

I N S I D E :

CONTEMPORARY CHRISTIAN DEBUTS

Brad Burkhardt emphasizes the lessons Contemporary Christian radio can learn from the secular formats, while R&R's first Contemporary Christian music information bows.

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FCC PLANS SWEEPING OWNERSHIP RULES CHANGES

A chain of 24 FM stations is just one of the possibilities for broadcast ownership opened up by the Commission's new proposals.

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TAX REFORM & THE BROADCASTER

Attorney/consultant Barry Skidelsky explains how broadcasters are affected by the Tax Reform Act of 1986.

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INSIDE THE NEWS THIS WEEK

- Frank Ward Operations Director at WYAY
- Dan O'Toole PD at KXOA-FM
- John Boden retires from Blair to pursue ownership
- KCTZ PD Bobby Christian jailed on porno charges
- Keith Whipple joins R&R sales team
- KQKS newest Denver area AC
- Ron Rodrigues Sr. VP at James Paul Brown Entertainment
- KOOL (AM) shifts to Oldies
- Chloe Brothers, Jeff Clark VPs at Empire State
- Steve Sorich GSM at Blair Radio
- Roger Morgan GM, George Fendel PD/MD as KCNR becomes KKUL
- Carol Reilly VP/GM at WTRY & WPYX as John Kelly resigns to buy WPTR & WFLY

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RECURRENT MISUSE IN B/U RADIO?

Lee Michaels and consultant Dean Landsman point out the advantages of property-used recurrents for Black/Urban radio, while Walt Love comments on their overly quick application in the format.

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COUNTRY FORECASTS FOR 1987

Lon Helton and Sharon Allen turn over their columns to label chiefs and radio consultants, who explore the format's forthcoming directions.

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HOT PROSPECTS FOR MULTIPLES, RADIO

Broker Bob Mahlman waxes optimistic about radio; multiples are predicted to stay high in 1987. These and other radio business information in Radio Business.

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NEXT WEEK IN R&R

Brad Messer tackles the topic of "The Vanishing Chief Engineer" in Engineering.

Newsstand Price \$5.00



HUSBAND-WIFE VP/GM-GSM COMBO

Thompsons WRIF's Management Team



Abe Thompson
WRIF/Detroit has placed two Chicago radio executives, mar-



Launa Thompson
ried to each other, in upper management posts. WGCI-FM Station Manager Abe Thompson has been named VP/GM, while WBBM-FM GSM Launa Thompson has joined as GSM. Previous VP/GM Marcellus Alexander and GSM Henry Grambergu have resigned, though they both continue to hold stock in WRIF parent Silver Star Communications.

THOMPSONS/See Page 10

Heftel, Statewide Merge, Now H&G Communications

Heftel Broadcasting and Statewide Broadcasting are merging, subject to FCC approval. Details of the sale include a retitling of the company to H&G Communications, with both companies contributing all existing radio properties, plus Statewide giving \$6.5 million in cash to Heftel.

The Heftel properties include KTNQ & KLVE/Los Angeles, WLUP/Chicago, and KSSK &

KULA/Honolulu. Statewide is comprised of KHYI/Dallas and WJAX & WAPE/Jacksonville, as well as AM stand-alones WCFL/Chicago and WVCG/Miami. H&G will headquarter in Santa Monica, CA.

H&G President/CEO will be current Heftel principal Cecil Heftel, Executive VP/COO is former Statewide President Scott Ginsburg, while Jordan Ginsburg will become Chair-

HEFTEL/See Page 10

New York, L.A. Arbitron Advances

New York

WHTZ Back in Lead; WPLJ, WRKS Tie For Second; WQHT Doubles; WLTW, WCBS-FM Strong; WNEW-FM Gains in AOR

Battle

	Summer '86	Fa '86
WHTZ (CHR)	5.5	5.8
WPLJ (CHR)	5.5	5.1
WRKS (B/U)	5.1	5.1
WOR (Talk)	5.3	4.7
WINS (News)	4.9	4.8
WBLS (B/U)	4.9	4.8
WPAT-FM (B/EZ)	4.4	4.5
WLTW (AC)	3.8	4.2
WCBS-FM (Gold)	3.3	4.0
WCBS (News)	3.5	3.9
WNEW-FM (AOR)	3.5	3.8
WQHT (UC)	1.4	3.1
WXRK (AOR)	3.3	3.1
WABC (Talk)	2.7	2.9
WNSR (AC)	2.3	2.5
WNEW (BBnd)	3.0	2.3
WHN (Ctry)	2.8	2.1
WPXI (AC)	1.9	2.0
WYNY (AC)	1.8	1.8
WNBC (AC)	1.5	1.7

(New York book not confirmed by Arbitron)

Los Angeles

KPWR Edges KIIS For First; KROQ Tops AORs As KLSX Debuts At 3.1 And KLOS Skids; KIQQ Up

Summer '86 Fa '86

KPWR (UC)	6.8	6.5
KIIS-AM & FM (CHR)	7.1	6.3
KABC (Talk)	6.7	5.4
KJOI (B/EZ)	4.4	4.9
KOST (AC)	4.1	4.1
KRTH-FM (Gold)	4.0	4.0
KBIG (AC)	3.9	3.9
KROQ (AOR)	3.6	3.9
KIQQ (AC)	2.9	3.8
KNX (News)	3.5	3.8
KFWB (News)	3.3	3.4
KTNQ (Span)	3.2	3.3
KLSX* (Gold)	—	3.1
KMPC (BBnd)	3.3	2.7
KLOS (AOR)	3.7	2.3
KLVE (Span)	2.2	2.3
KZLA (Ctry)	1.8	1.8
KJLH (B/U)	1.8	1.8
KWKW (Span)	1.3	1.7
KMET (AOR)	2.0	1.6
KUTE (AA)	1.5	1.5
KLAC (Ctry)	1.4	1.5

ARBITRON/See Page 6

Solk Now WLUP OM



Greg Solk

Ten-year WLUP/Chicago veteran Greg Solk has been promoted from the PD post he has held since 1983 to OM at the AOR station, which is the format leader in its market.

WLUP President/GM Jim DeCastro commented, "Greg has been a driving force behind the Loop's terrific success in recent years, and this promotion is well deserved. His programming skills are unequalled in Chicago."

Solk added, "I can't say enough good things about Heftel Broadcasting. I've been given everything I've ever asked for or needed to program this station, and now with this vote of confidence and my added re-

SOLK/See Page 8

REMORSE, BLACK COMMUNITY PRESSURE CITED

Gordy Cancels Motown Sale

The "No Sale" sign rang up New Year's Eve on MCA's planned acquisition of Motown Records. Just hours before the papers were due to be signed Dec. 31, Motown founder Berry Gordy Jr. reportedly contacted MCA officials to call the deal off.

Neither company made any public comment about the turn of events, just as they had not

officially confirmed that sale negotiations were taking place. But Gordy was said to have undergone severe "seller's remorse," and to have been strongly urged by prominent figures in the black community — including Rev. Jesse Jackson — not to make the deal. Jackson had "no comment" Tuesday (1/6) on the latter suggestion. Black leaders were even

thought to have suggested to Gordy that if he must sell Motown Records, he should do so to a black-financed consortium. Unconfirmed are reports that both Stevie Wonder and Lionel Richie also sought to sway Gordy against the sale.

Motown Industries, of which the label is part, is the second-largest black-owned business in

MOTOWN/See Page 8



Rick Sadle

KGW/Portland PD Rick Sadle has accepted the vacant PD chair at NBC Full-Service O&O KNBR/San Francisco, starting January 12. Sadle has extensive Bay Area experience, having previously served over eight years there as OM at AC competitor KLOK-FM and Creative Director at then-AOR KSAN. He also worked three years as Creative Director at KMET/Los Angeles.

KNBR VP/GM Bill Dwyer told R&R, "From all indications we've got an excellent man for the position. Rick's background and recommendations make him well qualified for the position."

Sadle spent only ten months with KGW, but hailed parent King Broadcasting as "the finest company I've ever worked for." He added, "But the legacy of KNBR is owned by only a

SADLE/See Page 10

★ ★ **EXTRA** ★ ★

EUROPE INV

The "Final Cou

FLASH: FROM EYEWITNESSES!

Reggie Blackwell, PD At WROQ In Charlotte Reports: "Currently in hot rotation and pulling Top 10 phones for the 3rd week in a row. Top 20 LP all over Charlotte. Hit!!"

Jim Scott, PD At KWES Describes The Action In Odessa: "Like Bon Jovi and Cinderella, we played it once and the audience went crazy!!! A Solid Rock & Roll Hit!!!"

John Clay, PD At KHTZ Reports From The Frontlines In Reno: "Due to phones from the AOR I put it on 'Make it or Break it' and it won every night!!!"



The four week chart trend on this record is 29-23-19-13 with solid Top 5 requests and Top 10 album sales in town!"

★ ★ **EXTRA** ★ ★

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R&R Tracks Breaker
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Album Network Phones — Top 5 Requests

JUST IN:

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Billboard Album Chart — 70*

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COUNTDOWN"**

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Debut Album For Epic Records

Ward Directs WYAY Operations

JANUARY 9, 1987

GOLD FORMATS AT THE CROSSROADS

Steve Feinstein learns the latest modifications put into effect by Classic Rock stations, while Sean Ross investigates whether there is life in the Gold format on the AM band.

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Brothers, Clark New Empire State VPs

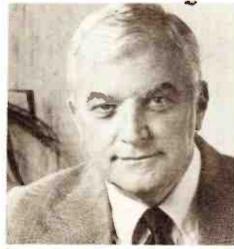
Chloe Brothers and Jeff Clark have been named VP/GM and VP/Sales & Marketing, respectively, for Empire State Radio Partners, Ltd. owner of WGY & WGFN/Schenectady. Brothers joined the combo in 1982, most recently serving as Station/Business Manager, and Clark came aboard in 1981, working previously as GSM. Both stayed on when Empire formed to purchase the property in March 1986.

Empire President/general partner EMPIRE STATE/See Page 6

WYAY/Atlanta has named radio veteran Frank Ward as its Director of Operations. Ward succeeds Bob Neil, who left the Country outlet to become Station Manager at crosstown WSB-AM & FM two months ago.

Ward, 56, most recently owned and operated WROD/Daytona Beach. Prior to that he operated WXRY/Columbia, SC. His radio background includes WWKB/Buffalo, WAKR/Akron, and programming positions at WSAI/Cincinnati, WQXI/Atlanta, and WFUN/Miami. A former GM at WINZ/Miami, Ward also instituted Black formats at WVON/Chicago and WOL/Washington, DC when they were part of the Sonderling chain.

WYAY VP/GM Bob Green told R&R, "We're really excited about what Frank will bring to the mix of WYAY. We received a ton of inquiries about this job. First and foremost, we were looking for someone who would have the capacity to wage war 365 days a year. We're in a battle in this market and needed a person who has great drive and determination."



Frank Ward

"Second, we believe the structure of this station is in place and we didn't want anyone to come in and tamper with that. We wanted

someone with the ear and the ability to fine-tune and enhance the product. Looking at Frank's background, there is nobody in America who's more qualified to do what we need."

Ward said, "When I decided I wanted to get back into the radio wars, I had to find a company that had a mission. Most companies happen to be in the radio business, but they don't have a mission or a mandate to do — and to build, particularly for people within the structure. You've got to have that 'win' attitude and the attitude that this is a people business. NewCity is everything I was looking for and more."

PURSUES OWNERSHIP

Blair Vice Chairman Boden Retires

Blair Radio Rep Division Vice Chairman John Boden has retired from the company. Boden will serve as a consultant to Blair Ra-



John Boden

dio and its management team, and will also pursue station ownership.

The 29-year company veteran joined Blair's Chicago office as an AE in 1957, and was named VP/Midwest Sales Manager 11 years later. In 1970 he became Manager of the Chicago office, and in 1973 was appointed VP/GM of Blair Radio at its New York headquarters. Boden was named President of Blair in 1978, and was elevated to Vice Chairman in 1985.

Boden told R&R, "I feel comfortable that this is the proper time to leave Blair and fulfill my desire to acquire radio stations. I already have financial backing from a

BODEN/See Page 6

KOOL (AM)

To 'Good Time Rock & Roll'

KOOL (AM)/Phoenix, an old-line AC for most of the past 38 years, adopted a "Good Time Rock & Roll" Gold format on January 7. The new format targets 35-54 adults and emphasizes '50s/'60s music. It complements longtime Gold outlet KOOL-FM, which has realigned its music to emphasize 1964-79 and target 25-44 listeners. Both stations will be consulted by Jeff Pollack.

As part of an extensive series of lineup changes on both stations, OM B.J. Hunter (who is also a consultant to SMN's Pure Gold format) returns to Phoenix mornings on KOOL-FM as part of that station's "Waking Crew." Only one staffer, retiring AM morning man Len Ingebrigtsen, leaves the stations. Del Hull continues as AM PD.

Hunter explained his AM's entry KOOL/See Page 6

Christian Jailed On Pornography Charges

KTCZ/Minneapolis PD Bobby Christian (aka John Jennings) has been charged with allegedly distributing pornographic material of teenagers through the mail and across state lines. Christian, who has been incarcerated since his arrest December 17, is being held without bail at the Ramsey County Detention Center.

Details about the case from the US Attorney's Office in Minneapolis were sketchy, and at press time, US prosecutor Paul Murphy was in court. A conviction carries stiff penalties — first offense has a maximum of \$100,000 and/or up to ten years in prison. Second offense means a fine of up to \$200,000 and a prison sentence of between two and 15 years.

Parker Communications President Lou Buron told R&R, "Bobby has resigned his position here to devote his full attention to the matter. We certainly hope everything works out for him. He's a brilliant PD and has done a super job up,

and once this is worked out in his favor, we hope to find a way to use his services on a contract basis."

Christian, an industry veteran, has also programmed 96KX/Pittsburgh and WMET/Chicago, among others.

Rodrigues Sr. VP/GM At JPB



Ron Rodrigues

Ron Rodrigues has been named Sr. VP/GM at James Paul Brown Entertainment. He'll be involved in all facets of the program supplier's operations, including development, finance, and administration.

President Jim Brown noted, "It is with great pleasure that I appoint Ron to Sr. VP/GM. Ron's background as both a manager and a radio person made him the ideal candidate for this position."

Rodrigues, who joined the company a year ago, previously served as OM for KMGG/Las Angeles, AC Editor at R&R, newsman at KFRC/San Francisco, and OM at KIDD/Monterey. "It's very exciting to be on the first floor of such a growth opportunity," he told R&R. "With our new program 'Hit-line USA' as the seed, I expect much success for us in the coming year."

KQKS Debuts AC Format

Western Cities' initial acquisition KQKS/Longmont-Denver (formerly KLMO) debuted an AC presentation over the holidays under the direction of PD Dave Van Stone.

Regarding KQKS's format, Van Stone told R&R, "AC was the opportunity we felt best could be served. KOAQ and KMJI are both doing variations of the format, but we differ in that we're positioned a bit brighter than the others, yet softer than (CHR's) KPKE or Y108. Based on our research there will be a perceptible difference for the listener, especially in the areas of variety and personality."

"We launched 'The All New 104.3, KISS-FM' with the History of KQKS/See Page 6



Dan O'Toole

O'Toole PD At KXOA-FM

Veteran programmer Dan O'Toole has accepted the PD post at longtime Sacramento AC leader KXOA-FM. A consultant for the past 11 months, O'Toole previously was PD at NBC CHR O&O FM WKXQ/Chicago, served as National PD for Capitol Broadcasting Corp., and programmed Capitol outlets WRKA/Louisville and WWAF/Charleston, WV.

KXOA-AM & FM GM John Geary told R&R he had talked to over 150 candidates over the past four months. "What K108 needs now are the skills that Dan brings to the table. He has solid experience as a programmer in a competitive market situation, is a good strategist, has excellent people skills, and maintains the outlook of a winner. Our philosophies are the same and I think we'll make a good team in directing the station's future."

"There are very few stations or companies that've been as successful for as long as K108 has been without becoming complacent," said O'Toole. "I expect the AC competitive situation here to intensify significantly over the next year. It's my objective to prepare K108 for this changing environment."

Whipple Joins R&R Sales Team



Keith Whipple

Keith Whipple has joined R&R's sales staff. Based in the Denver suburb of Monument, CO, Whipple will coordinate advertising for R&R's new Contemporary Christian format coverage.

Most recently VP/GM at KKRE/Monument, Whipple has previously managed WFIA & WXLN/Louisville and KBRN/Brighton-Denver. A VP/Director of the Gospel Music Association since 1983, he is the GMA Broadcast Committee Vice-Chairman as well as the Agenda Chairman for the 1987 National Gospel Radio Seminar.

R&R Sr. VP/Sales Bill Clark re- WHIPPLE/See Page 6

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NEWS

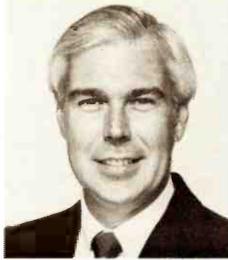
MANAGEMENT RESTRUCTURED

Sorich New GSM At Blair Radio

Stephen Sorich has been named to the new post of General Sales Manager as part of a reorganization in management at Blair Radio Representation Division. Blair Chicago SM Gregory Jankowski moves up to fill Sorich's former position as Manager at that office. Also, Exec. VP/GM East Robert Ferraro now assumes overall responsibility for the operations of Blair's Research and Marketing Departments, and VP/GM-Networks Robert Lion takes on added sales development responsibilities.

Blair Rep Division President Charlie Colombo commented, "Our regional management structure has been very successful since its inception in individually servicing the needs of our station clients around the country. With the added assistance of Steve Sorich as GSM, all of our offices will have even better day-to-day management contact, and our regional managers will have a greater degree of time to devote to the special needs of our clients."

Sorich joined Blair Radio's Chicago office as an AE in 1977, and



Stephen Sorich

was named Sales Manager in 1983. The following year he was promoted to VP/Manager of the Chicago

Empire State

Continued from Page 3

ner Dennis Israel told R&R, "Chloe has been operating as Station Manager and Business Manager for two years now, and has proven herself capable of running the radio stations on a day-to-day basis."

Of Clark, Israel stated, "In a five-year period, Jeff has done a remarkable job moving up through the sales ranks at WGY & WGFM. What this move does is not only recognize his abilities, but gives him more responsibilities in the areas of marketing and promotion."

Israel also announced that in light of Empire State's expansion plans in New York State, he's relinquished his post of President/COO of Sky Stations, while retaining his ownership interest in that group.

KQKS

Continued from Page 3

Rock & Roll, and segued into the format. We've got the entire air-staff hired, and are waiting for our morning show to arrive. Look for us to really get serious by spring-time."

Joining for mornings is Craig Hunt from KDWB/Minneapolis, who will team with Stephanie Stevens from KTFM/San Antonio. Devon Durrant, from KUBE/Seattle, will handle middays and Assistant PD/MD duties. Afternoons are anchored by Steve Taylor from KWSS/San Jose; working evenings is Doug Hamand from WKZL/Winston-Salem; taking late-nights is Mary Chavez from neighbor KHOW; Stacy Cantrell covers overnights, leaving cross-town KLZ; and KQKS's News Director is John Rivers from WJJD/Chicago.

office. "The entire industry has just endured a very difficult 1986," he said, "and Blair is adding this new position to help ensure a healthier sales picture for '87. I'm delighted I was chosen for the job, not only for myself personally, but also for Blair Radio."

Jankowski joined Blair's Detroit office as an AE in 1981, and was named SM for the company's Chicago office in 1984. Ferraro started at Blair as an AE in 1972 at the company's New York office. In 1979 he was named VP/Manager of Blair's San Francisco office, and in 1982 was promoted to Sr. VP/West. Ferraro returned to New York in 1984 as Sr. VP/GM, East, and advanced to Exec. VP later that year.

Lion was named VP/GM, Blair Network Division in 1985, and was given added responsibility for overseeing the company's retail sales development program in 1986.

Arbitron

Continued from Page 1

KNX-FM (AOR)	1.4	1.4
KFAC-FM (Clas)	1.1	1.3
KFI (AC)	1.2	1.3
KDAY (B/U)	1.5	1.2
KKGO (Jazz)	1.3	1.2
KRLA (Gold)	1.3	1.2
KALI (Span)	.9	1.1
KNAC (AOR)	1.4	1.1
KNOB (AC)	.8	1.1
KSKQ (Span)	.7	1.0

*Formerly KBZT (AC)

Boden

Continued from Page 3

for corporation, and am now in the process of opening a Manhattan office and pursuing stations in markets 10-50. I'm looking forward to my new role in this great industry."

Blair Radio Rep Division President Charlie Colombo commented, "We wish John luck in his new undertaking and know he will be very successful. We're happy that he's agreed to become a consultant for Blair Radio and know our management team will make very good use of his expertise."

Whipple

Continued from Page 3

marked, "In looking for an individual, Keith kept coming up as the top recommendation. His knowledge of and contributions to Contemporary Christian radio are highly regarded by both Christian record companies and radio broadcasters."

Bon Jovi Cinderella Story



Before joining forces for a tour, Bon Jovi and Cinderella celebrated their successes. Pictured at a Cinderella show in Atlanta are (l-r) Jon Bon Jovi; PolyGram VP Derek Shulman, who signed both groups; and Cinderella's Tom Keifer.

Good Company For Bad Company



Atlantic executives greeted Bad Company after the band's Long Beach Arena show. Pictured (l-r standing) are Atlantic Sr. VP/West Coast GM Paul Cooper, ESP Management's Rich Totoian, Atlantic Sr. VP Vince Faraci, and group's Mick Ralphs and Brian Howe; (l-r kneeling) Atlantic's Paula Tuggey and group's Simon Kirke.

SongStars Meet



Pictured at the recent National Academy of Songwriters second annual salute to American Songwriters are (l-r) presenter Stephen Bishop; Barry Mann, who along with longtime partner Cynthia Weil won the first NAS Lifetime Achievement Award; Jeff Barry, who performed a medley of his many hits, including "Then He Kissed Me," "Sugar Sugar," and "Da Do Ron Ron"; and BMI's Doreen Ringer.

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NEWS

Omni Presence At Party



Omni Records celebrated the holiday season with a party for its artists and staffers. Pictured (l-r front) are Omni's Mark Milano and President Steve Bernstein, Rose Royce lead singer Ricci Benson, Atlantic's Buddy Dee, artist Jean Carne, Omni VP Alan Rubens and label's Preston Marslett; (l-r rear) Harold Melvin & The Blue Notes' Rufus and Harold Melvin.

Van Halen Hits Triple



Van Halen's "5150" LP hit the triple platinum mark recently, and WB top executives gave the band plaques in exchange for a copy of the group's new videocassette "Live Without A Net." Pictured (l-r) are group's Alex Van Halen and Sammy Hagar, WB President Lenny Waronker, group's Eddie Van Halen, WB Chairman Mo Ostin, and band's Michael Anthony.

Money "Back" On Gold Standard



Eddie Money's "Can't Hold Back" LP went gold, with Columbia awarding the artist a plaque in commemoration. Pictured (l-r) are road manager Mick Brigdon, Columbia Sr. VP Bob Sherwood, CBS Records Division President Al Teller, Money, label Sr. VP Mickey Eichner, and VPs Arma Andon, John Fagot, and Paul Rappaport.

Epic's Tuesday Production



Following "Til Tuesday's Ritz/New York performance recently, Epic executives greeted the band backstage. Pictured (l-r top) are Epic/Portrait VP Frank Rand, manager Tom Barbera, group's Michael Hausman, CBS's Steve Backer, and E/P/A's Jack Isquith; (l-r below) CBS Records Division President Al Teller, group's Aimee Mann, E/P/A's Robert Smith, band's Robert Holmes and Joey Pesce, E/P/A Sr. VP Ray Anderson and VP Dan Beck.

MORGAN GM, FENDEL PD/MD

KCNR Becomes KKUL

Gothic Broadcasting, headed by San Francisco judge Richard Hodge, has taken over Portland AM daytimer KCNR and switched its calls to KKUL. "Kool," as it calls itself, will retain its mainstream Jazz format under new GM Roger Morgan and PD/MD George Fendel.

Morgan, who recently served as morning man at KOIT/San Francisco, replaces Ray Horn, who will continue as an announcer. During his 27 years in radio, Morgan was PD for each of the former Star Broadcasting stations (in Portland,

Indianapolis, and Omaha), and held various posts in the Bay Area, including PD for K101 and KYA-AM & FM and Sales Manager for KJAZ.

Morgan said, "Naturally, our immediate goal is to make ourselves self-supporting. With a good signal that covers the entire metro area (5000 watts non-directional), we feel we can compete in this market. We'll also be doing various marketing campaigns like billboards and print ads in local entertainment publications, and eventually TV spots."

Since KKUL is the only station in the area offering continuous straight ahead/traditional jazz (although soft AOR KINK plays a significant amount), being an AM station is less of a hindrance for KKUL than being a daytimer, Morgan feels. He said the station hopes to expand to 24 hours in the near future.

New PD/MD Fendel has been announcing at the station since it switched formats from AC to Jazz last April. Prior to that, he worked in public radio in the area. Described as a jazz aficionado by Morgan, Fendel says his music mix (2/1 noncurrent to current) "will appeal to those knowledgeable in jazz, and also to those who may not be. While we'll strongly be a white-collar station, we'll also have listeners from any of the different socioeconomic (strata)."

Solk

Continued from Page 1

responsibilities I look forward to continuing in my total dedication to the Loop. It's America's finest radio station, and I'm proud to be associated with such a talented group."

Solk joined WLUP as an intern in 1977 and soon became Production Assistant. In 1979 he was named morning show producer for Steve Dahl and Garry Meier. After they left the station in 1981, Solk became Asst. PD for PD Tim Kelly, who arrived in 1982. When Kelly left the following year, Solk became PD.

Solk has presided over changes in the Loop's audience brought about by transitions from hard rock to classic rock/personality to the station's current formula of mainstream adult-oriented AOR.

Motown

Continued from Page 1

the US, based on its annual revenues of more than \$150 million. Other divisions include music publishing and TV/motion picture production. Gordy established his company in Detroit 28 years ago.

For their part, MCA executives were supposedly willing to structure the transaction in any way that would have continued to reflect Gordy's standing in the black community — for example, by helping create a foundation to benefit prospective black businessmen and women.

But it was obviously "an emotional decision" for the Motown Chairman, according to one MCA source, who added that there were "no hard feelings" over the outcome. MCA Records' distribution deal with Motown will continue, with approximately 18 months to run.

Jan. 1 changes in the tax law make any future deal between Motown, MCA, or other prospective buyers less attractive than in 1986, should Gordy change his mind again. Several years ago, he came close to selling Jobete Music to publishing entrepreneur Charles Koppelman, but that transaction also eventually fell apart.

STAFF

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 Publisher: DAUGHT CASE
 Executive VP/General Manager: DICK KIRDMAN
 Editor: LIA ANNE O'NEIL (212) 553-4300
 Senior Vice President & Editor: ERIK BARNES
 Ad Director: RICHARD KUMALAI
 Managing Editor: JEFF GREEN
 Executive Editor: CARL MITCHELL
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 Production Director: RICHARD FIGUETA
 Associate Ad Director: MARTIN FRANDSON
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NEWSBREAKERS



Gloria Feliciano

● **GLORIA FELICIANO** has been appointed VP/Human Resources for PolyGram Records. She was formerly Director/Personnel for the label, a position she held since joining PolyGram in 1985.

● **ALLEN NEUHARTH**, Chairman of Gannett Co., Inc., will be the International Radio and Television Society's Gold Medal recipient at the Society's March 5 banquet.

● **WOWE/CHATTANOOGA** has switched from AOR to AC, adopting new call letters WLMX.

● **SKIP ISLEY**, MD/middays at AOR WWTR/Ocean City, is upped to PD.

● **MARK DAVIS** has been named Program Director at AOR KDJK/Modesto-Stocketon. The station's Music Director, he had also been serving as acting PD.

● **WWGO/COLUMBIA, SC** has switched to AOR as WMFX with Jeff Pollack Communications consulting. Part-owner **CHUCK DUNAWAY** is GM and **AL BROCK**, last at WRSR/Norfolk, is PD.

PROS ON THE LOOSE

Dave Bishop — PD WSNY/Columbus (614) 761-8455

Dave Brannen — News Director WNDE/Indianapolis (317) 257-7565 or (317) 877-1807

Walt Brown — PD WHHY/Montgomery (205) 284-3475

Dave Conrad — Mornings WNDE/Indianapolis (317) 257-7565 or (317) 251-2364

Ric Cramer — Late-Nights WGCL/Cleveland (216) 835-2038

Bob Garrett — Weekends KFRC/San Francisco (415) 383-7483

Peter Hamel — Middays WNDE/Indianapolis (317) 257-7565

Chuck McGee — Afternoons WNDE/Indianapolis (317) 897-3841

Dave McKay — Mornings KSBNI/Richland Center, WI (816) 886-3070

Chip Mosley — Operations Manager KFMD/Des Moines (515) 223-5857

Dianna Rivers — Mornings WKXX (KIX104)/St. Louis (314) 567-9209

Mike Rogers — Production Director KIXS & KILZ/Killeen, TX (817) 939-5095

Denny Schaffer — Nights WCZY/Detroit (313) 544-0014

Dave Silvers — Nights WNDE/Indianapolis (317) 898-5875

Dave Silverstein — Nights WNDE/Indianapolis (317) 898-5875

Brian Wright — Afternoon News WNDE/Indianapolis (317) 257-7565



Lee Perryman

● **LEE PERRYMAN**, who joined AP Broadcast Services in 1980 as Broadcast Executive for Florida and has served AP Broadcast members in Pennsylvania, New Jersey, and Delaware since 1983, has been appointed Deputy Director/Administration for the company. He was previously GM at WULA & WLAZ/Eufaula, AL and OM/ND at WUAL-FM/Tuscaloosa, AL.

● **NORVAL REECE** has been appointed Sr. VP/Business Development for communications consulting firm Frazier Gross & Kadlec. He was formerly VP/Corporate Affairs for Group W Cable in New York, and has served as Secretary of Commerce for the state of Pennsylvania.

● **ROBERT SEIDENBERG** has left Warner Communications, where he was Sr. Entertainment Attorney, to return to private practice specializing in entertainment-related matters. He was with the company nine years.

● **JOE VINCENT** is the new VP/GM at WCOA & WJLQ/Pensacola, FL. He was previously VP/GM at WABB/Mobile and NSM for DM Communications in Dallas, and was Sr. VP of RAB for ten years.

● **TOM KELLY** is now Assistant PD/MD at WNCI/Columbus. He replaces **MICHAEL J. FOX**, who will concentrate on his 6-10pm airshift.

Thompsons

Continued from Page 1

Abe Thompson had been at WGCI for 11 years, starting as an AE when the station was called WVON, and advancing through the ranks to Station Manager ten months ago.

Silver Star President Dr. Robert Lee told R&R, "We feel Abe has had excellent exposure and experience. He's very knowledgeable and works with people well. Launa has the same special qualities, and we share the same expectations for her."

Abe Thompson said, "I already feel connected with the station because I know so many people who have been through here. (KHS/Los Angeles VP/GM) Lynn Anderson-Powell called to congratulate me and said, 'Abe, do you realize you're at the station where I started as an intern when it was WXYZ-FM?' A gentleman I worked with at WVON is the Asst. GM for WXYZ-TV, whose building is right next to ours. A jock I know in Chicago told me to say hi to (afternoon staple) Art Penhallow — he doesn't know him personally, but feels like he does because he grew up listening to him."

Both Lee and Thompson say they plan no format change at WRIF. "The only changes we anticipate are increasing the ratings and revenues," said Thompson. "It will definitely stay AOR." Lee added, "We're just going to continue to build on WRIF's tradition and take it one step further."

WRIF is the perennial AOR leader in Detroit, though rival WLLZ has been edging closer in recent surveys. WRIF, which lost longtime wakeup team J.J. & The Morning Crew to WLLZ last year, installed Pat 'n' Wags (Pat Still & Mark Wagner) from WLWQ/Columbus in mornings recently.

Jets Soar To Gold



MCA celebrated the Jets' first LP going gold with a plaque presentation. Pictured (l-r standing) are MCA VP Louil Silas, group's Eugene, Kathy, and Haini Wolgramm, manager Don Powell, group's Elizabeth Wolgramm, MCA Exec. VP Jherly Busby, MCA Music Ent. Group President Irving Azoff, MCA Sr. VP Steve Mayer, Exec. VP Richard Palmese, and VP Ernie Singleton; (l-r kneeling) group's Eddie, Rudy, Moana, and Leroy Wolgramm.

KELLY TO BUY WPTR & WFLY

Reilly Upped To WTRY & WPYX VP/GM

WTRY & WPYX/Albany Station Manager Carol Reilly has advanced to VP/GM of the Griffin Company AC/AOR combo. She replaces John Kelly, who leaves the facility after 24 years. He'll be forming Albany Broadcasting Co. with a partner from outside the broadcasting ranks and purchasing crosstown Country/CHR combo WPTR & WFLY from Rob Dymon.

Reilly commented, "I feel fortunate that the Griffin Company has the confidence to put me at the helm of two important properties." She joined in January, 1984 as GSM and was promoted to Station Man-



Carol Reilly
ager a year ago. Reilly had previously been at neighboring WWOM as Assistant GSM.



Cecil Heftel

Heftel

Continued from Page 1

man Of The Board of H&G and current Heftel President Earl McDaniel will become President of the radio division.

Under the new structure Jim DeCastro will become Presi-



Scott Ginsburg

dent/GM for WLUP, Ken Wolt President/GM of KTNQ & KLVE, and Mark Schwartz will become President/GM of the Jacksonville, Dallas, and Miami properties while continuing as GM of WAPE.

Scott Ginsburg told R&R, "The merger was the product of a thorough discussion between the Heftels and Ginsburgs, and the need to form alliances to make the sum of the parts significantly greater when combined. The chemistry between our families was superb. This gives us the ability to form what will become one of the largest privately held radio concerns in the country."

He indicated the merger, which was filed this week, should clear the FCC within 60 to 90 days.

Sadle

Continued from Page 1

handful of stations. It's built on three pillars of strength: the Frank Dill & Mike Cleary morning show, Giants baseball, and a promotional profile that has KNBR on the lips of everyone in the city. I'm honored to be working with Bill and consultant Ed Shane. AM is alive and well and living in San Francisco."

KGW Assistant PD Kevin Reilly will be assuming the programming duties until Sadle's successor is named.

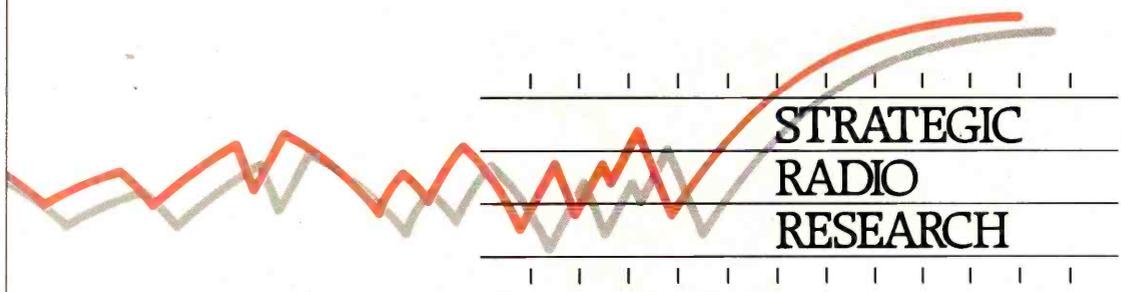
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RADIO BUSINESS

Mahlman: Radio's Great & Only Getting Better

By Patrick M. Clawson

The future of the radio industry is so bright, we'd better wear shades.

That's the general upshot of a recent assessment of the state-of-the-industry by **Bob Mahlman** of the **Mahlman Company**. In remarks before investment bankers at **Paine Webber's** 14th annual media conference, the New York broadcast broker used a blizzard of statistics and predictions shortly before Christmas to paint an optimistic picture of expanding opportunities.

Mahlman pointed out that one of radio's greatest strengths is its pervasiveness. "For example, there is no human activity — with the exception of sleep — that prevents exposure to radio," he said. "Radio is such a part of our lives that we have a tendency to forget about it, much like remembering the last hamburger we ate," he said.

While the number of stations don't equal the number of McDonald's hamburgers served, there's a lot of radio being consumed. The latest FCC figures list 4856 commercial AM stations and 3938 commercial FM stations as of November 30, 1986. Another 1258 educational FMs are pumping signals into American homes.

All those signals mean great opportunity to Mahlman. After canvassing a

wide variety of industry sources (including the FCC, **Radio Advertising Bureau**, and the **Radio Network Association**), Mahlman ripped loose a horde of stats to highlight the investment potential of the industry to the Wall Street wizards:

- People spend an average of three hours per day with radio. This is second only to television. TV viewing is the largest leisure activity and radio listening is second.

- There are 507 million usable radio sets in the United States. Each household has an average of 5.4 radio sets.

- In 1980, 50 million radio sets were sold. In 1985, 87.2 million sets were sold.

- Major market stations are expanding their sales forces from four or five people to seven or more. Stations generally are better at getting co-op advertising revenues, and more emphasis is placed on training local sales personnel.

- To control costs, stations are taking more long-form syndicated programming. Mahlman sees an increased use of network and syndicated programming by all stations, especially AMs.

- For the past three years, radio has

had a double-digit revenue increase of between 10% and 12%. Overall radio revenues are predicted to increase 9% to 10% in 1987. Network radio revenues 13%, national spot 5% and local revenues 11%.

- Total 1987 radio revenues are projected to be \$7.6 billion. Increases in radio revenues are expected to outpace overall advertising revenue increase for 1987 and the gross national product increase.

- National spot radio revenues in 1987 will be only slightly ahead of 1986 levels. For the first 10 months of 1986, these revenues were flat with only about a 1% increase over the same period in 1985. Mahlman says an industry statistical reporting problem makes it appear that national spot revenues have eroded, when in fact they have not. Many major advertising agencies are now buying spots direct through their branch offices, and these sales are often statistically treated as direct local business.

- The top five national spot advertisers in 1986 were **Anheuser Busch**, **General Motors**, **Miller Brewing**, **PepsiCo**, and **Chrysler**.

- Network radio revenues are expected to jump 13% in 1987. Network

radio will end 1986 about 16% ahead of 1985, and 1985 was 14% ahead of 1984. 1986 network revenues will total \$378 to \$380 million, about 5% of total radio revenue dollars.

- Radio station sales in 1986 are estimated at nearly \$3 billion, compared to an estimated \$1.8 billion in 1985. The average price of an AM stand-alone trade in the first half of 1986 was \$760,000, stand-alone FMs went for \$2.9 million, and AM/FM combos sold for \$4.6 million.

- The majority of station transactions involve a new generation of radio entrepreneurs who are well-funded former broadcast group heads, general managers, or sales managers of individual stations. Venture capital firms, such as **DKM** or **Narragansett**, that are making radio ownership an important part of their investment portfolios figure in a majority of the transactions.

- Because of the increased involvement of financial institutions in bankrolling radio deals, installment sales funded by the seller have decreased and are used in slightly less than 50% of all station trades. The average note in an installment sale was for 8.2 years with an interest rate of 10.1%.

Mahlman closed his remarks by predicting that 1987 may be a \$2 billion station trading year, providing that interest rates remain low and new institutional funding sources continue writing checks.

There's no word if the investment bankers left the holiday conference with sugarplums dancing in their heads by the thought of the investment banking fees that a \$2 billion trading year would generate.

Uncle Sam Is Smiling Too

If Mahlman's general roundup wasn't enough to brighten the disposition of the Wall Street investment bankers, the latest predictions from the U.S. Commerce Department should do the trick.

Uncle Sam's number crunchers have just put out a weighty tome called the 1987 *Industrial Outlook*. Our copy, hot

off the press, indicates the bureaucrats have come up with some projections guaranteed to give radio broadcasters a warm feeling in their tummies — and heartburn to the enemy, their newspaper competitors.

Commerce Department experts predict radio ad expenditures will increase to \$8.1 billion in 1987, an 11% gain from last year. The report's analysis is simple and sweet:

"Overall radio advertising expenditures reached an estimated \$7.3 billion in 1986, 12.3% higher than in 1985. Local radio advertising, which primarily serves retailing, probably accounted for 74% of the total; spot, 21%; and national, the remaining 5%. The continued growth of radio advertising expenditures is due to several factors: rate increases, the limited supply of commercial television time, and the concern among advertisers that remote control equipment and videocassette recorders permit viewers to eliminate television commercials. In addition, radio has been making inroads into local retail advertising traditionally carried by newspapers," the report says.

The 1987 *Industrial Outlook* also contains a tasty nugget guaranteed to perk up your station's Monday morning sales meeting. It says newspapers — radio's biggest competition for ad dollars — are expected to increase their ad revenues by only a 7.7% rate for a 1987 total of \$29.2 billion. That means that even though the print guys are raking in more dollars, radio revenues are growing at a much faster rate than newspaper ad income. The Commerce Department says that while newspapers remain the top advertising medium, rate increases accounted for much of their gain in overall revenues.

"Although newspapers attract more advertising dollars than other media, their share of total advertising expenditures has steadily declined," the report says.

Television revenues are expected to grow at a similar low 7.7% rate, reaching \$29.2 billion this year. Total advertising revenues overall are projected to jump 7% annually until at least 1991.

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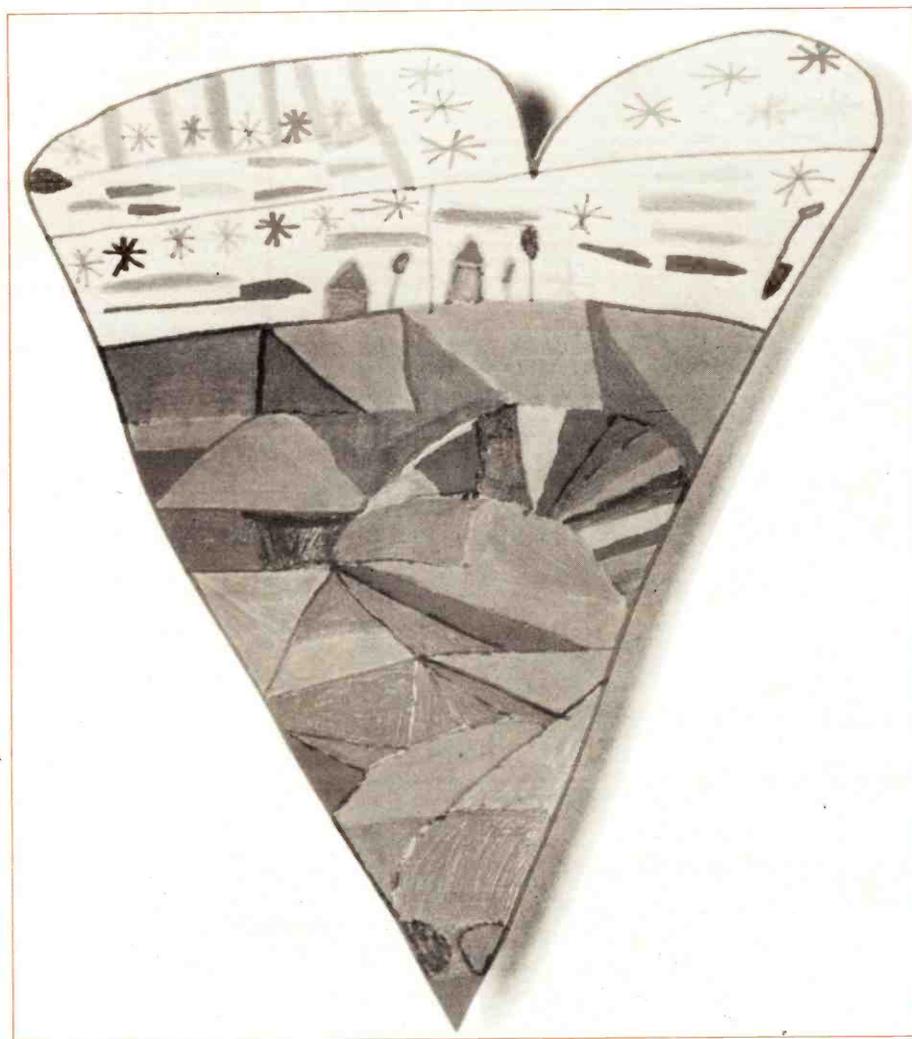
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RADIO BUSINESS

Jacor Completes Republic Buyout

Jacor Communications, Inc. has completed its acquisition of Republic Broadcasting Corporation. The \$34 million deal was signed, sealed and delivered on December 29 as part of the flurry of year-end broadcast transactions.

Jacor is now the proud owner of 50 kw clear-channel **WLW/Cincinnati**, **WYHY/Nashville**, and **WMYU/Knoxville**. The company, headquartered in Cincinnati, is listed on the NASDAQ over-the-counter securities trading system. Jacor now owns 12 radio stations and the **Georgia Radio News Service**, a state radio network based in Atlanta. **WBVE/Cincinnati**, another Republic property, is being sold to **Reams Broadcasting** of Toledo to sat-

Reece VP At Frazier, Gross

Frazier, Gross & Kadlec, the Washington, DC-based broadcast consulting firm has named **Norval Reece** as VP/Business Development. Formerly VP/Corporate Affairs for **Group W Cable**, he will be based in New York. Reece once was Secretary of Commerce for the State of Pennsylvania. He currently serves on the board of directors of the **C-SPAN** cable TV network and the **National Cable Television Political Action Committee**.

isfy FCC requirements prohibiting the ownership of two FM stations in the same market; Jacor already owns **WEBN/Cincinnati**.

"The addition of the Republic radio stations places Jacor among the 20 largest radio broadcasting companies in the United States in terms of listeners," commented Jacor Chairman/CEO **Terry Jacobs**.

As part of the transactions, several former Republic executives are jumping to the Jacor payroll. **Robert Lawrence** has been named Senior VP/Sales & Marketing and **Randy Michaels** has signed on as Senior VP/Programming & Operations. **David Martin** will become President of **Jacor Broadcasting of Cincinnati**, with overall responsibility for the operations of **WLW** and **WEBN**. **Chris Weber**, formerly Republic's Chief Financial Officer, will join Jacor's financial staff as Controller.

"The pairing of **WLW** and **WEBN** will create a devastating combination in Cincinnati," said Jacor President/COO **Frank Wood**. "Based on the most recent Arbitron ratings, the combination is by far the most dominant combo in the city, and the synergies which can be realized down the road should be even better. The Nashville and Knoxville stations are also very good stations in their respective markets."

Radio Trading Multiples To Stay In Ozone . . . Maybe

What's your station really worth on the open market?

Probably more than ever. Radio station trading multiples jumped five to ten per cent in 1986, according to **Americom Radio Brokers'** hard-charging President **Tom Gammon**.

He predicts that demand for radio properties will remain high in 1987 — even though prices may have peaked. Gammon believes that recent tax law changes will work to radio's advantage. With real estate tax shelters drying up, Gammon believes that real estate investors will turn their attention — and cash — to radio.

"Another factor behind this shift will be that, under the new tax law, the driving focus of investments is now income, not capital gain or tax advantages. Consequently, investments that produce cash flow will be hot until the tax laws change again," Gammon says.

Gammon does not believe that radio prices will edge much higher in 1987 because he expects radio advertising growth to slow. While the RAB predicts more than a 10% increase, Americom predicts only a modest 7% growth rate for the year.

1986 FM and AM/FM Station Trading Multiples

Assumes a Class B or Class C FM in a Rated Market

Market Type	By Market Type		
	Top 20% Station's Rating Rank	20% to 40% Station's Rating Rank	40% to 60%+ Station's Rating Rank
High Growth	10-11.5 x CF	10.5-11.5 x CF	11-13 x historic CF or 10-11 x projected CF
Stable	9-10 x CF	9.5-10.5 x CF	10-11 x CF
Low Growth	8.5-9.5 x CF	9-10 x CF	9-11 x CF

Area	By Area		
	Top 20% Station's Rating Rank	20% to 40% Station's Rating Rank	40% to 60%+ Station's Rating Rank
Northeast	9-10 x CF	9.5-10 x CF	10 x CF
South/Southeast	9.5-10 x CF	10 x CF	10-11 x CF
Central/Midwest	8-9 x CF	9-9.5 x CF	10 x CF
West	9-10 x CF	10-11 x CF	10.5-12 x CF

Market Size	By Market Size		
	Top 20% Station's Rating Rank	20% to 40% Station's Rating Rank	40% to 60%+ Station's Rating Rank
Top 15	9-11 x CF	10-12 x CF	12-15 x CF
15-100	8.5-9.5 x CF	9-10 x CF	10 x CF
Unrated	7.5-8.5 x CF <small>(top markets)</small>	8-10 x CF <small>(other markets)</small>	N/A

AMERICOM
A LOWE'S COMPANY

A major factor in 1987's station trading levels will be the supply of cheap money. With low interest rates, Gammon believes trading multiples will remain high for at least the first half of 1987. As interest rates drop, multiples will increase. Conversely, if interest rates go up, the Washington broker says the value of stations will drop.

The latest issue of Americom's client newsletter, *Radio Investor*, features a

chart of 1986 radio station trading multiples that can give owners a quick handle on the sale value of stations. One word of caution: Gammon says fewer than 60% of the stations in 1986 were profitable enough to be traded on the basis of cash flow multiples. Therefore, stations ranking in the lower 60% of any market's ratings usually cannot be priced on multiples of cash flow. With that caveat, here's a chance for your station to measure up.

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- Barter
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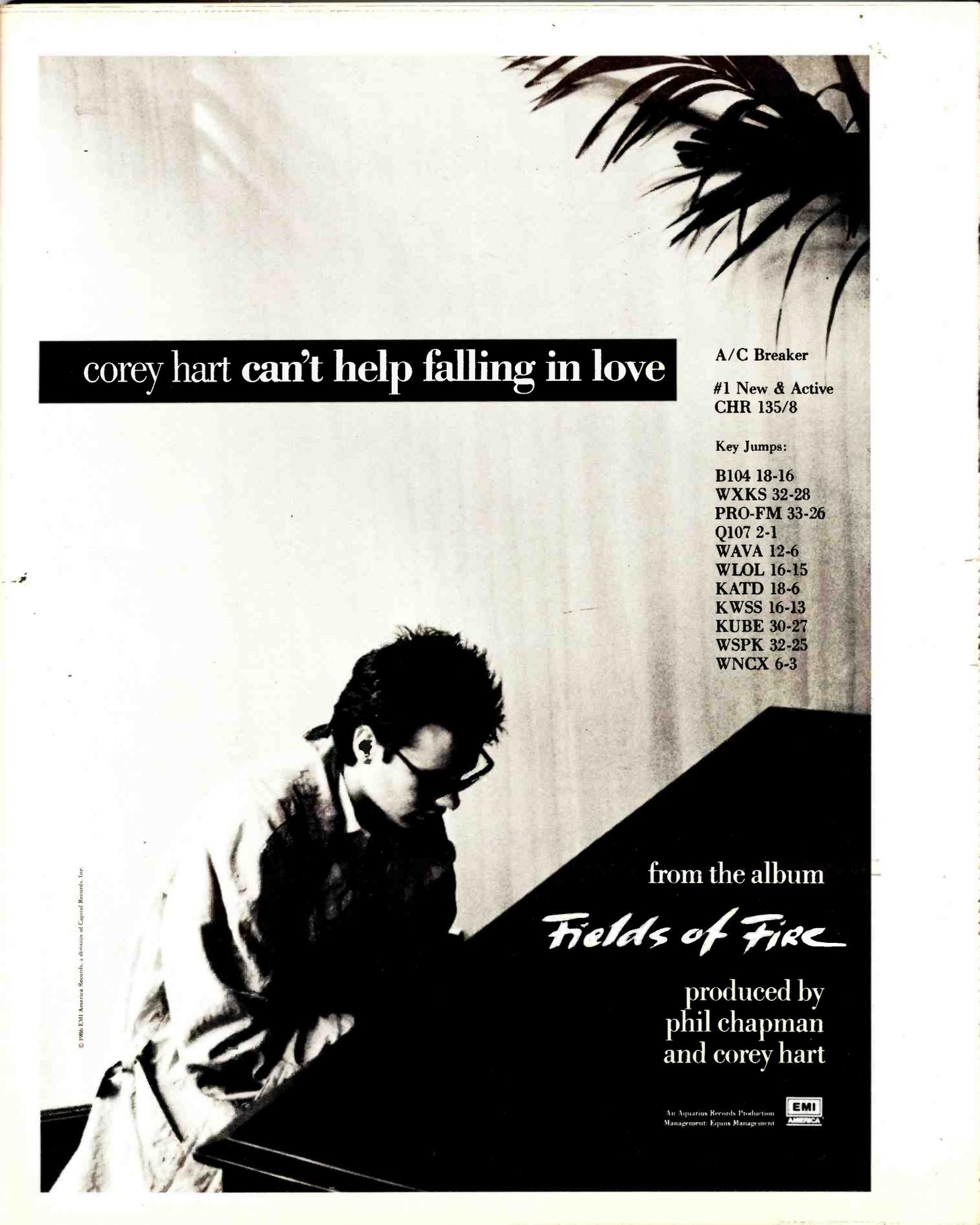
Call for Station Clearance and National Sales Information.

Listen to a 2 minute Demo Tape
Call (617) 782-8814

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Syndicated Radio Productions, Inc.



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A/C Breaker

#1 New & Active
CHR 135/8

Key Jumps:

B104 18-16
WXKS 32-28
PRO-FM 33-26
Q107 2-1
WAVA 12-6
WLOL 16-15
KATD 18-6
KWSS 16-13
KUBE 30-27
WSPK 32-25
WNCX 6-3

from the album

Fields of Fire

produced by
phil chapman
and corey hart

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An Aquarius Records Production
Management: Equus Management



WASHINGTON REPORT

24-STATION FM GROUPS POSSIBLE

FCC Plans Overhaul Of Radio Ownership Rules

Ownership of 24 FM stations or 24 AMs by a single radio group is one of the proposals about to be presented to the FCC in a staff proposal to overhaul the Commission's ownership rules. Groups are now limited to no more than 12 AMs and 12 FMs.

The plan is also likely to call for some type of same-market AM-AM or FM-FM combinations. And, if adopted by the FCC, it would permit common ownership of an AM or FM radio station and a UHF-TV outlet in the same market. More powerful VHF-TV stations could be paired with AM outlets, but not with FM radio stations.

Limits Vary By Market Size

The proposal will also explore the possibility of writing different rules for various sizes of markets. Looser ownership limits might be enforced for highly-competitive Top 50 markets, with stricter guidelines for less competitive smaller markets with fewer stations.

If passed quickly enough, the changes could prove to be a godsend for Cap Cities/ABC and NBC, both of which face forced divestiture of radio properties due to

Proposed Ownership Changes

- Groups of 24 AMs or 24 FMs
- AM-AM or FM-FM combos
- AM/UHF-TV, FM-UHF-TV
- combos
- AM/VHF-TV combos
- Differing limits by market size

mergers. The changes wouldn't save all the stations earmarked for selloffs, but would likely rescue the AMs in question.

Expected to go to five FCC Commissioners on January 15, the plan is an outgrowth of the Mass Media Bureau's effort to weed out rules that make it difficult for struggling AM stations to survive. But the emerging plan shows that the staff

wants to broaden the contemplated rule changes by applying some of them to FM radio and TV as well.

One Year Timeframe

Deputy Mass Media Bureau Chief Bill Johnson says the FCC will be asked to send out the proposals for public comment in a Notice of Proposed Rulemaking (NPRM). Johnson estimated it would take six months to a year for any resulting rule changes to win final Commission approval.

The FCC's original AM rescue report last summer spoke only of lifting the AM "duopoly" rule to allow ownership of two AMs in the same market. Extending that idea to FM, eliminating the 12-12 split within the 24 stations allowed a single owner, and permitting certain radio-TV combinations are new elements of the plan.

Changes Not For AM Only

Johnson explained that the Commission is "not in the business of trying to promote AM." Any rule changes aimed at boosting AM are likely also to be extended to FM radio, he said.

"If passed quickly enough, the changes could prove to be a godsend for Cap Cities/ABC, NBC, and Group W."

According to Johnson, floating the idea of radio/TV combinations, which have long been prohibited, stems from a recent string of Commission waivers allowing common ownership of radio stations and UHF-TV outlets in the same market. On a case-by-case basis the FCC now grants waivers, if that's necessary for one station or the other to survive financially.

For instance, in October the FCC agreed to let Malrite keep WHK & WMMS/Cleveland even though it's acquiring WOIO-TV/Cleveland. Rivers of red ink at the TV station were cited as justification for combining it with the successful radio operations.

Johnson said the staff's thinking is that, since waivers are routinely granted, the Commission might

just as well allow UHF/radio combos in the first place.

NBC, Group W, Cap Cities/ABC Benefit

If the rule changes are enacted quickly enough without major changes from the staff recommendations, they could allow Cap Cities/ABC to avoid divesting WABC/New York, KABC/Los Angeles, KGO/San Francisco, and WLS/Chicago.

NBC could be spared having to unload WNBC/New York and WMAQ/Chicago. Group W might also benefit from the new rules. The company is attempting to acquire KHH-TV/Los Angeles which, without a rule change, would require divestiture of KFWB/Los Angeles.

NEWS BRIEFS

20 Channels Opened For B, C FMs

Twenty of the 80 commercial FM channels, previously limited only to smaller Class A stations, have now been thrown open to possible applications for more powerful Class B and C FM stations.

The channels were originally reserved for small outlets as a way of ensuring FM allotments for smaller communities. But, since most new Docket 80-90 allotments are going to small towns, the Commission concluded that setting aside special channels was no longer necessary.

In the same proceeding, the Commission turned down a proposal to an across-the-board increase for all Class A stations to 4 kw of power and antenna height of 125 meters. Also rejected was the idea of classifying FMs according to zone.

King Day Radio Events Planned

Group W is once again taking the lead in organizing radio activities for the federal holiday honoring Dr. Martin Luther King on January 19. The group's KYW/Philadelphia will serve as the "flash station" for a five-minute worldwide radio broadcast hosted by Kenny Rogers and Steve Wonder at 12:30pm (EST) on the 19th.

Also available to stations are half-hour and one-hour radio documentaries on King hosted by actor Charlton Heston and PSAs featuring Heston, Rogers, Barbra Streisand, Ben Vereen, Lou Brock, and others.

A Group W spokesman says all the national radio networks have agreed to

feed the material to their affiliates. Stations without networks can contact a Group W station, if there is one in the market. In the spirit of the holiday, network affiliates are being asked to share the programming with needy stations.

Ignorance Plea Fails To Reduce \$800 Fine

Pleading ignorance of the FCC's

Emergency Broadcast System rules has failed to win reduction of an \$800 fine for WASA/Havre de Grace, MD. The station was charged with "willful violation" of FCC rules by failing to log receipt of EBS tests and making equipment performance measurements.

WASA pleaded to have the fine reduced or rescinded on grounds that it

misunderstood the rules and thus did not violate them "willfully."

In denying the request, the Commission noted that it defines willful "to mean acts or omission committed consciously, deliberately and/or repeatedly." Although the station "may not have intended to deceive the FCC or to violate the Act or the rules, the fact that it did so does not negate its willful behav-

ior," the Commission said.

"Additionally, misinterpretation of the rules will not excuse noncompliance," it added.

Other Key Developments:

• **Fairbanks** is trying to strengthen the signal of WVBF/Boston (Framingham). It has applied for an FM translator for the station on 105.7 MHz in Boston.

• A new FCC proposal would replace public station issues/programs lists with quarterly filings of most significant treatment of community issues. The changeover, done at the suggestion of the federal courts, is already in place for commercial outlets.

• **National Public Radio (NPR)** has received an \$800,000 grant from Chrysler Corp. to support its new program, "Performance Today." The show, which debuted this week, is a daily two-hour offering of classical music and news about arts events worldwide.

• **Associated Press Account Executive Ronald Blaine Price** has joined NAB as Regional Manager, serving Alabama, Arkansas, Florida, Louisiana and Mississippi.

• Latest U.S. radio totals: 4856 AM; 3938 commercial FM; 1258 educational FM; 10,052 total. TV stations now total 1658 nationwide.

• A comment deadline of May 7 has been set in the FCC's inquiry into the legality of its minority ownership, distress sale and tax certificate programs. Replies will be due July 6.

• **Bradley Holmes** is the new Chief/FCC Policy & Rules Division. He has been legal advisor to Commissioner Dennis Patrick since 1984.



DIARY REVIEW — At a recent meeting in Washington NAB's Committee on Local Radio Audience Measurement (COLRAM) pressed ahead with its review of a newly-designed Arbitron radio listening diary. Pitching in on the redesign were (seated, left to right) Bob Galen, RAB; COLRAM Chairman Howard Frederick, Mid-America Media; Bill McClenaghan, Cap Cities/ABC; Mel Goldberg, Electronic Media Rating Council; standing, left to right) Ken McDonald, McDonald Broadcasting; David Kennedy, Susquehanna; Jerry Lee, WEAZ/Philadelphia; Ray Gardella, Arbitron Rating Advisory Council.

MUTUAL BROADCASTING SYSTEM PRESENTS

CALL IN, TALK TO AND LISTEN IN WITH...

The **Judds**



The Judds' new
Heartland LP
is available on
NCA Records,
tapes and
compact discs.

The Mutual Broadcasting System opens 1987 with a very special satellite album party, a radio programming innovation and tradition at Westwood One/Mutual. On Sunday, January 25 at 10:30 p.m. (ET), Mutual will present *Listen In With The Judds*, a live, 90-minute call-in and music program featuring the 1986 CMA "Vocal Group of the Year."

Listen In With The Judds will be highlighted by the exclusive debut of Wynonna and Naomi's new album, *Heartland*, and will also feature other hits by the celebrated mother-daughter country duo. Mutual will not only provide listeners an opportunity to "listen in," but also to talk with The Judds by calling the toll-free number, 800-345-7755. And each caller who speaks with Wynonna and Naomi will also receive an autographed copy of the *Heartland* LP!

Lee Arnold, host of Mutual's country music specials and popular WHN/New York air personality, will host the special from the Westwood One/Mutual studios in Los Angeles.

So be sure to listen in with Wynonna and Naomi January 25 for 90 exciting minutes of new songs and old-fashioned conversation! *Listen In With The Judds*—the latest country radio exclusive from the Mutual Broadcasting System.

For information, contact your Mutual Station Relations representative in Arlington at (703) 685-2050 or in Los Angeles at (213) 204-5000.

MUTUAL BROADCASTING SYSTEM

Across The Nation Look What Radio Has To Say About:

don't leave me this way

COMMUNARDS

"Already number 5 out of 50 records researched (callout). Hot, immediate Top 10 phone reaction the last 4 weeks. Top 10 sales on the LP. Top 5 on the 12." What more can you ask for?"

Sue O'Connell, M.D.—WXKS

"Immediate response from day one!! Top 10 requests since added!! Definitely one of the hottest records on NCX!!!"

John German—WNCX

"If you got a dance going and you can't get them up moving and you've played 'Celebration' and 'Proud Mary,' then you'd better play the Communards!!!"

Jim Fox—0102

"Definitely a Top 10 record for us and one of the hottest records we've ever played at the new Power 93."

Lisa Giles, MD—KITY San Antonio

"Every time I play it the phones light up! Radio really needs the tempo that this familiar hit provides!"

Chuck Bech Asst. PD & MD—Y-95 Dallas

"Immediate response from test play leads to a full time add. Record debuts after 2 weeks!!!"

John Hager—WPHD

"Came screamin' out of the local club scene and right up our charts!!!"

Paul Christi—KRBE Houston

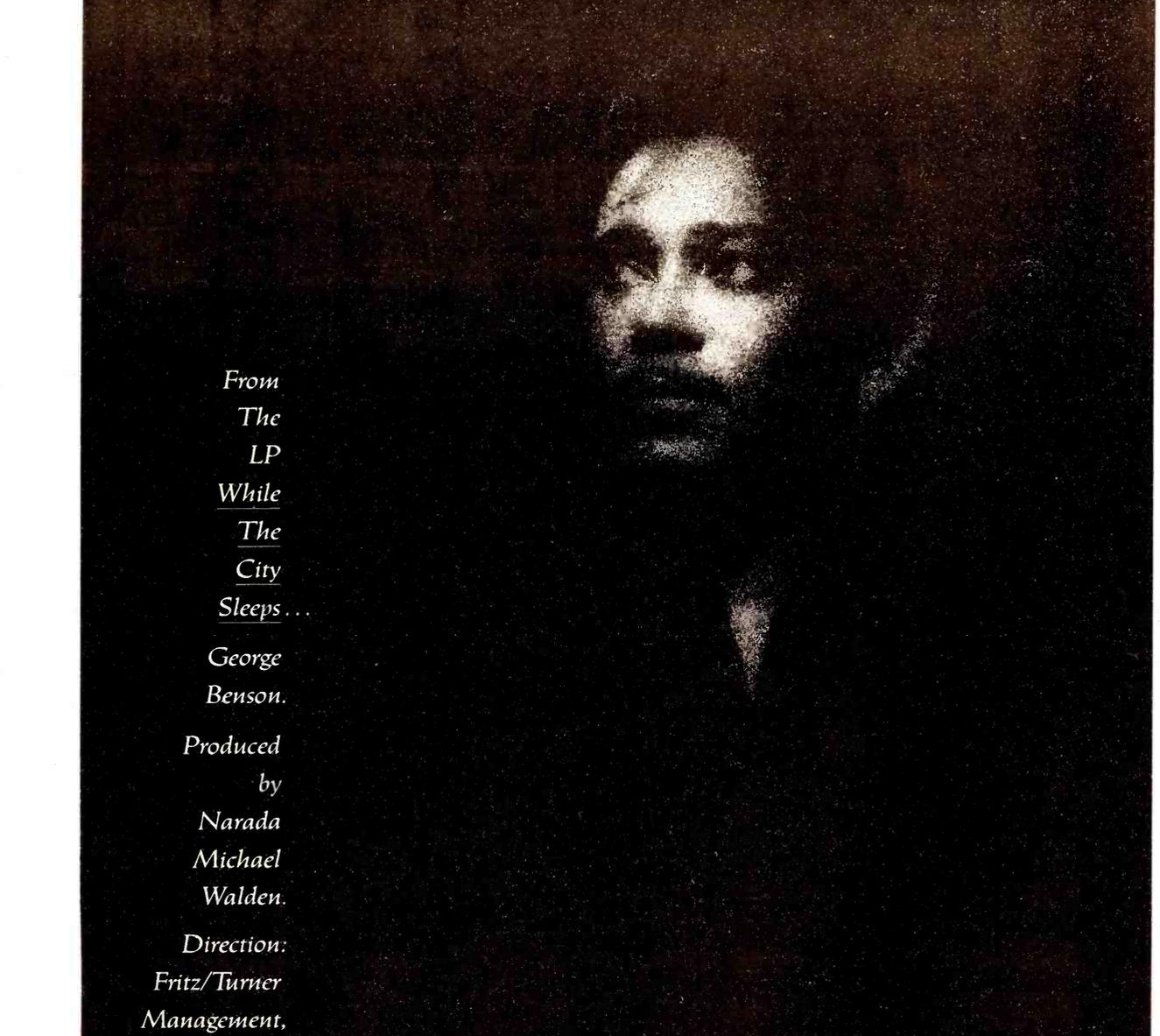
LATE FLASH!
Z-95 Chicago-Add!



produced by MIKE THORNE management LORNA GRADDON

MCA RECORDS

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*From
The
LP
While
The
City
Sleeps...*

*George
Benson.*

*Produced
by
Narada
Michael
Walden.*

*Direction:
Fritz/Turner
Management,
Los Angeles*

RADIO IS HOT FOR
"SHIVER" 

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R&R STREET TALK

When **JOE SMITH** signs on as Vice Chairman/CEO of **CAPITOL/EMI, INC.**, his top priorities are to "energize" the label, reduce its "ineptitude" in CD releases, and evaluate, according to a story in the *Los Angeles Times*, whether to fold **EMI AMERICA** and **MANHATTAN** under the Capitol umbrella. Also according to the *Times*, Smith agreed to join the company after receiving personal assurances that the label's U.S. operations were not going to be sold.

Meanwhile, **EMI America VP/R&B Promotion MICHAEL JOHNSON** is leaving the label to join **POLYGRAM's** West Coast **CASABLANCA/WING** unit under **ED ECKSTINE**.

Also, **E/P/A** is the confirmed destination of **DON GRIERSON**, who just left Capitol as VP/A&R. He'll be taking over from Sr. VP/A&R **LENNIE PETZE**, and the official word is due shortly. Meanwhile, **E/P/A VP/Marketing RON MCCARRELL** is leaving **CBS** — for Capitol.

SHAMROCK BROADCASTING's Seattle property, formerly **AC KQKT**, switched to **AOR** on Monday and installed the calls **KXRX** on Wednesday. **GM STEVE WEST** and **PD PAUL SULLIVAN** have brought aboard **AM** and **PM** drivetime teams from rival **KISW**, which West managed for seven years. Other additions include market vet **LARRY SNYDER** for **MD/midday** chores, **Local Sales Manager MARK JEFFRIES** (ex-KISW), and **National Sales Manager MARTY LOUGHMAN** from crosstown **KHIT**.

Now that **STATEWIDE** and **HEFTEL** have merged into **H&G COMMUNICATIONS** (Page 1), it will be interesting to see what influence **KHYI/DALLAS** programmer **MARK DRISCOLL** and sidekick **BUZZ BENNETT** will have on **KTNQ & KLVE/LOS ANGELES**. Since the dynamic duo recently converted **Dallas** from **Christian** to **Gladiator**, do they plan to translate **KLVE** from **Spanish** to **English**? With only one **CHR** in the market, quien sabe?

Also in **L.A.**, **KFAC's** veteran airstaff received a dubious **New Year's** gift last week as the new ownership, in place for only a week, handed out pink slips to **FRED CRANE**, **TOM DIXON**, **MARTIN WORKMAN**, **DOUG ORDUNIO**, **A. JAMES LISKA**, and **VP/Programming CARL PRINCI**. New **PD BOB GOLDFARB** cited "a new **KFAC** format" featuring longer classical pieces and a reduction of talk as reasons for the move. New staffers have been hired, with **KING/SEATTLE's** **MARY FAIN** handling mornings, **RICH CAPTARELA** doing **PM** drive, and **KFAC** freelancer **JOHN SANTANA** doing middays. Also, **JEFF POLLACK** has inked with

the station, extending his consulting tentacles to "Classical Hits."

Strong rumor has it that **WDTX/DETROIT** is heading into a **Classic Rock** format, but **PD JIM HARPER** says, "No way. We're the only one playing currents in this town, and I like it that way."

GEFFEN black music head **RICHARD SMITH** is departing after just a few months to join **RCA**, where he'll be reunited with colleagues from his days as **VP/R&B Promotion** at **ARISTA**. Among others, **RCA Director/Black Promotion BASIL MARSHALL** will be reporting to Smith.

A key opening at **KBPI/DENVER**, as **MD/afternoon LYNN WELLS** leaves for **San Jose**, where fiancée **JEFF BLAZY** will be taking on **KOME** mornings. The radio sweethearts met when **Jeff** did mornings for **KBPI** as **JEFFREY SCOTT** from **August- November**. **Lynn** plans to continue her own career in the **Bay Area**.

We also hear that **KBPI** may be suing **AOR** rival **KAZY** for slogan infringement. When **KAZY** toughened up its music recently, it began using "Rocks Denver" & "Block Party Weekend" lines that **KBPI** says it service-marked as far back as 1974. **KAZY** has since dropped the phrases.

BRUCE TENENBAUM, **NE** Regional for **ATLANTIC**, has been given the nod as **National Singles Director** over at sister label **ATCO**. He replaces **MARC NATHAN**, who jumped to **Atlantic's** **National** staff a while back. More details to follow.

WEA INTERNATIONAL is creating a **US-based** Latin music division, **WEA LATINA**, to be headed by former **ARIOLA** **US** Latin chief **MAXIMO AGUIRRE**. The operation will be based in **Burbank**, handling sales, marketing, and promotion for **US** product by **WEA International's** roster of foreign and domestic Latin acts. It will have reps in **Puerto Rico**, **New York**, and **Brownsville, TX**, as well as **Los Angeles**.

DOUG BANKS is moving from evenings to mornings at **WGCI/CHICAGO**. He had been doing mornings at crosstown **WBMX** prior to joining former **PD LEE MICHAELS** at 'GCI' last year. Also, filling the evening slot is former 'BMX **PD MARCO SPOON**, who had been co-existing with **OM JERRY BOULDING** for several months before crossing the street. In addition, **IRENE MOJECA** returns to overnights.

WCC/CHICAGO morning team **SUDS COLEMAN & RICK SHANNON** is high-tailing it to **WAXY/FT. LAUDERDALE** for wake-up duties.

Continued on Page 22

JASON & THE SCORCHERS

play rock n' roll the old-fashioned way, they burn it...with their new single 'GOLDEN BALL & CHAIN'

Produced by Tom Werman for Julia's Music, Inc.

Red Hot At AOR And Ready To Break Into CHR

R&R AOR Album 17

R&R AOR Track 16

Album Network
Album 18 Track 15



JINGLES

"MORNING SHOW" COMPLETE PACKAGE IN 30 DAYS

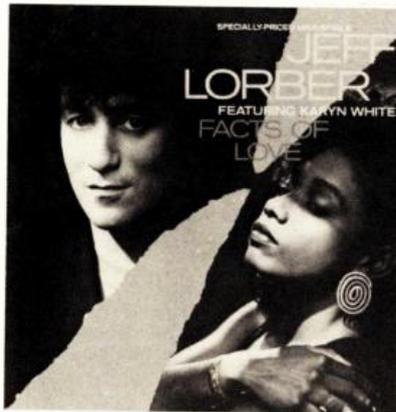
Where do **Scott Shanin** (Z-100), **Cleveland Wheeler** (Q Morning Zoo), the **WMMS Buzzard Morning Zoo**, and **John Landers** (Hit Music USA) go for that original sound?



For that fresh one-of-a-kind creative sound, phone or write

J.L. RITTER PRODUCTIONS
PO Box 6994, Stateline, NV 89449
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"FACTS OF LOVE"



JEFF LORBER

*The sizzling hit single
Featuring Karyn White
Produced by Evan Rogers,
Carl Sturken and Jeff Lorber
From the new album
PRIVATE PASSION*

Check This Week's Action

CHR NEW & ACTIVE

- | | | |
|-------------|-------------|------------|
| KIIS 34-26 | KMJK 25-24 | KF95 3-3 |
| WXKS add | KWOD on | KSND 2-2 |
| WKSE deb-39 | KMEL 7-6 | KMGX 12-8 |
| WCAU 33-26 | KATD 20-17 | KYNO 32-27 |
| PRO-FM on | KPLZ deb-31 | KYRK 25-21 |
| B106 add | KUBE 24-21 | WIKZ add |
| Z93 add | WTIC 22-19 | WJMX 38-31 |
| KRBE on | WNYZ add | KFRX add |
| B96 35-32 | KXX106 add | WDBR add |
| 92X add | WAPE deb-27 | KYYA 29-20 |
| WHYT add | BJ105 36-29 | KBOZ add |
| KOWB on | KITY 25-20 | KKAZ add |
| WLWL add-34 | WNCX add-37 | KOZE 8-7 |
| KKRZ 27-23 | WGTZ add | KTMT 10-9 |



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ALLEN KOWAC
AND STEVE
DRIMMER FOR
LEFT BAND
MANAGEMENT

STREET TALK

Continued from Page 21

NYMRAD (New York Market Radio Broadcasters Association) is postponing its Big Apple Radio Awards, held annually to "salute the creative excellence in national and local radio advertising. NYMRAD Award Ceremony Chairman **BARRY MAYO** says the postponement was declared "to concentrate on a gala program in 1988, which is NYMRAD's 20th anniversary." The 1988 event will honor advertising achievements for both 1986 and 1987.

UNITED STATIONS President **NICK VERBITSKY** has been named Chairman of the **NATIONAL ASSOCIATION OF BROADCASTERS'** Radio '87 Steering Committee. Radio '87 is scheduled to be held September 9-12 in Anaheim, CA.

It's a change of climate for **A&M's** East Coast Director/Special Projects **KAREN GLAUBER**. She's moved to label headquarters in L.A., taking over from **MARK WILLIAMS**, now at **VIRGIN**.

PLAIN RAP COUNTDOWN and **STEVE LEHMAN PRODUCTIONS** have now officially combined to form the **PREMIERE RADIO NETWORK**. The new syndicator/distributor is headed by President **STEVE LEHMAN**, while **TIM KELLY** serves as Exec. VP.

Following two murders and the abductions of two women in the Tampa area, **WFLA** talk show host **JACK ELLERY** invited **GUARDIAN ANGELS** leader **CURTIS SLIWA** to bring a contingent of the group to the bay area. Upon arriving in Tampa SlIwa said that anyone seen "violating a person's rights or property" would get a "therapeutic back massage" — a body slam and figure-four hold — until the police arrive. **WFLA** picked up airfare and expenses. So far the visit has been so successful that the Angels intend to open a Tampa chapter.

WNDE/INDIANAPOLIS, which went to Oldies about four years ago, is planning to go with **TRANSTAR's** Oldies Channel early next month (2/1-15). PD **KENT JONES** will stay on board and will do mornings; leaving are **DENNIS GARRITY**, **DAVE CONRAD**, **PETE HAMEL**, **CHUCK MCGEE**, **DAVE SILVERS**, News Director **DAVE BRANNEN**, and PM Newsman **BRIAN WRIGHT**.

WSNY/COLUMBUS PD DAVE BISHOP has exited over philosophical differences, and **SAGA COMMUNICATIONS VP/Group PD STEVE GOLDSTEIN** is seeking a promotion-oriented programmer to fill the post.

We hear ex-PD and five-year **KYMS/ANAHEIM** veteran **GREG FAST** is leaving the station to pursue other interests in the Contemporary Christian field.

More movement: **STEVE JEAVONS** joins **WQPO/HARRISONBURG, VA** from **WXRN/NORFOLK** to take over the 7-11 pm slot . . . **PERRY VAN HOUTEN** has been named **OM** at **KHJJ & KKZZ/LANCASTER, CA** . . . **WALT BARCUS** is the new PD at **WNBH/NEW BEDFORD, MA** . . . **KZZU/SPOKANE PD JOHN LANGAN** is leaving the station, creating a programming opportunity . . . Also, there's a choice PM drive opening at **CHR WINZ/MIAMI**.

RI-104/PROVIDENCE PD JONATHAN MONK steps down but stays on for middays, while Production Director **GREG CUTLER** handles the programming and **RED DECKER** is handed the MD slot . . . **WALT BROWN** is suddenly out as PD at **WHYY/MONTGOMERY** and **MD CAT COLLINS** is interim PD . . . **KFMW/WATERLOO PD MARK HANSEN** stays with the station for his afternoon show, while morning team member **TED JACOBSEN** takes the programming reins . . . And over at **WFBG/ALTOONA, PD TODD HALLIDAY** exits, with PD **STEVE KELSEY** presiding once again.

Get-well wishes to **WOR/NEW YORK** legend **JOHN GAMBLING**, who is recovering in New York following a heart attack suffered New Year's Day while on vacation in Florida.

Washington Redskin **DEXTER MANLEY** recently offered to provide a urine specimen on **NBC-TV** during a pregame show. He looked at the camera and said, "I'll leak for ya right now if you want me to." The following Monday, **DC CHR WAVA** picked up on the offer, inviting Dexter to partake of a similar opportunity during his "Redskin Report" on the **GERONIMO** and **O'MEARA Morning Zoo**, with one of the zookeepers noting, "He'd have more privacy on the radio."

KCPW/KANSAS CITY is still looking for a killer night rocker who knows how to use the phones. T&Rs to **DENE HALLAM** via overnight mail.

100 kw **AOR KWLN/OCEOLA, AR**, which has been rocking the Memphis market with its automated format, looks like it might be moving there permanently. The station has hired a PD with "Chicago and Milwaukee on-air experience," who was seen over the weekend scouting for downtown studio space with station owner **BILL POLLACK**.

AIR PRIORITIES: WEEK 20

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your response to AIR at 301-964-5544 by 6 pm Wed., Jan. 14, 1987.

Title	Arist	Label
THE HONEYTHIEF	HIPSWAY	COLUMBIA
BIG MISTAKE	PETER CETERA	FULL MOON/WB
ALL I WANT	HOWARD JONES	ELEKTRA
DEEPER LOVE	MELI'SA MORGAN	CAPITOL
CANDY	CAMEO	ATLANTA ARTISTS/POLYGRAM

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR music for artist managers, producers and record companies.

ACTIVE INDUSTRY RESEARCH

P.O. BOX 1136 Columbia, Maryland 21044 (301) 964-5544

all you need is all i want!

"all i want"

The first essential single of 1987, brought to you, of course, by

howard jones

From the singularly essential album, one to one

*Produced by Arif Mardin
Management: David R. Stopps for
Friars Management*

*Available on Music Cassettes, Records, and
Compact Discs from the label that gives you exactly
what you want...Elektra*



1987 Elektra/Asylum Records, a Division of Warner Communications Inc.



RIP RIDGEWAY

RATINGS AND RESEARCH

WEEK IN REVIEW

Qualitative Estimate Perspectives

Everybody wants them; few want to pay for them; some can use them effectively; and others get burned when they try. They are the "qualitative" audience estimates. Are they a panacea gone awry? I don't think so! We need to really look at the past and the present to understand what they are and what they can do.

First, a look at the difference between the usual audience estimates and those based on qualitative information is in order. The usual audience estimates provide audience size in terms of demographics (sex and age groupings), geography, and location of listening. Users customize these data to fit the needs of individual advertisers by using very specific sex/age groups and geographies, or both, to infer the number of potential consumers.

Qualitative audience estimates attempt to measure actual consumers and relate their purchase behavior to their radio listening patterns.

Many believe that simply measuring radio itself is difficult enough, considering the multitude of stations on two radio bands and the variations in a station's coverage area. Comparing radio measurement with that of consumer patterns presents some interesting considerations. How do you get the consumer data you need without destroying the basic audience information? Let's look at the alternatives.

The Problems Of The Past

At one time in its television service, Arbitron tried to measure 13 product categories in the television diary. This measured both viewing and product usage in the same household. It was efficient, but the industry believed that the measurement of television had been altered. Arbitron discontinued the technique as a result of industry pressure. Television broadcasters insisted the only "acceptable" way to measure qualitative information was to not have it interfere with the basic measurement of the media.

There was BRI (Brand Rating Index), and there are still companies such as Simmons and MRI (Mediamark Research, Inc.), all of which collected large quantities of information at the national and regional levels. They gather brand, product, service, and lifestyle information and relate it to broadcast media in quite limited ways — large dayparts, limited formats, heavy, medium, and light users of the media — but no market or sta-

"How do you get the consumer data you need without destroying the basic audience information?"

tion information. Users infer the national/regional product information to individual markets and stations.

Arbitron offered and discontinued a product called "Qualidata" which was based on a re-interview of diarykeepers. The time between the measurement of audience and their product usage was so long that users found the data for many stations to be "out of date" due to changes in format and in the marketplace. In addition, many had reservations about the data because the response rate for the "Qualidata" service was quite low. This produced direct product usage information at the station level.

The concept of qualitative information was further expanded to include lifestyles by such techniques as Claritas's PRIZM and Donnelly's ClusterPlus systems. National concepts related to local areas via zip codes. Again, no real radio-oriented information.

The Current Efforts

Today, Arbitron uses the Cluster-Plus system customized to the market's metro area. Individual station information can be obtained through Arbitron's Target AID system. This compares the zip code-defined clusters to the audiences found in diaries from those same zips.

Birch Radio offers PRIZM Cluster Groups, customized to the market's metro, by individual stations. Here Birch analyzes the come audience by zip and makes the appropriate PRIZM Cluster assignment to provide the audience composition by PRIZM Cluster Group.

Both of these systems provide basic lifestyle definitions that are applied to all persons living in a zip code; the lifestyle information produced is based on inference.

Birch offers a variety of qualitative characteristics on a regular

basis. During the year, about 25 different categories are reported. These data are gathered over a six-month period using a portion (about 50%) of each survey period's sample to gather one set of the qualitative information. Another set of qualitative questions is gathered from the remaining 50% of the sample, so that 15-18 characteristics are gathered during the six-month period. Different sets of characteristics are covered during the next six months of measurement, while some questions are repeated. The results are reported in terms of the composition of a specific station's audience. These estimates are direct and applicable to the listening being reported. We really don't know whether this qualitative technique has any effect on the measurement of radio levels and shares — and, amazingly, no agency or broadcaster has openly questioned it.

What And How

Qualitative information has the potential to produce something for everyone. The key is knowing what to look for and then how to use it. Qualitative data can provide that one item which can distinguish your station from the others. The more ways you can make yourself different, the better off your selling position.

You want to look for information that can be used to resell a current advertiser or sell a new one. You want to demonstrate that you deliver consumers who fit the advertiser's target. You can sell advertising efficiency and frequency by demonstrating that most of your audience matches the desired target, or you can sell reach by providing the size of the target audience delivered.

Be creative. Don't rely on just one measure or characteristic. You can make, build, and reinforce your statements by demonstrating the many and various ways you deliver the target consumer. You don't want to have all your efforts tied to a single measure that may be different in the next report. For example, the advertiser may want young homeowners with small children. You can describe your audience by age, family size, home ownership, 18-34 female at-home listening, fast-food consumption, PRIZM Clusters, ClusterPlus (Groupings, and other factors. You can further enhance the story by talking about the education, income, occupation, and lifestyle that goes with a group of socio-

Arbitron Offers New Services And Reports

During summer 1986, Arbitron started offering its services as a package to group broadcasters. The service was designed to help group owners better manage the information available for their markets under the Continuous Measurement system and, at the same time, take advantage of the pricing structure announced with Continuous Measurement.

The Combined Local Market Service consists of all market books for all survey periods, Arbitron Information on Demand (AID), and Arbitrends for all stations in the group. The following groups have signed for the Combined Service: DKM, EZ Communications, Gannett, Metropolitan, Nationwide Communications, NewCity Communications, Seonix Broadcasting, Stoner Broadcasting System, Susquehanna Radio, and Voyager Communications. Several others are said to be still pending.

In other Arbitron activity, two new reports and one new service are now available on AID. The new service, Immediate-Deferred processing, allows for a 23% savings in processing costs and provides the results about 30 minutes to an hour later than immediate processing. The other processing and pricing schedules, Immediate and Deferred (overnight), remain unchanged.

Reflecting the redesign of the Local Market Report, two new analyses are also available: Audience Composition and Ethnic Composition reports. These provide audience data in terms of percentage distributions. The Audience Composition percentages can be based on Persons/Men/Women 12+ or 18+. There are six age breaks above 18+ and two or three ethnic groups (depending on the market).

economic traits. This kind of information builds advertisers' confidence by letting them know you have done your homework.

Each service provides the opportunity to capitalize on this kind of information. Birch information has a more direct relationship to the listening information than Arbitron's. The Birch method assumes that those providing the answers to a given set of qualitative questions are similar to those who provided

to the radio industry to make a special effort to include radio listenership in all its current and future monitoring and research products that are marketed to advertisers and/or their advertising agencies."

This resolution is really on target. Arbitron recently announced its intent to purchase Broadcast Advertiser Reports (BAR), which monitors spot television advertiser activity at the station level. This, in conjunction with ScanAmerica (an Arbitron-SAMI/Burke joint venture focusing on television viewing directly related to product advertising and consumption), commits a lot of resources to the development of television qualitative/product usage information. Arbitron's Advisory Council wants radio-oriented qualitative information so radio can remain competitive.

It is quite evident that qualitative information is valuable, and that each service is responding to the need. This is how it should be. Use qualitative information to demonstrate the added value of using your station as an advertising vehicle.

"You want to look for information that can be used to resell a current advertiser or sell a new one. You want to demonstrate that you deliver consumers who fit the advertiser's target."

listening but were not asked those particular qualitative questions. Arbitron's data are inferential and assume the qualitative information is equally applicable to the listening estimates which are gathered from a completely different sample. Either assumption is okay; just realize they exist.

Arbitron's Council Speaks Out

To emphasize the continued importance of quantitative and qualitative research to radio broadcasters, at the Arbitron Radio Advisory Council's December meeting the Council passed a resolution that "strongly urges Arbitron to place radio in the forefront of its efforts to market and develop new qualitative and quantitative audience measurement techniques that take advantage of new technology... such as that currently being utilized by ScanAmerica. "Furthermore, the Council feels that Arbitron has a responsibility

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, L.A., CA 90067; (213) 553-4330.

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“Stop To Love”

Then Stop To Watch.

Jan. 1: Good Morning America

Jan. 4: Cinemax Gospel Special With Paul Simon Premieres

Jan. 6: David Brenner's Nightlife

Jan. 14: Live Satellite Interviews To 25 Major Markets

Jan. 17: The Image Awards

Jan. 26: American Music Awards

Feb. 7: American Bandstand



RATINGS

ARBITRON SUMMER '86

Demographic Ranking Trends

Nassau-Suffolk

WALK-FM Leads In Older Demos; WBAB New 18-34 Champ; WHTZ Teens' First Choice, Second With 18-49

Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank
1	1	WHTZ (CHR)	2	1	WBAB	5	1	WALK-FM	1	1	WALK-FM
2	2	WPLJ (CHR)	1	2	WPLJ	1	2	WHTZ	5	2	WCBS-FM
3	3	WBLI (CHR)	5	3	WNEW-FM	3	3	WPLJ	4	3	WHTZ
7	4	WBAB (AOR)	3	4	WHTZ	9	4	WCBS-FM	12	4	WXRK
4	5	WRKS (B/U)	6	5	WXRK (AOR)	7	5	WNEW-FM	3	5	WBLI
6	6	WLIR (AOR)	7	6	WALK-FM (AC)	10	6	WXRK	8	6	WPLJ
5	7	WQHT (B/U)	4	7	WBLI (CHR)	4	7	WBAB	2	7	WLTW (AC)
9	8	WBLS (B/U)	11	8	WLIR	2	8	WBLI	15	8	WNSR
8	9	WNEW-FM (AOR)	13	9	WRKS	20	9	WNSR (AC)	16	9	WABC (Talk)
14	10	WYNY (AC)	15	10	WCBS-FM (Gold)	17	10	WRKS	6	10	WNBC (AC)

Atlanta

WVEE New 18-49 Champ, Runner-up In Other Adult Demos; WZGC Teen Titan; WKLS-FM Earns Another 18-34 Crown; WQXI-FM First Choice Of 25-49

Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank
1	1	WZGC (CHR)	1	1	WKLS-FM	3	1	WVEE	1	1	WQXI-FM
3	2	WKLS-FM (AOR)	3	2	WVEE	2	2	WKLS-FM	3	2	WVEE
2	3	WVEE (B/U)	2	3	WQXI-FM	1	3	WQXI-FM	2	3	WKLS-FM
4	4	WARM (CHR)	7	4	WZGC	6	4	WSB-FM	7	4	WSB-FM
12	5	WKHX (Ctry)	6	5	WARM	8	5	WKHX	4	5	WPCH
11	6	WSB-FM (AC)	4	6	WSB-FM	10	6	WZGC	8	6	WKHX
5	7	WEKS-FM (B/U)	5	7	WFOX (AC)	4	7	WFOX	5	7	WFOX
10	8	WYAY (Ctry)	9	8	WKHX	7	8	WPCH (B/EZ)	6	8	WYAY
7	9	WQXI-FM (CHR)	8	9	WYAY	9	9	WARM	9	9	WSB (AC)
6	10	WAOK (B/U)	10	10	WEKS-FM	5	10	WYAY	12	10	WZGC

San Diego

KGB Young Adult Leader; KSDO-FM First In Teens, Gains In Adults; KFMB-AM & FM Pack 1-2 Punch 25-54

Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank
1	1	KSDO-FM (CHR)	2	1	KGB	2	1	KGB	1	1	KFMB
3	2	XHRM (B/U)	1	2	XTRA-FM	4	2	KFMB	2	2	KFMB-FM
2	3	XTRA-FM (AOR)	3	3	KFMB-FM	1	3	KFMB-FM	3	3	KGB
4	4	KGB (AOR)	4	4	XHRM	3	4	XTRA-FM	4	4	KJQY
5	5	KFMB-FM (CHR)	7	5	KSDO-FM	5	5	XHRM	8	5	KIFM
8	6	KSON-FM (Ctry)	5	6	KFMB (AC)	10	6	KSDO-FM	9	6	KYXY (AC)
10	7	KKOS (CHR)	6	7	KWLT (AC)	6	7	KWLT	10	7	KWLT
7	8	KLZZ (AC)	8	8	KIFM (AC)	9	8	KJQY (B/EZ)	6	8	KSDO (N/T)
26	9	KPOP (BBnd)	14	9	KCBQ-FM	8	9	KIFM	5	9	XTRA
15	10	KCBQ-FM (Ctry)	9	10	XTRA (Gold)	7	10	XTRA	11	10	XTRA-FM

Cleveland

WMMS Sweeps All Demo Crowns; WGCL Second With Teens; WMJI And WLTF Go Second, Third In Adult Demos

Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank	Sp '86	Su '86	'86 Rank
2	1	WMMS (CHR)	1	1	WMMS	1	1	WMMS	1	1	WMMS
1	2	WGCL (CHR)	3	2	WMJI	2	2	WMJI	2	2	WMJI
3	3	WDMT (B/U)	2	3	WLTF	3	3	WLTF	3	3	WLTF
4	4	WRQC (CHR)	5	4	WZAK	4	4	WZAK	4	4	WOAL
5	5	WZAK (B/U)	6	5	WGCL	6	5	WGCL	8	5	WWWE
6	6	WLTF (AC)	4	6	WDMT	8	6	WOAL	7	6	WZAK
8	7	WMJI (AC)	7	7	WONE-FM	11	7	WWWE	6	7	WDOK
11	8	WGAR-FM (Ctry)	12	8	WWWE (N/T)	5	8	WDMT	10	8	WGCL
10	9	WKDD (CHR)	15	9	WOAL (B/EZ)	9	9	WDOK	5	9	WGAR-FM
16	10	WONE-FM (AOR)	10	10	WRQC	7	10	WGAR-FM	9	10	WDMT

A-HA CRY WOLF



THE NEW SINGLE

From the Warner Bros. album Scoundrel Days

PRODUCED BY ALAN TARNEY

Management: Terry Slater



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NETWORKS/PROGRAM SUPPLIERS

OUTLOOK FOR '87 NETWORK

Forecast In A Netshell

While 1986 was not necessarily a stellar year for radio, neither was it stagnant. According to Radio Advertising Bureau figures, growth for the medium as a whole closed out at 7.4% over 1985's figures, and local radio revenues were up 8.2%. Network radio enjoyed an increase of 16-18% (on revenues topping \$385 million for the year), while its closest (perceived) competitor — national spot — posted a gain of under 2%.

RAB feels this growth trend will continue, with 1987 improving on '86's results and spawning 10% overall growth and 5% gains for spot radio. RAB's outlook falls somewhat behind the *Gallagher Report's* optimism for network growth (RAB predicts 13% gains while GR says it may be closer to 17%); at any rate, the coming 12 months should prove to be a banner year for the industry.

Radio Network Association President Bob Lobdell's forecast tends to echo RAB's views. "I've canvassed the network sales managers and the gross consensus is that growth should be in the 11-13% range," he predicts. "This is a composite figure, because the figures vary greatly from one network to another. Some networks are very likely to show more substantial growth than this, while others may possibly experience less. But this is how we guesstimate the industry will fare."

No financial forecasts are written in stone, and the personal views of network sales managers certainly don't constitute a scientific survey. Lobdell isn't concerned, however; in fact, he says RNA's forecast may in fact fall short of the actual picture — which couldn't delight him more. "Last year we predicted 14% for 1986 on top of 14% for

"People have seen tremendous efficiency in network radio and they're going for it, which is a healthy sign. We get a lot of repeat business. People are happy with network radio and they expand their budget, and that is going to continue for the next 12 months at least."

—Nick Verbitsky

'85," he recalls. "It's actually going to be a little bit better this year than what we predicted. The tendency, as a matter of fact, might be for these sales managers to be a bit on the conservative side."

RAB predicts that 1987 will be "a year in which the national economy will muddle through," with

GNP growth estimated at 2.8% and inflation (measured by the Consumer Price Index) at 3.2%. Newly-elected RNA Chairman Nick Verbitsky, however, says the question isn't as economic-oriented as it is attitudinal. "I don't know that the general economy really affects our business one way or another," he says. "What affects us is a fitness in media.

"We're not talking about overall global economy; we're talking about people spending advertising dollars. What's happened is people have seen tremendous efficiency in network radio and they're going for it, which is a healthy sign. We get a lot of repeat business. People are happy with network radio and they expand their budget, and that is going to continue for the next 12 months at least."

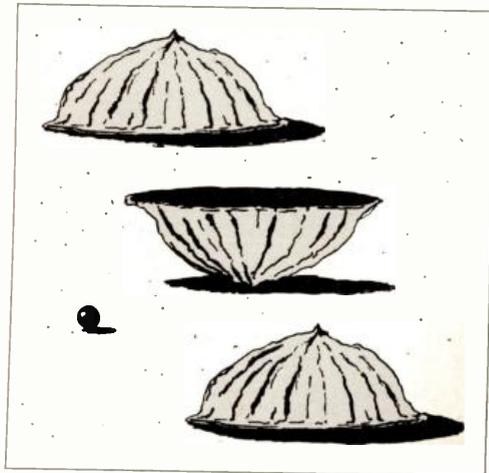
X Marks The Spot

Considerable lip service has been given to spot radio's contention that its current sluggish performance is directly related to network's surge, and predictions for 1987 could well fuel this theory. Lobdell rejects such a complaint, however, simply as an excuse. "I don't think network radio affects spot radio," he maintains. "There are a lot of advertisers who use both spot and network faithfully, and some who choose not to use one or the other because of pricing factors. It's a marketing consideration to deliver your message to a national audience or go into specific locales and tell your story there.

"The majority of advertisers are those who use a combination of the two forms to distribute their message," he continues. "Network covers the national spectrum, while at the same time spot can accent it in critical sales areas. Spot radio will improve, but how much will depend on an awful lot of economic conditions. There is uncertainty in the marketplace, which historically has benefited radio in all its forms."

Verbitsky has long maintained that network radio is more efficient than spot radio, and he is neither perturbed by spot's claims nor concerned about its performance.

"National spot may still perform below what some people think it



should do, based on whatever their expectations are," he explains. "National spot will do just fine, but it won't do as well as local spot radio will do — because that's where the growth in local radio is."

"As TV target audience ratings have declined over the last half dozen years, the effect has been to reduce the frequency of message delivery. In the minds of advertisers radio is a frequency medium, and they're looking to radio to restore the weakening frequency component."

—Bob Lobdell

Slicing The Pie

RAB's 1987 forecast predicts that radio will be a \$7.72 billion industry by 1988. Network radio, with an annual growth rate greater than that of radio in general, is slowly slicing off a bit more of the pie — but still less than 7% of the whole. While this slow growth is a positive sign, Lobdell isn't satisfied with its pace.

"Unfortunately, we tend to be stuck," he laments. "For several years we were stuck at 6%. Now we're creeping toward 7% of the total. Still, I'm afraid that network radio doesn't grow at a rate characteristic of other media."

Verbitsky also feels network radio gets less than its deserved piece of the total pie, but says total revenues more clearly depict network's

performance. "I'd like to see an increase because I don't think we get our fair share, but it's very misleading to deal in percentages," he observes. "I spent a lot of years in the rep business telling people, 'We're up 10%, we're down 10%, business is spotty.' That's not the way it is in the network business — it's dollars. If we go up 20%, that may be \$70 million — which is *big* because if you look at the overall radio picture, \$70 million is not a big chunk of anything. We're still in the embryo stage."

One industry that network radio outperforms (on a percentage basis) is network television. More and more advertisers are getting tempted by network radio, and while it doesn't affect TV's overall picture it does contribute to some of radio's rosin.

"Some advertisers say there are very definite reasons for their increased use of radio over TV," Lobdell explains. "As TV target audience ratings have declined over the last half dozen years, the effect has been to reduce the frequency of message delivery. We're not talking about reach; we're talking about the frequency with which the typical person hears a message. In the minds of advertisers radio is a frequency medium, and they're looking to radio to restore the weakening frequency component."

The big story for network radio in 1987 will be continued speculation on network consolidation. Says Lobdell, "There's a big transaction hanging out there that someone is going to do something about. When

and if that happens, we may see other network activities. We're going through the same type of thing other industries are experiencing: the consolidation of companies. General Motors was probably the first example of individual organizations (merging) into one parent company, and we may see something similar in network radio."

"The NBC thing is what everyone is looking at right now," Verbitsky agrees. "It remains to be seen what happens with ABC, if anything, when Cap Cities spins off the O&Os. Still, I don't know that you really have to be in the station ownership business to make a lot of money in network radio."

And what does the Radio Network Association see as its task for 1987? "We hope to see continued activity in sales development," Lobdell predicts. "This will be focused at the client level, and we'll direct our energy to accounts not currently in the medium, or those who only have one toe in the water — those accounts we feel have significant potential to increase their network radio activity."

"We're going to be more aggressive with clients," Verbitsky adds. "We've done a lot of agency work this past year, we've done some client work, and we hope to call more on advertising managers and presidents of companies in addition to the agencies. This year we're going to focus a lot more on client sell."

AP Launches "Stuff," "Pets"

AP Network News has launched two new program features, one targeting child-rearing parents and the other aimed at animal lovers.

"Kid Stuff," a :60 weekday program hosted by author-mother-personality Barbara Unell, covers such topics as child care, health and safety, discipline, relationships, education, and working parents. "There is a glut of parenting information out there, much of which is questionable," says Unell, who has written several books related to children. "The reputation and credibility of AP makes 'Kid Stuff' stand out for parents."

"Pets and People" will be hosted by veterinarian Dr. Jane Fishman, and will discuss vaccinations, traveling with pets, apartment pets, pet diseases, declawing, and rabies. "Pets" is a :90 weekday feature.

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Hosted by
Syndicated Columnist Elaine Viets

NETWORK FEATURE FILE

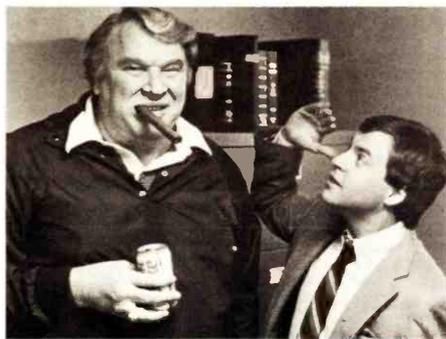
NEWS & INFORMATION FEATURES

January 12 - 16

MUSIC FEATURES

The Weekend

January 17 - 18	
Christian Countdown America (CCA)	National Music Survey (WO)
John Fisher	Carole King/Artha Franklin/Kool & the Gang
Dick Clark's Rock, Roll & Remember (USP)	On The Beat (BRE)
Earth, Wind and Fire	Whitney Houston/Dionne Warwick/Jean Carne
The Countdown (WO)	Party America (ABCR)
Artha Franklin	Whoopi Goldberg/Wang Chung/Artha Franklin
Countdown America With Dick Clark (US)	Powercuts (GSN)
Kool & the Gang	Eddie Money/Huey Lewis
Countdown USA (CUSA)	Radio Links (RL)
Joey	"Critical Condition"
Country Closeup (PM)	Reelin' & A Rockin' (RI)
Schuyler, Knoblock & Overstreet	Robert Palmer/Whoopi Goldberg
Country Report (WRN)	Reelin' In The Years (GSN)
Dwight Yoakam/Barbara Mandrell/Alabama	Guess Who/Supremes
Country Today (MJJ)	Rock Chronicles (WO)
Oak Ridge Boys	Benjamin Orr/Scorpions/Bon Jovi
Dr. Demento (WO)	Rock Of The World (BRE)
Best of bubble gum	The year in rock
Future Hits (WO)	Rock Watch (USP)
Duran Duran/Tina Turner	British Invasion, Part 1
Great Sounds (USP)	Scott Shannon's Rockin' America Countdown (WO)
Liberace	Billy Idol/Cyndi Lauper/Bangles
The Great Star-Ship (BRE)	Sinatra Special (CRS)
Hot #1s of 1986	Classic capitol
Hot Rocks (USP)	Sittin' In (WRN)
Kansas	Jeff Cook of Alabama
Hot Spots (BRE)	Solid Gold Saturday Night (US)
Bruce Springsteen/Elton John/Daryl Hall	Herman's Hermits
Live From The Apollo (WO)	Star Beat (MJJ)
Chaka Khan	Kool & the Gang
Metalshop (MJJ)	Street Beat (BRE)
Deep Purple	Black lie only/top 30 #1s of '86
Motor City Beat (USP)	Superstars Rock Concert (WO)
Motown at the movies	Bob Dylan/Tom Petty & the Heartbreakers
Musical! (WO)	That's Love (WO)
Countdown of biggest-selling singles from Broadway & Hollywood	Best of the '70s, Pt. 2: Neil Sedaka/Robin Gibb & Alan Shepard
Musical Streamlines (FF)	Urban Music Magazine (SI)
Susan Mazer/Dallas Smith	Luther Vandross
	Weekly Country Music Countdown (USP)
	Charly McClain



FAVORITE FROM THE MADDEN CROWD — Sportscaster Bob Costas shields his eyes from ex-coach/color broadcaster John Madden's shining wisdom following a taping of Clayton Webster's "Costas' Coast To Coast."

The Week Of

January 19 - January 23	
British Wax Museum (RI)	Classics Cuts (MJJ)
Joe Jackson/Eric Clapton/ELO/Sade	Eric Clapton
The Concert Hour (WO)	Country Calendar (CW)
Atlantic Starr	Dolly Parton (1/19)
Country Calendar (CW)	Keith Whitley (1/20)
Kathy Mattea (1/21)	Harold Shedd (1/22)
Michael Martin Murphey (1/23)	Eric Clapton
Country Report With Ron Martin (WRN)	Earth News (WO)
Eddie Rabbitt	Gene Simmons/O.J. Simpson/Jane Fonda/Emilio Estevez/Dennis Miller
Earth News (WO)	Encore With Jim Lange (WO)
Gene Simmons/O.J. Simpson/Jane Fonda/Emilio Estevez/Dennis Miller	1941 Tommy Dorsey
Encore With Jim Lange (WO)	In Concert (WO)
1941 Tommy Dorsey	Triumph
In Concert (WO)	Legends of Rock (NBCE)
Triumph	The Police, Pt. 1
Legends of Rock (NBCE)	Line One (WO)
The Police, Pt. 1	Steve Ray Vaughan
Line One (WO)	Live From Gilley's (WO)
Steve Ray Vaughan	Eddy Raven
Live From Gilley's (WO)	Off The Record (WO)
Eddy Raven	Talking Heads/Kansas/David & David
Off The Record (WO)	Off The Record Special (WO)
Talking Heads/Kansas/David & David	Steve Miller
Off The Record Special (WO)	Plain Rap Countdown-CHR/AC (PRE)
Steve Miller	CHR: Benjamin Orr/Georgia Satellites/Pointer Sisters/Wang Chung/Gregory Abbott
Plain Rap Countdown-CHR/AC (PRE)	AC: Bruce Hornsby/Ric Ocasek/Billy Vera & the Beaters/OMD/Benjamin Orr
CHR: Benjamin Orr/Georgia Satellites/Pointer Sisters/Wang Chung/Gregory Abbott	Pop Concerts/Star Trak Profiles (WO)
AC: Bruce Hornsby/Ric Ocasek/Billy Vera & the Beaters/OMD/Benjamin Orr	Cars: together & apart
Pop Concerts/Star Trak Profiles (WO)	Rock & Roll '86 (WO)
Cars: together & apart	The year in review
Rock & Roll '86 (WO)	Rock Notes (NP)
The year in review	Steve Miller/Bob Seger/Howard Jones/Ric Ocasek
Rock Notes (NP)	Rock Over London (RI)
Steve Miller/Bob Seger/Howard Jones/Ric Ocasek	John Morse
Rock Over London (RI)	Rock Today (MJJ)
John Morse	Benjamin Orr
Rock Today (MJJ)	Shootin' The Breeze (WO)
Benjamin Orr	James Ingram/George Benson/Kenny Rogers
Shootin' The Breeze (WO)	Solid Gold Country (USP)
James Ingram/George Benson/Kenny Rogers	Dolly Parton (1/19)
Solid Gold Country (USP)	This week in 1971 (1/20)
Dolly Parton (1/19)	January's #1 hits (1/21)
This week in 1971 (1/20)	The crossover phenomenon: the 50's (1/22)
January's #1 hits (1/21)	American Music Awards preview (1/23)
The crossover phenomenon: the 50's (1/22)	Solid Gold Scrapbook (US)
American Music Awards preview (1/23)	Cover Me (Time & Newsweek) (1/19)
Solid Gold Scrapbook (US)	This week in 1966 (1/20)
Cover Me (Time & Newsweek) (1/19)	Profile: Sam Cooke (1/21)
This week in 1966 (1/20)	This week in 1968 (1/22)
Profile: Sam Cooke (1/21)	One-hit wonders, Vol. 2 (1/23)
This week in 1968 (1/22)	Sound Express (WO)
One-hit wonders, Vol. 2 (1/23)	Sheila E
Sound Express (WO)	Special Edition (WO)
Sheila E	Commodores
Special Edition (WO)	Star Trak (WO)
Commodores	Ben Orr/Carly Simon/Pointer Sisters
Star Trak (WO)	Street Beat (BRE)
Ben Orr/Carly Simon/Pointer Sisters	Ric Ocasek/Howard Jones/Bangles
Street Beat (BRE)	
Ric Ocasek/Howard Jones/Bangles	

GENERAL INFORMATION

January 12 - 16

All My Children Update (PRN)	The Blimp (PM)
Erica blows off Jeremy/Hillary shines Tadi Phoebe's off the wagon	McDonald's in the Soviet Union/gang wars/teen loneliness/"fake" food/electric gadgets at home
The Blimp (PM)	Car Show Coast-To-Coast (SCGI)
McDonald's in the Soviet Union/gang wars/teen loneliness/"fake" food/electric gadgets at home	'87 Saab Convertible Turbo/"How We (The Car Show) Evaluate Automobiles"
Car Show Coast-To-Coast (SCGI)	College Basketball Coaches (USAT)
'87 Saab Convertible Turbo/"How We (The Car Show) Evaluate Automobiles"	Salaries & bonuses/college team comparisons
College Basketball Coaches (USAT)	Computer Program (PM)
Salaries & bonuses/college team comparisons	Software for children/lap computers/super micros/compatibility standards/co-processing boards
Computer Program (PM)	Costas Coast To Coast (CW)
Software for children/lap computers/super micros/compatibility standards/co-processing boards	NFL playoff team coaches & players
Costas Coast To Coast (CW)	The Fun Factory (PM)
NFL playoff team coaches & players	Jerry Lewis & the news/2 hour school of chemistry/Vito's Mafia delight/Sly Stallone's celebrity ski lodge
The Fun Factory (PM)	Health Care (PIA)
Jerry Lewis & the news/2 hour school of chemistry/Vito's Mafia delight/Sly Stallone's celebrity ski lodge	A new specialty: women's health
Health Care (PIA)	NBC Extra (NBC)
A new specialty: women's health	The year ahead
NBC Extra (NBC)	Personal Finance Digest (JBP)
The year ahead	Interest deductions/used cars/personal debt/borrowing/tax reform & credit cards/David Horowitz/auto ads/storage
Personal Finance Digest (JBP)	Public Affairs (PIA)
Interest deductions/used cars/personal debt/borrowing/tax reform & credit cards/David Horowitz/auto ads/storage	Are you happy?
Public Affairs (PIA)	Reviewing Stand (PIA)
Are you happy?	"No place like home": Pat Berg/"Testing for drugs": Sydney Schroll/"Diets: facts & fiction": Linda van Horn
Reviewing Stand (PIA)	Sound Advice (PM)
"No place like home": Pat Berg/"Testing for drugs": Sydney Schroll/"Diets: facts & fiction": Linda van Horn	Equipment specs/rock vs. classical music/stereos becoming obsolete/professional equipment/automatic record changers
Sound Advice (PM)	Sports News Report (CW)
Equipment specs/rock vs. classical music/stereos becoming obsolete/professional equipment/automatic record changers	Rocky Bleier/Brian Bosworth/Nick Buoniconti/Lenny Wilkins/Bert Sugar/Joie Namath/Grey Meyer/Gene Upshaw
Sports News Report (CW)	Sports Explosion (PIA)
Rocky Bleier/Brian Bosworth/Nick Buoniconti/Lenny Wilkins/Bert Sugar/Joie Namath/Grey Meyer/Gene Upshaw	Waltie Gault/Stan Ickenberry/Buddy Fankleby
Sports Explosion (PIA)	Sports Flashback (CW)
Waltie Gault/Stan Ickenberry/Buddy Fankleby	Super Bowl V/Vince Lombardi/Super Bowl IV/Cowboy's first Super Bowl win/'76 Super Bowl MVP/NFL's worst Super Bowl record
Sports Flashback (CW)	Sports Trivia (SM)
Super Bowl V/Vince Lombardi/Super Bowl IV/Cowboy's first Super Bowl win/'76 Super Bowl MVP/NFL's worst Super Bowl record	Jerry West
Sports Trivia (SM)	Travel Holiday Magazine (CW)
Jerry West	Miami/Key West
Travel Holiday Magazine (CW)	Wireless Flash (CN)
Miami/Key West	"Space Trek"/DeForest Kelley/Ray Bradbury/William Shatner/E.L.O.'s Tandy & Morgan/Klaro
Wireless Flash (CN)	Working Moms (USA)
"Space Trek"/DeForest Kelley/Ray Bradbury/William Shatner/E.L.O.'s Tandy & Morgan/Klaro	Effect of working mothers in the workplace & the family
Working Moms (USA)	Working Out (JB)
Effect of working mothers in the workplace & the family	Pumping Iron (1/12)
Working Out (JB)	Racquetball (1/13)
Pumping Iron (1/12)	Cross country skiing (1/14)
Racquetball (1/13)	Swimming (1/15)
Cross country skiing (1/14)	Recovery (1/16)
Swimming (1/15)	
Recovery (1/16)	

COMEDY

January 19 - January 23

Amatellin U (DD)	Comedy Show With Dick Cavett (CW)
Pig Latin & you/if you're good or just loud: the longer	The stand-ups: Billy Crystal/Howard Leib David Brenner/Jerry Seinfeld/Gallagher/Yakov Smirnoff/Larry Miller/Carol Leifer/Jeff Cetano/Paul Prodenza
Amatellin U (DD)	Daily Feed (DCA)
Pig Latin & you/if you're good or just loud: the longer	'87 predictions/imported teflon/negotiations with Abdul/North hosts SNL/latest Gramm/Rudman
Bar & Grill (DD)	Hiney Wine (DD)
That's a balloon cheap but not free/secret sauce/star & hoot/palm shavers unite	Hiney hors d'oeuvres/one half can/dented hiney/leidy hiney/cinich 'em
Bar & Grill (DD)	Iring Lobbly (DD)
That's a balloon cheap but not free/secret sauce/star & hoot/palm shavers unite	And the winner is/atoms & tough guys/no my problem score sheet syndrome/choose up sides
Comedy Hour (MJJ)	Jackie The Joke Man (OHR)
Live guest: Jim Belushi/Howie Mandel/Rodney Dangerfield/Monty Python/Joan Rivers	Scratching water/yuppie love/wife spoiled/screwdriver/stimulated pupils
Comedy Show With Dick Cavett (CW)	Laugh Machine (PM)
The stand-ups: Billy Crystal/Howard Leib David Brenner/Jerry Seinfeld/Gallagher/Yakov Smirnoff/Larry Miller/Carol Leifer/Jeff Cetano/Paul Prodenza	Galagher/Rich Little/Pat Paulsen/Souzy Robert/Kip Adcock/Rodney Dangerfield/Robert Klein/David Brenner/Bob Newhart/Bill Cosby
Daily Feed (DCA)	Mel Blanc's Blankety Blancs (ASR)
'87 predictions/imported teflon/negotiations with Abdul/North hosts SNL/latest Gramm/Rudman	Shaggett dog/Marco Polo/lost princess/calmity Jane/the snail & the sea serpent
Hiney Wine (DD)	National Comedy Wireless (DD)
Hiney hors d'oeuvres/one half can/dented hiney/leidy hiney/cinich 'em	Ecstatic gyps/puppy Perrier/Evco/Larry's imperfect pets/isn't that great
Iring Lobbly (DD)	National Lampoon's True Facts (PRE)
And the winner is/atoms & tough guys/no my problem score sheet syndrome/choose up sides	Unfriendly skies/heads up/help wanted/what's in a name/bustin' loose
Jackie The Joke Man (OHR)	Party Drop-Ins (ASR)
Scratching water/yuppie love/wife spoiled/screwdriver/stimulated pupils	House party #5/Aid ad/imposter/party channel: Groucho/attorney by express mail
Laugh Machine (PM)	Radio Hotline (ASR)
Galagher/Rich Little/Pat Paulsen/Souzy Robert/Kip Adcock/Rodney Dangerfield/Robert Klein/David Brenner/Bob Newhart/Bill Cosby	Maggie Carter/Dickie's lost dog on the air #1 & #21: was just thinking
Mel Blanc's Blankety Blancs (ASR)	Red Neckerson (SYN)
Shaggett dog/Marco Polo/lost princess/calmity Jane/the snail & the sea serpent	UFO Rumors
National Comedy Wireless (DD)	Stevens & Grdnic's Comedy Drop-Ins (ASR)
Ecstatic gyps/puppy Perrier/Evco/Larry's imperfect pets/isn't that great	Rythmania pacemaker/in search of big fat Donnano soft drink soft drink/coil of oil/lunny beer
National Lampoon's True Facts (PRE)	United Spots Of America (ASR)
Unfriendly skies/heads up/help wanted/what's in a name/bustin' loose	Those darn guys/the Helmick maneuver/they saved Nixon's train, Pt. 2/Mr. Onion nuke & batzoza show
Party Drop-Ins (ASR)	
House party #5/Aid ad/imposter/party channel: Groucho/attorney by express mail	
Radio Hotline (ASR)	
Maggie Carter/Dickie's lost dog on the air #1 & #21: was just thinking	
Red Neckerson (SYN)	
UFO Rumors	
Stevens & Grdnic's Comedy Drop-Ins (ASR)	
Rythmania pacemaker/in search of big fat Donnano soft drink soft drink/coil of oil/lunny beer	
United Spots Of America (ASR)	
Those darn guys/the Helmick maneuver/they saved Nixon's train, Pt. 2/Mr. Onion nuke & batzoza show	

NISSAN OFFERS

YOU
YOUR LISTENERS
YOUR ON-AIR PERSONALITIES
CHANCES TO WIN!



ONE OF THE NISSAN HARDBODY TRUCKS
YOUR LISTENERS AND YOUR STATION
CAN WIN

THE NAME IS
NISSAN
AND THE WAY TO ROCK N' ROLL
AND TRUCK GIVE-AWAYS
IS
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THE PROMOTION-LOADED SYNDICATED
RADIO PROGRAM CHOCK FULL OF THE
FRESHEST, STRONGEST MUSIC, INTER-
VIEWS & TRIVIA IN ROCK N' ROLL TODAY!

HOSTED BY PAT ST. JOHN

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MANAGEMENT

PART I

Tax Reform And Broadcasting

By Barry Skidelsky

Many provisions of the Tax Reform Act of 1986 are not fully effective until 1988; thus, transitional rules apply for 1987. The area of individual tax rates is illustrative.

Individual Tax Rates

In 1986 there were 15 income tax brackets for individuals, with a maximum rate of 50%. In 1987, five brackets levy a tax that ranges from 11% to 38.5%. In 1988, two brackets of 15% and 28% will basically apply, but an additional five percent surcharge will raise the total maximum rate for individual income tax to 33%.

This surcharge (hence the 33% rate) will apply to: singles earning between \$43,150 and \$89,500; marrieds filing jointly earning between \$71,900 and \$149,250; marrieds filing separately earning between \$35,950 and \$113,300; and heads of households earning between \$61,650 and \$123,790.

For individuals with incomes above the stated ranges, a flat 28% applies to the entire taxable income. Instead of a flat rate, however, most taxpayers pay "mar-

"The net result is that although the rates may be lower, your total tax bill may be higher."

ginal" tax rates, which means that an individual pays a base tax plus a percentage over the lower bracket. Copies of the new tax tables can be obtained from me or local IRS offices.

After-Tax Yields

As tax rates are reduced, the after-tax yield on income from taxable investments will increase. For instance, if an investor formerly in the 50% tax bracket purchased a five percent corporate bond, the

after-tax yield was only five percent. However, if an investor is now in the 28% bracket under the new law, the after-tax yield rises to 7.2%.

The reduction of tax rates also reduces the value of tax reductions. For example, if an individual in the 50% bracket donates \$10,000 to charity, a tax savings of \$5,000 is realized. The same contribution made by an investor in the 28% tax bracket under the new law results in a tax savings of only \$2,800.

Thus, although individual income tax rates are coming down, taxable income, against which these rates apply, is going up. The net result is that although the rates may be lower, your total tax bill may be higher. This is also evident in the new restrictions on the deductibility of many expenses and passive losses.

Deductions

Beginning this year, the itemized deduction for state and local sales tax is repealed. The itemized deductions for state and local income



Barry Skidelsky

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taxes, real estate taxes, and personal property taxes, however, are retained.

Deductions for interest payments on real estate mortgages are now permitted only on primary residences and one secondary residence — and then only up to the basis (cost); i.e., the purchase price plus the cost of any improvements. If you got a really good deal on buying your house a while back and refinance now based on its current market value, you may not be able to fully deduct the interest.

Consumer interest (i.e., car loans, student loans, and credit card purchases) will no longer be deductible. If you can, pay off your consumer debt and pay cash from now on. On the other hand, business interest expense will remain fully deductible. So if you're planning to borrow in order to build or improve your business, this aspect of the new tax law is no impediment.

Rules regarding business meals and entertainment expenses have been tightened. If you take a client out to eat or to a show, only 80% of the cost will be deductible and full substantiation is required. Records also must include the business purpose discussed before, during, or after the meal.

It's not enough to show that taking the client out helped generally to promote a business relationship. Relatedly, deductions of luxury skybox rentals at sporting events are phased out after three years, to the extent they are in excess of regular ticket prices. (It's assumed this would also apply to scalpers' fees.)

The Act also includes other provisions which completely deny deductions for certain travel and entertainment expenses. For example, no deductions are allowed for the cost of attending conventions or seminars for investment (as compared to trade or business purposes).

for marrieds filing jointly, \$2540 and \$4400 for heads of households, and \$2540 and \$3000 for singles. Note that the standard deduction allowed a married couple is less than that for two single individuals.

Married couples also got slammed by the elimination of the two-earner wage deduction. Prior to 1987, a couple could deduct 10% of the lower-paid spouse's earnings up to \$3000. Income averaging, used to avoid big tax bites when earnings rose dramatically in a given year, has also been repealed. Employee withholding tables have been revised, and unemployment compensation is now fully taxable.

Because the value of deductions has decreased, you would be well advised to accelerate what deductions you can and, if possible, defer income until next year when rates are lower.

Capital Gains And Corporate Tax Rates

Capital gains will now be taxed at the same rate as ordinary income. Under the 1987 transitional rules, the maximum rate this year is 28%, but in 1986 the maximum long-term capital gains rate was 20%. This explains in part why many radio station owners were anxious to sell before 1987. As you will see in the example below, the difference is not just an extra eight percent.

Before we get to that example, let's look at corporate income tax rates. Like those for individuals, rates have generally been reduced. Under prior law, they ranged from 15% to 46%, with the top rate being reached at \$100,000 of taxable income. The new rates are effective for taxable years beginning on or after July 1, 1987; before then, transitional rules apply.

Stay tuned for Part II, appearing in the Jan. 23 issue.

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.

Challenge your salespeople to get higher rates with the new . . . MEGARATES VIDEOTAPE



Higher rates! These are two words which can lead to tremendous increases in pre-tax profits and the value of your radio station. But how can you get higher rates? The National Association of Broadcasters and Bill Moyes of the Research Group, Seattle, Washington have produced this important video presentation to get you started on the road to MegaRates!

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<input type="checkbox"/> VHS <input type="checkbox"/> Beta (please specify)	<input type="checkbox"/> Check Enclosed for \$ _____	
List Price: \$209.50	<input type="checkbox"/> MasterCard <input type="checkbox"/> VISA <input type="checkbox"/> American Express	
NAB Member Price: \$149.50		
Please send me _____ additional copies of MegaRates book.	Account Number _____	Return to:
	Valid From: _____ To: _____	NAB Services 1771 N Street, N.W. Washington, D.C. 20036 (800) 368-5644
List Price: \$40.00	Expiration Date _____	
NAB Member Price: \$20.00	Cardholder's Signature _____	

On The Floors

Many other itemized deductions are now subject to stringent "floors." For instance, medical expenses must now exceed 7.5% of your adjusted gross income in order to be deductible. Union dues are subject to a two percent disallowance. Individuals who do not itemize will no longer be able to deduct their moving expenses.

For those who do not itemize, the Act replaces the zero bracket amount with a new standard deduction. For 1987 and 1988, respectively, this will be \$3760 and \$5000

Reviewing RF Radiation Regulations

By Elliott Klein

One year ago the FCC's Office of Science and Technology released its Bulletin 65, a detailed report on broadcaster compliance requirements relating to RF (radio frequency) radiation exposure to humans. Despite the fact that RF radiation is a very serious matter that should be of concern to all broadcasters, I'm sure that most chief engineers filed the report without reading it. I suggest that all GMs and OMs retrieve the report and peruse it.

The most widely distributed version of the report was sent to member stations by NAB. The NAB version was written to give broadcasters a better understanding of the new regulations than was possible through reading the original FCC release. NAB also suggested that stations establish an RF radiation guideline file. A copy

hardest time proving compliance with the regulations are FMs located in antenna farms with several other FMs in close proximity. In such cases, tower bases must be fenced off, metal or metal pipe hand railings on stairs must be insulated or replaced with a non-metallic material, and RF "hot spots" must be marked on the sites and on access roads with spray paint or signs. In some cases, electrical conduits must be insulated with a

nonconductive coating to prevent direct contact with the skin. The FCC and EPA have conducted studies on several such sites, including Seattle, Honolulu, and Portland, OR.

The best way to ascertain compliance for stations in antenna farm-type locations with several other FM stations is, to do a joint study, sharing the cost of the study between the stations. Another effective way for stations to complete a complex study on a multi-station site would be through a coordinated effort of the local broadcasters association.

Each station would receive a copy of the report and a list of items to be changed on its individual site to bring it into compliance. After the station performs



Elliott Klein is President of Scottsdale, AZ-based Klein Engineering, a full-service broadcast engineering consulting firm. He has served as Corporate Director/Engineering for the Buck Owens stations (KNIX/Phoenix and KUZZ & KKXX/Bakersfield) and as chief engineer in other major markets. He may be reached at (602) 991-0575.

the modifications, such as installation of fences, grounding, and posting of signs, it can certify that it is in compliance with the new rules and is eligible for license renewal.

If you have determined your present operation is in compliance with the new regulations and are planning to upgrade the station's transmitting facilities with the purchase of new equipment, consider the impact of the changes on the RF radiation guidelines.

AM Requirements

The technical requirements for AM station compliance to the new radiation rules are somewhat different than those applying to FM stations. Most AM stations have fenced tower bases and transmitter buildings. These stations may simply have to post signs warning of RF radiation. However, high-

"The stations that will have the hardest time proving compliance with the regulations are FMs located in antenna farms with several other FMs in close proximity."

of the FCC bulletin and any research the station completed, as well as any statements of compliance and means of compliance with the new regulations, should be placed in the file.

Issue Of Concern

The FCC adopted its regulations because Congress enacted the National Environmental Policy Act, which requires the agency to evaluate the potential environmental significance of the stations it regulates and authorizes. Human exposure to RF radiation in the environment had been identified as an issue of concern, so the FCC had to consider the issue.

The new regulations help the FCC in its evaluation of existing stations and the compliance of new stations. All FCC applications for changes in existing facilities and applications for new stations must certify compliance with the RF radiation guidelines as of January 1, 1986. Any broadcast station that expects its license to be renewed must be in compliance with the FCC bulletin as of the date it applies for license renewal.

For some stations, compliance will only mean posting RF radiation signs at transmitter sites. Others with major problems will incur major capital expense complying with the new regulations. The stations that will have the

"High-power AM stations may be required to install additional fences as well as warning signs."

power AM stations may be required to install additional fences as well as the warning signs.

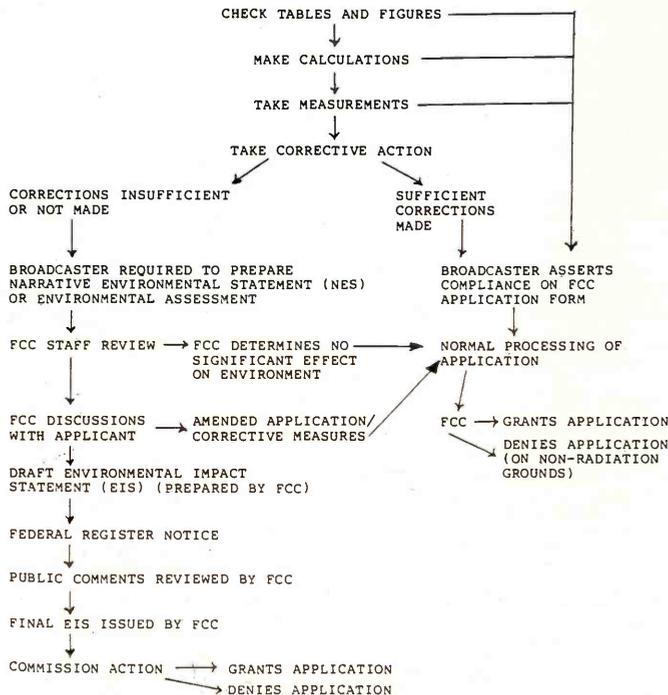
All broadcasters should evaluate their stations for compliance as soon as possible. On this page is a flow chart showing the proper procedures to be followed during the process. (It's reproduced with permission from the NAB's "Guide To FCC Radiation Regulation Compliance.")

At this time all Part 74 stations are exempt from the new RF radiation requirements (these include all two-way broadcast remote pickup stations and studio transmitter links).

And one more note: copies of FCC Bulletin Number 65 may still be obtained from the FCC or NAB.

BROADCASTER RADIATION EVALUATION PROCEDURES FOR FILING APPLICATIONS FOR NEW FACILITIES, LICENSE RENEWALS OR MODIFICATION OF FACILITIES

STEPS FOR BROADCASTER SELF-DETERMINATION OF COMPLIANCE WITH FCC RADIATION GUIDELINES:



Put It In Writing

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HARVEY MEDNICK

PROMOTION & MARKETING

A WORD FROM WALT SABO

Adding Impact To Your Advertising

As the program consultant to the RKO radio stations, Walt Sabo was responsible for such innovative but not very well-accepted formats as "The Game Zone" (KFRC/San Francisco) and "Car Radio" (KJH/Los Angeles). But earlier in his career he was the Promotion Director of WXL0/New York, and from that experience he offers this piece concerning advertising selection and content.

Over 60% of participants in a national Gallup poll could not correctly identify pictures of Dan Rather, Tom Brokaw, or Peter Jennings. In another study of national television commercials — spots that had been on the air for years — every single one of them was misunderstood by at least 20% of the test group — some by as many as 60% of the participants in the testing process. They failed to understand such key points as product benefit, correct name of the product, or where it was available for purchase. These commercials were presented without outside influence or distraction in a private screening room. Imagine how these figures would be distorted further when you add in programming, other-spots, and family influences and disturbances.

Since we are media gourmets, we have an affinity for clever, interesting advertising campaigns. But the truth of the matter is that the advertising that wins awards does not always sell your message.

I'd like to offer you some basic ideas to help you make sure your advertising is actually remembered.

Diary Mentions, Not Listeners

The goal of advertising your radio station should not be to achieve actual listening, but to win admitted listening. We need people to admit, in writing, that they listen to a specific station: ours. Yet we have a product that can be used 365 days a year, 24 hours a day, without the consumer (listener) needing to know either our name or benefits. Imagine what advertising for Preparation H would be like if their success was dependent on admitted usage rather than actual sales. ("Did you use it in your home? In your car? Some other place?")

Raising Awareness

Listeners' awareness of radio increases when they receive Arbitron diaries. That's why you have to expose your message consistently, all year long. Every week you



Walt Sabo

have about 100 brand-new diary-keepers, or voters. They have never been asked to vote before, and won't be asked to again. Therefore, radio station advertising should give Arbitron voters specific reasons why they should admit, in writing, that they listen to a given station — namely yours.

Seven Lucky Rules To Follow

1. **Assume Nothing.** Repeatedly, research shows that almost half those surveyed cannot name a favorite station. They cannot make correct associations between descriptions of stations and their correct call letters. Use your advertising effort to differentiate your station's position in the diarykeeper's mind. If every TV spot says "Playing your favorites," "More music, less talk," etc., then the sameness people hear on the air will only be reinforced by the advertising, making it even more difficult to form positive associations. You will have gained nothing.

Instead, state clearly what your station does that is unique and memorable: contesting, news, your morning personality, or format exclusivity, for example. Sell only one benefit at a time — that's all they can remember.

2. **Enhance Self-Image.** Indicate through production values that it is okay to admit, in writing, that a person uses your station. Show people they should be proud of listening to your station.

3. **What is a "Power 105.3?"** Many of our abbreviated names sound like the ingredients for a detergent or a rocket fuel. Note that, to this day, Coke and Pepsi say the words "soft drink" at some point in their commercials. If these giant marketers don't assume that everyone knows their products are soft drinks, you can't assume that everyone knows a few letters and numbers equal a radio station. Also, say that you are an AM or FM station.

4. **Who is that guy?** Unless your air personality is an already-established television star, why put his picture in your advertising? His appearance has nothing to do with winning diary mentions, and it can detract from the message. Viewers wonder, "Is that an actor?" or "I didn't think he looked like that!" Viewers spend their time trying to reconcile the actual appearance of air personalities with what they imagined. If they don't like what your talent looks like, they may be less inclined to admit that they listen to the station. Why add that risk factor?

5. **Keep the call letters on the screen during the entire spot.** It sure isn't artful, but it is necessary. Your message is usually surrounded by as many as eight other commercials during a single break. If the viewer retains nothing else, make sure he learns your name.

6. **TV works on reach, not frequency.** Radio is a frequency medium, but TV is a reach medium. We feel good when our TV campaigns include lots of spots, but you will see better results if you purchase a few spots that reach a large audience rather than lots of spots that run on the Saturday afternoon movie.

7. **Be consistent.** Bet you were surprised to learn that the famous "Mikey" spot for Life cereal was on for 15 years. The way to achieve true frequency is to use the same TV spot over and over for years.

"The goal of advertising your station should not be to achieve actual listening, but to win admitted listening."

Reinforce the spot with identical sell lines on the air, all day, every day, and in all other media.

David Ogilvy, one of the giants of contemporary advertising, says the role of advertising is to communicate, not to be creative or original. Simple messages, selling specific benefits clearly associated with your call letters, will inspire Arbitron diarykeepers/voters. You may not win any creative awards, but you will win in the Arbitron shares.

I'm Not In Total Agreement

I thank Walt for his thoughts and think they clearly show his promotion/marketing training to great

advantage. However, I do have two points of disagreement.

First, unless you can create a spot with the durability of a "Mikey" for a product that never changed (Life cereal), you really do need to keep freshening up your message. One thought you might keep in mind is that you are striving to maintain a certain continuity in your campaigns, as McDonald's does. However, do resist being overly trendy and confusing the viewer by telling a new story, in a new and different way, every time you appear on the tube.

Second, if your call letters appear within the first four seconds of the spot, reappear throughout at logical moments, and appear in the close, you're okay. Sometimes production prevents you from having your logo on the screen all the time. Rather than forcing it and sacrificing content, you can compromise.

Let me know what you think about this column's suggestions. Selected comments will appear in an upcoming column.

DATELINES

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

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

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

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

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

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

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

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

ONE YEAR AGO TODAY

- Malrite takes over KZLA & KLAC/Los Angeles
- Don Jenner Sr. VP/Promotion Artist
- Darryl Cox GM XHRM/San Diego
- #1 CHR: "Say You, Say Me" — Lionel Richie (Motown) (4 wks)
- #1 AC: "Go Home" — Stevie Wonder (Tamla/Motown)
- #1 BIU: "Go Home" — Stevie Wonder (Tamla/Motown)
- #1 COU: "Makin' Up For Lost..." — C. Gayle & G. Morris (WB) (2 wks)
- #1 AOR Track: "Silent..." — Mike & The Mechanics (Atlantic) (3 wks)
- #1 LP: "Afterburner" — ZZ Top (WB) (10 wks)

FIVE YEARS AGO TODAY

- CNN announces 24-hour radio news service
- Mike Kakoyiannis GM WNEV-FM/New York
- #1 CHR: "I Can't Go..." — Daryl Hall & John Oates (RCA) (2 wks)
- #1 AC: "Comin' In And Out" — Barbara Streisand (Columbia) (2 wks)
- #1 BIU: "Turn Your Love Around" — George Benson (WB) (3 wks)
- #1 Country: "I Wouldn't Have Missed It..." — Ronnie Milsap (RCA)
- #1 LP: "Freeze" — J. Geils Band (EMI America)

TEN YEARS AGO TODAY

- #1 CHR: "You Make Me Feel Like Dancing" — Leo Sayer (WB) (2 wks)
- #1 AC: "Torn Between Two Lovers" — Mary MacGregor (Ariola America)
- #1 Country: "Statues Without Hearts" — Larry Gatlin (Monument)
- #1 LP: "Hotel California" — Eagles (Asylum)



KEN BARNES

ON THE RECORDS

OVERSEEING OVERSEAS ACTIVITY

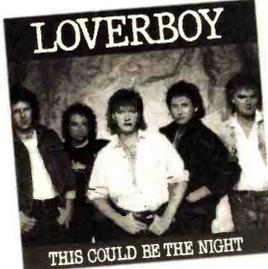
Foreigners Flourish In 1986

If 1986 was a year of Americanism culturally, someone forgot to tell radio. Foreign artists continued their resurgence on the R&R charts in 1986, improving their 1985 hit shares in three formats.

The percentage of Top 15 hits held by artists from outside the U.S. increased over 1985 by small margins in CHR, AOR, and AC. In CHR and AOR, while the figures were up for the second straight year, the totals didn't approach the almost freakish high-water levels attained in 1983, when foreign artists accounted for almost half the CHR hits and 54% of the top AOR LPs. And in AC, 1986's results set an all-time foreign penetration record.

Here's the way the last ten years have stacked up:

Year	CHR	AOR LP	AC
1977	21.2%	32.5%	18.0%
1978	30.4	43.4	30.6
1979	30.6	39.4	30.3
1980	24.6	38.4	19.5
1981	32.0	45.5	22.3
1982	25.8	47.7	16.7
1983	48.8	53.6	27.4
1984	35.2	44.0	31.6
1985	39.4	46.3	30.7
1986	40.0	48.4	32.5



Loverboy led the Canadian contingent in 1986

In CHR, 1986 is the second highest figure ever and the second time the 40% mark has been reached. The AOR LP percentage is also the second best ever. And AC, in general less hospitable to foreign settlers, comes close to the one-third mark.

As usual, British artists make up the overwhelming bulk of the foreign hitmaker roster: 88% of the CHR foreign hits, 89% of the AC outland contingent, 82% in AOR. A handful of Canadian and Australian artists account for the remainder, with this year's more exotic locales being Austria (Falco) and Switzerland (Double).

I was curious, in passing, if there were more (or fewer) foreign rec-



What Australia needs is more hit acts like INXS

ords that outlasted the competition into the Top 15 as opposed to all the foreign records that charted. I wasn't curious enough to go through the whole year's charts in each format (153 in all), but I did take five issues scattered through the year, tally up all the foreign records on the total chart, and add 'em up.

The results, unfortunately, were remarkably inconclusive. Nowhere worse, in that respect, than in CHR, where exactly 40% of the records on those five charts were of foreign origin — precisely the same figure as in the Top 15 survey. In AOR the full-chart percentage was slightly lower than the Top 15, 42% to 48.4%, possibly indicating that foreign LPs, once charted, are a little more likely to hit Top 15 than American ones. And in AC the reverse was true, with 34% of the full chart being un-American compared to 32.5% of the Top 15s. But that's almost no difference at all.

The most interesting fallout from this miniresearch effort was a fairly dramatic falloff in foreign representation on all three charts during the latter quarter of the year. The first three charts I used, from February, May, and July, showed 46% of the CHR charters as foreign, 49% of the AOR LPs, and 41% of the AC. But the last two, from the end of September and the end of November, had the foreign presence in CHR down to 31%, AOR at the same figure, and AC all the way down to 23% (only four foreign artists on the November AC chart, in fact).

That fairly random finding coincides with data I compiled last July. I tallied the six-month findings for the Top 15 hits in the same three



Genesis and its splinters accounted for 11% of the foreign CHR hits alone.

formats, and they ran very high: 44.3% in CHR compared to the year-end's 40%, 54.0% in AOR (a potential alltime record) as opposed to the final 48.4%, and 36.8% in AC compared to 32.5%. Obviously, the second half of 1986 saw a rather drastic drop in foreign artist presence.

B/U Foreigners Also Down

Black/Urban is a much more homegrown format, but foreign artists had claimed 9.7% of the Top 15 slots in 1985 and at the end of June 1986 had passed the 10% level for the first time. But again the second half threw up barriers, and the final figure was 7.8%, off 20% from 1985 but still more than double the 1984 figure (3.5%).

Is the foreign downturn a fluke or a trend that will carry over into 1987? I'll keep monitoring the charts to find out.

Omissions, Corrections & Stray Comments

First off, a correction for the Year-End Label Stats. In the Jazz section, GRP was credited with scoring nine Top 15 LPs out of ten that charted. In actuality, the label put all ten of its chart records into the Top 15, for a perfect 100% efficiency average.

A fond farewell to a favorite band of mine, the Michael Stanley Band, who played their farewell concert January 3 in Cleveland, concluding a nine-show run ... sort of a long goodbye. Always a solid rock band, they were huge in Cleveland, their hometown, and continued to release records regionally (good ones, too) over the last couple of years after their major-label affiliation ended.

A while back, I did a column on self-referential records (songs in which artists name-drop themselves, such as "Bo Diddley's A



Five Star were British B/U stars

Gunslinger"). Profile President Cory Robbins reminded me that since that column ran, the syndrome has accelerated. Much of the increase has come from rap artists, whose personas tend to be on the egotistical side, but there's also Chaka Khan's "Love Of A Lifetime" ("Give all your good love to Chaka") and the most prominent example, Wang Chung's "Everybody Have Fun Tonight" ("Everybody Wang Chung tonight").

In late October, in the middle of a guest column on songs about cities by Steve Propes, I indulged an editorial whim and, after citing "Lodi" and "Porterville" by Creedence Clearwater Revival, added after the reference to "Porterville" the parenthetical phrase "the latter a rather good example of an unappealing place name." I was taken to task by 95FM/Bakersfield morning man Gary Alexander, a resident of Porterville:

"I take exception to your reference to Porterville ... Porterville has more going for it than a town like Lodi. The crime rate is acceptable, and the prices of everything are so low. I pay less than \$400 per month for a three-bedroom, two-bath house in the best part of town. What do you pay?" (Low blow, no fair ...)

... The city itself is located near scenic mountains, 40 miles away from a national park, only five miles from a water recreation facility, and within easy distance of Los Angeles.

"Porterville was also the setting for at least two books, one of them a bestseller ('Lucifer's Hammer') ... What is Lodi's claim to fame?"

"Look at the bright side. Porterville was named after a local pioneer, Royal Porter Putnam ... You could be listening to a CCR song called Putnamville."

Well, I thought I had this column wrapped up neatly, just the right

mix of information and visuals and trivia. Turned it in, got it back, and found I had almost the whole fifth column of the page to fill. I guess it's kind of like launching into an eloquent commentary over the intro of a record, superbly calculated to convey the proper blend of humor and hard facts and to hit the post right on the nose (if a post has a nose), and find you've finished your oration with 10 seconds of intro remaining.

On the air, you've got to come up with something immediately, but at least in the literary game you have a little time to "scramble. When I have a column to fill, I call my secret weapon, a gentleman named Phil Columns. He digs through the land of confusion that's my back files, finds the genesis of material I meant to use but was on the verge of throwing it all away, and stamps his virtually invisible touch on it to make it semi-presentable for publication.

But enough about Phil. I'm sure he'll be contributing more and more to this column, and I won't lose his number. Among the material unearthed from the back files was another baker's dozen or so of weird dance concepts, as part of this column's longterm plan (real longterm) to list every rock 'n' soul dance record in the universe as we know it. If anyone knows how to do any of these, I'm sure we'd all find detailed instructions quite useful. Here they are, along with artists:

The Boston Fleet/Senator Jones
The Flop/The Losers
The Geek/Erazerhead
The Hunch/Mad Mike & The Maniacs

The Motion/Marvelle & The Blue Mats
The People/Willie Walker
The Picket/The Confidentials
The Stomach Ache/Junior Wells
The Surf'n' Boogaloo/The Soul Set featuring Norman Seldin

The Uh-Huh/Warren Lee
The Underdog Backstreet/Warren Lee
The Whop/Disco Twins & Star-child

Wally's Walk/The Conspiracy
A few notes: The Flop by the Losers sounds like the kind of positive message and role models to-day's impressionable listeners need more of.

The People is an answer from the outraged point of view of a primate to all those people who had the nerve to do the popular dance known as the Monkey. This song has a tribe of monkeys getting together at a dance to revenge themselves by doing the People.

Rock Me On A Playlist: Falco put Austria on the CHR and B/U map



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Meli'sa

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PWR997	KXYQ	Q104
WGH	KITS	Q101
Z95	95XXX	KNAN
WMMS	OK100	WPFM
WLOL	100KHI	WVBS
KATD	95XIL	99KG
KWSS	WOMP	WDBR
KPLZ		KYYA
K104		KTRS
WERZ		KTMT
WROQ		KZFN
WNOK		KBIM

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Capitol

DATEBOOK

SEAN ROSS

Back To Quasi-Normal

MONDAY, JANUARY 19

1981/The **Beach Boys** headline **Ronald Reagan's** sparsely-attended "youth gala" and sing "I wish they all could be Republicans." And **John Lennon's** "Starting Over" finally pushes "Shaddap You Face" out of #1 in Australia.

1983/**Cher** holds a student press conference at UCLA. When someone asks her age, she replies, "I'm 36. Don't I look wonderful?" She also tells them, "I can't give up my life and bake cookies. I'm sure I'd be a better parent if I had a husband, but I'm not sure a husband is worth it."

1986/**Bruce Springsteen** makes an unscheduled appearance at an Asbury Park benefit for Freehold's about-to-be-laid-off 3-M employees, who've made his "My Hometown" their anthem. And on **Dolly Parton's** 40th birthday, work on her LP with **Emmylou Harris** and **Linda Ronstadt** begins again.

Born: **Robert Palmer** 1949, **Dolly Parton** 1946, **Phil Everly** 1939, the late **Janis Joplin** 1943.

TUESDAY, JANUARY 20

1967/"The **Monkees'** premieres in the UK.

1979/**Tavarez Day** in the Bahamas.

1984/At a Grammy listening party on the A&M lot, **Huey Lewis's** LP isn't played because nobody can find a copy. Because of the number of nominated songs, records can't finish. "**Merle Haggard** should be coming in about now," listeners are told as "**Pancho & Lefty**" is taken off. And **Katie Kissoon**, the person half-responsible for "Chirpy Chirpy Cheep Cheep," releases her UK cover of "Penny Lover."

1986/On the first official King's Birthday Day, stations air the "I Have A Dream" speech simultaneously. **Bob Dylan**, **Quincy Jones**, **Ashford & Simpson**, **Stevie Wonder**, **Bill Cosby**, and **Harry Belafonte** salute him on TV. And **Andy Williams** is arrested for drunk driving; he's later acquitted.

Born: **Paul Stanley** 1949 or '52, **Cyndi Lauper** 1953 maybe.

WEDNESDAY, JANUARY 21

1975/The **Ohio Players** begin their first tour of Europe.

1982/B.B. King donates 7000 rare discs to the University of Mississippi Center for the Study of Southern Culture.

1983/The **Michael Nesmith**-produced/written "Timerider" opens. **Peter Coyote** plays one of the film's villains.

1984/**Johnny Rivers** plays a 20th anniversary show at the Whisky. **Jim Webb**, **Marilyn McCoo**, **Billy Davis Jr.**, and **Ron Townson** are surprise guest vocalists.

1986/Claiming divine inspiration, **Michael Jackson** convinces the USA For Africa board to play "We Are The World" and not "Hands Across America" on this year's Super Bowl broadcast.

Born: **Billy Ocean** 1950, **Mac Davis** 1942, **Edwin Starr** 1942.



Cyndi Lauper, Sam Cooke, Dolly Parton and Billy Ocean

THURSDAY, JANUARY 22

1959/**Buddy Holly** finishes his last homemade recordings, among them "Peggy Sue Got Married" and "Learning The Game."

1967/The **Spencer Davis Group's** "Keep On Running" #1 UK.

1969/**Glen Campbell's** "Wichita Lineman" gets a gold record.

1971/**Jimi Hendrix's** father establishes a scholarship in his name for five music students at Washington State.

Born: **Steve Perry** 1953, the late **Sam Cooke** 1935.

FRIDAY, JANUARY 23

1978/**Chicago's Terry Kath** killed at 32 playing with what he thought was an unloaded pistol.

1984/Country **WKHK/New York** becomes Soft AC **WLTW**, one of the stations that "Format 41" is modeled on.

1985/**Joe Jackson** plays the first of five live recording sessions at New York's Roundabout Theatre.

1986/The Rock & Roll Hall of Fame holds its first induction dinner in New York.

Born: **Robin Zander** 1953, **Anita Pointer** 1948.

SATURDAY, JANUARY 24

1967/**Aretha Franklin** records her first major hit, "I Never Loved A Man (The Way I Love You)," at Muscle Shoals. Her LP has to be finished later in New York because her husband gets in an argument with one of the studio musicians.

1980/**Rosanne Cash & Rodney Crowell's** daughter **Caitlin Rivers** born just as mom's "Right Or Wrong" LP is issued.

1984/**Yoko & Sean Lennon** visit Liverpool.

1986/**Gary Morris** and **Sylvia** headline the 11th season premiere of "Austin City Limits."

Born: **Neil Diamond** 1941, **Ray Stevens** 1941, **Warren Zevon** 1947, **Jack Scott** 1938, **Matthew Wilder** 1953, **Doug Kershaw** 1936, the late **John Belushi** 1949.

SUNDAY, JANUARY 25

1980/Released: "Stomp" by the **Brothers Johnson**, "Baby Talks Dirty" by the **Knack**, and **Paul McCartney** from Japanese prison. Also, the **Specials** play their first U.S. show.

1982/**Rosanne & Rodney's** second child, **Chelsea Jane Crowell-Cash**, born.

1985/"The Falcon & The Snowman," featuring **Pat Metheny's** first and only CHR hit, opens. **Mick Jagger's** "Just Another Night" is released.

1986/**Janis Joplin/Bob Dylan** manager/**Bearsville** founder **Albert Grossman** dies on a US to England flight. Also,

Paul Waller, **Billy Bragg** and the **Communards** begin a British tour on behalf of the Labor Party's youth campaign, "Red Wedge."

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CKOI deb-39	Z95 add	FM102 deb-30
WCAU 38-22	WMMS 31-27	KMEL 31-24
KEGL deb-27	WCZY add	KATD 4-3
KTKS	KWK 33-24	KWSS 18-14
93FM 8-5	WL0L deb-35	KPLZ deb-34
KRBE 19-7	KIIS deb-27	KUBE add



'TIL TUESDAY

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WPHD	WKDD	95XIL	99KG
WGH	WNCX	WGAN	WDBR
WMMS	WIXX	WOMP	KKAZ
FM102	KFIV	WJMX	KZFN
K104	KZZU	WYKS	KBIM
WERZ	KRQ	WZYP	SLY96
WPST	WKPE	KSMB	OK95
WKRZ	OK100	KNAN	



JAMES BROWN

How Do You Stop

WXKS	WBBQ	WJAD
PRO-FM	KTUX	WJMX
Y100	KF95	Q104
KMJK	WQCM	KNAN
K104	OK100	WVBS
WERZ	100KHI	KKAZ
WNNK	95XIL	KTMT
WPST	KQIZ	KZFN





SEAN ROSS

GOLD

Band Of Gold? AM Survival In 1987

AM's troubled Gold population isn't really a new problem. There have always been stations under a two share, but back when Gold was still considered a fringe format few expected anything much higher. In 1980-81, when AM Gold was thought to be protected by heritage and production value, KRTH and KRLA were close rivals. Now, with KRTH-FM at a 4.0 and four AM rivals sharing a 2.7, the advantages have mostly evaporated. Gold AMs have been left in the position of any other music AM: forced to fight or switch.

"Oldies on AM is not really as viable as it used to be," KAAM & KZPS/Dallas OM John Shomby declares. KAAM spent more than three years as a mainstream Gold AM. Just as the station passed its goal of a 2.0 share 12+, KLUV moved onto its turf. In fall 1985, KAAM didn't show in the ratings at all. By February, it was Big Band. Ironically, Shomby ended up back in the format anyway when KZPS segued from CHR to Classic Hits in November.

Match Game '87

Shomby is blunt about KAAM and KLUV. "The novelty of Oldies on FM killed us. We could have adjusted and gotten a few numbers back: all KLUV would've had to do is make another adjustment and they'd have killed us again. It would have cost too much money to fight, and we wouldn't have gotten more than a half-share back."

AM Gold's onetime production advantage has been offset by technology changes in recent years. "There are ways to doctor a record to sound almost like stereo," Shomby says. "FM's audio processing tends to enhance those records anyway so that they still sound strong. The reissues of libraries in a doctored form of stereo doesn't hurt either — and you're not going to get away with playing a CD on AM."

KLUV's summer rating was twice that of AMs KRQX and KKDA combined. Surprisingly, Shomby says male-skewed KZPS isn't out to gut KRQX in the same way that KLUV razed KAAM. "It could happen, but it's not one of our goals; I don't want to forecast the demise of a radio station. I think we're going to take more from the FM dial."



John Shomby



Terry Rodda



John Dakins



Richard Kaufman

What advice does Shomby have for those who tough it out on AM? "My concentration would be more '50s and early '60s oriented. I would zero in on that era when rock was very young: Elvis Presley, Buddy Holly, etc. The Four Seasons would be the upper part of the spectrum. I'd target the 35-49 and 35-54 audience with hopes of getting that 40-50 group that doesn't like Big Band. That is all that's left."

AM's Number One

That first generation figures in the success of KONO/San Antonio, which led not only its CHR FM sister KITY but also every other top-75 market mainstream Gold outlet, AM or FM, through summer '86. (KONO went as high as a 5.6 last summer; KROD/EI Paso's 6.3 in fall '85 seems to be the recent large market record.) KONO's music extends to 1983. Its flavor, however, stems from an unusually heavy concentration and depth in early titles (such as Bo Diddley's "Say Man" or the Crests' "The Angels Listened In").

GM Terry Rodda calls KONO his "personal jukebox." "I'm fast approaching 42. By no coincidence, our core audience is 35-44. We own that demo in this market, AM or FM. I graduated high school in 1962, and the music of the early/mid-'60s is probably the most meaningful to me."

"San Antonio is Hispanic and very traditional by nature, and that plays to our strength. There are a couple of ACs that will play some oldies. The one thing we have (to ourselves) is doo-wop. We don't overemphasize it, but we can take advantage of it. Otherwise we're in the competition's arena and that's foolish; they're FM and we'll lose."

Lust For Life

KONO's gameplan isn't that unusual, but the zest Rodda and PD John Dakins show for the facility is. "We don't treat the radio station as a poor cousin to the FM," says Dakins. "It's an actual entity unto itself, and we believe in it." This eagerness leads to a sort of super-

salesmanship on-air, with frequent references to serving "the finest audience in South Texas." There's also an odd sense of humor displayed in liners such as "KONO has more Oldies than a nursing home" and frequent cross-talk at shift changes.

KONO's legendary CHR war with KTSA extended into the '80s. KTSA lasted longer but has since endured a series of format changes, and Rodda feels the flux helped KONO. "When KTSA started changing formats, KONO, by continuing to be 'your one and Oldies station' and maintaining a stable DJ lineup, had its most noticeable gains."

KONO has several built-in advantages. One is a 53% Hispanic market. (KONO's audience is 62% Spanish.) Another is come from earlier incarnations. But Dakins emphasizes, "When I was with Doubleday, there were times when

we took over a station and built a new cume successfully from scratch. We identified the audience we wanted, then made the product fit it. If San Antonio weren't so heavily Hispanic, KONO would sound different. We'd still appeal to whatever audience we were targeting."

KZEP's move to Classic Rock in November ended KONO's Gold monopoly. But Rodda says he's spent more time worrying about potential AM competition. "I don't look at them as a serious threat to our AM audience. First, people would have to cross bands. Second, they're not a Hispanic-appeal radio station at all."

Even with an FM in town, Rodda and Dakins are aiming for the 6-7 share range. "Until someone proves why I can't make it, we're going to shoot for it," Rodda says. "We can't control the size of the AM pie. We can try to control our share of it. And we've got a very healthy chunk of AM listening."

Back In Time

Richard Kaufman would like to go even further than Shomby or KONO in super-serving the first generation. Kaufman, a former station owner whose current project is the Oldies A La Cart library service, is a severe critic of the way most stations are executing the Gold format today. With PAMS founder Bill Meeks, he's working to develop a Dallas-based satellite Gold network, targeted at struggling AMs, that recreates the sound of '60s radio.

While it's common for Gold stations (especially those with some Top 40 history) to use some '60s jingles, only WLNG/Sag Harbor, NY and KOFY/San Francisco have made recent attempts to mock-up pre-Drake Top-40. (Because post-Drake radio was so heavily codified, programmers who grew up afterwards rarely understand its formula, or that early Top 40 even had a formula.)

Most Gold PDs, however, avoid "retro" presentation elements and make a point of not living in the

past. That, says Kaufman, is exactly what's wrong. "There are a lot of things that were being done in '60s radio — the things that made AM great — that just aren't being done now."

Sucking & Pumping

The target date for Kaufman's dream network is mid-'87. Here are some of the areas where his philosophy differs from the format as it's now practiced:

* Audio Processing: "You can't play records that were recorded in the '50s and '60s with '80s technology. It sounds too clean. People remember those records with processing, with reverb, with audible sucking-and-pumping to add bass. To hear these records sound great again would make a major difference."

* Jocks: "There has to be a 50/50 interplay between music and DJs again. Dan Ingram, Barney Pip, Jack Armstrong, and others got me very excited about wanting to work in radio. If I were 18 years old today and I heard what I'm hearing on the radio, I would go sell shoes. It doesn't have to be blue material like Howard Stern; it's better that it isn't. The key is making DJs think again."

* Music: "If you want to kill your radio station, play the same 500-1000 records over and over. Then you'll say, 'Gee, Oldies didn't work.' Sure they didn't. You made the listener sick of them."

"Between 1955-72, 2700-2800 records went Top 20, not counting pre-rock artists such as Georgia Gibbs. There's a lot of great music out there, but you have to play it. People are picking only a few dishes at a smorgasboard when every gourmet treat in the world is available."

Kaufman believes in occasional use of novelties, the songs that no Gold station plays now. Does that extend to "Dominique" and "Ballad of the Green Berets"? "Certainly — those were #1 songs. 'Dominique' was #3 for the year, and 'Green Berets' was #1 for the year — somebody bought them. You don't have to play them often, but if you play everything, you don't have to play anything often."

Stand Or Fall

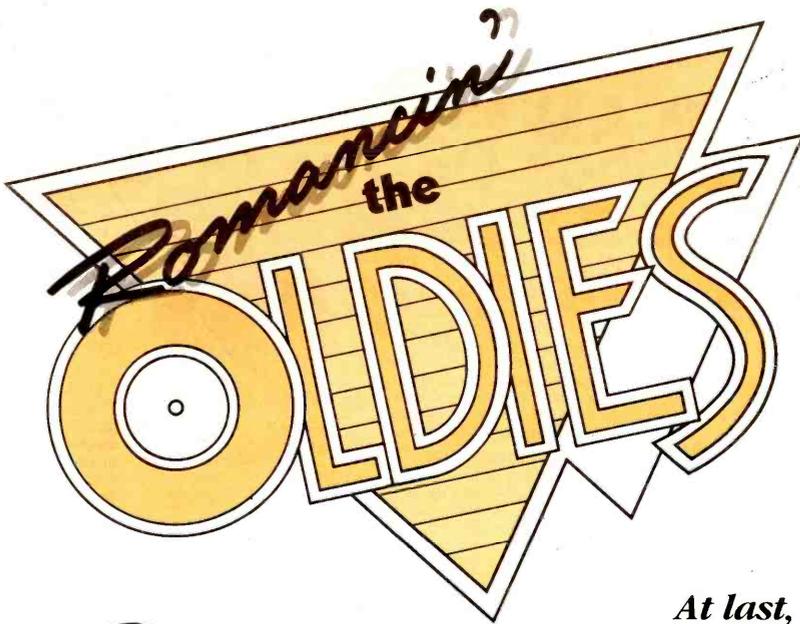
Despite KONO's '50s slant, Dakins quickly points out that he doesn't champion narrowcasting. Serving the first generation has worked for some stations and not others; it is, however, a gameplan, something which many AMs don't have yet. Through '87, we'll search out as many plans for upgrading the AM half of this format as possible.



Music Monitor

TEMPTATIONS/Since I Lost My Baby
LEE ANDREWS & HEARTS/Long & Lonely Nights
HALL & OATES/Kiss On My List
STEVIE WONDER/A Place In The Sun
CHUBBY CHECKER/Let's Twist Again
LENNY WELCH/You Don't Know Me
DEL SHANNON/Little Town Flirt
ZOMBIES/Time Of The Season
BELLS/Stay Awake
LLOYD PRICE/Personality
OTIS REDDING/Mr. Pitiful
BARRY MANN/Who Put The Bomp

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Putting The Shoe On The Other Foot

Radio to records, programming to promotion: is the segue comfortable, or more complicated than it appears? With the increasing professionalism required today in both industries, can people make the switch from one to the other effectively?

Since so much depends on each person's talents, goals, and attitudes, it's difficult to generalize. Instead, here are opinions and anecdotes from five who have moved from radio to records. Three of them did so last year for the first time; the other two have changed back and forth a couple of times over the past ten years.

Cut The Clique

Why switch? For very different reasons, personal as well as professional. James "Jazzy" Jordan, Director/National Promotion for Tommy Boy, said he made the segue because of a clique-like atmosphere in radio. "If you were not in somebody else's clique, it was really difficult to reach goals you may have set for yourself," he explained. "I wanted to do something else to make sure I reach those goals, and I thought that national promotion would be rewarding."

Jordan joined Tommy Boy last September after more than six years programming WNHC/New Haven and three years with WYBC, also in New Haven. The secret of success in promotion is easily identified, he said, but not so easily accomplished. "You have to be such a politician to be effective, no matter at what level you're working. That's what I've really had to learn, compared to being a PD where you can be stand-offish if you want because people would still have to come to you. Now the shoe's on the other foot."

Jordan added, "What works for me is that I can talk radio to people, especially those at smaller sta-



James Jordan

tions who may not get to talk to Lee Michaels at WGCI/Chicago or James Alexander at WJLB/Detroit or Tony Gray at WRKS/New York. I know those people from my years in programming, and have shared ideas with them. I'm just trying to give back what I've acquired from others."

Inside Knowledge

Chrysalis's Neil Lasher, Manager/Regional Promotion for the label out of Washington, DC, said his radio experience made him well-equipped for the record industry. A programmer at WIQB/Ann Arbor and WIOT/Toledo in the '70s, he said, "I was dealing with a lot of great promotion men hand women from Detroit, and watched how they worked me. I found out who was good and bad by how they took care of business. When I got my job in promotion, I knew what was right and wrong."

Lasher worked in promotion for Polydor and EMI America, programmed WKLC/Charleston for



Neil Lasher

three years, then returned to records, first for E/A and now for Chrysalis. "My strength is knowing what a program director does," he said. "There's more to a PD's job than just music: the ten disc jockeys they have to deal with, the general manager, the engineer, the devil salespeople."

But that knowledge and understanding carries risks too. Lasher recalled an incident during his E/A tenure: "I was working WAVA/Washington and Smokey Rivers was the PD. We had been Abrams PDs together, and had become close friends. Well, Smokey had a down book and was depressed. We

were working him hard on a record, and Mike Bone and Dave Urso asked me, 'What was WAVA's reaction this week?' I replied, 'Smokey's so down because of the book, and . . . ' They stopped me right there and said, 'You're not getting paid to make friends, you're getting paid to make hits.' And they were right: I had compassion for this PD, but I couldn't stop what I was doing because of it."

Get That Programmer!

A&M National Director/Singles Promotion Charley Lake has also seen action on both sides of the industry, and cites a couple of factors in favor of records. He likes the pressure of weekly "ratings" that promotion represents, compared to



Charley Lake

the four-times-yearly radio ratings. "I thrive on the competition and the nervousness," he said. "Also, working in records also gives you more opportunity to rub shoulders with other entertainment areas such as movies, video, and television."

Lake, whose radio resume includes programming the Bartell chain as well as stations in Rochester and Kansas City, recalled one piece of information gained when he first moved into records at Warner Bros. in 1979. "When I was in radio, I used to be afraid promotion departments sat around in big meetings saying, 'Okay, how can we get this guy?' and 'How can we get that guy?' I felt as if we were walking targets with bullseyes, and I was thrilled to discover it wasn't like that at all."

Unfortunately, there are other misconceptions, in Lake's view. "Some radio people think we're just partying out here. They don't see the long hours, and don't see us dealing with the accounts, the tour managers, and so on. But you can't



Angela Thomas

let these things upset you. Let's face it, there are certain obvious elements of salesmanship involved in promotion. If you're the sort of person who's afraid to meet somebody new, or has difficulty taking 'no' for an answer, or if you are afraid you won't keep calm if you have a record in the Top Ten and the programmer you're talking to still doesn't want to play it, you'd better think again whether this is a job for you."

Baby-Sitting Time

Six months into handling New York local B/U promotion for MCA, Angela Thomas thinks it is the job for her. She joined the label after three years' experience at WILD/Boston, first as parttime assistant (while attending college) to PD Elroy Smith and later as MD. "Records can be a lot of work, although people think it's glamorous," Thomas said. "It's really a babysitting job half the time. But I love learning about markets, seeing how a record explodes. I don't just get to know about one radio station, I get to know about five. It's so stimulating."

Radio is fun at first, for a few years, said Thomas. "Then you realize it's the same old thing, maybe at a different station, but the same. At a record company, you can move up; there's more opportunity, especially for women. At the bigger radio stations, women are still the secretaries. Here you're instrumental in artists' careers — you're taking it one step further than listening to the record and putting it on the air."

By his own admission, Ralph Carroll found his brief sojourn into records more detail-oriented than he expected. He joined Chrysalis last March to handle regional promotion in the Carolinas after over three years as PD of WCGQ/Columbus, GA and five years at

WQLT/Muscle Shoals. The job, he said, "was a little more than I had envisioned: a lot of retail work, for example. But you have to keep in constant contact with those people because they're the only vehicle you have to sell the product."

The Larger Picture

"Record people do perform a service other than run up big phone bills," Carroll continued. "In fact, they do a lot for radio stations that doesn't get used. These people know a lot, especially about the national picture. They have to; you can't just call somebody and say, 'Hey, I'm John Doe and this is the record we've got this week, you're going to add it, thanks.' It doesn't work that way."

Carroll left Chrysalis in July for the PD's chair at KKFR/Phoenix (and subsequently returned to WCGQ) with nothing but praise for the label and the experience. "It



Ralph Carroll

gave me a look at the larger picture. If I hadn't done it, I'd always be wishing I had."

Questions about differences between radio and records in pay, benefits, and conditions produced different answers, since much depends on the type of job, location, and qualifications. "Overall, people in record companies probably are better rewarded, and there's more stability," said Charley Lake. Does switching more than once between the two industries, as Lake and Neil Lasher have done, damage career momentum? Both men agreed it can. Said Lake, "There's a point where, as much fun as it may be to us who change, it disturbs some people . . . and I guess rightly so." Added Lasher, "If you're young enough and frustrated enough by one side, try the other. But right now, I want to make the record business my career for the rest of my life."



DAN O'DAY

AIR PERSONALITIES

Making It With "Making The Majors"

Recently I received a copy of a small (48 pages), expensive (\$29.95), and very interesting book entitled "Making The Majors," by KEG/L/Dallas's David "Kidd" Kraddick. It contains quite a few valuable tips and techniques for disc jockeys looking to move up to bigger markets.

"In essence," said Kraddick, "Making The Majors" is a guidebook for air personalities in small or medium markets who feel they have the ability to perform in a big market but don't know how to get into one.

"On the surface, it may seem presumptuous that I have written a book about how to get a job in a major market. Although I do work in a top-ten market, I certainly do not consider myself an expert on how to get there. But the book is not me talking; it's based on interviews with dozens of PDs and major market jocks. I felt that compiling the experiences of those who've 'made it' would make the road easier for those just starting out or still trying."

Although the book does contain some specific (and clever) "tricks" of the job-hunting trade, Kraddick stressed that it is intended to be mainly a motivator and idea generator for jocks. I think it succeeds on those levels, and even with the high price I recommend it for jocks in the early years of their careers... or longer-term jocks who think they haven't managed to progress to markets worthy of their talents. The book comes with an unconditional 90-day money-back guarantee and can be ordered from Hit-bound Publishing Company, 133 World Trade Center, Suite 226, Dallas, TX 75258.

Here is a sample from "Making The Majors."

"I've spoken with program directors and top resume experts about what works and what doesn't... and I came up with one simple-to-remember rule: *forget everything you have ever learned about resumes.*

"There is a lot to be said for 'fitting in.' None of it was meant to apply to resumes. Pretend you are a resume for a moment. You're a handsome resume on white 20-pound bond and black ink. You've been neatly typed on an IBM typewriter. Now, someone opens the envelope you've been living in and takes you out. You are unfolded and placed right on top of a big stack of papers the same size as you are.

"Oh, boy!" you say. "I'm sure to get noticed right here on top!" But wait... somebody just put another resume right on top of you! And another. And another! Same size, same white paper, same black ink. What are the chances of you getting attention now?

"Here are four tips from pro-

gram directors and my resident resume expert:

"(1) Have your resume professionally typeset and printed. The \$15 or \$20 you invest will put you miles ahead of the standard typewritten resume.

"(2) Do not use white paper! Anything is better than white. Blue is better, but not much. Bright yellow, pink, and orange are excellent colors for shock effect.

"(3) Design your resume to be read sideways. In other words, use the 11 inches across, and the 8 1/2 inches vertically. This gets noticed quickly and allows you to use a larger typestyle for a headline look.

"(4) Have your photograph printed (or copied) directly on the resume. This was the most emphatic point of the resume specialists I

spoke to. The picture should be a headshot, and in black & white. Place it where you feel it looks best on the resume. The majority choose the upper right hand corner.

"All your efforts are centered on one objective: getting the program director to listen to your tape and call you on the phone. This is job number one. When it happens, you have to know how to deal with it. Salesmen call this 'closing the deal.' Many talented DJs have lost opportunities in major markets because they didn't know how to close the deal.

"First of all, it's important that you have all your job-hunting research accessible and right next to your telephone. And from now on, every time you pick up the phone, be prepared to talk to your next boss. Here's a classic case of a blown opportunity, presented by a San Francisco PD: 'A guy in a medium California market sent me this gutsy letter about how he's wanted to work at our station for

years. His aircheck was pretty good, so I called him to get some more tape. When I got him on the phone, he not only didn't recognize my name, he asked me where my station was located! Needless to say, I blew him off and hired my second choice.'

"Second, when a PD calls, treat his phone call as if you haven't heard another human voice in months. You should be bubbling over with enthusiasm. Many air personalities think this is the time to play it cool. A morning man in Seattle elaborates: 'I used to think it would impress the PD if I sounded apathetic, like I was considering ten other job offers. And I never got called back. Finally, a PD I was talking to was kind enough to point out this tendency. That woke me up and I changed my approach. A short time later I really was considering ten job offers.'

"It's absolutely vital that you let the PD know that you're thrilled to be talking to him. A program direc-

tor in Houston said, "I've called guys just to feel them out over the phone. Sometimes I've been so turned off by their lack of enthusiasm that I write them off immediately."

"One more important point: even if you're talking to a PD in a market you wouldn't stop to eat in... let alone work in... don't blow him off! Here's why, according to an AC night jock: 'I was working in a top 25 market and I got a job offer from a guy in Wichita, Kansas. You couldn't pay me enough to live in Wichita, but I wasn't about to tell him that. I took time to return the guy's phone calls and hear him out before I diplomatically turned him down. Nine months later the same PD gets a gig in Los Angeles. I made one phone call, and here I am.' Remember, you're not the only one moving up. That medium market PD could be in your favorite big city before you. Make every effort to ensure he'll feel about you then as he feels about you now."

PARANOIAC PARABLE

A Bedtime Story

Last winter at the Country Radio Seminar in Nashville I told the following anecdote. A few people since then have asked for a copy, so I listened to a tape of the session and transcribed the story. Here it is.

But first, a word of warning: this story has nothing to do with radio. Program directors are especially advised not to try to find any meaning in it.

Once upon a time there was a chicken farmer. This chicken farmer wanted his farm to be known as the very best in the entire county. "How could I achieve this?" he asked himself. The first thing he tried was putting up a billboard. The billboard said, "This Is The Best Chicken Farm In The Entire County." Some people saw the billboard and weren't convinced. Most people, however, didn't even see the billboard because the farmer put it up in a cow pasture - and when you're walking in a cow pasture you don't look at billboards.

So he decided to gather all his chickens in the spare production room and have a meeting. "Look," he said, "I want this to be the best chicken farm it can be, so I want you all to be the best chickens that you possibly can be." The chickens said, "That's a great idea! How do we do that?" The farmer replied, "I don't know. I'm just a farmer. You're the chickens. Now go be the best chickens you can be."

Red-Tufted Rooster

That didn't work either, so finally the farmer did what all farmers do in this situation: he brought in a consultant. The consultant looked at the operation and looked at the other farms in the area and said, "What you need here is a rooster, because there are no roosters in this county."

The farmer said, "Well, a rooster... that sounds like an interesting idea, but roosters cost a lot of money. I really can't afford a professional rooster." The consultant replied, "What we'll do is get a novice rooster."

So they advertised in the farming trades and set up an interview with a talented, young, novice rooster who wanted to work on the farm. They said to him, "Tell us about your dreams." He replied, "Well, I want to have a glorious red tuft atop my head for when I stroll around the barnyard with a hen on each wing, because that's what roosters do. And I want to fill the countryside with my clear clarion call every morning. That's my dream."

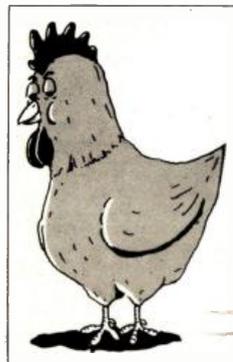
The consultant and the farmer looked at each other and nodded, and decided to give the rooster a contract. They put him to work on the farm, and everything was fine until the consultant started critiquing sessions with the rooster. The first thing he told him was, "Look, you've got to get rid of that red tuft. It just doesn't fit with the color scheme here." And then the consultant said, "You can't be strolling around with all these hens, because this is a family farm we're running and that's not the right image."

And finally he told the rooster, "For God's sake, you've got to stop that cock-a-doodle-doing every morning, because it wakes people up." The rooster said, "Wait a minute! This is farm country. Everyone gets up at the crack of dawn." And the consultant replied, "I don't."

One Of The Chickens

So the rooster stopped performing all those rooster-like behaviors, and his career didn't really go all that well. Egg production on the farm dropped 37%. Of course, the farmer and the consultant agreed they could blame it on television and the local newspapers.

The rooster became just another one of the chickens. The consul-



tant, flushed with what he perceived as his success, decided to consult other farms across the state and around the country. He even consulted a couple of farms in New Zealand. Of course, they had sheep in New Zealand, not chickens. But as the consultant said, "Sheep, chickens... what's it matter as long as they have feathers?"

The farmer is still on the farm. It's still a chicken farm. It's not a very good one. It certainly is not known as the best one in the county.

Every now and then a stranger will say, "Gee, if you want the best chicken farm in the county, why don't you try getting yourself a real good rooster?"

And the farmer looks him in the eye and says, "A rooster? Hell, we tried that, and it don't work!"



JOEL DENVER

PUT A BOW ON IT

Christmas Wrap-Up

Just think, only 350 more days until Christmas — plenty of time to return that ugly tie your Aunt Lilly gave you. Unfortunately, there's nothing you can do about the wet one she lays on you under the mistletoe every year.

However, in case you want to get a jump on your scheduling calendar, here's a review of several winning promotions sponsored by stations during the recent ho-ho-holiday season.

• By far the most popular promotion in '86 was the "Christmas Wish," which gives listeners a chance to tell their fondest wish in hopes that it might be granted.

B104/Baltimore wrapped up its seventh such promotion this past December. Thanks to cooperative local department stores, winners were allowed to go on shopping sprees to fulfill their wishes.

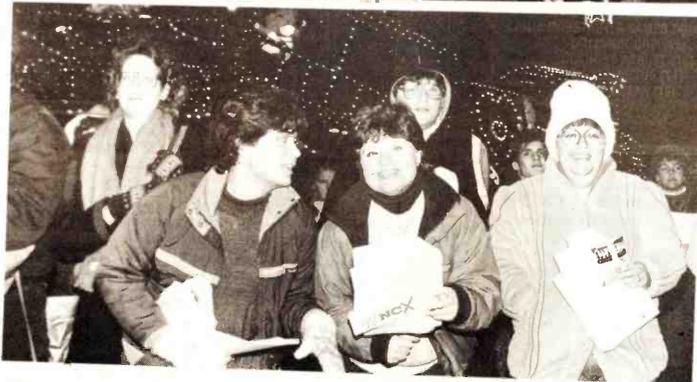
At Y100/Miami, the annual Christmas Wish started two weeks before December 24 and continued through the new year. Christmas Wish forms were stationed all over town on 7-Up displays, and the station received numerous heart-breaking requests. Asst. PD Frank Amadeo said, "We try to pick the real needy people, the ones who need it the most at Christmas."

FM100/Memphis asked listeners to mail in cards if they knew of anyone who needed help, including themselves. The station also asked listeners to send in toys and food for the needy. FM100 began granting wishes the day after Thanksgiving.



WRAP-A-COP — WCZY/Detroit aided the Detroit Police Officers Association in its quest for protective vests by staging a "Comedy Wrap Party." The show at the local Comedy Castle was hosted by morning man Dick Puritan, who was joined by headlining comedians Dave Coulter and Roger and Roger. WCZY GM Betty Pazdornik said the "Wrap-A-Cop For Christmas" program was designed to raise both money and awareness. Copping a plea are (l-r) Puritan and DPOA's Bob Scully.

• Just in time for the holidays at **KNMQ/Santa Fe-Albuquerque** was a spoof of the Bangles' "Walk Like An Egyptian." Called "Drive Like A New Mexican," the revised re-



ROCK 'N' ROLL CAROLING — Despite below-30 temperatures and falling snow, several of Cleveland's finest local musicians teamed with **WNXC** for the "Rock 'N' Roll Christmas Carol Sing-A-Long." Members of Beau Coup, Nation Of One, Richard & The Heartbreakers, American Noise, the Motion, Champion, and the Exotic Birds joined jocks Nancy Alden, Bernie Kimble, and just about all of the **WNXC** staffers at Public Square. They performed such traditional carols as "Do They Know It's Christmas," "Santa Claus Is Coming To Town"—and "Happy Xmas (War Is Over)." Plenty of lyric sheets were distributed so listeners could join in on their favorite NC-X-Mas songs. In the top photo are (l-r) members of Beau Coup and Champion, onstage with **WNXC** morning personality Bernie Tapie (third from left); below are several of the 300 carolers who braved the elements.

dition is the brainchild of PD/afternoon personality Steve Stucker, who was inspired by drivers "along Interstate 25." If Columbia grants permission, a tape will be commercially produced and proceeds donated to Mothers Against Drunk Driving. In the meantime, the spoof is **KNMQ's** number one request.

• At **KHIS/Los Angeles**, new personality Sean "Hollywood" Hamilton and recording artists the Jets offered holiday cheer via live performances in the children's ward of the Orthopaedic Hospital and the Shriners Hospital for Crippled Children. Hamilton, who organized the event, said, "I wanted to make an initial contribution to my new community, and this project was in keeping with the season."

• **KHTR/St. Louis** morning personality Chuck Buell sent the "Sounds Of Home" to St. Louis military overseas personnel who were unable to come home for the holidays. He taped his show with a special dedication to each of five areas around the world; calls were taken from anyone who wanted to pass on a greeting to someone stationed in those locations. "It provided people far away with the opportunity to hear what's going on at home as if they were here for the holidays," Buell said. With cooperation from the commanding officers and chap-

lains, cassettes of the shows were passed on to the service personnel.

• **KMEL/San Francisco** got several top recording artists to donate their performances for its "Toys For Tots Christmas Party." Headlining at the Showplace Galleria was Cameo. The group was joined

by Nancy Martinez and San Francisco's own Sylvester. Admission was two dollars or a new toy contribution at the door. Mexican hors d'oeuvres were served, and celebrity "bartenders" from the 49ers, Giants, and local media were also on hand.



CHILDREN'S CHRISTMAS FUN FUND — K104/Erie held its annual Children's Christmas Fund at a local mall to raise money for toys, food, and clothing on behalf of underprivileged children. Nearly \$20,000 was collected before Christmas thanks to artists who were playing in the area, including Robbie Nevil and Air Supply. Several other artists, among them Bob Seger, Howard Jones, Don Johnson, and Heart, contributed articles for a rock 'n' roll auction. Pictured (l-r) are Air Supply's road manager, K104's Bill Shannon, AS's Graham Russell and Russell Hitchcock, and a band bodyguard.



FILLING THE NEEDS OF THE NEEDY — Q107/Washington joins forces each year with **WJLA-TV** to solicit food and cash donations to benefit needy families during the holiday season. Last year over 3000 families were helped; this year audience generosity boosted the total to 5000 families. Shown (l-r) on the kickoff day are Q107's Sandy Weaver and **WJLA-TV's** Renee Poussaint.

CONTEMPORARY HIT RADIO

MOTION



Dave Baker



Bob Boswell



Martin Green

Morning man **Scott Summers** leaves WJMX/Florence for Q105/Tampa and MD **Bob Boswell** moves to the morning slot. PD **Martin Green** will take over the afternoon drive and **Dave Baker** moves from nights to middays. . . **Andy Shane** joins WQCM/Hagerstown from WSPK/Poughkeepsie to do overnights. . . At KMBQ/Seattle-Tacoma, MD/Asst. PD **Sandy Louie** adds mid-day airsthif to her duties replacing **Jay Philpott**. . . Q107/Washington new morning team is **J.J. McKay** and **Chris-**

tian Paul, last at WZOU/Boston. . . **Mark Roman**, former PD at WVFM/Logan, UT, joins KHYT/Tucson for morning drive.

Bill Kelly leaves WJAD/Bainbridge's afternoon personality/MD slot to go to WTNT/Cincinnati. . . KJ103/Oklahoma City gets a new morning man as **Steve Christy** joins from mornings at Z102/Savannah. . . **Shauna Stevens**, WRBQ/Tampa's late night air personality, returns to morning drive as producer for the Q-Zob Morning Show

there. . . **Dave Halden** joins KFMW/Waterloo for MD/7pm-midnight airsthif duties from KKET/Ft. Dodge. . . Afternoon driver and Production Director **Phil O'Bryan** leaves KIXX/El Dorado, AR, joins WVRV/Memphis as "**Big Dan**" **Murphy**, former morning man at crosstown KLBQ, takes over afternoons. . . At KWK/St. Louis, week-ender **Jim Atkinson** becomes interim MD replacing **Kim Pool** and Asst. PD **Lori Dickerson** adds on Asst. MD duties.



MILE-HIGH JOURNEY — During their "Raised On Radio" tour, Journey stopped by KPKE/Denver. Shown (l-r) are Columbia's **Kevin Knee**, KPKE MD **Dee Ann Metzger**, Journey's **Neal Shon** and **Steve Perry**, and KPKE air personalities **Bill Lee** and **Charlie Hackett** (kneeling).



WE BE CHILLIN' — Run D.M.C. stopped by Z100/New York for an on-air chat with **Scott Shannon** on the "Morning Zoo." Pictured (l-r) are **Shannon**, **Jam Master Jay** (**Jay Mizell**), **Run** (**Joseph Simmons**), and **D.M.C.** (**Darryl McDaniels**).



ARE THOSE HALLOWEEN COSTUMES? — The stars of this Halloween party dress up 365 days a year. *Sigue Sigue Sputnik* flew in from overseas to join 99DTX/Detroit in a live broadcast of its Halloween festivities. The partying group is (l-r) DTX air personality **Karen Dalessandro**, *Sputnik's* **Chris Kavanagh** and **Martin Degville**, and EMI rep **Michael Stone**.



RACY "RACE TRACK" BABE — As this year's official Grand Prix station, Q105/Tampa sent three airstaffers to emcee the Miss 1986 GTE/St. Petersburg Grand Prix beauty contest. Pictured (l-r) are Q105's **Terrance McKeever** and **Mason Dixon**, beauty contest winner **Deborah De Francisco**, and Q105's **Cleveland Wheeler**.



ISN'T SUMMER OVER? — Yes, summer is over. But the spirit lives on for WPST/Stevens Point PD **Tom "TC" Cunningham**. He volunteered for announcing duties at a product showcase and spent most of his time at the hot tub display with two loyal listeners — who are also Barbizon models. Pictured (l-r) are **Jennifer Aicher**, **TC**, and **Leisha White**.

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STEVE FEINSTEIN

AOR

MUST CHANGE TO MAINTAIN

Classic Rock: At The Crossroads

"Told ya so," say Classic Rock's naysayers, as they watch ratings decline at the format's most celebrated major market outlets — WCXR/Washington and KCFX/Kansas City. Both slipped in the summer — 'CXR 5.3-3.8, KCFX 5.9-4.3 — and recent Arbitrends indicate that their mainstream AOR competitors, DC101 and KYYS, will score dramatic victories in the fall sweep.

What's the problem? First, all parties agree, the music is losing its luster. KCFX PD Denton Marr, who arrived in September, says, "The bloom is off the rose. The music burned out. Hearing 'Incense & Peppermints' a few times is fun, but not as a regular diet."

Compounding the problem on the musical front, competing mainstream AORs have reacted by beefing up their own oldies, making Classic Rock's selling proposition less than unique. As a result, CR stations are freshening up their libraries and adding limited currenters.

Marr has adjusted his music to tilt more AOR, he says. "You've got to distinguish between 'Classic Rock' and 'oldies.' Just because something is old or was played a lot doesn't necessarily mean it's appropriate. Paul Revere & The Raiders are 'cool'; the Cowbills aren't."

To that end, he's expanded his library by 400 titles, adding strong album tracks like the Byrds' "Chestnut Mare" and Procol Harum's "Simple Sister." He's also weeded out some 200 songs he felt were too pop, like Grass Roots' "Sooner Or Later" and Jaggerz' "Rapper."

Produced promos from a cavernous mock-Fox Musical Vault emphasize the station's ever-expanding library depth, with copy-lines such as "one of the largest music libraries in the free world" and "we're knocking down a wall to make room for some of your new favorites."

WCXR PD Doug Gondek is trying to freshen up by rotating titles in and out of his library and adjusting his clocks. For additional depth, he's added titles by artists initially considered marginal, including Poco, Pure Prairie League, Bonnie Raitt, and Little Feat.

Currents Included

After playing virtually no currenters since signing on, both stations introduced currenters by "Mt. Rushmore" artists like Steve Winwood, John Fogerty, and the Kinks in September. They play about one an hour.

Los Angeles's new Classic Rocker, KLSX, has been playing currenters from the start. Gondek says



Doug Gondek

that if 'CXR could do it all over again, it would do likewise in order to avoid any audience apprehension when the currenters enter the

mix. He's not concerned, though, that there will be significant backlash from the currenters. "We've only added another dimension to a good radio station; we haven't taken anything away."

At KLSX, currenters are presented in the context of a "Yesterday & Today" feature; e.g., the Kinks' "Lost And Found" and "You Really Got Me." In DC and Kansas they're free-standing, which Gondek and Marr feel draws less attention to them.

"It's more palatable to just introduce them and let them roll. It flows better," says Gondek. He reinforces the currenters with liners such as "Washington's Classic Rock And The Best Of The New," which is also the message of the station's TV spot.

Beyond Music

After starting with very dry, low-key presentations, the stations are adopting a more full-service posture. "We have to build loyalty as an entertainment medium, not just as a music delivery service," says Marr. "We need to identify the hot

buttons for our psychographic and do it with wit, charm, and a lot of fun."

WCXR, in particular, was very music-intensive for the first six months in order to reinforce its music image. "That's not enough to sustain a station after the initial



Denton Marr

novelty of the format wears off," says Gondek. "You have to offer something more compelling in between the records after the audi-

ence knows what the music is all about. We can't become a boutique format and let other stations in the market out-sizzle us."

For instance, he now feels that "We should have been in place with a major morning personality from day one." Both DC and Kansas City have upped their morning show profile. KCFX has brought in Drake Hall (ex-KBER/Salt Lake City, KTXQ/Dallas), while 'CXR has slotted Paul Harris (ex-WHCN/Hartford, WYNY/New York, WIOQ/Philadelphia). Neither are flamboyant or outrageous, but both are considered to be more topical and energetic than their predecessors.

Features

The stations have begun to add more special programming, both musical and non-musical. KCFX has "The Daily Dan," a Steely Dan song every morning at 11. "The Blues Corner" features a couple of blues songs every afternoon at five, and there's a two-hour blues show

Continued on Page 46

CLASSIC KING SPEAKS

Jacobs: Get Thy Full House In Order

Though some people may be surprised by the ratings falloff of some of his clients, Classic Rock architect Fred Jacobs isn't. "When a station starts off with a big bang, there's a euphoric rush and a feeling that it can generate those kinds of ratings forever. But if you don't have good things happening between the records, there's no way you're going to maintain those shares."

Jacobs says stations with eroding numbers are faced with a choice: "You've got to decide whether you want to be a boutique station or a major force in the market. If you want to remain a boutique, then there's no sense in spending tons of dollars for personalities and promotions. You can be profitable as a specialty shop with mid-level shares and good demos, in the same way that many oldies stations are."

"But if you want to remain a major factor, you've got to play like a major player. You don't go to the \$2 table if you want to win big."

Playing big means commitment to:

- **Personality:** It's important, says Jacobs, to have "jocks who know the music, as opposed to



Fred Jacobs

card-readers. You're dealing with an audience base that really understands the music. If you don't have personalities who can reflect

the audience's enthusiasm, after a while the station becomes just a lot of interesting songs strung together. It's as boring as any other radio station." He predicts that having people on the air who mean something to the audience is one of the ways competing AORs with heritage are going to withstand the Classic Rock phenomenon.

- **Promotions:** "There isn't a station on the planet that can rise to a competitive level and then stay there without doing anything," says Jacobs. "Treat these stations like any other in terms of community involvement and street promotions. Just as in a political campaign, it's all how many babies you kiss and hands you shake."

Musically speaking, what about playing new artists in addition to currenters by the Mt. Rushmore such as Henley and Winwood? "We're thinking about that, but I'm not sure there are as many as we like to think there are. Everybody mentions Bruce Hornsby first. Fine... give me nine more."

Jacobs, who also consults mainstream AORs such as KQRS/Minneapolis, WNOR-FM/Norfolk, and WRXL/Richmond, feels there was a hole for Classic Rock long before the format even existed. He claims AOR has been vulnerable for four or five years. "The audience didn't just wake up and figure it out last year. The audience was awake; we were sleeping. In our search for the next trend, AOR did some things that were fine for the younger end of the audience but really turned off the older people. A lot of the roots material fell by the wayside. Ironically, we started playing all this younger-based music at a time when agencies were starting to demand the 25-54 demographic."

Rock radio should find out why it lost its older listeners, Jacobs advises. "We spend so much time in focus groups talking to our own listeners. It's often much more instructive to find former listeners and find out how we lost them and how we can get them back."



"Oooh. I really love this new
GENERAL PUBLIC record..."



"...It's so rough and sexy and
gooood..."



"Say, how about a nice quiet
romantic evening, just the..."



"Oooh! I really love those
guys!"



"But do you love me?"



"Uh, COME AGAIN?"

COME AGAIN

the single by

General PUBLIC

From the I.R.S. album, "HAND TO MOUTH" (IRS-5782)



Classic Rock: At The Crossroads

Continued from Page 44

on Sunday nights. 'CXR also has a blues show, and an allrequest show on Saturday nights finds atypical artists such as Journey and the Scorpions getting played.

Both stations are also branching out beyond music. "We're trying to be more than just music-based. We want to cover as many interests of our older demographic audience as possible," explains Marr.

KCFX just hired a sports reporter, and an entertainment reporter reviews everything from concerts and movies to the book store at an art museum. "Stardate," a two-minute astronomy show produced by the McDonald Observatory in Austin, runs nightly at ten.

'CXR has a daily vox pop feature, "Dialogue," that strings together listeners' comments on current issues such as traffic congestion and Irangate. It's also just started a two-hour talk show on Sunday nights.

Contests

The format initially eschewed any giveaways other than occasional concert tickets as too gimmicky. Gondek explains, "For the first six months, we did no contests whatsoever. It was to our benefit. We got a lot of attention by being the antithesis of everyone else in town."

While KCFX has yet to do any major contests, 'CXR moved into giveaways with a Classic Car contest in the fall. It designed the event to be as un-hypey as possible. The station asked listeners to choose which car they wanted to win, putting their suggestions on the air. "Even for somebody who doesn't listen to, it was interesting to listen to," says Gondek. A modified forced-listening gambit was used to qualify contestants. The station solicited postcards with the time of day people are most likely to listen and then read names during the dayparts they'd specified. People had an hour to call and qualify for a key.

Attitude

The second phase of Classic Rock adds up to a change in mindset, says Marr. "We are not a museum or the Encyclopedia Britannica of Rock 'n' Roll. We don't want to be perceived as a nostalgia service, because nostalgia has a short shelf-life. If people only come to us when they want a trip down Memory Lane, we ain't gonna be around very long."

The goal is to be a hip, topical station despite playing primarily older music. "We're trying to give the station a contemporary feel. We're not talking about Woodstock; we're talking about L.A. Law," Marr says.

Coda

To some observers, the music mix, rather than the presentation, will still ultimately decide the fate of the format. The \$64,000 question is how far into current music can these stations go? Focus group responses such as, "I like the Fox but I feel I have to go somewhere else

to get new music" raise the more specific question of whether they can move beyond playing new product by evergreen artists and venture into new acts with strong 25+ appeal, such as Bruce Hornsby and Robert Cray, without diluting their identity.

Proponents of including new acts say that the term "classic" doesn't refer to chronology but quality, and that most of the audience will accept new artists whose musical values are consistent with the classic artists. Opponents argue that playing any new artists at all would amount to renegeing on the very definition, position, and promise of the format.

One thing is certain — if Classic Rock is to start playing new artists, the longer it waits, the more difficult that introduction will be and the less impact it will have. Research has shown this to be case with currents even by the old-line acts. That's why KLSX has had currents on the air from the outset.

Every day the format plays only gold along with some currents by established acts, it more firmly images itself in peoples' minds as all-oldest-all-the-time. That's a double-edged sword. As satisfied listeners become increasingly comfortable with a steady diet of familiar acts, those partisans may resent the intrusion of new artists even more when they do come. At the same time, the longer a station avoids new acts entirely only increases the station's perception as one-dimensional by listeners who prefer a mix of old and new. Then, if new acts are finally introduced, it may be too little too late to turn around the station's image with that long-gone listener.

In the future, perhaps stations will use the Classic Rock position more as a handle and a means to get a foot in the door rather than as a rigid restriction on their music

mix. From the outset, they could set a broader definition of what Classic Rock means. Instead of stations letting the term paint themselves into an all-oldest corner, they could make the term stand for high-quality music from any era, whether from 1956 or 1987.

Playing selective new artists wouldn't compromise the main drawing card — the exceptional library depth that creates instant numbers. The station could use new music and new acts with an ear to avoiding those that have any liability with 25+ listeners, and thereby offer the best of both worlds: variety from deep oldies and excitement from new music.

Coming Next Week: A look at Talentmasters, a company that assists stations in finding outstanding air talent.



DAN-O GETS NEER THE BANGLES — The Bangles do the backstage boogie after a live WNEW-FM broadcast from New York's "Catch A Rising Star." In front (l-r) are Bangle Vicki Peterson, Paul Schaefer, and the band's Susanna Hoffs and Michael Steele. In the middle are 'NEW-FM Music Assistant Lorraine Caruso and late-nighter Dan Near. In back it's CBS's Steve Backer, L.A.P.D.'s Mike Gormley, and Ian Copeland of F.B.I.

SEGUES

New AOR WMFX/Columbia, SC, formerly Gold WWGO, is consulted by Jeff Pollack, with GM Chuck Dunaway (yes, that Chuck Dunaway) and PD Al Brock. Reach 'em at (803) 772-4980 . . . WOVE/Chattanooga has switched to AC as WLMX.

At WHEB/Portsmouth, GSM Dick Rozek is upped to GM, as 27-year station vet Cliff Taylor exits the post . . . KGON/Portland is no longer consulted by Harris Communications.

WZYC/Atlantic Beach, NC PD Paul Franklin joins Transtar AC WZXL/Charlotte for mornings . . . KSPN/Aspen's new owners are bringing in Jim Heath as OM. PD Frank Eriksen continues his airwork . . . WWTR/Ocean City MD Skip Isley advances to PD.

KBCO/Denver overnigher Laurie Cobb becomes MD at crosstown



ELP IN ELP-ASO — Emerson, Lake, and Powell choose El Paso for the first date of their tour and as the site of a Rockline appearance from the studios of KLAQ. Kneeling: Associate Producer Mark Felsot. Middle row (l-r): weekender Stephen Palmer, MD "Magic" Mike Ramsey, Keith Emerson, weekender Jim Ryan, PM driver Cinci Stevens, and Cozy Powell. Back row (l-r): Greg Lake, engineer Sax Man, OM Nat Lamp, and morning guy "Weird Brother" Jerry.



TRANSYLVANIA TREK — Why run a Halloween picture in January? Because this one was taken at Dracula's Castle In Transylvania, Romania, where Fotomats are notoriously slow. The event was Transylvania Mania, a promotion packaged by New York outfit MEGA (Marketing Entertainment Group Of America). 20 North American stations sent a total of 90 winners on a weeklong "Follow The Legend Of Count Dracula: Fact And Fiction" tour of Romania. Pictured at a Halloween party held at a castle where the real life Count actually lived are various winners and Romanian officials along with MEGA VP Count Whitten Pell (seated, center), KMET/Los Angeles Creative Services Director Count Rick Scarry (standing, third from left) and KLOL/Houston Promotion Director Doug Harris (standing, fifth from left).

Classic Hits KHIIH . . . Brian Jarrett is upped to MD at WBGK/Milwaukee, where Fred Brennan is new to nights . . . WYMG/Springfield names afternoon Keef Fulgham MD . . . KKFM/Colorado Springs midday maven Mark Stevens adds music chores . . . WYBR/Rockford taps Mike Ferris from WHNN/Flint as MD/nights . . . WKWQ/Batesburg MD Art Boerke exits.

Lauren Powell, ex-KAZY/Denver, goes to KCFX/Kansas City middays . . . Christy Adams is new to WKQZ/Saginaw afternoons . . . Randy Childs exits KCAL-FM/Riverside evenings . . . Scott Roberts jumps from WCGO/Columbus, GA to WXQR/Jacksonville, NC overnights.

WYYY/Baltimore partimer Susie Roesser promoted to Research Director . . . Congrats to KMET/Los Angeles midday gai Cynthia Fox on her tenth anniversary at the Mighty 'MET, where Greg Stevens joins as Programming Assistant . . . "Luscious" Lisa and Sue Tennant take up residence on KJOT/Boise weekends. KLPX relocates to 1920 West Cooper, Tucson, AZ 85745.



BRAD MESSER

CALENDAR

Holiday Canning Caveat

"We are definitely going to be making some changes around here," said the station boss a couple of weeks before Christmas. "But it's going to be after the first of the year, because there's no way I'm going to put people on the street right before Santa does his thing!"

More than a few bosses were making lists and checking 'em twice as folks partied through the holiday period. Now that we're decently into 1987, they will be following through on their lists. ("Let's see what we have in the bag for you. Oh, golly, a terrible surprise — it's an axe and some walking papers!")

A caveat about those canning sessions. Bagging an employee occasionally boomerangs when it turns out that the cause has not been adequately documented. The

employer must be able to prove that the employee had been clearly informed of what he was doing wrong. In most cases the employee must have been given adequate opportunity, over a period of time, to correct the wrong.

Termination for cause almost always involves what has come to be known as a "paper trail," a series of notes or memos to the employee which explain exactly how he's failing to live up to specific job requirements.

A paper trail is necessary in case the fired person claims to have been discriminated against on the basis of age, sex, religion or race; it behooves the employer to be able to prove that the real reasons are not any of those. If a government agency intervenes to investigate allegations of illegal discrimination, the employer might not only have to spend a lot of time defending himself, but may actually have to hire back the fired person.

No one likes to can people. But once the decision has been made, it can be unnecessarily risky to do it without an accurate and adequate paper trail. If an employer isn't clear on the requirements, a chat with the station's attorney might be a good idea.

Hughes Set Speed Record

MONDAY, JANUARY 19 — 50th anniversary of **Howard Hughes**'s coast-to-coast flight, which established a transcontinental speed record of seven hours 28 minutes (1937).
The deal to release America's Iran hostages was concluded in secret in 1981 and they were released the following day.
Volkswagen made its last bug in 1978. Neon was patented in 1915.
M.L. King Jr.'s birthday (January 15) observed. **Robert E. Lee Day** in most Southern states. **Lee-Jackson Day** in Virginia. Confederate Heroes Day in Texas. National Clean Off Your Desk Day.
Birthdays: Desi Arnaz Jr. 34. Dolly Parton 41. Phil Everly 49. Jean Stapleton 64.

Cold Wave Blasted East

TUESDAY, JANUARY 20 — Two years ago, as the Eastern half of the nation was hit by the worst cold wave in a century, **Ronald Reagan** was sworn in for his second term as President. Icy winds hit Washington, DC with a below-zero chill factor (1985).
Plans were announced in 1986 to build a 30-mile tunnel under the English Channel, with double rails connecting England and France. America's Iran hostages were released in 1981. JFK was inaugurated in 1961. 50th anniversary of President **Franklin Roosevelt**'s second inaugural address, in which he said, "I see one-third of a nation ill-housed, ill-clad, ill-nourished!" (1937).
Grandmothers Day observed in Bulgaria.
Birthdays: Lorenzo Lamas 29. Joan Rivers 50. Edwin "Buzz" Aldrin 57. Slim Whitman 63. DeForrest Kelley 67. George Burns 91.

Cold Wave Cut Outdoor Inauguration

WEDNESDAY, JANUARY 21 — Public inauguration ceremonies for the second term of 73-year-old Ronald Reagan (the oldest man ever elected President) were cancelled in 1985 because of an Arctic cold wave. Reagan visited briefly with about 10,000 disappointed young musicians after the Washington inauguration parade by their 57 bands was cancelled.
Tenth anniversary of President **Carter**'s pardon of Vietnam draft evaders (1977). The Concorde became the first supersonic airliner used for passenger service in 1976. The Kiwanis Club was formed at Detroit in 1915.
National Hugging Day. **Nikolai Lenin** died in 1924, observed as a national holiday in the Soviet Union.
Birthdays: Billy "White Shoes" Johnson 35. Mac Davis and Richie Havens 45. Placido Domingo 46. Jack Nicklaus 47. Benny Hill 62. Telly Savalas 63. Paul Scofield 65.

Red Sunday in Russia

THURSDAY, JANUARY 22 — About 15,000 workingmen, begging for better living conditions, marched on the Winter Palace at St. Petersburg in 1901 to see the Czar of Russia. Cossacks and Imperial Army troops fired into the crowd and killed several dozen people, then arrested about 5000 and shipped them off to Siberia. That incident, which became known as Red Sunday, was one of the events that led to the Russian Revolution.
Buddy Holly made his last recordings in 1959, a month before he died in a plane crash. This is Saint Vincent's Day: traditionally, sunshine today means a good grape crop.
Birthdays: Linda Blair 28. Joseph Wambaugh 50. Bill Bixby 53. Piper Laurie 55. Sam Cooke would've been 52.

March For Life

FRIDAY, JANUARY 23 — Three years ago, about 50,000 anti-abortion demonstrators gathered in Washington, DC for a "March for Life" on the 11th anniversary of the Supreme Court decision legalizing abortion (1984).
America suspended payments from a \$75 million economic aid fund to Nicaragua in 1981 because of support for El Salvador guerrillas by the Sandinista government. Browning, Montana set the world record for temperature change in a 24-hour period in 1916, dropping from 44 degrees to 56 below zero, a change of 100 degrees.
Birthdays: Princess Caroline of Monaco 30. Jerry Kramer 51. Jeanne Moreau 59.

A SOFTSHOE WON'T DO.

—Ralph Guild, CRMC



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COLUMBIA
GUIDE to GREAT



BILLY JOEL

THIS IS THE TIME

CHR CHART **24-20**

AC FULL SERVICE **1-1**



EDDIE MONEY

I WANNA GO BACK

CHR BREAKERS | DEBUT **40**

AOR TRACKS **15-8**



TOTO

WITHOUT YOUR LOVE

CHR BREAKERS | IN JUST 3 WEEKS!

ONE OF THE 'MOST ADDED' AC: DEBUT **24**

RECORDS' PROGRAMMING



JOURNEY

I'LL BE ALRIGHT WITHOUT YOU

CHR CHART 37-34
AOR TRACKS 27-19



the BEASTIE BOYS

*(YOU GOTTA) FIGHT FOR YOUR
RIGHT (TO PARTY)*

ONE OF THE 'MOST ADDED' CHR

Z100 29-24	Z93 33-26	WMMS 27-22
WAVA 28-21	KEGL 20-14	92X 34-27
PWR997 32-23	KRBE 29-22	KZZP 12-10

HIPSWAY

THE HONEYTHIEF

**THIS WEEK'S #1
MUST-LISTEN-TO
RECORD!**





YVONNE OLSON

EASY LISTENING RADIO

WQAL'S LARRY MORROW SPEAKS OUT

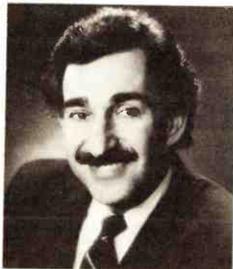
Personality Radio Revisited

More and more, Easy Listening programmers are incorporating personality-oriented announcers into their operations. WQAL/Cleveland OM/morning personality Larry Morrow talked with me about this recent format trend.

Morrow is a very familiar name in Cleveland, having spent the last 20 of his 23 years in radio there. His tenure began in 1966 when he served as midday man for Top 40 giant WIXY (now WBBG). In 1972 he moved to mornings at then AC-formatted WWWE. He worked as PD/morning host at News/Talk WERE from 1982-85, and then teamed up with WQAL's new owner Walt Tiburski to build an aggressive, personality-oriented Easy Listening station. Tiburski, incidentally, was Morrow's intern at WIXY.

"Historically, this format was not personality-oriented," said Morrow. "The human factor was missing and, whether or not it had to do with the overall 'flow' concept of music without interruption, it really needed to show through. Presentation is based on content and style, and style is what you say and how you say it. That's what I've told the announcers here: 'You don't have to talk much, just be effective in your communication.'"

Morrow sees a need for personalities, especially in the morning. "When people get up in the morning, they're looking for someone to relate to. In this high-tech, fast-paced society, people want a personal companion to tell them what's going on in their town and around the world. We're in their



Larry Morrow

kitchens, their bedrooms, and their cars. We have to communicate on a one-to-one basis."

Effective Communication

Of what should announcers in Easy Listening be most conscious? "Talking to people on a one-to-one basis is most important," explained Morrow. "You don't have to be funny, but always keep your sense of humor. Because we're working toward a large demo spread here at WQAL, we're never risqué, never dirty, never negative. When I came on in 1985, we sat down and analyzed the market. There seemed to be quite a bit of negativism in the metro's 26 stations. We moved

to the sunny side of the street; it best complemented our musical approach."

Another way WQAL communicates effectively is through promotions. "A station's overall personality is reflected by what it does for its city, and at this time I consider WQAL's promotional strength our biggest competitive advantage. Promotions are critical for achieving ratings success. They increase visibility and improve your reputation more than anything else."

Some of the annual events sponsored or cosponsored by WQAL include one of the largest indoor boat shows; an international air show; a citywide rib cook-off; and "The Sharing Tree," a Christmas promotion supplying needy children with holiday gifts. Features include the station-hosted "Dialogue Series," presenting national and international newsmakers at a local theatre, and "Landmark Lunch," where each week a different office is treated to lunch at a place of historical interest. Daily listener bounty is supplied through the "Listening Post," a mail-in contest wherein listeners can win trips, lunches, flowers, candy, concert tickets, and several other prizes.

Overcoming Stereotypes

WQAL also improved its musical picture, eliminating unwanted songs and supplying edited versions of new songs instead. The station has played Larry Carlton, David Foster, Andreas Vollenweider, and Phil Collins and copped the worldwide exclusive premiere of Barbra Streisand's "Broadway Album." Lionel Richie's "Say You Say Me" was another big record for 'QAL.



CARE FOR A GLACIAL CUBE? — WQAL/Cleveland and local merchant Heinen's sponsored an "Ice Cap Rocks" party, featuring cubes made from actual Greenland glacier chunks. Heinen's is the exclusive carrier of these chunks, and will donate all sale proceeds to the Cleveland Museum of Natural History. Toasting the holidays are (l-r) WQAL GM Mark Biviano, Cleveland Museum's Barbara Webster, Heinen VP Jeffrey Heinen, WIN Communications President Walt Tiburski, WQAL OM Larry Morrow, Cleveland Museum's Harry Webster, and WIN Communications VP Anthony Ocepke.

EASY 104 WQAL

"This format at one time had an overall music limitation, and we've been able to overcome that with edited versions of rock 'n' roll music," Morrow explained. "I've disagreed with several PDs that contemporary songs are unfamiliar

to older listeners. The older listener today is hipper and more aware than ever before.

"The old format was very complacent, and I think the reason was that most stations didn't have any competition in the past. They were the market's only Easy Listening. Now, even if you're the only one in the market, the core demographic has shifted. We're competing for a different audience. Under the umbrella of WIN Communications, we're trying to overcome all those things people say about Beautiful Music. Our main aim is to be our listeners' closest companion."



CLASSIC WIN — WNCN/New York awarded Carole Adams (r) 104.3 seconds in Tower Records' Classical Bargain Annex. WNCN's morning man Bob Evans (l) was on hand to guard her stacks of records as she raced through the aisles, and stereo system winner Marcelo Mensache (c) was happy to pose for a "double-winner" picture.



LET'S GET CELLULAR — WDXZ & WCKN/Charlotte's John Ray (l) and United Telespectrum Regional Manager John Hornbeck proudly phone in South Carolina's first cellular traffic report.

WIN COMMUNICATIONS

And



WQAL/Cleveland
WXTZ/Indianapolis
KBEZ/Tulsa
KRVR/Quad Cities
WSWT/Peoria

These Easy Listening Innovators
And Market Leaders Are Rewriting
"The Book" On Easy Listening Radio

We Congratulate **WQAL's Larry Morrow**
And All Of Our Very Talented Air
Personalities On Their Winning
Approach To Easy Listening Radio

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WXTZ-FM, WIRE-AM/Indianapolis, KBEZ-FM/Tulsa,
WSWT-FM, WIRL-AM/Peoria, KRVR/Quad Cities

ADULT CONTEMPORARY

STATE OF THE ART

Where We Go From Here

By Michael Kasabo

Most programmers agree that the AC format is going through an adjustment period, specifically in regard to music. The following comments from several programmers offer incisive comments on the current situation.

R&R: *What could programmers do to acquire a stronger profile with record companies?*

—**Bob Conrad, WTAE/Pittsburgh:** One way to approach it is by looking at sales figures for albums and CDs, and who is buying them. Also, talk to retail outlets for a demographic clarification of who is actually coming in at point of purchase. It's very important who is making these purchases.

Dave Popovich, WLTF/Cleveland: AC is a very viable format, a

fence about that. If David Lee Roth came out with a wonderful love ballad, it might be hard for many full-service stations to play it because Roth basically appeals to teens and younger adults.

R&R: *To that end, what motivates you to add any given record, beyond automatics?*

Neff: The first and foremost question is, "Who is it?" Most ACs are not hitmakers. Musically, we are more like mirrors of the community than innovators. I can sincerely understand a record company's frustration about who is going to break our format's music, but you don't sell hot dogs in a shoe store.

R&R: *How much time do you spend on music each week?*

Neff: About two hours. I look at a record that comes in the mail as a letter from a friend; I don't want to put it on a shelf and read it later. I want to deal with it right away.

"CDs have brought more AC listeners back into the stores, and have made them more interested in music because of the quality they provide."

—**Dave Popovich**

very mass-appeal format today, particularly with the popularity of compact discs. CDs have brought more AC listeners back into the stores, and have made them more interested in music because of the quality they provide. One of the biggest reasons adults 30+ turned away from record buying was due to the quality of source material available. CDs enable them to hear their favorite music better than they've ever heard it.

Full-Service

R&R: *What about the Full-Service expansion?*

Mike Neff, WGY/Schenectady: Number one, I have to commend R&R for branching out in that area. The AC page at times was not giving information-based ACs like my station the material to fit our needs completely. Sometimes it was the old game of, "Well, I don't care who the artist is, but if it sounds like AC it's fine." Our research shows that people are on the

"Most ACs are not hitmakers. Musically, we are more like mirrors of the community than innovators."

—**Mike Neff**

Rick Scott, KJR/Seattle: We constantly work at evaluating music on the radio station. It's a daily process; we establish one day a week to make our adds, but that doesn't mean we wouldn't add a record on another day.

Are Oldies Goodies?

R&R: *What about oldies and their value?*

Scott: Oldies are like anything else older demographics and people in general like. People tend to be very comfortable with repeats most of the time. They like to get

"Most records are bought by 12-25 year-olds, but there are a whole lot of people listening to AC radio. The record companies just can't ignore that."

—**Paul Tyler**

into their old, comfortable bathrobe and slippers, and oldies are very much the same thing. Oldies make listeners very comfortable, but that's not to say people don't like new product once in a while — just as they like a new pair of shoes.

Russ Morley, K101/San Francisco: Oldies on an AC station are basically there for spice and flavor. They enhance the full ambience of the station, to create a feeling or memory that gives a station a special touch.

Johnny Burke, WTRX/Flint: Obviously, those in their '30s are oldies-oriented and love to hear old songs. We feel the rush of being back in school again, and I think that's an important image for an AC station to have. However, I find that strictly Oldies stations never last too long because everybody — including upper adult demos — wants to have newer product also. It has to be a blend.

No Respect?

R&R: *AC seems to have the lion's share of audience in most markets, but doesn't get equal respect from the music industry. Why?*

Dave Ervin, WNIC/Detroit: CHRs and AORs force more product turnover in the record stores. So a five share of AC, while worth more in station revenue, is probably not as strong as a five share on a CHR or AOR for selling records.

Paul Tyler, WSN/Philadelphia: Because record people don't feel AC sells records. Obviously, most records are bought by 12-25 year-olds, but there are a whole lot of people listening to AC radio. The record companies just can't ignore that.

Rick Brady, KMJL/Denver: AC is not going to be as important as other formats in breaking new product, but I do wish record people would pay a little more attention to us because they do realize sales from us.

Ervin: For my money, they have been giving us adequate respect — as much respect as we need to get the job done.

Bobby Rich, B100/San Diego: Do we get enough respect? Absolutely not — and that sucks. CHR is not the only format listeners pay attention to or that sells records but for some reason our industry has focused almost entirely on the importance of CHR radio.

"Do we get enough respect? Absolutely not — and that sucks. CHR is not the only format listeners pay attention to or that sells records."

—**Bobby Rich**

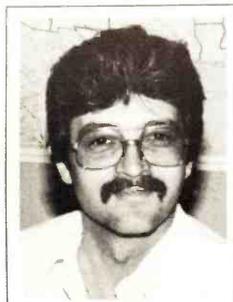
Morley: I don't think AC gets enough respect. Traditionally, AC stations share listenership with another CHR in the market. We offer very strong reinforcement in listening habits for the record companies.

Popovich: Record companies must become a little more sensitive to the position of the AC radio station. There are many forms of AC today, and some of those stations can and do sell records.

Free Advice

R&R: *What sage advice would you give to the record industry and fellow stations?*

George Lemich, KSL/Salt Lake City: The music industry should continue to challenge itself, to continue to build and develop artists who can serve multiple formats and generate the greatest revenue potential while also providing the kind of music diversity stations need. It's too easy to fall victim to the TV sitcom syndrome, where one successful sitcom spawns five



Michael Kasabo, an independent promotion veteran and former seven-year AC Editor at **Radio & Records**, is the Adult Contemporary Promotion Affiliate for the **Music Group**, a Los Angeles-based marketing company.

more in the same style. Keep the imagination open, and do not be constrained by thinking AC radio is only made up of the artists who developed it.

Beth Fast, WMYX/Milwaukee: The format is splitting off in a lot of different directions, and it is necessary for stations to plot out the course they want to follow. Then they should stick to their plans. It is also important that stations be musically on target, and not do things because "that's the way we've always done it."

Bob DeCarlo, W101/Tampa: When it comes time to evaluate your goals, you have to determine whether that greying audience is going to buy your product. I don't remember the last time a record company bought time on an AC station. I hope the future includes more interest in AC radio and its artists.

Popovich: Realize that the average AC listener is not as quick as you would like him to be. Although the listenership is made up of people who listen to music and listen to a lot of radio, it is not the primary focal point of their lives. They're building families, trying to get mortgages paid, and concerned about other things.

Morley: There appear to be too many accountants getting into the broadcast arena. Radio is an art form, and a recent trend is that fewer artists and more bottom-line individuals are calling the shots. The people who sit at the top almost entirely base their decisions on numbers and research, and I believe some of the art is being taken away because of this.

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BLACK/URBAN

Recurrents: More Important Than You Think

What are recurrents? In the format's earlier days, they were hit records that had already peaked. After a rest period, the songs returned in a carefully planned rotation.

During the last few months, however, B/U programmers have been shifting songs into the recurrent category almost immediately, so that record companies' new priorities can be accommodated in current rotations.

Are record companies really helped when PDs move songs to recurrent the minute they hit number one? Actually, early recurrents may be hurting sales by de-emphasizing hits just at the moment people are ready to buy them. And programmers lose by turning proven successes into discarded weapons, making the records of offensive tools for programmers of competing formats.

Ratings Boost

To examine the state of recurrents — specifically what they are and how to use them — I contacted two consultants: Landsman Media President Dean Landsman and WGCI/Chicago OM Lee Michaels, now PD at KMEL/San Francisco.

Landsman defines a recurrent as "a record (released in the past six to 12 weeks) that's no longer in the heavy, medium, or light current music rotations. They are also records that still maintain very strong listener value, still research extremely well, and have a very strong place in the rotations.

"Any radio station in any format playing contemporary music should be utilizing the strengths of recurrent pieces of music. There's an argument that says even Oldies stations have a place for recurrents. I don't fully subscribe to that; recurrent takes on a different meaning in the Oldies format."

The Basics

Landsman believes that when programmers play recurrents, they're trying to reach their core audience. "People listen to what they know and like," he explained. "Familiarity means comfort in the listening environment. People are generally most familiar with recurrents because they've either gotten a great deal of exposure, or they've maintained a high degree of airplay that makes the listeners comfortable.

"How you select your recurrents is of the utmost importance. A record's general life cycle at the stations I work with is 12 to 16 weeks. At this point we move records to what we call the 'Primary Recurrent' category or our 'Secondary Recurrent' category. If a song doesn't have the appeal we think it should have, that's a song we drop and never make a recurrent.

"When you pick a recurrent,

you're saying that audience reaction to the song is very positive and strong. Your research also says that its sound means a lot to your listeners. And when something means a lot to listeners, you can be sure that it means a lot to a programmer.

"Cameo's 'Word Up' is a good example. Even now we have a very



Dean Landsman

hard time putting that in our recurrent category. It's so popular that people don't realize the group has released an additional single since that song reached its peak. When we mention Cameo in our music testing, the respondent says, 'Word Up.' When we play a few different Cameo cuts for a respondent, the highest tested song is still 'Word Up.' It's by far the most popular Cameo song ever made.

"When we do telephone callout research, it's rare that you get 'Too much play' or 'hate it.' We keep this song in what we call the 'Power Recurrent' position at every station I consult. We do this because although it may not be the group's most current release, it is the most popular record they have available for us to use with the public."

Current Music

Turning to the subject of current music, Landsman said, "I don't know about other programmers, but I'm programming for audience dynamics. Because there is this glut of music out there, some programmers think they have to try and air it all. I like markets where programmers think like that, because we can beat them by being conservative with our new music and kill them with our hits — things like recurrents.

"This is a problem based on three different areas. One is the proper professional training of PDs. Two is the general understanding of audience dynamics and whether or not a programmer is doing his homework as it pertains

to research. And the third is record company pressure."

How can programmers combat those factors? "First, programmer training," suggested Landsman. "Unless you've come up through the ranks, you probably don't have two very important ingredients: gut feel for the correct music and proper scientific education for the implementation of research and the use of that research's results. Good programming says you don't get rid of records because there's something else out there. Good programming says that when it's time to move a record by your research and audience indications, then you move it. A lot of people are moving records much too fast.

"There's a misconception in Urban radio that all the audience wants is new music. I liken this to the early days of AOR. 'Stairway To Heaven' still belongs in airplay on a good many AOR stations. How do we know that? From years of research. All you have to do is answer the request line at most AOR stations and people will still tell you they want that song. I think it's still a valid song on some AOR stations. And as I mentioned earlier, 'Word Up' is the same kind of song in the Urban format."

The Heat Is On

"The majority of the Urban audience is not vocal. You must do some in-depth market research to know what this group wants. We've found they don't want an overabundance of new music. They want what they feel the most comfortable with. You can also find out who you are sharing audience with — it's important for Urban programmers to realize that they are sharing audience with some CHRs and A.C.S. Gregory Abbott's 'Shake You Down' was in that category."

"Record company pressure is a very difficult problem," continued Landsman. "First the promotion person is asking for an add, then to be in the light rotation, then medium, and finally heavy. When it gets to heavy, the marketing people tell promotion to get off the record and start getting adds on something new. They forget about the other song they've been on you about.

"When stations remove hit product because of this system, they are treading in dangerous waters. This is why music cycles through this format so fast. When I hear a promoter say 'I don't need a certain record anymore,' I know my station probably does need it. We're not programming for what record people need, but what our listeners need and want."

Recurrents As Protection

Lee Michaels defines a recurrent as a "song that comes out of your

power rotation. Depending on your market situation, you can identify what songs should be in your recurrent category and how often they should be heard. Also, a recurrent is a song whose popularity continues long after its initial release.

"Recurrents should be looked at as one of the more highly-regarded music categories a radio station has to offer to its public. These songs are proven hits. In most cases, they're proven hits in more than one musical format. Some-



Lee Michaels

times I call my recurrents a protection category. You can always surround new music that isn't a hit yet with recurrents and not have to worry about your audience leaving you. An audience will listen to a new tune if they hear a hit leading them into it.

"Recurrents are a very valuable category. It's natural for recurrents to ultimately become some of your heavy-hitting oldies. How familiar you'd like your radio station to sound determines how you decide when currents become recurrents and when recurrents become oldies. Some programmers believe that when you finish with a recurrent it should be taken off the air and maybe not heard again for a complete year. I don't agree, but it's one method some programmers use in picking what tunes become gold.

"There are even some programmers who think a recurrent should be rested for maybe a month or two and then put back on the air in a new gold rotation, where it can be heard every other day or every two or three days. It just depends on your competitive situation as to how these systems should be put together."

Thrown-Away Hit Music

Agreeing that some hit music is being thrown away too quickly, Michaels said, "This has been a major concern of mine for the past two and a half years. Based on my experience in Chicago at WBMX and now at WGCI, I've taken a slower policy in terms of moving songs up and down the playlist. This ap-

proach of keeping records on longer has helped our ratings tremendously.

"At times we've thought particular songs were burnouts with our audience. But the truth was that these songs were just becoming familiar to the audience. To me this means that if you're a programmer or a music director adding five to six songs a week and these songs are off your list within the next five to eight weeks, you're probably moving a bit too fast for your audience and market. Moving records too fast is very dangerous if you're looking for good ratings.

"I'd be very worried that someone doing that might not be as in touch with the area as they should be. You must stay in touch with the audience. If you're in a tight battle, you need that good local audience feedback that can help keep you on track musically."

Full-Court Press

Michaels also offered words of wisdom to young programmers about current music. "A number of radio stations are victims of what I call the record company full-court press. The full-court press is when record companies put on pressure to get new product added. They're releasing so much product we just can't handle it all. Mind you, I'm not saying they're releasing bad product; I think most of it is very good. But how does a radio station find room for all this music, while expecting to please its listeners and have top ratings for the sales department to work with?"

"Some of these companies are forcing radio stations to add records too soon. And some are telling naive young programmers things like, 'I don't need that song anymore, it's already number one. My priority record this week is XXXX-XX, and I need your report on that record.' That's causing number one records to nose-dive on the charts while they're still very popular in almost every market.

"The only way to stop this is for programmers to know their jobs and take back control of their radio stations. I'm happy to say that most of these people are at least smart enough to keep playing particular songs. But as far as reporting the songs for research information, they're not doing it.

"Education and experience dealing with the industry will help make B/U radio more effective and profitable," Michaels concluded. "Record promoters will understand if told. It's now up to us to see to it that our programmers get the proper management training they need but have never gotten in most cases. Their job impact has a serious effect on their own radio station's local success and on the national music industry."

BLACK/URBAN PICTURE PAGE



JETER IN NEW ORLEANS — Genobia Jeter dropped by WYLD to promote her "Genobia" LP. With Jeter is WYLD's Quincy Jason.



MELBA MEETS VANESSA — Melba Moore and Vanessa Williams met each other during a recent promotion at Buster's nightclub in Dallas. The event was sponsored by K104, where Williams was guesting for Tom Joyner. Seen (l-r): APD Tern Avery, Capitol's Gregg Taylor, Moore, K104's Scott West, and Williams.



POWER PACKAGE — WUSL/Philadelphia recently capped its bumper sticker campaign — which found more than two million stickers in circulation — by giving away two Dodge Daytonas. Standing (l-r) are WUSL PD Tony Q, winner Donna Bastford, WUSL's Mike Love, winner Jackie Singleton, and WUSL's Mary Renkiewicz. Seated are WUSL's Don "Juan" Banks and Kingsley Smith.



LAINA LAUNCHES INSTITUTE — Cleo Laine was featured at the ribbon cutting ceremony of Harlem's Institute for Social Research's new offices on 125th St. Shown (l-r): WBL's Gerry Bledsoe, Laine, Councilman Hilton Clark and Institute Director Dr. Lenora Fulani.



NEW EDITION MAGIC — While in Houston, New Edition visited Jay Michaels of KMJQ (Majic 102). Shown (l-r) are New Edition's Ralph Tresvant, Rickey Bell, Michaels, New Edition's Michael Blevins and Ronnie DeVoe.



MOTOR CITY CONTROL — While in Detroit for a concert, Larry McArthur and Reg McArthur of the Controllers dropped by WJLB. Shown (l-r) are Larry, Reg, WJLB MD Cecelia Whitmore, Controllers Picky Lewis and Len Brown, and WJLB's Lynn Briggs.



A NIGHT ON THE TOWN — KDLZ Dallas recently hosted the Angela Bofill and Ramsey Lewis shows. Pictured (l-r) are KDLZ's Garry Lewis, Bofill, KDLZ's Michelle Madison, and Lewis.



FULL FORCE/FULL THROTTLE — Both Full Force and their protege Lisa-Lisa paid a visit to WDKX/Rochester. Pictured are FF's Paul Anthony (l) and WDKX's Renie Hale.

REAL LOVE — After their tour date in Baltimore, Ashford & Simpson visited WXYV-FM. Pictured are Ashford & Simpson flanking WXYV's Sandi Mallory.



MEETING IN ATLANTA — While in Atlanta, Klymaxx's Bernadette Cooper greeted several Southern radio people. (l-r) Lisa Tookes, WANM Tallahassee's Gerald Tookes, an unidentified female, Bernadette, WANM PD Joe Bullard, and WJIZ/Albany, GA MD Tony Wright.



JACKSON AT HOME — WYLD GM Jim Hutchinson's home was the site of a party for Jermaine Jackson following the singer's New Orleans appearance. Jermaine is flanked by WYLD's Cherie LeBlanc, Nicole Ferrier, and Cecily Vallot.



LON HELTON

COUNTRY

CHARLIE COOK

Don't Underestimate Format's Potential

Country radio is as healthy as it's ever been. We're stronger than in the early '80s when we were riding the coattails of those riding the bulls in cities from Los Angeles to Los Alamos. I think 1987 is going to be a great year for Country radio and country music. We are an incredible crop of programmers and artists.

I come to this from an expert perspective. Not only does McVay Media consult Country radio, we also work with AC and other formats. I host two nationally-syndicated weekly radio shows where I chat with artists ranging from the CMA Entertainer of the Year to newcomers. I must learn what will work with the audience, and I can learn about the honesty that radiates from country performers.

I hesitate to name names for fear of leaving someone out, but in the last year I've interviewed and learned to appreciate artists such



Charlie Cook

as Randy Travis, T. Graham Brown, Kathy Mattea, Pake McEntire, Lyle Lovett, Dwight Yoakam, . . . the list could go on for a page. These are the newcomers. Add to this list acts like the Judds, Gary Morris, Ronnie Milsap, Waylon, Exile, and so on, and it's obvious that we have a great bench from which to draw a winning format.

The last thing I want to see is Country radio falling back from the

progress being made by acts like Steve Earle and Restless Heart. This past week I read where my friend and colleague Paul Ward of Far West Communications said he thought it would be necessary for Country radio to "discover the need to return to true Country." I know Paul believes this, but I think this is the wrong direction for Country radio and country music in general.

The *New York Times* article that announced the death of country music a couple of years back underestimated the character of the people in this business. That writer underestimated the abilities of Kenny, Reba, and Hank Jr. Let's not make that same mistake.

Just as exciting performers make country music what it is today, so do smart programmers keep Country radio growing. Ask Ray Massie at WYNN/Baton Rouge if Country radio isn't strong

and growing. Ask Bob Moody at KRMD/Shreveport if good radio and imaginative promotions don't equal big ratings. Give Coyote Calhoun a call at WAMZ/Louisville and see if he doesn't tell you that

"1987 is going to be great. We are an incredible crop of programmers and artists."

playing a good variety of country music attracts a loyal core.

The "tricks" for winning in 1987 are going to be the same as they were in 1986. Research your market in both music and attitudes; play the music the market asks for; run a consistent, intelligent

clock; design promotions that speak to your demos needs; deliver information packages that inform and entertain; present announcers who live in the listeners' world. And then you'll create the kind of atmosphere that will help you win. Look to new means of marketing, such as direct mail, telemarketing, and imaginative media use.

Don't crawl into a shell thinking that you need to exclude that segment of the audience which loves all that country music has to offer. Give me a list that includes George Strait, Eddie Rabbitt, Ricky Skaggs, and Alabama. Toss in some of the good new music from the O'Kanes, Keith Whitley, and Southern Pacific, and you'll have helped keep the future of our format strong and growing.

Nashville-based Charlie Cook is a VP with Cleveland-based consulting firm McVay Media. Cook can be reached at (615) 373-2518.

JOE PATRICK

Balance And Creativity Will Make Difference

As we get into '87, radio stations will be taking a closer than ever look at their budgets. Most will cut them, and the first thing to go will be money spent on promotions.

PDs will need to work closer with their sales managers and get more involved in the community to keep their stations visible and top-of-mind. Stations will need to get into creative, sales-oriented promotions because they won't have "x" amount of dollars allocated for the basic "call in to win" contests.

Music

While I can't see the music aiming any more to the pop side, I don't see it leaning totally traditional, either. The traditional country songs that were successful in 1986 did so well because they were refreshing to the sound of most radio stations. The music on Country stations was getting too homogenized. The key for stations will



Joe Patrick

be to balance the mix to ensure a variety of sound.

Programmers have to realize that no matter what they call their station, its audience will always perceive it as Country. We can't get away from meaningful and understandable lyrics, because we are dealing with a 30-35+ audience.

Tempo has become more of a programming factor in recent

Continued on Page 56

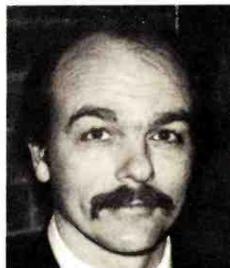
STEVE WARREN

The Future Of Traditional & Country Rock Formats

This will be the year a good many stations commit to a "traditional" Country programming position. Most of these stations will be anemic AMs in search of a magic potion. Almost all who commit will be burned, because traditional Country will not work.

Traditional Country as a format looks good as a theory on paper — the same way full-service AC looked good to dying AM CHRs some years ago. When those old giants moved to a more "adult" stance, their odds were more favorable. There were plenty of listeners who grew up listening to contemporary music and who remembered the oldies which comprised the core of the music library. Some of those stations prospered by winning and holding just a fraction of that deep well.

It would seem on first glance that Country could do the same thing. However, tempted stations should be made to realize that although there's undoubtedly a 50-year-old guy out there who's been listening to Country since he was 21 and may



Steve Warren

love hearing Jim Reeves on the radio again, there are not a lot of other listeners like that out there. No matter how big Reeves's hits were, the majority of today's listeners have never heard them.

Remember, the number of stations programming Country has skyrocketed in recent years. Not so very long ago, there were less than 200 stations programming the format — and the majority of those were in the South and Southwest. For most of its history, Country has been a limited "minority" appeal format. Only recently has Country

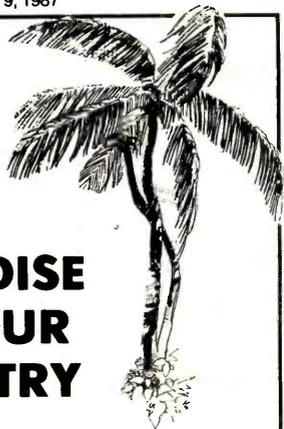
developed into a "mainstream" format in most of the nation.

Although the definition of traditional Country varies, it is most often described as a downtempo mix which includes good doses of artists such as Patsy Cline, Jim Reeves, Dottie West, Connie Smith, Loretta Lynn, and Ray Price. Great artists all. But listen to their songs, folks. They sound old! Play a New Traditionalist like Dwight

Continued on Page 56

ANNUAL CONSULTANT'S CORNER

Continuing what has become an annual tradition, this week's column features Country radio consultants' forecasts for 1987. Utilizing a national perspective gained by dealing with client stations all over America, Charlie Cook, Joe Patrick, and Steve Warren offer their thoughts on the year ahead for Country radio.



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COUNTRY

JOE PATRICK

Continued from Page 55

years, and will continue to grow in importance. Many stations are using a medium tempo to get the 18-34 year-olds excited.

But I see the artists of the last three years as a bigger factor, no matter what the tempo is, because they're bringing a new imagery to country music. They're adding some youth to the sound.

I don't foresee the oldies/current mix changing much. You still have to keep that familiarity element in there. A mix of 50% oldies, 35% currents, and 15% recurrences is pretty much on target.

Based on the success of the new artists in '86, this may well be the year larger-market stations start taking chances on some of these artists to get away from being so conservative. The only way we can grow is to expose and support quality songs from the younger artists out there.

Talent

Country morning shows are more entertaining than ever, and will continue to move in that direction.

I'm seeing more Country radio stations going with fun in the morning. Not the "zoo" approach per se, but a fun-sounding morning show where the announcers are genuine, have a good time, and relate to the music.

My last point is one that will hold true in other dayparts as well; I see a lot of radio stations taking a closer look at their on-air personalities. Gone will be those announcers who have nice voices but don't enjoy or are not into the music. They're a tuneout.

Research

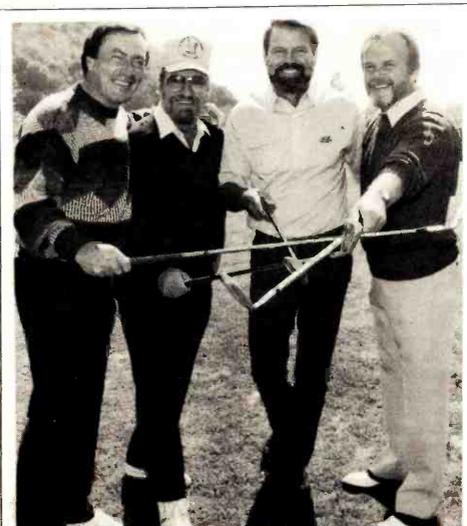
1987 will be a year when Country radio turns to research in an even

greater degree. More and more stations want qualitative perceptual research. They want to know how the audience perceives the radio station. Use of music testing will increase in an effort to find those songs that don't show up in the top 100 but are the power olds. Testing will also be used to find more songs that will reach a

younger demographic. Different songs will be tested to see if there are more titles we can add to the basic oldie base to meet the lifestyle musical needs of a younger audience.

Joe Patrick is the Manager of Consulting Services for Drake-Chenault and can be reached at (800) 247-3303.

CLOSE-UPS



ALL FORE ONE — The Academy of Country Music's 4th Annual Celebrity Golf Tournament in Burbank teed up for the T.J. Martell Foundation for cancer and leukemia research. Participants included (l-r): ACM Chairman Ron Martin, Exec. Director Bill Boyd, host Glen Campbell, and ACM President Gene Weed.

STEVE WARREN

Continued from Page 55

Yoakam or Randy Travis next to them and it's like being whipped through a time warp.

So the "traditional" station's core music will be dealt a double whammy. Not only does the music sound old, it is also totally unfamiliar to the majority of listeners. You can't grow that way! The traditional Country well is a shallow puddle.

Sure, some of the old classics are good to have in the core oldie mix. But you can't base your future on them. The future belongs to the Judds, Travis, Yoakam, and Hank Jr., and the oldie mix must blend with and complement the new music. Anything else is doomed to failure.

Traditional Country will gather more converts in '87 because the theory seems logical on the surface, and some people don't go any deeper than that before making their decisions. Some desperate operators will close their eyes and take the plunge, praying they'll be the ones to luck out. But with very few exceptions, "traditional" will burn quickly and suffer a painful demise.

Tempos Fugit

Now for the good news. 1987 will be the year more smart Country operators reposition their format with a more aggressive, contemporary, utempo stance. They'll get quick, positive feedback from their listeners and will commit firmly to a new style of Country

"The future belongs to the Judds, Travis, Yoakam, and Hank Jr., and the oldie mix must complement the new music."

programming that has begun to bubble in scattered markets during the last 18 months.

It may ultimately be called "Country Rock" — but the term must be redefined. When you use that term in radio circles now, it brings to mind images of "outlaw" and old Allman Brothers records. It won't be that at all next year. Instead, it will refer to an overall texture and lifestyle adjustment. The

best examples of the heart and soul of this new Country mix are the boogie tunes of Yoakam, Mel McDaniel, the Judds, and Hank Jr.

This new, winning strategy is actually more "Country" than the soft Continuous Country mix that predominates today. And, almost unbelievably, it produces audience gains in 18-34 demos, which has never happened before. Furthermore, it simultaneously enhances the TSL and came of the 35+ Country core.

Steve Warren is President of The Programming Co-Op and can be reached at (501) 521-1435.

NEXT WEEK:

The "Family Reunion" concert series is explained by its director Sonny Neal. Learn the theories behind making outside extravaganzas easy.



SHARON ALLEN

NASHVILLE THIS WEEK

Label Heads Forecast '87

What's in store for Country in 1987? That's an easy question to ask — not quite so easy to answer. As I looked back over last year's first column, however, I noticed something interesting: the accuracy of the label heads' predictions for 1986.

Capitol President Jim Foglesong said, "You're going to see several new acts really make significant gains." Meanwhile, WB/Nashville Exec. VP Jim Ed Norman predicted, "We have two or three well-positioned young artists who will receive concentrated time and effort in early 1986, and we believe one or more of these acts will achieve breakout success this coming year."

Realizing it wasn't such an impossible question to answer after all, I asked Nashville label representatives to once again gaze into their crystal balls and tell me what the future holds.

Capitol/EMI America Nashville President Jim Foglesong

"1987 will be the beginning of the fourth year since Capitol's recommitment to country music, and we've been making progress. The first-thing we had to do was increase the staff and evaluate the roster; then we started signing some artists. Now we feel we have a roster that is competitive and has shown progress every year.

"1987 is going to be a great year for us — we're really in gear now to get a bigger piece of the pie. We've broken some new acts that are not only doing well on the charts but have sold records.

"We just signed Barbara Mandrell and are very excited. We've also signed Don McLean, Suzy Bogguss, Dana McVicker, and we have one contract pending. It's an unknown group we're extremely excited about. They don't sound like anybody else.

"Another exciting thing for us is that we will finally be in the CD business. The company's two plants have been built and are both operational. So sometime in '87 we should be caught up with the CDs. As far as videos are concerned, we're looking. We don't just do videos, but a real good video to go along with a real good record will definitely help. We try to get a feel on the records first and make sure we've got a record before we commit to all that money.

"The overall climate in Nashville is really good, because all the labels have gotten lean and mean. We've realized we have to get some new sounds and sign some new people. Everybody is very aggressive. I think we're going to have a big year."

CBS/Nashville Sr. VP/GM Rick Blackburn

"I believe '87 is going to be a



Jim Foglesong

year for the younger demographic to become attracted to country music. That doesn't mean the new artists we bring into the fold must be under 25 years old and have spiked hair. But I think the sound that the producers and artists are generating is fresh and exciting, and that sound will attract a younger demographic.

"The consumer is saying give me pure, give me ethnic and almost the eclectic. But make it real and I'll support you. Don't give me the polish, don't try to cut a rock record and call it pseudo country and expect me to like it. Buyers are much more into diversification of sound than they were a few years ago. They don't necessarily categorize music as much as we do as an industry.

"Nashville has never been better poised in its life for the new artist. I looked at a chart the other day and there were 41 new artists — that's very healthy. The sad thing is there's a displacement process. The writing is on the wall and I don't have any answers for it. It's nothing anybody can control, it's just part of a maturation process. So it will get competitive from an artist's standpoint.

"We're looking for balance on the roster. We've just signed Ricky Van Shelton. His first release is out and doing very well. We signed Asleep at the Wheel. Real authentic is what they are. One of the biggest problems record companies have is that they sign who is real and bring them in, and the next thing you know they try to make them all look like Don Johnson. We've got a hands-off policy to let these people be who they are.

"We also signed Rattlesnake Annie, with a February release. She is the eclectic. A survivor who's managed to make a good living in spite of rejection from Music Row. She's an absolute sensation in Europe. We had to sit her down and talk her into being with a record company. She was doing very well without us, thank you. We have signed Linda Thompson, who runs with Bob Dylan and people like

that. We also found Henry Lee Summer out of Minneapolis. He was doing very well without us; we also had to convince him that he needed a record deal.

"We're just going to keep experimenting. That's the fun of the business. Trying different sounds, different techniques, different producer combinations. That's where we feel the strengths are.

"I think you're going to see a semi-explosion on CDs. I say 'semi' because country music is a regional appeal product. We are not a mass appeal product line and that's just the long and short of it. We've got to grow within the constraints of our pie segment — and country music will do that.

"We're not getting out of videos, but we're getting much more selective. I'm not sold that videos sell



Rick Blackburn

country music, but they do wonder to enhance an image at an early stage. However, I don't think videos are right for everybody; they aren't a primary requisite for hit music.

"Country music is fixing to have a great year. I think we got hung up in '84 and part of '85: we were concerned about the crossover. We tried to compete with that particular demographic. What we're finding now is that we're crossing over without trying to. The mass buyers are punching their dials. They hear sounds that they hadn't heard a couple of years ago and that is attracting them."

MCA/Nashville Sr. VP Bruce Hinton

"In 1986 we saw new acts break into the business with a shorter time span involved. That's really a change for country. 1987 should be a more stable year for the whole business. As some of the more established acts go away, we obviously need to replace them. As we've seen in '86, it is doable.

"New acts can sell product which, I think, sends a clear signal to established acts. They're going to have to tend closely to their music every time out. In the past, if a country artist made a severe mistake in music, it didn't damage him at all. There was a grace period. But I think that grace period has just about disappeared.

"If you look at our four key work acts — Steve Earle, Lyle Lovett,

Patty Loveless, and Nanci Griffith — you'll find their music is very eclectic; they're making very individual musical statements. What they have in common is excellence. The singer/songwriter aspect is very heavy there, and that's what makes their statements so unique. This isn't to say that we want all our artists to write all ten songs. But if they are writers as well as artists, they're obviously going to be doing a unique interpretation of their own artistry.

"We've been very public about our commitment to digital recording. So when it comes to what we're going to do with the CD in '87: absolutely everything possible. There will be virtually no release at MCA/Nashville that isn't CD.

"We will do a few videos in '87. We think they have their place, but we've never felt it was a necessary marketing tool and still don't. We go for unique situations and plan to be selective. We have to see all the way down the road to the payoff rather than just doing a video because it was part of a marketing kit.

"Artist development is really where we're focusing. We are now in the throes of developing our campaigns through the first half of the year. For every album there's a specific marketing campaign, and we try to bring something unique to that project. We're not wasting dollars. The less money there is trickling off to some kind of meaningless situation means more dollars left to do what we need to do."



Bruce Hinton

MTM Chairman/CEO Alan Bernard & Sr. VP/ Producer Tommy West

"We will try to break more acts next year," said West, "including a couple who haven't broken big time yet: Marty Haggard and the Almost Brothers. They've had chart records that haven't gone far; ideally, I'd like to break them this year. That would give us a balance of traditional, duo, contemporary, and trio. And then maybe we'll look for a really unusual group by the middle of the year."

"We don't have any desire to be MCA, RCA, CBS, or anything like that," Bernard added. "We want to

stay small. But you have to grow a little bit at a time. We will be more selective. We've taken basically unknown artists and made them known. That was the original plan. We've been offered a lot of major acts, and I think the three of us — Tommy, Howard Stark, and myself — feel very strongly that if we're going to do it, we're going to do it this way. It's more fun watching things grow."

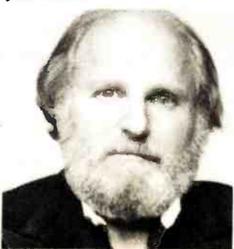
"We're talking to some acts we haven't signed yet," continued West. "We're negotiating with a really good singer/songwriter who has had hits before. We've got Marty Haggard, who's the son of a major star, and we're speaking to another son of a famous father. We don't know what's going to happen yet."

"One of my goals in '87 is to establish our publishing company as a total competitive frontline publisher. We are hoping to buy catalogs. We're going ahead on all the fronts we said we would go on. We're going in the right direction musically; I'm sure of that just from feedback to the acts on the road and to the acts on the radio. Now it's a matter of how much more we can do in a given amount of time.

"If radio keeps opening up, we're going to have an incredible chance to cut a lot of great songs that aren't recorded. There's room for an honest approach and I'll always push the wall back a little. There aren't the same narrow viewpoints in country. It's the most eclectic format right now, and it should be. If it could keep going that way everything would be fine."

West continued, "What does it take to be country? Why can't you do this or that on a record? I didn't come down here to make country records, I came to make the best records I can make. If we upgrade the quality, somebody's going to go along the dial, hear Holly Dunn, and like it. Then if he hears four or five more he likes, he'll keep it there."

Next Week: Mercury/PolyGram's Steve Popovich, RCA's Joe Galante, and WB's Jim Ed Norman offer their thoughts on the year ahead.



Alan Bernard

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Experienced AOR personalities wanted for all shifts. ADI Market 43, Charleston/Huntington. Rush C&R, WKLC, 100 Kanawha Terrace, St. Albans, WV 25177. EOE (1/2)

Northeast County Giant WPTR seeking morning talent. Must be able to entertain and be humorous. T&R: PD Bill Cranney, Box 12279, Albany, NY 12212. EOE (1/2)

Lite 102 seeks parttime soft AC talents. T&R: Dave Iseman, WCIB, Box C, Falmouth, MA 02541. No calls please. EOE (1/2)

Looking for reactive news pro who knows what news is and how to deliver it. Anchor/reporter at full-service station. T&R: Craig Robbins, WLAM, Box 929, Lewiston, ME 04240. EOE (1/2)

Central New York Combo needs a news/production person to fill a fulltime opening. Experience required. T&R: Kim Stevens, WKXZ, 14 South Broad St., Norwich, NY 13815. EOE (1/2)

AE/Air Talent Combo needed by Long Island AC. Must be experienced in both. T&R: Lee Manning PD, WRIV, Box 1089, Riverhead, NY 11901. EOE (1/2)

WBZ/Southold, NY seeks account executives. Excellent growth opportunity. Contact: Joe Sullivan & Assoc., 340 West 57th St., New York, NY 10019; (212) 765-3350. EOE (1/2)

Suburban NY AC FM seeks capable weekend newscaster. Interview required. T&R: Peter Huskell, W5US, Box 102, Franklin, NJ 07416. EOE (1/2)

AM/FM News Director serious about news. Four-person department. NJ's fastest growing area. T&R with salary requirement: GM: WNNJ & WJXL, Box 40, Newton, NJ 07860. EOE (1/2)

WSBH-FM, Eastern Long Island AC has overnight opening. Great place to start and grow with new station group. Females encouraged. Bob Ballantine (516) 283-9500. EOE (1/2)

AOR format seeking on-air fulltime nights and parttime weekends. T&R: Rich Adams, WGLU-FM, 516 Main St., Johnstown, PA 15901. EOE (1/2)

Chase Broadcasting needs morning newscast host/anchor. T&R: Roy Frank, WSTC, 117 Prospect St., Stamford, CT 06901. EOE (1/2)

Albany market FM AC is seeking friendly, personable air-nouncers. Two years' experience. Growing company, great benefits. T&R: J.C. Haze, WMMQ, Box 3, Amsterdam, NY 12110. EOE (1/2)

Automated CHR FM going live soon. All dayparts needed. T&R: Darrell Ray, WPRR, Box 1827, Altoona, PA 16603. EOE (1/2)

WREF is accepting T&Rs for all positions for future reference. Personality, punctuality, and good attitude. T&R: Bob Balogh, Box 1085, Ridgefield, CT 06877.

WFAS-FM Bright 104 seeks parttime announcers immediately. Experienced candidates only. T&R: Bill Sheridan, WFAS-FM, Box 551, White Plains, NY 10602. No calls. EOE (1/2)

WBZ-FM seeks account executives. Excellent growth opportunity. Contact: Joe Sullivan & Assoc., 340 W. 57th St., NYC, NY 10019; (212) 765-3350. EOE (1/2)

Jersey shore's leading radio station seeks AE. Generous salary, commission and benefits package. T&R: Paula Rowland, 3601 Highway #66, Neptune, NJ 07754. EOE (1/2)

Classic Hits 101.7 WCNL seeks experienced, energetic team player for mornings. T&R: ART SHANNON 27 West St., Newport, NH 03773. EOE (1/2)

FM 102 WLIF

Baltimore's top-rated FM seeks afternoon news anchor. Minimum 3 years' experience. Tape, resume and writing sample to Dave Humphrey, News Director, WLIF, 1570 Hart Rd., Baltimore, MD 21204. EOE

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NEW ENGLAND

Morning Drive

AC in beautiful vacation area seeks personality who enjoys entertaining adults without using games or gimmicks. If you're a warm, friendly and intelligent communicator, we want to hear from you. T&R to Radio & Records, 1930 Century Park West, #581, Los Angeles, CA 90067. EOE

Y107

Are you ready to compete with morning talent in New York and Philly? We've lost more great talent to NYC and Y107 might be the next step for you. Personal, adult morning personality/team needed yesterday. AOR background preferred. Rush T&R to John Ford, Y-107, 156 Broadway, Long Branch, NJ 07740. EOE

SOUTH

Hot, nuke injected talent needed immediately! C&R: Statewide VP/Programming Mark Driscoll, Box 224258, Dallas, TX 75222. EOE (1/2)

Seeking morning man and newscaster. T&R: PD, KLBJ, Box 1209, Austin, TX 78767. EOE (1/2)

Information: WTMX/Tupelo has an immediate airshift production opening for a female. Format: CHR. Rush T&R: J. Michael Puetz, Box 954, 38802. EOE (1/2)

News anchor/reporter for Tennessee radio station. Experience a must! Send salary requirements with T&R: Dave Jeffries ND, WNOX, 4400 Whittle Springs Rd, Knoxville, TN 37917. EOE (1/2)

Morning position for qualified personality and good communicator. T&R: WPAP, Box 2288, Panama City, FL 32402. EOE (1/2)

Award-winning news department near DC market seeks an anchor/reporter. T&R plus writing samples: Debbie Tyler, WINC, Box 3300, Winchester, VA 22601. EOE (1/2)

Q-104 has immediate opening for air talent/production. Also possible other openings coming soon. T&R: Bill St. John, Box 570, Gasden, AL 38902. EOE (1/2)

AC PD opening. Small Southern market. Apply: Steven Warren, The Programming Co., Op. R. 1, Box 400E, Fayetteville, AK 72703. EOE (1/2)

Country station seeks ND/anchor for future openings. T&R: Joe Knight, WDAR-FM, Box 811, Darlington, SC 29532. EOE (1/2)

NE Louisiana's suit leader. 100kw Country seeks ambitious, creative morning personality. Self-starter, team player. T&R: Len Roberts, K104, Box 4808, Monroe, LA 71211. EOE (1/2)

Top AC in Asheville has rare opening for middays and evenings. Spots will go quickly. T&R: Chris James, Box 2956, Asheville, NC 28802. (704) 253-4451. EOE (1/2)

Suburban AM stereo Country format seeks morning personality. Good production, strong pipes. T&R: Steve Chauvin, Box 1829, Hammond, LA 70404. EOE (1/2)

WTMX has immediate air shift/production opening for a female. CHR format. T&R: J. Michael Puetz, Box 954, Tupelo, MS 38802. EOE (1/2)

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OPPORTUNITIES

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WHYY-FM has immediate openings for General Sales Manager & Assistant Engineer; WJYO-FM has immediate opening for General Manager. Please send cover letter & resume to Dave Ross, Exec. VP of Metroplex Comm., 2741 N. 29th Ave., #300, Hollywood, Florida 33020. EOE

MIDWEST

For future air personality opportunity at 2103 FM, send T&R: Mike Davis, 1150 Morse Road, Columbus, OH 43229. EOE (1/2)

Ready for a challenge? AM MOR seeks adult communicators willing to give 110%! Smooth/mature delivery a must! T&R: Vince Edwards, KICS, 500 East J St., Hastings, NE 68901. EOE (1/2)

KPAT accepting T&Rs for full and parttime openings. Scott Maguire, 2600 S. Spring, Sioux Falls, SD 57105. No whiny, lazy As. No calls. EOE (1/2)

Wanted: News Director for AM/FM combo. Must be able to direct four-person news shop. Excellent career move. T&R: WLXC & WKRS, 3250 Belvidere Rd., Waukegan, IL 60085. EOE (1/2)

We want the best small market sound! Need afternoon help Sin growing fishing/resort area. T&R: Keith Sampson, KDKD, PO Box 448, Clinton, MO 64735. EOE (1/2)

Contemporary Country station in fine college community needs an entertainer. T&R: Bob Foster, KWAY, Box 307, Waverly, IA 50677. (319) 352-3550. EOE (1/9)

Announcer wanted for future openings at leading Country station in Peoria. T&R: Steve Young, WXCL, 3641 Meadowbrook Rd., Peoria, IL 61604. EOE (1/9)

Wanted talk show host/newsperson. Want that rare person who can run an interesting talk show and be a great newspaper. T&R: WKRS, 3250 Belvidere Rd., Waukegan, IL 60085. EOE (1/9)

Midwest CHR accepting T&Rs for future openings, all dayparts full and parttime. T&R: Nick Farella, WLXC, 3250 Belvidere Rd., Waukegan, IL 60085. EOE (1/9)

Top Urban Contemporary seeks hardworking personalities for future openings. T&R: OD, WZZT, 1150 Morse Rd., Columbus, OH 43229. EOE (1/9)

News Director for FSA 10,000 watt AM and CHR 100,000 FM in Duluth, MN. T&R: Ken Buellier, WDSM & KZIO, Duluth, MN 55802. EOE (1/9)

Immediate opening: Experienced news/public service director, ACR. T&R: Bobby Christian, KTZZ FM, Butler Sq., 100 N. 6th St., Minneapolis, MN 55403-1596. EOE (1/9)

EASY LISTENING FM

Morning Man needed for Easy Listening FM. Warm Communicator who likes to have fun! Good sense of humor and team spirit required. T&R to Radio & Records, 1930 Century Park West, #582, Los Angeles, CA 90067. EOE

OPENINGS

MIDWEST AM/FM

Anchor reporter for AM/FM in midwest capitol city. Conversational anchor style a must. Tape, resume and writing samples to Radio & Records, 1930 Century Park West, #583, Los Angeles, CA 90067. EOE



WWCT-106 ... Peoria's most fun station, seeks new morning show! Creative? Topical? Funny? Like appearances? Do you create street talk? Send us your best stuff. T&R to Jeff Murphy, WWCT, 414 Hamilton Blvd., Peoria, IL 61602. EOE

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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



MORNING PERSONALITY
If you're warm, humorous & topical, send us your best. Country background not required, but your ability to be an entertainer is. Use of phones & strong production a plus. A great opportunity for the right pro at Lincoln's only country station. T&R to Mark Lindow, KZKX, 111 N. 56th, Suite 205, Lincoln, NE 68504. EOE

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Program Director needed for Buffalo, New York FM CHR station. Strong air, production and people skills plus, CHR programming experience a must. If you think you qualify, send tape, resume and salary requirements to Jim Meltzer, Vice President/GM, WWKB/WKSE, 695 Delaware Ave., Buffalo, NY 14209. EOE/MF



THIS POSITION HAS NOT BEEN OPEN FOR FIVE YEARS! Established Milwaukee AC seeking dedicated professional for afternoon drive. Our style is warm, friendly and local. Send tape and resume to Beth Fast, WMYX, 11800 W. Grange Avenue, Hales Corner, WI 53130. EOE

OPENINGS



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WEST

Morning Adult talent wanted for Northern California AC. Growing company in growing area. No beginners. Steven Base PD, KUCI, (707) 446-0200. EOE (1/2)

Northern California 100,000kw has money to spend for right air talent/production wizard. T&R: Jim Nelly, XKGO, Box 1131, Arcata, CA 95521. EOE (1/2)

Chief Engineer needed for Thousand Oaks radio station. KMDY, 40-60 hours per month to start. Call (805) 497-8511, ask for PO Kevin Brooks. EOE (1/2)

Taking applications for future fulltime air talent in all dayparts. Include production samples on aircheck. T&R: Bo Ragan, Box 23569, Billings, MT 59104. EOE (1/9)

Top rated Country station seeks the right seven-midnight person. T&R: Randy Hood, KFMS, 1555 E. Flamingo, Ste. 435, Las Vegas, NV 89119. No calls. EOE (1/9)

Seeking full and parttime board operators/production announcers for Transtar affiliate. Responsible and dependable only. T&R: Bill Nesbitt, KBON/KKCC, Box 2565, San Bernardino, CA 92406. EOE (1/9)

S. California radio station seeks local newsmen with two years' experience, or journalism. T&R: Mrs. Sharp, KCIN, Box 1428, Victorville, CA 92392. EOE (1/9)

San Antonio AM/FM seeks production pro. Voice and use a blade. T&R: Scott Huskey, KKYX & KLLS, 8401 Datapoint #900, San Antonio, TX 78229. EOE (1/9)

Anchorage metro area seeks bright pm drive country personality. T&R: Gordon Mills, KNBZ, Box 87-1890, Wasilla, AK 99687. EOE (1/9)

No. California AC KUCI seeks morning adult talent. Growing company. No beginners. Steven Base: (707) 446-0200. EOE (1/9)

Hardworking Copywriter/Announcer who doesn't mind working late. Looking for fulltime copy or announcing position along front range of Colorado. Mark: (303) 857-6398. EOE (1/9)

OPENINGS

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For an AM news anchor & afternoon driver. Want a salary you can write home to Mom about?? Rush T&R to Westwood: 279 S. Beverly Dr., Suite 1170, Beverly Hills, CA 90212. EOE



KBER/Salt Lake City seeking a creative genius to head our production department. Send T&R to Bill May, 19 East 200 South, Suite 106-S, Salt Lake City, UT 84111. No calls. EOE

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California: Highly successful AM/FM Combo, medium market, has sales openings for seasoned professional. Established active list, guaranteed salary, plus commissions, car allowance, bonuses and other company benefits. Send picture and resume to KGEO/KGFM, Box 260, Bakersfield, CA 93302. EOE



SPORTS PERSONALITY

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98.5 KLUC, the No. 1 station in Las Vegas is looking for a hot CHR jock to do afternoon drive. Must be hip and know your music. Good production a must. This is a great opportunity for you to join the hottest radio group in the country, Nationwide Communications Inc. Rush tape, resume and reference to Jerry Dean, Program Director, KLUC Radio, P.O. Box 14865, Las Vegas, NV 89114. KLUC is an Equal Opportunity Employer of Nationwide Communications Inc.

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Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

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KANSAS "All I Wanted"
TOTO "Without Your Love"

Modern Country

ED BRUCE "Quietly Crazy"
KENNY ROGERS "Twenty Years Ago"
MARIE OSMOND "I Only Wanted You"

Century 21

Greg Stephens (214) 934-2121

The Z Format

PETER GABRIEL "Big Time"
EDDIE MONEY "I Wanna Go Back"
TOTO "Without Your Love"
CHICO DEBARGE "Talk To Me"
READY FOR THE WORLD "Love You Down"

The AC Format

TOTO "Without Your Love"
LUTHER VANDROSS "Stop To Love"
PRETENDERS "Don't Get Me Wrong"

Super-Country

STEVE WARINER "Small Town Girl"
GATLIN BROTHERS "Talkin' To The Moon"
KENNY ROGERS "Twenty Years Ago"
MARIE OSMOND "I Only Wanted You"
JOHN SCHNEIDER "Take The Long Way Home"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

BRUCE WILLIS "Respect Yourself"
DEAD OR ALIVE "Brand New Lover"
JESSE JOHNSON "Crazy"
CINDERELLA "Nobody's Fool"

Country

KENNY ROGERS "Twenty Years Ago"
RICKY VAN SHELTON "Wild-Eyed Dream"

AC

BRUCE WILLIS "Respect Yourself"
JERMAINE JACKSON "Words Into Action"

Media General

Broadcast Services

Bob Dumais (901) 320-4433

Action

TOTO "Without Your Love"
RUBY TURNER "I'm In Love"
JAMES BROWN "How Do You Stop"
BANANARAMA "A Trick Of The Night"

Your Country

JOHN ANDERSON "Countryfied"
LACY J. DALTON "This Old Town"
TOM WOPAT "The Rock 'N' Roll Of Love"
JOHN SCHNEIDER "Take The Long Way Home"
RONNIE McDOWELL "Loving That Crazy Feeling"

Hit Rock

HUMAN LEAGUE "I Need Your Loving"
HUEY LEWIS & THE NEWS "Jacob's Ladder"

Radio Arts

John Benedict (818) 841-0225

Country's Best

ANNE MURRAY "On & On"
KENNY ROGERS "Twenty Years Ago"
SOUTHERN PACIFIC "Kilbilly Hill"
GEORGE JONES "The Right Left Hand"
RICKY VAN SHELTON "Wild-Eyed Dream"
GATLIN BROTHERS "Talkin' To The Moon"
RONNIE McDOWELL "Lovin' That Crazy Feelin'"

Soft Contemporary

CARPENTERS "Honolulu City Lights"

Sound 10

TOTO "Without Your Love"
CYNDI LAUPER "Change Of Heart"

Transtar

Adult Contemporary

Mike Tanner (213) 460-6383

LIONEL RICHIE "Ballerina Girl"

GREGORY ABBOTT "Shake You Down"
CHICAGO "Will You Still Love Me"
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RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

JANUARY 9, 1987

Four Weeks
Three Weeks
Last Week

10	8	2	1	GARY MORRIS/Leave Me Lonely (WB)
6	3	1	2	DAN SEALS/You Still Move Me (EMI America)
17	10	5	3	RONNIE MILSAP/How Do I Turn You On (RCA)
19	11	6	4	CRYSTAL GAYLE/Straight To The Heart (WB)
7	5	3	5	T.G. SHEPPARD/Half Past Forever (Columbia)
18	14	10	6	TANYA TUCKER/It'll Come Back As Another... (Capitol)
4	1	4	7	CONWAY TWITTY/Fallin' For You For Years (WB)
15	13	11	8	EDDIE RABBITT/Gotta Have You (RCA)
22	18	13	9	NITTY GRITTY DIRT BAND/Fire In The Sky (WB)
29	20	16	10	EARL THOMAS CONLEY/I Can't Win For Losin' You (RCA)
28	21	15	11	LEE GREENWOOD/Mornin' Ride (MCA)
8	6	7	12	LIONEL RICHIE & ALABAMA/Deep River Woman (Motown)
27	23	19	13	EDDY RAVEN/Right Hand Man (RCA)
16	15	14	14	JOHN CONLEE/The Carpenter (Columbia)
21	19	17	15	LYLE LOVETT/Cowboy Man (MCA/Curb)
25	22	18	16	KEITH WHITLEY/Homecoming '63 (RCA)
32	24	21	17	RANDY TRAVIS/No Place Like Home (WB)
3	7	12	18	JUDDYS/Cry Myself To Sleep (RCA/Curb)
36	28	23	19	SKO/Baby's Got A New Baby (MTM)
2	2	8	20	REBA McENTIRE/What Am I Gonna Do About You (MCA)
1	4	9	21	DON WILLIAMS/Then It's Love (Capitol)
34	29	26	22	SWEETHEARTS OF THE RODEO/Midnight Girl/Sunset Town (Columbia)
30	27	24	23	JANIE FRICKIE/When A Woman Cries (Columbia)
47	33	29	24	RESTLESS HEART/I'll Still Be Loving You (RCA)
45	36	30	25	JUICE NEWTON/What Can I Do With My Heart (RCA)
41	32	28	26	STATLER BROTHERS/Forever (Mercury/PG)
—	47	34	27	STEVE WARINER/Small Town Girl (MCA)
—	49	36	28	KENNY ROGERS/Twenty Years Ago (RCA)
42	37	31	29	WILLIE NELSON/Partners After All (Columbia)
12	9	20	30	JUDY RODMAN/She Thinks That She'll Marry (MTM)
—	44	38	31	JOHN SCHNEIDER/Take The Long Way Home (MCA)
BREAKER	42	37	32	GATLIN BROTHERS/Talkin' To The Moon (Columbia)
14	12	22	33	O'KANES/Oh Darlin' (Columbia)
48	40	37	34	SOUTHERN PACIFIC/Killbilly Hill (WB)
40	38	35	35	DONNA FARGO/Me & You (Mercury/PG)
BREAKER	40	38	36	MARIE OSMOND/Only Wanted You (Capitol/Curb)
9	17	25	37	MICHAEL JOHNSON/Give Me Wings (RCA)
—	46	41	38	ED BRUCE/Quietly Crazy (RCA)
5	16	27	39	RICKY SKAGGS/Love's Gonna Get You Someday (Epic)
DEBUT	—	—	40	GEORGE STRAIT/Ocean Front Property (MCA)
—	—	—	41	ANNE MURRAY/On And On (Capitol)
33	30	32	42	D'WIGHT YOAKAM/It Won't Hurt (Reprise/WB)
38	34	33	43	WHITES/It Should Have Been Easy (MCA/Curb)
—	50	46	44	JOHN ANDERSON/Countrified (WB)
—	—	—	45	TOM WOPAT/Rock And Roll O' Love (EMI America)
DEBUT	—	—	46	GEORGE JONES/The Right Left Hand (Epic)
DEBUT	—	—	47	HIGHWAY 101/The Bed You Made For Me (WB)
DEBUT	—	—	48	RONNIE McDOWELL/Lovin' That Crazy Feelin' (MCA/Curb)
DEBUT	—	—	49	RICKY VAN SHELTON/Wild-Eyed Dream (Columbia)
DEBUT	—	—	50	LACY J. DALTON/This Ol' Town (Columbia)

Total Reports/Adds

Heavy	Medium	Light
159/1	130	26
157/0	130	21
163/0	114	46
164/0	112	49
154/1	122	30
155/1	99	53
142/0	103	26
152/0	90	50
156/0	74	74
159/2	60	89
159/2	54	97
134/0	85	36
156/1	49	100
136/0	73	55
143/0	61	64
142/1	50	79
155/2	31	104
115/0	68	28
153/4	21	115
116/0	64	31
117/0	61	32
141/4	21	92
133/0	25	81
148/12	13	94
151/14	7	87
139/5	16	85
143/30	4	75
137/35	4	69
122/11	4	73
94/0	35	37
127/26	1	67
122/31	4	50
79/0	29	36
98/2	5	64
91/2	8	56
112/29	2	47
64/0	25	21
94/5	5	56
62/0	24	18
88/62	4	17
93/23	1	37
65/2	10	33
65/1	14	35
77/5	4	43
88/12	1	31
64/35	0	18
70/30	0	16
71/7	1	32
68/8	1	26
70/4	1	27

MOST ADDED

- GEORGE STRAIT (62)
- ALABAMA (46)
- BELLAMY BROTHERS (36)
- GEORGE JONES (35)
- KENNY ROGERS (35)
- GATLIN BROTHERS (31)
- HIGHWAY 101 (30)
- STEVE WARINER (30)
- MARIE OSMOND (29)

HOTTEST

- DAN SEALS (63)
- GARY MORRIS (63)
- RONNIE MILSAP (56)
- CRYSTAL GAYLE (52)
- T.G. SHEPPARD (51)
- LIONEL RICHIE & ALABAMA (41)
- CONWAY TWITTY (41)
- TANYA TUCKER (31)
- REBA McENTIRE (22)

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.

GATLIN BROTHERS
Talkin' To The Moon (Columbia)

On 74% of reporting stations. Rotations: Heavy 4, Medium 50, Light 68, Total Adds 31 including WPOC, WRKZ, WTCR, CHOW, WYH, WXBO, KSSN, WAMZ, KLLL, WWKA, WQDR, KSO, KFGO, KFKF, WMIL, WMUS, KZLA, KNEW, KKAT, KSOP. Moves 39-32 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.

MARIE OSMOND
I Only Wanted You (Capitol/Curb)

On 68% of reporting stations. Rotations: Heavy 2, Medium 47, Light 63, Total Adds 29 including WGNA, WPOC, WYRK, WIXL, CHOW, WZZK, WXBO, WGKX, WMC, WWKA, WGAR-FM, KFKF, WTSO, WTOD, KWEN, KIK-FM, KQIL, KWJJ, KSAK, KGA. Moves 42-36 on the Country chart.

They
Speak
For
Themselves



Larry, Steve, Rudy

THE GATLIN BROTHERS
"Talkin' To The Moon" (38-06592)

BREAKERS 32 BB 41 GAVIN 77/40

THANKS RADIO, FOR THE BREAKER!

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ON COLUMBIA RECORDS



RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

NEW & ACTIVE

ANNE MURRAY "On And On" (Capitol) 93/23

Rotations: Heavy 1, Medium 37, Light 55, Total Adds 23, WVAM, WTCR, WIXL, CHOW, WZZK, WXBO, WCOS, WTVY, WOKY, WUSQ, WUBE, WMNI, WKKQ, KRKF, WLLR, KVOD, KWEN, KFDI, KNAX, KUPL, KRAT, KMPS, KGA. Moves 48-41 on the Country chart.

GEORGE STRAIT "Ocean Front Property" (MCA) 88/62

Rotations: Heavy 4, Medium 17, Light 67, Total Adds 62 including WCAO, WPOC, WYRK, WDSY, WWA, KEAN, KASE, WLK, KPLX, WIVK, KSSN, WAMZ, KBUC, WTOR, WBOS, WMUJ, KLZ, KNIX, KSON, KRPM. Debuts at number 40 on the Country chart.

TOM WOPAT "Rock And Roll Of Love" (EMI America) 88/12

Rotations: Heavy 1, Medium 31, Light 56, Total Adds 12, WGNA, WXBO, WAMZ, WGXK, WMNI, KFKF, KIOV, KGHL, KUUY, KFRE, KUPL, KSOP. Heavy: WOKK. Medium: WEZL, WKSJ, WLWI, KJNE, KKCS, KOLO. Moves 49-45 on the Country chart.

JOHN ANDERSON "Countrylred" (WB) 77/5

Rotations: Heavy 4, Medium 43, Light 30, Total Adds 5, WCAO, CHOW, WCOS, WTSO, WTDH. Heavy: KBUC, KTTS, KRKT, KTOM. Medium: WFTL, KEAN, KMML, WUSY, WKSJ, KKYX, KXXY, KTKP, KIK-FM, KLUGN, KMPS. Moves 50-45-44 on the Country chart.

RONNIE McDOWELL "Lovin' That Crazy Feelin'" (MCA/Curb) 71/7

Rotations: Heavy 1, Medium 32, Light 38, Total Adds 7, WTCR, KHXY, WESC, WSLR, KGHL, KFRE, KRWQ. Heavy: WOKK. Medium: WTSV, WAJR, KASE, WEZL, WTVY, WMC, WWWW, KTTX, KNIX, KTOM, KSOP. Debuts at number 48 on the Country chart.

HIGHWAY 101 "The Bed You Made For Me" (WB) 70/30

Rotations: Heavy 0, Medium 16, Light 54, Total Adds 30 including WGNA, WOBE, WIXL, WNYR, WWA, KRFR, WZZK, WLK, WAMZ, WKSJ, WSIX, WUSQ, WTOR, WYNG, WOV, KFDI, KWJJ, KSOP. Debuts at number 47 on the Country chart.

LACY J. DALTON "This Ol' Town" (Columbia) 70/4

Rotations: Heavy 1, Medium 27, Light 42, Total Adds 4, WWA, WKSJ, WWA, KLZ. Heavy: WGNA. Medium: WBOS, WDR, WCHS, WFAP, WKCL, WKQC, KTTS, WTCM, KWOC, KRKT, KCCY, KALF, KTOM. Debuts at number 50 on the Country chart.

RICKY VAN SHELTON "Wind-Eyed Dream" (Columbia) 68/8

Rotations: Heavy 1, Medium 26, Light 41, Total Adds 8, WIXL, WFOR, WWA, KLL, WTH, KTKP, KMPS, KGA. Heavy: KYKR. Medium: WCVR, WYII, WAMZ, WLWI, WYWD, KRMD, WDAF, WOV, WTCM, KFRE, KSOP. Debuts at number 49 on the Country chart.

GEORGE JONES "The Right Left Hand" (Epic) 64/35

Rotations: Heavy 0, Medium 18, Light 46, Total Adds 35 including WGNA, WTCR, WCVR, WWA, KEAN, WMI, WSOC, WIVK, WWA, KBUC, WTOR, WMNI, WONE, KTTS, KTKP, KFDI, KIK-FM, KLZ, KCKC, KRPM. Debuts at number 46 on the Country chart.

LYNN ANDERSON "Oidin' We Shine" (Mercury/PolyGram) 54/3

Rotations: Heavy 2, Medium 16, Light 36, Total Adds 3, WKQC, KTKP, KRWQ. Heavy: KBMR, KIGD. Medium: WCVR, KKYR, KYYX, WLWI, KKYX, KFGO, KRKT, KTOM, KSOP, KIIM.

SAWYER BROWN "Gypsies On Parade" (Capitol/Curb) 49/26

Rotations: Heavy 0, Medium 11, Light 38, Total Adds 26, WGNA, WKO, WIXL, WFOR, WWA, KEAN, KRFR, WMI, WDXE, WOKK, WOKK, WWA, WDR, WAXX, KFGO, WTSO, KXXY, WOV, WKCO, KFDI, KRKT, KNAX, KNIX, KALF, KSOP, KIGD.

SIGNIFICANT ACTION

ALABAMA "(You've Got) The Touch" (RCA) 46/46

Rotations: Heavy 1, Medium 8, Light 37, Total Adds 46 including WXTU, WDSY, KASE, WUSY, KPLX, WIVK, WAMZ, WWA, WUBE, WDAF, WBOS, KXXY, KNAX, KWJJ, KTOM, KCKC, KSAN, KIIM.

TOMMY ROE "Let's Be Fools Like That Again" (Mercury/PolyGram) 45/11

Rotations: Heavy 1, Medium 7, Light 37, Total Adds 11, WWA, WYII, KRFR, WLK, KIKK, KSSN, WAMZ, WKKQ, WTSO, WTH, KSOP. Heavy: WOKK.

BELLAMY BROTHERS "Kids Of The Baby Boom" (MCA/Curb) 36/36

Rotations: Heavy 0, Medium 4, Light 32, Total Adds 36 including WCAO, WOBE, WXTU, WWA, WDR, WWA, WUBE, WMI, WWSJ, WKCL, KUZZ, KFRE, KQIL, KWJJ, KTOM, KSAH.

KENDALLS "Little Doll" (MCA/Curb) 33/0

Rotations: Heavy 3, Medium 15, Light 15, Total Adds 0. Heavy: WCVR, WDAF, KIGD. Medium: WGNA, KMML, KKYR, KXK, KXYX, WTCM, KTOM.

RAY PRICE "When You Gave Your Love To Me" (SOR) 27/2

Rotations: Heavy 0, Medium 9, Light 18, Total Adds 2, WOKK, WKCL. Medium: WCVR, WTVY, KKYX, KSO, KTTS, KRKT, KTOM, KMPS, KIGD.

NIELSEN WHITE BAND "Somethin' You Got" (Vision) 27/1

Rotations: Heavy 0, Medium 5, Light 22, Total Adds 1, KBMR. Medium: WGNA, KJNE, WWOJ, KVOC. Light: WWA, WMI, KSO, KTTS, K102.

JEFF STEVENS & THE BULLETS "Darlington County" (Atlantic America) 27/0

Rotations: Heavy 0, Medium 4, Light 23, Total Adds 0. Medium: WIXL, WTVY, WOKK, WTSO. Light: WWA, WDR, WKSJ, WLWI, KJNE, WUBE, KVOC.

K.T. OSLIN "Wall Of Tears" (RCA) 24/14

Rotations: Heavy 0, Medium 2, Light 22, Total Adds 14, WWA, KEAN, KYKR, WTVY, WDXE, WLWI, WPAP, KFGO, WTSO, KJLB, WOV, KTOM, KSOP, KIGD.

PATTY LOVELESS "Wicked Ways" (MCA) 24/1

Rotations: Heavy 1, Medium 11, Light 12, Total Adds 1, WWA. Heavy: WCVR. Medium: WDR, KRFR, WEZL, WPAP, WAXX, KTTX, KIGO.

NANCI GRIFFITH "Lone Star State Of Mind" (MCA) 22/13

Rotations: Heavy 0, Medium 4, Light 18, Total Adds 13, WTSV, WFOR, WWA, WYII, KEAN, WEZL, WTVY, WOKK, WLWI, KJLB, WKCO, KVOD, KIK-FM.

SUSIE ALLANSON "Where's The Fire" (TNP) 22/6

Rotations: Heavy 0, Medium 3, Light 19, Total Adds 6, WYII, WLWI, KVOC, KUUY, KQIL, KIGO. Medium: WTVY, KFDI, KSOP.

GENE STROMAN "Goodbye Song" (Capitol) 19/10

Rotations: Heavy 0, Medium 3, Light 16, Total Adds 10, WWA, KEAN, WTVY, KFGO, KTTS, WTCM, KFDI, KRKT, KQIL, KTOM.

LISA CHILDRESS "It's Goodbye & So Long To You" (AMI) 15/4

Rotations: Heavy 0, Medium 3, Light 12, Total Adds 4, WYOU, WTVY, KFGO, WOV. Medium: KTTS, KFDI, KRKT.

A.J. MASTERS "Take A Little Bit Of It Home" (Bermuda Dunes) 13/6

Rotations: Heavy 0, Medium 1, Light 12, Total Adds 6, KEAN, WEZL, KFGO, KVOD, KFDI, KSOP. Medium: KTOM. Light: KVOC, KUUY.

DENNIS ROBBINS "Long Gone Lonesome Blues" (MCA) 12/6

Rotations: Heavy 0, Medium 2, Light 10, Total Adds 6, WTVY, WLWI, KBMR, KFGO, KTTS, KFDI. Medium: KRKT. Light: KKYX, KVOD.

WAYLON JENNINGS "The Broken Promise Land" (RCA) 11/7

Rotations: Heavy 0, Medium 4, Light 7, Total Adds 7, WOKQ, WTCR, WWA, WOV, WTCM, KALF, KSOP. Medium: KRKT.

SOUTHERN REIGN "15 To 33" (Regal) 9/4

Rotations: Heavy 0, Medium 0, Light 9, Total Adds 4, KRFR, WOKK, KFGO, KOLO. Light: WXY, KSO, WAXX, KTKP, KFDI.

DON MALENA "Ready Or Not" (Maxima) 8/4

Rotations: Heavy 0, Medium 0, Light 8, Total Adds 4, WOKK, KFGO, KOLO, KSOP. Light: WLWI, KSO, KTTS, KVOD.

RONNIE SESSIONS "I Bought The Shoes That Just..." (Compliat/PolyGram) 8/1

Rotations: Heavy 0, Medium 0, Light 8, Total Adds 1, KSO. Light: KKYR, KXYX, KFGO, KWMT, KUZZ, KFRE, KGA.

BILL ANDERSON "Sheet Music" (Southern Music) 8/0

Rotations: Heavy 0, Medium 2, Light 6, Total Adds 0. Medium: KSO, KSOP. Light: WWA, WLWI, KFGO, KWMT, KTTS, KFDI.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
DAN SEALS/Three Time Loser (EMI America)	<i>Out On The Front Line</i>
RESTLESS HEART/Wheels (RCA)	<i>Wheels</i>
MEL McDANIEL/Just Can't Sit Down Music (Capitol)	<i>Just Can't Sit Down...</i>
ALABAMA/Let's Hear It For The Girl (RCA)	<i>The Touch</i>
REBA McENTIRE/Why Not Tonight (MCA)	<i>What Am I Going To Do...</i>
RESTLESS HEART/Hummingbird (RCA)	<i>Wheels</i>
RANDY TRAVIS/Messin' With My Mind (WB)	<i>Storms Of Life</i>
MEL McDANIEL/57 Chevy & You (Capitol)	<i>Just Can't Sit Down...</i>
GARY MORRIS/I'm So Lonesome I Could Cry (WB)	<i>Plain Brown Wrapper</i>
KATHY MATTEA/You're The Power (Mercury/PG)	<i>Walk The Way Blows</i>
GEORGE JONES/PATTI PAGE/You Never Looked... (Epic)	<i>Wine-Colored Roses</i>
CRYSTAL GAYLE/Deep Down (WB)	<i>Straight To The Heart</i>
GATLIN BROTHERS/Changin' Partners (Columbia)	<i>Partners</i>
EARL THOMAS CONLEY/Right From The Start (RCA)	<i>Too Many Times</i>
GEORGE STRAIT/Deep Water (MCA)	<i>#7</i>
BARBARA MANDELL/Love Is Adventure In The... (MCA)	<i>Moments</i>



Too Hot to Handle . . . Too Hot to Miss!

"I Only Wanted You" ⁽⁵⁶⁶³⁾

Sounds Sweeter Than A Kiss

MARIE OSMOND

BREAKERS

36

BB 39

From the LP "I Only Wanted You" (12516)

Capitol CURB RECORDS

RADIO & RECORDS NATIONAL AIRPLAY

BLACK/URBAN

BREAKERS

HOWARD HEWETT
Stay (Elektra)

68% of our reporting stations on it. Rotations: Heavy 4/0, Medium 31/3, Light 26/7, Total Adds 10, WDAS, WAMO, WDLA, WGGI, WENN, WPAL, WJJS, WALT, WKWM, KMYX. Debuts at number 31 on the Black/Urban chart.

LOOSE ENDS
Slow Down (MCA)

67% of our reporting stations on it. Rotations: Heavy 16/0, Medium 30/2, Light 14/6, Total Adds 8, WWIN-FM, K94, WTMP, WBXM, WVKO, KJLH, WJJS. Moves 39-27 on the Black/Urban chart.

NEW & ACTIVE

JESSE JOHNSON "She I Can't Resist" (A&M) 53/13

Rotations: Heavy 0/0, Medium 22/3, Light 31/10, Total Adds 13, WAMO, WBXM, WZAK, WNHC, KQXL, WQMG, WKXI, WZAZ, KOKY, WQIM, WORL, KHYS, KAPE, Medium: WHRK, WTMP, WBLZ, KDAY, KJLH, XHRM, KSOJ, WLBK, WFLX, WATV, WFXC, WJMI, KIZI, WLOU, WBLX, WOQK, WPLZ, WANN, WWWW.

MIDNIGHT STAR "Engine No. 9" (Solar/Elektra) 51/20

Rotations: Heavy 5/0, Medium 16/4, Light 30/16, Total Adds 20, WAMO, WHUR, WVKO, KJLH, WNHC, WENN, Z93, KDZ, WQMG, WHYZ, WKXI, KIZI, WKGN, WLOU, WALT, WQIN, KHYS, KAPE, WXLX, KDKO, Heavy: K104, WBLZ, WATV, WJMI, KOKY. Debuts at number 38 on the Black/Urban chart.

SYLVESTER "Someone Like You" (WB) 51/4

Rotations: Heavy 10/0, Medium 21/1, Light 20/4, Total Adds 4, WHUR, WBXM, KQXL, Z16, Heavy: WBLK, WVEE, WYLFDM, WKND, WATV, WPEG, KIZI, WKGN, WANN, KATZFM, Mediums include: WXYV, WRKS, WGGI, WZAK, WJLB, KMJM, KJLH, KSOJ, WDXK, WENN, Z93, WJYL, WQDK, KHYS, WJLA. Debuts at number 35 on the Black/Urban chart.

ROSE BROTHERS "Easy Love" (MSS/Malaco) 49/9

Rotations: Heavy 11/0, Medium 22/1, Light 26/8, Total Adds 9, WHUR, WEDR, WDXK, WJLZ, WFXA, Z93, WJMI, WKXI, WQIM, Heavy: WDJY, Medium: WWIN-FM, WVEE, K104, WDLA, WYLFDM, WBXM, WGGI, WTKL, WATV, WENN, WFXC, KDZ, KIZI, KOKY, WBLX, KHYS, KAPE, KDKS, WANN, WGRF, KATZFM.

HUMAN LEAGUE "I Need Your Loving" (A&M) 40/4

Rotations: Heavy 2/0, Medium 13/0, Light 27/4, Total Adds 4, WVKO, Z93, WPEG, WFLZ, Heavy: K104, WGGI, Medium: WAMO, WTMP, WBXM, WBLZ, XHRM, KSOJ, OC104, WJLZ, WEKS, WFXA, WENN, JET94, WFXC, WZAZ, KIZI, KHYS, KAPE, WWWW, KDKO.

PHYLLIS HYMAN "Living All Alone" (PIR/Manhattan) 47/8

Rotations: Heavy 0/0, Medium 21/1, Light 26/7, Total Adds 6, WAMO, WLOU, WFXC, KJCB, WQIM, WPLZ, WXLX, KBUZ, Medium: WBLK, WDAS, WDJY, WHUR, WVEE, WQWI, WEKS, WFXA, WATV, WENN, KDZ, WQMG, WBLX, KHYS, KAPE, KDKS, WANN, WGRF, WTLZ, WWWW.

JETS "You Got It All" (MCA) 46/5

Rotations: Heavy 8/0, Medium 28/3, Light 10/2, Total Adds 5, XHRM, WNHC, WEKS, WORL, KMYX, Heavy: WAMO, WDLA, KSOJ, WFXA, WFXC, WJMI, WKGN, WJYL, Mediums include: WDAS, WVEE, K94, WZAK, WJLB, WLOU, WDKX, Z93, WPEG, JET94, WHYZ, Z16, WQIM, WPLZ, WXLX, WVOI, KUKO. Debuts at number 37 on the Black/Urban chart.

JANICE CHRISTIE "Heat Stroke" (Supertronic) 43/5

Rotations: Heavy 4/0, Medium 23/0, Light 16/5, Total Adds 5, K94, WJLB, XHRM, JET94, WXLX, Heavy: WDJY, KJLH, WEKS, WTLZ, Medium: WXYV, WDAS, WAMO, WVEE, KMJQ, WDLA, WTMP, KDAY, WKND, WNHC, WDKX, WATV, WENN, WPAL, Z93, WFXC, WQMG, WKXI, KOKY, WBLX, WQIM, KHYS, KAPE. Debuts at number 39 on the Black/Urban chart.

REBBIE JACKSON with ROBIN ZANDEL "You Send The Rain Away" (Columbia) 40/1

Rotations: Heavy 1/0, Medium 13/0, Light 26/1, Total Adds 1, WQIM, Heavy: WAMO, Medium: WDAS, WHUR, WDLA, WJLZ, WENN, WPAL, WKXI, WZAZ, WBLX, WPLZ, KAPE, WTLZ, WWWW.

TIMEX SOCIAL CLUB "Thinking About Ya" (Danya/Fantasy) 39/5

Rotations: Heavy 3/0, Medium 15/0, Light 21/5, Total Adds 5, XHRM, WKXI, WQIM, WORL, WPLZ, Heavy: WWIN-FM, WZAK, WPEG, Medium: WDAS, WDJY, WQWI, WJLZ, WEKS, WENN, WPAL, WHYZ, KIZI, WBLX, WQKQ, KHYS, KDKS, WANN, KBUZ.

OUG E. FRESH "Lovin' Every Minute Of It" (Reality/Fantasy) 35/5

Rotations: Heavy 3/0, Medium 11/1, Light 21/4, Total Adds 5, WENN, WJMI, WKXI, WPLZ, WVOI, Heavy: WDJY, WPEG, WQIM, Medium: WDAS, KSOJ, WPAL, WFXC, WHYZ, WZAZ, KIZI, WBLX, KHYS, WANN.

JERMAINE JACKSON "Words Into Action" (Arista) 34/5

Rotations: Heavy 0/0, Medium 4/0, Light 30/5, Total Adds 5, WVEE, K104, WXOK, WFXC, KMYX, Medium: KDZL, KJCB, KAPE, KDKS.

EGYPTIAN LOVER "The Lover" (Egyptian Empire) 30/4

Rotations: Heavy 2/0, Medium 11/1, Light 17/3, Total Adds 4, WTMP, WENN, JET94, WTLZ, Heavy: WJMI, WQIM, WZAZ, Medium: WHUR, WDLA, KDAY, WFXA, WATV, WPAL, WPEG, WKXI, KHYS, WQIM.

MTUME "Body & Soul (Take Me)" (Epic) 30/2

Rotations: Heavy 0/0, Medium 7/0, Light 23/2, Total Adds 2, WZAK, KHYS, Medium: WRKS, WHUR, WBXM, WNHC, WEKS, WFXA, WPAL.

MILLIE JACKSON "Love Is A Dangerous Game" (Jive/RCA) 29/11

Rotations: Heavy 1/0, Medium 12/0, Light 21/10, Total Adds 11, WAMO, WDLA, WBXM, WXOK, Z93, WPEG, WQMG, WHYZ, WKXI, WKGN, WVOI, Heavy: WANN, Medium: WZAK, WFXC, WJMI, WBLX, KBUZ, KDKO.

O.C. SMITH "Brenda" (Rendezvous) 28/10

Rotations: Heavy 0/0, Medium 6/2, Light 22/8, Total Adds 10, WDLA, WJLZ, WTKL, WPEG, WFXC, WQFX, WBLX, KHYS, WTLZ, KDKO, Medium: WQIM, WTMP, WZAZ, KAPE.

JEAN CARNE "Everything Must Change" (Omni/Atlantic) 27/7

Rotations: Heavy 0/0, Medium 11/0, Light 16/7, Total Adds 7, WDLA, WQWI, WFXA, JET94, WQFX, Z16, WALT, Medium: WTMP, WJLZ, WXOK, WFXC, WZAZ, KJCB, WBLX, KDKS, WANN, WWWW, WVOI.

NAYOBE "Good Things Come To Those Who Wait" (The Fever/Sutra) 27/4

Rotations: Heavy 0/0, Medium 12/0, Light 14/4, Total Adds 4, WHUR, WBXM, KJLH, WDXK, Heavy: WDAS, Medium: WDJY, WDLA, WEDR, WGGI, WEKS, WFXA, WTKL, WENN, WPAL, WKXI, KOKY, WWWW.

BOOGIE BOYS "Share My World" (Capitol) 27/1

Rotations: Heavy 1/0, Medium 8/0, Light 18/1, Total Adds 1, WHYZ, Heavy: K104, Medium: WZAK, WJLB, WNHC, WPAL, WKGN, WQIS, WXLX, WWWW.

BRUCE WILLIS "Respect Yourself" (Motown) 26/4

Rotations: Heavy 0/0, Medium 3/2, Light 23/22, Total Adds 24, WZAK, WHUR, WDLA, WEDR, WQWI, WTMP, XHRM, WJLZ, KQXL, WTKL, WXOK, WPEG, WFXC, WQFX, WKXI, WFDQ, WZAZ, KJCB, Z16, WALT, KAPE, WANN, WWWW, KMYX.

STACY LATTISAW "Jump Into My Life" (Motown) 26/19

Rotations: Heavy 0/0, Medium 4/2, Light 22/17, Total Adds 19, WUSL, WDJY, K104, WDLA, WQWI, WBXM, WDMT, KMJM, WNHC, KQXL, WJMI, WKGN, Z16, WALT, WPLZ, KAPE, WTLZ, KBUZ, Medium: WHUR, WANN.

GIVENS FAMILY "Someway Somehow" (P.J.) 26/2

Rotations: Heavy 2/0, Medium 8/0, Light 16/2, Total Adds 2, KMJQ, KAPE, Heavy: WDLA, WTLZ, Medium: WDJY, WTMP, WJLZ, WPEG, WQFX, WZAZ, WALT, KHYS.

NAJEE "Sweet Love" (EMI America) 25/6

Rotations: Heavy 2/0, Medium 10/1, Light 13/5, Total Adds 6, WZAK, WENN, WKXI, KIZI, WVOI, KMYX, Heavy: WHUR, KDZL, Medium: KMJQ, WDLA, WJLB, WNHC, WDXK, KQXL, WJYL, KAPE, KDKS.

MOST ADDED

BRUCE WILLIS (24)
MIDNIGHT STAR (20)
STACY LATTISAW (19)
JANET JACKSON (19)
JESSE JOHNSON (13)
COMMODORES (13)
GLADYS KNIGHT & PIPS (12)
MILLIE JACKSON (11)
MEL & KIM (11)

HOTTEST

LUTHER VANDROSS (57)
CAMEO (52)
JANET JACKSON (39)
MIKI HOWARD (33)
ARETHA FRANKLIN (31)
SHIRLEY MURDOCK (31)
KOOL & THE GANG (14)
ROBBIE NEVIL (12)
JAMES "O TRAIN" WILLIAMS (11)
READY FOR THE WORLD (10)

SIGNIFICANT ACTION

JAMES BROWN "How Do You Stop" (Scotti Bros./CBS) 23/3

Rotations: Heavy 0/0, Medium 10/1, Light 13/2, Total Adds 3, WQWI, WFXA, WJMI, Medium: WKND, WXOK, WHYZ, WKXI, WZAZ, Z16, KAPE, WANN, KDKS.

FOCUS "Zero In July" (EMI America) 22/6

Rotations: Heavy 3/0, Medium 8/1, Light 11/5, Total Adds 6, K104, WDLA, WBXM, JET94, WQMG, WQFX, Heavy: WHRK, KOKY, KAPE, Medium: WJLZ, WEKS, WKXI, KIZI, WQOK, WANN, KBUZ.

MEL & KIM "Showing Out (Get Fresh At The Weekend)" (Atlantic) 20/11

Rotations: Heavy 0/0, Medium 5/1, Light 15/10, Total Adds 11, WUSL, WDLA, WGGI, WNHC, JET94, KOKY, WKWM, WTLZ, WXLX, WVOI, KUKO, Medium: WDAS, WQWI, WTMP, WANN.

BEASTIE BOYS "Paul Revere" (Def Jam/Columbia) 20/4

Rotations: Heavy 4/0, Medium 7/1, Light 9/3, Total Adds 4, WXOK, WJMI, WQIM, KHYS, Heavy: WDAS, WZAK, KDAY, WDKX, Medium: WXYV, WUSL, WHUR, WFXA, WLOU, WWWW.

ROBERT BROOKINS "Our Lives" (MCA) 20/2

Rotations: Heavy 0/0, Medium 5/0, Light 15/2, Total Adds 2, JET94, KHYS, Medium: WXYV, WDAS, WTMP, WPEG, WXLX.

KENNY G "Don't Make Me Wait For Love" (Arista) 18/2

Rotations: Heavy 0/0, Medium 7/0, Light 11/2, Total Adds 2, KHYS, KMYX, Medium: WGGI, OC104, KQXL, WXOK, KDZL, WALT, WQIM.

ONE WAY "You Better Quit" (MCA) 16/8

Rotations: Heavy 0/0, Medium 6/1, Light 10/7, Total Adds 8, KMJQ, WEDR, KJLH, KIZI, WPLZ, WKWM, WVOI, KBUZ, Medium: K104, WZAK, WQDK, KAPE, WWWW.

BEAU WILLIAMS "Don't Be Gone To Stay" (Capitol) 16/1

Rotations: Heavy 0/0, Medium 6/0, Light 10/1, Total Adds 1, WZAK, Medium: WDLA, WXOK, Z16, KAPE, KDKS, WWWW.

HEAVY D. & THE BOYZ "Mr. Big Stuff" (MCA) 16/1

Rotations: Heavy 3/0, Medium 7/0, Light 6/1, Total Adds 1, WPLZ, Heavy: KDAY, KOKY, WWWW, Medium: WJLZ, WEKS, WXOK, WKXI, WQIS, WQIM, WANN.

LENNY WILLIAMS "Episode" (Knobhill/Fantasy) 15/3

Rotations: Heavy 1/0, Medium 4/0, Light 10/3, Total Adds 3, WDJY, KOKY, WTLZ, Heavy: WZAZ, Medium: WDLA, WENN, WQFX, WALT.

JANET JACKSON "Let's Wait Awhile" (A&M) 14/13

Rotations: Heavy 0/0, Medium 6/5, Light 8/8, Total Adds 13, K104, WDLA, WBXM, WBLZ, WDMT, Z93, WJMI, KIZI, WKGN, WBLX, WANN, WKWM, KMYX, Medium: WANN.

COMMODORES "Take It From Me" (Polygram/PJ) 14/12

Rotations: Heavy 0/0, Medium 4/2, Light 10/1, Total Adds 12, WHUR, WTMP, WJLZ, WATV, Z93, WHYZ, WQFX, WJMI, WKXI, WZAZ, WALT, KDKO, Medium: KOKY, WANN.

BIZ MARKIE "Make The Music With Your Mouth" (Prism) 13/2

Rotations: Heavy 1/0, Medium 3/0, Light 9/2, Total Adds 2, WFXC, WKXI, Heavy: KDAY, Medium: WDAS, KMJQ, WZAK.

BILLY PRESTON "Since I Held Your Mouth" (Motown) 12/1

Rotations: Heavy 0/0, Medium 6/0, Light 6/1, Total Adds 1, WQIM, Medium: WEDR, Z16, KOKY, KAPE, KDKS, WTLZ.

BABYFACE "You Make Me Feel Brand New" (Solar/Capitol) 11/1

Rotations: Heavy 3/0, Medium 4/0, Light 4/1, Total Adds 1, KJLH, Heavy: KMJQ, WJMI, WTLZ, Medium: WDJY, WTKL, WLOU, WXLX.

GEORGE HOWARD "No No" (MCA) 11/1

Rotations: Heavy 2/1, Medium 3/0, Light 6/0, Total Adds 1, WALT, Heavy: WHUR, Medium: WDAS, KDZL, KDKS.

MELISSA MORGAN "Deeper Love" (Capitol) 10/10

Rotations: Heavy 0/0, Medium 3/3, Light 7/7, Total Adds 10, WDAS, WDMT, WENN, WHYZ, KOKY, WANN, WKWM, WWWW, WVOI, KMYX.

SHIRLEY JONES "She Know About Me" (PIR/Manhattan) 10/8

Rotations: Heavy 0/0, Medium 2/2, Light 8/6, Total Adds 8, WWIN-FM, WJLZ, WFXA, WFXC, WJMI, WJJS, WBLX, KDKS.

BILLY VERA & THE BEATERS "At This Moment" (Rhino) 10/6

Rotations: Heavy 0/0, Medium 2/2, Light 6/4, Total Adds 6, WAMO, OC104, JET94, WFXC, WQFX, WVOI, Heavy: WLOU, KMYX.

MADONNA "Open Your Heart" (Sire/WB) 10/3

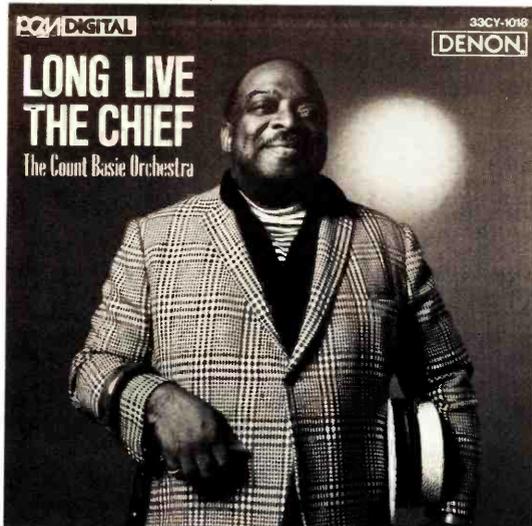
Rotations: Heavy 2/0, Medium 5/1, Light 3/2, Total Adds 3, WHRK, OC104, WFXA, Heavy: KMYX, KUKO, Medium: K94, WBLZ, WLOU, XHRM.

MARSHALL & BABB "Let It Be Me" (Edge) 10/0

Rotations: Heavy 0/0, Medium 2/0, Light 8/0, Total Adds 0, Medium: WZAZ, WALT.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.

CY-1018. THE COUNT BASIE ORCHESTRA, "LONG LIVE THE CHIEF," DDD



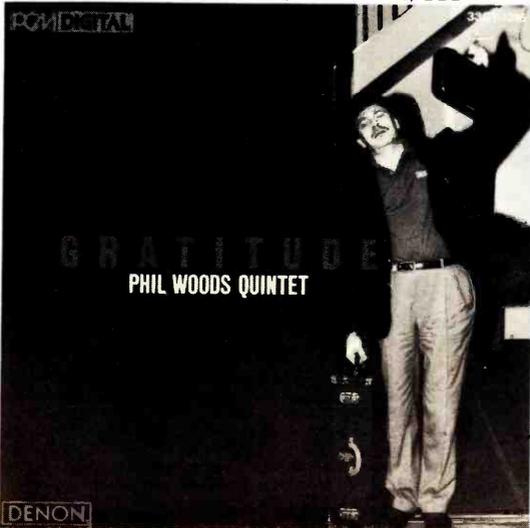
CY-1128. McCOY TYNER, "DOUBLE TRIOS," DDD



CY-1216. CARMEN McRAE, "ANY OLD TIME," DDD



CY-1316. PHIL WOODS QUINTET, "GRATITUDE," DDD



***This winter,
Denon jazz
is hot.***

Recorded in New York as part of Denon's Jazz Project, each of these four Compact Discs contains over 60 minutes of heat. Experience the warmth of Carmen McRae in the thirteen classic cuts of "Any Old Time." McCoy Tyner's first work on the Denon label, "Double Trios" is also his first to include performances on electric keyboards. Also new to the Denon label are two first-place winners in the 51st Annual *down beat* Reader's Poll: the Basie Band and Phil Woods.

To keep the heat on, this music has never stepped outside of the digital domain. Each disc was digitally recorded, digitally mixed and digitally mastered on proprietary Denon equipment. But you'd expect no less from the First Name in Digital Recording.

DENON
The First Name in Digital Recording

RADIO & RECORDS NATIONAL AIRPLAY

CONTEMPORARY CHRISTIAN

TOP 20

JANUARY 9, 1987

Table with 5 columns: Rank, Song Title, Artist, Reports/Adds, Heavy, Medium, Light. Includes songs like 'STEVE CAMP/He Covers Me (Sparrow)', 'WHITEHEART/Fly Eagle Fly (Sparrow)', 'PHILIP BAILEY/The Other Side (Myrrh)', etc.

BREAKERS

IMPERIALS Wings Of Love (Word/A&M) 59% of our reporters on it. Rotations: Heavy 11, Medium 8, Light 1, Total Adds 5, WZZD, KSBJ, WABS, WLFJ, WCRM. Number 11 on the chart.

ROB FRAZIER Break My Heart (Light) 56% of our reporters on it. Rotations: Heavy 8, Medium 9, Light 2, Total Adds 4, WZZD, WCIE, WCFL, KKRE. Number 13 on the chart.

MORRIS CHAPMAN Since God Is For Us (DaySpring) 53% of our reporters on it. Rotations: Heavy 11, Medium 3, Light 4, Total Adds 3, WCBW, WLIX, WJYP. Number 15 on the chart.

RICK RISO Faithful (Home Sweet Home) 53% of our reporters on it. Rotations: Heavy 7, Medium 5, Light 6, Total Adds 4, WZZD, WCBW, WJYP, WCM. Number 20 on the chart.

JON GIBSON God Loves A Broken Heart (Frontline) 50% of our reporters on it. Rotations: Heavy 6, Medium 8, Light 3, Total Adds 3, KCMS, WFOM, KKRE. Number 19 on the chart.

NEW & ACTIVE

- MICHAEL CARD "The Nazarene" (Sparrow) 16/2
DALLAS HOLM "Against The Wind" (DaySpring) 15/8
TWILA PARIS "Center Of Your Will" (Star Song) 14/2
EVIE "When All Is Said And Done" (Word/A&M) 14/1
TONY ELENBURG "Just The First Farewell" (Greentree) 13/4
PHILLIP SANDIFER "Keeping The Dream Alive" (Urgent) 12/2
GREG X. VOLZ "The River Is Rising" (Myrrh) 11/3
FIRST CALL "Meeslah" (DaySpring) 10/3
CHOIR "When The Morning Comes" (Myrrh) 10/3
IDLE CURE "Take It" (Frontline) 10/2
MARTY MCCALL "Higher Ground" (Greentree) 10/2
PAUL SMITH "A Holy Nation" (DaySpring) 10/1
BILLY CROCKETT "41 Lawnmowers" (DaySpring) 10/1
GLENN GARRETT "There's A Redeemer" (Greentree) 10/1
DAVID BARDI "God's Still On The Throne" (Lifestream) 10/1
PETRA "King's Ransom" (Star Song) 9/6

MOST ADDED

- DALLAS HOLM (8)
PETRA (6)
CYNTHIA CLAWSON (5)
STEVE GREEN (5)
IMPERIALS (5)
MORGAN CRYAR (4)
TONY ELENBURG (4)
ROB FRAZIER (4)
LARNELL HARRIS (4)
LESLIE PHILLIPS (4)
RICK RISO (4)
SILVERWIND (4)
HARVEST "Only The Overcomers" (Greentree) 9/2
KATHY TROCCHI "Talk It Out" (Reunion) 9/2
MICHAEL OMARTIAN "Homebonds" (Reunion) 9/0
SILVERWIND "We Will Be Holy" (Sparrow) 8/4
PHIL DRISCOLL "A Star Is Born" (Benson) 8/0
DAN PEEK "A New Song" (Greentree) 7/3
STRYPER "All Of Me" (Enigma) 7/2
MORGAN CRYAR "Sibling Rivalry" (Star Song) 6/4
LESLIE PHILLIPS "You're My Lord" (Myrrh) 6/4
LUKE GARRETT "Magnify" (Home Sweet Home) 6/3
GARY MCSPADEN "We Exult You" (Word/A&M) 6/2
MATTHEW WARD "Red And Yellow, Black And White" (Live Oak) 6/2
TAMMY SUE BAKKER "It'll Be Alright" (Eclectic) 6/0
ALLIES "If You Believe" (Light) 6/0
DEGARMO & KEY "Every Moment" (Power Discs/Capitol) 6/0

HOTTEST

- WHITEHEART (17)
STEVE CAMP (15)
MICHAEL W. SMITH (13)
IMPERIALS (8)
PHILIP BAILEY (7)
CYNTHIA CLAWSON (7)
BILLY SPRAGUE (7)
2ND CHAPTER OF ACTS (4)
GAITHER VOCAL BAND (4)

REGIONALIZED ADDS & HOTS

Grid of regionalized adds and hot spots categorized by East, South, Midwest, and West. Includes station call letters and song titles for various markets like Dallas, Houston, Phoenix, etc.

35 Reporters
34 Current Reports
The following station did not report this week:
KRDS/Phoenix

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

Four
Weeks

Three
Weeks

Last
Week

Four Weeks	Three Weeks	Last Week	Artist/Title (Label)
4	3	1	1 BILLY JOEL/This Is The Time (Columbia)
5	4	3	2 LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)
2	1	2	3 MIAMI SOUND MACHINE/Falling In Love (Uh-On) (Epic)
7	6	5	4 BENJAMIN ORR/Slay The Night (Elektra)
17	11	6	5 LIONEL RICHIE/Ballerina Girl (Motown)
1	2	4	6 BILLY OCEAN/Is Love Forever (Jive/Arista)
12	10	8	7 GREGORY ABBOTT/Shake You Down (Columbia)
15	9	9	8 ANITA BAKER/Caught Up In The Rapture (Elektra)
14	13	11	9 CHICAGO/Will You Still Love Me? (WB)
—	18	12	10 BILLY VERA & THE BEATERS/At This Moment (Rhino)
10	7	7	11 AMY GRANT/Slay For A While (A&M)
3	5	10	12 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
—	17	14	13 JEFFREY OSBORNE/In Your Eyes (A&M)
—	20	18	14 TINA TURNER/Two People (Capitol)
20	19	17	15 EL DeBARGE/Someone (Gordy/Motown)
9	14	15	16 PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)
—	—	20	17 CARPENTERS/Honolulu City Lights (A&M)
8	8	13	18 SERGIO MENDES BRASIL '86/Take This Love (A&M)
6	12	16	19 LIONEL RICHIE/Love Will Conquer All (Motown)
DEBUT		20	20 TOTO/Without Your Love (Columbia)

JANUARY 9, 1987

Total Reports/Adds	Heavy	Medium	Light
40/0	38	2	0
37/0	31	5	1
37/0	22	11	4
35/1	25	9	1
36/2	24	9	3
34/0	22	9	3
33/2	23	8	2
34/1	21	11	2
32/1	19	13	0
37/4	16	17	4
32/0	21	7	4
28/0	13	11	4
31/3	3	26	2
26/1	9	14	3
28/0	7	17	4
19/0	7	7	5
27/4	2	18	7
19/0	9	7	3
17/0	3	9	5
20/5	1	10	9

MOST ADDED

KENNY ROGERS (6)
HUEY LEWIS & THE NEWS (5)
TOTO (5)
ARETHA FRANKLIN (4)
BILLY VERA & THE BEATERS (4)
CARPENTERS (4)

HOTTEST

BILLY JOEL (29)
LINDA RONSTADT & JAMES INGRAM (23)
BENJAMIN ORR (19)
GREGORY ABBOTT (14)
LIONEL RICHIE (14)
BILLY OCEAN (13)

BREAKERS

No records qualified

for Breaker status this week.

NEW & ACTIVE

TOTO "Without Your Love" (Columbia) 20/5

Rotations: Heavy 1/0, Medium 10/2, Light 9/3, Total Adds 5, WFBR, WCHS, WRVA, KBOI, KFQD, Heavy: KTWO, Medium: including KOY, KFMB, WELI, WHBC, KUGN, KSL, WTKO, WASK, Light: including WGOW, WRKQ, WNNR, WGBR.

KENNY ROGERS "Twenty Years Ago" (RCA) 16/5

Rotations: Heavy 0, Medium 7/1, Light 9/5, Total Adds 6, WFBR, WCHS, WRKQ, WPOE, WGBR, KFQD, Medium: including WISN, KUGN, KSL, WASK, KTWO, KVEC, Light: including WHBY, WIBA, WTKO, WJBC.

JETS "You Got It All" (MCA) 16/2

Rotations: Heavy 0, Medium 12/0, Light 4/2, Total Adds 2, WDBO, WRKQ, Medium: WHBY, WSPD, KUGN, KSL, WNNR, WTKO, WMTR, WGBR, WSTU, WASK, KTWO, KVEC, Light: including KJR, WCHS.

ARETHA FRANKLIN "Jimmy Lee" (Arista) 14/4

Rotations: Heavy 1/0, Medium 7/1, Light 6/3, Total Adds 4, KHOW, WICC, WELI, WCIL, Heavy: KTWO, Medium: including KOY, KUGN, WNNR, WPOE, WMTR, WSTU, Light: including WGOW, WGBR, KFQD.

JENNIFER WARNES "Ain't No Cure For Love" (Cypress/PolyGram) 14/1

Rotations: Heavy 1/0, Medium 8/0, Light 5/1, Total Adds 1, KFQD, Heavy: KTWO, Medium: WCHS, WHBC, WSPD, KUGN, WPOE, WTKO, WGBR, KVEC, Light: including WHBY, WIBA, WMTR, WJBC.

GLASS TIGER "Someday" (Manhattan) 14/0

Rotations: Heavy 2/0, Medium 11/0, Light 1/0, Total Adds 0, Heavy: WTKO, WSTU, Medium: WFBR, WICC, WHBC, KBOI, KUGN, WNNR, WPOE, WMTR, WGBR, WCIL, KVEC, Light: WCHS.

L. RONSTADT & N. RIDDLE ORCHESTRA "When You Wish Upon A Star" (Elektra) 14/0

Rotations: Heavy 0, Medium 9/0, Light 5/0, Total Adds 0, Medium: WPRO, WTMJ, WCHS, WVIC, WHBY, WIBC, KUGN, WASK, KVEC, Light: WHBC, WIBA, WRKQ, WGBR, WJBC.

JOURNEY "I'll Be Alright Without You" (Columbia) 13/3

Rotations: Heavy 1/0, Medium 9/1, Light 3/2, Total Adds 3, WPRO, WHBC, KFQD, Heavy: WELI, Medium: including KBOI, KSL, WNNR, WPOE, WTKO, WMTR, WSTU, KTWO, Light: including KJR.

ANNE MURRAY "On And On" (Capitol) 13/1

Rotations: Heavy 2/0, Medium 5/0, Light 6/1, Total Adds 1, WMTR, Heavy: WHBY, KVEC, Medium: KUGN, KSL, WPOE, WASK, KTWO, Light: including KFMB, WIBC, WIBA, WGBR, WJBC.

JAMES BROWN "How Do You Stop" (Scotti Bros/CBS) 12/1

Rotations: Heavy 0, Medium 4/0, Light 8/1, Total Adds 1, WHBC, Medium: WJDX, WPOE, WTKO, WCIL, Light: including WCHS, KBOI, WNNR, WMTR, WGBR, WSTU, WJBC.

COREY HART "Can't Help Falling In Love" (EMI America) 12/0

Rotations: Heavy 0, Medium 7/0, Light 5/0, Total Adds 0, Medium: WFBR, WPRO, WIBA, WGBR, WJBC, KTWO, KVEC, Light: KBOI, WNNR, WTKO, WMTR, WSTU.

HUEY LEWIS & THE NEWS "Jacob's Ladder" (Chrysalis) 10/5

Rotations: Heavy 0, Medium 3/1, Light 7/4, Total Adds 5, WCHS, WHBC, WNNR, WPOE, WMTR, Medium: including WICC, KTWO, Light: including KUGN, WSTU, WJBC.

LIONEL RICHIE "Deep River Woman" (Motown) 10/1

Rotations: Heavy 3/0, Medium 6/1, Light 1/0, Total Adds 1, 5SKRC, Heavy: WISN, WRKQ, WCIL, Medium: including WTMJ, WHAS, KUGN, WTKO, KVEC, Light: WGBR.

SIGNIFICANT ACTION

LUTHER VANDROSS "Stop To Love" (Epic) 7/3

Rotations: Heavy 1/0, Medium 2/2, Light 4/1, Total Adds 3, WJDX, WASK, KTWO, Heavy: WCIL, Light: including WNNR, WMTR, WSTU.

KANSAS "All I Wanted" (MCA) 7/2

Rotations: Heavy 0, Medium 5/1, Light 2/1, Total Adds 2, WPOE, KTWO, Medium: including WICC, WNNR, WMTR, Light: including WTKO.

BRUCE WILLIS "Respect Yourself" (Motown) 4/3

Rotations: Heavy 0, Medium 2/1, Light 2/2, Total Adds 3, WNNR, WPOE, WMTR, Medium: including WICC.

SURVIVOR "Is This Love" (Scotti Bros/CBS) 4/0

Rotations: Heavy 0, Medium 2/0, Light 2/0, Total Adds 0, Medium: WSTU, KTWO, Light: WICC, WTKO.

JERMAINE JACKSON "Words Into Action" (Arista) 4/0

Rotations: Heavy 0, Medium 3/0, Light 1/0, Total Adds 0, Medium: WMTR, WGBR, KTWO, Light: WNNR.

REBBIE JACKSON "You Send The Rain Away" (Columbia) 4/0

Rotations: Heavy 0, Medium 1/0, Light 3/0, Total Adds 0, Medium: WPOE, Light: WHBY, WTKO, KTWO.

AIR SUPPLY "Stars In Your Eyes" (Arista) 3/3

Rotations: Heavy 0, Medium 1/1, Light 2/2, Total Adds 3, WFBR, WGBR, KTWO.

BRUCE HORNSBY & THE RANGE "Mandolin Rain" (RCA) 3/3

Rotations: Heavy 0, Medium 3/3, Light 0/0, Total Adds 3, WFBR, WELI, KTWO.

'TIL TUESDAY "Coming Up Close" (Epic) 3/2

Rotations: Heavy 0, Medium 3/2, Light 0/0, Total Adds 2, WASK, KVEC, Medium: including KTWO.

CROWDED HOUSE "Don't Dream It's Over" (Capitol) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: WGOW, Light: WGBR, WSTU.

DON JOHNSON "Heartache Away" (Epic) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: WNNR, Light: WMTR, WSTU.

WANG CHUNG "Everybody Have Fun Tonight" (Geffen) 3/0

Rotations: Heavy 2/0, Medium 0/0, Light 1/0, Total Adds 0, Heavy: WICC, WHAS, Light: WSTU.

BANANARAMA "A Trick Of The Night" (London/PolyGram) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: KTWO, Light: WNNR, WMTR.

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BREAKERS.

COREY HART

Can't Help Falling In Love (EMI America)

53% of our reporters on it. Rotations: Heavy 4, Medium 29, Light 19, Total Adds 3, WLTS, KWFM, WAGE.

NEW & ACTIVE

MADONNA "Open Your Heart" (Sire/WB) 40/3

Rotations: Heavy 14/0, Medium 16/2, Light 10/1, Total Adds 3, WSNL, ZWD, U102, Heavy: K101, WAEB, WKYE, WRKA, WZD, WSFL, KDKU, WSKL, WHPA, WCKQ, KRLL, WFFX, KTYL, K99, Medium including KVIL, WLTF, WVPY.

DEVICE "Who's On The Line" (Chrysalis) 38/2

Rotations: Heavy 2/0, Medium 17/1, Light 19/1, Total Adds 2, WCKQ, KRNO, Heavy: WEIM, KALE, Medium including KIFM, WAEB, WKYE, KIOA, KWFM, WGLL, WSKI, WQHQ, WNTY, WSKY, WCHV, WGSV, WBGW, WZLQ, WJON, KKLY.

BRUCE HORNSBY & THE RANGE "Mandolin Rain" (RCA) 36/35

Rotations: Heavy 0, Medium 7/7, Light 29/28, Total Adds 35 including WARMB8, WMYX, WKYE, WKGW, WRKA, WZD, WSFL, WAVE, WMBN, WMAJ, WEIM, WKNE, WCKQ, WCHV, WGSV, WAGE, WBGW, KTYL, KFBS, Light including WORG.

PRETENDERS "Don't Got Me Wrong" (Sire/WB) 35/1

Rotations: Heavy 7/0, Medium 20/1, Light 8/0, Total Adds 1, WSTF, Heavy: WHTX, KVIL, B100, KEY103, KTYL, KQSW, KALE, Medium including KIFM, K101, WZD, WING, WTRX, KDKU, KWFM, WEIM, WGLL, WCHV, KRLL, WZLQ.

BRUCE WILLIS "Respect Yourself" (Motown) 34/29

Rotations: Heavy 0, Medium 11/4, Light 23/16, Total Adds 20 including KIFM, WXTX, WEZC, WVPY, WNAAM, WTRX, WMBN, WSKL, WBSM, WFFX, KTYL, WJON, KQSW, KMGO, Medium including WRKA, WGLL, WQHQ, WCKQ, WCHV, KALE.

BANANARAMA "A Trick Of The Night" (London/PolyGram) 38/2

Rotations: Heavy 1/0, Medium 12/0, Light 17/2, Total Adds 2, WSFL, WEIZ, Heavy: KQSW, Medium: KIFM, WKYE, WAVE, WGLL, WSKI, WHPA, WSKY, WCKQ, WCHV, WBGW, KYJC, KALE, Light including WAEB, KIOA, WTRX.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 BILLY VERA & THE BEATERS	97/3	83	12	2
2 BILLY JOEL	97/0	82	13	2
3 CHICAGO	95/5	79	14	2
4 GREGORY ABBOTT	94/0	69	21	4
5 ANITA BAKER	95/2	76	14	5
6 LIONEL RICHE	96/4	66	26	4
7 LINDA RONSTADT & JAMES INGRAM	84/2	51	28	5
8 BENJAMIN ORR	77/0	41	30	6
9 JOURNEY	93/5	32	49	12
10 TINA TURNER	84/6	38	36	10
11 MIAMI SOUND MACHINE	72/1	28	34	10
12 BILLY OCEAN	63/0	26	31	6
13 ARETHA FRANKLIN	82/3	16	53	13
14 GLASS TIGER	76/8	20	39	17
15 JETS	73/2	24	44	5
16 BRUCE HORNSBY & THE RANGE	55/0	16	28	11
17 EL DEBARGE	73/1	23	39	11
18 SERGIO MENDES BRASIL '86	61/0	15	36	10
19 JEFFREY OSBORNE	71/1	12	51	8
20 KANSAS	70/8	16	41	13
21 POINTER SISTERS	63/1	17	38	8
22 RIC OCASEK	40/0	6	29	5
23 KOOZ & THE GANG	58/2	14	33	11
24 TOTO	69/17	4	37	28
25 AMY GRANT	48/0	10	33	5
26 LUTHER VANDROSS	60/11	3	34	23
27 JERMAINE JACKSON	61/4	4	40	17
28 DON JOHNSON	55/1	10	26	19
29 BEN E. KING	35/0	7	19	9
30 MADONNA	40/3	14	16	10

MOST ADDED

BRUCE HORNSBY & THE RANGE (35)
BRUCE WILLIS (29)
READY FOR THE WORLD (20)
JANET JACKSON (19)
TOTO (17)
KENNY ROGERS (14)
LUTHER VANDROSS (11)
GLASS TIGER (8)
HUEY LEWIS & THE NEWS (8)
KANSAS (8)

HOTTEST

BILLY VERA & THE BEATERS (67)
BILLY JOEL (66)
GREGORY ABBOTT (57)
CHICAGO (56)
ANITA BAKER (50)
LIONEL RICHE (34)
LINDA RONSTADT & JAMES INGRAM (28)
BENJAMIN ORR (15)
JOURNEY (12)
BILLY OCEAN (11)

SURVIVOR "Is This Love" (Scotti Bros./CBS) 29/1

Rotations: Heavy 11/0, Medium 3/0, Light 20/17, Total Adds 20, WAEB, Heavy: WSNL, ZWD, WLLT, WLTF, WMAJ, KKLT, WRKA, WENS, WSKI, WFFX, K99, Medium including K101, WKYE, KEY103, U102, WSTF, WAVE, KRAV, WHPA.

JAMES BROWN "How Do You Stop" (Scotti Bros./CBS) 27/4

Rotations: Heavy 0, Medium 11/0, Light 16/4, Total Adds 4, KWFM, WAEV, WFFX, KFBS, Medium: WKYE, WZD, WNAAM, WGLL, WSKI, WTRX, WCKQ, WBGW, WZLQ, KMGO, KALE, Light including WQGW, WSFL, WTRX, WQHQ, WCHV.

RUBY TURNER "I'm In Love" (Jive/RCA) 26/2

Rotations: Heavy 0, Medium 9/1, Light 15/2, Total Adds 2, WAEB, WAEV, Medium: WEIM, WKNE, WGLL, WSKI, WQHQ, WSKY, WCHV, WBGW, WBOV, KMGO, KALE, Light including KIFM, WNAAM, WCKQ, WORG, WKYX, WZLQ.

SIGNIFICANT ACTION

READY FOR THE WORLD "Love You Down" (MCA) 23/20

Rotations: Heavy 0, Medium 3/0, Light 20/17, Total Adds 20 including WNBC, KMYL, WAEB, WTFM, WEIM, WSKI, WQHQ, WHPA, WCHV, WGSV, WAGE, WORG, WZLQ, WFFX, KTYL, KMGO, Light including KGLT, B100, KQSW.

CARPENTERS "Hosokuni City Lights" (A&M) 23/0

Rotations: Heavy 1/0, Medium 10/0, Light 12/0, Total Adds 0, Heavy: KQSW, Medium: WNAAM, KKLA, WGLL, WSKI, WCKQ, WEIZ, WAHR, WBGW, WMTFM, KALE, Light including KEY103, WTRX, WEIM, WQHQ, WGSV, WKYX, KFBS, KWBE, WJON.

KENNY ROGERS "Twenty Years Ago" (RCA) 21/14

Rotations: Heavy 0, Medium 9/1, Light 15/13, Total Adds 14, WKYE, WZD, WSFL, WNAAM, WEIM, WKNE, WSKI, WCHV, WAGE, WBGW, WZLQ, KFBS, WMBN, WJON, Medium including WGLL, KWBE, WGSV, WAHR, KQSW, KALE.

HUEY LEWIS & THE NEWS "Jacob's Ladder" (Chrysalis) 21/8

Rotations: Heavy 0, Medium 9/2, Light 12/8, Total Adds 8, U102, WZD, WAVE, WTRX, WSKI, KRLL, WZLQ, KQSW, Medium including WHTX, WQHQ, WCKQ, WORG, WFFX, K99, KALE, Light including B100, WKYE, WRKA, WKYX, KYJC.

LIONEL RICHE "Deep River Woman" (Motown) 20/2

Rotations: Heavy 0, Medium 9/1, Light 11/13, Total Adds 14, WHTX, KMYL, Heavy: ZWD, WLLT, WKYE, WEZC, WAHR, WKYX, Medium including WTFM, WMBN, KDKU, KMZQ, WBGW, KTYL, WMTFM, WJON, Light including KVIL, WVPY, WSTF, KFBS.

JANET JACKSON "Let's Wait Awhile" (A&M) 19/19

Rotations: Heavy 0, Medium 2/2, Light 17/17, Total Adds 19, WMYX, KGW, WRKA, WSFL, WNAAM, KIOA, WEIM, WKNE, WSKI, WQHQ, WCKQ, WGSV, WAEV, WBGW, KFBS, KKLY, KYJC, KMGO, KALE.

JENNIFER WARNES "Ain't No Care For Love" (Cypress/PolyGram) 18/1

Rotations: Heavy 2/0, Medium 7/0, Light 9/1, Total Adds 1, KFBS, Heavy: WBGW, KQSW, Medium: WEIM, WCKV, WAHR, WBGW, WMTFM, WJON, KALE, Light including WTRX, WKNE, WSKI, WCKQ, WORG, WKYX, WZLQ, KKLY.

ANNE MURRAY "On And On" (Capitol) 14/8

Rotations: Heavy 0, Medium 8/0, Light 8/0, Total Adds 0, Medium: WNAAM, WCHV, WAHR, WBGW, WJON, KQSW, Light: WTRX, WEIM, WKNE, WQHQ, WCKQ, WGSV, WZLQ, KYJC.

ROBBIE MEVIL "C'est La Vie" (Ranhattan) 12/4

Rotations: Heavy 3/0, Medium 5/0, Light 4/4, Total Adds 4, WKYE, KEY103, WAVE, KRLL, Heavy: B100, WING, WFFX, Medium: WSNL, K101, WVPY, WRKA, WHPA.

EMERSON, LAKE, & POWELL "Lay Down Your Gun" (Polydor/PolyGram) 11/1

Rotations: Heavy 0, Medium 4/0, Light 7/1, Total Adds 1, WAEV, Medium: WEIM, WSKI, WBGW, KQSW, Light including KWAV, WSKI, WQHQ, WZLQ, WJON, KRLL.

CRUSADERS with HANCOCK WILSON "The Way It Goes" (MCA) 10/8

Rotations: Heavy 0, Medium 5/0, Light 5/0, Total Adds 0, Medium: WSKY, WBGW, WJON, WBGW, KQSW, Light: WQHQ, WAEV, WZLQ, WMTFM, KFBS.

LONE JUSTICE "Shelter" (Geffon) 8/0

Rotations: Heavy 0, Medium 5/0, Light 4/0, Total Adds 0, Medium: WEIM, WSKI, WBGW, KQSW, KALE, Light: WKYE, WCKQ, KRLL, KYJC.

BOBBY WINTON "Blue Velvet" (Epic) 8/1

Rotations: Heavy 0, Medium 2/0, Light 6/1, Total Adds 1, KFBS, Medium: WEIM, WJON, Light including WNAAM, WKNE, WSKI, WQHQ, WBOV.

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.

RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

167 REPORTS

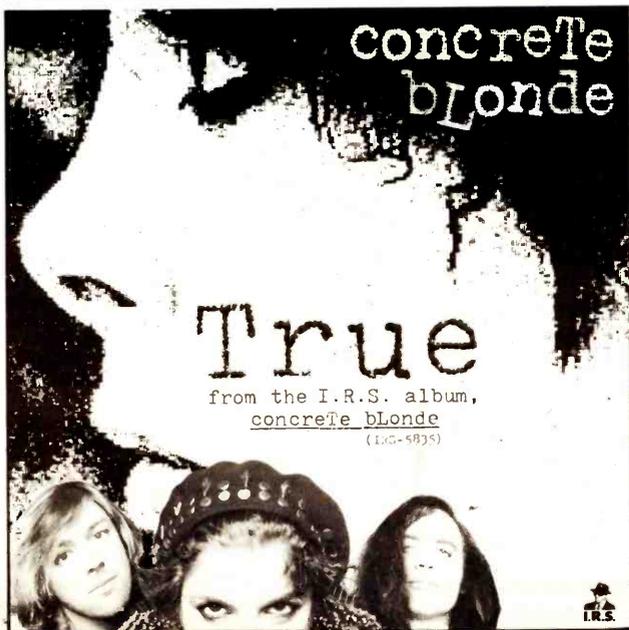
JANUARY 9, 1987

Four Weeks
Three Weeks
One Week

Reports/Adds Power Heavy Medium

3	2	1	ERIC CLAPTON /August (Duck/WB)	"Tearing" (133) "It's" (102) "Miss You" (51)	158=0	48-	134-	24+
2	3	3	BOSTON /Third Stage (MCA)	"Cool" (109) "Can'tcha" (68) "We're Ready" (61)	141-0	40-	122-	17+
4	4	4	PRETENDERS /Get Close (Sire/WB)	"My Baby" (141) "Room Full" (85) "Don't Get" (10)	156+2	43+	134+	20-
8	8	7	BON JOVI /Slippery When Wet (Mercury/PG)	"Livin'" (135) "Wanted" (51) "Let It Rock" (8)	136-0	49+	127+	8-
7	7	8	BRUCE HORNSBY & THE RANGE /The Way It Is (RCA)	"Western" (129) "Mandolin" (55) "The Way" (17)	147+2	36+	121+	25-
1	1	2	BRUCE SPRINGSTEEN & THE E STREET BAND /Live/1975-85 (Col.)	"Fire" (81) "Because" (79) "War" (30)	117-1	17-	76-	35+
5	5	5	STEVE MILLER BAND /Living In The 20th Century (Capitol)	"Nobody" (107) "Make" (82) "Loved" (32)	149-2	23-	90-	56+
6	6	6	GEORGIA SATELLITES /Georgia Satellites (Elektra)	"Keep" (96) "Battleship" (68) "Railroad" (31)	140-4	35-	84-	44+
17	12	9	HUEY LEWIS & THE NEWS /Fore! (Chrysalis)	"Jacob's" (112) "Whole Lotta" (27) "I Know" (17)	128-2	24+	87+	39-
18	13	10	ROBERT CRAY BAND /Strong Persuader (Mercury/PG)	"Smoking" (144) "Right Next" (7) "I Guess" (6)	144=1	17+	86+	57-
14	11	11	PETER GABRIEL /So (Geffen)	"Big Time" (128) "That Voice" (2) "Don't Give" (1)	128+4	44+	102+	22-
20	16	14	EDDIE MONEY /Can't Hold Back (Columbia)	"I Wanna" (130) "We Should" (11) "Endless" (9)	133+3	22+	75+	56-
11	9	12	BILLY IDOL /Whiplash Smile (Chrysalis)	"Gun" (127) "Soul" (18) "Sweet Sixteen" (16)	130-5	12+	61+	62-
15	14	13	KINKS /Think Visual (MCA)	"Working" (117) "Lost" (22) "Rock 'N' Roll" (15)	138-5	5+	46+	84-
21	18	16	KBC BAND /KBC Band (Arista)	"America" (126) "It's Not" (5) "When Love" (3)	130-5	8-	55+	72-
28	24	19	WORLD PARTY /Private Revolution (Chrysalis)	"Ship" (13) "Private" (10) "All Come True" (6)	140+8	3+	40+	89-
22	20	17	JASON & THE SCORCHERS /Still Standing (EMI America)	"Golden" (124) "Shotgun" (4) "Crashin'" (1)	125-3	7+	44-	71-
9	10	15	BENJAMIN ORR /The Lace (Elektra)	"Stay The Night" (59) "Too Hot" (45) "Circles" (4)	97-4	11-	42-	46+
23	25	21	DAVID & DAVID /Boomtown (A&M)	"Ain't So" (95) "Swallowed" (24) "Welcome" (3)	108+10	4-	27-	74+
12	15	18	KANSAS /Power (MCA)	"Power" (68) "All I Wanted" (47) "Silhouettes" (2)	105-7	6-	37-	63+
37	31	28	JOURNEY /Raised On Radio (Columbia)	"I'll Be Alright" (95) "Positive Touch" (1)	95+6	17+	49+	44-
27	26	26	SMITHEREENS /Especially For You (Enigma)	"Behind" (107) "Blood" (3) "Strangers" (2)	111+3	4+	28+	70-
35	30	29	EUROPE /The Final Countdown (Epic)	"The Final" (108) "Night" (2) "Carrie" (1)	110+3	2+	21+	82+
30	27	27	TIMBUK3 /Greetings From Timbuk3 (IRS/MCA)	"Life" (104) "The Future's" (9) "Facts" (1)	109+4	0-	15-	81+
31	34	33	GENESIS /Invisible Touch (Atlantic)	"Tonight" (52) "Land" (23) "Deep" (7)	73+19	10-	27-	40+
36	32	30	TIL TUESDAY /Welcome Home (Epic)	"Coming Up" (89) "What About" (2) "Will She" (1)	89-3	4-	23+	60-
13	19	20	RIC OCASEK /This Side Of Paradise (Geffen)	"True To You" (58) "Laughing" (8) "Emotion" (5)	71-2	3-	33-	34-
26	29	31	BILLY JOEL /The Bridge (Columbia)	"This Is The" (47) "Big Man" (5) "Running" (3)	52-3	11+	34-	15-
38	35	35	IGGY POP /Blah, Blah, Blah (A&M)	"Real Wild Child" (76) "Cry" (2) "Shades" (1)	76+3	2+	14+	47+
16	22	30	STEVE WINWOOD /Back In The High Life (Island/WB)	"Back High" (43) "The Finer" (12) "Take It" (7)	55-0	6+	20-	30-
—	38	34	CINDERELLA /Night Songs (Mercury/PG)	"Nobody's" (62) "Somebody" (2) "Shake" (1)	66-9	4-	17+	41+
24	23	32	BOB GELDOF /Deep In The Heart Of Nowhere (Atlantic)	"This Is" (45) "Love Like A" (12) "Pouring" (4)	58-1	3+	21-	33-
19	21	22	STEVIE RAY VAUGHAN & DOUBLE TROUBLE /Live Alive (Epic)	"Superstition" (31) "Willie" (24) "Pride" (5)	59-4	0-	13-	35-
25	28	32	LONE JUSTICE /Shelter (Geffen)	"Shelter" (41) "I Found Love" (20) "Belfry" (2)	56-2	0-	17-	32-
10	17	24	COLOR OF MONEY /Soundtrack (MCA)	"Who Owns" (50) "Brothers" (2) "Standing" (1)	51-0	5-	21-	25-
—	—	—	DEBUT ROB JUNGKLAS /Closer To The Flame (Manhattan)	"Make It Mean" (75)	75+14	1+	4+	57+
29	33	37	TALKING HEADS /True Stories (Sire/WB)	"Love" (41) "Puzzlin'" (16) "Hey Now" (3)	55-0	0-	12-	38-
34	36	38	JOHN FOGERTY /Eye Of The Zombie (WB)	"Knockin'" (56) "Sail" (5) "Change" (4)	61-8	1-	8-	50+
—	—	—	DEBUT ROBIN TROWER /Passion (GNP Crescendo)	"No Time" (64) "Caroline" (3) "Passion" (2)	68+14	0-	6+	45+
—	—	—	DEBUT LOVE & ROCKETS /Express (Big Time/RCA)	"All In My Mind" (62) "Ball" (1)	62=13	2+	6+	42+

"Tearing" (133) "It's" (102) "Miss You" (51)	158=0	48-	134-	24+
"Cool" (109) "Can'tcha" (68) "We're Ready" (61)	141-0	40-	122-	17+
"My Baby" (141) "Room Full" (85) "Don't Get" (10)	156+2	43+	134+	20-
"Livin'" (135) "Wanted" (51) "Let It Rock" (8)	136-0	49+	127+	8-
"Western" (129) "Mandolin" (55) "The Way" (17)	147+2	36+	121+	25-
"Fire" (81) "Because" (79) "War" (30)	117-1	17-	76-	35+
"Nobody" (107) "Make" (82) "Loved" (32)	149-2	23-	90-	56+
"Keep" (96) "Battleship" (68) "Railroad" (31)	140-4	35-	84-	44+
"Jacob's" (112) "Whole Lotta" (27) "I Know" (17)	128-2	24+	87+	39-
"Smoking" (144) "Right Next" (7) "I Guess" (6)	144=1	17+	86+	57-
"Big Time" (128) "That Voice" (2) "Don't Give" (1)	128+4	44+	102+	22-
"I Wanna" (130) "We Should" (11) "Endless" (9)	133+3	22+	75+	56-
"Gun" (127) "Soul" (18) "Sweet Sixteen" (16)	130-5	12+	61+	62-
"Working" (117) "Lost" (22) "Rock 'N' Roll" (15)	138-5	5+	46+	84-
"America" (126) "It's Not" (5) "When Love" (3)	130-5	8-	55+	72-
"Ship" (13) "Private" (10) "All Come True" (6)	140+8	3+	40+	89-
"Golden" (124) "Shotgun" (4) "Crashin'" (1)	125-3	7+	44-	71-
"Stay The Night" (59) "Too Hot" (45) "Circles" (4)	97-4	11-	42-	46+
"Ain't So" (95) "Swallowed" (24) "Welcome" (3)	108+10	4-	27-	74+
"Power" (68) "All I Wanted" (47) "Silhouettes" (2)	105-7	6-	37-	63+
"I'll Be Alright" (95) "Positive Touch" (1)	95+6	17+	49+	44-
"Behind" (107) "Blood" (3) "Strangers" (2)	111+3	4+	28+	70-
"The Final" (108) "Night" (2) "Carrie" (1)	110+3	2+	21+	82+
"Life" (104) "The Future's" (9) "Facts" (1)	109+4	0-	15-	81+
"Tonight" (52) "Land" (23) "Deep" (7)	73+19	10-	27-	40+
"Coming Up" (89) "What About" (2) "Will She" (1)	89-3	4-	23+	60-
"True To You" (58) "Laughing" (8) "Emotion" (5)	71-2	3-	33-	34-
"This Is The" (47) "Big Man" (5) "Running" (3)	52-3	11+	34-	15-
"Real Wild Child" (76) "Cry" (2) "Shades" (1)	76+3	2+	14+	47+
"Back High" (43) "The Finer" (12) "Take It" (7)	55-0	6+	20-	30-
"Nobody's" (62) "Somebody" (2) "Shake" (1)	66-9	4-	17+	41+
"This Is" (45) "Love Like A" (12) "Pouring" (4)	58-1	3+	21-	33-
"Superstition" (31) "Willie" (24) "Pride" (5)	59-4	0-	13-	35-
"Shelter" (41) "I Found Love" (20) "Belfry" (2)	56-2	0-	17-	32-
"Who Owns" (50) "Brothers" (2) "Standing" (1)	51-0	5-	21-	25-
"Make It Mean" (75)	75+14	1+	4+	57+
"Love" (41) "Puzzlin'" (16) "Hey Now" (3)	55-0	0-	12-	38-
"Knockin'" (56) "Sail" (5) "Change" (4)	61-8	1-	8-	50+
"No Time" (64) "Caroline" (3) "Passion" (2)	68+14	0-	6+	45+
"All In My Mind" (62) "Ball" (1)	62=13	2+	6+	42+



BREAKERS

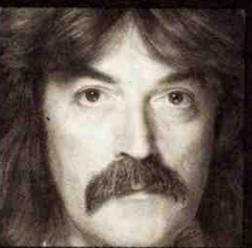
No albums qualified for Breaker status this week.

NEW & ACTIVE

- JOAN JETT & THE BLACKHEARTS** "Good Music" (Blackheart/CBS) 53/1 (51/2)
 Adds: KDJQ. Powers 1. Heavy 8 including WBCN, WXRK, WDMA, WTPA, WLIR, WAAF, KRFX, KRQJ. Medium 32 including WBAB, WNEW, WMMR, KTKQ, WNOR, WLLZ, KRQO, 91X, KROR, WCCC.
- DON DIXON** "Most Of The Girls Like To Dance..." (Enigma) 48/4 (46/5)
 Adds: WZZO, WLNZ, KMBY, WRKI. Heavy 2. KLBJ, WGBK. Medium 35 including WQVE, WHLY, KFOG, WTPA, KNCN, WRQK, KEZO, WMRV, KQJL, KOZZ.
- JULIAN COPE** "World Shut Your Mouth" (Island) 45/14 (31/6)
 Adds: including WBVR, WBRU, WQFM, WPKY, WCCC, WKQQ, QQWB. Powers 1. Heavy 6 including WLUP, WLIR, CFNY, WFNX, KRNA. Medium 27 including WQVE, Q107, 91X, KNCN, WRQK, KEZO, WMRV, KOZZ.
- TESLA** "Mechanical Resonance" (Geffen) 45/5 (46/2)
 Adds: WBAB, KJPD, WOUR, WHIT, KMBY. Heavy 5. KWIC, WPKY, KRFX, KISS, KNAC. Medium 23 including WYNF, WLLZ, KRQO, KUPD, 91X, WTPA, WOLR, WAAF, KISS.
- CROWDED HOUSE** "Crowded House" (Capitol) 40/12 (28/6)
 Adds: including KTXG, WAAF, KLAQ, WLAV, KATT, KDJK, KKCY, WWTR. Powers 1. Heavy 4 including WLUP, WCMF, KRNA. Medium 22 including WBVR, WNOR, WLLZ, KYYS, CFOX, WDMA, WCCC, WOUR, KLBJ.
- BEASTIE BOYS** "Licensed To Ill" (Def Jam/Columbia) 37/3 (37/2)
 Adds: CFNY, KILQ, WYMG. Powers 1. Heavy 4. WBCN, WBAB, WXRK, WKLC. Medium 23 including WNEW, WHLY, KBPI, KRQO, KUPD, 91X, WTPA, WOLR, WAAF, KISS.
- JOHN EDDIE** "John Eddie" (Columbia) 36/5 (35/2)
 Adds: WBCN, WNEW, DC101, WKQZ, WBLM. Heavy 7 including WXRK, WMMR, WDMA, WTPA, KRFX, KRNA. Medium 16 including KROR, WEZX, WAOX, WHIT, KWIC, KBAT, KFMS, KDJK.
- DAVE ADAMS** "Dancing In My Sleep" (Elektra) 22/5 (19/2)
 Adds: KDJQ, WHFS, WEZX, WHIT, WLAV. Heavy 0. Medium 16 including KTCZ, WFYV, WRQK, KEZO, KICT, KKDJ, KATP, WKLT, KFNF.
- JENNIFER WARNES** "Famous Blue Raincoat" (Cypress/PolyGram) 15/2 (13/1)
 Adds: KBCO, KSPN. Heavy 4 including CHEZ, KKCY, KESI. Medium 9 including CHOM, KTCZ, KINK, CFOX, WHFS, KATP, WZEW, KGRD.
- LUCY SHOW** "Mania" (Big Time/RCA) 15/1 (15/0)
 Adds: WZEW. Heavy 1. KRQO. Medium 7. 91X, WHFS, WMRV, KKCY, WFNX, KDJK, KRQU.
- BERLIN** "Count Three And Pray" (Geffen) 14/1 (15/0)
 Adds: WZEW. Heavy 2. KWIC, WMRV. Medium 7. KDJQ, KNCN, WFYV, KDJK, KATP, KRQU, KTYD.
- STRAYER** "To Hell With The Devil" (Enigma) 14/1 (15/0)
 Adds: KFMG. Heavy 2. KNAC, KFMX. Medium 5 including KWIC, WFYV, KISS, KATP.

Continued on Page 79

Deep Purple
invites you to come into
"The House of Blue Light."



In "The House of Blue Light," you'll find the brilliant guitar playing of Ritchie Blackmore. The powerful vocals of Ian Gillan. The virtuoso organ of Jon Lord. The rock solid bass of Roger Glover and the driving rhythms of Ian Paice.

Come into "The House of Blue Light!" With Deep Purple. You may never be the same again. Featuring, "Bad Attitude."

On Mercuri Compact Disc and Records. Featuring "Bad Attitude."

PRODUCED BY ROGER GLOVER AND
DEEP PURPLE

ALBUM # 831-318-1

PolyGram Records

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NEW ARTISTS

Albums

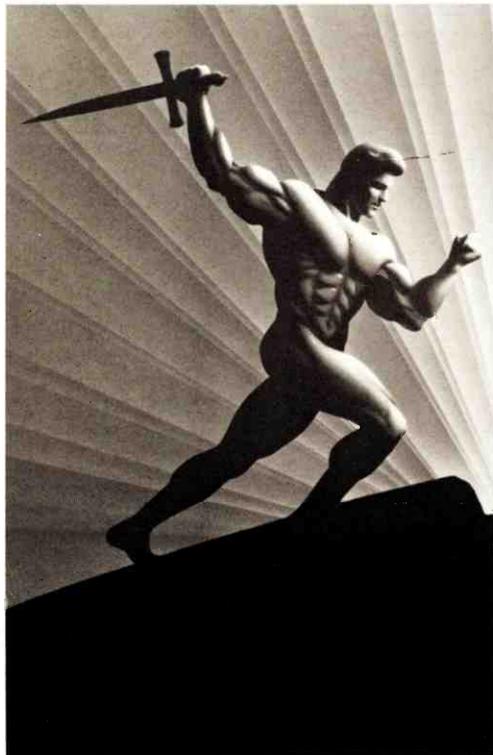
Reports/Adds

1	CINDERELLA/Night Songs (Mercury/PG)	66/9
2	LOVE & ROCKETS/Express (Big Time/RCA)	62/3
3	DON DIXON/Most Of The Girls Like... (Enigma)	48/4
4	JULIAN COPE/World Shut Your Mouth (Island)	45/14
5	TESLA/Mechanical Resonance (Geffen)	45/5
6	CROWDED HOUSE/Don't Dream It's Over (Capitol)	40/12
7	BEASTIE BOYS/Licensed To Ill (Def Jam/Columbia)	37/3
8	DAVE ADAMS/Dancing In My Sleep (Elektra)	22/5
9	JENNIFER WARNES/Famous Blue... (Cypress/PG)	15/2
10	LUCY SHOW/Mania (Big Time/RCA)	15/1

Tracks

1	DAVID & DAVID/Ain't So Easy (A&M)*	95/20
2	IGGY POP/Real Wild Child (A&M)*	76/3
3	ROB JUNGKLAS/Make It Mean Something (Manhattan)*	75/15
4	GEORGIA SATELLITES/Battleship Chains (Elektra)*	68/35
5	CINDERELLA/Nobody's Fool (Mercury/PG)	62/9
6	LOVE & ROCKETS/All In My Mind (Big Time/RCA)	62/4
7	BRUCE HORNSBY & RANGE/Mandolin Rain (RCA)*	55/46
8	DON DIXON/Praying Mantis (Enigma)	47/4
9	JULIAN COPE/World Shut Your Mouth (Island)	45/14
10	TESLA/Modern Day Cowboy (Geffen)	45/5

New Artists are those who have never had an AOR Breaker. Asterisks (*) indicate additional tracks from albums which have already been Breakers and thus no longer appear among the albums listed.



"HEAVEN TONIGHT"

Capitol

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RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS®

167 REPORTS

Four Weeks	Three Weeks	Last Week	Report/Adds	Power	Heavy	Medium	
4	3	1	1	PRETENDERS/My Baby (Sire/WB)	141	+2	38+ 118+ 21-
18	7	2	2	BON JOVI/Livin' On A Prayer (Mercury/PG)	135	-1	47+ 123+ 11-
13	8	3	3	PETER GABRIEL/Big Time (Geffen)	128	+7	43+ 101+ 23-
9	6	5	4	BRUCE HORNSBY & THE RANGE/On The Western Skyline (RCA)	129	-2	30+ 105+ 23-
14	9	7	5	ROBERT CRAY BAND/Smoking Gun (Mercury/PG)	144	+1	16+ 85+ 57-
17	12	10	6	ANN WILSON/The Best Man In The World (Capitol)	127	+4	31+ 99+ 26-
22	17	11	7	ERIC CLAPTON/Tearing Us Apart (Duck/WB)	133	+5	11+ 78+ 53-
34	23	15	8	EDDIE MONEY/I Wanna Go Back (Columbia)	130	+10	21+ 71+ 57-
7	5	6	9	BOSTON/Cool The Engines (MCA)	109	-1	25- 86- 22-
29	21	16	10	HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)	112	+5	24+ 83+ 27-
21	15	13	11	BILLY IDOL/Don't Need A Gun (Chrysalis)	127	+2	11+ 58+ 62-
3	2	4	12	ERIC CLAPTON/It's In The Way You Use It (Duck/WB)	102	-0	32- 82- 17-
31	24	19	13	WORLD PARTY/Ship Of Fools (Chrysalis)	137	+5	3+ 40+ 87-
27	20	17	14	KBC BAND/America (Arista)	126	+9	8+ 53+ 70-
2	1	2	15	GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)	96	-0	35- 78- 14-
20	16	14	16	JASON & THE SCORCHERS/Golden Ball And Chain (EMI America)	124	-3	7+ 43+ 71-
36	28	21	17	KINKS/Working At The Factory (MCA)	117	+13	5+ 40+ 70+
48	39	30	18	STEVE MILLER BAND/Nobody But You Baby (Capitol)	107	+26	10+ 49+ 55+
42	34	27	19	JOURNEY/It'll Be Alright Without You (Columbia)	95	+6	17+ 49+ 44-
1	4	9	20	STEVE MILLER BAND/I Want To Make The World... (Capitol)	82	-2	13- 54- 25-
—	—	58	21	DEEP PURPLE/Bad Attitude (Mercury/PG)	121	+78	1+ 10+ 88+
41	36	32	22	EUROPE/The Final Countdown (Epic)	108	+5	2+ 21+ 81+
10	10	12	23	BRUCE SPRINGSTEEN & THE E STREET BAND/Fire (Columbia)	81	-3	9- 56- 21-
33	29	25	24	SMITHEREENS/Behind The Wall Of Sleep (Enigma)	107	+3	4+ 27+ 67-
30	30	28	25	PRETENDERS/Room Full Of Mirrors (Sire/WB)	85	+5	4+ 35+ 44-
39	33	29	26	TIMBUK3/Life Is Hard (IRS/MCA)	104	+5	0- 13+ 79+
26	22	22	27	BRUCE SPRINGSTEEN & THE E STREET.../Because (Col.)	79	-5	2- 42- 32-
—	44	37	28	DAVID & DAVID/Ain't So Easy (A&M)	95	+20	2- 21+ 68+
8	14	20	29	BOSTON/We're Ready (MCA)	61	-0	14- 45- 11-
43	38	33	30	TIL TUESDAY/Coming Up Close (Epic)	89	-3	3- 22+ 61-
6	11	18	31	BENJAMIN ORR/Stay The Night (Elektra)	59	-1	10- 35- 19-
56	59	48	32	BOSTON/Can'tcha Say/Still In Love (MCA)	68	+23	4+ 36+ 28+
12	18	24	33	RIC OCASEK/True To You (Geffen)	58	-1	3- 31- 23-
46	40	40	34	IGGY POP/Real Wild Child (A&M)	76	+3	2+ 14+ 47+
—	—	—	35	ALAN PARSONS PROJECT/Standing On Higher Ground (Arista)	72	/72	2 8 58
47	42	42	36	CINDERELLA/Nobody's Fool (Mercury/PG)	62	-9	4- 17+ 38+
24	32	36	37	BON JOVI/Wanted Dead Or Alive (Mercury/PG)	51	-0	2- 24+ 26-
32	35	38	38	BILLY JOEL/This Is The Time (Columbia)	47	-2	11+ 32- 12-
—	—	58	39	KANSAS/Power (MCA)	68	+14	2+ 15+ 48+
—	—	54	40	LOS LOBOS/Shakin' Shakin' Shakes (Slash/WB)	71	+51	0= 5+ 50+
—	—	54	41	ROB JUNGKLAS/Make It Mean Something (Manhattan)	75	+15	1+ 4+ 57+
—	—	60	42	BRUCE HORNSBY & THE RANGE/Mandolin Rain (RCA)	55	+46	3+ 16+ 34+
—	—	60	43	GEORGIA SATELLITES/Battleship Chains (Elektra)	68	+35	0= 11+ 43+
11	19	31	44	KANSAS/All I Wanted (MCA)	47	-0	4- 25- 21-
5	13	23	45	DON HENLEY/Who Owns This Place? (MCA; Geffen)	50	-0	5- 20- 25-
60	50	49	46	ERIC CLAPTON/Miss You (Duck/WB)	51	+10	1- 18+ 29+
25	25	26	47	BOB GELDOF/This Is The World Calling (Atlantic)	45	-1	2+ 19- 26-
—	54	53	48	LOVE & ROCKETS/All In My Mind (Big Time/RCA)	62	+4	2+ 6+ 42+
—	—	53	49	GENESIS/Tonight, Tonight, Tonight (Atlantic)	52	+19	2= 12+ 36+
—	53	50	50	JOAN JETT & THE BLACKHEARTS/Roadrunner (Blackheart/CBS)	53	+1	1- 8- 32+
—	60	56	51	ROBIN TROWER/No Time (GNP Crescendo)	64	+13	0= 4= 43+
—	52	47	52	JOHN FOGERTY/Knockin' On Your Door (WB)	56	+8	1= 7- 46+
19	26	35	53	STEVE WINWOOD/Back In The High Life Again (Island/WB)	43	-3	3+ 15- 24-
—	—	59	54	BOSTON/Hollyann (MCA)	41	+12	1= 15+ 26+
23	37	41	55	LDNE JUSTICE/Shelter (Geffen)	41	-0	0- 15- 21-
—	—	—	56	BENJAMIN ORR/Too Hot To Stop (Elektra)	45	+22	0= 9+ 30+
15	31	39	57	BRUCE SPRINGSTEEN & THE E STREET BAND/War (Columbia)	30	-0	6- 18- 7-
54	51	52	58	TALKING HEADS/Love For Sale (Sire/WB)	41	-0	0= 7+ 29-
—	—	—	59	JULIAN COPE/World Shut Your Mouth (Island)	45	+14	1+ 6+ 27+
—	—	—	60	STEVE MILLER BAND/I Wanna Be Loved (But By...) (Capitol)	32	+5	0- 9= 22+

BREAKERS®

DEEP PURPLE
Bad Attitude (Mercury/PolyGram)
73% of our reporters on it.

STEVE MILLER BAND
Nobody But You Baby (Capitol)
64% of our reporters on it.

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

MOST ADDED

DEEP PURPLE/Bad (78)
ALAN PARSONS PROJECT/Standing (72)
LOS LOBOS/Shakin' (51)
BRUCE HORNSBY.../Mandolin (46)
GEORGIA SATELLITES/Chains (35)
STEVE MILLER BAND/NoBODY (26)
BOSTON/Can't Help (23)
BENJAMIN ORR/Hot (22)
DAVID & DAVID/Alin' (19)
DAVE EDMUNDS/Wanderer (19)
GENESIS/Tonight (19)

HOTTEST

BON JOVI/Livin' (47)
PETER GABRIEL/Big (43)
PRETENDERS/Baby (38)
GEORGIA SATELLITES/Keep (35)
ERIC CLAPTON/Way (32)
ANN WILSON/Best (31)
BRUCE HORNSBY.../Skyline (30)
BOSTON/Cool (25)
HUEY LEWIS.../Ladder (24)
EDDIE MONEY/Wanna (21)

CHART CLIMBERS

DAVID & DAVID "Alin' So Easy" (A&M) 95/20 (77/18)
Adds: WBYY, WBYY, KYYS, WYFX, WRFK, KNKN, KQDS, WIOT, KDJK, KLPX, WRKI. Heavy 21 including WBCN, WXPX, KLOL, WLUP, KBCC, KFOG, WTPA, KLB, KLAQ. Medium 68 including WBYR, WHYY, WKLS, WNOR, WLLZ, KUPD, KZAP, KOME, WCCC. Moves 37-28.

JOURNEY "It'll Be Alright Without You" (Columbia) 95/6 (94/4)
Adds: WYTY, KYYS, WQDR, WRFK, WZEW. Heavy 49 including WHYY, WKLS, WLVO, WTPA, WCCC, WPDH, WAAF, KLAQ, WIMZ. Medium 44 including WBYR, DC101, WYNE, WLLZ, KSHE, KLOS, KINK, KOME, WZZO. Moves 27-19.

TIL TUESDAY "Coming Up Close" (Epic) 89/3 (91/4)
Adds: KUPD, WKLC, WOBK. Heavy 22 including WBCN, WYRK, WHYY, WLUP, KBCC, KINK, WPDH, KRNA, KQWB. Medium 61 including WYTY, WBYR, WMMR, WKLS, KTJO, WSHE, WYNE, WLVO, WYFX, WTPA. Moves 33-30.

PRETENDERS "Room Full Of Mirrors" (Sire/WB) 85/5 (84/1)
Adds: WKLS, WSHE, WQDR, WRFK, WZEW. Heavy 35 including WBCN, WMMR, KRNO, KTJO, WLVO, 91X, KFOG, KROR, KOME, WCCC. Medium 44 including WYTY, WBYR, WNOR, KYYS, KLOS, KRQO, KGON, KZAP, WTPA. Moves 28-25.

IGGY POP "Real Wild Child" (A&M) 76/3 (73/6)
Adds: KFOG, WEGR, WJXV. Heavy 14 including WBCN, WXPX, KRQO, KDJO, 91X, WOUR, WAAF, KQWB. Medium 47 including WNEW, WKLS, WSHE, WLLZ, WRFK, KYYS, WQFM, KOME, WCCC, WPDH. Moves 40-34.

ROB JUNGKLAS "Make It Mean Something" (Manhattan) 75/15 (61/20)
Adds: WKLS, WSHE, WQDR, WRFK, WZEW. Heavy 4 including WBAB, WXPX, KRNA. Medium 57 including WBYR, WKLS, KTJO, WSHE, WYNE, WLLZ, KYYS, KROR, KUPD, WTPA. Moves 54-41.

ALAN PARSONS PROJECT "Standing On Higher Ground" (Arista) 72/2 (0/0)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

LOS LOBOS "Shakin' Shakin' Shakes" (Slash/WB) 71/51 (21/21)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

GEORGIA SATELLITES "Battleship Chains" (Elektra) 68/35 (35/13)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

KANSAS "Power" (MCA) 68/14 (56/15)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

RDIB TROWER "No Time" (GNP Crescendo) 64/13 (54/5)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

CINDERELLA "Nobody's Fool" (Mercury/PolyGram) 62/9 (64/3)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

LOVE & ROCKETS "All In My Mind" (Big Time/RCA) 62/4 (60/6)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

JOHN FOGERTY "Rockin' On Your Do" (WB) 58/8 (55/6)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

BRUCE HORNSBY & THE RANGE "Mandolin Rain" (RCA) 55/46 (8/3)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

JOAN JETT & THE BLACKHEARTS "Roadrunner" (Blackheart/CBS) 53/1 (51/2)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

GENESIS "Tonight, Tonight, Tonight" (Atlantic) 52/19 (34/11)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

ERIC CLAPTON "Miss You" (Duck/WB) 51/10 (39/5)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

BENJAMIN ORR "Too Hot To Stop" (Elektra) 45/22 (26/8)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

JULIAN COPE "World Shut Your Mouth" (Island) 45/14 (31/6)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

BOSTON "Hollyhock" (MCA) 41/12 (29/4)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

STEVE MILLER BAND "I Wanna Be Loved (But By Only You)" (Capitol) 32/5 (28/3)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

DAVID DIXON "Praying Mantles" (Enigma) 47/4 (45/5)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

TESLA "Modern Day Cowboy" (Geffen) 45/5 (46/2)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

CROWDED HOUSE "Don't Dream It's Over" (Capitol) 39/11 (27/6)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

NEW & ACTIVE

JOHN EDDIE "Pretty Little Rebel" (Columbia) 36/5 (34/2)
Adds: WBCN, WNEW, DC101, WKQZ, WBLM. Heavy 7 including WXPX, WMMR, WDHA, WTPA, KRXX, KRNA. Medium 16 including KROR, WEZZ, WAQX, WHIF, KWIC, KBAT, KFMC, KDJK.

BEASTIE BOYS "Fight For Your Right (To Party)" (Def Jam/Columbia) 34/2 (37/2)
Adds: KLO, WYMG. Powers 1. Heavy 4. WBCN, WXPX, KROR, WZZO. Medium 20 including WNEW, WHYY, KBPI, KUPD, 91X, WTPA, WOUR, WAAF, KISS.

GEORGIA SATELLITES "Railroad Steel" (Elektra) 31/6 (28/8)
Adds: WBAB, WQDR, Q107, WDJZ, WLAV, KATP. Heavy 4 including WLVO, WHCN, KTYD. Medium 24 including WBYR, WKLS, WQFM, WYFX, KMJX, WROR, WKKE, KJOT, KKDJ.

DAVE EDMUNDS "The Wanderer" (Columbia) 28/19 (7/7)
Adds: WBYR, DC101, WKLS, WLUP, KBCC, 91X, KFOG, KROR, WPDH. Heavy 0. Medium 18 including WBAB, WHYY, KTJO, WDHA, WMMR, KQWB, KTYD.

STEVE RAY VAUGHAN & DOUBLE TROUBLE "Willie The Wimp" (Epic) 24/13 (15/3)
Adds: WBYR, WQDR, KRNA, KSPN. Medium 58 including WBYR, WQDR, WYNE, DC101, KLOL, WNOR, WLUP, WZZO, WQCC. Debuts at #40.

KINKS "Lost And Found" (MCA) 22/2 (23/3)
Adds: WQDR, KFMC, Heavy 5. KDJO, 91X, WPLR, CFNY, WWWW. Medium 16 including KBCC, KUPD, WCCC, WRFK, WKQO, WKKE, KZEL.

DAVE ADAMS "Tears (Are Falling)" (Elektra) 20/4 (18/2)
Adds: KDJO, WEZZ, WHIF. Heavy 0. Medium 14 including WYFY, WRQK, KEZO, KICT, KKDJ, KATP, WKLT, KFMC.

LONG JUSTICE "I Found Love" (Geffen) 20/2 (21/5)
Adds: WBRU, KNKN. Heavy 4. KBCC, WKQO, KQWB, KTYD. Medium 13 including Q107, WDHA, CHEZ, KLOL, KZEL, KKDJ, KISM, WWWW.

BILLY SQUIER "Powerhouse" (Capitol) 18/3 (17/1)
Adds: WQY, WYFY, KBAT. Heavy 2. KROR, KRXX. Medium 8 including KISS, WGR, WWR, WXPX, KOZZ.

BILLY IDOL "Soul Standing By" (Chrysalis) 18/1 (18/1)
Adds: WYFY. Heavy 8 including KLOL, KRQO, KDJO, KKDJ, KLPX, KTYD. Medium 8. 91X, WDJZ, WLNZ, KICT, KDJK, KATP, WKLT, KOZZ.

SPOON'S "Bridges Over Borders" (Mercury/PolyGram) 17/8 (10/7)
Adds: 91X, WHFS, WTPA, WLIR, KLAQ, KSTM, WBLM, WWWW. Heavy 2 including CHEZ, Medium 8 including KTJO, WHIF, KATP, KROR.

BILLY IDOL "Sweet Sixteen" (Chrysalis) 16/4 (11/1)
Adds: KROR, WHCN, CHEZ, KEZE. Powers 1. Heavy 8 including 91X, KISS, CFOX, WLAV, WMMR, KESI. Medium 8 including Q107, WKCK, KLO, WWR, KWHL.

TALKING HEADS "Puzzlin' Evidence" (Sire/WB) 16/0 (15/0)
Heavy 4. CHOM, 91X, KKDJ, WFNX. Medium 12 including WBAB, WMMR, KMET, KRQO, KROR, WHFS, WHCN, WAAF, WWWW, KTYD.

LUCY SHOW "A Million Things" (Big Time/RCA) 13/1 (12/0)
Adds: WZEW. Heavy 1. KRQO. Medium 5. 91X, WHFS, WFNX, KTCL, KRQO.

AOR ALBUMS

MOST ADDED

GENESIS (19)
JULIAN COPE (14)
ROB JUNGKLAS (14)
ROBIN TROWER (14)
CROWDED HOUSE (12)
DAVID & DAVID (10)
CINDERELLA (9)
JOHN FOGERTY (8)
WORLD PARTY (8)
STRANGLERS (8)

HOTTEST

BON JOVI (49)
ERIC CLAPTON (48)
PETER GABRIEL (44)
PRETENDERS (43)
BOSTON (40)
BRUCE HORNSBY... (36)
GEORGIA SATELLITES (35)
HUEY LEWIS (24)
STEVE MILLER BAND (23)
EDDIE MONEY (22)

NEW & ACTIVE

Continued from Page 76

XTC "Skylarking" (Geffen) 13/2 (12/2)
Adds: KBCC, WFNX. Heavy 3. WHFS, WLIR, KTCL. Medium 7 including 91X, KFOG, CFNY, WMMR, KSTM, KOZZ.

STRANGLERS "Dreamtime" (Epic) 12/8 (5/1)
Adds: WNEW, WBRU, KBCC, WHFS, WLIR, WFNX, KGRO, KRQO. Heavy 3 including CFNY. Medium 7 including 91X, CHEZ, KTCL.

CHART CLIMBERS — Charted tracks that are building in airplay but have yet to become Breakers. Numbers indicate total reports/adds, e.g., 80/40 means 80 total reports and 40 adds. (Figures in parentheses are last week's data.)

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds, e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.)

CHARTS — Records showing significant upward momentum are bulleted. Heavy rotation figure is the sum of a record's power and heavy reports. A record's amount of light reports can be determined by subtracting its heavy and medium reports from its total reports. Symbols represent more (+), less (-), or equal (=) reports compared to last week. On the album chart, current singles are bolded, and the number of stations playing each of an album's most-reported tracks is listed in parentheses.

BREAKERS — A record is a Breaker the first week it's reported by at least 60% of our AOR reporters.

MOST ADDS — This week's most added records.

HOTTEST — This week's records receiving the most power reports.

VOICETM

Listen to it,
Stereo firepower, three-dimensional effects, almost hypnotic repeatability.

The highest audience recall in modern radio history.

For sequels, the music never stops. Call letters, frequency and slogans become an art form. Contests are a next.

Join more than a hundred top stations around the world.

VOICE TECH™ delivers maximum punch for minimum bucks.

The original is still the best by far. Nothing comes close to **VOICE TECH™**.

We'll stake our new demo tape on it!



1714 S. ENCLAWA STREET
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(303) 756-9949

BROWN BAG PRODUCTIONS

Grain most ads added, but which have or more ads in a region, and fewer than 50 stations.

Over 100

CRIBB & OTT

WEST

PARALLEL TWO

PARALLEL THREE

PARALLEL TWO

MIDWEST

PARALLEL TWO

WEST
Most AdDED
Crowded House
Billy Idol
Howard Jones
Tina Turner
A-Ha
Janet Jackson
New Love & The Hoods

MIDWEST
Most AdDED
Blue Monday
Howard Jones
Billy Idol
Crowded House
Chico DeBarge

PARALLEL TWO
Most AdDED
Blue Monday
Howard Jones
Billy Idol
Crowded House
Chico DeBarge

PARALLEL TWO
Most AdDED
Blue Monday
Howard Jones
Billy Idol
Crowded House
Chico DeBarge

PARALLEL TWO
Most AdDED
Blue Monday
Howard Jones
Billy Idol
Crowded House
Chico DeBarge

PARALLELS

Please note, frozen playlists are indicated with an "fr" next to the previous week's chart position.

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

Gregory Abbott Continued

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Gregory Abbott's 'Shake You Down'.

ANITA BAKER

Caught Up In The Rapture (Elektra) LP: Rapture

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Anita Baker's 'Caught Up In The Rapture'.

JOHN ODE

'Hit Song' (Anylabel) LP: Hit Song

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for John Ode's 'Hit Song'.

BEASTIE BOYS

Fight For... (Def Jam/Cos) LP: License To 3

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Beastie Boys' 'License To 3'.

GREGORY ABBOTT

Shake You Down (Columbia) LP: Gregory Abbott

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Gregory Abbott's 'Shake You Down'.

BEASTIE BOYS

Fight For... (Def Jam/Cos) LP: License To 3

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Beastie Boys' 'License To 3'.

GREGORY ABBOTT

Shake You Down (Columbia) LP: Gregory Abbott

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Gregory Abbott's 'Shake You Down'.

BON JOVI

Livin' On A Prayer (Mercury) LP: Slippery When Wet /PolyGram

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Bon Jovi's 'Livin' On A Prayer'.

CHICAGO

Will You Still Love Me? (WB) LP: Chicago 18

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Chicago's 'Will You Still Love Me?'.

CHICAGO

Will You Still Love Me? (WB) LP: Chicago 18

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Chicago's 'Will You Still Love Me?'.

BOSTON

We're Ready (MCA) LP: Third Stage

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Boston's 'We're Ready'.

BOSTON

We're Ready (MCA) LP: Third Stage

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Boston's 'We're Ready'.

CINDERELLA

Nobody's Fool (Mercury/PolyGram) LP: Night Songs

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Cinderella's 'Nobody's Fool'.

CINDERELLA

Nobody's Fool (Mercury/PolyGram) LP: Night Songs

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Cinderella's 'Nobody's Fool'.

Boston Continued

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Boston's 'We're Ready'.

CHICAGO

Will You Still Love Me? (WB) LP: Chicago 18

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Chicago's 'Will You Still Love Me?'.

CHICAGO

Will You Still Love Me? (WB) LP: Chicago 18

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Chicago's 'Will You Still Love Me?'.

BOSTON

We're Ready (MCA) LP: Third Stage

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Boston's 'We're Ready'.

BOSTON

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Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Boston's 'We're Ready'.

CINDERELLA

Nobody's Fool (Mercury/PolyGram) LP: Night Songs

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Cinderella's 'Nobody's Fool'.

CINDERELLA

Nobody's Fool (Mercury/PolyGram) LP: Night Songs

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Cinderella's 'Nobody's Fool'.

Cinderella Continued

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Cinderella's 'Nobody's Fool'.

CHICAGO

Will You Still Love Me? (WB) LP: Chicago 18

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Chicago's 'Will You Still Love Me?'.

CHICAGO

Will You Still Love Me? (WB) LP: Chicago 18

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Chicago's 'Will You Still Love Me?'.

BOSTON

We're Ready (MCA) LP: Third Stage

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Boston's 'We're Ready'.

BOSTON

We're Ready (MCA) LP: Third Stage

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Boston's 'We're Ready'.

CINDERELLA

Nobody's Fool (Mercury/PolyGram) LP: Night Songs

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Cinderella's 'Nobody's Fool'.

CINDERELLA

Nobody's Fool (Mercury/PolyGram) LP: Night Songs

Table with columns for Regional, National, and Summary charts, listing stations and their respective chart positions for Cinderella's 'Nobody's Fool'.

PARALLELS

R

READY FOR THE WORLD
Love You Down (MCA)
LP: Long Time Coming

160/27 83%
Regional Summary
Reach UP 36
E 524
S 474
M 244
W 591

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

LIONEL RICHIE
Ballena Girl (Motown)
LP: Dancing On The Ceiling

185/8 77%
Regional Summary
Reach UP 123
E 798
S 718
M 724
W 764

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

LINDA RONSTADT & JAMES INGRAM
Somewhere Out There (MCA)
LP: An American Tail Soundtrack

108/23 48%
Regional Summary
Reach UP 36
E 524
S 474
M 244
W 591

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

CARLY SIMON
Crying Around Again (Arista)
LP: Heatstroke Soundtrack

173/1 72%
Regional Summary
Reach UP 113
E 658
S 738
M 728
W 788

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

TOTO
Without Your Love (Columbia)
LP: Fahrenheit

164/43 84%
Regional Summary
Reach UP 18
E 674
S 658
M 648
W 614

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

TINA TURNER
Two People (Capitol)
LP: Break Every Rule

156/1 85%
Regional Summary
Reach UP 113
E 698
S 638
M 698
W 598

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

LUTHER VANDROSS
Stop To Love (Epic)
LP: Give Me The Reason

185/7 77%
Regional Summary
Reach UP 123
E 694
S 778
M 764
W 888

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

BILLY VERA & THE BEATERS
At This Moment (Rhino)
LP: The Best Of Billy & The Beaters

220/6 92%
Regional Summary
Reach UP 160
E 978
S 978
M 988
W 888

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

BRUCE WILLIS
Respect Yourself (Motown)
LP: The Return Of Bruno

162/117 84%
Regional Summary
Reach UP 6
E 564
S 678
M 578
W 754

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

ANN WILSON
The Best Man In The World (Capitol)
LP: "The Golden Child" Soundtrack

80/4 33%
Regional Summary
Reach UP 27
E 358
S 358
M 248
W 378

Table with columns for Regional, SOUTH, EAST, WEST, and HIGHEST, listing radio stations and their respective song titles.

PARALLELS

SIGNIFICANT ACTION

A

A-HA Cry Wolf (WB) LP: Scoundrel Days

COMMUNARDS Don't Leave Me This Way (MCA) LP: Communards

BILLY IDOL Don't Need A Gun (Chrysalis) LP: Whiplash Smile

SHIRLEY MURDOCK As We Lay (Elektra) LP: Shirley Murdock

RON & OC CREW Ronnie's Rapp (Profile)

CROWDED HOUSE Don't Dream It's Over (Capitol) LP: Crowded House

HOWARD JONES All I Want (Elektra) LP: One To One

NOCCERA Summertime... (Sleeping Bag)

STACEY O We Concert (Atlantic) LP: Stacey O Better Than Heaven

BANANARAMA A Trick Of The Night (London/PolyGram) LP: True Confessions

EL DeBARGE Someone (Gordy/Motown) LP: El DeBarge

GLADYS KNIGHT & THE PIPS Send It To Me (MCA) LP: "Miami Vice II" Soundtrack

PET SHOP BOYS Suburba (EMI America) LP: Please

SWEET SENSATION Hooked On You (Next Plateau)

BOBBY BROWN Greetings (MCA) LP: King Of Stage

FIVE STAR If I Say Yes (RCA) LP: Silk & Steel

LONE JUSTICE Shelter (Geffen) LP: Shelter

R.E.M. Superman (IRSMCA) LP: Lives Rich Pageant

TIL TUESDAY Coming Up Close (Epic) LP: Welcome Home

JAMES BROWN How Do You Stop (Scotti Bros./CBS) LP: Gravity

COMMUNARDS Don't Leave Me This Way (MCA) LP: Communards

COMMUNARDS Don't Leave Me This Way (MCA) LP: Communards

LIONEL RICHIE Deep River Woman (Motown) LP: Dancing On The Ceiling

UPTOWN I Know I'm Losing You (Oak Lawn)

CAMEO Caroy (Atlanta/PolyGram) LP: Word Up

C

M

N

P

R

S

T

U

RADIO & RECORDS NATIONAL AIRPLAY

CONTEMPORARY HIT RADIO

BREAKERS

EDDIE MONEY

I Wanna Go Back (Columbia)

72% of our reporters playing it. Moves: Up 58, Debuts 32, Same 48, Down 2, Adds 31 including CKOI, KRBE, 95INZ, Q102, WNCI, WCZY, WKTI, KMJK. See Parallels, debuts at number 40 on the CHR chart.

TOTO

Without Your Love (Columbia)

64% of our reporters playing it. Moves: Up 18, Debuts 32, Same 61, Down 0, Adds 43 including WBEN, KEGL, WNVZ, WCZY, KPKE, KATD, KUBE. Complete airplay in Parallels.

BRUCE WILLIS

Respect Yourself (Motown)

64% of our reporters playing it. Moves: Up 6, Debuts 7, Same 22, Down 0, Adds 117 including B104, Z100, PWR997, B96, KBEQ, KIIS, FM102. Complete airplay in Parallels.

READY FOR THE WORLD

Love You Down (MCA)

63% of our reporters playing it. Moves: Up 72, Debuts 26, Same 21, Down 4, Adds 27 including WCAU, KMJK, KPLZ, 93Q, WINK, WRQN, CHED. See Parallels, moves 36-32 on the CHR chart.

ARETHA FRANKLIN

Jimmy Lee (Arista)

63% of our reporters playing it. Moves: Up 64, Debuts 25, Same 44, Down 0, Adds 17 including B106, Q105, KMEI, KPLZ, Q106, WZOK, KQMQ. Complete airplay in Parallels.

CINDERELLA

Nobody's Fool (Mercury/PolyGram)

62% of our reporters playing it. Moves: Up 69, Debuts 16, Same 42, Down 3, Adds 18 including WKSE, Z93, Q105, 92X, KWOD, KPLZ, WBCY. See Parallels, debuts at number 37 on the CHR chart.

NEW & ACTIVE

COREY HART "Can't Help Falling In Love" (EMI America) 135/8
 Moves: Up 64, Debuts 21, Same 42, Down 0, Adds 8, WFLY, WNYZ, KNBQ, KFRX, KKRC, KBOZ, KWNZ, Y97, WKXS 32-28, WAVA 12-6, Z95 29-27, KATD 18-8, WKXZ 23-10, WKZL 40-27, WNCX 6-3

BRUCE HORNSBY & THE RANGE "Mandolin Rain" (RCA) 125/123
 Moves: Up 0, Debuts 1, Same 1, Down 0, Adds 123 including WBEN, WPHD, PRO-FM, WAVA, PWR997, Z93, KTCS, 93FM, KRBE, WGH, O105, WLS, WMM5, WNCI, KIIS

DEAD OR ALIVE "Brand New Lover" (Epic) 113/31
 Moves: Up 27, Debuts 24, Same 31, Down 0, Adds 31 including B96, Z95, WCZY, KZZP, KKRZ, KUBE, WCKN, WKDD, WNCX, WCAU 38-22, 93FM 8-5, KRBE 1-7, KJ103 31-24, KATD 4-3, KMJK 10-7

LINDA RONSTADT & JAMES INGRAM "Somewhere Out There" (MCA) 108/23
 Moves: Up 36, Debuts 20, Same 29, Down 0, Adds 23 including WKSE, Y100, KHTR, KZZP, KWOD, KATD, WSSX, Q101, KWTO, WCAU 40-33, WAVA 29-20, FM102 37-20, K104 12-6, WJC 30-22, KQMQ 17-10

BEASTIE BOYS "Fight For Your Right To Party" (Def Jam/Columbia) 105/29
 Moves: Up 25, Debuts 15, Same 35, Down 1, Adds 29 including WKXS, KPLZ, KZZB, 94TYX, WEAQ, KIXX, 95XXX, KYYY, Z100 29-24, WAVA 28-21, Z93 33-26, KEGL 20-14, KRBE 29-22, KZZP 12-10, KRYQ 30-23

JEFF LORBER featuring **KARLYN WHITE** "Facts Of Love" (WB) 104/16
 Moves: Up 27, Debuts 15, Same 46, Down 0, Adds 16 including WKXS, B106, Z93, 92X, WHYT, WLOL, WNYZ, WKXS, KBOZ, WCAU 33-26, KIIS 34-26, KMEI 7-6, KATD 20-17, WBBQ 33-28, WJMX 38-31

JESSE JOHNSON featuring **SLY STONE** "Crazy" (A&M) 85/8
 Moves: Up 26, Debuts 7, Same 43, Down 1, Adds 8, WLOL, KBFM, KZ10, 103CR, WKZ, WKXS, WBNO, KTRS, Q102 28-24, KKRZ 37-31, WNNK 40-25, WAPE 24-18, Y107 30-26, WKSF 26-15, WJMX 40-13

NANCY MARTINEZ "For Tonight" (Atlantic) 84/5
 Moves: Up 54, Debuts 8, Same 34, Down 3, Adds 5, Q102, WNCI, WKDD, KQMQ, KRQ, PRO-FM 24-21, Z95 25-18, 92X 17-14, WLOL 10-8, KS103 26-21, WKQB 21-16, KEZB 8-7, BJ105 19-16, KDON 5-4, WKYS 24-20

ANN WILSON "The Best Man In The World" (Capitol) 80/4
 Moves: Up 36, Debuts 13, Same 27, Down 0, Adds 4, G105, WANS, KNBQ, WZYQ, WPHD 21-17, WCAU 34-27, PRO-FM 32-27, PWR997 33-26, KEGL 39-16, KTR 30-25, WKW 24-8, K104 29-24, WROQ 24-20, WKDD 37-26, KXYQ 31-26

ANITA BAKER "Caught Up In The Rapture" (Elektra) 75/7
 Moves: Up 31, Debuts 7, Same 30, Down 1, Adds 7, KAMZ, WABM, WKFE, KQJZ, WKSF, Z102, WBWB, WFLJ 28-22, 99DXT, 38-33, WCZY 17-12, WHYT 18-10, KMEI 24-15, KWSS 24-18, WTR 19-15, Q104 15-10

DON JOHNSON "Heartache Away" (Epic) 75/1
 Moves: Up 31, Debuts 5, Same 34, Down 4, Adds 1 including KUBE, WCAU 21-19, KEGL 40-37, 99DXT 32-29, WCZY 39-35, WKTI 29-25, WDLX 27-23, KJ103 40-37, KFRS 39-36, KBO3 30-25, 95XKX 38-32, 95XK 37-34, WFXA 33-29, Q104 18-13, WFM 12-7

DEBBIE HARRY "French Kissin'" (Geffen) 64/2
 Moves: Up 27, Debuts 4, Same 29, Down 2, Adds 2, KRBE, Q104, PRO-FM 19-15, KATD 21-19, WAPE 20-17, 94Z 26-21, KFRS 37-32, KYYR 22-18, KCAQ 32-21, KCPX 40-34, KITS 17-10, 95XXX 38-33, WOMP 28-24, WBBW 11-4, KZFN 35-31, KZ02 25-21

RIC OCASEK "True To You" (Geffen) 59/5
 Moves: Up 19, Debuts 2, Same 33, Down 0, Adds 5, WSPK, WOUT, WZYQ, KCMQ, KZFN, WPHD 28-24, KEGL 38-30, WLOL 30-27, KIY5 35-32, KITS 24-15, KZZZ 39-36, OK100 38-33, 95XK 33-29, WAZY 33-29, OK95 36-26

JANET JACKSON "Let's Wait Awhile" (A&M) 54/5
 Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 53 including PRO-FM, B106, WAVA, Z93, WCZY, KHTR, KIIS, KS103, KMEI, KATD, KWSS, WTRC, K98, WANS, KJUC

SIGNIFICANT ACTION

CROWDED HOUSE "Don't Dream It's Over" (Capitol) 40/24
 Moves: Up 5, Debuts 2, Same 9, Down 0, Adds 24 including WKXS, PRO-FM, Z95, KATD, KWSS, KPLZ, WROQ, WNCX, 95XXX, 100KH, KNAN, KYYY, PWR997 34-28, WLOL 35-32, KITS 27-19

MOST ADDED	MOST ACTIVE	HOTTEST
BRUCE HORNSBY & THE RANGE (123)	COREY HART (85)	BILLY VERA ... (130)
BRUCE WILLIS (117)	RONSTADT & INGRAM (56)	MADONNA (108)
JANET JACKSON (53)	DEAD OR ALIVE (51)	GREGORY ABBOTT (96)
TOTO (43)	ANN WILSON (49)	BON JOVI (73)
DEAD OR ALIVE (31)	JEFF LORBER (42)	JANET JACKSON (72)
EDDIE MONEY (31)	BEASTIE BOYS (39)	ROBBIE NEVIL (63)
BILLY IDOL (29)	NANCY MARTINEZ (39)	DURAN DURAN (55)
BEASTIE BOYS (29)	ANITA BAKER (37)	CHICAGO (50)
HOWARD JONES (28)	DON JOHNSON (32)	SAMANTHA FOX (48)
HUEY LEWIS & THE NEWS (27)	JESSE JOHNSON (32)	GENESIS (45)
READY FOR THE WORLD (27)		

Most Active = Ups + Debuts — Downs

EL DeBARGE "Someone" (Gordy/Motown) 40/9
 Moves: Up 6, Debuts 5, Same 20, Down 0, Adds 9, WFLY, 93Q, KEZB, KWES, KIY5, WOMP, WJMX, KNAN, KBOZ, WCAU d-34, KMEI 17-10, K104 39-36, KBFM 30-18, B94 19-14, 95XK 15-10

BOBBY BROWN "Girlfriend" (MCA) 40/8
 Moves: Up 14, Debuts 7, Same 9, Down 2, Adds 8 including WAVA, WNVZ, WPOW, WBAM, KYNO, B104 26-22, B96 33-26, WHYT d-22, KBEQ 31-29, FM102 28-23, WSPK 19-17, WKQB 35-31, KITY 5-4, B94 15-11, KYRK 29-19

CAMEO "Candy" (Atlanta Artists/PolyGram) 39/14
 Moves: Up 10, Debuts 3, Same 12, Down 0, Adds 11 including PRO-FM, PWR997, KRBE, WNVZ, KIIS, KWSS, WCZY 32-24, WHYT 23-14, KMEI 20-17, WTRC 25-17, WSPK 39-30, KAMZ 30-29, KZOU 36-25, Y106 40-35, KFRS 35-34

LONE JUSTICE "Shelter" (Geffen) 38/13
 Moves: Up 5, Debuts 2, Same 18, Down 0, Adds 13 including WKXS, PWR997, KEGL, KZOU, WHHY, WKFX, WNCX, KZZU, WPHD 35-33, WAMX 24-20, KITS 25-16, WOMP d-40, KYYY d-40, WBNQ 30-26, Y94 39-35

BANANARAMA "A Trick Of The Night" (London/PolyGram) 37/11
 Moves: Up 7, Debuts 5, Same 12, Down 0, Adds 11 including KBFM, KIRK, KSNB, KDON, KRQ, WKPE, Q104, WAZY, WPHD 33-31, PWR997 30-25, 95INZ 25-23, KMEI 29-26, WNCX 32-25, KITS 23-14, KZZU d-37

TIL TUESDAY "Coming Up Close" (Epic) 35/5
 Moves: Up 5, Debuts 4, Same 21, Down 0, Adds 5, WPHD, FM102, KNAN, WVB5, 99KQ, WMM5 d-38, K104 37-34, WPST 40-37, WKDD 34-24, WNCX 40-38, KZZU d-40, 100KH d-36, KSMB 40-35, OK95 d-32

BILLY IDOL "Don't Need A Gun" (Chrysalis) 33/29
 Moves: Up 1, Debuts 0, Same 3, Down 0, Adds 29 including WBEN, WPHD, CKOI, PWR997, 95INZ, Z95, KWK, KPLZ, 99CFM, WROQ, WNOK, WINK, WOUT, WLRS, KOKO

HOWARD JONES "All I Want" (Elektra) 33/28
 Moves: Up 1, Debuts 0, Same 0, Down 4, Adds 28 including WPHD, KTCS, 93FM, Q102, WMM5, KWK, WAMX, WPST, WANS, WLRS, WJUT 10-8

PET SHOP BOYS "Suburba" (EMI America) 31/3
 Moves: Up 11, Debuts 5, Same 12, Down 0, Adds 3, Y100, WLOL, WVB5, WKXS 29-27, KIIS 10-9, WINK 37-36, KIY5 33-29, B94 23-22, KITS 12-8, KZZU 23-16, 95XXX 37-29, WKYS 31-27, WAZY 37-32, KOZE 32-30, KHTZ 4-4

FIVE STAR "If I Say Yes" (RCA) 27/9
 Moves: Up 8, Debuts 2, Same 8, Down 0, Adds 9, KMEI, WTRC, KBFM, WKZL, KYNO, KLUC, KFIV, WKPE, Y100 d-32, FM102 17-14, KWSS 35-34, WPOW 22-21, KWES 29-27, KYRK 20-16

STACEY Q "Who Connect" (Atlantic) 27/7
 Moves: Up 12, Debuts 8, Same 4, Down 0, Adds 7 including WPLJ, B94, KRBE, WHYT, KZZP, Y100 24-13, KIIS 8-7, KMEI 22-16, KATD d-31, KAMZ 18-16, KEZB 25-19, KITY 12-11, KMGX 30-20, KYNO 14-12, B94 12-10

JAMES BROWN "How Do You Stop" (Scotti Bros./CBS) 25/1
 Moves: Up 3, Debuts 2, Same 19, Down 0, Adds 1, KNAN, WKXS on, PRO-FM d-35, Y100 on-dp, KMJK on-dp, K104 36-33, WEHJ on, WNNK on, WBBQ on, KTRX on, KFRS on, OK100 d-40, WJAD on, WJMX 32-29, WCIL 33-31

LIONEL RICHIE "Dagger Woman" (Motown) 21/5
 Moves: Up 7, Debuts 3, Same 6, Down 0, Adds 5, WFLY, G105, WDJJ, KMGX, WSPF, WAVA 24-22, Q105 19-12, B96 36-32, Z95 28-26, KBEQ 24-22, WKSI d-30, 95XK d-39, Z102 d-35, WCIL 30-24, KQCR 29-19

A-HA "Cry Wolf" (WB) 17/17
 Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 17 including Z93, KPLZ, KUBE, K104, WBBQ, WCKN, WKDD, Z104, KIY5, KRYQ, KZZU, 95XK, WJWB, KQZE, KTMJ

RON & THE D.C. CREW "Ronnie's Rapp" (Profile) 16/8
 Moves: Up 1, Debuts 3, Same 4, Down 0, Adds 8, KJLQ, B94, WKFS, Q101, 99KQ, KDVV, KKAZ, KBIM, KRBE d-23, WCIL d-10, WAZY 28-21, OK95 d-39

COMMUNARDOS "Don't Leave Me This Way" (MCA) 15/5
 Moves: Up 6, Debuts 1, Same 2, Down 1, Adds 5, Z95, K104, KIXX, 95XK, WVB5, WKXS 11-7, WPHD 32-27, WCAU d-35, KHTZ 27-16, KMKZ 16-12, KITS 14-9, KHTZ d-33

SWEET SENSATION "Hooked On You" (Next Plateau) 15/5
 Moves: Up 6, Debuts 2, Same 2, Down 0, Adds 5, KZZP, BJ105, KFV, KDON, KHTZ, FM102 32-18, KMEI 6-4, KATD 24-12, KWSS d-26, WKQB 4-3, KITY d-22, KMGX 34-24, WKSF 35-31

R.E.M. "Superman" (IRS/MCA) 15/0
 Moves: Up 3, Debuts 1, Same 11, Down 0, Adds 0 including WKRZ on, KIKX 36-35, KCAO on, KQJZ on, WJAD on-dp, WJMX on, WZYP on, Q101 on, KNAN on-dp, WBBQ d-39, WLWV 33-28, WDBR on-dp, KTMJ 33-31

SHIRLEY MURDOCK "As We Lay" (Elektra) 13/8
 Moves: Up 4, Debuts 1, Same 0, Down 0, Adds 8, KRBE, WSPK, WRCK, KIY5, KCAQ, WKZ, WGLF, KBIM, WFLJ 13-12, Z100 24-21, 93FM 30-26, KAMZ d-25, WDJX 35-27

NOCCERA "Summertime Summertime" (Sleeping Bag) 13/6
 Moves: Up 4, Debuts 2, Same 0, Down 1, Adds 6, KATD, WKDB, KAMZ, KDON, WCIL, WAZY, FM102 d-33, KWSS 14-8, KHTZ 27-16, KMKZ 16-12, KITS 14-9, KHTZ d-33

UPTOWN "I Know I'm Losing You" (Oaklawn) 12/1
 Moves: Up 3, Debuts 2, Same 4, Down 2, Adds 1, Z103, KZZP on, WNOK on, BJ105 d-32, Y106 38-31, KTRX 20-17, B94 d-25, Z102 37-24, WCIL on

GLADYS KNIGHT "Send It To Me" (MCA) 10/0
 Moves: Up 2, Debuts 0, Same 8, Down 0, Adds 0, WKXS on, FM102 38-36, KXX106 on, WKQB on, WCKN on, WHHY on, WFBG 37-36, KISR on, WGLF on, WBBW on

Parallels Begin on Page 88
 Adds & Hits Begin on Page 86
 P-1 Playlists Begin on Page 83

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall. This information will be published in R&R each week on the CHR Adds & Hits pages.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/label designation indicate the total number, however many added it to the first time this week. Moves indicate the type of activity this week, up for upward chart movement, same for sideways or continued uncharted activity, down for downward chart activity, and adds for the number of a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40. CHR Rotation Criteria — Fulltime Adds and/or Ones: four plays in a 24-hour period, three of them before midnight. Dayparted Adds and/or Ones: two plays in a 24-hour period, both of them before midnight.

Everybody Wang Chung Today.

Everybody had fun last night. Now it's time for more.

Let's Go!

The New Single From

Wang Chung



Produced and arranged by Peter Wolf
• From the Geffen album Mosaic
• Management: David Massey for
Domino Directions, Ltd.
• ©1986 The David Geffen Company



world premiere. Tuesday January 13th, 7:00 pm & 11:00 pm (EST).


GEFFEN
RECORDS



CONTEMPORARY HIT RADIO

Four Weeks Three Weeks Last Week

- 6 4 3 **1** GREGORY ABBOTT/Shake You Down (Columbia)
- 18 11 9 **2** BILLY VERA & THE BEATERS/At This Moment (Rhino)
- 9 6 4 **3** ROBBIE NEVIL/C'est La Vie (Manhattan)
- 21 13 10 **4** MADONNA/Open Your Heart (Sire/WB)
- 10 8 6 **5** JANET JACKSON/Control (A&M)
- 11 9 7 **6** GENESIS/Land Of Confusion (Atlantic)
- 4 3 2 **7** DURAN DURAN/Notorious (Capitol)
- 17 14 11 **8** GLASS TIGER/Someday (Manhattan)
- 7 5 5 **9** SURVIVOR/Is This Love (Scotti Bros./CBS)
- 25 19 15 **10** CYNDI LAUPER/Change Of Heart (Portrait/CBS)
- 2 1 1 **11** BANGLES/Walk Like An Egyptian (Columbia)
- 35 29 22 **12** CHICAGO/Will You Still Love Me? (WB)
- 20 16 14 **13** KOOL & THE GANG/Victory (Mercury/Pg)
- 32 24 18 **14** BOSTON/We're Ready (MCA)
- 1 2 8 **15** WANG CHUNG/Everybody Have Fun Tonight (Geffen)
- 37 30 **16** BON JOVI/Livin' On A Prayer (Mercury/Pg)
- 36 30 25 **17** SAMANTHA FOX/Touch Me (I Want Your Body) (Jive/RCA)
- 38 33 28 **18** GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)
- 24 21 19 **19** KANSAS/All I Wanted (MCA)
- 29 26 24 **20** BILLY JOEL/This Is The Time (Columbia)
- 26 22 21 **21** MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
- 28 25 23 **22** CARLY SIMON/Coming Around Again (Arista)
- 3 7 13 **23** BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
- 35 32 **24** JETS/You Got It All (MCA)
- 40 34 31 **25** BENJAMIN ORR/Stay The Night (Elektra)
- 19 17 16 **26** BILLY OCEAN/Love Is Forever (Jive/Arista)
- 38 37 **27** HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)
- 36 33 **28** LUTHER VANDROSS/Stop To Love (Epic)
- 40 35 **29** LIONEL RICHIÉ/Ballerina Girl (Motown)
- 38 34 **30** CHICO DeBARGE/Talk To Me (Motown)
- 30 28 26 **31** TINA TURNER/Two People (Capitol)
- BREAKER 32** READY FOR THE WORLD/Love You Down (MCA)
- 5 10 12 **33** PRETENDERS/Don't Get Me Wrong (Sire/WB)
- 37 34 **34** JOURNEY/It'll Be Alright Without You (Columbia)
- 13 12 17 **35** BRUCE SPRINGSTEEN/War (Columbia)
- 39 36 **36** PETER GABRIEL/Big Time (Geffen)
- BREAKER 37** CINDERELLA/Nobody's Fool (Mercury/Pg)
- 40 38 **38** HUMAN LEAGUE/It Need Your Loving (A&M)
- 22 20 20 **39** TIMBUK3/The Future's So Bright I Gotta Wear Shades (IRS/MCA)
- BREAKER 40** EDDIE MONEY/I Wanna Go Back (Columbia)

N&A Begins on Page 94

ADULT CONTEMPORARY

- 19 12 6 **1** BILLY VERA & THE BEATERS/At This Moment (Rhino)
- 2 1 1 **2** BILLY JOEL/This Is The Time (Columbia)
- 10 7 5 **3** CHICAGO/Will You Still Love Me? (WB)
- 4 3 2 **4** GREGORY ABBOTT/Shake You Down (Columbia)
- 6 4 3 **5** ANITA BAKER/Caught Up In The Rapture (Elektra)
- 12 10 7 **6** LIONEL RICHIÉ/Ballerina Girl (Motown)
- 8 8 8 **7** LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)
- 1 2 4 **8** BENJAMIN ORR/Stay The Night (Elektra)
- 18 14 **9** JOURNEY/It'll Be Alright Without You (Columbia)
- 17 13 12 **10** TINA TURNER/Two People (Capitol)
- 3 5 9 **11** MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
- 5 6 10 **12** BILLY OCEAN/Love Is Forever (Jive/Arista)
- 23 20 16 **13** ARETHA FRANKLIN/Jimmy Lee (Arista)
- 29 23 **14** GLASS TIGER/Someday (Manhattan)
- 25 21 21 **15** JETS/You Got It All (MCA)
- 7 11 13 **16** BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
- 24 19 18 **17** EL DeBARGE/Someone (Gordy/Motown)
- 9 9 11 **18** SERGIO MENDES BRASIL '86/Take This Love (A&M)
- 29 22 20 **19** JEFFREY OSBORNE/In Your Eyes (A&M)
- 30 25 **20** KANSAS/All I Wanted (MCA)
- 20 17 17 **21** POINTER SISTERS/Goldmine (RCA)
- 11 16 19 **22** RIC OCASEK/Emotion In Motion (Geffen)
- 30 24 24 **23** KOOL & THE GANG/Victory (Mercury/Pg)
- DEBUT** **24** TOTO/Without Your Love (Columbia)
- 16 15 15 **25** AMY GRANT/Stay For A While (A&M)
- DEBUT** **26** LUTHER VANDROSS/Stop To Love (Epic)
- 30 **27** JERMAINE JACKSON/Words Into Action (Arista)
- 29 **28** DON JOHNSON/Hearache Away (Epic)
- 13 14 22 **29** BEN E. KING/Stand By Me (Atlantic)
- DEBUT** **30** MADONNA/Open Your Heart (Sire/WB)

N&A Begins on Page 74

AOR TRACKS®

Four Weeks Three Weeks Last Week

- 4 3 1 **1** PRETENDERS/My Baby (Sire/WB)
- 18 7 3 **2** BON JOVI/Livin' On A Prayer (Mercury/Pg)
- 15 8 8 **3** PETER GABRIEL/Big Time (Geffen)
- 9 6 5 **4** BRUCE HORNSBY & THE RANGE/On The Western Skyline (RCA)
- 14 9 7 **5** ROBERT CRAY BAND/Smoking Gun (Mercury/Pg)
- 17 12 10 **6** ANN WILSON/The Best Man In The World (Capitol)
- 22 17 11 **7** ERIC CLAPTON/Tearing Us Apart (Duck/WB)
- 34 23 15 **8** EDDIE MONEY/I Wanna Go Back (Columbia)
- 7 5 6 **9** BOSTON/Cool The Engines (MCA)
- 29 21 16 **10** HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)
- 21 15 13 **11** BILLY IDOL/Don't Need A Gun (Chrysalis)
- 3 2 4 **12** ERIC CLAPTON/It's In The Way You Use It (Duck/WB)
- 31 24 19 **13** WORLD PARTY/Ship Of Fools (Chrysalis)
- 27 20 17 **14** KBC BAND/America (Arista)
- 2 1 2 **15** GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)
- 20 16 14 **16** JASON & THE SCORCHERS/Golden Ball And Chain (EMI America)
- 36 28 21 **17** KINKS/Working At The Factory (MCA)
- BREAKER 18** STEVE MILLER BAND/Nobody But You Baby (Capitol)
- 42 34 27 **19** JOURNEY/It'll Be Alright Without You (Columbia)
- 1 4 9 **20** STEVE MILLER BAND/I Want To Make The World... (Capitol)
- BREAKER 21** DEEP PURPLE/Bad Attitude (Mercury/Pg)
- 41 36 32 **22** EUROPE/The Final Countdown (Epic)
- 10 10 12 **23** BRUCE SPRINGSTEEN & THE E STREET BAND/Fire (Columbia)
- 33 29 25 **24** SMITHEREENS/Behind The Wall Of Sleep (Enigma)
- 30 30 28 **25** PRETENDERS/Room Full Of Mirrors (Sire/WB)
- 39 33 29 **26** TIMBUK3/Life Is Hard (IRS/MCA)
- 26 22 22 **27** BRUCE SPRINGSTEEN & THE E STREET BAND/Because... (Col.)
- 44 37 **28** DAVID & DAVID/Ain't So Easy (A&M)
- 8 14 20 **29** BOSTON/We're Ready (MCA)
- 43 38 33 **30** 'TIL TUESDAY/Coming Up Close (Epic)

Complete Tracks Chart Begins on Page 78

BLACK/URBAN

- 4 2 1 **1** LUTHER VANDROSS/Stop To Love (Epic)
- 20 9 5 **2** CAMEO/Candy (Atlanta Artists/Pg)
- 10 5 3 **3** ARETHA FRANKLIN/Jimmy Lee (Arista)
- 8 6 4 **4** MIKI HOWARD/Come Share My Love (Atlantic)
- 1 1 2 **5** JANET JACKSON/Control (A&M)
- 15 10 8 **6** JAMES "D TRAIN" WILLIAMS/Misunderstanding (Columbia)
- 17 15 13 **7** SHIRLEY MURDOCK/As We Lay (Elektra)
- 28 19 14 **8** ROBBIE NEVIL/C'est La Vie (Manhattan)
- 27 20 15 **9** MELBA MOORE/Falling (Capitol)
- 18 14 10 **10** GEORGE BENSON/Shiver (WB)
- 26 19 **11** FREDDIE JACKSON/Have You Ever Loved Somebody (Capitol)
- 19 18 12 **12** POINTER SISTERS/Goldmine (RCA)
- 24 21 18 **13** GAP BAND/Big Fun (Total Experience/RCA)
- 35 25 21 **14** LIONEL RICHIÉ/Ballerina Girl (Motown)
- 14 12 11 **15** GRACE JONES/I'm Not Perfect (But I'm Perfect For You) (Manhattan)
- 32 27 22 **16** TINA TURNER/Two People (Capitol)
- 33 29 23 **17** DONNA ALLEN/Serious (21/Atco)
- 3 3 6 **18** KOOL & THE GANG/Victory (Mercury/Pg)
- 39 32 29 **19** FIVE STAR/If I Say Yes (RCA)
- 31 28 25 **20** RAY GOODMAN & BROWN/Take It To The Limit (EMI America)
- 7 7 9 **21** VESTA WILLIAMS/Once Bitten Twice Shy (A&M)
- 2 4 7 **22** BOBBY BROWN/Girlfriend (MCA)
- 39 36 **23** CLUB NOUVEAU/Situation #9 (Tommy Boy/WB)
- 37 35 32 **24** ROSE ROYCE/Doesn't Have To Be This Way (Omni/Atlantic)
- 40 33 30 **25** TEMPTATIONS/To Be Continued (Gordy/Motown)
- 34 31 28 **26** O'BRYAN/Tenderoni (Capitol)
- BREAKER 27** LOOSE ENDS/Slow Down (MCA)
- 36 34 31 **28** J. BLACKFOOT/U Turn (Edge)
- 36 33 **29** FORCE MD'S/I Wanna Know Your Name (Tommy Boy/WB)
- 37 34 **30** RJ'S LATEST ARRIVAL/Hold On (Manhattan)
- BREAKER 31** HOWARD HEWETT/Stay (Elektra)
- 40 **32** GLADYS KNIGHT & PIPS/Send It To Me (MCA)
- 6 8 17 **33** ANITA BAKER/Caught Up In The Rapture (Elektra)
- 40 37 **34** LUTHER INGRAM/Baby Don't Go Too Far (Profile)
- DEBUT** **35** SYLVESTER/Someone Like You (WB)
- 11 11 16 **36** KLYMAXX/Sexy (Constellation/MCA)
- DEBUT** **37** JETS/You Got It All (MCA)
- DEBUT** **38** MIDNIGHT STAR/Engine No. 9 (Solar/Elektra)
- DEBUT** **39** JANICE CHRISTIE/Heat Stroke (Supertronic)
- 5 17 24 **40** READY FOR THE WORLD/Love You Down (MCA)

N&A Begins on Page 68