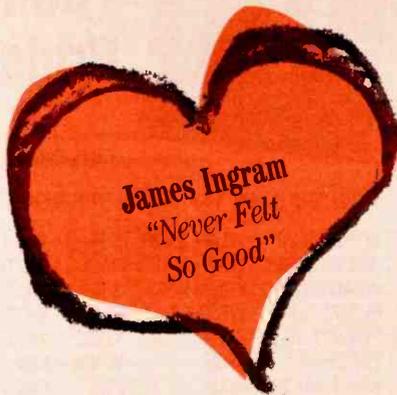
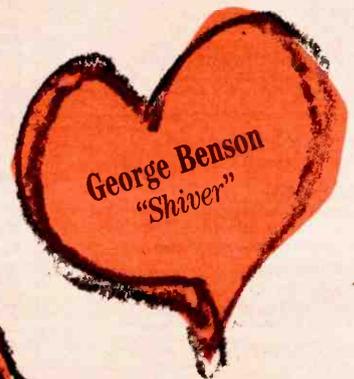
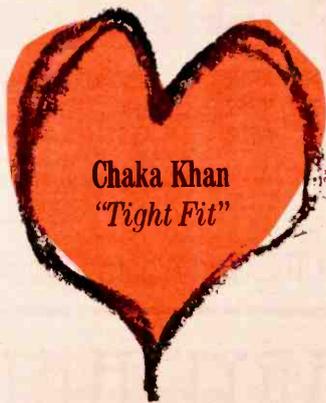
The hot new "FOOLISH PRIDE" remix by Shep Pettibone

ON YOUR DESK THIS WEEK!



RCA

# Listen To These Lessons In Love.



**Warner Bros. and Qwest Records Salute  
Young Black Programmers Coalition and  
The Ninth Annual YBPC National Meeting '86**





# THE FALL SWEEP IS RIGHT FOR THESE RECORDS:



## FULL FORCE

### "Unfaithful So Much"

ON OVER 73 BLACK/URBAN STATIONS

RADIO & RECORDS: 17 BILLBOARD: 28

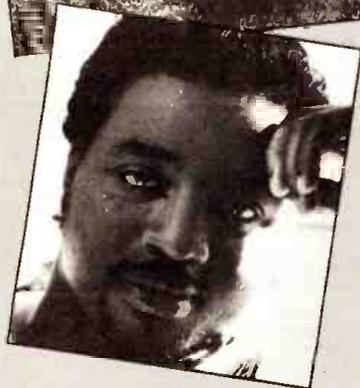


## ISAAC HAYES

### "Ike's Rap/Hey Girl"

ON OVER 78 BLACK/URBAN STATIONS

RADIO & RECORDS: 21 BILLBOARD: 30



## JAMES "D-TRAIN" WILLIAMS

### "Misunderstanding"

RADIO & RECORDS: DEBUT 37

BILLBOARD: 91 - 63

**BLACK/URBAN BREAKERS**

One Of The MOST ADDED 2 WEEKS IN A ROW!



## THE MANHATTANS FEATURING REGINA BELLE

### "Where Did We Go Wrong"

RADIO & RECORDS: DEBUT 38 One Of The MOST ADDED (11-7-86)

BILLBOARD: 89 - 68

ON YOUR DESK THIS WEEK THE NEW SINGLE FROM  
**TEENA MARIE "LEAN ON ME"**  
FROM THE TRIPLE PLATINUM **TOP GUN** SOUNDTRACK



**COLUMBIA RECORDS — RADIO'S BEST FRIEND — SUPPORTS  
THE YOUNG BLACK PROGRAMMERS COALITION — 100%!**



RADIO & RECORDS NATIONAL AIRPLAY

JAZZ

TOP 30

NOVEMBER 14, 1986

- 1 WYNTON MARSALIS/J Mood (Columbia)
2 MILES DAVIS/Tutu (WB)
3 BRANFORD MARSALIS/Royal Garden Blues (Columbia)
4 ROUND MIDNIGHT/Soundtrack (Columbia)
5 DIANE SCHUUR/Timeless (GRP)
6 KEVIN EUBANKS/Face To Face (GRP)
7 BEN SIDRAN/On The Live Side (Windham Hill)
8 TOM SCOTT/One Night/One Day (Soundwings)
9 HARVIE SWARTZ/Smart Moves (Gramavision)
10 TONIGHT SHOW... w/DOC SEVERINSEN/Tonight Show... w/Doc Severinsen (Amherst)
11 MEL LEWIS/20 Years At The Village Vanguard (Atlantic)
12 J. BLAKE/O. LOCKWOOD/M. URBANIAN/Rhythm & Blu (Gramavision)
13 THE LEADERS/mudroot (Black-Hawk)
14 MULGREW MILLER/Work (Landmark)
15 FREE FLIGHT/Illumination (FM/CBS)
16 AL JARREAU/Is For Lover (WB)
17 MIKE STERN/Upside Downside (Atlantic)
18 STANLEY CLARKE/Hideaway (Epic)
19 HANK MOBLEY/Straight No Filter (Blue Note)
20 LENI STERN/Claivoyant (Passport Jazz)
DEBUT 21 JEFF LORBER/Private Passion (WB)
22 ETTA JAMES/EDDIE "CLEANHEAD" VINSON/Blues In The Night (Fantasy)
23 TERRY GIBBS/The Latin Connection (Fantasy)
24 GEORGE RUSSELL & LIVING TIME ORCHESTRA/So What (Blue Note)
25 CHRIS HUNTER/Chris Hunter (Atlantic)
DEBUT 26 BILL MEYERS/Images (Spindletop)
27 KENNY BARRON/Scratch (Enja)
DEBUT 28 HENRY JOHNSON/You're The One (MCA Impulse!)
DEBUT 29 DENNY ZEITLIN/Homecoming (Living Music/Windham Hill)
DEBUT 30 DIZZY GILLESPIE with MITCHELL-RUFF DUO/Enduring Magic (Black-Hawk)

Black/Urban stations contributing to Jazz: KJCB/Lafayette, Horacio Handy, WYLD-FM/New Orleans, Dell Spencer, WDMT/Cleveland, Dean-Dean Rufus

NEW & ACTIVE

- TANIA MARIA "Lady From Brazil" (Manhattan) 15/14
Rotations: Heavy 3/3, Medium 7/6, Light 3/3, Extra Adds 2, Total Adds 14, WGBH, WBGD, WOTB, WRTI, WYRS, WCLK, WBEE, WNUP, KTCJ, WNEW, WLVE, KLCC, KLSK, KERA, Medium, KKGO, KLCC
BOB THOMPSON "Brother's Keeper" (Intima/Enigma) 15/7
Rotations: Heavy 3/0, Medium 3/2, Light 6/2, Extra Adds 3, Total Adds 7, WBGD, WYRS, WCLK, WMO, KTCJ, KJZZ, WNUR, Heavy, WAER, WLOQ, KIFM, Medium, KLSK
KENT JORDAN "Night Aire" (Columbia) 12/8
Rotations: Heavy 1/0, Medium 1/0, Light 7/5, Extra Adds 3, Total Adds 8, WBGD, WCLK, WJZZ, KJAZ, WFSS, WHVE, KLCC, KLSK, Heavy, KPLU, Medium, KKGO, WFSS, WYRS
FRANK MORGAN "Lament" (Contemporary/Fantasy) 12/3
Rotations: Heavy 6/1, Medium 2/0, Light 4/2, Extra Adds 4, Total Adds 3, KJAZ, WNEW, WNUR, Heavy, WRTI, KANU, WHRO, KVMU, KCMR, Medium, WDET, KPLU
BILL WATROUS "Someplace Else" (Soundwings) 12/2
Rotations: Heavy 4/0, Medium 4/0, Light 4/2, Extra Adds 0, Total Adds 2, WFPL, KMHD, Heavy, WEBR, WYRS, KADK, KPLU, Medium, WOTB, KKGO, WFSS, WYRS
FLORA PURIM & AIRTO "The Magicians" (Concord) 12/1
Rotations: Heavy 3/0, Medium 4/1, Light 5/0, Extra Adds 0, Total Adds 1, WNUR, Heavy, WAER, WBEE, KPLU, Medium, WBGD, WYRS, KLSK
BOB JAMES "Obsessions" (WB) 11/6
Rotations: Heavy 4/1, Medium 6/4, Light 0/0, Extra Adds 1, Total Adds 6, WAER, WBEE, WNUP, WBSY, KUOP, WNEW, Heavy, WJZZ, KTCJ, KIFM, Medium, KKGO, KLCC
ERNIE WATTS "Sanctuary" (Quest/WB) 11/2
Rotations: Heavy 6/0, Medium 2/1, Light 3/1, Extra Adds 0, Total Adds 2, WNEW, WYRS, Heavy, WAER, KUHF, WJZZ, KKGO, KIFM, KLSK, Medium, WEBR
GIL EVANS & MONDAY NIGHT ORCHESTRA "Live At Sweet Basil" (Gramavision) 11/1
Rotations: Heavy 2/0, Medium 5/0, Light 3/0, Extra Adds 1, Total Adds 1, WCLK, Heavy, WRTI, WFPL, Medium, WNUP, KADK, WYRS, KVMU, KKPR
TRPTS. "Transforming Tradition" (Black-Hawk) 11/1
Rotations: Heavy 5/1, Medium 2/0, Light 4/0, Extra Adds 0, Total Adds 1, KLON, Heavy, WOTB, WCLK, WYRS, KXPR, Medium, KUOP, WHRO

THE NEW DIRECTION... David Boruff's "DREAMSTREET"



Thank You

- WLOQ WCLW WAER
WNUR WMOT WLVE
KMHD KUOP WYRS
KIFM KLSK

MOST ADDED

- HENRY JOHNSON (14)
TANIA MARIA (14)
JEFF LORBER (8)
KENT JORDAN (8)
BOB THOMPSON (7)
DENNY ZEITLIN (7)
BOB JAMES (6)
BILL MEYERS (6)
MULGREW MILLER (6)

- STEPHANE GRAPPELLI "Live in San Francisco" (Black-Hawk) 10/2
Rotations: Heavy 1/0, Medium 6/0, Light 3/2, Extra Adds 0, Total Adds 2, WGBH, KMHD, Heavy, KXPR, Medium, WRTI, WFAC, WMO, WBEZ, KADK, KJAZ, WYRS
DREAMSTREET "Dreamstreet" (Artful Balance) 10/1
Rotations: Heavy 3/0, Medium 4/0, Light 3/1, Extra Adds 0, Total Adds 1, KTCJ, Heavy, WOTB, WMO, KMHD, Medium, KUOP, WLVE, WNUR, KIFM
M. ALEXANDER/M.H. PEDERSEN/G. TATE "Threesome" (Soul Note) 10/0
Rotations: Heavy 4/0, Medium 6/0, Light 0/0, Extra Adds 0, Total Adds 0, Heavy, WGBH, WBGD, WUWM, WHRO, Medium, WRTI, WYRS, WBEZ, WYRS
CROSSING POINT "Listener-Friendly" (City Pigeon/Optimism) 9/1
Rotations: Heavy 2/0, Medium 3/1, Light 4/0, Extra Adds 0, Total Adds 1, WBSY, Heavy, WAER, KUOP, Medium, WFAC, KIFM
STEVE SLAGLE "Rio Highlife" (Atlantic) 9/1
Rotations: Heavy 2/0, Medium 4/0, Light 3/1, Extra Adds 0, Total Adds 1, WAER, Heavy, KJZZ, KVMU, Medium, KUOP, WYRS, KLSK
CRUSADE "The Good & Bad Times" (MCA Impulse!) 8/5
Rotations: Heavy 4/2, Medium 1/1, Light 2/1, Extra Adds 1, Total Adds 5, WAER, WNUP, WJZZ, KTCJ, WLVE, Heavy, KKGO, WNEW
WINDOWS "Is It Safe" (Intima/Enigma) 8/5
Rotations: Heavy 0/0, Medium 4/2, Light 2/1, Extra Adds 2, Total Adds 5, WAER, WDET, KJZZ, KPLU, WYRS, Medium, WLOQ, WNUP
NAT ADERLEY QUINTET "Blue Autumn" (Theresa) 8/0
Rotations: Heavy 2/0, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy, WYRS, KXPR, Medium, WBGD, WBEE, KADK, KBEM
RANDY BERNESE "Mo' Wasabi" (Zebra/MCA) 7/2
Rotations: Heavy 2/0, Medium 2/1, Light 3/1, Extra Adds 0, Total Adds 2, KLSK, WDMT, Heavy, WNUP, KPLU, Medium, WLVE
JACKIE COOM "Jazzin' Around" (Sea Breeze) 7/2
Rotations: Heavy 0/0, Medium 3/0, Light 3/1, Extra Adds 1, Total Adds 2, KANU, KPLU, Medium, KLON, WNUR, KBEM
MAX BENNETT & FREEWAY "The Drifter" (TBA/Palo Alto) 7/1
Rotations: Heavy 2/0, Medium 4/0, Light 1/1, Extra Adds 0, Total Adds 1, WNEW, Heavy, WYRS, WAER, Medium, WLOQ, KPLU, KBEM, KIFM
SATHIMA BEA BENJAMIN "WindSong" (Black-Hawk) 7/1
Rotations: Heavy 1/0, Medium 4/1, Light 2/0, Extra Adds 0, Total Adds 1, WRTI, Heavy, KVMU, Medium, WGBH, KERA, WYRS, WBEZ, WYRS
MORGANA KING "Simply Eloquent" (Muse) 6/1
Rotations: Heavy 1/0, Medium 3/0, Light 1/0, Extra Adds 1, Total Adds 1, WBEE, Heavy, KLON, Medium, WYRS, KKGO, KXPR
RICHARD ELLIOT "TrollDown" (Intima/Enigma) 6/0
Rotations: Heavy 3/0, Medium 1/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy, WAER, WLOQ, KLSK, Medium, KIFM
DAMON RENTIE "Don't Look Back" (TBA/Palo Alto) 6/0
Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy, WOTB, Medium, WLOQ, KKGO, KUOP
WORLD SAXOPHONE QUARTET "...Plays Duke Ellington" (Nonesuch) 6/0
Rotations: Heavy 1/0, Medium 1/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy, WRTI, Medium, KJAZ.

HOTTEST

- MILES DAVIS (26)
BRANFORD MARSALIS (18)
ROUND MIDNIGHT (17)
WYNTON MARSALIS (16)
DIANE SCHUUR (14)
KEVIN EUBANKS (10)
TONIGHT SHOW BAND... (7)
BEN SIDRAN (7)

REGIONALIZED ADDS & HOTS

Grid of regionalized adds and hot tracks for various stations across the country, including East, South, Midwest, and West.

49 Reporting Stations '87 Current Reports

KUFH/Houston and WUSF/Tampa called in frozen playlists this week.

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

NOVEMBER 14, 1986

Three Weeks	Two Weeks	Last Week	
8	5	3	1 BELLAMY BROS. w/FORESTER.../Too Much Is Not Enough (MCA/Curb)
11	7	6	2 T. GRAHAM BROWN/Hell And High Water (Capitol)
3	2	1	3 GEORGE STRAIT/It Ain't Cool To Be Crazy About... (MCA)
2	1	2	4 ALABAMA/Touch Me When We're Dancin' (RCA)
14	12	8	5 HANK WILLIAMS JR./Mind Your Own Business (WB/Curb)
5	4	4	6 GATLIN BROTHERS/She Used To Be Somebody's Baby (Columbia)
15	13	9	7 MICHAEL JOHNSON/Give Me Wings (RCA)
18	15	10	8 JUDDS/Cry Myself To Sleep (RCA/Curb)
7	6	5	9 JOHN SCHNEIDER/At The Sound Of The Tone (MCA)
16	14	11	10 HOLLY DUNN/Daddy's Hands (MTM)
22	17	12	11 REBA McENTIRE/What Am I Gonna Do About You (MCA)
19	16	13	12 RICKY SKAGGS/Love's Gonna Get You Someday (Epic)
24	20	14	13 DON WILLIAMS/Then It's Love (Capitol)
20	18	15	14 WAYLON JENNINGS/What You'll Do When I'm Gone (MCA)
30	26	18	15 CONWAY TWITTY/Fallin' For You For Years (WB)
23	21	17	16 SAWYER BROWN/Out Goin' Cattin' (Capitol/Curb)
25	22	19	17 GEORGE JONES/Wine Colored Roses (Epic)
27	24	20	18 MEL McDANIEL/Sland On It (Capitol)
40	31	25	19 DAN SEALS/You Still Move Me (EMI America)
29	25	22	20 PAKE McENTIRE/Bad Love (RCA)
36	29	23	21 T.G. SHEPPARD/Hall Past Forever (Columbia)
31	27	24	22 JUDY ROOMAN/She Thinks That She'll Marry (MTM)
46	39	32	23 LIONEL RICHIE & ALABAMA/Deep River Woman (Motown)
1	3	7	24 MARIE OSMONO & PAUL OAVIS/You're Still New To Me (Capitol/Curb)
33	30	27	25 KATHY MATTEA/Walk The Way The Wind Blows (Mercury/PG)
39	34	29	26 O'KANES/Oh Darlin' (Columbia)
26	23	21	27 BILLY JOE ROYAL/I Miss You Already (Atlantic America)
48	40	35	28 GARY MORRIS/Leave Me Lonely (WB)
43	38	33	29 JOHN CONLEE/The Carpenter (Columbia)
42	37	34	30 MERLE HAGGARD/Out Among The Stars (Epic)
—	41	36	31 EDDIE RABBITT/Gotta Have You (RCA)
—	42	37	32 LYLE LOVETT/Cowboy Man (MCA/Curb)
12	10	16	33 BARBARA MANDRELL/No One Mends A Broken Heart... (MCA)
—	45	39	34 GIRLS NEXT DOOR/Baby I Want It (MTM)
BREAKER	35	31	35 TANYA TUCKER/I'll Come Back As Another... (Capitol)
BREAKER	36	32	36 STEVE EARLE/Someday (MCA)
BREAKER	37	33	37 NITTY GRITTY DIRT BAND/Fire In The Sky (WB)
BREAKER	38	34	38 KEITH WHITLEY/Homecoming '63 (RCA)
4	9	26	39 RESTLESS HEART/That Rock Won't Roll (RCA)
DEBUT	40	35	40 RONNIE MILSAP/How Do I Turn You On (RCA)
DEBUT	41	36	41 EDDY RAVEN/Right Hand Man (RCA)
—	50	45	42 WILD CHOIR/Heart To Heart (RCA)
DEBUT	43	38	43 CRYSTAL GAYLE/Straight To The Heart (WB)
DEBUT	44	39	44 JANIE FRICKIE/When A Woman Cries (Columbia)
—	48	42	45 DWIGHT YOAKAM/It Won't Hurt (Reprise/WB)
—	49	43	46 ADAM BAKER/Weren't You Listening (Arista)
6	8	28	47 STEVE WARINER/Starting Over Again (MCA)
9	19	30	48 RANDY TRAVIS/Diggin' Up Bones (WB)
DEBUT	49	44	49 WHITES/It Should Have Been Easy (MCA/Curb)
10	11	31	50 JUICE NEWTON/Cheap Love (RCA)

Total Reports/Adds	Heavy	Medium	Light
155/0	135	18	2
157/0	127	23	7
151/0	128	17	6
150/0	118	24	8
154/0	113	35	6
150/0	109	31	10
158/1	95	58	5
158/1	82	70	6
145/2	103	31	11
149/1	94	42	13
155/2	67	83	5
153/0	71	73	9
157/1	56	93	8
150/1	56	83	11
154/6	31	104	19
129/0	56	58	15
126/0	56	55	15
136/2	35	79	22
150/4	11	107	32
146/4	18	94	34
147/4	16	100	31
123/20	26	68	29
118/0	79	28	11
121/5	22	73	26
131/9	14	82	35
111/10	38	57	16
135/9	5	79	51
127/10	10	76	41
120/6	7	82	31
122/8	3	61	58
115/12	6	61	48
78/1	21	42	15
109/10	1	65	43
104/18	2	45	57
97/8	3	48	46
106/33	2	33	71
99/24	0	39	60
65/2	15	29	21
85/68	1	21	63
89/41	2	23	64
89/12	0	45	44
88/64	1	13	74
78/25	0	30	48
72/22	1	29	42
68/8	2	23	43
57/1	15	29	13
51/0	9	23	19
59/13	0	21	38
36/0	8	18	10

MOST ADDED

- RONNIE MILSAP (68)
- CRYSTAL GAYLE (64)
- EDDY RAVEN (41)
- NITTY GRITTY DIRT BAND (33)
- JANIE FRICKIE (25)
- KEITH WHITLEY (24)
- LEE GREENWOOD (23)
- DWIGHT YOAKAM (22)
- LIONEL RICHIE & ALABAMA (20)

HOTTEST

- GEORGE STRAIT (82)
- ALABAMA (73)
- BELLAMY BROS. w/FORESTER... (72)
- GATLIN BROTHERS (57)
- HANK WILLIAMS JR. (49)
- T. GRAHAM BROWN (44)
- JOHN SCHNEIDER (39)
- HOLLY DUNN (38)
- JUDDS (31)
- MICHAEL JOHNSON (25)

**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

NITTY GRITTY DIRT BAND  
Fire In The Sky (WB)

On 67% of reporting stations. Rotations: Heavy 2, Medium 33, Light 71, Total Adds 33 including WTSV, WTCR, WAJR, WXTU, CHOW, KEAN, WGTO, WESC, WSIX, KYXX, WSLR, KJJY, KWMT, KTTs, K102, KRKT, KIK-FM, KNEW, KSON, KRPM. Moves 43-37 on the Country chart.

TANYA TUCKER

I'll Come Back As Another Woman (Capitol)

On 66% of reporting stations. Rotations: Heavy 2, Medium 45, Light 57, Total Adds 18, WYRK, WTCR, CHOW, WWVA, KKRK, WKHX, KLLI, KJNE, WSLR, WUBE, WFMS, KXXY, KIK-FM, KUUY, KYGO, KFRE, KSOP, KIIM. Moves 41-35 on the Country chart.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status.

KEITH WHITLEY

Homecoming '63 (RCA)

On 63% of reporting stations. Rotations: Heavy 0, Medium 39, Light 60, Total Adds 24 including WVAM, WRKZ, WTCR, CHOW, WXBQ, KPLX, WESC, WSIX, KYXX, WWKA, WONE, KJJY, KSO, WFMS, WTOS, WBCS, KKCS, KUGN, KRAK, KGA. Moves 44-38 on the Country chart.

STEVE EARLE  
Someday (MCA)

On 61% of reporting stations. Rotations: Heavy 3, Medium 48, Light 46, Total Adds 8, WYRK, WOKQ, CHOW, WKHX, WVMJ, WITL, KGHL, KYGO. Moves 40-36 on the Country chart.

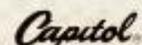


BREAKER BREAKER BREAKER  
TANYA TUCKER

"I'll Come Back As Another Woman" (5962)

From The Album Girls Like Me (ST-1341)

R&R 35 BB 40



**RADIO & RECORDS NATIONAL AIRPLAY**

**COUNTRY**

**NEW & ACTIVE**

**EDDY RAVEN "Right Hand Man" (RCA) 89/41**  
 Rotations: Heavy 2, Medium 23, Light 64, Total Adds 41 including WCAO, WTSV, WAJR, WDSY, WCVR, WWSA, WYMK, KHEY, WKSJ, WSKJ, WUSQ, WUBE, WMNI, WKCO, KWEN, KFRE, KRAK, KIIM, Debut at number 41 on the Country chart.

**WILD CHOIR "Heart To Heart" (RCA) 89/12**  
 Rotations: Heavy 0, Medium 45, Light 44, Total Adds 12, WDSY, WXBQ, WESC, KSSN, WQDR, KBMR, WUBE, WMNI, WBSC, WOV, KIK-FM, KIIM, Medium: WUSY, WKSJ, KRKT, KUGN, KCCY, KOLO, KSOP, KPMS. Moves 50-45-42 on the Country chart.

**CRYSTAL GAYLE "Straight To The Heart" (WB) 88/64**  
 Rotations: Heavy 1, Light 13, Light 74, Total Adds 64 including WOKO, WTCR, WWSA, KASE, KYKR, WEZL, WAMZ, WCMS, WQDR, KJNE, WONE, KFKE, WDAF, WOV, K102, KRFT, KLZ, KOLO, KSN, KGA. Debuts at number 43 on the Country chart.

**RONNIE MILSAP "How Do I Turn You On" (RCA) 85/68**  
 Rotations: Heavy 1, Medium 21, Light 63, Total Adds 68 including WBOS, WHN, WXTU, WNYR, WWSA, KEAN, WKHX, KASE, KFLX, WQXK, WTCR, WIL, K102, WTCM, KYVO, WGH, KLZ, KJPL, KCCY, KTCM, KSN, KIIM. Debuts at number 40 on the Country chart.

**JANIE FRICKIE "When A Woman Cries" (Columbia) 78/25**  
 Rotations: Heavy 0, Medium 30, Light 48, Total Adds 25 including WQBE, WRKZ, WTCR, WAJR, WXXX, KHEY, KIKK, KYXK, WUBE, KSO, WKKK, WFM5, KTRF, KUJY, KLZ, KFMS, KPMS, KIIM. Debuts at number 44 on the Country chart.

**DWIGHT YOAKAM "It Won't Hurt" (RCA) 77/22**  
 Rotations: Heavy 1, Medium 29, Light 42, Total Adds 22, WAJR, WOL, WWSA, KRRV, WEZL, KSSN, WLWI, WCMS, WMNI, KSO, WKKK, WAXX, WTHI, KTRF, KFDI, KRKT, KVOC, KYGO, KFRE, KSOP, KPMS, KRPM. Moves 48-45 on the Country chart.

**ADAM BAKER "Weren't You Listening" (Avista) 68/8**  
 Rotations: Heavy 2, Medium 23, Light 43, Total Adds 8, WUSY, KIKK, WOV, WGH, KFRE, KFMS, KTCM, KSOP. Heavy: WKX, WQUR, Medium: WCAO, KEFN, KASE, KSSN, WLWI, KXYX, KTTS, KOLO. Moves 49-46 on the Country chart.

**WHITES "It Should Have Been Easy" (MCA/Curb) 59/13**  
 Rotations: Heavy 0, Medium 21, Light 38, Total Adds 13, WGNA, WAJR, WWSA, KEAN, KASE, WESC, WLWI, WQYK, WTCR, WSLR, WXL, KRWQ, KGA. Medium: WEZL, WBSC, KTTS, KFDI, KJL, KTCM, KSOP. Debuts at number 49 on the Country chart.

**ODNNA FARGO "Me & You" (Mercury/PolyGram) 52/11**  
 Rotations: Heavy 1, Light 17, Light 25, Total Adds 11, WNYR, WWSA, KEAN, WGTG, WONE, KWMT, WGEE, WXCL, KFMS, KOLO, KRAK, Medium: WTSV, KYXK, WLWI, KBMR, WKCO, KRKT, KEIN.

**JOHNNY PAYCHECK "Don't Bury Me Till I'm..." (Mercury/PolyGram) 49/6**  
 Rotations: Heavy 0, Medium 17, Light 32, Total Adds 8, WYOU, WIXL, WYMK, KYKR, WEZL, WWSA, WKKK, WKCO. Medium: KRRV, WUSY, WTVY, KXYX, WOV, KTTS, WTCM, KRKT, KOLO, KIGO.

**SIGNIFICANT ACTION**

**MOE BANDY "One Man Band" (MCA/Curb) 46/14**  
 Rotations: Heavy 1, Medium 13, Light 32, Total Adds 14, WGNA, WIXL, KRRV, WUSY, WMNI, KSO, WKKK, WAXX, WYNG, KWMT, KXYX, KTRF, KALF, KIGO. Heavy: KFDI.

**LARRY BOONE "She's The Trip I've Been On" (Mercury/PolyGram) 39/0**  
 Rotations: Heavy 2, Medium 16, Light 21, Total Adds 8, Heavy: WCVR, KIKK, KYXK, KWMT, WOW, KTTS, WTCM, KFDI, KRKT, KTCM, KSOP.

**KEITH STEGALL "Ole Rock & Roller ..." (Columbia) 36/14**  
 Rotations: Heavy 0, Medium 5, Light 31, Total Adds 14, WYOU, WIXY, WEZL, WUSY, KYXK, WLWI, WPAP, KSO, WKKK, KFGO, KWMT, KTTS, KFDI, KUJY.

**RODNEY CRAWFORD "When I'm Free Again" (Columbia) 34/15**  
 Rotations: Heavy 1, Medium 5, Light 28, Total Adds 15, WYOU, WWSA, KRRV, KASE, WLWI, WSM, KRMD, WAXX, KFGO, WDW, WKCO, KYVO, KCOY, KALF, KPMS. Heavy: WAKB.

**BUTCH BAKER "Your Loving Side" (Mercury/PolyGram) 31/10**  
 Rotations: Heavy 0, Medium 5, Light 26, Total Adds 10, WYOU, WQBE, WUSY, WTVY, WOKK, KJNE, KFGO, WOV, KVOC, KFDI. Medium: WCVR, KRRV, KIKK, KTTS, KTCM.

**ALMOST BROTHERS "I Don't Love Her Anymore" (MTM) 28/14**  
 Rotations: Heavy 0, Medium 3, Light 25, Total Adds 14, WIXY, KRRV, WTVY, WLWI, WKKK, WOV, WXL, KUJY, KQIL, KEIN, KALF, KOLO, KTCM, KSOP. Medium: WTCM, KRKT, KIGO.

**ORLEANS "You're Mine" (MCA) 26/8**  
 Rotations: Heavy 1, Medium 4, Light 21, Total Adds 8, WYOU, WQBE, WOKK, WPOP, WCVR, WWSA, KJNE, KFDI. Heavy: KRKT. Medium: WGNA, WKSJ, KVOC, KCCY.

**LEE GREENWOOD "Mornin' Ride" (MCA) 24/23**  
 Rotations: Heavy 0, Medium 5, Light 19, Total Adds 23, WTSV, WXTU, WNYR, WWSA, WYII, WMMI, WUSY, WGTG, WTVY, KXY, KIKK, WDE, WKSJ, KBMR, WDAF, WBSC, KXYX, WTCM, KUZZ, KQIL, KEIN, KTCM, KCBQ. Light: WCAO.

**DOBIE GRAY "From Where I Stand" (Capitol) 24/10**  
 Rotations: Heavy 0, Medium 4, Light 20, Total Adds 10, WXXX, WIXY, KEAN, WTVY, KSSN, KFGO, WXL, KTTS, KFDI, KQIL. Medium: WQYK, WTCM, KSOP.

**A.J. MASTERS "I Don't Mean Maybe" (Bermuda Dunes) 24/1**  
 Rotations: Heavy 0, Medium 1, Light 23, Total Adds 1, KQLO. Medium: WTCM. Light: WYAM, WIXY, WWSA, WGTG, WTVY, WLWI, KXYX, WAXX, KFGO, WOV, KTTS, KVOC, KFDI, KQIL, KALF.

**LEON EVERETTE "Still in The Picture" (Orlando) 23/3**  
 Rotations: Heavy 0, Medium 8, Light 15, Total Adds 3, KEAN, KSO, WAXX. Medium: KRRV, WTVY, WOKK, KXYX, WOW, KTTS, KRKT, KIGO. Light: WCAO, WLWI, KJNE, KVOC.

**SWEETHEARTS OF THE ROODE "Midnight Girl/Sunset Town" (Columbia) 21/18**  
 Rotations: Heavy 0, Medium 0, Light 21, Total Adds 18, WYRK, WOKK, WNYR, WYII, WEZL, WGTG, WOKK, WCMS, KRMD, WXL, WUJO, KYVO, KRKT, KUGN, KQIL, KCCY, KTCM.

**MARTY STUART "Do You Really Want My Lovin'" (Columbia) 20/11**  
 Rotations: Heavy 0, Medium 3, Light 17, Total Adds 11, WBOS, WIXY, WEZL, WTVY, WLWI, KXYX, KJNE, KTTS, KVOC, KFRE, KOLO, Medium: KLLL, WCMS.

**JIM COLLINS "Romance" (TKM) 19/3**  
 Rotations: Heavy 0, Medium 5, Light 14, Total Adds 3, KVOC, KFMS, KTCM. Medium: WTVY, KIKK, KXYX, KFDI, KSOP. Light: WCMS, KJNE, WOV, KTTT, KOIL.

**PATTY LOVELESS "Wicked Ways" (MCA) 16/14**  
 Rotations: Heavy 0, Medium 1, Light 15, Total Adds 14, WIXY, KRRV, WTVY, WOKK, WCMS, WPAP, KXYX, WAXX, KTTS, KVOC, KRKT, KRST, KFRE, KOLO. Light: WTCM, KQIL.

**CANNONS "Do You Mind If I Step Into..." (Mercury/PolyGram) 16/4**  
 Rotations: Heavy 1, Medium 2, Light 13, Total Adds 4, KRRV, WLWI, WSLR, KQIL, Heavy: KIKK, Medium: KFDI, KIGO. Light: WYII, KXYX, KFGO, KWMT, KTTS, KVOC.

**TIM MALCHAK w/DWIGHT RUCKER "Easy Does It" (Alpine) 16/2**  
 Rotations: Heavy 0, Medium 1, Light 15, Total Adds 2, WCAO, WYOU. Medium: KRKT. Light: WIXY, KRRV, WTVY, KYXK, WLWI, KXYX, WXL, KVOC, KALF, KIGO.

**CHARLY MC CLAIN & WAYNE MASSEY "When Love Is Right" (Epic) 13/7**  
 Rotations: Heavy 0, Medium 3, Light 10, Total Adds 7, WCVR, WGTG, KXYX, KTTS, KRKT, KTCM, KIGO. Light: WIXY, WMMI, WAXX, KXYX, KVOC, KQIL.

**JERRY NAYLOR "For Old Time Sake" (West) 13/1**  
 Rotations: Heavy 0, Medium 2, Light 11, Total Adds 1, KXYX. Medium: KRKT, KSOP. Light: WOKK, KTTS, KIK-FM, KKAL, KUJY, KRWQ.

**EARL THOMAS CONLEY "I Can't Win For Losin' You" (RCA) 10/10**  
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 10, KKKX, WYWK, WBSC, KXYX, KRKT, KUGN, KNX, KCKC, KCBQ, KRPM.

**TOM T. HALL "Down At The Mall" (Mercury/Polygram) 10/9**  
 Rotations: Heavy 0, Medium 0, Light 10, Total Adds 9, WYII, KRRV, KYXK, KTTS, KTRF, WTCM, KRKT, KQIL, KIGO. Light: WCVR.

**JILL HOLLIER "Sweet Time" (WB) 10/2**  
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 2, KLZ, KSOP. Medium: WCVR, KRKT. Light: KXYX, KJNE, KFGO, KTRF, KYVO, KQIL.

**RAY CHARLES "Dixie Moon" (Columbia) 10/0**  
 Rotations: Heavy 0, Medium 3, Light 7, Total Adds 0, Medium: WPAP, KTCM, KIGO. Light: WYAM, WYOU, KXK, KCBQ, WLWI, WWSA, WISQ.

**RAY STEVENS "Southern Air" (MCA) 9/0**  
 Rotations: Heavy 1, Medium 3, Light 5, Total Adds 0, Heavy: WTVY. Medium: WWSA, WEZL, WPAP. Light: WYAM, WTCR, WLWI, WWSA, WISQ.

**KENDALLS "Little Doll" (MCA/Curb) 8/8**  
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 8, WCVR, WNYR, WYII, KYKR, WTCM, KQIL, KALF, KTCM.

**BETH WILLIAMS "These Eyes" (BGM) 8/3**  
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 3, KRRV, WGTG, WTCM. Light: WOKK, KXYX, KJNE, KRKT, KIGO.

**ALBUM TRACKS**

ARTIST/Song Title (Label)	Album Title
LIONEL RICHIE & ALABAMA/Deep River Woman (Motown)	Dancing On... The Touch
ALABAMA/Let's Hear It For The Girl (RCA)	What Am I Going To Do...
REBA McENTIRE/Why Not Tonight (MCA)	Just Can't Sit Down
MEL McDANIEL/Just Can't Sit Down Music (Capitol)	Plain Brown Wrapper
GARY MORRIS/I'm So Lonesome I Could Cry (WB)	Montana Cafe
HANK WILLIAMS JR./Montana Cafe (WB/Curb)	#7
GEORGE STRAIT/Rhythm Of The Road (MCA)	Storms Of Life
RANDY TRAVIS/My Heart Cracked (WB)	Storms Of Life
RANDY TRAVIS/Messin' With My Mind (WB)	Out Goin' Cattin'
SAWYER BROWN/The House Won't Rock (Capitol)	Storms Of Life
RANDY TRAVIS/No Place Like Home (WB)	What Am I Gonna Do...
REBA McENTIRE/Take Me Back (MCA)	Perfume, Ribbons, & Pearls
FORESTER SISTERS/Drawn To The Fire (WB)	Partners
GATLIN BROTHERS/Changin' Partners (Columbia)	Walk The Way The Wind
KATHY MATTEA/Back Up Grinning Again (Mercury/PG)	

**The Legend Continues . . .**

**"Fire In The Sky" (7-28547)**

**BREAKERS**

R&R 37 BB 44



From The Album "Twenty Years Of Dirt" (1-25382)



The New Tradition

**The NITTY GRITTY DIRT BAND**



**RADIO & RECORDS NATIONAL AIRPLAY**

**FULL-SERVICE AC**

**TOP 20**

Three Weeks Two Weeks Last Week

4	2	1	<b>LIONEL RICHIE</b> /Love Will Conquer All (Motown)
1	1	2	<b>PETER CETERA</b> with <b>AMY GRANT</b> /Next Time I Fall (Full Moon/WB)
12	5	4	<b>BRUCE HORNSBY &amp; THE RANGE</b> /The Way It Is (RCA)
9	7	6	<b>KENNY ROGERS</b> /They Don't Make Them Like They Used To (RCA)
2	3	3	<b>TOTO</b> /I'll Be Over You (Columbia)
17	11	8	<b>HUMAN LEAGUE</b> /Human (Virgin/A&M)
13	10	7	<b>MADONNA</b> /True Blue (Sire/WB)
—	17	10	<b>BILLY OCEAN</b> /Love Is Forever (Jive/Arista)
3	4	5	<b>CARLY SIMON</b> /Coming Around Again (Arista)
14	9	10	<b>BEACH BOYS</b> /California Dreamin' (Capitol)
—	20	11	<b>MIAMI SOUND MACHINE</b> /Falling In Love (Uh-Oh) (Epic)
20	18	13	<b>CHRIS DOBURN</b> /The Lady In Red (A&M)
—	20	19	<b>RIC OCASEK</b> /Emotion In Motion (Geffen)
6	5	11	<b>GLADYS KNIGHT &amp; BILL MEDLEY</b> /Loving On Borrowed Time (Scotti Bros/CBS)
—	19	18	<b>CHRISTOPHER CROSS</b> /Loving Strangers (Arista)
5	8	12	<b>ANITA BAKER</b> /Sweet Love (Elektra)
<b>BREAKER</b>	17	17	<b>SERGIO MENDES BRASIL</b> '86/Take This Love (A&M)
7	9	14	<b>CYNDI LAUPER</b> /True Colors (Portrait/CBS)
<b>DEBUT</b>	17	17	<b>LINDA RONSTADT &amp; JAMES INGRAM</b> /Somewhere Out There (MCA)
<b>DEBUT</b>	20	20	<b>BEN E. KING</b> /Stand By Me (Atlantic)

NOVEMBER 14, 1986

Total Reports/Adds	Heavy	Medium	Light
46/0	42	4	0
44/0	37	5	2
42/3	32	10	0
38/2	32	5	1
40/0	21	15	4
37/3	26	11	0
35/1	26	8	1
39/5	19	17	3
33/0	20	9	4
25/0	14	11	0
33/7	6	21	6
27/1	9	16	2
27/5	8	15	4
23/0	6	14	3
23/2	5	16	2
22/0	5	13	4
25/3	4	15	6
19/0	5	8	6
22/8	3	11	8
19/0	2	11	6

**MOST ADDED**

- BILLY JOEL** (11)
- LINDA RONSTADT & JAMES INGRAM** (8)
- ANITA BAKER** (7)
- CHICAGO** (7)
- MIAMI SOUND MACHINE** (7)
- TINA TURNER** (7)

**HOTTEST**

- LIONEL RICHIE** (36)
- PETER CETERA w/AMY GRANT** (27)
- BRUCE HORNSBY & THE RANGE** (24)
- HUMAN LEAGUE** (19)
- MADONNA** (19)
- KENNY ROGERS** (18)

**BREAKERS**

**SERGIO MENDES BRASIL '86**  
Take This Love (A&M)

54% of our reporters on it. Rotations: Heavy 4, Medium 15, Light 6, Total Adds 3, KOY, KJR, KBOI. Debuts at number 17 on the Full-Service chart.

**NEW & ACTIVE**

- BILLY JOEL** "This Is The Time" (Columbia) 22/11  
Rotations: Heavy 0, Medium 10/3, Light 12/8, Total Adds 11, WDBO, WTMJ, WCHS, WELI, WGY, WJDX, WROK, WNNR, WTKO, WJBC, WCIL. Medium including WFBR, WICC, KBOI, KUGN, KSL, WPOE, KTWO.
- LINDA RONSTADT & JAMES INGRAM** "Somewhere Out There" (MCA) 22/0  
Rotations: Heavy 3/0, Medium 11/1, Light 8/7, Total Adds 8, KJR, WCHS, WTKC, WGOW, WROK, KBOI, WMTR, KFOD, Heavy: WELI, WHEB, KSL. Medium including WFBR, WGY, WJBC, KUGN, WPOE, WJBC, KTWO, KVEC.
- AMY GRANT** "Stay For A While" (A&M) 20/6  
Rotations: Heavy 0, Medium 13/2, Light 7/4, Total Adds 6, WCHS, WJDX, WHBC, WNNR, WMTR, WASK, Medium including WFBR, KFMB, WBT, WHBY, WSPD, KUGN, KSL, WROK, WJBC, KTWO, KVEC. Light including WCCO, WBA, WTKO.
- BEN E. KING** "Stand By Me" (Atlantic) 19/8  
Rotations: Heavy 2/0, Medium 11/0, Light 8/0, Total Adds 0, Heavy: WFRD, KHOW, Medium: WFBR, WTAE, WCOO, KOY, WCHS, WGY, WGOW, WROK, WSPD, WPOE, WSTU. Light: WHBC, WNNR, WTKO, WMTR, WGBR, KFOD.
- AIR SUPPLY** "One More Chance" (Arista) 18/0  
Rotations: Heavy 1/0, Medium 11/0, Light 4/0, Total Adds 0, Heavy: WELI, Medium: WFBR, WISN, WJDX, WHBC, WBA, WSPD, KUGN, WPOE, WGBR, KFOD, KTWO, Light: WCHS, WROK, WNNR, WMTR.
- GREGORY ABBOTT** "Shaka You Down" (Columbia) 15/1  
Rotations: Heavy 0, Medium 8/0, Light 8/1, Total Adds 1, KUGN, Medium: WHBY, KBOI, WNNR, WPOE, WTKO, WMTR, WSTU, WCIL, KTWO. Light including WCCO, WCHS, WROK, WGBR, WJBC.
- RITA COULIDGE & RUPERT HOLMES** "Touch And Go" (Polydor/PolyGram) 14/1  
Rotations: Heavy 1/0, Medium 11/1, Light 2/0, Total Adds 1, WSPD, Heavy: WBC. Medium including WFBR, WTMJ, WHBY, KUGN, WPOE, WGBR, WJBC, WASK, KTWO, KVEC. Light: KFMB, WCHS.
- CHICAGO** "Win You Still Love Me?" (WB) 12/7  
Rotations: Heavy 0, Medium 4/2, Light 8/5, Total Adds 7, WFBR, WGY, WBA, WTKO, WSTU, WJBC, KFOD, Medium including WPOE, KTWO. Light including WCCO, WICC, WMTR.
- BENJAMIN ORR** "Stay The Night" (Elektra) 12/3  
Rotations: Heavy 3/0, Medium 7/1, Light 2/2, Total Adds 3, KJR, WGOW, KTWO, Heavy: WELI, WGY, KUGN, Medium including KOY, WSPD, WNNR, WPOE, WMTR, WSTU.
- MICHAEL McDONALD** "Our Love" (WB) 12/2  
Rotations: Heavy 0, Medium 7/1, Light 5/1, Total Adds 2, WCHS, KSL, Medium including WCCO, KFMB, KUGN, WPOE, WJBC, KTWO, Light including WBA, WNNR, WTKO, WGBR.
- ALABAMA** "Touch Me When We're Dancing" (RCA) 12/0  
Rotations: Heavy 1/0, Medium 11/0, Light 0, Total Adds 0, Heavy: WGBR, Medium: 55KRC, WTMJ, WCCO, WHAS, WHBY, WSPD, WTKO, WJBC, WCIL, KFOD, KVEC.
- WILLIAM LEE GOLDEN** "You Can't Take R With You" (MCA) 12/0  
Rotations: Heavy 0, Medium 7/0, Light 5/0, Total Adds 0, Medium: WSN, WCCO, WHBY, KSL, WPOE, WGBR, KVEC. Light: WCHS, WBA, WTKO, WMTR, WJBC.

- OMD** "(Forever) Live And Die" (Virgin/A&M) 10/3  
Rotations: Heavy 1/0, Medium 4/0, Light 5/3, Total Adds 3, WICC, WGOW, WGBR, Heavy: KTWO, Medium: KUGN, WNNR, WMTR, KVEC. Light including WHBY, WTKO.
- GLORIA LORING** "Don't Let Me Change The Way You Are" (Atlantic) 10/0  
Rotations: Heavy 0, Medium 4/0, Light 6/0, Total Adds 0, Medium: WHBY, WSPD, WPOE, WASK, Light: WCCO, KUGN, WTKO, WGBR, WJBC, KTWO.
- HUEY LEWIS & THE NEWS** "Hip To Be Square" (Chrysalis) 9/1  
Rotations: Heavy 1/0, Medium 5/0, Light 3/1, Total Adds 1, KFOD, Heavy: WICC, Medium: WHAS, KUGN, WSTU, WJBC, KTWO. Light including WGOW, WNNR.
- BOSTON** "Amesha" (MCA) 9/1  
Rotations: Heavy 3/0, Medium 3/1, Light 1/0, Total Adds 1, WHAS, Heavy: WICC, WMTR, WSTU, Medium including KFMB, WNNR, WPOE, KTWO, Light: WTKO.
- ANITA BAKER** "Caught Up In The Rapture" (Elektra) 9/7  
Rotations: Heavy 0, Medium 4/3, Light 4/4, Total Adds 7, KOY, WELI, KUGN, WNNR, WPOE, KTWO, KVEC, Medium including WSTU.

**SIGNIFICANT ACTION**

- TINA TURNER** "Two People" (Capitol) 7/7  
Rotations: Heavy 0, Medium 2/2, Light 5/5, Total Adds 7, WICC, KUGN, KSL, WPOE, WMTR, WCIL, KTWO.
- PAUL SIMON** "Graceland" (WB) 7/3  
Rotations: Heavy 0, Medium 2/0, Light 5/3, Total Adds 3, WHBC, WJBC, KTWO, Medium: WSPD, KUGN, Light including WCCO, WTKO.
- PRETENDERS** "Don't Get Me Wrong" (Sire/WB) 7/2  
Rotations: Heavy 1/0, Medium 3/1, Light 3/1, Total Adds 2, WHBC, WSPD, Heavy: KTWO, Medium including WMTR, KVEC, Light including WNNR, WTKO.
- DARYL HALL** "Footsie Pride" (RCA) 7/1  
Rotations: Heavy 0, Medium 4/0, Light 3/1, Total Adds 1, KBOI, Medium: WELI, WNNR, WMTR, WSTU, Light including WICC, WTKO.
- GLASS TIGER** "Someday" (Manhattan) 7/0  
Rotations: Heavy 0, Medium 2/0, Light 5/0, Total Adds 0, Medium: WFBR, KUGN, Light: WCCO, WHBC, WTKO, WGBR, WSTU.
- PHYLLIS HYMAN** "Old Friend" (PR/Manhattan) 6/1  
Rotations: Heavy 0, Medium 0, Light 6/1, Total Adds 1, WTKO, Light including WCCO, WHBY, WHBC, WPOE, WGBR.
- BOB SEGER & THE SILVER BULLET BAND** "Miami" (Capitol) 5/2  
Rotations: Heavy 0, Medium 3/1, Light 2/1, Total Adds 2, WSPD, WSTU, Medium including WPOE, KTWO, Light including KUGN.
- MATT BIANCO** "More Than I Can Bear" (Atlantic) 5/1  
Rotations: Heavy 0, Medium 2/0, Light 3/1, Total Adds 1, WGBR, Medium: WTKO, KVEC, Light including WCCO, WHBY.
- VANGELIS** "Hymns" (Polydor/PolyGram) 5/0  
Rotations: Heavy 0, Medium 3/0, Light 2/0, Total Adds 0, Medium: WFBR, KSL, WGBR, Light: WJBC, KVEC.
- POINTER SISTERS** "Goldmine" (RCA) 4/2  
Rotations: Heavy 0, Medium 1/0, Light 3/2, Total Adds 2, WTKO, WSTU, Medium: WICC, Light including WPOE.
- AL JARREAU** "Tell Me What I Gotta Do" (WB) 4/1  
Rotations: Heavy 0, Medium 3/1, Light 1/0, Total Adds 1, WSPD, Medium including WCCO, KSL, Light: WJBC.
- HOWARD HEWETT** "I'm For Real" (Elektra) 4/0  
Rotations: Heavy 0, Medium 4/0, Light 0, Total Adds 0, Medium: WGY, KUGN, WNNR, KTWO.
- JEFFREY OSBORNE** "In Your Eyes" (A&M) 3/3  
Rotations: Heavy 0, Medium 1/1, Light 2/2, Total Adds 3, KSL, WPOE, WGBR.
- GRAM "JUICE" JONES** "The Rain" (Def Jam/Columbia) 3/1  
Rotations: Heavy 0, Medium 1/0, Light 2/1, Total Adds 1, WSTU, Medium: WCIL, Light including WNNR.
- LIONEL RICHIE** "Deep River Woman" (Motown) 3/1  
Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KVEC, Medium including KSL, Light: WROK.

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# ADULT CONTEMPORARY

## BREAKERS

### BILLY JOEL

#### This Is The Time (Columbia)

69% of our reporters on it. Rotations: Heavy 0, Medium 37, Light 32, Total Adds 35, WSB-FM, KVIL, WOMC, WMYX, KS94, KMJI, KIFM, KEZR, WKGW. Debuts at number 21 on the AC chart.

### ANITA BAKER

#### Caught Up In The Rapture (Elektra)

63% of our reporters on it. Rotations: Heavy 2, Medium 35, Light 26, Total Adds 20 including WPIX, WSN1, WSB-FM, WOMC, WMYX, KS94, KIFM. Debuts at number 23 on the AC chart.

### AMY GRANT

#### Stay For A While (A&M)

56% of our reporters on it. Rotations: Heavy 0, Medium 30, Light 26, Total Adds 10, WARM98, B100, WKYE, WEZC, WTFM, WIZD, KVVU, KWAV, WTNY, WEIZ. Debuts at number 30 on the AC chart.

### BEN E. KING

#### Stand By Me (Atlantic)

54% of our reporters on it. Rotations: Heavy 9, Medium 32, Light 13, Total Adds 9, WMJI, WNIC, WAEB, U102, KELT, KDUK, WCKQ, WFFX, KALE. Moves 30-22 on the AC chart.

### AIR SUPPLY

#### One More Chance (Arista)

50% of our reporters on it. Rotations: Heavy 0, Medium 27, Light 23, Total Adds 5, WARM98, WLHT, WFMK, WHNN, 3WM.

## NEW & ACTIVE

### WHAMI "Where Did Your Heart Go?" (Columbia) 48/2

Rotations: Heavy 5/0, Medium 33/0, Light 10/2, Total Adds 2, WIVY, WHNN, Heavy: KEY103, WGLL, WQHO, WCHV, KALE, Medium including KVIL, WLTS, KOST, K101, WAEB, WKYE, WLACFM, K10A, KQ99, KKUA, KWFM, WKNE, WSKY.

### CHICAGO "Whi You Sim Love Me?" (WB) 47/22

Rotations: Heavy 1/0, Medium 25/8, Light 21/14, Total Adds 22 including WSNY, WMYX, KMJI, KKLT, KIFM, WKGW, WTFM, WIZD, KQ99, WTRX, WMGN, KMZQ, Heavy: WSKY, Medium including KOST, WKYE, U102, WEIM, WQHQ, WTNY, WPPA.

### POINTERS SISTERS "Goldmine" (RCA) 44/15

Rotations: Heavy 0, Medium 21/6, Light 23/9, Total Adds 15 including KHLY, WKYE, WIZD, WMGN, WGLL, WTNY, WCKQ, WGSV, WKUS, KQSW, KMGO, Medium including KYKY, U102, WSFL, K10A, WSKI, WPPA, WCHV, WBGW, KTYL.

### HUEY LEWIS & THE NEWS "Hip To Be Square" (Chrysalis) 39/2

Rotations: Heavy 13/1, Medium 21/1, Light 5/0, Total Adds 2, WFFX, WKUS, Heavy including 2WD, B100, WKYE, WIVY, WRKA, WIZD, WAVE, WGLL, WSKI, WPPA, WCKQ, KRLB, Medium including WSN1, WHTX, KVIL, WLTT, WMJI, K101.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 BRUCE HORNSBY & THE RANGE	99/0	96	2	1
2 LIONEL RICHIE	99/0	93	6	0
3 HUMAN LEAGUE	98/0	91	5	2
4 MADONNA	96/1	72	20	4
5 BILLY OCEAN	99/2	70	26	3
6 PETER CETERA with AMY GRANT	89/0	66	16	7
7 RIC OCASEK	92/2	61	29	2
8 BENJAMIN ORR	93/4	49	38	6
9 MIAMI SOUND MACHINE	92/8	29	54	9
10 KENNY ROGERS	80/1	53	18	9
11 TOTO	67/0	30	30	7
12 BOSTON	73/5	35	33	5
13 GREGORY ABBOTT	79/8	13	50	16
14 DARYL HALL	78/5	17	52	9
15 SERGIO MENDES BRASIL '86	77/5	17	52	8
16 BEACH BOYS	66/1	22	35	9
17 CARLY SIMON	60/0	14	35	11
18 CHRIS DeBURGH	67/0	30	33	4
19 LINDA RONSTADT & JAMES INGRAM	68/9	12	40	16
20 HOWARD HEWETT	65/2	15	36	14
21 BILLY JOEL	69/35	0	37	32
22 BEN E. KING	54/9	9	32	13
23 ANITA BAKER	63/20	2	35	26
24 OMD	59/8	11	32	16
25 GENESIS	39/0	6	23	10
26 CYNTH LAUPER	41/0	5	27	9
27 HUEY LEWIS & THE NEWS	39/2	13	21	5
28 WHAMI	48/2	5	33	10
29 JANET JACKSON	38/0	7	23	8
30 AMY GRANT	56/10	0	30	26

## MOST ADDED

- BILLY JOEL (35)
- L. RONSTADT & N. RIDOLE . . . (30)
- CHICAGO (22)
- JETS (21)
- ANITA BAKER (20)
- TINA TURNER (18)
- EVERYTHING BUT THE GIRL (17)
- POINTERS SISTERS (15)
- AMY GRANT (10)
- ICEHOUSE (10)

## HOTTEST

- BRUCE HORNSBY & THE RANGE (85)
- LIONEL RICHIE (79)
- HUMAN LEAGUE (72)
- MADONNA (42)
- PETER CETERA w/AMY GRANT (38)
- BILLY OCEAN (30)
- RIC OCASEK (25)
- BOSTON (21)
- KENNY ROGERS (14)
- CHRIS DeBURGH (9)

### KOOL & THE GANG "Victory" (Mercury/PolyGram) 34/7

Rotations: Heavy 1/0, Medium 17/1, Light 16/8, Total Adds 7, B100, WSFL, WING, KQ99, KRLB, WBOW, K99, Heavy: WPPA, Medium including KVIL, WAEB, WKYE, WRKA, K10A, WGLL, WSKI, WSKY, WCHV, WGSV, WORG, WZLQ.

### RITA COULIDGE & RUPERT HOLMES "Touch And Go" (Polydor/PolyGram) 32/0

Rotations: Heavy 4/0, Medium 19/0, Light 9/0, Total Adds 0, Heavy: WPIX, WEIM, WBGW, KQSW, Medium including WAEB, WTFM, WSFL, WNAM, WGLL, WQHQ, WSKY, WCHV, WAHR, KTYL, KWEB, WJON, WBOW, KKLV, KMGO.

### L. RONSTADT & N. RIDOLE ORCHESTRA "When You Wish Upon A Star" (Elektra) 30/30

Rotations: Heavy 0, Medium 6/6, Light 24/24, Total Adds 30 including WPIX, WNIC, KHLY, WTFM, WAVE, WTRX, WEIM, WKNE, WGLL, WSKY, WCKQ, WCHV, WGSV, WKYX, WAEV, WBGW, WZLQ, WJON, WBOW, KKLV, KYJC.

### PAUL SIMON "Graceland" (WB) 30/9

Rotations: Heavy 3/0, Medium 13/3, Light 14/5, Total Adds 9, KEY103, WAVE, WSKI, WTNY, WGSV, WAHR, WAEV, KTYL, KYJC, Heavy: WSFL, WSKY, KALE, Medium including KHLY, KIFM, WTFM, WEIM, WKYX, WMTFM, KRNO.

### EURYTHMICS "Thorn In My Side" (RCA) 30/8

Rotations: Heavy 1/0, Medium 9/0, Light 20/8, Total Adds 8, WING, K10A, KRAV, KVVU, WCHV, WAGE, WORG, WBOW, Heavy: KALE, Medium: WKYE, WSFL, WEIM, WGLL, WSKY, WCKQ, KTYL, WJON, KQSW.

### EVERYTHING BUT THE GIRL "Don't Leave Me Behind" (Sire/WB) 29/17

Rotations: Heavy 0, Medium 7/3, Light 22/14, Total Adds 17 including KIFM, WIZD, WNAM, K10A, WQHQ, WTNY, WPPA, WGSV, WKYX, KTYL, KFSB, Medium including WSKY, WBGW, KMGO, KALE, Light including WAEB, KWAV, WSKI, WORG.

### MICHAEL McDONALD "Our Love" (WB) 26/1

Rotations: Heavy 0, Medium 11/0, Light 15/1, Total Adds 1, WSFL, Medium: KHLY, KIFM, WTFM, WEIM, WSKY, WCHV, WBGW, KYJC, KRNO, KQSW, KALE, Light including WKGW, WXTX, WAVE, KQ99, WSKI, WQHQ, WAGE, WORG.

## SIGNIFICANT ACTION

### ICEHOUSE "Paradise" (Chrysalis) 24/10

Rotations: Heavy 0, Medium 3/0, Light 21/10, Total Adds 10, WSFL, WNAM, WQHO, KRLB, WKYX, WAEV, KFSB, WJON, KYJC, KMGO, Medium: WSKY, KTYL, KALE, Light including WAEB, WEIM, WSKI, WORG, WBGW, WZLQ.

### GLASS TIGER "Someday" (Manhattan) 24/6

Rotations: Heavy 1/0, Medium 9/1, Light 14/5, Total Adds 6, WKYE, WQHQ, WTNY, WCHV, WGSV, KKLV, Heavy: WCKQ, Medium including WHTX, WTFM, WEIM, WGLL, WSKI, WBGW, K99, KALE, Light including B100, WIVY, U102, K10A, WTRX.

### PRETENDERS "Don't Get Me Wrong" (Sire/WB) 22/4

Rotations: Heavy 5/0, Medium 11/1, Light 6/3, Total Adds 4, B100, WIZD, KWAV, KYJC, Heavy: KDUK, WSKY, WFFX, KQSW, KALE, Medium including KVIL, 2WD, K101, WKYE, WAVE, WSKI, WCKQ, WORG, WZLQ, KFSB.

### JETS "You Got It All" (MCA) 21/21

Rotations: Heavy 0, Medium 2/2, Light 19/19, Total Adds 21, KHLY, WAEB, WNAM, WEIM, WKNE, WSKI, WQHQ, WPPA, WCKQ, WCHV, WGSV, WAGE, WBGW, WZLQ, KTYL, KFSB, WJON, KKLV, KYJC, KQSW, KMGO.

### WILLIAM LEE GOLDEN "You Can't Take It With You" (MCA) 19/0

Rotations: Heavy 1/0, Medium 6/0, Light 12/0, Total Adds 0, Heavy: WBGW, Medium: WNAM, WGLL, WQHQ, WCHV, WAHR, WJON, Light: WEIM, WKNE, WSKI, WPPA, WORG, WKYX, WAEV, WZLQ, KFSB, KWEB, WBOW, KQSW.

### TINA TURNER "Two People" (Capitol) 18/18

Rotations: Heavy 0, Medium 10/10, Light 8/8, Total Adds 18, WHTX, WNIC, WOMC, KOST, KHLY, KIFM, WTFM, WMGN, KWAV, WMMJ, WQHQ, WPPA, WKYX, WFFX, KTYL, K99, KMGO, KALE.

### KANSAS "All I Wanted" (MCA) 15/3

Rotations: Heavy 0, Medium 5/1, Light 10/2, Total Adds 3, 2WD, WMJI, WAEV, Medium including KDUK, WBGW, KQSW, KALE, Light including WKYE, WTRX, WCKQ, WAGE, WZLQ, WMTFM, K99, KYJC.

### CARL ANDERSON "Can't Stop This Feeling" (Epic) 14/2

Rotations: Heavy 1/0, Medium 3/1, Light 10/1, Total Adds 2, KIFM, KKLV, Heavy: WEIM, Medium including WAEB, WBGW, Light including KELT, WHNN, WAEV, WZLQ, KTYL, WJON, KQSW, KMGO, KALE.

### VANGELIS "Hymne" (Polydor/PolyGram) 13/5

Rotations: Heavy 1/0, Medium 2/0, Light 11/5, Total Adds 5, WAEB, WCKQ, WAGE, WKYX, WBOW, Medium: WQHQ, WCHV, Light including WNIC, WEIM, WSKI, WBGW, WZLQ, KQSW.

### DON JOHNSON "Heartache Away" (Epic) 11/8

Rotations: Heavy 0, Medium 1/1, Light 10/7, Total Adds 8, WKYE, WEIM, WSKI, WSKY, WORG, WAEV, KYJC, KALE, Light including KRAV, WBGW, KTYL.

### PHYLLIS HYMAN "Old Friend" (PIR/Manhattan) 11/7

Rotations: Heavy 0, Medium 3/2, Light 8/5, Total Adds 7, KOST, WSKI, WQHQ, WSKY, WCHV, KKLV, KMGO, Medium including WBGW, Light including WEIM, WJON, KQSW.

### MATTHEW SWEET "Save Time For Me" (Columbia) 11/6

Rotations: Heavy 0, Medium 0, Light 11/6, Total Adds 6, WNAM, WTRX, WCHV, WAEV, WJON, KYJC, Light including WAEB, WEIM, KTYL, KQSW, KALE.

### MATT BIANCO "More Than I Can Bear" (Atlantic) 11/1

Rotations: Heavy 1/0, Medium 4/0, Light 6/1, Total Adds 1, WEIM, Heavy: WCHV, Medium: WQHQ, WSKY, KMGO, KALE, Light including WKNE, WSKI, WBGW, WMTFM, KQSW.

### LIONEL RICHIE "Deep River Woman" (Motown) 10/2

Rotations: Heavy 2/0, Medium 5/1, Light 3/1, Total Adds 2, 3WM, KWFM, Heavy: WMJI, U102, Medium including WLTT, WEZS, WSKY, WAHR, Light including KS94, WTRX.

### GLORIA LORING "Don't Let Me Change The Way You Are" (Atlantic) 8/2

Rotations: Heavy 0, Medium 4/1, Light 4/1, Total Adds 2, KGW, WBOW, Medium including WPIX, WEIM, WBGW, Light including K10A, WQHQ, KKLV.

### STEVE MILLER BAND "I Want To Make The World Turn" (Capitol) 8/1

Rotations: Heavy 2/0, Medium 4/0, Light 2/1, Total Adds 1, WMJI, Heavy: WEIM, WSKY, Medium: KDUK, WCHV, KQSW, KALE, Light including KIFM.

### BOB SEGER & THE SILVER BULLET BAND "Miami" (Capitol) 8/1

Rotations: Heavy 0, Medium 3/1, Light 5/0, Total Adds 1, WEIM, Medium including WBGW, KALE, Light: WMMJ, WQHQ, WKYX, WZLQ, KTYL.

### CROWDED HOUSE "Don't Dream It's Over" (Capitol) 8/0

Rotations: Heavy 2/0, Medium 5/0, Light 1/0, Total Adds 0, Heavy: WCHV, KQSW, Medium: WEIM, WQHQ, WSKY, WBGW, KALE, Light: KTYL.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.





## NEW ARTISTS

### Albums

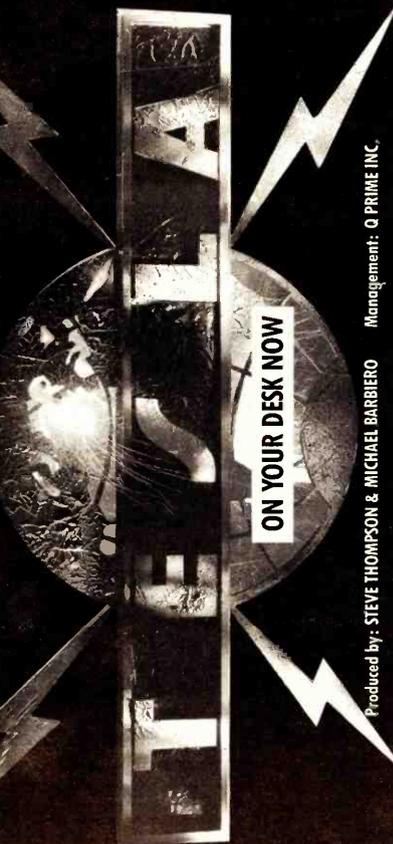
	Albums	Reports/Adds
1	<b>ROBERT CRAY.../Strong...</b> (Mercury/PG)	90/24
2	<b>CINDERELLA/Night Songs</b> (Mercury/PG)	73/3
3	<b>WORLD PARTY/Private Revolution</b> (Chrysalis)	64/16
4	<b>RAINMAKERS/The Rainmakers</b> (Mercury/PG)	37/2
5	<b>EUROPE/The Final Countdown</b> (Epic)	35/10
6	<b>GENERAL PUBLIC/Hand To Mouth</b> (IRS/MCA)	32/1
7	<b>BRIAN SPENCE/Brothers</b> (Polydor/PG)	25/2
8	<b>DON DIXON/Most Of The Girls Like...</b> (Enigma)	22/4
9	<b>LOVE &amp; ROCKETS/Express</b> (Big Time/RCA)	15/6
10	<b>TOBY REDD/In The Light</b> (Nemperor/RCA)	13/5

### Tracks

1	<b>ROBERT CRAY BAND/Smoking...</b> (Mercury/PG)	90/24
2	<b>CINDERELLA/Nobody's Fool</b> (Mercury/PG)	71/3
3	<b>SMITHEREENS/Behind The Wall Of Sleep</b> (Enigma)*	66/9
4	<b>WORLD PARTY/Ship Of Fools</b> (Chrysalis)	56/16
5	<b>EUROPE/The Final Countdown</b> (Epic)	31/9
6	<b>RAINMAKERS/Downstream</b> (Mercury/PG)	31/3
7	<b>KBC BAND/America</b> (Arista)*	29/6
8	<b>BRIAN SPENCE/Hear It From The...</b> (Mercury/PG)	25/2
9	<b>GLASS TIGER/Someday</b> (Manhattan)*	23/3
10	<b>DON DIXON/Praying Mantis</b> (Enigma)	21/3

New Artists are those who have never had an AOR Breaker. Tracks with asterisks are from albums which have already been Breakers and thus no longer appear among the albums listed.

"MODERN DAY COWBOY"  
THE FIRST PRO FROM



Produced by: STEVE THOMPSON & MICHAEL BARBIERO Management: Q PRIME INC.



## RADIO & RECORDS NATIONAL AIRPLAY

# AOR TRACKS

172 REPORTS

True Weeks	Two Weeks	Last Weeks		Reports/Adds	Power	Heavy	Medium
21	8	4	1	<b>STEVE MILLER BAND/I Want To Make...</b> (Capitol)	163+/4	37+	117+ 45-
1	1	1	2	<b>PRETENDERS/Don't Get Me Wrong</b> (Sire/WB)	143-/10	48=	133- 9=
2	2	2	3	<b>BILLY IDOL/To Be A Lover</b> (Chrysalis)	144-/1	47-	126- 16-
10	6	5	4	<b>BOSTON/We're Ready</b> (MCA)	142+/4	46+	125+ 15-
22	10	8	5	<b>DON HENLEY/Who Owns This Place?</b> (Geffen; MCA)	155+/0	25+	85+ 68-
14	11	9	6	<b>GEORGIA SATELLITES/Keep Your Hands To Yourself</b> (Elektra)	154+/13	18+	91+ 59-
11	7	7	7	<b>KBC BAND/It's Not You, It's Not Me</b> (Arista)	146+/1	26+	89+ 52-
			8	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND/War</b> (Columbia)	134 /134	35	101 28
5	3	3	9	<b>JOHN FOGERTY/Change In The Weather</b> (WB)	139-/2	21-	101- 36+
17	13	11	10	<b>BENJAMIN ORR/Stay The Night</b> (Elektra)	145+/3	13+	76+ 67-
4	4	6	11	<b>BRUCE HORNSBY &amp; THE RANGE/The Way It Is</b> (RCA)	101-/0	30-	85- 14-
24	17	12	12	<b>RIC OCASEK/True To You</b> (Geffen)	133-/6	5=	59+ 70+
29	18	14	13	<b>DAVID &amp; DAVID/Swallowed By The Cracks</b> (A&M)	135+/5	3=	47+ 84=
	48	27	17	<b>ERIC CLAPTON/It's In The Way You Use It</b> (WB; MCA)	136+/29	7+	44+ 89+
53	30	16	15	<b>PRETENDERS/My Baby</b> (Sire/WB)	130+/15	2+	55+ 71+
25	23	18	16	<b>BOSTON/Cool The Engines</b> (MCA)	121+/10	14+	63+ 50=
26	21	13	17	<b>GENESIS/Land Of Confusion</b> (Atlantic)	102=/4	19+	64= 35+
42	32	24	18	<b>KANSAS/All I Wanted</b> (MCA)	126-/8	8+	40+ 79-
32	27	19	15	<b>STABILIZERS/One Simple Thing</b> (Columbia)	127+/4	4+	32+ 88-
			32	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE/Superstition</b> (Epic)	127+/22	3+	19+ 101+
35	29	22	21	<b>R.E.M./Superman</b> (IRS/MCA)	124+/11	4+	36+ 74=
30	25	19	22	<b>TALKING HEADS/Puzzlin'</b> Evidence (Sire/WB)	107+/2	4-	40- 62+
36	28	25	23	<b>EDDIE MONEY/We Should Be Sleeping</b> (Columbia)	115+/16	11=	33+ 76+
7	5	10	24	<b>TIL TUESDAY/What About Love</b> (Epic)	94-/0	18-	65- 20-
45	39	31	22	<b>BON JOVI/Wanted Dead Or Alive</b> (Mercury/PG)	108+/11	1-	38+ 67+
39	31	29	26	<b>SURVIVOR/Is This Love</b> (Scotti Bros./CBS)	107+/4	15+	40+ 58-
46	37	30	27	<b>LONE JUSTICE/Sheller</b> (Geffen)	122+/9	3+	23+ 88-
37	33	28	28	<b>TRIUMPH/Tears In The Rain</b> (MCA)	109-/3	6+	21+ 78-
			29	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND/Fire</b> (Columbia)	88 /88	5	40 45
	60	40	30	<b>STEVE WINWOOD/Back In The High Life</b> (Island/WB)	95+/26	2=	35+ 54+
	56	38	29	<b>BOB GELDOF/This Is The World Calling</b> (Atlantic)	105+/19	3=	11+ 74+
44	40	34	32	<b>PAUL SIMON/Graceland</b> (WB)	96+/6	4+	24+ 60+
56	44	35	33	<b>BILLY IDOL/Don't Need A Gun</b> (Chrysalis)	85+/11	0=	23= 57+
18	15	17	34	<b>PETER GABRIEL/That Voice Again</b> (Geffen)	74-/0	2-	33- 37-
8	14	25	35	<b>STEVE WINWOOD/Freedom Overspill</b> (Island/WB)	56-/2	9-	40- 13-
			43	<b>BILLY SQUIER/Shot O' Love</b> (Capitol)	87+/15	0=	11- 68+
13	12	15	37	<b>POLICE/Don't Stand So Close To Me '86</b> (A&M)	71-/4	5-	30- 35-
	52	47	46	<b>BAD COMPANY/Fame And Fortune</b> (Atlantic)	78+/10	0=	11+ 63+
			52	<b>ROBERT CRAY BAND/Smoking Gun</b> (Mercury/PG)	90+/24	1+	4= 65+
20	20	23	40	<b>WANG CHUNG/Everybody Have Fun Tonight</b> (Geffen)	61-/0	12-	42- 15-
3	9	21	41	<b>HUEY LEWIS &amp; THE NEWS/Hip To Be Square</b> (Chrysalis)	53-/0	14-	41- 9-
			42	<b>JASON &amp; THE SCORCHERS/Golden Ball And Chain</b> (EMI America)	86+/24	0=	1+ 66+
12	22	33	43	<b>BON JOVI/You Give Love A Bad Name</b> (Mercury/PG)	47-/1	9-	32- 11-
31	34	39	44	<b>HUEY LEWIS &amp; THE NEWS/Jacob's Ladder</b> (Chrysalis)	53-/2	4-	29- 23=
47	46	45	45	<b>CINDERELLA/Nobody's Fool</b> (Mercury/PG)	71+/3	2+	7- 48+
50	47	46	46	<b>HUEY LEWIS &amp; THE NEWS/Whole Lotta Lovin'</b> (Chrysalis)	56-/8	2+	17- 37-
49	45	44	47	<b>HOWARD JONES/You Know I Love You... Don't You?</b> (Elektra)	53-/1	5=	25= 25-
			48	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND/Because</b> (Col.)	49 /49	1	21 26
9	19	37	49	<b>RIC OCASEK/Emotion In Motion</b> (Geffen)	40-/1	7-	29- 8-
	54	50	50	<b>BOB SEGER &amp; THE SILVER.../Miami</b> (Capitol)	66+/9	0=	6= 51+
	59	51	51	<b>PAUL YOUNG/Some People</b> (Columbia)	67+/15	2+	6- 49+
	56	48	52	<b>SMITHEREENS/Behind The Wall Of Sleep</b> (Enigma)	66+/9	0=	5= 46+
	54	53	53	<b>PRETENDERS/Room Full Of Mirrors</b> (Sire/WB)	45=/4	0=	14+ 30-
			54	<b>PETER GABRIEL/Big Time</b> (Geffen)	49+/31	1+	15+ 26+
57	49	50	55	<b>BOSTON/Can'tcha Say/Still In Love</b> (MCA)	41-/1	5+	17+ 21-
	60	56	56	<b>JOHN PARR/Blame It On The Radio</b> (Atlantic)	60+/9	0-	6+ 43+
6	16	36	57	<b>BOSTON/Amanda</b> (MCA)	35-/0	11-	24- 7+
			58	<b>BRUCE SPRINGSTEEN &amp; E STREET.../Raise Your Hand</b> (Columbia)	37 /37	2	13 22
40	42	49	59	<b>RATT/Dance</b> (Atlantic)	49-/2	1-	7- 33-
28	41	51	60	<b>TALKING HEADS/Wild Wild Life</b> (Sire/WB)	35-/0	3-	19- 13-

## BREAKERS

**BRUCE SPRINGSTEEN & THE E STREET BAND**  
War (Columbia)  
78% of our reporters on it.  
**BON JOVI**  
Wanted Dead Or Alive (Mercury/PolyGram)  
63% of our reporters on it.  
**BOB GELDOF**  
This Is The World Calling (Atlantic)  
61% of our reporters on it.

## RADIO &amp; RECORDS NATIONAL AIRPLAY

## AOR TRACKS

## MOST ADDED

BRUCE SPRINGSTEEN...War (134)  
BRUCE SPRINGSTEEN...Fire (88)  
BRUCE SPRINGSTEEN...Because (49)  
BRUCE SPRINGSTEEN...Raise (37)  
PETER GABRIEL/Big (31)  
BRUCE SPRINGSTEEN...USA (30)  
ERIC CLAPTON/Way (29)  
BRUCE SPRINGSTEEN...Hungry (28)  
BRUCE SPRINGSTEEN...Tenth (28)

## HOTTEST

PRETENDERS/Don't (48)  
BILLY IDOL/Lover (47)  
BOSTON/Ready (46)  
STEVE MILLER BAND/World (37)  
BRUCE SPRINGSTEEN...War (35)  
BRUCE SPRINGSTEEN...Way (30)  
KBC BAND/You (26)  
DON HENLEY/Owens (25)  
JOHN FOGERTY/Change (21)  
GENESIS/Land (19)

## CHART CLIMBERS

## PAUL SIMON "Graceland" (WB) 96/6 (91/9)

Adds: WSHE, WLVO, WKGR, WGIR, KSOY, WZZO. Heavy 24 including WBCN, WLUP, WXRT, KBCO, KLBJ, WRXL, WWWV, KFMO. Medium 60 including WYBY, WBAB, WNEW, WXRK, WDOE, WKLS, KTQX, KYYS, KINK, KFOG. Moves 34-32

## STEVE WINWOOD "Back In The High Life Again" (Island/WB) 95/26 (70/30)

Adds including WNEW, WHJY, WSHE, KYYS, KINK, WZZO. WCCC, WCMF, WEZX, KNCN. Heavy 35 including WDOE, WXRT, WLVO, KOME, KISW, WKRR, KATT, KJOT, KILQ, KKKJ. Medium 54 including WLUP, KLOS, KGON, WPYX, WPDH, WPHY, WKQD, WRDQ, WLAJ, KEZE. Moves 40-30

## ROBERT CRAY BAND "Smoking Gun" (Mercury/PolyGram) 90/24 (65/34)

Adds including WNEW, KOME, KISW, WCCC, KNCN, WTUE, KTDJ, WGR, KRNA, KFMO. Heavy 4. WBCN, WXRT, WOVE, KZEL. Medium 65 including WBAB, WDOE, WHJY, KYYS, KORS, KSHE, KGON, KZAP, WEZX, WKRR. Moves 52-39

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Fire" (Columbia) 68/68 (0/0)

Adds including WBYR, KBPI, WZZO, WCCC, WKRR, KMJX, WKDF, WRXL, WAPL, WAXE. Heavy 40 including WBCN, WNEW, WDOE, WHJY, WSHE, KINK, KFOG, KROR, KOME, KISW. Medium 45 including WYBY, WBAB, WMMR, WKLS, KTQX, WNOR, WRIF, KORS, KGON, WCFM. Debuts at #29

## BILLY SQUIER "Shot D' Love" (Capitol) 67/15 (71/32)

Adds including WYNF, KSHE, KZAP, KROR, KSJO, KNCN, WFTV, KFMO. Heavy 11 including WXRK, KZEW, KUPD/KGB, KOME, WPLR, KISS, KNAC. Medium 68 including WYBY, WNEW, WDOE, WHJY, WKLS, KTQX, WRIF, KORS, WCCC, WPDH. Moves 43-36

## JASON &amp; THE SCORCHERS "Golden Ball And Chain" (EMI America) 66/24 (61/31)

Adds including WNEW, WYBY, WDOE, WHJY, WSHE, WZZO, WCCC, WCMF, KISS, KATT. Heavy 1. WOFM. Medium 66 including WHJY, WKLS, KTQX, WRIF, KYYS, KORS, KSHE, WPHY. Debuts at #42

## BILLY IDOL "Don't Need A Gun" (Chrysalis) 65/11 (77/13)

Adds including KZEW, KMET, KSJO, WAOY, KNCN, WTUE, KATT, WIKY. Heavy 23 including WXRK, WMMR, WDOE, 91X, KFOG, KROR, WPDH, WEZX, WPHY, WAPL, WWCT. Medium 57 including WYBY, WBAB, WNEW, WKLS, WNOR, KYYS, KSHE, KZAP, KGB. Moves 35-33

## BAD COMPANY "Fame And Fortune" (Atlantic) 78/10 (70/21)

Adds: KZEW, WDOA, WAOY, KISS, WFBO, KMBY, WMGM, WXRK, KFMO, KRQU. Heavy 11 including WBCN, WLZ, WOFM, KORS, KDJJ, WAOX, KWIC, KNAC. Medium 63 including WYBY, WXRK, WMMR, WDOE, WSHE, WBEW, WRIF, KLOS, KGB, KROR. Moves 47-38

## CINDERELLA "Nobody's Fool" (Mercury/PolyGram) 71/3 (69/5)

Adds: WBCN, WSHE, WYBY, WKLS, KTQX, WRIF, KYYS, KORS, KSHE, KISS, WYBY. Debuts at #45

## PAUL YOUNG "Some People" (Columbia) 67/15 (52/11)

Adds including WBCN, WSHE, WNOR, WZZO, WEZX, WKQD, WTUE, WAXE, WLAJ, WWCT. Moves 59-51

## SMITHRENS "Behind The Wall Of Sleep" (Enigma) 66/9 (55/21)

Adds: WLZ, WHEB, WAOY, KNCN, WGR, WAPL, WKFM, WHMD, KZOO. Heavy 5: WBCN, WXRK, KROR, WHFS, KTQX. Medium 46 including WNEW, WHJY, WOFM, KORS, KGB, KROR, WCCC, WPDH, KODS, KEZO. Moves 58-52

## BOB SEGER &amp; THE SILVER BULLET BAND "Miami" (Capitol) 66/9 (57/18)

Adds: KROR, WDOA, WEZX, KNCN, WGR, WORZ, KESI, KQW, KOZZ. Heavy 6: WBCN, WZZO, WTPA, WPDH, WAOX, KLBJ. Medium 51 including WYBY, WHJY, WKLS, WNOR, WRIF, KLOS, KGON, WCCC, WPHY, WKDF. Moves 54-50

## JOHN PARR "Blame It On The Radio" (Atlantic) 60/9 (50/18)

Adds: KLOL, WCCC, WKDF, WAOX, WKDF, KBAT, WJZ, WGR, KJOT, WYBY, Heavy 7: KBCO, KROR, CFOX, WPLR, KAZY, KZEL, KTCL. Medium 43 including WBAB, WNEW, WDOE, WHJY, WLVO, KYYS, KSHE, KZAP, WEZX. Moves 60-56

## HUEY LEWIS &amp; THE NEWS "Whole Lotta Lovin'" (Chrysalis) 56/9 (58/9)

Adds: WBRU, WIOQ, WEZX, WKQD, WTUE, KFMG, KILQ, WZZO. Heavy 17 including WDOE, KZAP, KFOG, WZZO, WCCC, WPDH, WPHY, KZEL. Medium 37 including WBAW, WNEW, WDOE, WHJY, KGON, KGB, KNCN, WRXL, WROR. Remains at #46

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Because The Night" (Columbia) 49/49 (0/0)

Adds including 91X, WAPL, KATT, KEZO, KILQ, KKKJ, KLPX, WGIR, WWWV, KTYD. Heavy 21 including WDOE, WHJY, KFOG, KROR, KOME, KISW, WCCC, WPHY, WRXL, KISS. Medium 26 including WYBY, WMMR, WKLS, KTQX, WNOR, WRIF, WZZO, WKDF, WAXE, WLAJ. Debuts at #48

## PETER GABRIEL "Big Time" (Geffen) 49/21 (18/0)

Adds including WXRK, WKLS, WSHE, WLUP, WCCC, WEZX, WRXL, WROR, WWCT, WWWV. Heavy 15 including KTQX, KZEW, WXRT, 91X, WFTV, WGR, KILQ. Medium 26 including WYBY, WBYR, WNEW, KBCO, KFOG, WDOA, WTPA, WOVE. Debuts at #54

## PRETENDERS "Room Full Of Mirrors" (Sire/WB) 45/4 (45/4)

Adds: KBCO, KGB, KLBJ, KPOI. Heavy 14 including WMMR, KLOL, WXRT, KFOG, WEZX, KISS, WAPL, KTYD. Medium 30 including WNEW, KTQX, WNOR, KZAP, 91X, KROR, WROR, KEZO. Remains at #53

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Raise Your Hand" (Columbia) 37/37 (0/0)

Adds including WBYR, Q107, WLZ, KBCO, KMET, 91X, WKLC, KJOT, KRNA. Heavy 13 including WXRK, WDOE, WHJY, KGB, KFOG, KISW, WTUE, KILQ, KKKJ, KFME. Medium 22 including WBAB, WNEW, WMMR, KTQX, WRIF, KORS, WZZO, WKDF, KATT, KEZO. Debuts at #58

## NEW &amp; ACTIVE

## WORLD PARTY "Ship Of Fools" (Chrysalis) 56/16 (42/11)

Adds including WHJY, Q107, KYYS, WPDH, WEZX, WTUE, KILQ, KOWB, KOZZ. Heavy 2: KLBJ, KTCL. Medium 33 including WNEW, WBRU, WXRT, KROR, KROR, KNCN, KRNA, KFME

## JOHN LENNON "Rock 'N' Roll People" (Capitol) 46/6 (43/21)

Adds: WNEW, Q107, WSHE, WAXE, WAAF, WFBO, Heavy 4: WPDH, WTUE, WXRK, KWHL. Medium 37 including WYBY, WHJY, WXRT, KORS, KGB, KOME, WPHY, WCCC, WRXL, KISS

## EURYTHMICS "Thorn In My Side" (RCA) 44/6 (39/8)

Adds: KLOL, WYBY, KISS, WYBY, Powers 2, Heavy 7: KBCO, KROR, CFOX, WPLR, KAZY, KZEL, KTCL. Medium 29 including WXRK, 91X, KGB, KNCN, WLAY, KDJJ, WKY, KRNA, KTYD

## ZEBRA "Can't Live Without" (Atlantic) 43/9 (33/14)

Adds: WXRK, KTQX, KGB, WKLC, WOVE, KNCN, WAXE, KOWB, KRQU. Powers 1, Heavy 3: WBAB, WCCC, WHMD. Medium 26 including WNEW, WYNF, WLLZ, KOME, WPHY, WPDH, KISS, KLOL, KNAC

## BILLY JOEL "This Is The Time" (Columbia) 40/15 (28/17)

Adds including WDOE, KZEW, WKLC, KWIC, WOVE, KNCN, WKQD, WWCT, KJOT, KKKJ. Powers 3, Heavy 11 including WBAB, KINK, CFOX, WCCC, WPLR, WIOQ, KKKY, WOBK. Medium 20 including KTQX, WZZO, WPDH, WOUR, WRXL, KRNA

## DAVID LEE ROTH "That's Life" (WB) 39/14 (27/15)

Adds including WBYR, KZEW, KYYS, KNCN, KLAQ, WKRR, WTUE, KDJJ. Heavy 1: WNOR. Medium 27 including WNEW, WMMR, WHJY, WSHE, KBPI, KGB, WZZO, WCCC, KLPX, KRNA

## TINA TURNER "Overnight Sensation" (Capitol) 33/12 (24/11)

Adds including WKLS, WNOR, WDOA, WCCC, WAAF, KILQ, KDJJ, KFME. Powers 1, Heavy 4: WXRT, KBCO, WPLR, KPOI. Medium 25 including WNEW, KTQX, KZAP, WKDF, KQOZ, KEZO, KZEL, WWWV, KOZZ

## BRUCE SPRINGSTEEN &amp; THE RANGE "On The Western Skyline" (RCA) 32/17 (15/6)

Adds including WDOE, KMET, KSJO, WCCC, KNCN, WRXL, KZEL, KOZZ. Heavy 9 including KZEW, KLOL, KBCO, KLOS, WZZO, KSTM, WXRK. Medium 21 including WBRU, KTQX, KORS, FOG, KLBJ, KWIC, KATT, KILQ

## EUROPE "The Final Countdown" (Epic) 31/9 (24/6)

Adds: WXRK, WSHE, KROR, WDOA, KBAT, WQK, KMDD, KDJJ, WMGM. Heavy 0. Medium 17 including WLZ, WOFM, KGB, WPHY, WPLR, KNCN, WGR, KRNA

## RAINMAKERS "Downstream" (Mercury/PolyGram) 31/3 (28/8)

Adds: WFS, WXRK, WZZO. Powers 1, Heavy 3: WKQZ, WMRV, KZEL. Medium 18 including KZEW, KYYS, WKDF, WAPL, KGGG, KODS, KEZO

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Born In The USA" (Columbia) 30/30 (0/0)

Adds including WYBY, KBPI, WCMF, WEZX, WGR, WAXE, WLAV, KATT, KPOI. Heavy 12 including WLVO, KGON, KGB, KROR, WZZO, WTPA, WRXL, WFBO, KKKJ. Medium 16 including WBYR, Q107, WKLS, WLLZ, WRIF, KDJJ, WWCX, KRSP, KEZE

## KBC BAND "America" (Arista) 29/6 (24/2)

Adds: WOVE, KISS, KATT, KATR, WFXR, WYBY. Heavy 7 including KFOG, KROR, WAPL, KAZY, KRIX, KSPN. Medium 17 including WXRT, KGON, KZAP, KOME, WPHY, WEZX, WTUE, KFME

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Tenth Avenue Freeze-Out" (Columbia) 28/28 (0/0)

Adds including WRIF, KMET, WZZO, WHEB, WONE, WWCX, KATT, KLPX, WGR. Powers 2, Heavy 12 including WLVO, KROR, KOME, CFOX, WGR, WRXL, WKGR. Medium 12 including WYBY, Q107, WKLS, WLLZ, KLUPD, WCMF, WHTF, WZCZ

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Hungry Heart" (Columbia) 28/28 (0/0)

Adds including WLVO, KBPI, WONE, WAXE, KRSP, KEZE, KLPX, WKLT, KWHL. Powers 1, Heavy 12 including WBEW, KFOG, KROR, CFOX, WRXL, WKQZ, KPOI, KDJJ, KMBY, WGR. Medium 14 including WYBY, WBYR, Q107, WKLS, WLLZ, WRIF, WZZO, WAOY, WWCX

## BILLY IDOL "Soul Standing By" (Chrysalis) 27/2 (27/2)

Adds: KGB, KLPX. Powers 1, Heavy 7 including KLOL, KRQD, WPLR, WBLM, KTYD. Medium 17 including KTQX, KUPD, WTPA, WCCC, WHCN, WDJZ, WRQK, KKKJ, WYBY, KOZZ

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Seeds" (Columbia) 26/26 (0/0)

Adds including WLZ, KMET, KFMG, KKKJ, WOBK, WATR, KFME, KRIX, KTYD. Powers 1, Heavy 10 including WNEW, WDOE, KGB, KFOG, KROR, KILQ, KPOI, KMBY. Medium 14 including WMMR, Q107, KTQX, WNOR, WZZO, WEZX, WTKX, KATT, KEZO

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Cadillac Ranch" (Columbia) 25/25 (0/0)

Adds including KMET, WONE, WAXE, KATT, KLPX, WKLT, WZZO. Powers 1, Heavy 9 including WBEW, WLVO, KGON, KROR, WGR, WRXL, WKQZ, KDJJ, KMBY. Medium 12 including WBYR, WKLS, WLLZ, WRIF, WZZO, WZCZ, WOVE, WPLR, WWCX

## KANSAS "Power!" (MCA) 25/7 (19/5)

Adds: WDOA, KWIC, WXL, KICT, KZEL, KMBY, KWHL. Powers 1, Heavy 3 including KISS, WAPL. Medium 18 including KZEW, KORS, KROR, KLBJ, KGGG, KODS, KJOT, KFME

## BRIAN SPENCE "Hear It From The Heart" (Polydor/PolyGram) 25/2 (23/5)

Adds: KWIC, WWWV. Heavy 1: KZEL. Medium 17 including WYNF, WLLZ, WRIF, KSHE, KGB, KOME, WEZX, WGR

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Thunder Road" (Columbia) 24/24 (0/0)

Adds including KUPD, WHCN, WHTF, WWCX, KATT, WKFM, WKLT. Heavy 9 including WBEW, KBCO, KFOG, KROR, WZZO, WPHY, WGR, WRXL. Medium 14 including WYBY, WBYR, Q107, WKLS, WRIF, WAXE, WLAV, KLPX, KTYD

## GLASS TIGER "Someday" (Manhattan) 23/3 (23/3)

Adds: WKDF, KSPN, KZOO. Powers 2, Heavy 6: KLAQ, WXL, WWCT, WHMD, KRNA, KGRQ. Medium 14 including WSHE, KTCZ, WCCC, WPLR, WAAF, KGGG, WMRV, KFME

## VAN HALEN "Rock &amp; Roll" (WB) 22/22 (0/0)

Adds including KNCN, WAPL, KJOT, KEZE, KATP, WXRK, KSOY, KZOO, KOZZ. Heavy 5: WPHY, WKQD, KISS, KNAC, KROR. Medium 15 including WMMR, WHJY, KTQX, KZEW, WLLZ, WRIF, KGB, WHTF

## TALKING HEADS "Love For Sale" (Sire/WB) 21/3 (19/1)

Adds: KZEW, KLOL, KGON. Powers 1, Heavy 12 including WMMR, KROR, KFOG, WPDH, CFNY, KZEL, WWWV, KTYD. Medium 9 including WBAW, DC101, KTQX, WNOR, 91X, KODS, KSTM

## DON DIXON "Praying Mantle" (Enigma) 21/3 (19/4)

Adds: WXRT, WGR, KSTM. Heavy 0. Medium 6: WHEB, WRDU, WTUE, KZEL, KTCL, KTYD

## BRUCE SPRINGSTEEN &amp; THE RANGE "Down The Road Tonight" (RCA) 20/3 (20/3)

Adds: KOME, WEZX, KFME. Powers 1, Heavy 5: KLOL, WLUP, WGR, KZEL, KPOI. Medium 15 including KZAP, KFOG, WPHY, WROR, WFBO, KEZO, KKKJ, KDDZ

## STEVE MILLER BAND "Nobody But You Baby" (Capitol) 19/8 (11/11)

Adds: WOFM, KROR, KOME, KWIC, KSTM, WGR, WRUF, KFME. Powers 1, Heavy 5 including KZEW, KMDD, WXRK, WWWV. Medium 13 including KTQX, KORS, KLOS, KGON, KATT, KKKJ, WKLT

## DOKKEN "Will The Sun Rise" (Elektra) 19/3 (15/6)

Adds: KDJJ, KOME, WHEB. Heavy 2: KISS, KRIX. Medium 12 including KGB, KWIC, WOVE, KFME, KILQ, KEZE, WGR

## BOSTON "Hollyann" (MCA) 18/1 (17/1)

Adds: WOBK. Powers 1, Heavy 11 including WBYR, KLOL, WPHY, WKQD, KODS, WLAV, WLNZ, KPOI. Medium 7: WKLS, WAAF, WKDF, WROR, KICT, WATR, WKFM

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "The River" (Columbia) 16/16 (0/0)

Adds including WLAV, WATR, WKLT. Heavy 4: KROR, WTPA, WOVE, KDJJ. Medium 12 including WLLZ, WRIF, KUPD, WZZO, WHCN, WEZX, WAOY, WXL, WWCX

## ROBIN TROWER "No Time" (GRP) 16/5 (13/6)

Adds: KLBJ, WGR, KSTM, KATP, KSOY. Heavy 0. Medium 5: WBAB, KSHE, WTUE, KZEL, WZEW

## AOR ALBUMS

## MOST ADDED

BRUCE SPRINGSTEEN & THE E... (154)  
ROBERT CRAY BAND (24)  
STEVIE RAY VAUGHAN & DOUBLE... (22)  
JASON & THE SCORCHERS (21)  
WORLD PARTY (16)  
BILLY JOEL (15)  
PAUL YOUNG (15)  
STEVE WINWOOD (12)  
R.E.M. (11)

## HOTTEST

BOSTON (68)  
PRETENDERS (50)  
BILLY IDOL (47)  
BRUCE SPRINGSTEEN & THE E... (38)  
STEVE MILLER BAND & THE RANGE (37)  
BRUCE SPRINGSTEEN & THE E STREET BAND (31)  
KBC BAND (29)  
COLOR OF MONEY (28)  
JOHN FOGERTY (23)  
HUEY LEWIS & THE NEWS (22)

## NEW &amp; ACTIVE

Continued from Page 93

## RAJMAKERS "The Rainmakers" (Mercury/PolyGram) 37/2 (38/4)

Adds: WXRK, WZZO. Powers 1, Heavy 3: WKQZ, WMRV, KZEL. Medium 23 including KYYS, 91X, WPHY, WKDF, WAPL, KGGG, KODS, KEZO, KOWB

## EUROPE "The Final Countdown" (Epic) 35/10 (27/6)

Adds: WXRK, WSHE, KROR, WDOA, KBAT, WKQZ, KMDD, KDJJ, WMGM, WRUF. Heavy 0. Medium 19 including WOFM, KGB, WPHY, KNCN, KNAC, WGR, KRNA

## GENERAL PUBLIC "Hand To Mouth" (IRS/MCA) 32/1 (33/2)

Adds: WMGM. Powers 1, Heavy 14 including WBCN, WXRK, WXRT, KROR, 91X, WLJR, KZEL, KTYD. Medium 15 including WNEW, KFOG, CFOX, WHFS, WDOA, WCCC, WRKI

## BRIAN SPENCE "Brothers" (Polydor/PolyGram) 25/2 (23/5)

Adds: KWIC, WWWV. Heavy 1: KZEL. Medium 17 including WYNF, WLLZ, WRIF, KSHE, KGB, KOME, WEZX, WGR

## DON DIXON "Most Of The Girls Like To..." (Enigma) 22/4 (19/4)

Adds: WXRT, WGR, KSTM, KCCY. Heavy 0. Medium 7 including WHEB, WRDU, WTUE, KZEL, KTCL, KTYD

## ROBIN TROWER "Passion" (GRP) 20/4 (18/6)

Adds: KLBJ, WGR, KSTM, KSOY. Heavy 2: WMRV, KZEL. Medium 8: WBAB, KSHE, KNCN, WTUE, KAZY, KNAC, KATP, WZEW

## DOKKEN "Under Lock And Key" (Elektra) 20/3 (17/5)

Adds: KDJJ, WOME, WHEB. Heavy 3: KBPI, KISS, KRIX. Medium 12 including KGB, KWIC, WOVE, KFME, KILQ, KEZE, WGR

## JOHNNY WINTER "3rd Degree" (Alligator) 18/3 (13/2)

Adds: WOVE, KLOL, KSTM. Heavy 1: WMRV. Medium 8 including WXRT, KDJJ, WHFS, KICT, KZEL, KATP, KTCL

## LOVE AND ROCKETTS "Express" (Big Time/RCA) 15/6 (9/1)

Adds: WDOA, KWIC, KZEL, WOBK, KATP, KRIX. Heavy 3: KROR, WHFS, WLJR. Medium 8 including WXRT, 91X, CFNY, WFNX, KTCL

## ELTON JOHN "Leather Jackets" (Geffen) 15/3 (15/5)

Adds: KAZY, KKKR, KSPN. Heavy 3 including KINK, WHMD. Medium 9 including KTCZ, WIOQ, WGR, KATP, KESI, KGRQ, KROU















MOST ADDED MIDWEST BREAKOUTS
Bruce Springsteen
Tina Turner
Billy Joel
Janet Jackson
Kool & The Gang
Miami Sound Machine

HITS & HOTS

MOST ADDED WEST BREAKOUTS
Bruce Springsteen
Tina Turner
Billy Joel
Van Halen
Luther Vandross
Gregory Abbott

MIDWEST PARALLEL TWO

WFOU/Dayton, OH
Patrick/Kirchge
CHICAGO
BRUCE SPRINGSTEEN (dp)
MIAMI SOUND MACHINE (dp)
TINA TURNER (dp)
VAN HALEN (dp)
TALKING HEADS (dp)
BRIAN AUGUSTINE (dp)
HUY LEHMS & THE 2-1
BRUCE SPRINGSTEEN
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
WXXX/Green Bay, WI
McCarthy/Michael T.
Gregory Abbott
MIAMI SOUND MACHINE (dp)
PAUL McCARTNEY (dp)
GEORGIA SATYLLITE (dp)
Notetalk:
HUMAN LEAGUE 2-1
MADONNA 3-2
PETER CETERA 3-3
BRUCE SPRINGSTEEN 9-5
RANGLES 19-13
WEAQ/Indianapolis, IN
Bruce Springsteen
Van Halen
Columbia (dp)
Notetalk:
ROCK & THE GANG
BRUCE SPRINGSTEEN
VAN HALEN
POLYSTAR SISTERS
NORMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

WQOW/Toledo, OH
John Thomas
none
Notetalk:
SON JOVI 1-1
BOSTON 2-2
RANGLES 3-3
HUN D.M.C. 4-4
HUY LEHMS & THE 5-5
KAY10/Tulsa, OK
Havy Babin
TINBUCK
BRUCE SPRINGSTEEN
TINA TURNER
Notetalk:
HUMAN LEAGUE 3-1
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

PARALLEL THREE

KYTV/Bismarck, ND
Bob Back
BRUCE SPRINGSTEEN
BOB SEGER
MIAMI SOUND MACHINE
PAUL YOUNG
CARLY SIMON
Notetalk:
SON JOVI 1-1
BOSTON 2-2
RANGLES 3-3
HUN D.M.C. 4-4
HUY LEHMS & THE 5-5
WQOW/Toledo, OH
John Thomas
none
Notetalk:
SON JOVI 1-1
BOSTON 2-2
RANGLES 3-3
HUN D.M.C. 4-4
HUY LEHMS & THE 5-5
KAY10/Tulsa, OK
Havy Babin
TINBUCK
BRUCE SPRINGSTEEN
TINA TURNER
Notetalk:
HUMAN LEAGUE 3-1
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

WLRN/Champaign, IL
McCarthy/Michael T.
BRUCE SPRINGSTEEN (dp)
PETER DINKlage
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
TINA TURNER
Notetalk:
HUMAN LEAGUE 3-1
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

WEST PARALLEL TWO

KRMG/Albuquerque-Santa Fe, NM
Stucker/Daniels
BRUCE SPRINGSTEEN (dp)
PETER DINKlage
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
TINA TURNER
Notetalk:
HUMAN LEAGUE 3-1
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

WSPY/Savannah Point, VA
Bouley/Buffan
BRUCE SPRINGSTEEN
GREGORY ABBOTT
CHICAGO
PAUL YOUNG (dp)
Notetalk:
SON JOVI 5-3
HUMAN LEAGUE 9-7
HUY LEHMS & THE 14-8
BILLY IDOL 18-12
RANGLES 19-13
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

WEST PARALLEL THREE

KRMG/Albuquerque-Santa Fe, NM
Stucker/Daniels
BRUCE SPRINGSTEEN (dp)
PETER DINKlage
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
TINA TURNER
Notetalk:
HUMAN LEAGUE 3-1
ROBERT PALMER 4-3
LIONEL RICHIE 8-5
HUY LEHMS & THE 11-10
BRUCE SPRINGSTEEN
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

KZSU/Spokane, WA
John Langen
BRUCE SPRINGSTEEN
TINA TURNER
VAN HALEN
PAUL YOUNG
MIAMI SOUND MACHINE
NOTES:
SON JOVI 6-5
PETER CETERA 6-6
BRUCE SPRINGSTEEN 12-3
BILLY IDOL 14-28
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

WEST PARALLEL THREE

KZSU/Spokane, WA
John Langen
BRUCE SPRINGSTEEN
TINA TURNER
VAN HALEN
PAUL YOUNG
MIAMI SOUND MACHINE
NOTES:
SON JOVI 6-5
PETER CETERA 6-6
BRUCE SPRINGSTEEN 12-3
BILLY IDOL 14-28
KXMB/Kansas City, MO
Olive/Wilkins
BILLY OCEAN
CARLY SIMON
BRUCE SPRINGSTEEN
PAUL McCARTNEY
Notetalk:
ROCK & THE GANG
HUMAN LEAGUE 3-2
MADONNA 3-3
EDDIE MONEY 4-4
SON JOVI 5-5
WQOW/Toledo, OH
Dick Thompson
none
Notetalk:
HUMAN LEAGUE 4-3
PETER CETERA 9-5
ORAN JOZSEF JONES 10-6
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage
WZZM/Grand Rapids, MI
Kool & The Gang
BRUCE SPRINGSTEEN
TINA TURNER
DEBBIE HARRY
PETER DINKlage

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall.

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PARALLELS

Janet Jackson Continued

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

JETS You Got It All (MCA) LP: The Jets

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 23A, S 33A, M 103, W 27A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

BILLY JOEL This Is The Time (Columbia) LP: The Bridge

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 58A, S 35A, M 18A, W 45A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

ELTON JOHN Heartache All Over The World (Geffen) LP: Leather Jackets

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 80A, S 35A, M 41A, W 45A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Elton John Continued

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

DON JOHNSON Heartache Away (Epic) LP: Heartbeat

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 12A, S 27A, M 17A, W 25A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

HOWARD JONES You Know I Love You... Don't You (Elektra) LP: One To One

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 82A, S 82A, M 68A, W 92A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

KANSAS All I Wanted (MCA) LP: Power

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 60A, S 67A, M 68A, W 61A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Kansas Continued

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Kool & The Gang Continued

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

BEN KING Stand By Me (Atlantic) LP: Stand By Me Soundtrack

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 26, S 71A, M 60A, W 67A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Kool & The Gang Victory (Mercury/PolyGram) LP: Forever

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 69, S 34A, M 68A, W 61A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Kool & The Gang Continued

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Huey Lewis Continued

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Stacy Lattisavac Nail It To The Wall (Motown) LP: Take Me All The Way

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 29A, S 38A, M 22A, W 41A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Huey Lewis & The News Hip To Be Square (Chrysalis) LP: Fore!

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 5, S 96A, M 100A, W 94A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Huey Lewis Continued

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Paul McCartney Stranglehold (Capitol) LP: Press To Play

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 33A, S 19A, M 17A, W 39A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

MADONNA True Blue (Sire/WB) LP: True Blue

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 96A, S 96A, M 97A, W 94A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Huey Lewis & The News Hip To Be Square (Chrysalis) LP: Fore!

Table with 3 columns: Regional, National, and Summary. Includes station codes like E 5, S 96A, M 100A, W 94A.

Table with 3 columns: Station, Song, and Airplay. Includes stations like KRCR, KRCR, KRCR, etc.

Continued on Next Column

# PARALLELS

## MIAMI SOUND MACHINE

Falling In Love (Uh-Oh) (Epic)  
LP: Primitive Love

104/22		44% National	
Regional	Summary	UP	23
Reach	DEBITS	SAHE	5
E 488	S 228	DOWN	0
M 348	W 518	ADDS	22

P1		P2	
8103 on	WFLX 30-30	WFTL 8	WFTS 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24

P1		P2	
8103 on	WFLX 30-30	WFTL 8	WFTS 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24

P1		P2	
8103 on	WFLX 30-30	WFTL 8	WFTS 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24

P1		P2	
8103 on	WFLX 30-30	WFTL 8	WFTS 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24

P1		P2	
8103 on	WFLX 30-30	WFTL 8	WFTS 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24

P1		P2	
8103 on	WFLX 30-30	WFTL 8	WFTS 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24

P1		P2	
8103 on	WFLX 30-30	WFTL 8	WFTS 27-24
WTOG 30-30	WTVT 27-24	WTVT 27-24	WTVT 27-24

## MIDNIGHT STAR

Midax Touch (Solar/Elektra)  
LP: Headlines

70/4		29% National	
Regional	Summary	UP	33
Reach	DEBITS	SAHE	26
E 218	S 368	DOWN	6
M 178	W 418	ADDS	4

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

## ROBBIE NEVIL

C'est La Vie (Manhattan)  
LP: Robbie Nevil

201/8		84% National	
Regional	Summary	UP	150
Reach	DEBITS	UP	150
E 811	S 798	DOWN	2
M 948	W 948	ADDS	9

P1		P2	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

## Robbie Nevil Continued

P2		P3	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P2		P3	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P2		P3	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P2		P3	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P2		P3	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P2		P3	
82106 14-10	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

## BILLY OCEAN

Love Is Forever (Jive/Arista)  
LP: Love Zone

188/19		78% National	
Regional	Summary	UP	107
Reach	DEBITS	SAHE	25
E 811	S 818	DOWN	0
M 678	W 828	ADDS	19

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

## OMO

(Forever) Live And Die (Virgin/A&M)  
LP: The Pacific Age

184/8		81% National	
Regional	Summary	UP	153
Reach	DEBITS	SAHE	25
E 818	S 738	DOWN	0
M 788	W 968	ADDS	8

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

## OMD Continued

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

## BENJAMIN ORR

Stay The Night (Elektra)  
LP: The Lace

72/17		30% National	
Regional	Summary	UP	16
Reach	DEBITS	SAHE	30
E 278	S 328	DOWN	0
M 318	W 378	ADDS	17

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS 27-24	WFTS 27-24	WFTS 27-24
WFTS 27-24	WFTS 27-24	WFTS 27-24	WFTS 27-24

P1		P2	
8104 4-39	WFTS		

PARALLELS

S

BOB SEGER & THE SILVER BULLET BAND
Miami (Capitol)
LP Like A Rock

Regional 56/16 23% National Summary
Reach E 338 S 288 M 148 W 183

Regional Summary: DEBITS 31, DOWNS 0, ADDS 16. Includes station call letters like WFLA, WTVT, WFTS, etc.

CARLY SIMON
Coming Around Again (Arista)
LP Heartbeat Soundtrack

Regional 96/28 40% National Summary
Reach E 488 S 408 M 288 W 471

Regional Summary: DEBITS 12, DOWNS 0, ADDS 28.

Grid of station call letters for the 'S' section, including WFLA, WTVT, WFTS, WWSB, etc.

T

BRUCE SPRINGSTEEN & THE E STREET BAND
War (Columbia)
LP Bruce Springsteen Live 1975-85

Regional 191/181 80% National Summary
Reach E 798 S 774 M 748 W 788

Regional Summary: DEBITS 19, DOWNS 0, ADDS 191. Includes station call letters like WFLA, WTVT, WFTS, etc.

SURVIVOR
Is This Love (Scotti Bros./CBS)
LP When Scotts Count

Regional 209/111 87% National Summary
Reach E 904 S 878 M 808 W 828

Grid of station call letters for the 'T' section, including WFLA, WTVT, WFTS, etc.

T

TALKING HEADS
Wild Wild Life (Sire/WB)
LP True Stories

Regional 174/10 73% National Summary
Reach E 738 S 724 M 748 W 738

Regional Summary: DEBITS 19, DOWNS 0, ADDS 10. Includes station call letters like WFLA, WTVT, WFTS, etc.

TINA TURNER
Two People (Capitol)
LP Break Every Rule

Regional 80/80 33% National Summary
Reach E 528 S 518 M 508 W 508

Grid of station call letters for the 'T' section, including WFLA, WTVT, WFTS, etc.

T

TIMBUK 3
The Future's So Bright... (IRS/MCA)
LP Greetings From Timbuk 3

Regional 148/16 62% National Summary
Reach E 524 S 628 M 608 W 758

Regional Summary: DEBITS 17, DOWNS 0, ADDS 16. Includes station call letters like WFLA, WTVT, WFTS, etc.

WANG CHUNG
Everybody Have Fun Tonight (Geffen)
LP Music

Regional 234/0 98% National Summary
Reach E 948 S 908 M 908 W 1008

Grid of station call letters for the 'T' section, including WFLA, WTVT, WFTS, etc.

W

STEVE WINWOOD
Freedom Overhill (Island)
LP Back In The High Life

Regional 187/3 78% National Summary
Reach E 738 S 814 M 788 W 808

Regional Summary: DEBITS 11, DOWNS 0, ADDS 3. Includes station call letters like WFLA, WTVT, WFTS, etc.

PAUL YOUNG
Some People (Columbia)
LP Between Two Fires

Regional 60/16 25% National Summary
Reach E 358 S 218 M 258 W 258

Grid of station call letters for the 'W' section, including WFLA, WTVT, WFTS, etc.

RADIO & RECORDS NATIONAL AIRPLAY

CONTEMPORARY HIT RADIO

BREAKERS

BRUCE SPRINGSTEEN & THE E STREET BAND

War (Columbia)

80% of our reporters playing it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 191 including Z100, PWR97, 93FM, Q105, B96; Z95, WMMS, KIIS. Complete airplay in Parallels.

GREGORY ABBOTT

Shake You Down (Columbia)

69% of our reporters playing it. Moves: Up 77, Debuts 32, Same 21, Down 0, Adds 35 including CKOI, Q107, B97, WNCI, Y108, KMJK, KWSS. See Parallels, moves 36-30 on the CHR chart.

KOOL & THE GANG

Victory (Mercury/PolyGram)

68% of our reporters playing it. Moves: Up 69, Debuts 34, Same 34, Down 0, Adds 25 including WKSE, WPLJ, WHYY, KIIS, WKRZ, WBCY, Z104. See Parallels, debuts at number 39 on the CHR chart.

BEN E. KING

Stand By Me (Atlantic)

64% of our reporters playing it. Moves: Up 81, Debuts 25, Same 21, Down 5, Adds 22 including WBEN, WCAU, Q102, KDWB, WGGZ, G105, KZZU. See Parallels, moves 30-26 on the CHR chart.

KANSAS

All I Wanted (MCA)

64% of our reporters playing it. Moves: Up 62, Debuts 31, Same 44, Down 0, Adds 17 including B94, Q107, KPKE, KWOD, Q100, KZZB, KDON. Complete airplay in Parallels.

POINTER SISTERS

Goldmine (RCA)

62% of our reporters playing it. Moves: Up 36, Debuts 29, Same 65, Down 0, Adds 19 including Q105, KZZP, KWSS, WNYZ, KXX106, 94Z, WNCX.

TIMBUK3

The Future's So Bright I Gotta Wear Shades (IRS/MCA)

62% of our reporters playing it. Moves: Up 75, Debuts 24, Same 32, Down 1, Adds 16 including WCZY, KS103, KMEL, KUBE, WWSR, WAPI, KAY107. See Parallels, debuts at number 40 on the CHR chart.

NEW & ACTIVE

DAVID & DAVID "Welcome To The Boomtown" (A&M) 12/9  
Moves: Up 50, Debuts 15, Same 40, Down 7, Adds 9, KWOD, WSPK, WAPI, G105, WCKN, WQUT, WDLX, KLO, WZOK, 940 12-11, WMMS 13-10, WLOL 20-15, Q100 30-29, WTKD 14-8, WKXZ 39-35, 194 14-11, WCGO 32-29.

ELTON JOHN "Heartache All Over The World" (Geffen) 10/7  
Moves: Up 66, Debuts 1, Same 38, Down 0, Adds 9 including WKXS 25-19, CKOI 39-32, WCAU 30-22, PRO-FM 23-19, WKTI 26-23, Q100 34-30, K104 16-13, WNNK 33-27, WGFH 38-34, KWES 29-26, KBOS 40-38, 95XXX 34-27, 100KH 24-20, WGAN 25-20, WBNG 29-25.

MIAMI SOUND MACHINE "Falling In Love (Uh-Oh)" (Epic) 10/4/22  
Moves: Up 23, Debuts 12, Same 35, Down 0, Adds 28 including Z104, WBEN, KBQE, WLAN, WGFH, KEZB, FM100, 94Z, KF95, Y94, Q105 26-23, KS103 33-26, KBFM 22-19, WRVO 27-22, B100 32-27.

BILLY JOEL "This Is The Time" (Columbia) 10/2/48  
Moves: Up 4, Debuts 21, Same 29, Down 0, Adds 48 including WBEN, WKSE, CKOI, WRSR, KWK, KPKE, KZZP, KUBE, Q100, K98, KZIO, WIGY, KNIN, KHRH 34-31, WKDD 37-28.

CARLY SIMON "Coming Around Again" (Arista) 9/6/28  
Moves: Up 27, Debuts 12, Same 35, Down 0, Adds 28 including Z93, 93FM, WMMS, KBQE, KHRH, KKRZ, KMEL, B104 30-27, WBEN 38-23, Q100 28-22, WNNK 33-31, WBQO 40-31, FM100 33-27, KSND 34-29, WZYP 35-30.

POLICE "Don't Stand So Close To Me '86" (A&M) 9/4/1  
Moves: Up 43, Debuts 4, Same 45, Down 1, Adds 1, KEGL, WBEN 25-22, Q102 30-27, 92X 34-31, WCZY 38-35, Q100 33-29, WSPK 17-11, WEAG 23-19, K105 38-34, 194 26-20, WFFX 24-21, 95XXX 29-25, Q100 39-36, WZYP 28-24, 99KQ 38-32.

TINA TURNER "Two People" (Capitol) 8/0/0  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 80 including WKSE, WPHD, B94, PRO-FM, KTCS, B97, B96, WMMS, WCZY, KHRH, KKRZ, KPLZ, WGFH, WDLX, KBOS.

STACY LATTISAW "Nail It To The Wall" (Motown) 7/9/8  
Moves: Up 26, Debuts 8, Same 37, Down 0, Adds 9, PRO-FM, 92X, KIIS, KWSS, WKPE, WOCM, WGAN, KHTZ, WKXS 30-27, WCAU 35-20, KMEL 15-12, WSSX 30-27, WDLX 24-19, WTKD 14-8, WKXZ 39-35, 194 14-11, WCGO 32-18.

CHICAGO "Will You Still Love Me?" (WB) 7/8/7  
Moves: Up 6, Debuts 2, Same 31, Down 0, Adds 19 including WCAU, Q107, Q105, WL0L, WAMX, WOKI, WKDD, WZOK, WIGY, WYKS, KWTO, WKSI 35-29, WXX 38-35, WOCM 34-22, Y94 38-29.

BENJAMIN ORR "Stay The Night" (Elektra) 7/2/7  
Moves: Up 1, Debuts 3, Same 30, Down 0, Adds 17 including WCAU, WKTI, WAMX, WCKN, WOKI, KZOU, KTUX, Q101, WPHD 25-16, KXKL 21-16, WKAJ 34-28, WKDD 14-8, WKXZ 39-35, 194 14-11, WCGO 32-28.

MIDNIGHT STAR "Midax Touch" (Solar/Elektra) 7/0/4  
Moves: Up 33, Debuts 1, Same 26, Down 6, Adds 11, WCNZ, KSND, KFHM, KTM, WKXS 18-11, WZCY 9-8, KS103 36-29, WERZ 40-34, KZZB 39-35, KXX106 12-8, KAMZ 6-5, KBFM 9-7, KLUC 18-7, KDON 40-36, WAZY 22-17.

RUN D.M.C. "You Be Illin'" (Profile) 6/8/8  
Moves: Up 16, Debuts 10, Same 18, Down 2, Adds 8, WNCI, KBQE, KPKE, KS103, WNNK, WBAM, WGLF, Z103, WAVA 18-15, KZZP 14-8, KMEL 4-3, WKDZ 34-28, WKDD 14-8, WKXZ 39-35, 194 14-11, WCGO 32-18.

PAUL McCARTNEY "Strangely Enough" (Capitol) 6/2/16  
Moves: Up 3, Debuts 13, Same 30, Down 0, Adds 16 including WPHD, WCAU, WSPK, WGFH, WPSF, WRCK, WNNK, WIXX, KIYS, WFXZ 39-32, WRSR 4-39, KIIS 4-32, WEAG 4-25, KIKX 37-34.

PAUL YOUNG "Some People" (Columbia) 6/0/16  
Moves: Up 4, Debuts 4, Same 36, Down 0, Adds 16 including WSPK, 93Q, WKRZ, KITS, 95XXX, WFFX, KQZ, Q101, KKAZ, PWR97 30-27, Z93 4-36, WRSR 39-35, WMMS 4-39, KWK 4-34, KTCS 40-36.

JETS "You Got It All" (MCA) 5/8/26  
Moves: Up 1, Debuts 3, Same 28, Down 0, Adds 26 including WAVA, WNNZ, KDWB, WL0L, KPKE, KZZP, KKRZ, K98, WKSJ, B105, KBOS, WOCM, WGAN, B97 4-30, 194 2-3.

BOB SEGER & THE SILVER BULLET "Miami" (Capitol) 5/6/16  
Moves: Up 1, Debuts 8, Same 31, Down 0, Adds 16 including 99DIX, WKTI, KWK, WNNK, KBOS, KQZ, WDBR, KKAZ, SLYSE, WPHD 4-38, WCAU 4-33, WRSR 4-38, WZCY 4-40, FM100 2-29, WFFX 40-29.

MOST ADDED

BRUCE SPRINGSTEEN (191)  
TINA TURNER (80)  
BILLY JOEL (48)  
GREGORY ABBOTT (35)  
GEORGIA SATELLITES (31)  
ROD STEWART (29)  
CARLY SIMON (28)  
JETS (26)  
KBC BAND (25)  
KOOL & THE GANG (25)  
DON JOHNSON (25)  
BILLY VERA... (25)

MOST ACTIVE

ELTON JOHN (65)  
DAVID & DAVID (58)  
MIAMI SOUND MACHINE (47)  
POLICE (46)  
RUN D.M.C. (38)  
STACY LATTISAW (34)  
CARLY SIMON (32)  
CHICAGO (28)  
MIDNIGHT STAR (28)  
BILLY JOEL (25)  
BENJAMIN ORR (25)

HOTTEST

BON JOVI (117)  
BOSTON (98)  
MADONNA (92)  
BRUCE HORNSBY... (89)  
BANGLES (88)  
HUMAN LEAGUE (88)  
PETER CETERA... (87)  
HUEY LEWIS... (74)  
WANG CHUNG (66)  
CAMEO (51)

Most Active = Ups + Debuts - Downs

EURYTHMICS "Thorn In My Side" (RCA) 55/17  
Moves: Up 7, Debuts 3, Same 28, Down 0, Adds 17 including PWR97, WRSR, KPKE, KKRZ, WNNK, WSSX, WOMP, KSMB, KTRS, WPHD 37-35, WMMS 40-38, WROQ 4-34, Q104 6-38, WBBS 36-24, KOZE 3-4.  
CINDERELLA "Nobody's Fool" (Mercury/PolyGram) 54/11  
Moves: Up 12, Debuts 8, Same 23, Down 0, Adds 11, WGFH, WINK, WEAG, WIGY, 95XXX, WKPE, KISR, Z103, WVB5, WBWB, KTRS, WCAU 31-23, WPST 27-23, KIYS 40-30, KOZE 14-11.  
SAMANTHA FOX "Touch Me (I Want Your Body)" (Jive/RCA) 52/9  
Moves: Up 21, Debuts 3, Same 19, Down 0, Adds 9, WCAU, PRO-FM, WGFH, 94, KYRK, WOMP, B98, WCLL, KHTZ, 93FM 23-17, WRSR 24-12, WKOB 10-3, KZOU 26-21, KMGX 31-21, WKSF 30-25.  
DON JOHNSON "Heartache Away" (Epic) 50/25  
Moves: Up 0, Debuts 5, Same 20, Down 0, Adds 25 including Y100, WMMS, KIIS, Q100, WKRZ, WROQ, KZOU, KQPC, KYXO, KMXP, WOMP, WPFM, KNIN, KKAZ, WPHD 4-30.

SIGNIFICANT ACTION

LUTHER VANDROSS "Stop To Love" (Epic) 49/18  
Moves: Up 8, Debuts 4, Same 21, Down 0, Adds 18 including B106, B96, KHTR, KKRZ, KATD, KPLZ, WBCY, KITY, KCPX, B104 23-23, 94Q 4-32, Z93 35-31, WBBO 39-34, WROQ 22-18, KKAZ 37-34.  
BILLY VERA & THE BEATERS "At This Moment" (Rhino) 48/25  
Moves: Up 11, Debuts 5, Same 7, Down 0, Adds 25 including WPHD, B106, Z93, WMMS, WNCI, KIIS, WRCK, WBBO, B104 27-22, KBQE 18-13, KATD 13-5, KUBE 24-17, KSND 19-9, 194 1-1, 103GR 17-12, WCLT 20-11.  
NANCY MARTINEZ "For Tonight" (Atlantic) 41/12  
Moves: Up 15, Debuts 3, Same 31, Down 0, Adds 12 including WPLJ, B94, PRO-FM, B96, WL0L, KIIS, Z100 22-17, Y100 13-12, KMEL 2-2, KATD 22-18, KAMZ 9-6, KEZB 5-4, WPOW 1-1, KITY 8-7, KMGX 5-3.  
GEORGIA SATELLITES "Keep Your Hands To Yourself" (Elektra) 39/31  
Moves: Up 2, Debuts 2, Same 4, Down 0, Adds 31 including WPHD, WCAU, 94Q, Z93, KRBE, KWK, KMJK, Q100, K104, WERZ, WAMX, KIKX, 95XIL, PWR97 18-16, WPFM 34-28.  
DAVID LEE ROTH "That's Lite" (WB) 39/13  
Moves: Up 3, Debuts 4, Same 9, Down 0, Adds 15 including WCAU, WLR5, KYXO, KRO, WOCM, 100KH, WGAN, WJMX, KTUX, Y100 15-14, B96 28-24, FM102 22-17, KMEL 11-9, WPOW 16-14.  
LABAN "Love In Siberia" (Crittique) 36/1  
Moves: Up 9, Debuts 4, Same 22, Down 0, Adds 1, WZYP, WXXS 31-28, WBEN 30-28, WKSE 40-39, KRBE 35-33, WERZ 30-26, WKRZ 30-24, 95XXX 24-19, WKPE 33-32, WOMP 40-36, Q101 6-40, WVB5 4-34, 99KQ 4-40, KBIM 4-40.  
CHICO DEBARGE "Talk To Me" (Motown) 35/15  
Moves: Up 7, Debuts 4, Same 19, Down 0, Adds 15 including KIIS, Q100, 98PKY, WSSX, WROQ, WNNK, B105, Y106, KITY, 94Q, WZCY 26-20, KZZB 4-39, WLDX 4-39, WOCM 40-37, Q104 4-37, WPFM 39-33, KTMJ 39-33, OK95 36-34.  
STEVE MILLER BAND "I Want To Make The World Turn Around" (Capitol) 35/2  
Moves: Up 10, Debuts 3, Same 20, Down 0, Adds 2, 95XNZ, WNNK, WPHD 40-37, WRSR 33-29, PWR97 35-31, WRSR 33-30, KWK 33-26, WAMX 24-23, WOKI 33-31, WLR5 4-39, WLDX 4-39, WOCM 40-37, Q104 4-37, WPFM 39-33, KTMJ 39-33, OK95 36-34.  
COMMODORES "Goin' To The Bank" (PolyGram/Polygram) 34/4  
Moves: Up 13, Debuts 4, Same 19, Down 0, Adds 4, KZZP, Q100, WBQO, WKPE, WXXS 4-33, Y100 34-31, B96 29-26, KDWB 3-3, KMEL 25-24, WNNK 31-23, WTC 28-26, WCKN 30-28, WAPE 29-23, KBFM 35-34, WNCX 28-23.  
ROD STEWART "Every Beat Of My Heart" (WB) 29/29  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 29 including WXXS, WPHD, WCAU, KRBE, KATD, Q100, K104, WERZ, WKRZ, WROQ, WNNK, WKSJ, WANS, WNCX, KIKK.  
DEBBIE HARRY "French Kissin'" (Geffen) 27/14  
Moves: Up 1, Debuts 3, Same 9, Down 0, Adds 14, CKOI, PRO-FM, KTCS, 93Q, WROQ, WHYY, KYRK, KITS, 100KH, Q101, WAZZ, KZFM, KXKL, KTUX, SL106.  
KBC BAND "It's Not You, It's Not Me" (Arista) 26/25  
Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 10 including WPHD, KKRZ, KATD, K104, WERZ, WBBO, WROQ, WSKZ, KTUX, KJ103, KIKK, KSND, 194, OK100, KWK 34-28.  
GRACE JONES "I'm Not Perfect (But I'm Perfect Enough)" (Manhattan) 22/22  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 22 including WXXS, CKOI, KRBE, B96, KATD, Q100, WRCK, WKRZ, WOKB, WSKZ, WKSJ, KITY, KTUX, KMKG, KCAO.  
JESSE JOHNSON featuring SLY STONE "Crazy" (A&M) 22/3  
Moves: Up 12, Debuts 1, Same 5, Down 1, Adds 4, KIIS, KYNO, KYRK, WKXS 27-23, KDWB 40-38, FM102 4-24, KMEL 17-15, KWSS 23-21, KXX106 24-22, WKOB 23-21, WSSX 23-20, KMGX 19-16, KFV 29-27, 95XXX 40-35, WCGO 24-20.  
PETER GABRIEL "Big Time" (Geffen) 20/20  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 20 including WPHD, CKOI, PWR97, WRSR, Z95, KS103, KMEL, 98PKY, WPSF, WSKR, KRO, WOCM, WCGO, WJMX, KFHM.  
JOHN PARR "Blame It On The Radio" (Atlantic) 20/9  
Moves: Up 3, Debuts 1, Same 7, Down 0, Adds 9, CKOI, KWK, WERZ, WKRZ, KIKX, WGAN, KQCR, 99KQ, OK95, WOMP 4-39, Y94 40-35, KFMM 39-32, KKAZ 38-35.  
VAN HALEN "Best Of Both Worlds" (WB) 19/18  
Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 18 including WPHD, WRSR, WMMS, KKRZ, KMJK, WSKZ, WKDD, WEAG, WZOK, WSKN, KCPX, KZCY, WDBR, FJFM, KGOT.  
PET SHOP BOYS "Suburbia" (EMI America) 18/8  
Moves: Up 1, Debuts 1, Same 8, Down 0, Adds 8, KWK, 93Q, KDON, KITS, 95XXX, WZYO, WJMX, Q101, KIIS 4-40, KS103 on, KATD 35-31, KITY on-tp.  
BOB GELDOF "This Is The World Calling" (Atlantic) 14/6  
Moves: Up 1, Debuts 3, Same 4, Down 0, Adds 6, 104, WKRZ, OK100, 95XIL, WOMP, WBNO, WMMS on, KWK 4-31, WPST 4-40, WROD 4-39, WJOD on, KISR on, WPFM on, KQZE 34-31.  
BURNS SISTERS BAND "I Wonder Who's Out Tonight" (Columbia) 14/3  
Moves: Up 5, Debuts 0, Same 6, Down 0, Adds 3, CKOI, KMKG, KYRK, KZZP 20-17, WNNK on, WGFH 29-27, KSND on, KLUC 36-33, KCAO on, KCPX on, KZZU 38-35, KRO 25-23, WKSF on-tp, KZFM on.  
DEAD OR ALIVE "Brand New Lover" (Epic) 12/5  
Moves: Up 1, Debuts 0, Same 2, Down 0, Adds 4, WMMS, KATD, KYRK, WFKX, KSMB, KRBE on, Q100 40-32, WNNK on, WPOW 21-18, 194 23-18, KIYS 4-39, KNNAN 4-40.  
READY FOR THE WORLD "Love You Down" (MCA) 11/7  
Moves: Up 2, Debuts 1, Same 1, Down 0, Adds 7, WAVA, KS103, KWSS, KAMZ, WPOW, KF95, KFV, KMEL 27-23, MKXG 4-37, 194 28-22, KYRK on.  
JEFF LORBER featuring KARYN WHITE "Facts Of Love" (WB) 11/2  
Moves: Up 2, Debuts 2, Same 2, Down 0, Adds 6, KMEL, WNNK, KKRZ on-tp, KMJK on, FM102 on, KF95 4-31, KSND 25-34, KFV on, KYXO 24-31, KOZE on-tp, KTMJ 36-32.  
JOHN FOGERTY "Change In The Weather" (WB) 11/1  
Moves: Up 2, Debuts 0, Same 8, Down 0, Adds 1, WLR5, WRSR on, WLS 37-33, WMMS on, KWK 32-27, WZOK on, WZYO on, WJMX on, KISR on, Q101 on, KTMJ on.



CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	Rank	Artist/Track	Label
2	1	1	1	BOSTON/Amanda (MCA)	
5	2	2	2	HUMAN LEAGUE/Human (Virgin/A&M)	
6	3	3	3	MADONNA/True Blue (Sire/WB)	
9	7	4	4	PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)	
15	10	6	5	HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)	
20	14	8	6	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	
12	9	7	7	BON JOVI/You Give Love A Bad Name (Mercury/PG)	
23	16	13	8	WANG CHUNG/Everybody Have Fun Tonight (Geffen)	
16	13	11	9	LIONEL RICHIE/Love Will Conquer All (Motown)	
14	12	10	10	CAMEO/Word Up (Atlanta Artists/PG)	
7	6	5	11	EDDIE MONEY/Take Me Home Tonight (Columbia)	
31	23	17	12	BANGLES/Walk Like An Egyptian (Columbia)	
27	22	19	13	BILLY IDOL/To Be A Lover (Chrysalis)	
10	8	9	14	TOTO/I'll Be Over You (Columbia)	
13	11	14	15	ORAN "JUICE" JONES/The Rain (Def Jam/Columbia)	
28	24	19	16	STEVE WINWOOD/Freedom Overspill (Island/WB)	
19	17	16	17	RIC OCASEK/Emotion In Motion (Geffen)	
38	30	23	18	HOWARD JONES/You Know I Love You... Don't You? (Elektra)	
—	38	28	19	DURAN DURAN/Notorious (Capitol)	
40	31	24	20	PRETENDERS/Don't Get Me Wrong (Sire/WB)	
34	29	25	21	OMD/(Forever) Live And Die (Virgin/A&M)	
3	4	12	22	ROBERT PALMER/I Didn't Mean To Turn You On (Island)	
1	5	15	23	CYNDI LAUPER/True Colors (Portrait/CBS)	
—	37	32	24	SURVIVOR/Is This Love (Scotti Bros./CBS)	
39	32	29	25	TALKING HEADS/Wild Wild Life (Sire/WB)	
BREAKER	34	31	26	BEN E. KING/Stand By Me (Atlantic)	
—	34	31	27	ROBBIE NEVIL/C'est La Vie (Manhattan)	
32	27	26	28	'TIL TUESDAY/What About Love (Epic)	
—	40	34	29	GENESIS/Land Of Confusion (Atlantic)	
BREAKER	39	35	30	GREGORY ABBOTT/Shake You Down (Columbia)	
—	39	35	31	DARYL HALL/Foolish Pride (RCA)	
—	37	32	32	BILLY OCEAN/Love Is Forever (Jive/Arista)	
—	40	33	33	JANET JACKSON/Control (A&M)	
17	19	22	34	LISA LISA & CULT JAM with FULL FORCE/All Cried Out (Columbia)	
21	20	20	35	COREY HART/I Am By Your Side (EMI America)	
DEBUT	18	27	36	GLASS TIGER/Someday (Manhattan)	
—	18	27	37	ANITA BAKER/Sweet Love (Elektra)	
4	15	21	38	TINA TURNER/Typical Male (Capitol)	
BREAKER	39	35	39	KOOL & THE GANG/Victory (Mercury/PG)	
BREAKER	40	34	40	TIMBUK3/The Future's So Bright... (IRS/MCA)	

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ADULT CONTEMPORARY

6	4	3	1	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	
2	2	1	2	LIONEL RICHIE/Love Will Conquer All (Motown)	
5	3	2	3	HUMAN LEAGUE/Human (Virgin/A&M)	
8	5	5	4	MADONNA/True Blue (Sire/WB)	
16	9	6	5	BILLY OCEAN/Love Is Forever (Jive/Arista)	
1	1	4	6	PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)	
19	14	9	7	RIC OCASEK/Emotion In Motion (Geffen)	
22	15	11	8	BENJAMIN ORR/Stay The Night (Elektra)	
—	23	13	9	MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)	
14	11	10	10	KENNY ROGERS/They Don't Make Them Like They Used To (RCA)	
4	6	8	11	TOTO/I'll Be Over You (Columbia)	
24	19	14	12	BOSTON/Amanda (MCA)	
—	25	21	13	GREGORY ABBOTT/Shake You Down (Columbia)	
26	21	18	14	DARYL HALL/Foolish Pride (RCA)	
29	22	19	15	SERGIO MENDES BRASIL '86/Take This Love (A&M)	
9	7	7	16	BEACH BOYS/California Dreamin' (Capitol)	
3	8	12	17	CARLY SIMON/Coming Around Again (Arista)	
17	16	15	18	CHRIS DeBURGH/The Lady In Red (A&M)	
—	25	19	19	LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)	
—	28	24	20	HOWARD HEWETT/I'm For Real (Elektra)	
BREAKER	24	21	21	BILLY JOEL/This Is The Time (Columbia)	
BREAKER	24	21	22	BEN E. KING/Stand By Me (Atlantic)	
BREAKER	24	21	23	ANITA BAKER/Caught Up In The Rapture (Elektra)	
—	27	24	24	OMD/(Forever) Live And Die (Virgin/A&M)	
11	12	17	25	GENESIS/Throwing It All Away (Atlantic)	
10	13	20	26	CYNDI LAUPER/True Colors (Portrait/CBS)	
DEBUT	11	12	27	HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)	
—	28	24	28	WHAM!/Where Did Your Heart Go? (Columbia)	
7	10	16	29	JANET JACKSON/When I Think Of You (A&M)	
BREAKER	30	26	30	AMY GRANT/Stay For A While (A&M)	

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AOR TRACKS

Three Weeks	Two Weeks	Last Week	Rank	Artist/Track	Label
21	8	4	1	STEVE MILLER BAND/I Want To Make... (Capitol)	
1	1	1	2	PRETENDERS/Don't Get Me Wrong (Sire/WB)	
2	2	2	3	BILLY IDOL/To Be A Lover (Chrysalis)	
10	6	5	4	BOSTON/We're Ready (MCA)	
22	10	8	5	DON HENLEY/Who Owns This Place? (Geffen; MCA)	
14	11	9	6	GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)	
11	7	7	7	KBC BAND/It's Not You, It's Not Me (Arista)	
BREAKER	5	3	8	BRUCE SPRINGSTEEN & THE E STREET BAND/War (Columbia)	
5	3	3	9	JOHN FOGERTY/Change In The Weather (WB)	
17	13	11	10	BENJAMIN ORR/Stay The Night (Elektra)	
4	4	6	11	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	
24	17	12	12	RIC OCASEK/True To You (Geffen)	
29	18	14	13	DAVID & DAVID/Swallowed By The Cracks (A&M)	
—	48	27	14	ERIC CLAPTON/It's In The Way You Use It (WB; MCA)	
53	30	16	15	PRETENDERS/My Baby (Sire/WB)	
25	23	18	16	BOSTON/Cool The Engines (MCA)	
26	21	13	17	GENESIS/Land Of Confusion (Atlantic)	
42	32	24	18	KANSAS/All I Wanted (MCA)	
32	27	20	19	STABILIZERS/One Simple Thing (Columbia)	
—	32	20	20	STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Superstition (Epic)	
35	29	22	21	R.E.M./Superman (IRS/MCA)	
30	25	19	22	TALKING HEADS/Puzzlin' Evidence (Sire/WB)	
36	28	26	23	EDDIE MONEY/We Should Be Sleeping (Columbia)	
7	5	10	24	'TIL TUESDAY/What About Love (Epic)	
BREAKER	39	31	25	BON JOVI/Wanted Dead Or Alive (Mercury/PG)	
39	31	29	26	SURVIVOR/Is This Love (Scotti Bros./CBS)	
48	37	30	27	LONE JUSTICE/Shelter (Geffen)	
37	33	28	28	TRIUMPH/Tears In The Rain (MCA)	
DEBUT	37	33	29	BRUCE SPRINGSTEEN & THE E STREET BAND/Fire (Columbia)	
—	60	40	30	STEVE WINWOOD/Back In The High Life (Island/WB)	

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BLACK/URBAN

4	2	1	1	FREDDIE JACKSON/Tasty Love (Capitol)	
5	4	2	2	JESSE JOHNSON featuring SLY STONE/Crazy (A&M)	
8	7	3	3	LIONEL RICHIE/Love Will Conquer All (Motown)	
7	6	4	4	ONE WAY/Don't Think About It (MCA)	
16	13	7	5	READY FOR THE WORLD/Love You Down (MCA)	
15	12	9	6	COMMODORES/Goin' To The Bank (Polydor/PG)	
13	11	8	7	CHICO DEBARGE/Talk To Me (Motown)	
26	17	12	8	ANITA BAKER/Caught Up In The Rapture (Elektra)	
—	21	14	9	KOOL & THE GANG/Victory (Mercury/PG)	
—	23	15	10	BOBBY BROWN/Girlfriend (MCA)	
20	14	11	11	PATTI LABELLE/Kiss Away The Pain (MCA)	
6	5	5	12	STACY LATTISAW/Nail It To The Wall (Motown)	
12	10	10	13	MILLIE JACKSON/Hot! Wild! Unrestricted! Crazy (Jive/RCA)	
24	20	16	14	LEVERT/Let's Go Out Tonight (Atlantic)	
32	25	19	15	JEFF LORBER featuring KARYN WHITE/Facts Of Love (WB)	
—	28	18	16	JANET JACKSON/Control (A&M)	
27	19	17	17	FULL FORCE/Unfaithful So Much (Columbia)	
36	24	20	18	VESTA WILLIAMS/Once Bitten Twice Shy (A&M)	
—	34	21	19	NEW EDITION/Once In A Lifetime Groove (MCA)	
—	26	20	20	LUTHER VANDROSS/Stop To Love (Epic)	
37	26	23	21	ISAAC HAYES/Ike's Rap/Hey Girl (Columbia)	
—	28	25	22	BILLY OCEAN/Love Is Forever (Jive/Arista)	
39	29	24	23	S.O.S. BAND/Even When You Sleep (Tabu/CBS)	
—	39	32	24	KLYMAXX/Sexy (Constellation/MCA)	
2	1	6	25	HUMAN LEAGUE/Human (A&M)	
—	35	31	26	CHAKA KHAN/Tight Fit (WB)	
—	38	34	27	MIKI HOWARD/Come Share My Love (Atlantic)	
—	36	32	28	RUN D.M.C./You Be Ill'in (Profile)	
34	32	29	29	KURTIS BLOW/I'm Chillin' (Mercury/PG)	
—	35	30	30	GRACE JONES/I'm Not Perfect (But I'm Perfect For You) (Manhattan)	
—	38	31	31	EL DEBARGE/Someone (Gordy/Motown)	
—	39	32	32	POINTER SISTERS/Goldmine (RCA)	
3	8	13	33	GREGORY ABBOTT/Shake You Down (Columbia)	
DEBUT	1	3	34	SHIRLEY MURDOCK/As We Lay (Elektra)	
1	3	13	35	MELBA MOORE featuring FREDDIE JACKSON/A Little Bit More (Capitol)	
—	40	36	36	KRYSTOL/Precious, Precious (Epic)	
BREAKER	37	33	37	JAMES "D TRAIN" WILLIAMS/Misunderstanding (Columbia)	
DEBUT	37	33	38	MANHATTANS/Where Did We Go Wrong (Columbia)	
DEBUT	37	33	39	MAZE/When You Love Someone (Capitol)	
DEBUT	37	33	40	O.C. SMITH/You're My First, My Last, My... (Rendezvous)	

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