

I N S I D E :

**REAMS DROPS
ARBITRON LAWSUIT**

Citing substantial legal fees, time, and improved ratings, **Reams Broadcasting** withdraws its \$5.5 million racketeering suit against **Arbitron**.

Page 12

**VIRGIN BOWS NEW
REGIONAL LINEUP**

Virgin Records introduces its nine regional promotion representatives, who report to VP/National Promotion **Phil Quarataro**.

Page 3

USING AD DOLLARS WISELY

Mike Shalett examines several effective ways to reach record buyers, including late-night television.

Page 26

**PROS AND CONS OF MALE
18-24 DST**

Is the procedure — designed to increase the number of in-tab diaries — actually working against AOR? **Steve Feinstein** discusses the mixed results.

Page 68

**AC's MORE MUSIC/LESS
TALK TRADEOFF**

Don Imus, Jhani Kaye, Sam Church, and others debate the personality issue with **Mike Kinoshian**.

Page 75

**KLTY: FROM CHRISTIAN
TO GLADIATOR CHR**

KLTY/Dallas-Ft. Worth is deemed as both Contemporary Christian's "greatest step forward and greatest setback." **Brad Burkhart** tracks the events leading to its format switch.

Page 81

**EMERGENCY BROADCAST
TEST SCRIPT REVISED**

The FCC amends EBS copy to allow broadcasters to mention specific kinds of emergencies that may occur in their markets; the Commission also proposes higher power for FM boosters.

Page 10



GOLDMAN KEYNOTES

**NARM Probes Old,
New Issues**

By **Adam White**

New product configurations and old problems competed for attention at the 1987 NARM convention, which drew approximately 1700 music business attendees to Miami Beach's Fontainebleau Hotel February 13-16.

**Illegal Practices
Challenged**

The familiar convention topics were record/tape piracy and chart hyping, although both were tackled by speakers with



Elliot Goldman unusual candor. In his keynote address, RCA/Ariola President/CEO **Elliot Goldman** suggested that "the proper way" to confront illegally manufactured merchandise would be to iden-

**Condom Advertising
Sparks Radio Controversy**

Polarized Viewpoints On Policies, Attitudes

Responding to the US Surgeon General's recent call for broadcasters to air advertising for condoms as a preventive measure against AIDS, radio stations across the country are formulating policies on the matter. Few stations have begun running condom ads or PSAs, and when asked about their attitudes on the controversial subject, broadcasters' reactions were decidedly mixed.

Talk-formatted **WMCA/New York** began accepting condom advertising last week, and will run the spots at no charge for the next six months. **KSFO & KYA/San Francisco** is currently running PSAs as part of National Condom Week, and will follow owner **King Broadcasting's** policy of accepting condom ads. In Oregon, **KPNW/Eugene** is running a PSA on condoms and AIDS (see

accompanying story, Page 9). Several other stations, including **WAVA/Washington**, have been approached by prospective clients and will be making decisions on the matter soon.

In Los Angeles, **KABC's** announcement that it would accept condom ads resulted in a "Candid Phone" bit from **KIIS-AM & FM's Rick Dees**, who phoned **KABC's** traffic manager on-air. **KABC VP/GM George Green** has asked that **Dees** apologize on-air.

R&R contacted station representatives in all formats about their condom advertising policies. Although some said they would not even consider airing the ads, many sounded almost eager for time-buy requests. The majority of these respondents said the reason they had not already aired such ads is because they had not yet been approached.

CONDOMS/See Page 9

**KMET Rides The Wave,
Becomes KTWW**

Soft Rock/Jazz/New Age Mix; No Jocks; "Playlets"



Faced with declining ratings, **Metropolitan's KMET** kissed 19 years of AOR goodbye on Valentine's Day (2/14) and became **KTWW** ("The Wave"), a blend of soft rock, light jazz, and New Age music targeting adults 25-54.

The last hour of **KMET** was nostalgic, sprinkling vintage IDs from the late **B. Mitchell Reed** and **Tom Donahue** in between songs such as "Funeral For A Friend," "The Times They Are A Changing," and, ironically, "Rock 'n' Roll Never

Forgets." The **KMET** era ended at noon with the **Beatles' "Golden Slumbers"** message of "And in the end, the love you take is equal to the love you make."

Then another song with a significant lyric — "If You Love Somebody, Set Them Free" — kicked off a new format with several striking features:

- **No Jocks:** **KTWW** has no live announcers other than morning drive newscaster **Deanna Crowe** of cable television's **Financial News Network**.

KTWW/See Page 4

- **RCA/Ariola's Goldman** calls trades' sales charts easily manipulated
- **Goldman** also blasts retailers who handle pirate merchandise
- **PolyGram's Timmer** promotes compact disc video, and urges hardware/software cooperation

tify publicly any retail outlets found handling it, and cut off the sale of legitimate product to those stores until restitution is made.

Added **Goldman**, "And don't give me that bullshit that when you're buying product at 50%-75% off normal wholesale on a one-shot basis from an unauthorized source that you don't know it's stolen or counterfeit." The following day, outgoing **NARM President Roy Imber**

NARM/See Page 14

**FCC Wants RKO
Licenses Stripped**

Cites "Deceit, Fraudulent Activities" RKO Disputes Charges

The FCC is taking a bold step in its long-running battle with **RKO General** by urging an administrative law judge to rule that the company is unfit to hold broadcast licenses.

In a scathing, 590-page report to administrative law judge **Edward Kuhlmann**, the FCC Mass Media Bureau says, "RKO has proven itself, over a substantial number of years and in a myriad of contexts, to be institutionally incapable of dealing with the Commission in a forthright, candid and truthful manner."

The report was filed last week in connection with a license qualification proceeding involv-

ing **RKO's KHLI-TV/Los Angeles**. The FCC staff asks that the beleaguered broadcaster be stripped of its broadcast licenses, saying **RKO** "by virtue of its deceit, concealment, fraudulent activities, and manifest contempt for the Commission's processes, has forfeited the privilege of remaining a commission licensee."

GenCorp Chairman **A. William Reynolds**, who oversees activities of the company's **RKO** subsidiaries, disputes the FCC staff's claim that it is unqualified to serve as a licensee. He admits **RKO** committed er-

RKO/See Page 14

Country Radio Special
Begins Page 35

Oh Yeah • In France A Skinny Man Died Of A Big Disease
With A Little Name • By Chance His Girlfriend Came
Across A Needle And Soon She Did The Same • At Home
There Are Seventeen-Year-Old Boys • And Their Idea Of
Fun Is Being In A Gang Called The Disciples • High On
Crack And Totin' A Machine Gun. Time, Time • Hurricane
Annie Ripped The Ceiling Off A Church And Killed
Everyone Inside • U Turn On The Telly And Every Other
Story Is Tellin' U Somebody Died • Sister Killed Her Baby
Cuz She Couldn't Afford 2 Feed It And • We're Sending
People 2 The Moon • In September My Cousin Tried Reefer
4 The Very First Time • Now He's Doing Horse, It's June.
Times, Times • It's Silly, No? When A Rocket Ship Explodes
And Everybody Still Wants 2 Fly • Some Say A Man Ain't
Happy Unless A Man Truly Dies • Oh Why, Time, Time
• Baby Make A Speech, Star Wars Fly, Neighbors Just Shine
It On • But If A Night Falls And A Bomb Falls • Will
Anybody See The Dawn? Time, Time • It's Silly, When A
Rocket Blows And Everybody Still Wants 2 Fly • Some Say
Man Ain't Happy Truly 'Til Man Truly Dies • Oh Why, Oh
Why, Sign "Q" The Times • Time, Time • Sign "Q" The
Times Mess With Your Mind, Hurry Before It's 2 Late • Let's
Fall In Love, Get Married, Have A Baby •

We'll Call Him Nate (If It's A Boy)

Time, Time

Time, Time

PRINCE
SIGN "Q"
THE TIMES





Tom Graye

KXOA-FM Selects Graye As PD

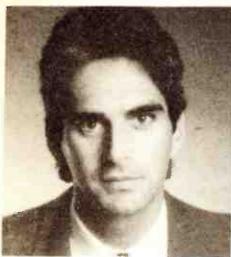
WRKA/Louisville PD Tom Graye has accepted the PD post at Sacramento AC leader KXOA-FM. The vacancy reopened recently after Dan O'Toole, who held the post briefly, returned to Philadelphia for family reasons.

Prior to WRKA, Graye programmed WLTE/Minneapolis, and worked at WLS/Chicago and WROK/Rockford. KXOA-AM & FM VP/GM John Geary told R&R, "Tom is a very creative man with an extensive background that makes him ideal for this job. More than anything, he was hired because I walked away from his interview knowing we could work GRAYE/See Page 6

Virgin Sets Regional Promotion Lineup

Virgin Records has appointed nine Regional Promotion Managers as its national field force. The team, which reports to VP/National Promotion Phil Quartararo, is:

Rovner Promoted To Columbia VP/Marketing



Jack Rovner

Jack Rovner has advanced to VP/Marketing, East Coast for Columbia Records. Reporting to Sr. VP/Marketing Bob Sherwood, Rovner will oversee marketing campaigns for all of Columbia's East Coast-based artists. The label's East Coast Product Marketing and Video Marketing Departments will report to him.

Rovner has been Director/Product Development, East Coast for Columbia since last year. He joined the label in 1981 as Manager/Artist Development and was later named Director/Product Marketing, East Coast. He previously worked as a concert producer/promoter for a promotion company.

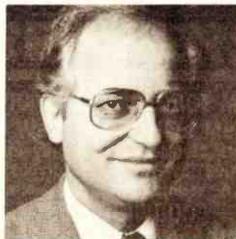
PETRONE EXEC. VP OF NEW DIVISION

Hensler President PolyGram CD Video

PolyGram CD Video has been formed as a new division of PolyGram Records, and Guenter Hensler has been appointed its President. He'll continue to serve as President of PolyGram Classics.

Compact Disc Video is the latest audio/video technology developed by PolyGram's corporate parent, Philips, in partnership with Sony. Compatible with the existing compact disc audio format, it's designed to play 5-inch CD video singles and 12-inch video albums. The system is scheduled to debut in the US this fall.

In his new post, Hensler will oversee the selection, mastering, production, and distribution of all PolyGram CDV titles in the US. He continues to base at PolyGram's



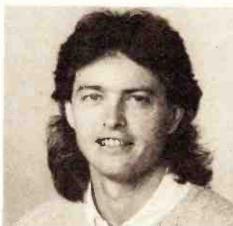
Guenter Hensler

New York headquarters. Concurrently, Emiel Petrone has been appointed Exec. VP of PolyGram CD Video. Based in Los Angeles, he'll continue as VP/Market POLYGRAM/See Page 6

DEPARTMENT RESTRUCTURES

Capitol Ups Whalley To VP/A&R

In a restructuring of Capitol Records' A&R department, Director/A&R Tom Whalley has been promoted to VP/A&R. Whalley and VP/A&R-Black Music Wayne Ed-



Tom Whalley

wards report to President Don Zimmermann. Tim Carr and Stephen Powers, A&R Managers in New York and Hollywood, respectively, will report to Whalley, as will staff producer David Cole. New York-based A&R Manager Steven Ray will continue to report to Edwards.

WHALLEY/See Page 6

NEW REPLACEMENT PLANNED

Keillor To Close 'Prairie Home Companion'

The town that time forgot and the decades could not improve will be leaving the airwaves June 13. Last week Garrison Keillor, creator and host of Minnesota Public Radio's "A Prairie Home Companion," announced plans to cease production of the show after 13 years. The two-hour program, set in Lake Wobegon, MN and broadcast live from the World Theatre in St. Paul, is heard by millions of loyal listeners every week on more than 275 radio stations worldwide on American Public Radio.

MPR reportedly is replacing the show (and Keillor) with a similarly formatted two-hour Saturday night feature hosted by Noah Adams, the ten-year host of National Public Radio's "All Things Considered." The name for the new show has not yet been decided.

Keillor said the decision to fold PHC was strictly his. "I want to resume my life as a shy person and live with my family a more peaceful life," he explained. "This busi-

ness is so much fun it's easy to hang around too long. The time has KEILLOR/See Page 6

SKEWS HARDER AOR

Klohn Advances To KJJO PD

At Park's KJJO-AM & FM/Minneapolis, Scott Klohn, the station's MD since 1985, is promoted to PD; Dan Hattfield is upped to Asst. PD/Production Director. In addition, the longtime AOR/Gold outlet has modified its format to emphasize more currents and lean harder in certain dayparts.

"It's extremely gratifying to have the opportunity to direct KJJO into the late '80s," Klohn told R&R. "I love rock and roll and I'm excited at our growth prospects.

KLOHN/See Page 6

FEBRUARY 20, 1987

FALL RATINGS SUMMARIES

Lon Helton offers a detailed analysis of the fall '86 sweep, including first-time AM vs. FM breakouts to gauge the format's relative strength. And Barbara Barnes features ratings highlights for "fulltime" Jazz outlets.

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NEWS

KTWV

Continued from Page 1

however; "on-air producers" operate the board.

• "Playlets": Three-four prerecorded vignettes performed by a troupe of seven actors playing continuing characters

air each hour. Inspired by Molson Golden and American Express commercials and described as "contemporary dramatic moments ... extraordinary moments in the lives of ordinary people," the pieces are up to a minute long.

• **No Music Information:** The station does no on-air identification of music. Listeners find out artists and song titles by calling a toll-free "Wave-Line."

• **Production Value:** Jingles ("Wave Songs") based on a melody cowritten by Director Of Programming Frank Cody and Production Director Paul Goldstein and produced by San Diego musician Lars Clutterham run up to four times an hour. Additionally, brief instrumental sounders are played after music sweeps going into spots.

Core Artists: Straits, Sanborn, Vollenweider

Metropolitan bills KTWV as an Adult Contemporary station, though many observers have quickly dubbed it "Beautiful Music For Yuppies." Core artists are listed as Dire Straits, Sting, Peter Gabriel (rock),

KTWV's New 'Playlets' Characters

Frank Cody, Chris Brodey, and Paul Goldstein conceived the seven continuing characters in the playlets. The scripts are written by Scott Gordon and Shelby Hiatt, whose credits include episodes of "Cheers," "Golden Girls," and "Moonlighting." Almost a dozen new playlets are written and recorded each weekday, with Goldstein directing and producing.

Guest actors, being lined up by "Late Night With David Letterman" talent coordinator and "Wave" consultant Sandra Furton, are expected to include stars the stature of Terri Garr and Michael J. Fox.

Ordinary People

Among the regular characters, as

described by Cody, are:

• "Steven," played by ex-KSAN/San Francisco talent Terry McGovern. He's 29, an entrepreneur who designs custom computer software, drives an early '70s Porsche, plays racquetball, jogs, swims, and loves to sail.

• "Kate," whom Steve lives with but is not married to. She's 33, works for a PR firm, earns more than Steve, and drives a Toyota Camry. Kate does aerobics, jogs, is a great cook and great in bed.

• "Becky Klein" is 27, a little overweight, ditzy, materialistic, dates a lawyer only because he's a lawyer, has serious PMS, and loves sushi.

cludes at least 50% instrumentals, with Jazz fusion far outweighing the New Age material.

"Stirs People Below The Neck"

A press release described the music as having "a tempo and energy that stirs people below the neck ... rhythmically exciting, while easily accompanying activities such as driving, working, or relaxing ... (an) energy level consistent with the lifestyle of Southern California."

Metropolitan President Carl Brazell commented, "The opportunity to introduce a radio format based on a completely new music type is rare. I don't

think it's been done since AOR was inaugurated in the late '60s. (It) exists today with the unexposed New Age/Light Jazz genre."

Eight-year KMET VP/GM Howard Bloom considers the station "singular in the United States. It can't be compared to anything. It creates a specific mood and takes you to a space that lets you relax."

Cody calls the sound "sensual and uplifting. We're out to reach a lot of people and make them feel good. It's clearly an attempt to create a mass appeal radio station through three elements — mood, music that's easy to like, and entertainment value (the playlets) — that no one's put together before."

Format Developed By Think Tank

The format is the brainchild of a "think tank" guided by Cody, who joined KMET last August. Other principals included Goldstein, Cheryl Jackson of Leach's company, and Dan Smith of a Dallas ad agency. The music list for the kick-off was compiled by Cody and Assistant PD/MD Chris Brodey. The station has ended its four-year association with consultants Burkhardt/Abrams/Douglas/Elliott.

Both Bloom and Cody declined to offer an estimated market share or timetable for judging the format's success, saying only that they expect to surpass KMET's final 1.6 last fall. As for marketing plans, while unwilling to reveal specifics, they say an extensive media blitz will "make Los Angeles aware of 'The Wave.'"

DEBUT HOUR

KTWV Waves Hello

STING/If You Love Somebody, Set Them Free

DAVID SANBORN & BOB JAMES/Maputo

DOUBLE/Captain Of Her Heart

ANDREAS VOLLENWEIDER/Night

Fire Dance

LARRY CARLTON/Smiles And

Smiles To Go

JAN SIMON/Crazy Love, Vol. II

PAUL AKKERMAN & THIJS VAN

LEER/King Kong

RIPPINGTONS/She Likes To

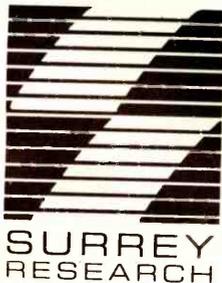
Watch

MICHAEL FRANKS/Monkey See,

Monkey Do

DAVID BENOIT/Linus & Lucy

The Best Use



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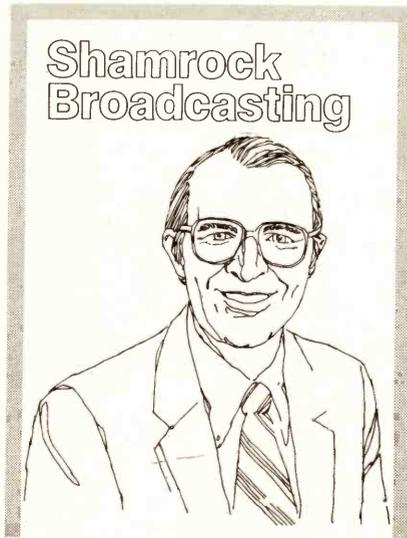
WHO'S DONNIE? — Top: Not one, not two, but three Don lenners (Sr. VP/Promotion & Marketing) and one James Cawley (VP/Sales) relax at Arista's final dinner during the label's Palm Springs "Championship Season" convention recently. Arista gathered its troops to celebrate the label's most successful year in its history, and to plan strategies for '87. Bottom: The real Don lenner (right) poses with Arista President Clive Davis (center) and Sr. VP/Operations Roy Lott (left).

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*Bill Clark
President
Radio Division
Shamrock Broadcasting Company*



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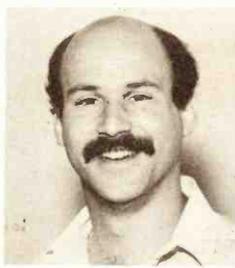
ALSO HANDLES PUBLICITY

Heiman Joins Gold Castle As National Promotion Director

Music promotion veteran Jeff Heiman has joined folk/jazz/New Age label Gold Castle Records as National Director/Promotion & Publicity, reporting to President Danny Goldberg and VP Paula Jeffries. He will direct the acoustic music-based company's promotion and publicity, in addition to retail and video responsibilities.

Heiman is the former VP/Promotion & Publicity for Windham Hill Records, where he worked for nearly a decade. He previously served on-air at KZAM-AM & FM/Seattle and programmed cross-town university outlet KCMU.

Jeffries commented, "Jeff is a natural addition to our staff, with his ten years' experience pioneering radio in the alternative market, both commercial and noncommercial. His equally vast knowledge of press and his proven skills of marketing music to the 25-49 year-old



Jeff Heiman

audience makes him key to Gold Castle's success.

Heiman added, "I'm thrilled to be associated with Danny and Paula, and have a tremendous amount of respect for both of them. In addition to that, I get to work with some of my musical heroes, including Peter, Paul & Mary,

Joan Baez, and Bruce Cockburn, as well as being involved in launching the careers of many contemporary singer-songwriters and instrumentalists we're currently negotiating with. This is going to be fun."

PolyGram

Continued from Page 1



Emiel Petrone

ing & Public Relations of American Interactive Media, the PolyGram/Philips joint venture formed to develop software for the Compact Disc Interactive (CDI) system.

Petrone will be responsible for CDV's overall market development, including the creation of a cooperative "systems marketing" effort between record companies, movie studios, and consumer electronics firms.

Commented PolyGram International Chairman/CEO Jan Timmer, "Gunter Hensler and Emiel Petrone were the executives chiefly responsible for the overwhelmingly successful US introduction of CD digital audio, and we are pleased that they will be leading the launch of the next revolution, CD Video."

Said Hensler, "PolyGram was the first software company to make a large-scale commitment to the CD digital audio format. We intend to maintain our leadership position with the introduction of CDV, and set an example for other record companies and motion picture studios to follow."

Stated Petrone, "The ability of CD Video to achieve its full potential in the marketplace will depend on close cooperation among software and hardware industries, and we will take the initiative to establish formal CDV licensee associations."

Hensler has been President of PolyGram Classics since late 1985. Before that, he was President of PolyGram Records for four years. He joined PolyGram in 1968 in Hamburg.

Petrone was Sr. VP/Compact Disc at PolyGram from 1983 to 1986, when he left for American Interactive Media. He also played a key role in the US launch of the CD as Chairman of the Compact Disc Group, which represented both software and hardware interests.



ON OUR WAY UP — Gathered together are the players on Virgin's new management and promotion team. From left, first row: Lon Pappalardo, assistant to VP/National Promotion Phil Quartararo (right). Second row: Managing Director-Jeff Ayeroff, rep Rodney Pierson, Managing Director assistant Carolyn Lagman, rep Cletra White, and Managing Director Jordan Harris. Third row: rep Jim Burruss, Director/AOR Promotion Jeffrey Naumann, and rep Mike Schaefer. Fourth row: reps Tom Bobak, Todd Bisson, and Stan Gleason. Fifth row: reps Jerre Hall and Bonnie Stacy, Director/National Alternative Promotion Iris Dillon, and VP/Field Operations Michael Pien. Sixth row: rep Al Moinet, National Alternative Promotion assistant Molly Kaye, and rep Phil Costello.

Virgin

Continued from Page 3

Phil Costello, covering the Midwest out of Chicago. He was Manager/Regional Promotion for IRS in the Midwest.

Stan Gleason, covering the Carolinas and Tennessee out of Charlotte, NC. He used to be Assoc. Director/National Album Promotion-West Coast, for Capitol.

Jerre Hall, covering the Great Lakes territory out of Cleveland. He was most recently a Houston-based independent, and has worked at London Records.

Al Moinet, covering the Southeast out of Atlanta. His experience includes VP/National Promotion at A&M.

Mike Schaefer, covering the West Coast/Southern region out of Los Angeles. He was Asst. PD at KHS-FM/Los Angeles, and previously worked for E/A in Chicago.

Bonnie Stacy, covering the Southwest out of Dallas. She was PD at KSCN/Corpus Christi, TX.

Cledra White, covering the Northeast out of Virgin's soon-to-be-announced New York office. She previously worked R&B promotion for Columbia out of Atlanta.

Commented Phil Quartararo, "When we set out to staff the Virgin field force, we wanted people with a real knowledge of all aspects of our industry: radio, retail, marketing, and artist relations. We're especially excited about the caliber of these nine people, not only for their experience and enthusiasm, but also for their determination to start something from the ground up and build it into a unique and

major undertaking.

"This is just the first plateau of Virgin's promotion effort, as we anticipate much success and growth. Members of our field force have true leadership qualities; they're the cornerstone of a company in 1987 looking toward the 1990s."

Graye

Continued from Page 3

well together. I reacted very well to him on a personal basis. We talked with about 20 talented applicants before choosing Tom. Our top consideration was having someone involved with layered competition."

Music Director Paul Mitchell continues to serve as interim PD until Graye arrives March 2. Candidates for Graye's position at WRKA are now being considered.

Klöhn

Continued from Page 3

We're really just blowing doors down here." "We've beefed up the music and gone a little more current," added Hattfield. "There's no Twin Cities station that's really rockin'."

Klöhn was previously a jock at crosstown AOR KQRS. Hattfield joined the station in last February; before that, he did mornings at 194/Eau Claire. KJJO has been gradually skewing harder since the fall. Although it maintains its "Classics 104 FM" tag, some local observers maintain that KJJO now sounds harder and more current than mainstream KQRS.

A PRAIRIE HOME COMPANION



GOODBYE, LAKE WOBEGON — Bertha's Kitty Boutique, Ralph's Pretty Good Grocery, and the Sidetrack Tap are all closing June 13 when Garrison Keillor and "A Prairie Home Companion" call it quits. The show, set in Lake Wobegon, MN and sponsored by "Powdermilk Biscuits" (and underwritten by Cargill, Inc.) debuted July 6, 1974 before a live audience of 30.

Keillor

Continued from Page 3

come for us to say "Thank you very much," and sit down — and we'll do it in style June 13."

Minnesota Public Radio President Bill Kling commented, "Garrison has made an enormous contribution to radio audiences in this nation. With gentleness, warmth, and intelligence he reintroduced the live variety show to radio at a time when it had long been forgotten. The development of 'A Prairie Home Companion' has been a wonderful adventure."

"A Prairie Home Companion" was introduced in 1974, and APR picked it up in 1980. Since then it has spawned a number of cassette recordings and a best-selling book, "Lake Wobegon Days."

Whalley

Continued from Page 3

Commented Zimmermann, "We're a great record company, with a rich 45-year history, that operates as a small family in nature and takes pride in being artist supportive. Tom himself has grown and developed within that environment and we feel he's the man to help broaden the scope of our roster and provide future leadership."

Whalley joined Capitol two years ago as A&R Director, based in Hollywood. He previously served six years with Warner Bros., the last three in A&R. "I've always believed that talent defines the marketplace, as opposed to the other way around," he said. "Our mandate here is to discover great talent, in all its diversities."

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The Beatles

THE DAYS IN THEIR LIFE

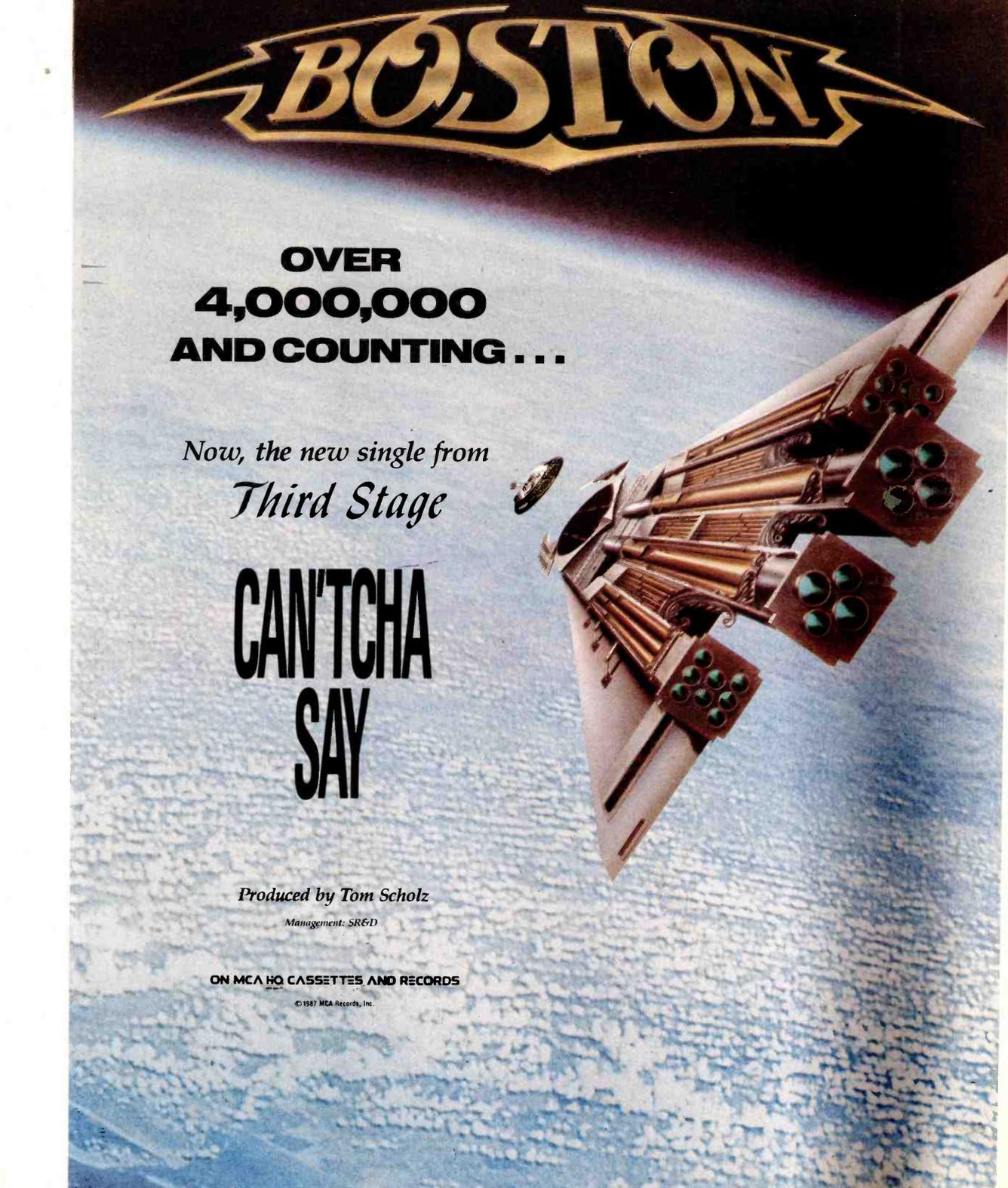
It was twenty years ago this summer that
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To commemorate the anniversary,
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Third Stage*

CAN'TCHA SAY

Produced by Tom Scholz

Management: SR&D

ON MCA HQ CASSETTES AND RECORDS

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NEWS

Condoms

Continued from Page 1

The Question Of Tastefulness

A recurring comment from those who said they would air the ads was the stipulation that such spots must be in good taste. CHR WDJX/Louisville PD Kevin Kenny said, "Condom spots would be treated the same as those for any other product: not too many in close proximity, and copy approval would be a must."

Black/Urban WUSL & WFIL/Philadelphia President/GM Bruce Holberg said, "If you look at condom advertising in some magazines, it's really about pleasure enhancing. We'll not get into that at all. We'd run these commercials from the standpoint of health and contraception, not as a sexual aid."

Eliot Keller, President/GM of AOR KRNA/Iowa City, defined as "tasteful" those spots "that would deal with the benefits to the user, as opposed to an ad that encourages promiscuity or makes unwarranted claims for the benefits."

Opinions on condom advertising in the Easy Listening format differ widely. Where KMEZ/Dallas GM Jim Stanton said it is not appropriate for the format. KCTC/Sacramento Program Manager Gil Boucher plans to bypass his personal products policy to include condom advertising. In Los Angeles, KJOL VP/GM Bob Griffith did not see a problem with condom ads presented in an adult, clinical, therapeutic manner.

Health Vs. Morality

At CHR KRPL & KZFN/Moscow, ID, GM/PD Gary Cummings commented, "Health is far more important than some people's idea of morality."

Country WKHX/Atlanta President/GM Norm Schruttt said each manager in the Cap Cities/ABC group will make the decision for his marketplace,



AD CONDOM-NATION — NBC Talknet host Sally Raphael scolded the 1475 radio managers attending the RAB Managing Sales Conference by telling them they should accept condom advertising because AIDS is reaching epidemic proportions.

adding that the responsibility for producing tactful spots will fall on the ad agencies.

On the networks side, NBC's policy of not accepting the promotion or advertising of contraceptive products is the same for radio and television. At United Stations, President Nick Verbitsky said no policy has yet been established, but that decisions will be made based on individual spots. VP/Communications, CBS Broadcast Group George Schweitzer said CBS is looking into changing its current policy, which does not permit radio or TV condom advertising. He added, "It's entirely likely that — with all the attention the matter has been getting lately — our radio policy might change."

Some Say "No Way!"

Whether because of parent company policy or perceived community attitude, several stations said they would not even consider airing condom advertising.

VP/GM Terry Schmidt of CHR KBUG & KCPX/Salt Lake City, commented, "There is no way we could accept condom advertising. We've even got a policy against accepting advertising for R-rated movies. We also reject commercials for feminine hygiene products."

EMI America Signs Nona Hendryx



EMI America hosted a special party honoring artist Nona Hendryx on the occasion of her signing to the label. Over 100 employees and guests were treated to a listening of her new album "Female Trouble." From left: EMI America President Jim Mazza; Capitol Industries-EMI, Inc. President David Berman; Hendryx; Capitol Industries-EMI, Inc. Vice-Chairman/CEO Joe Smith; EMI America VP/A&R-East Coast Michael Barrackman, and EMI America VP/A&R Neil Portnow.

Berlin Hits L.A.



Berlin met with Gaffan execs after a show at Hollywood's Palladium. Shown here (standing, l-r) are Berlin's Rob Brill and Terri Nunn, Gaffan's Tom Zutaat, President Ed Rosenblatt, John Brody, and (kneeling, l-r) Marko Babineau, Berlin's John Crawford, and band manager Perry Watts-Russell.

KPNW Airs Oregon's First Condom PSA

AC-formatted KPNW/Eugene, OR received national ABC coverage as the first station in the state to air a PSA devoted to condoms as an AIDS preventive. Below is the text of the PSA, which VP/GM Dave Woodward says will air between 9pm and 6am on the station:

"Condoms have not been a topic of discussion on the radio in the past. AIDS has changed that. Well over a million people in this country are already infected with the HIV virus that causes AIDS, including thousands of Oregonians. Use of condoms will reduce the chance of spreading AIDS. Sexually active people can protect themselves and their loved ones with condoms. AIDS is a problem for all of us. AIDS is preventable. For more information, contact your local health department. A public service announcement of the Oregon Health Department."

AC KANE/New Iberia, LA PD Ken Romero summarized his station's policy on accepting condom advertising by saying, "No way!" Management there feels such advertising encourages promiscuous behavior, he said, adding that neither KANE nor the marketplace would accept such advertising.

Condom ads also won't be running on Group W's KDKA/Pittsburgh or sister WBZ/Boston in the near future because of parent company policy. Sandusky Radio, which operates AORs in markets such as Denver and Phoenix, is another group owner with a policy of not accepting condom ads, according to KBP/Denver GM Nick Marneili. President Tony Brooks said, "We think it's too controversial."

WTOP/Washington OM Holland Cooke said there would be a need for dayparting. "It's in the client's best interest not to turn people off," he pointed out.

Speaking from America's heartland, Country KSO/Des Moines PD Jarrett Day said, "We're not going to be accepting any advertising of that kind. We don't feel it's appropriate subject matter for a family-oriented radio station. We've never even been too thrilled with the network's Preparation H commercial."

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ONE YEAR AGO TODAY

- GE seeks waivers on NBC radio stations
- Jerry Greenberg named President/UA Records
- Daniel Glass VP/Promotion for Chrysalis
- #1 CHR: "Kyrin" — Mr. Mister (RCA)
- #1 AC: "Sara" — Starship (GrunT/RCA) (3 wks)
- #1 BU: "What Have You Done For Me Lately" — Janet Jackson (A&M)
- #1 COU: "What's A Memory..." — John Schneider (MCA) (2 wks)
- #1 AOR Track: "All The King's Horses" — Firm (Atlantic) (3 wks)
- #1 LP: "Mean Business" — Firm (Atlantic)

FIVE YEARS AGO TODAY

- NBC announces go-ahead for satellite Talknet
- KJRI/Seattle makes transition from CHR to Full-Service AC
- #1 CHR: "Open Arms" — Journey (Columbia) (2 wks)
- #1 AC: "Through The Years" — Kenny Rogers (Liberty)
- #1 BU: "That Girl" — Stevie Wonder (Tamla/Motown) (3 wks)
- #1 Country: "Mountain Of Love" — Charley Pride (RCA)
- #1 LP: "I Love Rock 'N' Roll" — Joan Jett & The Blackhearts (Boardwalk)

TEN YEARS AGO TODAY

- KWOD/Sacramento signs on
- #1 CHR: "Tom Between Two..." — Mary MacGregor (Ariola America)
- #1 AC: "New Kid In Town" — Eagles (Asylum) (3 wks)
- #1 Country: "Moody Blue" — Elvis Presley (RCA) (2 wks)
- #1 LP: "Hotel California" — Eagles (Asylum) (7 wks)



BRAD WOODWARD

WASHINGTON REPORT

IDENTIFYING POTENTIAL EMERGENCIES

FCC Revises EBS Test Script, Again

Radio stations continue to receive greater flexibility from the FCC in how they word the tests they air weekly for the Emergency Broadcast System (EBS). The latest changes allow stations to mention specific types of emergencies that may occur in their areas.

In making the change, the Commission said it had numerous requests from broadcasters, especially California stations wishing to mention that they would utilize EBS in the event of an earthquake. After reviewing the matter, the FCC said "extending this authorization to all broad-

"Extending this authorization to all broadcast stations would be in the public interest and better educate the public regarding the EBS."

cast stations would be in the public interest and better educate the public regarding the EBS."

The EBS test script now reads as follows:

"This is a test. This station (optional - substitute call letters) is conducting a test of the Emergency Broadcast System. This is only a test."

(Transmit two-tone attention signal for 20 to 25 seconds.)

"This is a test of the Emergency Broadcast System. The broadcasters of your area in voluntary cooperation with federal, state, and local authorities have developed this system to keep you informed in the event of an emergency. If this had been an actual emergency (optional - stations may mention the types of emergencies likely to occur in their area), the attention signal you just heard would have been followed by official information, news, or instructions.

This station (optional - substitute call letters) serves the (operational area name) area. This concludes this test of the Emergency Broadcast System."

The Commission also reminded stations that they must air the tests at least once a week on random days between 8:30am and local sunset, unless they've taken part during the test week period in a local EBS activation or a coordinated EBS test.

NEWS BRIEFS

Jim Quello Attacks Comparative Renewals

FCC Commissioner Jim Quello has added his voice to the growing chorus protesting the comparative renewal process. That process allows any qualified party to apply for an existing license that's up for renewal, even if the present licensee has been an exemplary broadcaster.

"License challenges at renewal time, it seems to me, are far more costly than any public benefit they allegedly produce," Quello told a recent Washington conference.

He added, "It is far from clear why a broadcast licensee who is otherwise qualified to have his license renewed should be required to defend himself in an often-costly and time-consuming comparative hearing."

The comparative renewal is not "holy writ," said Quello, and now is a "propitious time to challenge it or recommend corrective legislation."

Higher Power Coming For FM Boosters

FM boosters, currently limited to ten watts, are about to be approved for higher power. Unlike translators, which rebroadcast a station's signal on another frequency, boosters operate on a station's main channel.

No specific power limit will be set. The Commission only proposes requiring that the 1 mV/m contour of the booster not exceed the same contour for the main station signal. Interference protection is written in for co-channel stations.

Also proposed is a new provision allowing boosters to be fed by any means, such as microwave links and satellites. They're currently required to pick up the main station signal off the air.

William B. Williams IRTS Broadcaster Of The Year

The late William B. Williams, who spent 40 years at WNEW/New York, has become the first posthumous win-

ner of the International Radio and Television Society's Broadcaster Of The Year Award. A tribute is planned in New York on June 17 at an IRTS luncheon, where Dorothy Williams will accept the award on her late husband's behalf.

Past winners of the award include Jack Benny, Johnny Carson, Arthur Godfrey, Dinah Shore, Phil Donahue, Lowell Thomas, Walter Cronkite, Ted Koppel, Arlene Francis, and last year's recipients, Jane Pauley and Bryant Gumbel.

NAB, BFM Plan Joint Financial, Wage Studies

Separate financial surveys now conducted by NAB and the Broadcast Financial Management Association (BFM) will be conducted jointly, overseen by a new joint committee of the two associations.

Two surveys will be conducted, one covering station revenues and expenses, the other exploring employee compensation and fringe benefits.

Surveys were mailed in early February and, to speed the results, are due back March 9. Previously, stations were given ten weeks to respond.

To assure confidentiality and presumably bolster participation by stations, surveys are being returned directly to Price Waterhouse, and will not be seen by anyone at either NAB or BFM.

Other Key Developments:

- The FCC has affirmed the Mass Media Bureau's allotment of 103.1 MHz to Bay Shore, NY. Several stations challenged the assignment on grounds it would be short-spaced to other FMs, and low antenna height would prevent full coverage to the community of Bay Shore.

- March 31 has been set as the deadline to apply for advertising and programming awards from the International Radio Festival. Spots, programs, and features aired between April 1986 and March 1987 are eligible. Call (914) 238-4481 for an entry kit.

- Sally Lawrence has been named Chief/FCC News Media Division in the Office of Congressional and Public Affairs.

- Public comment is being sought by the FCC on whether specific rates should be set by the Commission for public FM stations renting SCAs to reading services for the blind.

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FORESTERS
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**THE OAK RIDGE
BOYS AND GARY
MORRIS
APRIL 24-26**

**... PLUS OTHER ARTISTS TO BE
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FOR: JUNE 12-14; JUNE 26-28;
JULY 3-5; JULY 24-26;
AUGUST 21-23; SEPTEMBER 4-7,
OCTOBER 30-NOVEMBER 1.**

abc ABC RADIO NETWORKS

RADIO BUSINESS

TRANSACTIONS

PROCOM Buys WRKO & WROR For \$26 Million

WRKO & WROR/BOSTON

PRICE: \$26 million
BUYER: Professional Communications Partners (PROCOM), headed by William B. Murray Jr., and Commonwealth Broadcasting Group, headed by Mark Berman.
SELLER: RKO General Broadcasting, Inc.
DIAL POSITION: 680 kHz; 98.5 MHz
POWER: 50kw; 8.1 kw at 1191 feet
FORMAT: News/Talk; AC

WGR & WRLT/BUFFALO

PRICE: Undisclosed
BUYER: Rich Communications Corp. of Buffalo, NY, David A. Rich, President.
SELLER: Taft Broadcasting Co., Exec VP/Radio Carl J. Wagner. Taft owns 15 radio stations.
DIAL POSITION: 550 kHz; 96.9 MHz
POWER: 5 kw; 12.6 kw at 890 feet
FORMAT: AC

WMVP & WBGK/MILWAUKEE

PRICE: \$4 million
BUYER: World Class Communications, Inc., owned by Bill Yde, George Johns, and Reg Johns.
SELLER: Amos Communications Inc.
DIAL POSITION: 1290 kHz; 95.7 MHz
POWER: 5 kw; 34 kw at 610 feet
FORMAT: Gold

KGOL/HUMBLE (HOUSTON)

PRICE: \$2.1 million
BUYER: Satellite Radio Network, Inc. Principals include John S. Tyler, James W. Rupp, and Michael B. Glinter. Satellite Radio Network distributes religious programming to 238 radio station affiliates. Tyler is head of **Satellite Music Network**, a national satellite-delivered programming network; Rupp is head of **Midwest Communications**, licensee of **WCCO & WLTE/Minneapolis**; Glinter owns several AMs including **WQCC/Charlotte**.
SELLER: **Humble Audiocomm Corporation**, owned by J.M. Keller, President.
DIAL POSITION: 1180 kHz
POWER: 10 kw days; 1 kw nights
FORMAT: Religious

WFAD & WCVM/MIDDLEBURY, VT

PRICE: \$1,125,000
BUYER: Straus Communications, Inc., headed by R. Peter Straus, which also owns **WELV-AM & FM/Elienville, NY** and **WFR-AM & FM/Front Royal, VA**.
SELLER: Addison Broadcasting Corp., owned by Mark and Mary Brady.
DIAL POSITION: 1490 kHz; 100.9 MHz
POWER: 1 kw days/250 watts nights; 3 kw at 300 feet
FORMAT: MOR/AC
BROKER: Bob Kimmel of New England Media

WRXJ/JACKSONVILLE, FL

PRICE: \$1,000,000
BUYER: Hoker Broadcasting, Inc., President/COO Jay Hoker. It also owns **WCRJ/Jacksonville, WLLT/Cincinnati**, and **KCFX/Kansas City**.
SELLER: The Kravis Company, George Kravis, President. It also owns **KGTO & KRAV/Tulsa**.
DIAL POSITION: 930 kHz
POWER: 5 kw
FORMAT: Gold

KTWO/CASPER, WY

PRICE: \$750,000
BUYER: MDM Broadcasting, Inc., a subsidiary of Wooster Republican Printing Company, President Robert C. Dix. Wooster also owns **WZMM/Ocala, FL**; **WTRQ-AM & FM/Cumberland, MD**; **WRAD & WRIG/Radford, VA**; and **WWST & WQKT/Wooster, OH**.
SELLER: K2 Radio Company, a limited partnership operated by Irving and Burt Harris, the former principals of **Harriscope Broadcasting Corp.**, which was dissolved last year.
DIAL POSITION: 1030 kHz
POWER: 50 kw
FORMAT: AC

KAAR/VANCOUVER, WA

PRICE: \$600,000
BUYER: **Beiridge Broadcasting Corp.**, headed by veteran broadcasters **Kenny Green** and **Rhonda Kramer**; they also own the **L.A. Network** in Los Angeles.

SELLER: Patten Communications, owned by M.P. "Pat" Patten.
DIAL POSITION: 1480 kHz
POWER: 1 kw days/2.5 kw nights
FORMAT: Oldies
BROKER: Jerry Dennon of the Montcalm Corp.

WMMM/WESTPORT, CT

PRICE: Undisclosed
BUYER: Minuteman Broadcasting, owned by Robert A. Graham and his son, Mark S. Graham. The elder Graham is the former owner of **WSTC & WYRS/Stamford, CT**.
SELLER: Westport Broadcasting, President Donald J. Flamm.
DIAL POSITION: 1260 kHz
POWER: 1 kw daytime
FORMAT: AC

KDBL-AM & FM/RIFLE, CO

PRICE: \$410,000
BUYER: Servant Communications, owned by David Hobson, Tony Maddox, John Greve and Porter Davis, all of Oklahoma City.
SELLER: Stephen L. and Susan Hughes
DIAL POSITION: 810 kHz; 105.3 MHz
POWER: 1 kw daytime; 60 kw at 1741 feet
FORMAT: Country/AC
BROKER: Greg Merrill of Chapman Associates

TRANSACTIONS AT A GLANCE

Transactions So Far in 1987:
\$119,373,647

This Week's Transactions: **\$36,647,500**

- **WRKO & WROR/Boston, MA** \$26 million
- **WGR & WRLT/Bufalo, NY** Undisclosed
- **WMVP & WBGK/Milwaukee** \$4 million
- **KGOL/Humble (Houston)/TX** \$2.1 million
- **WFAD & WCVM/Middlebury, VT** \$1,125,000
- **WRXJ/Jacksonville, FL** \$1 million
- **KTWO/Casper, WY** \$750,000
- **KAAR/Vancouver, WA** \$600,000
- **WMMM/Westport, CT** Undisclosed
- **KDBL-AM & FM/Rifle, CO** \$410,000
- **WQKZ/Bolivar, TN** \$300,000
- **WQXO-AM & FM/Munising, MI** \$145,000
- **WBOL/Bolivar, TN** \$115,000
- **KVEG/North Las Vegas, NV** \$75,000
- **WAMW/Washington, IN** \$27,500

WQKZ/BOLIVAR, TN

PRICE: \$300,000
BUYER: West Tennessee Radio Network, Inc. owned by Haley Smith.
SELLER: Bolivar Broadcasting Service, Inc. owned by John Latham, Ray Smith, and Robert P. Hudson. They also own **WRJB/Camden, TN**.
DIAL POSITION: 96.7 MHz
POWER: 3 kw at 300 feet
FORMAT: AC

WQXO-AM & FM/MUNISING, MI

PRICE: \$145,000
BUYER: Munising Radio, Inc., owned by William D. Poage and his wife Cathy, and Robert Kramer and his wife Joanna.
SELLER: Morgan J. Martl
DIAL POSITION: 1400 kHz; 98.3 MHz
POWER: 1 kw; 1.8 kw at 380 feet
FORMAT: AC

WBOL/BOLIVAR, TN

PRICE: \$115,000
BUYER: Johnny W. Shaw and his wife Opal. Shaw is the current GM of **WBOL**.

SELLER: Bolivar Broadcasting Service, Inc., owned by John Latham, Ray Smith, and Robert P. Hudson. They also own **WRJB/Camden, TN**.
DIAL POSITION: 1560 kHz
POWER: 250 watts daytime
FORMAT: Gospel

KVEG/NORTH LAS VEGAS, NV

PRICE: \$75,000 for construction permit
BUYER: Noble House Communications, Ltd. owned by Howard Washer, James E. Schultz, Elbert Wagner, and Maurice Washer.

SELLER: Roberts Communications Corp. a subsidiary of Juarez Communications, Inc., which is headed by Yolanda Juarez Naismith, **Benadette Wegerly**, **Lillian Wegerly**, **Jim Wegerly**, and **Robert Naismith**. Juarez holds several CPs.
DIAL POSITION: 650 kHz
POWER: 50 kw days/10 kw nights
BROKER: **Chester Coleman of American Radio Brokers**.

WAMW/WASHINGTON, IN
 PRICE: \$27,500
BUYER: William A. Greene, owner of **Greene Electronics Company**.
SELLER: **Vincennes University Foundation**
DIAL POSITION: 1580 kHz
POWER: 250-watt daytime
FORMAT: Country

Arbitron Racketeering Suit Dead

Reams Drops Suit After Ratings Resurrection

Is Arbitron cooking the books when it comes to ratings?

A legal answer to that question now appears unlikely, since **Reams Broadcasting** of Toledo, Ohio has dropped its \$5.5 million lawsuit against the ratings giant. The lawsuit, filed last September in Baltimore's U.S. District Court, alleged that Arbitron violated federal racketeering and fraud laws by engaging in a scheme to falsify ratings of radio stations which had dumped Arbitron in favor of competitor **Birch Research**.

"We decided to declare victory and retreat," said Reams VP/COO **Peter Cavanaugh**. "We decided just to drop it. We had reached a point where we had spent a substantial amount in legal fees and it appeared as though it would draw out another couple of years or so. Also, the last couple of Arbitrons since the suit have been more along the lines of what we're normally used to seeing."

Reams did not receive any payment or other settlement from Arbitron.

Ratings Improve After Suit Filed

Reams alleged in its lawsuit that Ar-

bitron tampered with the ratings of **WJOT/Toledo**, a perennial market ratings leader, to produce a low 12+6.7 audience share in the Spring 1986 survey after the station dropped its Arbitron contract in favor of Birch. Cavanaugh says once the lawsuit was filed, the ratings picture suddenly improved, with the station pulling a 10.5 share in the summer book, and a 9.5 share in the fall book.

Gordon Hathaway, an attorney with **Pierson, Ball, Dowd** in Washington, D.C. who represented Reams, was more blunt in his assessment: "For both the summer and fall '86 sweeps, the ratings somehow magically went back up to their former levels and indeed, a little bit more. The only intervening factor was the fact that somebody stood up to Arbitron."

Hathaway says Reams recently won some battles over pre-trial discovery with a federal judge, but since the ratings had improved, potential monetary damages had become limited. With a protracted legal battle expected to bring high legal costs, both sides decided to walk away from the confrontation.

"We obviously have gotten Arbitron's attention," says Hathaway. "Although damages is always one of the things that you want when you file a lawsuit as a plaintiff, in this case obviously the most important thing to us was a return of fair ratings. We believe we got those with this lawsuit."

Arbitron Calls Suit Frivolous

Arbitron had steadfastly denied the charges since they were filed, labelling them as frivolous. The company, which provides audience rating estimates for 259 radio markets and has been an accredited rating service for 22 years, says the Reams charges were totally untrue.

Rhody Bosley, Arbitron's Vice-President for radio sales and marketing, was unavailable for comment at presstime. But in a prepared statement, he said that Arbitron made no changes in the way it calculated or processed radio ratings while the lawsuit was pending.

"What Reams never understood is it is not in our interest to tamper with these ratings in any way, shape or form," Bosley said in his statement.

Reporting Transactions

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

Who Sells Florida?

HOKER BROADCASTING, Inc.

has acquired

WCRJ (FM)
Jacksonville, Florida

from

JBC-Jacksonville, Inc.

for

\$6,000,000

ARKELIAN BROADCASTING

has acquired

WVTY-AM/FM
Dunedin/Holiday, Florida

from

Bay Area
Communications Co., Inc.

for

\$1,700,000

KEY CHAIN, Inc.

has acquired

WFKZ (FM)
Key Largo, Florida
WPLC (FM)
Marathon, Florida
WKRY (FM)
Key West, Florida

from

G & A Corporation

for

\$1,700,000

MILLER BROADCASTING, Inc.

has acquired

WITS/WCAC(FM)
Sebring, Florida

from

Highlands Broadcasting, Ltd.

for

\$950,000

CONCH CITY
COMMUNICATIONS, Inc.

has acquired

WKWF/WAIL(FM)
Key West, Florida

from

Long Communications

for

\$975,000

ALL COMM. OF NAPLES, Inc.

has acquired

WRGI (FM)
Naples, Florida

from

Arkelian Broadcasting Co., Inc.

for

\$3,300,000

CITY BROADCASTING CO., Inc.

has acquired

WYRL/WMMB(FM)
Melbourne, Florida

from

Miller Broadcasting Co., Inc.

for

\$2,200,000



RICK STACY and
DAVID GREGG III

have acquired

WGGG-AM/FM
Gainesville, Florida

from

Micanopy Broadcasting Co., Inc.

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NEWS

NARM

Continued from Page 1

urged fellow retailers to report any and all instances of such illegal activity to NARM or the RIAA.

Goldman also drew up a list of suggested solutions to the digital tape/home taping problem, including dual-inventory software which would be available to the consumer in both non-copiable and copiable forms, the latter at a higher price.

Business Methods Questioned

But the RCA/Ariola chief was most emphatic in arguing that the music industry should improve its image in business circles. Corporate staff at companies like CBS and Warner Communications "are continually mystified about how and whether their record divisions will succeed," he said, "and they are frightened to death by the industry's unpredictability and the seemingly omnipresent spectre of illegality or unfavorable publicity."

Goldman identified independent promotion as "a marketing technique that doesn't pass the smell test," and said that labels, retailers, and the trades accept a sales reporting system

"based more on its vulnerability to manipulation than its accuracy of reporting." The industry would be "healthier and more manageable" if the effort was made to correct those situations, the executive urged.

New Configurations For Music

Convention newcomers included compact disc video (CDV), digital audio tape (DAT), and the cassette single. PolyGram International Chairman/CEO Jan Timmer, for example, used his time at the podium to present the five-inch compact disc video single, and audio/video albums in twelve-inch and eight-inch formats.

Following Goldman, Timmer not only presented CD Video but also stressed the need for cooperation between hardware and software interests. "The compact disc showed that a coordinated effort is the key to success," he said. Timmer explained CDV would receive its official presentation and launch at the June Consumer Electronics Show in Chicago. "The beauty of compact disc video is that it is a standardized system that is both backward-compatible — able to play existing CD and LaserVision software — and forward-upgradable."

The five-inch CDV single is the "their apparent" to the seven-inch vinyl version, Timmer also said, but several labels at NARM were touting the cassette single. A&M reported that Bryan Adams' upcoming "Heat Of The Night" will be available as a 45 and on tape. Arista promoted the forthcoming vinyl and cassette availability of singles by Expose, Aretha Franklin, and Whitney Houston. MCA and E/A are investigating the format, among others, with some releases scheduled.

Speaker Highlights

Other speakers at NARM included consultants John Parikh, describing the baby boomers (he called them "the big generation") and their impact on music marketing, and Peter Glen. The latter gave a flamboyant, no-holds-barred presentation about the lack of care and attention paid by many record stores to the needs of their customers and staff. Glen illustrated the point with photos taken at outlets around the US, including Tower, Record World and Sam Goody, which showed indifference towards those needs — and he received a standing ovation at the end of his session.

RKO

Continued from Page 1

rors in an FCC proceeding involving its Boston TV station a decade ago, but insists problems have been rectified.

"In the decade since those events, there has been an almost total change of management at RKO and GenCorp," Reynolds said. "Recent events and conduct prove current management is committed to superior public service and full compliance with FCC requirements."

The FCC staff, however, doesn't buy that argument. Its report cites numerous allegations of fraud involving the RKO Radio Network and allegations of shady conduct by RKO in its relations with the FCC for more than a decade.

Tough Talk From FCC, Competitors

The Mass Media Bureau staff says that while the FCC requires broadcast licensees to be truthful and reliable, "findings of fact and conclusions of law establish beyond all reasonable argument that RKO totally lacks these traits, and consequently lacks the requisite basic qualifications to remain a licensee."

The regulators also contend there's no reason to believe that RKO would be honest in any future dealings it might have with the FCC.

Fidelity Television, a long-standing competitor for the KHL-TV license, has joined the FCC in demanding that RKO be denied renewal of its licenses. In a legal brief, Fidelity argues that "never has a major broadcast licensee brought such dishonor upon itself or done so much to discredit the broadcast industry."

RKO's licenses have been in jeopardy during more than 20 years of litigation. In 1980, the FCC revoked RKO's license to operate a Boston TV station. The Commission has been considering lifting the other licenses, but gave RKO an opportunity to settle with its opponents and leave the broadcasting business.

\$26 Million Boston Sale Announced

RKO this week announced the sale of WRKO & WROR/Boston to a group headed by Boston-area computer tycoon William B. Murray Jr. of Professional Communications Partners (PROCOM) and broadcaster Mark Berman of Commonwealth Broadcasting Group (see Radio Business, Page 14). The two firms had been competing applicants for the Boston stations, but have now merged their efforts. While RKO has not announced the financial details of the sale, sources close to the negotiations say the final price tag will be nearly \$26 million, with \$19 million going to RKO and another \$7 million to be paid to settle litigation claims of other groups seeking the li-

censes. The FCC is expected to approve the transfer as a way of settling at least one part of the RKO litigation.

Westinghouse Bails Out

Westinghouse Electric Corp. recently pulled out of a year-old agreement to buy KHL-TV because of the length of time that elapsed since it entered into the deal and uncertainty over when it would be resolved. The FCC had set aside the KHL agreement until a Commission mediator, Mass Media Bureau chief Jim McKinney, completed negotiations over 13 other RKO broadcast licenses.

The RKO talks ended in failure February 3, when McKinney reported to the FCC that an overall settlement "is clearly not achievable." In the negotiations RKO demanded 70% of the proceeds from the sale of its broadcast properties. In his report, McKinney repeatedly mentioned failure by RKO to compromise on its share of any sales proceeds as a major unresolved issue.

McKinney Recommendations Not Embraced

McKinney made three recommendations to the FCC. He suggested that all remaining RKO proceedings be expedited with appeals of ruling being sent immediately to the full Commission for decision; that results of recent negotiations be kept "invisible" in any future FCC litigation; and that the Commission seek abolishment of the comparative license renewal process from Congress.

FCC commissioners met in closed session last week to consider the recommendations, but failed to embrace any of them.

A decision from Judge Kuhlmann in the FCC's 20-year battle with RKO is expected next fall. If he rules against RKO, it is likely that the company would appeal. An FCC source estimates that further litigation before the US Court of Appeals, and possibly the US Supreme Court, would take a minimum of six years and perhaps as long as nine years to complete.

Griffin New WONE & WTUE GSM

Don Griffin has joined DKM Country/AOR combo WONE & WTUE/Dayton as General Sales Manager. Griffin, who started his radio career in Dayton as an Account Executive at WAVI in 1973, later worked at WKIS/Orlando before his most recent post as Sales Manager at WFLA & WPDS/Tampa.

GM Don Schwartz noted, "Don's enthusiasm for wanting to return to Dayton was a big factor, and he will do the best job of anyone we talked to. He'll add freshness to our sales approach with his caliber of experience in larger markets, and will help us stay on top and gain more of our share."

NIGHT LIGHT

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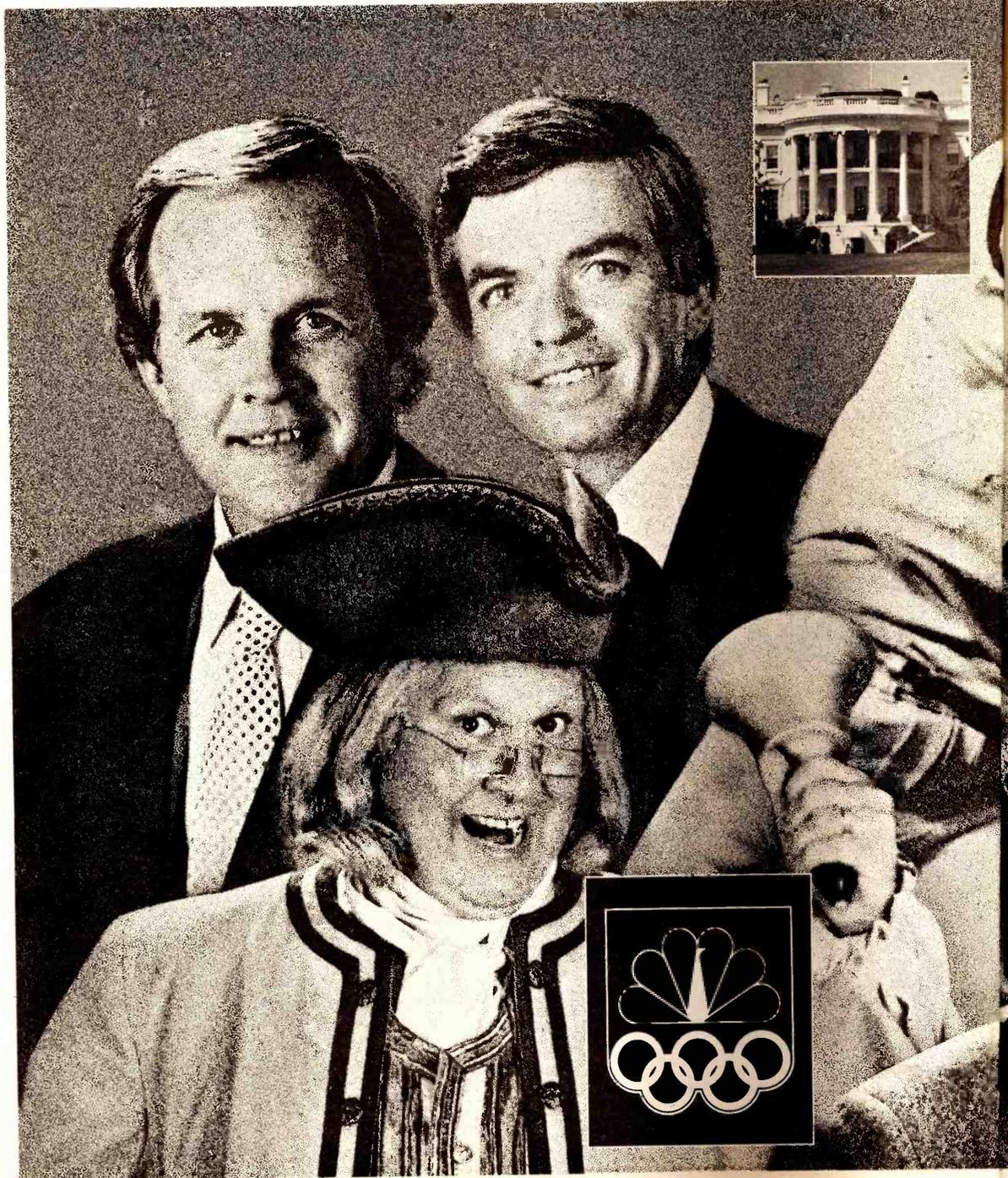
Simply Red will be performing live at the
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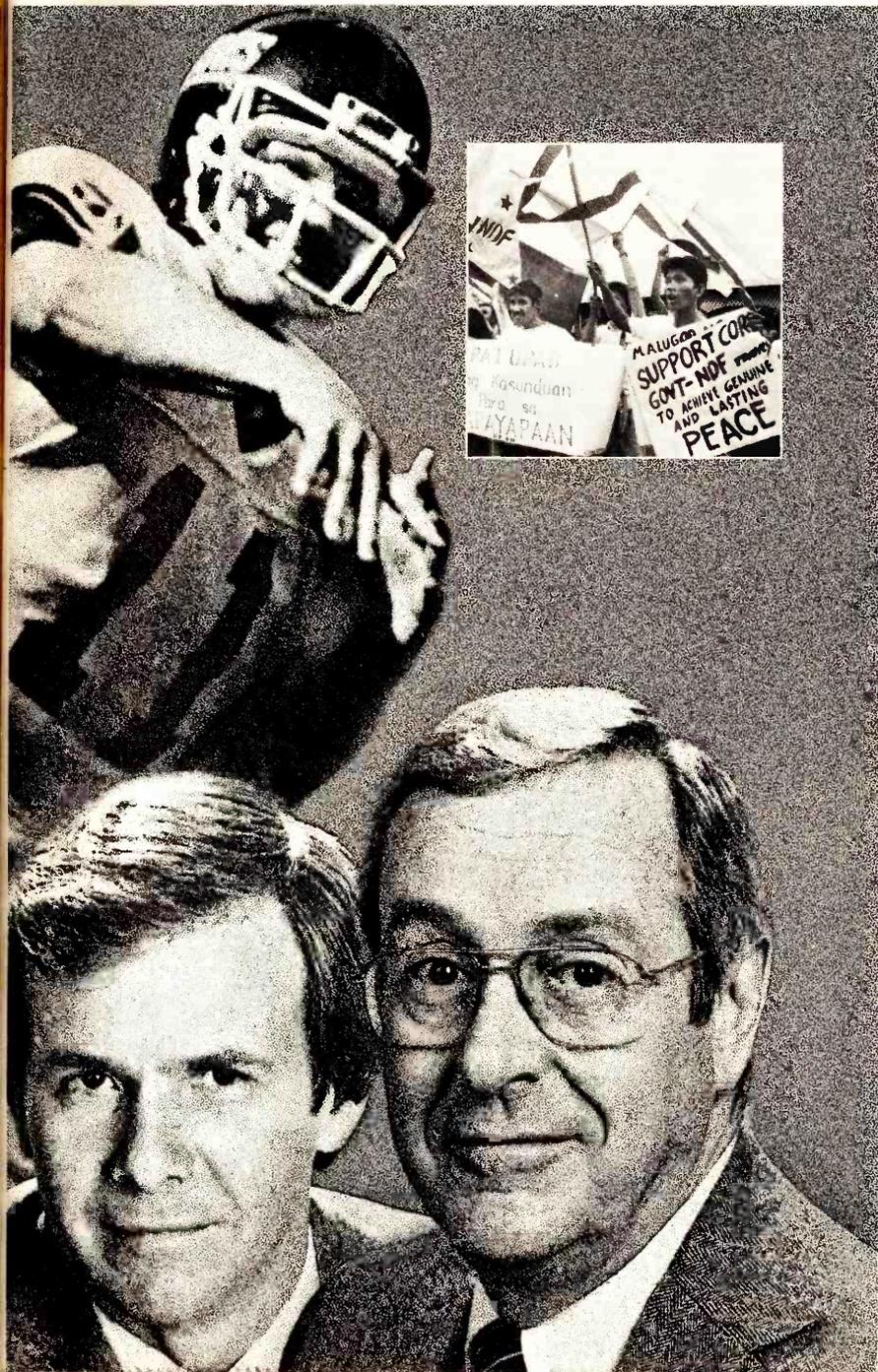
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NEWSBREAKERS

Edited by Jim Dawson



Steve Backer Marilyn Laverty
 ● **STEVE BACKER** has been appointed Director/National Video Promotion at **Epic/Portrait/CBS Associated Labels, CBS Records Division**. He came to CBS Records in 1981 as Manager/National College Marketing, having been Director of that department since 1984.

● **MARILYN LAVERTY** has been appointed VP/National Press and Public Information at **Columbia Records**, where she had been Director of the department since last year. She joined the label's publicity staff in 1979 as Associate Director and was subsequently promoted to Director/Press and Public Information-East Coast, then to her most recent position.

● **MARK COOPER** has been named Director/Sports Sales for **Biall's** Radio Representation Division. He was previously with **WNN & WAPP/New York** as Director/Sales Research and Exec. Producer for the New York Mets.

Anthony To Program KILT-AM

WEEP/Pittsburgh PD Dave Anthony has been named Program Director for Country-formatted **KILT (AM)/Houston**, effective March 12. The move reunites Anthony with Shane Media's Alan Furst, a former WEEP PD who consults KILT.

Present **KILT-AM & FM PD Rick Candea** will continue to program **KILT-FM**, where he has applied most of his energies. Anthony is being brought in as part of an effort to place greater emphasis on the AM.

As part of the changes, **KILT-AM** will be repositioned musically to become more of a Country gold-based format, and will no longer be in direct competition with its counterpart. The AM will reach back further for oldies and lean more traditional than the modern-formatted FM.

Anthony told R&R, "We'll be moving to a format similar to what WEEP had been doing. It'll be great to be at a legendary station with the signal, tools, and people to really make it go. It'll also be nice working in a market where there's such a large share of Country."

WEEP had been a Country outlet for more than 20 years until its switch to Gold last December. Anthony joined Entercom, owner of WEEP and sister WDSY, in 1979. After two and a half years with WDSY, Anthony moved to WEEP in 1981, becoming PD in 1984. Prior to that, he was PD of **WMBA/Ambridge, PA**.

Kenneth Kaufman Tom Dolliff
 ● **KENNETH KAUFMAN** has been named Sr. VP/Legal Affairs at **PolyGram Records**. He was formerly VP/Government Affairs for **Viacom International**, prior to which he was Sr. VP/General Counsel for **Viacom** subsidiary **Showtime/The Movie Channel**.

● **TOM DOLLIFF** has been named Regional Manager for **McGavren Guild Radio's** Dallas office. He had previously held the same position at the company's Houston office since 1984, prior to which he was with **Christal** for ten years.

Stevens Rises To KGMG PD



Greg Stevens

KGMG/Oceanside-San Diego morning man **Greg Stevens** has been named Program Director at the **Par Broadcasting Classic Hits** outlet. Stevens, who will continue in mornings, replaces the exiting **Dino Matela**, and expects to open up another fulltime airshift for someone who will also assist in programming.

GM/part-owner **Steve Jacobs** said the change reflects a decision to take the edge off the station's music, which will now lean less AOR.

Originally licensed only to Oceanside, the station upped its power and took on a dual license a year ago. Consulted by **Al Peterson**, it notched a 2.0 share in the fall San Diego Arbitron. Stevens told R&R, "As we've started to compete with San Diego stations, we need to upgrade our jock presentation, music flow, and promotions."

Before arriving at **KGMG** last September, Stevens programmed **Classic Rock KCFX/Kansas City** and **AOR KISS/San Antonio**, and served as MD at **WYNF/Tampa** and as an air talent at **KEGL/Dallas**.

Ty Bell Jess Auerbach
 ● **TY BELL**, morning man at Urban-formatted **WBLX/Mobile**, has been promoted to PD. A former PD at **WLUM/Milwaukee** and **WYLD-FM/New Orleans**, his on-air experience includes **KMEL/San Francisco**, cross-Bay **KDIA**, as well as **WBOS/Milwaukee**, and **WAPI-FM/Birmingham**.

● **JESS AUERBACH**, formerly Director/Operations for **Warner Audio Publishing**, has moved to the newly created position of Director/Production at **RCA Records/US**. He previously held a Production Manager post at **Arista Records** and was Director/Production-Distribution at **New World Records**.

● **SONNY WEST** and **LAURA WILKINSON** have been named Assistant PD and Music Director, respectively, at **KCQB-AM & FM/San Diego**. West, who has been with the stations since 1981, will be in charge of production and promotional announcements, in addition to on-air duties. Besides her MD duties, Wilkinson will be involved with producing music specials. **KCQB** airs a "Greatest Hits Of All Time" format.

● **PHILIP JOHNSON** has joined **WOCB & WJFK/West Yarmouth, MA** as Sr. VP/Sales & Marketing and will be a member of the stations' Board of Directors. He was previously Sr. VP/GSM at **WCIB/Falmouth, MA**, prior to which he held senior management positions with several New England advertising agencies.

● **KEN ANTONELLI** and **TOM BALLA** have been promoted at **Arista Records** to Regional Marketing Directors for the East Coast and Midwest Region, respectively. Antonelli was previously Associate Regional Marketing Director and Balla was formerly Local Marketing Manager at the label.

PROS ON THE LOOSE

Charlie Bennett — GM/PD **WNAM/Appleton-Oshkosh, WI** (414) 725-2682

Terry Gladstone — Weekends **KMET/Los Angeles** (213) 374-6260

Nancy Levin — Mornings & Assistant PD **KKBR/Albuquerque** (505) 823-1942

Jeff Ryan — PD **KWNZ/Reno** (702) 358-9148

Rebecca Ward — Continuity Director **B97/New Orleans** (504) 367-3552

Randy Miller Bob Payne
 ● **RANDY MILLER** has been promoted to Director/Product Management for **RCA Records/US**, where he has been Product Manager since joining the label in 1984. He previously worked for several advertising agencies and specialized in accounts management.

● **BOB PAYNE** has been named Manager/A&R for **PolyGram Records**. He joins the label from **Columbia Records**, where he was Coordinator/Artist Development for the past four years.

● **HAL BEDSOLE**, Sales Director at **Chuck Blore & Don Richman, Inc.** for the past two and a half years, is promoted to VP/GM. Prior to CBDR, he spent 11 years as GSM at **KNX-FM/Los Angeles**. Bedsole is a former NFL player with the Minnesota Vikings and Los Angeles Rams.

● **WILTON OSBORN II**, President of **KJLA/Kansas City** and former President-elect of the **Missouri Broadcasters Association**, is the new President of that association. **KOLR-TV** VP/GM **Ellis Shook**, the MBA's former Secretary-Treasurer, is the association's new President-elect, and former MBA director **David Shepherd** of **KWIX & KRES/Moberly** is the new Secretary-Treasurer. The moves come as a result of former MBA President **Terry King's** resignation to become GM and part owner of **KAND-AM & FM/Corsicana, TX**.

CHRONICLE

Born To:

● **WVEE/Atlanta** afternoon jock **Billy Dee**, wife Amy, daughter Ashley, December 25.

● **WTKX/Pensacola MD** **J.D. Stone**, wife Randi, daughter Elizabeth, January 3.

● **RCA** Director of Advertising **Barbara Higgins**, husband and **United Stations** AE **Jim Higgins**, daughter **Jamie Alexandra**, February 5.

Married:

● **KRWQ/Gold Hill MD** **Sam Dunlap** to **Kristen**, December 12.

● **WRCK/Utica** PD **Jim Wright** to **Karen Hanna**, December 26.

● Musician **Steve Winwood** to **Eugenia Crafton**, January 17.

● **KRXX/McAllen, TX** Asst. PD **"Smokin' Joe" Kelley** to **Brenda Austin**, February 14 on the air.

Greg Brodsky Tim Achterhoff
 ● **GREG BRODSKY** has been appointed to the new position of Manager/Advertising Media for **RCA Records**. He had been Product Manager at **RCA** since 1985, prior to which he was a publicist for the label and a writer for **MTV Music News**.

● **TIM ACHTERHOFF** is elevated to President of **WMUS-AM & FM/Muskegon-Grand Rapids, MI**. A 20-year station veteran, Achterhoff remains GM there, and also serves as President of Northern Michigan's **WJML-AM & FM/Petoskey**.

● **CAL ROBERTS** has joined **Laser Video, Inc.** as VP/Compact Disc Marketing. He was formerly Sr. VP/Operations Marketing for **CBS Records**, where he worked for 32 years.

● For **The Record**: In the February 6 issue, **R&R** inadvertently misspelled the name of the new **Atlantic Records** Associate Director/Media Relations-West Coast. She is **KATHY ACQUAVIVA**.

Also, it was reported that **NBC Talent** host **Sally Jessy Raphael** appeared in a **RAB** Managing Sales Conference photo in last week's issue. The person pictured next to **RAB** President **Bill Stakein** is actually **Bill's** wife, former **CBS Radio Reps** Director/Promotion **LOUISE STAKELIN**.

CHANGES

Bruce Werner, recently market specialist at **Wells Rich Greene**, joins **Torbet Radio/New York** sales staff.

Debbie Marcus, former AE with **KJR/Seattle**, joins the sales staff at **KLSY/Seattle, WA**.

Laurelee Mohr, former media supervisor with **Media Masters Inc.**, joins **WOMC/Detroit** as Director of Retail Development.

Paula Schneider, former AE with **WNBC/New York**, has been promoted to **National Sales Manager**.

Bill Burns, former General Sales Manager with **WHTG/Asbury Park, NJ**, rejoins **WNBC/New York** as an AE.

John Page, former AE with **WERA/Plainfield, NJ**, joins **WNBC/New York** as an AE.

Joanne Shaw, former weekend anchor with **WNLC & WTYD/New London, CT**, joins **WLIS/Old Saybrook, CT**, as afternoon news anchor/reporter.

Les Isralow, former AE with **KOME/San Jose**, has been promoted to Senior AE.

Corrine Perri, former AE with **KOME/San Jose**, has been promoted to Senior AE.

Steve Johnson, recently part of the sales staff with **KOME/San Jose**, has been promoted to Senior Accounts Manager.

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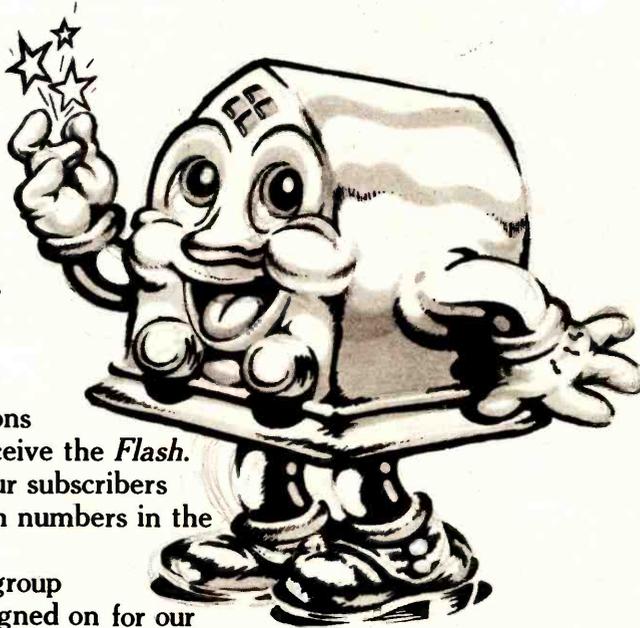
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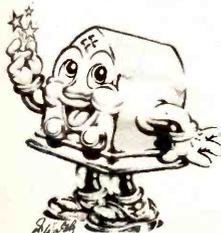
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WCAU 28-24	WPFM 35-28
PRO-FM 25-18	WVBS 21-16 (HOT)
WMMS 12-9	WBWB 17-13
KITS 5	WDBR 23-18
KATD 34-21 (HOT)	WSPT 23-19
WERZ 23-19	KTRS 20-16
WIXX 18-12	B91 22-15 (HOT)

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MTV HEAVY ROTATION

• **GREAT SALES**

LONE JUSTICE "SHELTER"

Is A Hit —
We Need Your Help Now!



R&R STREET TALK

KTWV: Mental As Anything?

Now that **KMET/LOS ANGELES**'s format change (to **KTWV**) seems to be targeting the **DINKS** (Double Income, No Kids), what do Southland audiences think of the switch? One L.A.-based reporter referred to the blend of Jazz, New Age, and "some vocals" as "the world's longest Michelob commercial" and speculated that "mental hospital jukeboxes must be programmed like this." Critics are already waving "bye-bye" to "The Wave."

Overheard at L'Ermitage in Beverly Hills early this week: **WESTWOOD ONE** is "very close" to making an official offer to buy the **NBC RADIO NETWORKS**, possibly as early as next week. NBC reportedly has a healthy cash flow, but a profit margin of just 3.5% — which means **WW1** is targeting it as a good turnaround prospect.

Looks as if **RELIANCE**'s sale of the **BLAIR** stations to **SCONNIX** may be announced as early as next week as well. Stay tuned for specific details.

A&M, along with **CBS**, is sending out a clear message that it's cutting back on 12-inch service to AOR radio. Instead of sending out a 12-inch for a new **DAVID & DAVID** emphasis track, "David's Gonna Rise," it's reserivcing rock radio with a CD bearing a "No 12-inch" sticker.

Seems *Los Angeles Times* investigative reporter/parttime label antagonist **WILLIAM KNOEDELSEDER** is pitting **CBS RECORDS GROUP** Prez **WALTER YETNIKOFF** against **CBS CEO LARRY TISCH**. Quoting ex-CBS employees, Knoedelseder has discovered "the two don't get along" and "Walter yells and screams a lot." Where is **GERALDO RIVERA** when we really need him?

A shift at **RCA**'s black music division sees **SHARON HEYWARD** heading up promotion, while **BASIL MARSHALL** will be handling product management. Sharon has been Product Director at the label for the past year, and was previously at **EPIA**.

And will Sharon be promoting the new **DEBORAH ALLEN** single (yes, we said Deborah Allen) on **RCA**? The man who wrote and produced it under a pseudonym is **PRINCE**, and the title is "Telepathy" — or maybe you already knew that.

Congratulations to **DAN YARBOROUGH** and **JIM CAPARRO**, advancing to VP/Sales at **COLUMBIA** and **EPIA**, respectively. These are new posts to liaise between the labels and **CBS CORE MARKETING**. Yarbrough comes

from the Sales Manager slot at the company's Dallas branch, while Caparro has been handling the same job at the Washington/Baltimore branch. Expect the official word soon.

WCAU/PHILADELPHIA talk host **ANITA GEVINSON** is suggesting that former employer **WYSP** put its money where her mouth was. Fired by 'YSP in August '85 after three years at the station, she's suing for over \$1 million, alleging breach of contract, wrongful dismissal, and sexual discrimination. Gevinson claims 'YSP owes her \$98,000 in back salary and \$80,000 in bonuses, and that her firing caused her "humiliation and embarrassment." **MEL KARMAZIN**, President of 'YSP parent **INFINITY**, says the suit is "frivolous, totally without merit."

The annual West Coast **T.J. MARTELL** fundraiser is set for April 2-4 in L.A. This year's events include a bowling party and softball and golf tournaments. For more info, call **JON SCOTT** of **MUSIC AWARENESS** at (818) 883-7625 or **ATLANTIC**'s **JUDY LIBOW** at (212) 484-6062.

NARM Notes: the new President of the merchandisers' association for 1986-87 is **RUSS SOLOMON** of **TOWER**, succeeding **ROY IMBER** of **RECORD WORLD**. Also, **NARM** attendees heard and saw excerpts from **MICHAEL JACKSON**'s upcoming album, two cuts billed by the artist in a pre-preview message as "works in progress." One of the cuts, "Bad," was accompanied by an excerpt from the MJ videoclip directed by **MARTIN SCORCESE**.

Among the artists present at the conference was **BON JOVI**, much to the dismay of **COLUMBIA** Sr. VP/Marketing **BOB SHERWOOD**. Seems Sherwood's room at the Hotel Fontainebleau was within earshot of the **POLYGRAM** suite, so he says he's arranging a **BEASTIE BOYS** in-store appearance at the home of PolyGram's **GUENTER HENSLER**.

We've learned that **BILL BERGER** will be joining **ISLAND** as VP/Marketing soon. Berger, who was most recently **EIA** VP/Product Development, will take over the duties of outgoing **JIM SWINDELL**, who is **VIRGIN**-bound.

What do **WMMS/CLEVELAND**, **WMMR/PHILLY**, **WBCN/BOSTON**, and **WNEW** and **WHTZ** in New York all have in common?

Continued on Page 22

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POISON



"We were getting monster phones with the only exposure being MTV. Since airing "Talk Dirty To Me," it has been consistently top 5 phones overall and #1 phones at night."

- John Roberts / PD KEGL DALLAS

"POISON 'TALKS DIRTY TO ME' has been the battle of the hits champion for over a week!"

- JD Ryan / MD KEGL DALLAS

When POISON Talks Dirty,
People Listen!

POISON EXPLODES AT 

"POISON gets consistent top 5 request every day on Dial MTV. They love it!!! And from our research, we're seeing a strong sales pattern."

- Sam Kaiser / MTV

When POISON Talks Dirty,
People Watch!

POISON EXPLODES AT RETAIL!

This week alone,
we've sold over 75,000 copies of the POISON LP,
"LOOK WHAT THE CAT DRAGGED IN."

When POISON Talks Dirty,
People Buy!

KEGL KCPX
KTKS KPLZ

FEB. 28 BB 52

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GEORGIA SATELLITES



The Georgia Satellites
"Keep Your Hands To Yourself"
 from the *Georgia Satellites LP*

Check This
 PI Action:

- WXKS 8-6 (Hot)
- WCAU 2-1 (Hot)
- PRO-FM 4-4 (Hot)
- B106 6-4 (Hot)
- 94Q 2-2 (Hot)
- KKBQ 3-3 (Hot)
- KZZP 4-4 (Hot)
- KITS 31-6 (Hot)

BB LP
 Chart ④-⑤

SHIRLEY MURDOCK!



Shirley Murdock
"As We Lay"
 from the *Shirley Murdock! LP*
 Selling now in your market place!

AC BREAKER ②

- Z100 3
- WCAU 17-14
- Y100 14-11
- B96 18-15 (Hot)
- WCZY 26-20 (Hot)
- WHYT 11-8 (Hot)
- KPKE
- KIIS add-31
- KS103 34-30
- KWSS deb-35



Starpoint
"He Wants My Body"
 from the forthcoming *Sensational LP*

Black/Urban
 ⑩-⑫

- Crossing
 Now:
- KROY add
 - KMEL deb-34
 - WHYT on
 - KAMZ deb-30
 - 194 deb-27

THEY MUST BE...
 ON ELEKTRA MUSIC CASSETTES,
 RECORDS, AND COMPACT DISCS.

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STREET TALK

Continued from Page 20

They're the five winners of *Rolling Stone's* Best Radio Station awards (large market class). Medium market winners were **KSHE/ST. LOUIS**, **KISW/SEATTLE**, **KGB/SAN DIEGO**, **WCCC/HARTFORD**, and **KZAP/SACRAMENTO**. Taking small market honors were **KOME/SAN JOSE**, **WLIR/HEMPSTEAD, NY**, **WDIZ/ORLANDO**, **WKDF/NASHVILLE**, and **WHJY/PROVIDENCE**. We wonder what *RS* used to classify these markets, since **ARBTRON** lists two of these small markets (Providence and San Jose) as larger than two of the medium markets (Hartford and Sacramento).

Personnel at **WORD RECORDS** are bracing for a restructuring, affecting the Regional Promotion Department and assorted label veterans. Unconfirmed reports say that some employees have already departed.

We get word from Philadelphia that **WMMR** morning star **JOHN DeBELLA** is close to inking a deal for a syndicated show. Watch here for details . . .

TAFT's WBCS/MILWAUKEE made its switch from Country to AOR as **WLZR (LASER 103)** last Monday (2/16). No live jocks yet, as board ops are spinning the tunes.

KHII/DENVER last week suspended morning team **JOHN MILLINDER** and **DAN GRIFFIN** after the station received numerous complaints about the pair promoting SCAT (skeet shooting with cats). The duo also put a banana in the GM's cat car (a Jag) tailpipe, and sold the station for \$40 to the sixth caller. Millinder & Griffin were subsequently reinstated after the station got "cat"-calls 4:1 in favor of putting the team back on the air. Upon their return, M & G promptly started playing "Kitty Pinata."

RAEHEL DONAHUE's L.A.-based TV show "On The Flip Side" this weekend featured the entire airstaff of **KMET**. They spent a few minutes reminiscing, telling some pretty funny inside stories, and offered their unbiased (?) comments on The Wave. By the way, if you need an instant airstaff, a bunch of the "MET vets" — **RICK SCARRY**, **DAVID PERRY**, **RICK LEWIS**, **JIM LADD**, **JACK SNYDER** — are being represented as a group by the **MICHAEL AMEEN MANAGEMENT GROUP**. Reach 'em at (213) 656-7603.

B104/BALTIMORE's MD **AMY KRONTHAL** has left after a number of years, and **PD STEVE KINGSTON** is handling the music for now.

Soft AOR **KESI/SAN ANTONIO** is changing calls to **KMMX** ("K-Mix 107 — Greater Variety, Less Repetition") with no format change planned. According to **PD LEE ROY HANSEN**, it's a marketing move designed to clear up the station's image since the **KESI** calls still carry baggage from the station's Easy Listening and heavy metal incarnations.

WOLFMAN JACK is making tracks. Seems he's hoofing it from **KRLA/L.A.** after four years in the 8pm-midnight slot. Changes in the contents of the show, including call-ins and requests, reportedly led the Wolfman to his decision.

Consultants corner: **SANDUSKY RADIO** has hired **GEORGE JOHNS** as its Corporate Consultant . . . **FRED JACOBS** is officially in the door at **WCKG/CHICAGO**, which continues to image itself as "Classic Rock" while still playing currents . . .

Morning madness: **KENNY NOBLE** and newsperson **JONI CARYL** have exited **KLSX/LOS ANGELES** mornings. Their respective replacements are **PHIL HENDRIE** and **MARY LYON** (ex-KRTH) . . . After sitting out a four-month noncompete clause, former **WSHE/MIAMI** morning stars **SKIP HERMAN & JIM McBEAN** started on rival **WGTR** last Monday (2/16). Linking with the Coconut Grove Art Festival, the pair did a live broadcast of "steamroller art," with people dropping things like albums, ice cream, fuzzy purple dice, and beer cars on the ground and then running over the objects with a steamroller.

Personalities on parade: Sports mavin **DON DEWOLF**, late of **KDKB/PHOENIX**, takes his **COOKIE "CHAINS AW"** **RANDOLPH** alter ego to **KGB/SAN DIEGO** mornings . . . **LISA GLASBERG** steps down from **WNEW-FM/NEW YORK** morning news . . . **PATTY MURRAY** jumps from afternoons at top-rated **WKDF/NASHVILLE** to middays at **WGTR/Miami** . . . **KISW/SEATTLE PD JON ROBBINS** won't reveal the names just yet, but his new morning team will reportedly combine a **KZEW/DALLAS** talent with a Chicago personality. Meanwhile, MD **STEVE SLATON** is switching to PM drive after nine years on nights, so **KISW** is looking for a night rocker . . . Is **KHFI/AUSTIN's** **J.R. EDWARDS** headed for a new morning assignment in the Mile High City?

AIR PRIORITIES: WEEK 26

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., Feb. 25, 1987.

Artist	Title	Label
NEVILLE BROS.	WHAT IT TAKES	EMI
BRENDA K. STARR	WHAT YOU SEE	MCA
	IS WHAT YOU GET	
THE BIG DISH	SLIDE	WB
GEORGIO	SEX APPEAL	MOTOWN
BILLY VERA	I CAN TAKE CARE OF MYSELF	RHINO

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

THE
NEVILLE
BROTHERS

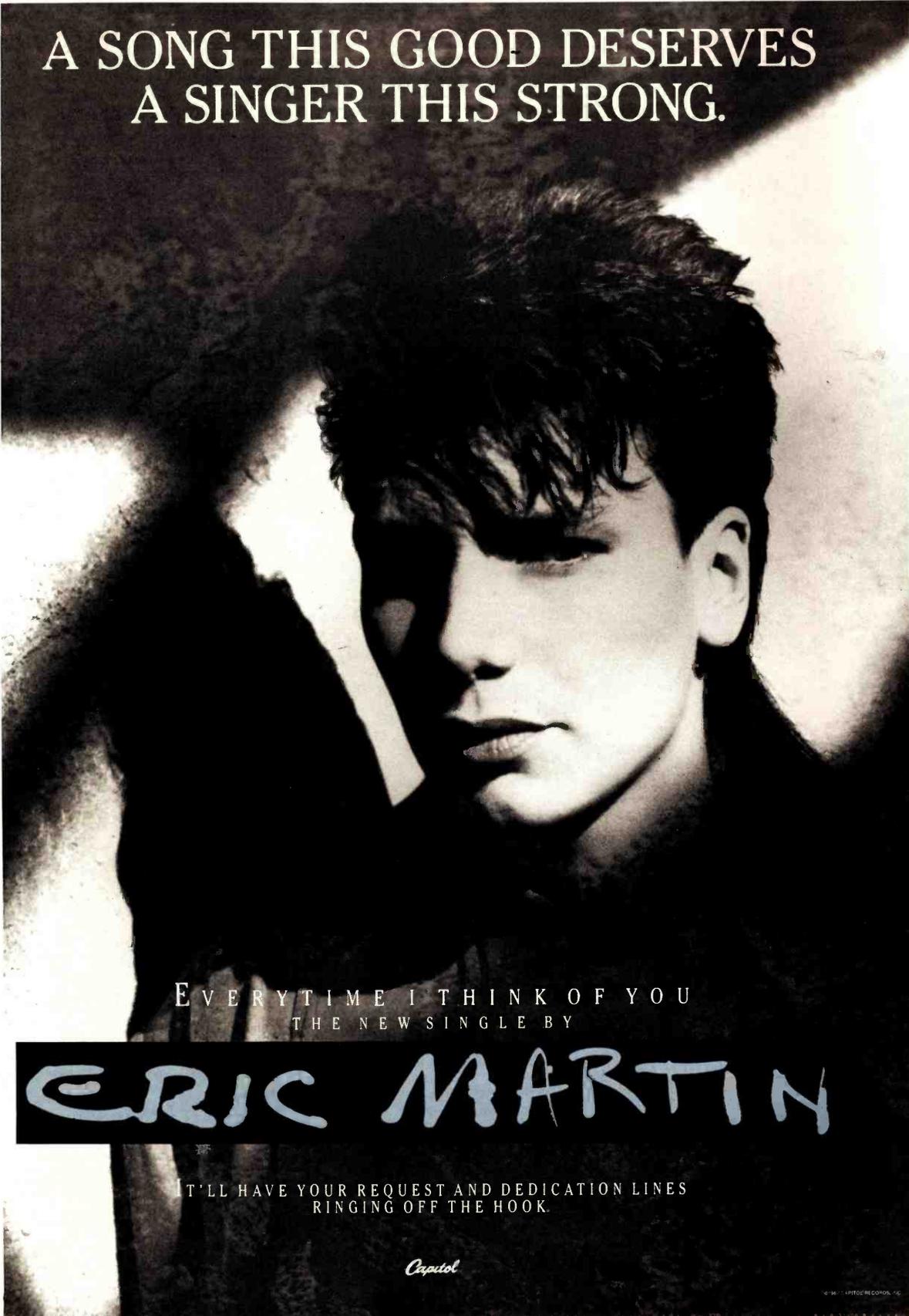


Whatever It Takes

The first single from the debut album on EMI America Records.

Produced by Jim Gaudin
Direction: Bill Goldstein Management





A SONG THIS GOOD DESERVES
A SINGER THIS STRONG.

EVERYTIME I THINK OF YOU
THE NEW SINGLE BY

ERIC MARTIN

IT'LL HAVE YOUR REQUEST AND DEDICATION LINES
RINGING OFF THE HOOK.

Capitol

© 1991 CAPITOL RECORDS, INC.

VITAL SIGNS: MARKET RESEARCH

Spending The Ad Bucks

By Mike Shalett

Basking in the after-midnight glow of television's light, America's record buyers are watching "Late Night with David Letterman." Some of them may be time-shifting (taping it on their VCRs for viewing at a later, or perhaps "earlier," time). But in terms of raw numbers, quite a few are catching Letterman's unique act.

In a survey of close to 5000 music fans over the course of 1986, we found that more than 25% said they watched Letterman and that his show was their favorite late-night fare. At the heart of this viewership were 18-26 year-old males.

Better than one-third of men interviewed in that age demographic said they watched the show. Women in that age segment also showed a significant amount of viewership. The percentage of women 18-26 who watched "Late Night" was over 27%. (See Graph 1.)

What other programs are being viewed by music fans on the late-night TV safari? "Heeeeeere's Johnny" is still a popular cry in the homes of target consumers. The largest segment of viewers, by percentage, is among fans 27 years of age or older.

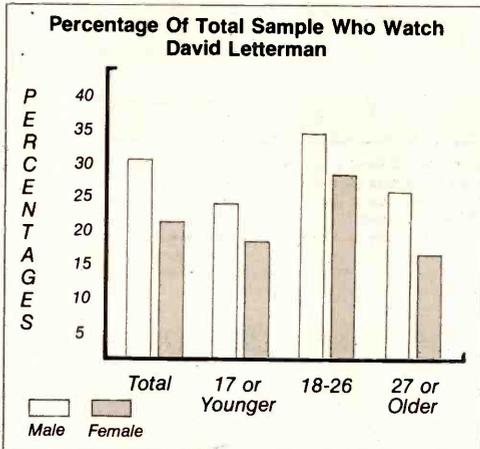
Both these programs can be used not only through advertising, but through the arrangement of appearances. The Carson show is a particularly effective marketing tool when used in tandem with a print campaign.

Audience Splinters After Top 3 Shows

Only the syndicated reruns of "Saturday Night Live" garner the attention of more than 10% of a huge sample. As one flick through any television guide can attest, there are myriad other syndicated late-night TV programs to watch (and on which to advertise). Audience splintering can make these shows ineffective ad vehicles these days. Surveys of local audiences and use of ratings research are advised. (See Graph 2.)

Late-night television has long been one of the few arenas in which we've seen record and concert advertisements. The factor most often cited for such a phenomenon is the cost, with the excuse being that the margin on our products doesn't

allow for advertising in prime time. The cost of a local :30 on Letterman in Hartford is \$300. In Philadelphia the cost for a local spot would be \$400. For the time being, this form of advertising is reaching its intended targets quite efficiently.



Ad Notes

- David Letterman show is an aggressive, efficient buy for record buyers.
- Fans buy group's latest record before seeing concert more often than after.
- USA Today reaches high percentage of 25+ consumers.

McPAPER IS McEFFICIENT

USA Today Offers Fast Turnaround

If you're looking for an advertising periodical which can offer national reach similar to that of a magazine and quick turnaround time like a newspaper, try USA Today.

Street Pulse Group was quite surprised to find an extremely high percentage of music fans (more than 30% in all surveys taken to date) reading the national paper. Among these fans it offers a readership whose demographics are more male than female, older (25+), and upscale.

USA Today also doesn't need the lead time that glossy magazines require. This allows a manufacturer to jump in quickly on a breaking story. Again, not only can you advertise but an appearance in editorial can do the trick. The paper also tends to keep updating your artist's success stories.

Not Now, But Sooner!

When an act is on tour, the traditional advertising ritual has been to advertise the artist's product concurrent with the appearance. That is, if the artist is appearing in a particular town this Saturday, ads for the current album are run over the weekend. This way people who are excited about seeing the show, or who had enjoyed the show Saturday night, would go out and purchase the record.

Does this work? Our data indicates that retailers and manufacturers would be much better off if they advertised further ahead of the artist's scheduled appearance.

Concert Evenings Costly

An evening spent at a concert these days is quite expensive. Not including the price of the ticket, which is usually purchased far in advance, a fan can expect to shell out \$50 on concert night. This includes gas, parking, merchandise, and food and drink (before, during and after the concert).

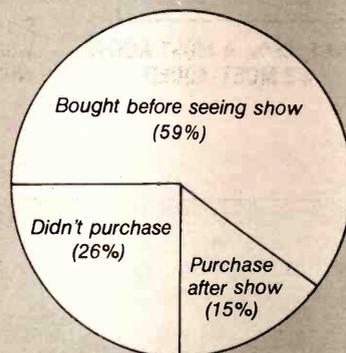
In a survey involving close to 3000 concert visits by consumers, it was found that a purchase of the artist's latest record was four times more likely to occur before a concert as opposed to afterward. To take that information even further, a consumer was twice as likely not to buy the latest product at all, as compared to those who bought the product after seeing the show.

After seeing similar data several years ago, I began recommending to clients — retailers, manufacturers, and concert promoters alike — that they start joining forces in advertising assaults on their common customers.

Save Money, Increase Efficiency

These allied forces could save money and increase efficiency by advertising the concert date and the latest product concurrent with the announced sale date of tickets. Fans want to be familiar with a group's most recent product when it comes time to see the show. No

Of The Artists You've Seen In Concert, Did You Purchase Their Latest Record?



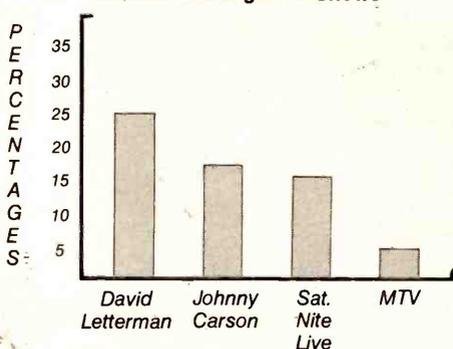
one likes that uncomfortable left-out feeling when a group plays its latest single. Fans want to be able to sing along.

When the event is over and the band has packed its equipment and moved to the next town, there is much less reason for concertgoers to buy that latest album. There are new stimuli on the horizon — the next act's concert — for which people will begin saving.

Acts should also be cognizant of this. Too many times a road manager comes to town and scurries through the local record stores looking for displays and stores.

Though there should be ample in-store product (15% of the sample did buy product after attending the concert), once again the key to the timing of the display is to do so far in advance.

Favorite Late Night TV Shows



This week make your radio station sound three times greater!

HUGE 1st WEEK!

CHR: 33/27

Including:

94Q WMMS

Z93 KWSS

B97

AOR TRACKS BREAKER DEBUT 27

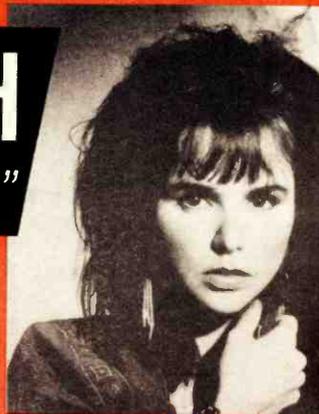
#2 MOST ADDED

Patty SMYTH

"NEVER ENOUGH"

"'Never Enough' hits the mark in terms of contemporary mainstream rock appeal. Patty gets writing and playing assistance from the Hooters and together they cover all the bases. Sounds like it's going to take at least a few hundred spins before I've had enough."

—Dave Sholin's Personal Picks, Gavin Report 213



ALBUM NOW BREAKING THE DOUBLE-PLATINUM MARK!

the BANGLES

"WALKING DOWN YOUR STREET"

BREAKER-BOUND

133/61, 55%, A MOST ACTIVE #3 MOST-ADDED

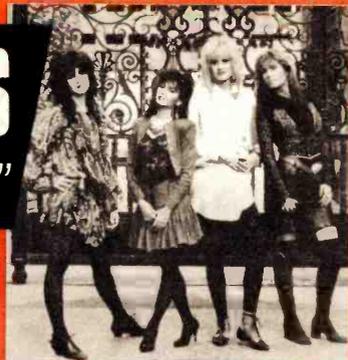
INCLUDING

PRO-FM
WGH
WNCI

WHYT
KCPW
WKTJ
KHTR

KWK
Y108
KZZP
KKRZ

KMJK
KWOD
KPLZ



ONCE AGAIN, A THREE FORMAT WINNER!

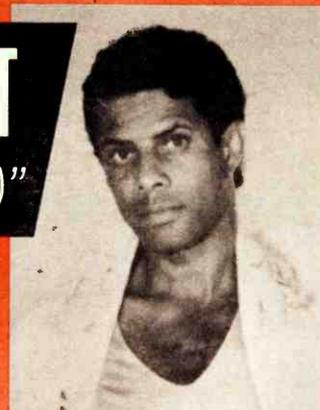
Gregory ABBOTT

"I'VE GOT THE FEELIN' (IT'S OVER)"

CHR: 52/14, 22%

WKSE KCPW
94Q FM102
B97 KS103
99DTX KATD
WCZY KPLZ
WHYT

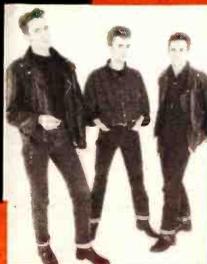
**A/C: MOST ADDED
F/S: MOST ADDED
B/U: BREAKER-Debut 40
#1 MOST ADDED**



Audience **ATTEN**

HIPSWAY

"THE HONEYTHIEF"



"Combining pop, soul, and jangly guitars, their sound is superb, enhanced by Grahame "Skin" Skinner's sultry, soaring vocals."

—Record Mirror

CHR Chart Debut **39**

#1 MOST ACTIVE

138/20, 58%

KITS: Top 15

Colin James HAY

"HOLD ME"

ONE OF THE MOST IDENTIFIABLE VOICES IN POP MUSIC!



AOR New Artist Charts:

Album: **1**

Tracks: **2**

35 CHR Stations Strong!

KTKS KMJK KPLZ

Immediate Album Sales

the PSYCHEDELIC FURS

"HEARTBREAK BEAT"

NATIONAL TOUR
PLANNED FOR MARCH!



CHR BREAKOUT:

CLEVELAND
WMMS

MINNEAPOLIS
KDWB

SAN FRANCISCO
KITS

AOR TRACKS: **33**

ATION *Getters*



Sammy HAGAR

"WINNER TAKES IT ALL"



WEEK AFTER WEEK
BIG NUMBERS AT CHR AND AOR RADIO!

CHR: 33% AND CLIMBING

WXKS	PRO-FM	WGH	KKRZ
WKSE	KEGL	WMMS	KMJK
WPHD	KTKS	KDWB	KCPX
WCAU	KRBE	KPKE	KATD

AOR TRACKS: 7

the BURNS SISTERS Band

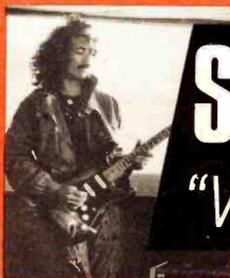
"LISTEN TO THE BEAT OF A HEART"



NOW BREAKING
INTO MAJOR MARKET RADIO!

WXKS	K104	Y95	KYRK	95XIL	99KG
KATD	WERZ	KAMZ	KFIV	WZYP	KBOZ
	WRCK	KITY	KRQ	Q101	KTRS
	WKRZ	KMGX	WKPE	KNAN	KKAZ
		I94	OK100	WBNQ	KOZE

A/C: 27, 59%
F/S: 28%



SANTANA

"VERACRUZ"

IN THE TRADITION
OF 20 YEARS OF HITS!

AOR Albums Breaker!
AOR Tracks: 23
ALBUMS: Debut 18

K104	KBFM	95XIL
WERZ	KMGX	WDBR



REED BUNZEL

NETWORKS/PROGRAM SUPPLIERS

Country Programming: Survival Of The Fittest

A quick look through the "Network Feature File" (pg. 32) shows no fewer than eight weekly or weekday syndicated Country features. Additional programs which (for whatever reasons) are not included in the "Feature File" increases this volume of product. Still, this number doesn't seem inordinately large (compared with the vast quantity of CHR or AOR programs), especially with approximately 2000 stations broadcasting Country fulltime. Given the fact that many major markets have only one Country outlet, however, the battle for airspace between those eight can become intense.

When advertisers get involved (and they do), this battle becomes a "Catch 22." A syndicated program typically needs to cover 80% of the country before Madison Avenue grants it full support, but half of that is found in the top 10 markets. New York alone has 9% of the total population, and if a company fails to sign that market, plus Los Angeles and Chicago, it's already lost 21%. Yet a total of only five Country stations operate in these three markets — only one in New York — and if a PD says "no," that's it. The irony is that the smaller markets tend to have many more Country stations and agreeable programmers — but the advertisers aren't overly impressed.

Too Much Or Too Little?

Eight Country programs does not a glut make. That's the consensus of most syndication companies, the folks who would typically think any competition was too much. As United Stations Exec. VP/Programming Ed Salamon says, "In radio syndication and network program development there is always room for a better mousetrap. We've found that the appetite for Country programming is extremely high, and there is a market for it if you have a quality concept."

Craig Scott, Exec. Producer/host of Clayton Webster's "Country Calendar," agrees. "I don't think there's a glut at all," he observes. "You have to really look at the shows that have been around for a long time — they're the ones that have a good station roster and keep turning out good product." Scott maintains that the number of shows really doesn't reflect their success, stressing that syndication is really more a question of quality rather than quantity.

Weedek Radio Network President Ron Martin views Country syndication as a process of natural selection. "I'm not a programmer so a lot of programming doesn't come across my desk," he explains. "Personally, I think there's a lot of good stuff being produced, and if there is a glut it will fix itself. Programs that aren't any good will

disappear by the wayside, and those that have some substance will be picked up."

of markets (or stations) before a show is considered a viable advertising vehicle. This poses a problem for Country syndicators and programmers: not only does Country have a difficult time selling in major markets, but the advertising community views the Country audience with reserved skepticism. This double whammy can make it tough on a producer who is trying to blanket the country with a new

SHOW	SUPPLIER	HOST	WEEKLY/ DAILY	CASH/ BARTER	LENGTH
American Country Countdown	ABCW	Bob Kingsley	weekly	barter	4 hrs.
Country Calendar	CW	Craig Scott	daily	barter	2 1/2 minutes
Country Closeup	PM	Lon Helton	weekly	barter	1 hour
Country Datebook	USP	Del DeMontreux	daily	barter	2 1/2 minutes
Country Report	WRN	Ron Martin	daily	barter	2 1/3 minutes
Country Report Countdown	WRN	Ron Martin	weekly	barter/cash	4 hrs.
Country Six Pack	USP	various	holidays	barter	3 hours
Country Today	MJL	Don Taylor	weekly	barter	1 hour
Live From Galey's	WO	Mickey Giley	weekly	barter	1 hour
Sittin' in	WRN	various charts	weekly	barter/cash	1 hour
Solid Gold Country	USP	Mike Fitzgerald	daily	barter	1 hour
Weekly Country Music Countdown	USP	Chris Charles	weekly	barter	3 hrs.

disappear by the wayside, and those that have some substance will be picked up."

Advertiser Control

Like it or not, Madison Avenue has considerable input on the programs that are available. As mentioned above, a syndicator or network has to clear a certain number

show.

Ed Salamon says the number of required clearances can be highly subjective. "You'll hear a variety of percentages depending on the people you talk to," he begins. "If you have less than eight of the top ten markets the advertising agencies won't pay a premium rate for the program. They're going to beat you up for the rate, and how low

NETWORK NOTES

Grammy Awards Hosts Named

MJL Broadcasting, which again this year is producing the officially-sanctioned Grammy Awards Radio Specials, has named the hosts of the five different format-specific programs. **Di-Orne Warwick** will host the AC-oriented special, **James Ingram** will handle emcee duties for R&B, **Steve Miller** will cover CHR, and **Ronnie Milsap** will host Country. Each of the five 2-hour, pre-event specials will consist of music and interviews with the nominees in each musical genre. MJL is also producing a live, 1-hour post-event special featuring the winners in the pop, new artist, and record-of-the-year categories.

Hard Bodies Rock Strong

Nissan Hard Body Trucks has joined forces with TRG Communications and **OutQ Media** to produce and promote a short-form rock and roll program

scheduled for a late March debut. "Strong Sounds," a trivia-information feature hosted by New York veteran personality **Pat St. John**, will focus on such artists as **Bruce Hornsby**, **Fabulous Thunderbirds**, **Wang Chung**, **Timbuk3**, and **Bon Jovi**. The barter show is designed to serve as a vehicle for Nissan to promote its new line of hard body trucks. Nissan intends to give away a number of trucks in station and listener promotions through the third quarter of 1987.

AP Examines Computers

AP Network News will examine the consequences of the technological revolution in an upcoming 10-part series "The Prying Eye: Computers and Privacy." The feature, hosted by AP Correspondent **Mark Smith**, will investigate worker productivity, electronic verification of welfare rolls, and open access to credit records. The series



BAND TOGETHER — NBC's new Source reporter Lisa Karlin interviewed KBC Band members Paul Kantner and Jack Casady at the network's Studio 8B for a recent "Source Report" feature, where they talked about Jefferson Airplane and Starship and other memories of days gone by. Pictured (l-r) are Source Program Manager Michael Hughes, Kantner, Karlin, Casady, and Source Correspondent Bill Vitka.

you decide to go is based on your philosophy and what you feel you need to get for your product." This tends to drive down rates of programs with mediocre-to-moderate clearances, thus affecting the rates of programs which clear a healthy number of stations.

"When it comes to selling the advertising it's critical that we clear the top 50 markets, and certainly the top 10," maintains Scott. "The difficulty of this process is compounded by the programmers in the major markets, who are a bit more critical of what programming they take. They're in a very competitive situation themselves, and tend to be very protective of their product."

Major markets with more than one Country station don't necessarily offer more than one syndication opportunity because the performance of that second or third station might not be appealing to prospective advertisers. "A second station's numbers probably aren't comparable to the number one station, decreasing their value to the advertiser," says Weedek's Martin.

Something Old, Something New

Also facing Country programmers is the rift between tradi-

tionists and modernists. Some stations target an older demographic that appreciates a traditional musical approach, while their counterparts offer more contemporary artists and product. Since syndication has to appeal to as wide an audience as possible, this dichotomy offers a stiff challenge to syndicators.

"The best Country network programming follows the same rule that the best Country radio stations do," explains Salamon. "We have to achieve a coalition between various listener groups so there is enough to keep all segments of the audience interested."

Salamon believes it's difficult to please all the people all the time, but insists it is possible to please most of the people most of the time. "In many markets there's only one successful station, and it exists because it appeals to as broad a cross-section as it can," he says. "By mixing the music or the best artists we can achieve this coalition; that's what successful Country stations do and we can do the same thing."

Inquiring Minds Want To Know . . .

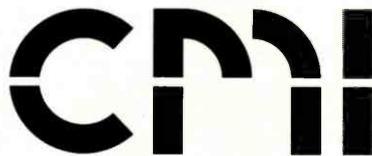
Despite this old-vs.-new rift, Country listeners tend to be very loyal and are always looking for more information on their favorite arts. "Country is, and probably always will be, a very fan-oriented music form," explains Scott. "We don't have a lot of one-record wonders, and people get attached to the artists they hear on the radio." What these fans crave, he says, is as much information as they can get. "Syndicated programming has to offer historical information, which allows us to go back and touch on the traditional roots. And because so many of today's artists share those roots we make a nice transition to contemporary."

According to Martin, this information source role is what makes syndicated programming attractive to program directors. "In most cases it's very difficult for a jock to impart all this various information about the artists," he points out. "But with a short-form feature, or a countdown structured around solid interviews, the audience will listen to it."

And whether the audience listens to it or not is what separates the wheat from the chaff.

FIVE REASONS TO USE C.M.I. TELEVISION CAMPAIGNS:

1. 84% of our clients have had positive Arbitrons. The average increase is 2.1 shares.*
2. 84% of our clients have had positive Arbitrons. The average increase is 2.1 shares.*
3. 84% of our clients have had positive Arbitrons. The average increase is 2.1 shares.*
4. 84% of our clients have had positive Arbitrons. The average increase is 2.1 shares.*
5. 84% of our clients have had positive Arbitrons. The average increase is 2.1 shares.*

The logo for C.M.I. consists of the letters 'C', 'M', and 'I' in a bold, sans-serif font. The 'M' is stylized with a horizontal bar across its middle, and the 'I' is a simple vertical bar.

(213) 392-8771

612 Hampton Drive, Venice, CA 90291

* Based on sample of Arbitron 12+ AQH Metro Share of C.M.I. clients during the last 5 years.

NETWORK FEATURE FILE

MUSIC FEATURES

The Weekend

February 28 - March 1

Christian Countdown America (CCA) Sueki Walsh	Musical Starstreams (FF) Andrew White
Dick Clark's Rock, Roll & Remember (USP) Fifth Dimension	National Music Survey (WO) George Benson/Chicago/Mike Howard
The Countdown (WO) Shirley Murdock/Bruce Willis	On The Radio (NSBA) Areltha Franklin
Countdown America with Dick Clark (US) Heart	Pepsi Hitline USA (JBP) Duran Duran (3/ 1)
Countdown USA (CUSA) James Ingram	Powercuts (GSN) Peter Wolf/Patty Smythe
Country Closeup (PM) Restless Henry/Kenny Mattea	Reelin' & A Rockin' (RI) Ann Wilson
Country Today (MJJ) Wayton Jennings	Reelin' In The Years (ABC/GSN) Beach Boys/Steve Winwood
Cruisin' America with Cousin Bruce (CBSR) Patula Clark/Paul Anka/Emilio Estevez/Huey Lewis	Rock & Roll Never Forgets (WO) Genesis/Doors/Small Faces
Dr. Demento (WO) Requests	Rock Chronicles (WO) Ray Davies/Georgia Satellites/Steve Miller
Future Hits (WO) Cyndi Lauper/Kenny Loggins	Rock Watch (USP) The Who
Great Sounds (USP) Joe Williams	Scott Shannon's Rockin' America Countdown (WO) Georgia Satellites/Ben Orr/Billy Vera
Hot Rocks (USP) Cyndi Lauper	Solid Gold Saturday Night (US) Teen idols: Bobby Rydell/Paul Anka/Franke Avalon/Fabian
Jazz Show with David Sanborn (NBCE) Crusaders	Soupy Sales' Moldy Oldies (NBCE) Beach Boys/Monkees
Metalshop (MJJ) Whitesnake	Star Beat (MJJ) Janet Jackson
Motor City Beat (USP) Holland, Dozer & Holland	Superstars Rock Concert (WO) Dylan/Petty
Musical! (WO) Musicals about states/Millicent Martin/Lorenz Hart/Swing Time	That's Love (WO) Jimmy Jam & Terry Lewis/Jessica Lange/Ray Goodman & Brown

The Week Of

March 2 - March 6

British Wax Museum (RI) Bad Company/Police/Who/Yardbirds/ David Bowie	Classic Cuts (MJJ) Ray Davies/Kinks
Country Calendar (CW) Tanya Tucker/O'Kanes/Anne Murray/David Frazzelle/Ricky Skaggs/Steve Warner/Lou D. Witt	Country Datebook (US) Willie Nelson & Julio Iglesias/Exile/Loretta Lynn/Ermylou Harris/Dolly Parton/Mac Davis/Tanya Tucker
Earth News (WO) Shelley Long/Europe/Judd Nelson/Tina Turner/Ray Bolger	Encore With Jim Lange (WO) 1944: Ella Fitzgerald
The Golden Age Of Radio Theatre (PRN) Abbott & Costello/Groucho/Fibber McGee & Molly	In Concert (WO) Jeff Beck/Rod Stewart
Legends of Rock (NBCE) Steve Miller Band	Line One (WO) Lou Gramm
Live From Gilley's (WO) Keith Whitley	Off The Record (WO) Eddie Money/Billy Idol/Crowded House
Off The Record Special (WO) Dave Edmunds	Plain Rap Countdown-CHR/AC (PRN) CHR: Bon Jovi/Beastie Boys/Huey Lewis & The News/Samatha Fox/Wang Chung AC: Lionel Richie/Bruce Hornsby & The Range/Paul McCartney/Correy Hart/Ray Charles
Pop Centers/Star Trak Profiles (WO) Pointer Sisters	Rock & Roll Never Forgets (WO) Buffalo Springfield/Blues Brothers/Beatles
Rock Over London (RI) Hollies	Rock Today (MJJ) Greg Allman
Shootin' The Breeze (WO) Melba Moore/Sheila E./Rose Brothers	Solid Gold Country (USP) March calendar/this week in 1984/Elvis Presley/rock stars go country/Starter Brothers
Solid Gold Scrapbook (US) Mr. & Mrs. Rock & Roll/March gold/The Who, Supremes, Carpenters, Zombies, & Chambers Brothers/Today in 1966/Make Me Happy!	Sound Express (WO) Stephane Mals
Special Edition (WO) Cameo	Star Trak (WO) Starship/REO Speedwagon/Jeff Lorber

NEWS & INFORMATION FEATURES

February 23 - February 27

GENERAL INFORMATION

The Blimp (PM) Soviet rock 'n' roll/fashionable gray/strange names for children/100 many talk shows/five-year-old Hindu goddess	Campbell's Playhouse (PIA) "Escape"
Car Show Coast To Coast (SCGI) Review of '87 Chevrolet/Conca Ball Brothers/Steve Durst & Mike Brockman	Computer Program (PM) Origin/ENIAC/silicon chips/ICs & CPUs/home appliances
Costas Coast To Coast (CW) John Feinstein/Tom Boswell	Discovering Tomorrow (JBE) Space station living quarters (2/23) Fingerprint locks (2/24) Non-surgical sterilization (2/25) Super VHS revolutionizing TV (2/26) High-tech Stradivarius (2/27) High-tech tennis racket (2/28) Supercow (3/1)
Entertainment-Radio Links (RL) "Nightmare On Elm Street: Dream Warriors"	Health Care (PIA) "The unknown in a glass of water"
NBC Extra (NBC) Instant winner	Personal Finance Digest (JBP) Falling to report income/improve your finances/simony/tax preparers/genetic drug/money literacy
Public Affairs (PIA) "Of Many Voices, One"	Reviewing Stand (PIA) Social Security
Sound Advice (PM) Preamps/tone controls/high-powered amp/noise & hearing loss/protection with fuses	Sporting News Report (CW) Roy Firestone/Dick Schaap/Bart Connor/AJ McGuire/Billy Packer/Christin Cooper
Sports Explosion (PIA) Arthur Ashe/Dallas Green/Bob Cousy	Sports Flashback (CW) Coach Auerbach's titles with Celtics/1st NFL player to hit 500 homers/'86 NHL finals/'83 ACC tournament
Travel Holiday Magazine (CW) California Highway 1	Working Out (JB) Cycling (2/23) Cross training (2/24) Swimming (2/25) Low impact aerobics (2/26) Pumping iron (2/27)
Wireless Flash (CRN) R.J. Wagner/Mickey Dolenz/Doune Warwick/Mestof	

COMEDY

All My Children Update (PRN) Jeremy chokes/Matt/Phoebe's new slime child/Matt embracing himself/Jeremy knows a secret/Elen's got a clue	Amatellin U (DD) Trippa Tappa/Daily/school for midwives/batting east/worms/trunks in the restaurant/ivory
Bobby Jo Ambergery's Bar & Grill (DD) Pam McSam/singles night for ugliest but contest/valentine menu/whoring but fun	Comedy Hour (MJJ) Live guest: Paul Hogan/Monty Python/Woody Allen/Martin Short/Emo Philips
Comedy Show With Dick Cavett (CW) Money: Monty Python/Steve Martin/Brooks & Baker/Bill Cosby	Comedy Hour (CW) Jerry Clower/Sanford & Son/Robert Klein/Steve Martin/West AJ
Daily Feed (DCA) W4 almost explained/Larry, Mo & Meeze is February over yet?/the last predictions/ Bush traded for Wale	Fun Factory (PM) Dud Lite/plastic surgeon Top Katz/Orah Winfrey & Sly Stallone/Betty Ford Center re-series
Hiney Winy (DD) Hiney smasher/hiney inspectors/dress like a hiney/grab my hiney	Irving Lobbyist (DD) Bush hog & dolly/Sweed state/trunks & football/cheerleaders/let's win
Jackie The Joke Man (OHR) Pipe cleaners/a winner undressed for gym/yoga/bare/nude destroyer	Laugh Machine (PM) Rowen & Martin/Jackie Mason/Woody Allen/Eddie Murphy/Bill Cosby
Mel Blanc's Blankety Blancs (ASR) Mides & fried chicken/dancing shoes/Frank Merrill/the happy musician/King Kong	National Comedy Wireless (DD) Tiger on my tail/Chese-Mexican restaurant/Rodney's valentine/Oral's visit
National Lampoon's True Facts (PRN) Nuclear nut case/the kid's in the mail/film man/stealing bed/follows/cheese w/z	Party Drop-ins (ASR) TV promo/house party #1/Pierre La Queue/video destroyer/house party #2
Radio Hotline (SYN) Cockroach record/normal people! deserve a case! win/Mom	Red Neckerson (SYN) Trillion dollar budget
Stevens & Grdnic's Comedy Drop-ins (ASR) The Nelson family/Pippie magazine/Grand film festival/another lousy day at week long	United Spots Of America (ASR) Lukewarm/Scamco toxic waste/Isben man/Scamco scap/vease/Scamco environment

NETWORKS/PROGRAM SUPPLIERS

AA = Audiophile Audition (415) 457-2741
 ABC = ABC Devision Net (212) 867-7777
 AP = Associated Press (202) 955-7200
 AS = Audio Stimulation (213) 486-5201
 AR = AI Star Radio (213) 850-1169
 ATGN = At The Game Network (516) 491-8585
 CB = Continuum Broadcasting (212) 580-9525
 CBS = CBS Radio (212) 975-4321
 CBSR = CBS Radio/Facto (212) 975-4321
 CCA = Christian Countdown America (312) 820-1369
 CN = Copley Radio Network (619) 293-1618
 CRS = Creative Radio Shows (818) 787-0410
 CUSA = Countdown USA (415) 383-7302
 CW = Clayton Webster (314) 725-5070
 DCA = DC Audio (202) 636-4222
 DD = Dorsey & Donnelly Enterprises (214) 631-7934
 DIR = DIR Broadcasting (212) 371-6850
 ERI = Entertainment Radio, Inc. (818) 985-4807
 ESG = Emfana Syndication Group (209) 578-6747
 FF = Frank Forest Productions (415) 383-7827
 GCI = Goodphone Communications Inc. (818) 990-7707
 GSN = Global Satellite Net (818) 906-1888
 IN = Interview (213) 652-8710
 JT = Art Good's Jazz Trax (619) 233-9228
 JBE = Jim Brown Entertainment (213) 390-9671

JBP = James Paul Brown Entertainment (213) 390-9671
 KSE = Kris Stevens Enterprises (818) 981-8255
 LBP = Lee Bayley Prod. (213) 258-2778
 LW = London Wavelength (914) 961-7600
 MBS = Mutual Broadcasting (703) 685-2000
 MCA = MCA Radio (818) 758-2331
 MJJ = MJJ Broadcasting (212) 245-5010
 NBC = NBC Radio (212) 664-4444
 NBCE = NBC Radio Entertainment (212) 664-4444
 NP = Narrow Productions (212) 755-3320
 NSBA = NSBA Network (213) 306-8009
 OHR = Off Hour Rockers (516) 628-1490
 PM = ProMedia (212) 585-9400
 PIA = Public Interest: Affiliates (312) 943-8888
 PRN = Premiere Radio Network (213) 467-2346
 RI = Radio International (212) 302-1670
 RL = Radio Links (213) 454-0488
 SCGI = Starstream Communications Group, Inc. (713) 781-0781
 SI = Syndicate II (818) 841-9350
 SM = SpecMark (818) 505-9746
 SMN = Satellite Music Network (800) 527-4692
 SRFI = Sotters/Roskin/Friedman, Inc. (213) 936-7900
 SYN = Syndcom (415) 366-1781
 TRAN = Transair (213) 450-8383
 USAT = USA Today (800) 222-0990
 USP = United Stations (703) 276-2900
 WRN = Weebeck Radio Network (213) 462-5922
 WO = Westwood One (213) 204-5000



JUDDS FOR YOURSELF — Mother-daughter comedy duo Wynonna and Naomi Judd recently visited Westwood One's West Coast studios to guest on Mutual's Larry King Show. Pictured (l-r) are Wynonna Judd, King, Westwood One's Gary Landis, and Naomi Judd.

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R&R

RADIO & RECORDS

R&R Country Music Poll Winners Announced

Five artists took top honors in the eight categories of this year's R&R Country Music Poll. George Strait took both Best Performer of the Year and Best Male Vocalist prizes; Reba McEntire again captured the Best Female Vocalist crown; Restless Heart narrowly beat out Alabama as this year's Group of the Year; the Judds again took honors as Best Duo; and Randy Travis pulled a hat trick, picking up awards for Best New Artist, Best Album, and Best Single.

Page 36



Country Radio: Format In Metamorphosis

1986 was the year Country radio shook off its conservative musical stance and embraced more new artists than in any year since Radio & Records began charting the music in 1974. Last year, fifteen artists had records reach the top 15 for the first time on the R&R Country airplay chart.

In addition to a large number of break-through acts, Country radio's "new openness" yielded a tremendously wide range of music as well. Radio pushed the boundaries of that which was considered "country" and came up winning on both ends. Whatever the cause, the effect has been greater acceptance of new artists and a reexamination of standard product turned out by established performers.

Page 42

The Artists: Spanning The Spectrum

The "traditional vs. contemporary" rift among artists, labels, and radio stations may only be a perceived chasm; witness the artists who have great respect for the roots and changes of today's country music.

The emergence of new artists who not only make music which excites country's multitude of loyal listeners but also attracts others to the format is a welcome change to Nashville's *status quo*. All sectors of the industry are beginning to open up to changes in sound and content, and this acceptance of "new" is perhaps strongest in the artist community itself. Those with deep-rooted respect for the basic elements of country work side-by-side with today's artists who are effecting change. Whether Country will remain intact — or segment into "old" and "new" — is a question dear to these performers.

Page 50

Labels: In With The New?

Neither Randy Travis nor Restless Heart were on the charts a year and a half ago — and they're light years apart in the "traditional vs. contemporary" country spectrum. Still, both achieved back-to-back number one records last fall. Further evidence of the many forms the music took, and of radio's changing attitude, was the strong 1986 chart action by such diverse musical talents as T. Graham Brown, Dwight Yoakam, Michael Johnson, Sweethearts of the Rodeo, Judy Rodman, and Keith Whitley.

A major factor behind Nashville's shifting attitude towards new artists is the genre's continuing transformation from an artist-oriented format to one that is driven by song and sound.

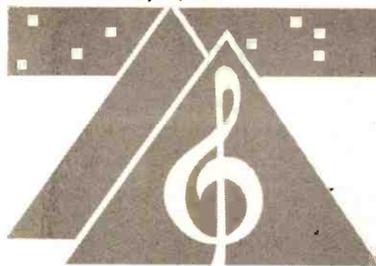
Page 48

Producers/A&R: Talent Behind The Product

Until recently new artists had virtually every card stacked against them. Established artists were considered a "sure thing," even if they hadn't turned out a successful record in years. New artists were an unknown risk, and Nashville was not known for its willingness to take chances.

Enter the A&R rep and the producer. These are often the first (and most important) people artists come in contact with at a label, and have the power to "make or break" them. The A&R person visits every club and listens to every demo (theoretically, at least) to find the latest crop of talent. The producer, in turn, is responsible for taking the new artist and turning his or her sound into a polished, professional product. Both elements have an important role in Nashville, yet they tend to be the most overlooked when it comes to assessing the content of the product and the climate of the market.

Page 52



Radio & Records Readers' Poll 1986 Award Winners

For the 11th consecutive year, R&R readers have voted their choices of those best representing country music in each of eight categories. PDs, MDs, and personalities of our reporting stations were asked to list their favorites for Performer of the Year, Best Male Vocalist, Best Female Vocalist, Best Group, Best Duo, Best New Artist, Best Album, and Best Single of 1986.

Once again more than 700 ballots were cast in this survey, the only poll comprised solely of Country broadcasters. The ballots list each of the eight categories and each voter is free to write in any artist, song, or album he or she wishes.

Thanks to all of you who completed the ballot. Here are the people and songs you selected as the winners of the 1986 R&R Readers' Poll. Congratulations to the winners!

George Strait

Performer Of The Year, Best Male Vocalist

•MCA RECORDS

The winner of this year's top category marks a break in tradition by our voters. For the last seven years, the Readers' Poll Performer of the Year has been the incumbent CMA Entertainer of the Year. Though Reba McEntire, our Reader's Poll Best Female Vocalist, won the CMA award last fall, George Strait has been named the 1986 Country Performer of the Year by R&R readers. He was also voted the Best Male Vocalist for the second consecutive year.

Strait captured this year's honors on the strength of two number one singles — "Nobody In His Right Mind" (which stayed on top of the R&R chart for two weeks) and "It Ain't Cool To Be Crazy



"About You" — and a number four showing with "You're Something Special To Me."

Again in 1986, Strait won the Male Vocalist of the Year honors from both the ACM and the CMA. His "Does Ft. Worth Ever Cross Your Mind" took top album honors from the ACM.

For all its fortune, 1986 was marred by the tragic loss of Strait's 13-year-old daughter, Jenifer, who died in an automobile accident last June.

The events of the year were tearfully brought to mind in October, as Strait chokingly dedicated his CMA honors to his daughter, whom he had promised could attend the award show for the first time.

1987 has started incredibly strong for Strait, with the release of his eighth MCA LP, "Ocean Front Property," and the title cut from that album. Also cause to celebrate is the fact his "Greatest Hits Volume I" album was recently certified platinum, and his first two LPs — "Strait Country" and "Strait From The Heart" — were both recently certified gold.

Reba McEntire

Best Female Vocalist •MCA RECORDS

No category has been dominated by so few artists as has this one. Reba McEntire joins Crystal Gayle (1976, '77, and, '78) and Barbara Mandrell (1979, '80, and '81) as the third three-time winner in the eleven years of this poll.



Artist biographies often swim with platitudes and overblown hyperbole. Reba's latest bio, however, is right on track in stating, "Depending on our years, country music can mean Patsy Montana, Molly O'Day, Kitty Wells, Patsy Cline, Loretta Lynn, or Tammy Wynette. For those of us living in the '80s, country music means, and will continue to mean in the years ahead, Reba McEntire."

The press piece could certainly have added Ms. Gayle and Ms. Mandrell for their respective contributions to the late '70s and early '80s, but there's no question that Reba McEntire is the dominant female country voice of the mid-'80s.

1986 saw her take both the ACM and CMA top female vocalist honors, each for the second consecutive year, as well as the *Music City News* award in that category. She was also the only female in *Rolling Stone's* Critic's Choice Poll of the Top Five Country Artists of the Year.

The accolades continued to come in 1986 when the ACM, CMA and MCN awards for top female vocalist again went to Reba, making her the first woman since Loretta Lynn to win all three awards two years running.

Ms. McEntire kicked off 1987 as she ended '86 — with a hit record. Her "Let The Music Lift You Up" single, from the "What Am I Gonna Do About You" LP, is heralded by many as being her most mass appeal effort to date. It's sure to attract new fans from the periphery of "non-country" listeners while maintaining her loyal country fandom.

Earlier success aside, 1986 was the biggest year of Reba's career. This was due largely to the broad-based acceptance of the "Whoever's In New England" LP, although a top single and video by the same name brought Reba and her music to the eyes and ears of many new fans — particularly in the Northeast.

Still, it was her charm and honesty while accepting the CMA's Entertainer of the Year award last October that brought the telecast studio audience to its feet. Visibly moved and shaking, she vowed to "stick my big ol' boot in the door for country music... for all of us."

It's doubtful the former rodeo participant will have to resort to such physical tactics given the power of her voice and music. Congratulations, again, Reba!

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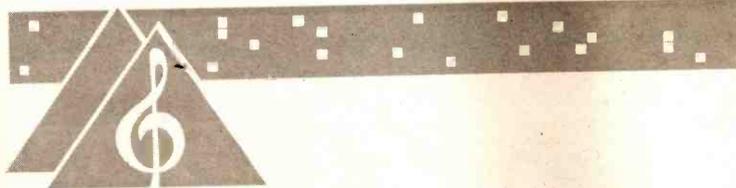
HEY DOLL BABY

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Restless Heart

Group Of The Year



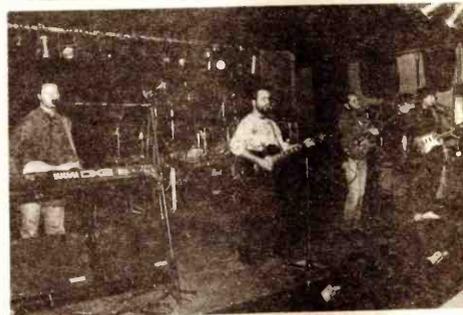
In the biggest surprise (and the closest race) of this year's Readers' Poll, Restless Heart edged out labelmates Alabama as Group of the Year.

Restless Heart is lead singer (and new papa) Larry Stewart, keyboarder Dave Innis, bassist (and new dad) Paul Gregg, lead guitarist Greg Jennings, and percussionist John Dietrich. They, along with this year's multiple winner Randy Travis, typify the best of what has resulted from Country radio's "new openness" in the last year. Both Restless Heart and Travis were newcomers to the scene, and they couldn't have been further apart on the musical spectrum. The Reader's Poll awards are further confirmation that Restless Heart and Travis have been fully accepted in the hearts and minds of Country radio.

Whereas much industry talk has been about the resurgence of traditionalism, Restless Heart personifies the contemporary side of what country music has become — and is becoming. Evidence of this is Restless Heart's number one record last fall, "That Rock Won't Roll."

Timing is perhaps part of the reason Restless Heart fared so well in this poll. The ballots were mailed the first week in January and voting came on the heels of Restless Heart's first extensive touring schedule. On the road much of November and December, the group's dates were designed to get them in front of radio people as well as the public. Every date the group did over those two months was tied in with a radio station. Restless Heart was out to show the folks in radio that they weren't just a studio band put together for short term convenience. Instead, they were a force to be reckoned with.

As 1987 gets underway, Restless Heart is embarking on a number of



dates opening for Bruce Hornsby & The Range. Their current single is "I'll Still Be Loving You" which, in addition to recently hitting number one on the R&R Country chart, was an AC Breaker a couple of weeks ago. It was the first country record to accomplish this feat in many moons.

In congratulating this fine young group, it would be remiss to not mention its producer and organiza-

tional catalyst: Tim DuBois. The members of the band would be the first to credited him with a large part of their success.

The fact that Restless Heart would wind up winning this category is not surprising. The amazing part is that they did it within a year and a half of first getting on the charts.

Congratulations!

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"The Professor"

BOB SAPORITI
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"Che"

NICK HUNTER
Nashville



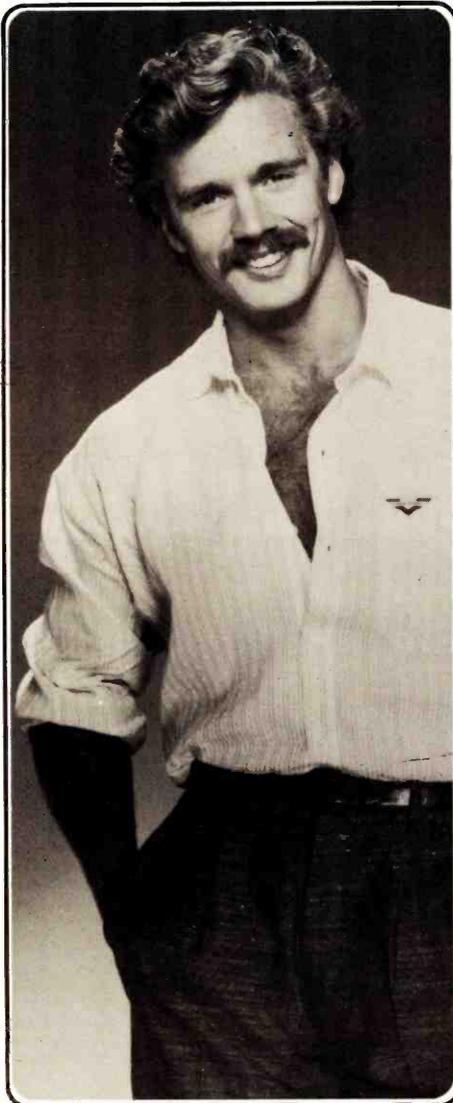
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John Schneider

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Judds

Best Duo



Not since **Batman** and **Robin** has there been a **Dynamic Duo** rivaling the success of **Naomi and Wynonna Judd**. This mother/daughter duet overwhelmingly won the **Best Duo** award from **R&R** readers for the third consecutive year.

Though 1986 will go down as the year new artists broke through with a vengeance, the Judds will go down in country history as the act which got everybody into the "new can be great" mode.

Naomi and Wynonna enjoyed tremendous single success last year. Both "Grandpa" and "Rock-



in' With the Rhythm of the Rain" spent two weeks atop the **R&R** Country Airplay chart, while "Cry Myself To Sleep" peaked at number three. They also won both the **ACM** and the **CMA** trophies for **Duo of the Year**.

While the Judds have virtually owned radio the last couple years, 1987 is the year they stake their claim on the TV airwaves. The pair will be co-hosting the **ACM** awards telecast, along with "Dallas" star **Patrick Duffy**. Naomi and Wynonna are also set to star along with

daughter/sister **Ashley** in a TV pilot being made for **Fox Broadcasting**. Reportedly, **NBC** has expressed some interest in the show, which depicts what happens to a family with country values when plopped in a metropolitan setting.

Just released is the ladies' new album "Heartland," featuring the first single "Don't Be Cruel." If anybody can get away with recutting an **Elvis** classic, you can bet it's these two.

Congratulations on once again being the **R&R** Readers' **Best Duo!**

Randy Travis

Best New Artist, Best Album, Best Single



Here's a guy who one year ago didn't get a single vote from any reader in any category. Now, 12 months later, **Randy Travis** shines as this year's top vote-getter in the three categories above, and finished a not-too-distant second in the **Best Male Vocalist** voting. Who says things don't change much in 1986?

It's hard to say something about **Randy Travis** that **People**, **Newsweek**, the **Wall Street Journal**, or every country fan magazine published on the face of the earth hasn't already said about this unassuming young **North Carolinian**.

Perhaps it's just enough to say that 1986 will long be remembered as the year of **Randy Travis**. He carried off the **ACM's** **Best New Male Vocalist** Hat trophy last spring, and added the **CMA's** **Horizon** award in the fall. Even more amazing, in his first year **Travis**



was nominated for five **CMA** awards. In addition to the **Horizon** and **Song of the Year** categories, he was up for **Male Vocalist of the Year**, **Single of the year**, and **Album of the Year**.

His "Storms of Life" LP went gold four months after release and hit platinum status after just eight months on the shelf. These are sales in time frames almost unheard of in country the last few years . . . if ever. That album yielded four top ten singles: "1982" (9), "On The Other Hand" (4), "Diggin' Up Bones" (which went to number one), and "No Place Like Home" (3). His new album should be out in the next month.

"On the Other Hand," written by **Paul Overstreet** and **Don Schlitz**, was the **CMA's** 1986 **Song of the Year**. Its initial release last fall was met with less than enthusiastic response, but following the success of **Travis's** "1982" **Warner Bros.** (believing "Hand" to be a smash) boldly rereleased it to radio. It set the wheels in motion for what will surely be one of the more incredible rises to stardom in country history.

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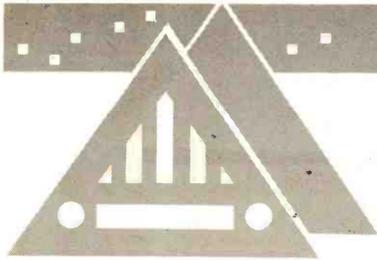
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Country Radio: A Format In Metamorphosis

By Lon Helton

Country radio was more receptive to new artists in 1986 than at any time since at least 1974. Using the R&R Country Airplay chart (which debuted October 1973) and defining a record reaching the top 15 as "breaking through," 15 new artists were "broken" last year. Only 1981, which saw 13 acts burst upon the scene in the wake of the "Urban Cowboy" phenomenon, rivaled the past twelve months.

The "Urban Cowboy" wave is easily explained — but why 1986? It was a year following four years which saw a total of 21 acts break the top 15 barrier . . . so why did things open up so dramatically?

Many radio people view the situation as a "chicken-or-the-egg" scenario. Did radio become more open to playing new acts, making it easier for them to enter the scene, or did the recording industry suddenly begin to produce better records?

Riding The Cycle

KMPS/Seattle PD Jay Albright feels that both the time and radio were ripe for this breakthrough resurgence. The large number of artists who broke through was indicative of a process Country radio was going through. "I view our format as a product," he says. "Every marketed product goes through a certain life cycle. Country music has been through the entire cycle two or three times in the 15 years I've been involved with it. At the cyclical point we're at now, the old rules don't apply. In fact, if you stick to the old rules you're in trouble because there are so many new things happening."

Albright also points out that when product really catches on a wave of growth follows. "Toward the end of the product cycle, manifested in our case by a shrinkage of the curve, one begins to see a refining of the rules," he explains. "There's a strict adherence to those rules, resulting in a desire to

superserve the core. That's when you hear phrases like 'dancing with who brung ya.' Right now we're in the fringe area: at the end of a down cycle and the very beginning of an up cycle."



Buddy Owens

Shedding The Old Ways

Country radio's metamorphosis can be attributed to a change in the basic tenets under which the format has operated since its infancy. Country has always been an artist-driven format, drawing intense criticism in years past for preferring to play mediocre records by

familiar artists — "name stars" — over a good song by a new, unfamiliar act.

The resultant changes were overdue, but not necessarily intentional. As KNIX/Phoenix MD Buddy Owens says, "We were forced into a 'changing of the guard' because the established stars just weren't putting out hits on a con-



Bob Mitchell

sistent basis. There seems to be no reason for this. The new acts broke through with great material, but the established stars couldn't seem to find it. Why I don't know, except that somebody wasn't doing their homework. Radio had to find music to fill the gap, so we turned to the new artists."

Owens also attributes the

"changing of the guard" to the fact "the quality of the so-called 'unknowns' is so good. We're playing 20-25 people on the air we hadn't even heard of a year and a half ago." He also feels many new country acts simply forced their way onto Country radio by making records so good they couldn't be denied.

"The new acts broke through with great material, but the established stars couldn't seem to find it."

—Buddy Owens

Same Song, Different Melody

Some discussions never go away. The traditional vs. modern challenge not only has to be addressed as a format dilemma, but it must also be discussed in regards to the new crop of talent.

Albright believes traditional music is important to the mix of any successful Country station and always will be. Still, he insists that much of what people call traditional doesn't necessarily reflect the truest sense of the word. "The key is that these so-called traditional artists are singing songs which are relatable to today's audience, which ultimately means more than any 'traditional' or 'modern' label. Both of these elements can coexist in the marketplace as long as the songs are relatable."

"The traditional sound coming back has helped a lot of new artists step into radio," Owens adds. "Country radio is more receptive to a good new act with a good traditional sound than it has been in years."

The reason radio is receptive to new, traditional acts is because the audience is as well. As Albright points out, "These acts work so well because they sound traditional to the upper demos while also being acceptable to the younger demos. This is due to the sound and production values they embody,

WWVA/Wheeling PD Tom Miller agrees, adding, "Last year also marked the end of the automatic-add era. The latest song by the high-profile artist is now judged on the merits of the song, not the artist."

Albright claims the format was



Jay Albright

getting stale. "Years of intensive music research had us playing the same two hundred songs four times an hour, something we've done for three or four years," he notes. "We're now getting complaints from listeners about too much repetition. This provides an opportunity for the new artist to break through."

Continued on Page 44

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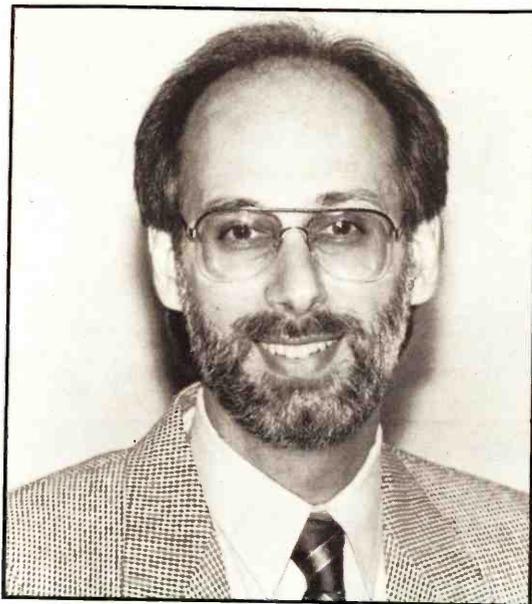
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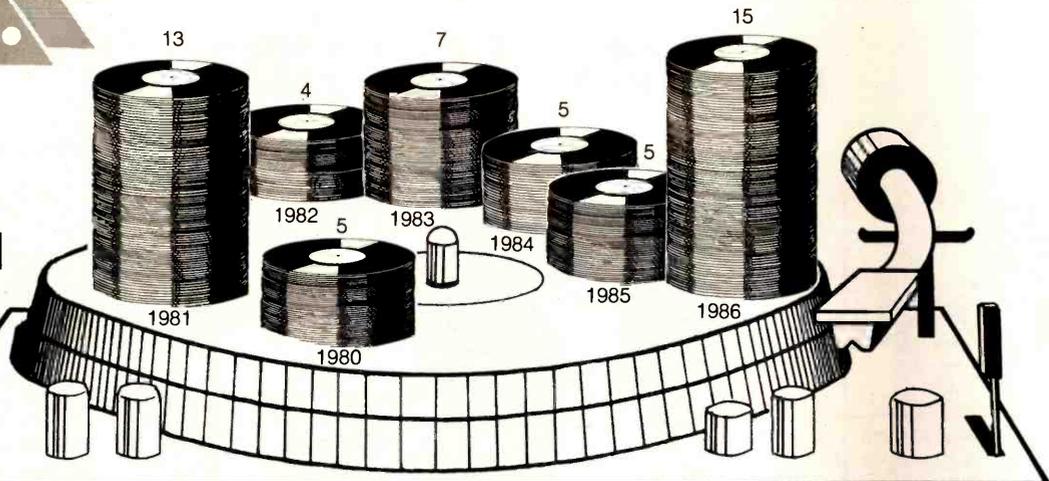
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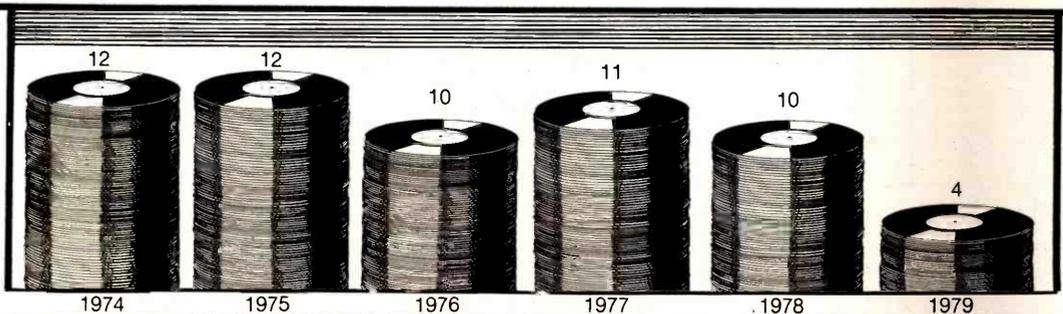
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How They Fared



NUMBER OF ARTISTS WHO FIRST REACHED R&R TOP 15 STATUS, BY YEAR



Continued from Page 42 and for this reason I see the trend continuing over the next few years."

Theoretically this works because older demos are more tolerant of new traditional music than younger demos are of older traditional music.

Musical Kaleidoscope

Last year's growth was not all on the traditional side. Of the 15 acts reaching top 15 status for the first time, only a handful would appeal solely to that crowd. The success of T. Graham Brown, Southern Pacific, and Michael Johnson

suggests that Country radio is reaching out to as broad a variety of artist as it has in years. At one point last fall Randy Travis had a number one record, followed the next week by Restless heart reaching the same pinnacle. Neither act was on the charts a year and a half ago, yet the two also represent opposite ends of the Country music spectrum today.

"Country has always been all-encompassing in terms of range," Albright asserts. "Early Country sta-

"Country has always been all-encompassing in terms of range. The only difference between then and now is the lifestyle of those who define themselves as Country listeners."
— Jay Albright

tions played everybody from Fats Domino to Patsy Cline to Johnny Horton to Jim Reeves. That's as diverse a sound as you hear today. The only difference between then and now is the lifestyle of those who define themselves as Country listeners. Thus, the production values and the sound of the songs must be different."

Albright feels it is precisely this wide range which provides the

Country format with a powerful drawing card. "The reason most people listen to Country radio is because they like the variety it offers," he says. "Of course, one must balance the variety so a listener is never too far away from his favorite song."

Albright has altered his programming to reflect the quality of available music. He explains: "A year ago I dayparted my music to a great degree, relegating most of the music by new artists and records on the bottom of my playlist to

Continued on Page 46

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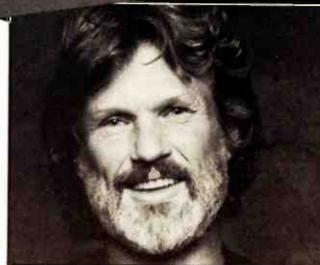
"Forever" the current smash single from The Statlers—the most awarded group in country music today. From their current hit album "Four For The Show".

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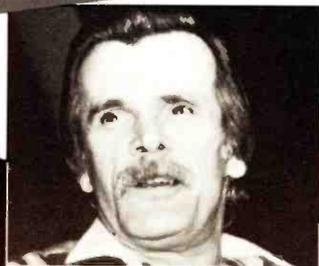
"You're The Power" that will take Kathy Mattea to the top of the charts and firmly establish her as today's brightest female voice. Her hit packed chart album "Walk The Way The Wind Blows" containing the Grammy nominated single "Love At The Five And Dime" is selling strong at retail everywhere.

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The genius who wrote "Help Me Make It Through The Night", "Sunday Morning Coming Down" and "Me And Bobby McGee" is back in fighting form and ready to explode across radio with "They Killed Him"; the debut single from "Repossessed" his first album release in six years. Be sure to see Kris starring in "Amerika" now on ABC television.

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Only the pure country voice of Johnny Paycheck can do justice to a ballad as beautiful as "Come To Me" from his forthcoming album "Modern Times" (in stores March 9). Also contains the hits "Old Violin" and "Jole Blon" featuring Jimmy Hall.

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Continued from Page 44

non-daytime dayparts. Now, it moves much more evenly through the day. "I've opened up the daytime because I'm hearing things on the lower end of my chart I'm much more willing to expose to my daytime audience."

Bad Breath?

It is precisely this breadth of the music, however, that has some programmers concerned. Says Owens, "I don't know if the spectrum of music we play has ever been this broad. The variety of the music is so great I'm afraid someplace down the line the Country format will have to split to 'tradition-only' and 'contemporary-only' formats."

Exacerbating the problem, claims Owens, is that many older listeners are becoming disenfranchised with what they're hearing today. "They're not getting what

"The variety of the music is so great I'm afraid someplace down the line the Country format will have to split to 'tradition-only' and 'contemporary-only' formats."

—Buddy Owens

they're looking for in Country music from today's Country radio stations," he states. "They don't care for many of the younger groups and want more 'gutsy' stuff. It makes me wonder if there's not a place for a 40+ Country format. We worry about appealing to both groups at the same time. Keeping one section of your audience happy can result in another section becoming disgruntled."

Owens also points to another problem faced by Country programmers: "No one wants to lean too far in either direction for fear of leaving a hole for a potential competitor to drive a format into. The problem is trying to take the broad range of available music and mix it to keep from upsetting one sector of your audience when trying to please another." Trying to juggle six demo cells is infinitely more difficult than juggling just one or two, as is the case in most other formats. But when you're juggling

The Young Turks

Country reform, without a doubt, has been fueled by the influx of many talented new acts in a relatively short span of time.

In five of the seven years preceding 1986, Country had "broken" just five (or fewer) acts per year. If someone saw this statistic, with no other knowledge of what transpired over the last few years, he may well conclude that Country as a format must be in trouble. Few of us in radio would want to play such a scenario again over the next seven years, yet we allowed it to happen before. Why?

WWVA/Wheeling PD Tom Miller says timing played a large role in it. "1986 was the year Country ratings hit bottom," he says. "We saw some shifting in key demos we thought we owned. This shocked many programmers, who then started to look for alternatives. We saw the high percentage of new artists who had found success in other formats and decided our audience was hungry for new music and new artists as well."

KCKC/San Bernardino PD Bob Mitchell claims Nashville and Country radio were caught in the same non-visionary, small-minded syndrome. "No one was willing to break the circle. 'Radio has an inclination to play it safe; to be cautious,'" he explains. "There was a safety net associated with playing

only familiar names and voices. We all fell into it."

As new acts began to arrive on programmers desks, some programmers realized there was some potential for moving out of the conservative mode. For instance, Mitchell set up features like a daily "rate-a-record" to force feedback from listeners. When this feedback was instantly positive, Mitchell felt things were set to break open.

Complacency was another problem. As **KMPS/Seattle PD Jay Albright** notes, "One of the problems of the entertainment industry as a whole is when you have success, as Country did with 'Urban Cowboy,' you aren't willing to experiment. When you get the best shares you've ever had in your life, or when you're selling more records than you've ever sold before, you lock into the status quo. This breeds a certain sameness. In the long run, you self-destruct."

Mitchell concurs, adding, "Nashville began living in a little comfort zone. It was resistant to breaking out and taking chances, for fear of interrupting what was already set up there. A protective guard had been built up around the people

and the business: singers, writers, musicians, and labels. Everything and everybody. There was a tremendous lack of daring. No one wanted to risk upsetting what they had built. What should have been the natural growth of Country was hindered by those people unwilling to gamble, and too afraid to develop and expand.

Breaking out of this mold required some chance-taking — a real break in philosophy for many Country outlets. **KNIX/Phoenix MD Buddy Owens** comments, "There have been many songs by major artists we haven't played because we didn't believe they were hits, so we had to change the way records were being added. In the past, we wanted to add nothing by new artists except the old, proven hits — songs we absolutely could not keep from playing. An example of that would have been **Terri Gibbs**'s 'Somebody's Knockin'' a few years ago. Now we've broadened our sights a bit. But again, it was forced on us by the lack of hits from the 'big stars.'"

1986 was a harbinger of things to come. An incredible amount of growth potential will be realized as more and more people — in the radio and recording industry — begin to experiment in areas outside their "comfort zone."

singular format — satisfy the various musical needs of its broad range of listeners?

Albright feels the time for an all-currents format might be three or four years down the road, when the 35-54 cell will be totally dominated by the younger end of the bracket (35-44). "At least we'll be in line for another major growth spurt," he projects. "The youth group will have enough potency, in terms of

"If I were starting a new Country station in a market which already had an established, high-percentage-of-olddies station or two, I'd be real tempted to go to a current intensive format."

—Jay Albright

Arbitron methodology, for a Country station to really make a run for it. If I were starting a new Country station in a market which already had an established, high-percentage-of-olddies station or two, I'd be real tempted to go to a current intensive format. It might take a year or two while the ranks of the 35-44 cell grew, but I think it would be very successful."

There is at least one caution, however. "Because of fragmentation in the 35-44 demo cell, and since you'd be competing with four or five other formats targeted at the same audience, I'm not sure if the time is right," Albright warns. "It can't work without strong 45-54s, since that's who we count on for strong time spent listening, and we risk alienating them with too many currents. The time may not yet be quite right."

Therein lies the problem. For several years Country has dropped to just one or two stations per market. In this post-"Urban Cowboy" era how can a format fragment and spawn a couple of hybrids per market when there's barely enough financial support to feed the industry as it exists? With Country spot rates and biases as they are, where will the dollars to support additional Country outlets perhaps come from?

Perhaps the key, and certainly the hope, is that a more narrowly targeted Country format will develop new Country audiences capable of attracting the revenue to make them viable.

Should that ever happen, we will no doubt look back at the "Class of '86" as one of the primary catalysts.

six the feedback is so slow that you're never really certain if you're right or wrong.

"When it comes to mixing the two," Miller continues, "We're riding the fence. As long as we don't go too far left or right, we're on safe ground. There just aren't enough stations ready to say 'we're gonna be traditional' or 'we're gonna be contemporary.'"

Albright points out that country music is a 35-64 format. "A large part of that target is loosely called 35-44," he says. "More accurately, it's probably the 35-41, postwar baby boom group who are also post-rock and rollers. They were in the middle of the birth of rock, and it's their total radio and musical experience. They're much more open to new sounds, but they demand contemporary production values because that's what they've been exposed to all their lives."

These people are secondary

users of Country, Albright continues. "They have very firm feelings about twang music," he says.

"They hate it. The question is what do they define as twang? Even more perplexing is that they'll classify a **George Jones** or **Merle Haggard** song as 'twang' but not a **Ricky Skaggs**, **George Strait** or **Reba McEntire**. People label things by bringing their background to the point in life at which they are now.

New Format Frontiers?

Does this influx of new artists signal that the Country format is set to fragment as AC recently did? Is there now enough talent on both sides of the traditional/contemporary line to support such a move?

A check of the CHR, AC and AOR national charts shows some similarities, although each basically reflects the different tastes of divergent radio audiences. Since Country has one list, must it — as a

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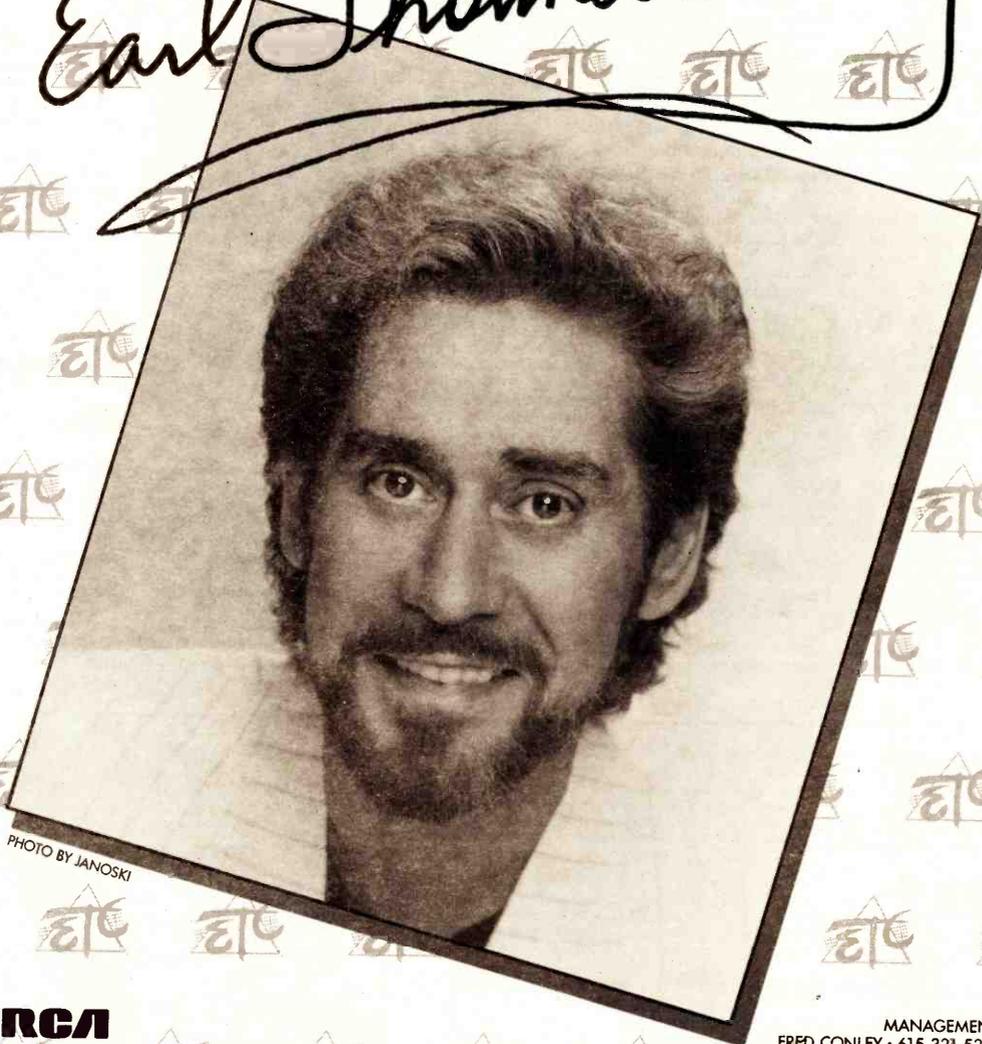
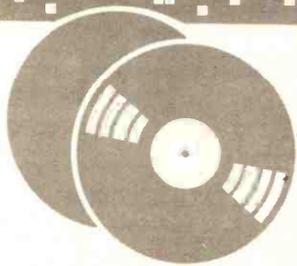


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Label Changes Linked To Profits New And Fresh In; Complacency Out

By Lon Helton

Just as Country radio has found itself evolving from an artist-related to a song-oriented format, record labels also have found shifts in consumer attitudes and buying habits. These changes have forced both industries to reassess their directions and rethink their rosters.

CBS/Nashville chief Rick Blackburn sees the industry changes — in both records and radio — as reactive. “The message has actually come from the consumer,” he begins. “We’re all responding to that. The right way to go is the way the public wants to go.”

Just what is this consumer message? In what direction does the public want the industry to go? “The consumer has given us a mandate to present them with something different,” Blackburn replies. “Fortunately, radio endorses that.”

For MCA/Nashville Sr. VP Bruce Hinton, the message doesn’t necessarily equate “change” with “new.” “New” and “youth” have been good buzzwords for the consumer press,” he says. “But in reality what we really had going for us in 1986 was across-the-board quality. Good music is our top priority. If established artists are delivering quality music, they’re the ones getting on the air. The radio ‘openness’ we saw last year meant that if it was a new act which delivered the music, they were no longer ‘shut out’ of airplay as they have been in the past.”



Rick Blackburn

Virtually all label execs are aware of the shift in radio’s philosophy — that of placing song over artist name. Hinton agrees with those programmers who feel that the door

was opened to new acts when radio moved away from adding name artists whose records didn’t measure up to normal standards.

As this radio policy evolved, labels were instantly affected by the inability of superstars to get considerable airplay to which they had become accustomed. This ultimately resulted in a sales downturn, which really hurt when it came to these same superstars. Says Hinton, “If the music missed the mark the established artists stumbled hard. Artists who two or three years ago were virtually invincible began to find airplay no longer available to them. More slots became open and the new acts slid in.”

Just like radio, the record industry is also beginning to place more importance on songs than on artists. As Blackburn says, “When it comes to purchasing decisions, our consumer base is responding much more to songs than to artists. Their habits are becoming more like those of pop buyers. Given that attitude, it opens up new artist situations, as long as they’re different and fresh.”



Jack Weston

New To Nashville:

Many feel “different and fresh” had been deleted from the industry’s dictionaries over the last few years.

RCA/Nashville Director/Promotion Jack Weston, himself a former major market Country radio program director, comments, “I think everybody along Music Row would admit that Nashville had gotten very complacent in the last few years. Part of it was a cause-and-effect relationship because radio

was becoming very comfortable in playing only superstar artists. As a result the sound of the product coming out of here became homogenous. Not only did everything start to sound the same but it stifled the potential to break anyone who sounded different.

“Ultimately, the listeners got tired of the same sounds,” he continues. “Some left the stations, some just listened less. When something fresh came along, as it did last year, they embraced it wholeheartedly. They saw the reaction to the freshness as potential for growth. Many people decided it was time to rethink what they had been doing for years and move to a new position.”

MTM Leads The Way

Nashville-based MTM, which also releases product to the CHR and Urban formats from its Music City address, led the way with an interesting case history the last two years. Established labels were coming to grips with whom to keep, whom to release, and whom to sign, but MTM opened shop as an independent label and signed only new artists (which until recently would have been considered suicidal).

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leaving town," laughed Bernard. "We can't quit now — we're on a roll."

Sales: The Great Motivator

Country was obviously ready for the new talent that hit the scene — but what motivated the rest of Music City? Sales — what else.

"As we looked at certain established acts, we realized they could no longer sell in the numbers they

"With a new artist you don't have to achieve instant sales but if you have a superstar investment in a contract it's absolutely imperative to open up with instant sales to recoup the royalties and advances."

— Jack Weston

After all, if only five acts had broken through in both '85 and '86 respectively, and only 21 acts had achieved significant chart success from '82 through '86, what were the chances of succeeding with all unknowns?

Did MTM "get lucky," opening its doors just as radio's "new openness" hit? "This was no accident," asserts Chairman/CEO Alan Bernard. "We walked the streets of Nashville for two years before we put anything together. We felt the mood of the town and the nature of the talent here would be going in that direction." Bernard claims MTM had a direct effect on the widespread change of attitude, and says the success of the label's acts, all of whom were new, "had a lot to do with other companies realizing there was another marketplace that needed to be serviced."

"When you see the sales figures for household names dropping, you have to conclude the music isn't working. So either they have to get the music right, or we have to sign an artist who has it right."

— Bruce Hinton

This may be more than idle boasting. Consider that of the 15 acts placing a record in the top 15 for the first time last year, MTM was responsible for four. (Holly Dunn, Girls Next Door, Judy Rodman, and SKO.) "Not bad for a little company people constantly say is

artists have established sales levels, some haven't," Weston notes. "With a new artist you don't have to achieve instant sales because you have to go through a development period. But if you have a superstar investment in a contract it's absolutely imperative to open up with instant sales to recoup the royalties and advances."

Established artists also have a coattail effect with new artists. "It's important to keep the established acts on today's Country radio so that we can sell the catalog," Hinton explains. "Conway is the perfect example. He had some big records (on WB) last year, but even though he hasn't been on MCA in five years his catalog put him in MCA's top 10 sales for 1986."

Cutting The Cord

So what do you do with the people who "brung ya" once they're no longer profitable? Cold as it seems, nostalgia and tradition alone aren't enough reason to carry an artist — even one who's been on the label a long time. Johnny Cash, Mel Tillis, and Charley Pride are just a few who parted company with labels after long term relationships. A number of their major names are said to be close to the ax.

"If you have an artist who continues to be in the black, even though the profits may be down from previous levels, you certainly want to continue with them," Hinton explains. "It's the right and proper thing to do, and there's much to be gained because you can further enhance the value of that artist's catalog."

"We used to do business so a lot of artists could sell in a middle range — enough for them to operate in the black," he continues. "If you had two dozen of these artists making a modest profit, it obviously added up and was considered all right. But as the middle range slipped away the last few years, you could no longer count on even modest profits. This caused labels to do some rethinking along these lines."

Hinton is quick to note that labels don't just abandon those artists who

find themselves in sales trouble. "When an artist continues to seriously be in the red, prudent business dictates you either have to have a quick turnaround in the situation or move on," he says. "We will continue to go to the wall to help an artist whose sales are flagging. There is a point, however, where we must operate as a business — and we can't do it in the red."

For Fun, Not Profit

Profits are not the sole driving force behind Music City, of course. The "fun factor" — creativity — is also a major element of today's record industry. As Weston points out, "Labels rolled up their sleeves and realized this was a chance for them to become part of the creative process again. It was an opportunity for us to get reinvolved with the spirit and emotion that comes from artist development. That's a lot more exciting than swapping ar-

"The artists breaking through today won't be automatic because their names are getting established. They'll be automatic because the music will be consistently great."

— Bruce Hinton

tists, buying out contracts, or offering established acts more money to come to your label."

The success of new artists in 1986 was also due to a certain amount of luck and fortuitous timing. "A number of artists who broke last year had been around Nashville or the music business five to ten years," suggests MCA's Hinton. "Some had previous deals that didn't work. Others were turned down — often more than once — by everybody in town. In some ways it was luck that several acts had big

hits which moved radio from their sedentary ways. From there, it all crystallized into a bona fide movement."

Hinton believes that acts who enter the marketplace over a long period of time tend to dilute their impact. When it happens in a quick series, it takes on the proportions of a major happening. Paraphrasing artist manager Ken Kragen, if six incredible things happen over two years, it leaves one impression. If six incredible things happen in six weeks, it leaves a totally different impression.

'87 And Beyond

Following last year's tremendous influx of talent, many industry watchers are wondering if the "market" might not be on the verge of saturation. Are the gates due to soon shut again? "By the end of '87 we may see the so-called open door for new artists appear to be closing," Hinton projects. "Many of the new artists who've broken in the last year and a half have a lot to say and will prove to be substantial artists. As their stature grows with each ensuing release, they'll start attaining the automatic add status the established acts of the last few years have given up. Once again we may wind up where the playlist slots aren't as available as they are now."

Hinton is also quick to note that the automatic-add situation will function on a different level. "The artists breaking through today won't be automatic because their names are getting established. They'll be automatic because the music will be consistently great."

RCA's Weston admits he is "still concerned about this format's propensity towards oldies, which he terms an inherently limiting universe. The real potential for growth is in the new music and artists. "I'm not saying that the intensive oldies play hasn't worked," he concludes. "But there's a limit to how far you can go 'til you have to switch. The excitement is in the air of the new."

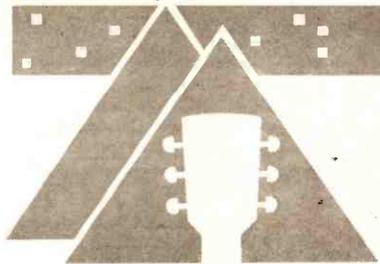
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The Artists: Spanning The Musical Spectrum

By Katy Bee

Radio programmers, label execs, record producers, and A&R people all have started to recognize the changing climate in Nashville. The tradition vs. contemporary balance is shifting the perceptions and perspective of country music, and the acceptance of new artists seems to be taking hold. An industry that for so long relied on a proven formula has broken out of its strict mold and started taking chances.

Radio feared that "etched-in-stone" listeners would rebel, while the labels balked at the idea of tampering with "proven" product. Caught between the needs of the radio and record industries are the artists; established talent was the foundation of the industry, while new artists were regarded with suspicion and fear.

How do the artists feel about the emerging chasm between traditional "roots" and contemporary tastes and production values?

"Puzzled," says EMI/America artist Dan Seals. "There are so many new artists and new directions in country music that it's really got me kind of baffled. The music still has the same traditional elements it had before; there are just different people doing it."

More Listening; Less Research

"Country radio has made some real advances in playing new artists," observes Kristine Arnold of Columbia's Sweethearts of the Rodeo. "I realize it is sort of in a bind right now, playing oldies that people feel comfortable hearing. But they are making an effort to play the new stuff."



Steve Earle

MCA's Steve Earle considers himself a longtime folksinger and country artist, but is currently capturing a younger, pop audience. Having "been there" once before with a deal on Epic (which didn't meet with noteworthy success),



T. Graham Brown

Earle notes that Country radio is taking many more chances than in the past. "They trying some new things and getting some younger people listening," he explains. "A lot of radio is starting to listen to its audience more and to research it less. This really is to radio's advantage, because if you can find a way to bring younger listeners without losing your own audience, you supply as large an audience as possible to the people who are advertising."



Restless Heart

Many traditionalist fingers point to Dwight Yoakam, who feels that "over the past 10 years acts such as Barbara Mandrell, Kenny Rogers, and those from the 'Urban Cowboy' era were the faces that shaped Country radio with country pop. You have to go back 15 years to get to the point where you were still hearing a lot of country music on Country radio."

Yoakam's Warner Bros. labelmate, country/rock group Southern Pacific band member Keith Knudsen, feels plenty of room exists for both music forms in Country radio: "There was more traditional music in 1986 than in the last 5-6 years, but in the past year there has been an expansion with the newer groups."

Larry Stewart, lead singer of RCA recording act (and R&R Readers' Poll Group of the Year winner) Restless Heart, thinks the

changing attitude has "brought more variety of styles to Country radio," which he views as a positive sign.

Still, Southern Pacific's Stu Cook admits he had some trepidation about listener acceptance. "We're overwhelmed with how Country radio has greeted us," he says. "There was a lot of concern with the first album whether people would accept a band like ours — but we at least had some credentials because we used to be in bands (CCR/Doobie Brothers) that were quite popular. The main difference was there is a lot more guitar work on Southern Pacific records."

A New Attitude

Former Doobie Knudsen maintains that Country radio's new atti-

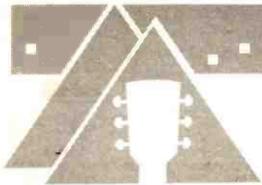


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Southern Pacific

tude has definitely helped Southern Pacific, but feels it hasn't translated into a lot of record sales. "I think that's going to happen in the next year," he predicts. "There was some early resistance from radio — but once they listened, met us, and saw us live, they found out we weren't just a bunch of rock and rollers here to make a killing in an easy market. There is no such thing as an easy market here, and you don't make a killing. You work very hard. Much harder than rock."

Knudsen also feels pop and rock fans are much more fickle than country listeners. "They love you when you have a hit in the top 20," he observes. "But if they don't hear from you for a couple of years, or don't have another hit, it's very difficult to get back in there. Once country audiences become your fans, however, they're fans for life."

Steve Earle says his current success — and that of many others — has to do with good timing. "Radio

is definitely learning they can reach a different audience," he explains. "Randy Travis didn't really go that much outside of what radio was already playing, but Dwight (Yoakam) and I were a little out of the ordinary for what was already on their playlist."

The College Radio Force

College radio also has played a big part in developing some new artists. Through college radio airplay, for instance, Yoakam was able to transcend previous country boundaries. "That was very ironic," he recalls. "We're not trying to make the music palatable in a crossover sense. But they understood the emotional integrity and

honesty in what we were trying to do. That market helped tremendously."

Southern Pacific may be a sort of underground favorite on the college radio circuit, due largely to the release of their new video "Kill-billy Hill." Ironically, Stu Cook says the clip is doing better than the single and is actually starting to move product. "In some markets it's given the single a second life."

Still, Earle contends that college radio, as a force in the music business, is still in its infancy. "It's suffering some growing pains now because the music business is finally taking them seriously," he comments.

How Much Tradition?

Much has been written about the new wave of traditionalism in country music — but is it more prevalent than in years past? Seals remembers the "raw power" of Dwight Yoakam's stage show: "There was a real power and excitement that I hadn't heard on stage in a long time. He really got it together with his musicians, who really play with a special spirit. Everything about their attitude is different — and the album was very traditional."

Yoakam makes his own stand, admitting some people are annoyed by the "self-involving traditionalism" in his songs. "They misinterpret my love of the form sometimes with my own self-importance, or that of being inflated with my own ego," he claims. "That's not the case. I'm standing on the shoulders of all those men that cre-



Dan Seals

"It's not very popular on the radio at this point," he acknowledges. "I think John McFee does a lot to insure that guitar stylists like Don Rieh, and people who could really pick, won't be forgotten."

"If you listen to what we are doing on our records," Knudsen adds, "a lot of the arrangements and chords are directly from traditional country music. We just put them together in a different way and play it with a different energy."

Preservation Vs. Fun

Still, not every new artist feels the necessity to preserve country's roots. "Shit! I ain't no Dwight Yoakam," exclaims T. Graham Brown. "I'm not trying to preserve anything. I'm just out there having fun. I'm not out to prove anything. I'm not a soul man. I'm just an ole redneck guy." The Capitol recording artist vehemently argues that country origins won't be destroyed, noting that Otis Redding always considered himself a country singer. "That's all I'm doing," he adds. "I'm just as country as Randy Travis or Dwight Yoakam or any of them."

Unlike other radio formats or music styles, country need not be judged as a collective whole. As Dan Seals observes, "Everything should be considered in increments of one — song by song — not the question of 'where is country music going?'"

"I think the industry and media put more emphasis on what country music is doing than the people out there listening to it," concludes Restless Heart's Larry Stewart. "We can go and play for people who love what we do, and those same people can go hear Dwight Yoakam and Randy Travis. The people who like Travis are liking Restless Heart and Southern Pacific too."



Dwight Yoakam

ated this form: Bill Monroe, Buck Owens, Hank Sr., and Merle Haggard. I just have a strong desire to try and perpetuate it and keep it alive. It gives me such enjoyment. My motive is very selfish. I like that music. It gives me the most pleasure, and I'm doing what I like."

Sweethearts' Arnold claims her group "can do both styles of music. We have a very strong country sound, but with our Los Angeles roots we have contemporary influences in our background, too. It's a nice combination and we try to do both — but we take it song by song. Hank Williams, Bob Wills, Buck Owens — those influences are going to be in our music whether we like it or not. It's part of our past along with the rock & roll. It's an unconscious thing."

Stu Cook says Southern Pacific makes an effort to emphasize its country roots with country guitar.

George Strait

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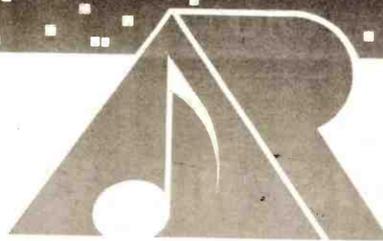
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"**American Faces**"



A&R/Producers: Talent Behind The Product

By Katy Bee

Country music is basically a triple play. Artists provide the product, labels are the manufacturers, and radio is the primary marketing tool. In between these interrelated tasks, however, are the people tagged with the job of unearthing new "raw materials" — those unsung heroes who take a song and meld it with a performer's artistry to yield a commercially viable (yet still "true") product.

The record producers and the A&R (artists & repertoire) folks at the labels are those largely responsible for the product emanating from Nashville. They are the scouts who find the talent and produce a quality product, and they are entrusted with recognizing tomorrow's artists today.

Changing Perceptions

Independent producer Kyle Lehning has had his feet firmly planted in pop and country circles for some time. His eleven-year association with Dan Seals has yielded some eight or nine albums, and it was during the 1970s that he began to dabble in country. By 1986 that dabble had turned into a full-fledged effort; Lehning teamed with Randy Travis and made music which, according to most critics, transcended all boundaries with a no-frills approach to traditional country.

Lehning says honesty is the key to any quality production, pop or country. "It doesn't involve any certain production technique," he explains, "but it does require that the music be treated honestly. The similarity between the two is that Randy and Danny both want to do



Tony Brown

certain kinds of music, and I just try to help them realize that kind of music. It's never been my desire to steer the record in either a pop or country direction. I've always

just tried to treat material as honestly as I could."

MCA VP/A&R Tony Brown is credited with helping to shape the label's present talent roster. He currently produces Steve Earle, Steve Wariner, and Lyle Lovett, and believes recent changes in country music can be attributed to the infusion of new talent. "Pop is becoming popular music, as opposed to pop meaning 'slick, refined' music," he says. "Country is going through a change now, and there is some new, fresh blood like Randy Travis. You can't learn to be a Randy Travis — you have to be born into loving country music to sing like that."

Steve Earle, on the other hand, tends to blur the traditional definition of "country sound." "People say he is a rock act," Brown continues. "He's not a rock act. He's a country act that rock people like. I think what makes Steve cool is that he has said in every interview that he is a country act. But being compared to country really sets him aside as a different kind of country."

Brown was working at RCA when Alabama first signed with that label, and he recalls how many people considered them a rock & roll act. "They're not rock & roll," Brown remembers arguing at the time. "These are country boys. They're doing a real good job of country music, so admit it." Now he sees the doors opening even wider for the acts of the '80s with more to choose from.

About four years ago the industry was focused on crossover product. "Well, you can't cross over until you've landed on one side or the other," Brown notes. "That used to turn me off. Now we have some acts that want to be in country music."

The Name Game

"It's just music," observes RCA Talent Manager Mary Martin, who works closely within the Nashville A&R department listening to "yards of songs." Martin refuses to categorize songs or songwriters, a trait which helped her procure Mark Germino — songwriter veteran but artist newcomer — a Nashville record deal. She predicts somebody like Germino "will hook one that's gonna touch all hearts. He's got a good grounding now at the AOR level that can be attacked with confidence not only from the New York base but here as well." Martin also believes Steve Earle



Kyle Lehning

has the potential to break other formats.

Change is constant — even in country. Tony Brown says this change began with new artists, but even established acts are beginning to take note. "Eventually you have to get off the court when people start wanting something new," he observes. "Everybody can't be what's happening — there just ain't enough room. In country music, the cycles seem a lot longer than in pop, but in 1986 the cycle finally came back around to where there was a slot opening for some new acts." Brown says the turning point came with the emergence of the Judds in 1985.



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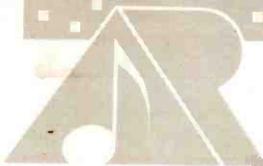
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Emotion And Believability

The basic draw of country music is the way a song draws emotion from the listener. "An artist has to twist me inside somehow," Lehning explains. "He or she has to reach in there and tug at something that I can emotionally get involved in. When a song hits me, it's usually with a vision of how that song should be. Sometimes that's because the demo is so good and the biggest thing I have to do is just not screw it up. Other times the record sort of unfolds instantly. When we go in to make the record, I'm always interested in other people's input. I let the players take it where they feel it's going to go."

Brown says believability is a key factor. "That's what country music used to have," he remembers. "Country is a lyric you can grab hold of. In pop music, the track is the star and the singer becomes the

tool. In country music, the singer is still the star. I go for acts that can make me believe what they are singing, and I avoid too much plastic."

Avoiding the plastic mold means working for today rather than tomorrow. Lehning believes it's important to "take it one step at a time. We don't try to project the future too much. Instead we just try to stay open to possibilities and listen for great songs." He maintains that artists must have two distinct traits: "Their singing has to be great, and they have to have some kind of an idea of who they are — as a person and an artist. If they have these two things, then there's something solid for me to work with. I'm just not interested in getting in there and flailing around with someone."

From Passion To Payoff

With country music's new generation of acts coming of age, producers are often tempted to experiment with new freedoms in the studio. Claiming that *uniqueness* is what they seek, and observing that record companies often try to make clones of other success stories, Lehning says label non-interference gives him — and his artists — the freedom they need.

Give Her A Good Song

A producer's or A&R person's job description might read: Listening, listening, and, listening. Their "ears" are their tools of the trade.

"I've listened to too many yards of songs in this town that are levelers to mediocrity," RCA Talent Manager **Mary Martin** admits. "I hate it. Out of one batch of 150 songs, there was one song I listened to twice. It is real rare to find a wonderful song. People go to the office and they work day in and day out on their cubicle songs," she explains about the typical staff songwriter and their mechanical writing process. "Give me something that is a reflection of what's going on out there in America. There seems to be a much more serious emphasis to dig a little deeper in their hearts now. They're striving for something that is an intangible quality of integrity as opposed to contrived complacency."



Mary Martin
Martin is tickled with that last phrase she coined. But what she is

looking for, plain and simply, is a "good song." Then she'll find a place for it.

One RCA singer/songwriter, **K.T. Oslin**, was brought on board because she steers clear of the normal stereotypes of contemporary female country singers. Martin feels "A lot of these ladies didn't provide any kind of relationship to their sisters" out there. "There are very few females who have risen above the 'you'll sing this song and you'll wear this' sort of thing. The only person writing her own material since **Loretta** has been **Rosanne Cash**," she notes.

"K.T. Oslin really does do that in a way that is not threatening to anybody. I've always liked how she sang because it was right here — in the heart. That's what I mean about unique. She was not a clone of anybody else. That's making a contribution."

When granted this freedom the songs sound "truer," he says: "It's different for every song and every artist. I try to keep my personality not terribly locked up in all those records I make. It doesn't make any difference who I'm working with. That's the attitude I always try to take toward the work we're doing."

MCA's Brown admits he's a workaholic driven by the passion for what he does and loves: "You have to love what you're doing when you're working around (MCA President) **Jimmy Bowen** — or you can't keep up with the guy." This approach takes its toll, however: with an overloaded studio schedule Brown says it's hard to get to the clubs at night, a virtual requirement if one is to stay in touch with the audience and new artists. Still, he feels he maintains his consumer insight. "I sit down with people and talk about what kind of music they like," he notes.

Lehning claims label support systems are vital to the producer. "I have a lot of people helping me," he says. "**Martha Sharp** at Warner Bros. has been wonderful with **Randy's** stuff, and **Lynn Shults** at **Capitol/EMI** has been terrific for **Danny**. Those A&R people have really been invaluable to us. And it's really good to have people to bounce things off of."

Martin lauds RCA VP/GM **Joe Galante** for his marketing skills and he, she says, "trusts my A&R ears. But compliments are not just passed around within the labels. She heaps praise on her former associates **Tony Brown** and **Emory Gordy** at MCA. "This team works well together because one's strong points at the production help complement the other's weaknesses," she comments.

And working together is what has introduced a new climate of experiment and change to the traditional values along Music Row.

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RATINGS

Fall '86 Birch 12+

Cleveland

WMMS More Than Doubles
Runner-up; WDOK
Posts Gains; WZAK Up

	Summer '86	Fa '86
WMMS (CHR)	19.8	17.7
WDOK (B/EZ)	5.1	8.2
WZAK (B/U)	4.9	7.8
WLTF (AC)	4.7	6.2
WQAL (B/EZ)	6.8	6.3
WMJI (AC)	6.2	5.3
WWVE (N/T)	8.6	5.3
WDMT (B/U)	6.7	5.2
WNCX* (CHR)	5.6	4.1
WBBG (BBnd)	2.6	3.5
WRQC (CHR)	2.2	3.2
WERE (N/T)	3.6	3.1
WGAR-FM (Ctry)	3.2	2.8
WCLV (Clas)	1.6	2.6
WCPN (Misc)	2.3	2.2
WONE-FM (AOR)	2.2	2.2
WHK (Gold)	2.4	2.0
WRMR (B/EZ)	2.2	1.6
WCRF (Rel)	2.1	1.5
WJMO (B/U)	1.0	1.0

*Formerly WGCL

New Orleans

WYLD-FM Stays In The
20's; WQUE Leaps Into
Double Digits; WNOE-FM
Gains

	Summer '86	Fa '86
WYLD-FM (B/U)	20.3	20.0
WEZB (CHR)	12.1	11.9
WQUE (UC)	6.3	10.6
WNOE-FM (Ctry)	5.7	6.2
WLTS (AC)	6.9	5.4
WRNO (CHR)	7.6	5.1
WVL (N/T)	3.4	4.4
WBYU (B/EZ)	5.1	3.9
WBOK (Rel)	2.4	3.6
WSMB (Talk)	3.7	3.4
WCKW-FM (AC)	3.8	2.9
WTIX (Gold)	2.9	2.8
WWOZ (Misc)	.2	2.8
WAJY (AC)	4.5	2.7
WNOE (Ctry)	1.7	2.6
WWNO (Ctry)	1.3	2.3
WYAT (Gold)	1.0	1.6
WTUL (Misc)	.5	1.4
WWIW (BBnd)	2.1	1.1

Memphis

WHRK Slips But Remains
In Lead; WRVR-FM Posts
Gains; WHBQ Nearly
Doubles

	Summer '86	Fa '86
WHRK (B/U)	21.0	18.8
WMC-FM (CHR)	17.0	12.0
WERG (AOR)	11.5	10.2
KRNB (B/U)	7.0	9.1
WGKX (Ctry)	8.4	8.0
WRVR-FM (AC)	5.7	7.8
WHBQ (N/T)	3.2	6.0
WDIA (B/U)	6.1	5.9
WLOK (B/U)	4.5	4.1
WMC (Ctry)	3.2	3.2
WEZI (B/EZ)	3.4	2.9
WREC (BBnd)	1.7	1.9
WXSS (B/U)	.1	1.7
KWAM (Rel)	.2	1.5
WKNO (Clas)	1.1	1.5

Miami- Ft. Lauderdale

WHQT Hits Market Top;
WHYI And WLYF Tied For
Second; WPOW Nearly
Doubles

	Summer '86	Fa '86
WHQT (UC)	8.2	7.2
WHYI (CHR)	7.5	6.9
WLYF (B/EZ)	5.9	6.9
WSHE (AOR)	10.0	6.6
WPOW (CHR)	2.9	5.3
WKQS (Ctry)	4.0	4.2
WAXY (AC)	5.2	4.1
WQBA (Span)	3.0	3.7
WCMQ-FM (Span)	2.7	3.6
WINZ (N/T)	4.2	3.6
WJQY (AC)	3.2	3.6
WEDR (B/U)	4.8	3.5
WMXJ (Gold)	2.3	3.2
WLVE (AC)	2.2	3.1
WIOD (N/T)	3.0	3.0
WINZ-FM (CHR)	3.5	2.9
WNWS (Talk)	3.2	2.6
WQBA-FM (Span)	2.9	2.5
WAGI (Span)	2.4	2.4
WTMI (Clas)	1.7	2.3
WFTL (AC)	1.4	1.8
WGTR* (AOR)	—	1.8
WTHM (UC)	.5	1.5
WKAT (BBnd)	1.4	1.3
WMBM (Rel)	1.1	1.1
WRBD (B/U)	.7	1.0
WSUA (Span)	1.6	1.0

*Formerly WAIA (AC)

Milwaukee- Racine

WTMJ Increases Market
Lead; WKLH Increases
Share; WEZW Gains Two
Points

	Summer '86	Fa '86
WTMJ (AC)	10.7	11.4
WKTI (CHR)	12.5	10.7
WKLH (Gold)	8.3	8.7
WQFM (AOR)	10.0	7.8
WLUM (UC)	7.3	7.2
WEZW (B/EZ)	4.5	6.5
WOKY (BBnd)	6.0	6.3
WMIL (Ctry)	5.2	3.7
WBSC-FM (Ctry)	3.2	3.4
WISN (AC)	3.2	3.1
WMYX (AC)	3.4	2.9
WLTO (AC)	1.8	2.8
WFMR (Clas)	1.3	2.7
WRKR-FM (CHR)	2.9	2.6
WEMP (Gold)	2.1	2.5
WNOV (B/U)	3.5	2.0
WGN (Talk)	.8	1.5
WBGK (AOR)	.6	1.5
WUWM (Jazz)	1.4	1.4
WMVP (Gold)	.8	1.3
WAWA (B/U)	.7	1.1

Denver- Boulder

KBPI Increases Market
Lead; KMJI Jumps To
Second Place; KOA Up

	Summer '86	Fa '86
KBPI (AOR)	9.6	11.2
KMJI (AC)	4.9	7.8
KPKE (CHR)	7.7	7.7
KBFO-FM (AOR)	7.3	7.5
KRXY-FM (CHR)	6.2	7.2
KOSI (B/EZ)	7.4	6.5
KOA (Talk)	4.6	6.3
KYGO (Ctry)	4.2	5.0
KAZY (AOR)	5.6	4.7
KOAG (AC)	6.1	3.7
KIMN (N/T)	3.2	3.1
KVOD (Clas)	2.7	-3.1
KHOW (AC)	3.1	2.5
KEZW (BBnd)	2.2	2.4
KCFR (Clas)	2.6	2.3
KDKO (B/U)	3.3	2.1
KRZN (Gold)	1.9	2.0
KWBI (Rel)	1.7	1.8
KBRQ-FM (Ctry)	1.7	1.7
KLZ (Ctry)	2.9	-1.7
KNUS (N/T)	2.4	1.3

Cincinnati

WEBN Makes A
Commanding Lead; WVEZ
Jumps Two Points; WKRC
Adds A Point

	Summer '86	Fa '86
WEBN (AOR)	15.6	16.4
WLW (AC)	10.6	8.9
WKRC (CHR)	10.7	8.7
WBLZ (UC)	8.7	7.9
WVEZ (B/EZ)	5.6	7.6
WUBE (Ctry)	9.5	7.0
WKRC (AC)	5.0	6.0
WKY (N/T)	3.5	4.7
WRMR (AC)	6.0	4.4
WWNK-AM & FM (AC)	3.3	4.1
WBVE* (Ctry)	—	3.8
WGUC (Clas)	2.1	3.6
WLLT (AC)	2.7	3.2
WCIN (B/U)	3.4	2.8
WPFB-FM (Rel)	.2	1.5
WDJO (Gold)	1.5	1.1
WXU (Jazz)	1.3	1.0

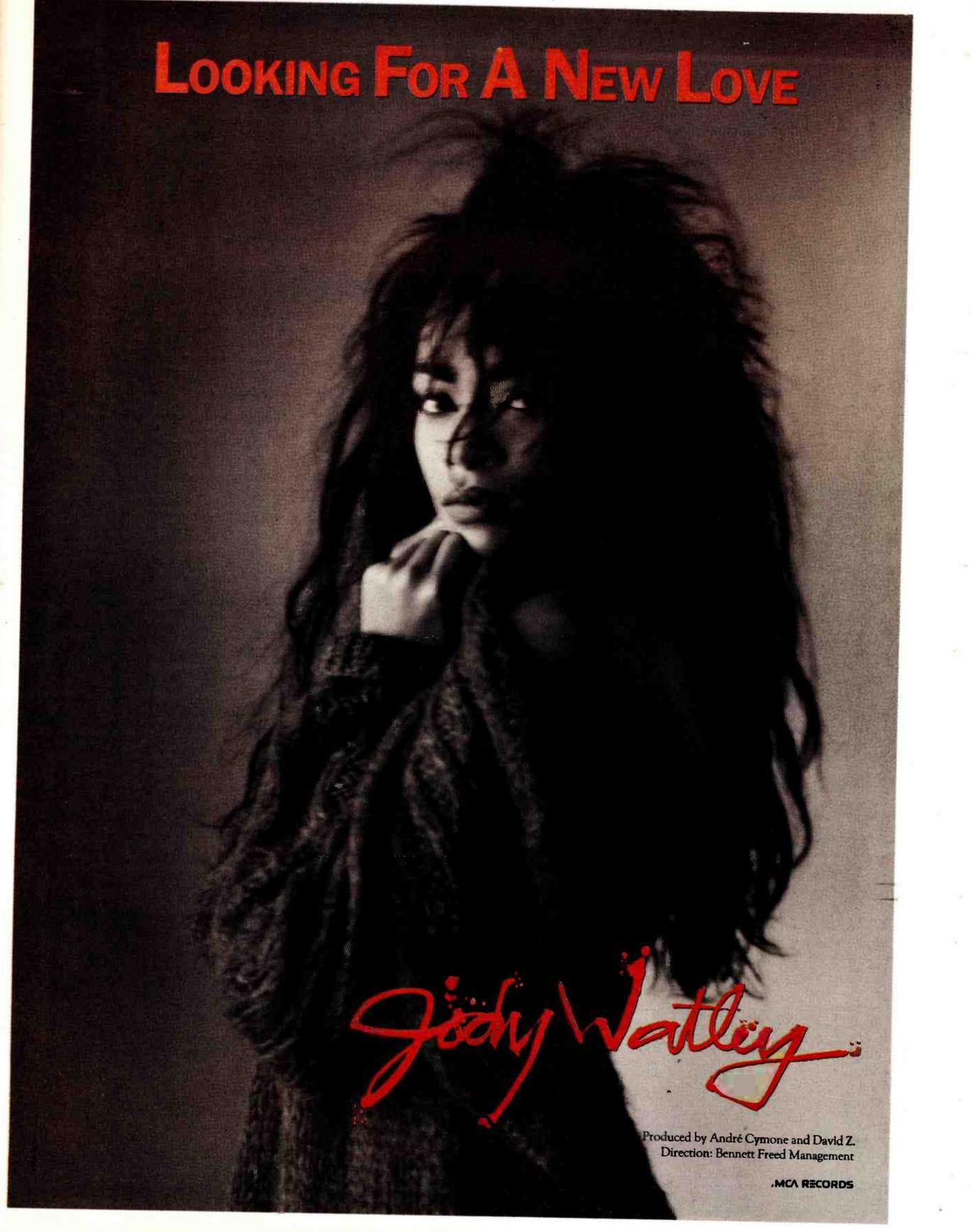
*Formerly WSKS (AOR)

Indianapolis

WBFB Slips But Still
Leads; WIBC Jumps To
Second; WZPL CHR
Champ

	Summer '86	Fa '86
WBFB (AOR)	18.0	16.5
WIBC (AC)	9.4	14.1
WFMS (Ctry)	12.7	11.1
WTLC (B/U)	13.2	10.9
WZPL (CHR)	8.8	-9.2
WENS (AC)	7.7	7.0
WEAG (CHR)	9.3	6.2
WXTZ (B/EZ)	6.2	6.0
WTPI (AC)	1.1	3.0
WTUX (BBnd)	2.0	2.0
WGR (Rel)	.8	1.9
WNDE (Gold)	1.2	1.9
WIAN (Misc)	1.0	1.7
WIRE (Ctry)	1.3	1.5

LOOKING FOR A NEW LOVE



Jody Watley

Produced by André Cymone and David Z.
Direction: Bennett Freed Management

MCA RECORDS

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- | | |
|-------------|---------------|
| WBEN 35-31 | WQCM add |
| WPHD 34-26 | OK100 37-33 |
| WGAU deb-39 | 100KHJ deb-39 |
| WGH deb-35 | 95XIL deb-36 |
| WLS add-27 | WGAN deb-31 |
| Z95 deb-38 | WJMX 40-37 |
| WMMS deb-39 | Q101 4-1 |
| KKRZ 36-34 | KYYY add |
| KMJK deb-37 | WBNQ add |
| KITS 15-11 | WAZY add |
| KATD 19-16 | WSPT 33-29 |
| K104 deb-39 | KFMW deb-38 |
| WNOK add | KGOT 27-24 |
| WGCK deb-39 | KTRS 39-33 |
| WKDD 27-15 | KKAZ add |
| WIXX deb-39 | KOZE 30-23 |
| KIYS 34-28 | B91 39-30 |
| KSND 37-34 | SLY96 add-39 |
| 95XXX 38-33 | OK95 32-29 |

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PRETENDERS

RATINGS

Fall '86 Birch 12+

Buffalo

WJYE Eases Into First; WBEN-FM CHR Champ; WBUF Keeps Edge Over WBEN

	Summer '86	Fa '86
WJYE (B/EZ)	6.0	8.8
WBYS (AOR)	8.2	8.0
WBLK (B/U)	7.6	7.4
WBUF (AC)	6.4	7.3
WBEN (AC)	6.2	7.1
WHTT-FM (Gold)	4.7	6.6
WBEN-FM (CHR)	5.4	6.0
WPHD-FM (CHR)	9.2	5.7
WECK (BBnd)	6.9	5.3
WGR (AC)	4.6	5.3
WYRK (Ctry)	6.2	5.1
WKSE (CHR)	7.6	4.9
WWKB (Gold)	2.7	3.0
WRLT (AC)	4.1	2.8
WNED-FM (Clas)	.8	2.4
CILO (AOR)	1.5	1.6
WEBR (Misc)	2.2	1.6
WDCX (Rel)	1.1	1.5
WXRL (Ctry)	.7	1.1

Columbus, OH

WLVO Widens Market Gap; WSNY And WTVN Tie For AC Leadership; WXGT Closes In On WNCI

	Summer '86	Fa '86
WLVO (AOR)	18.9	17.2
WNCI (CHR)	12.0	9.8
WXGT (CHR)	10.4	9.5
WBNS-FM (B/EZ)	8.1	6.9
WSNY (AC)	9.5	6.9
WTVN (AC)	5.7	6.9
WMGG* (Gold)	—	6.2
WHOK (Ctry)	2.6	4.1
WZZT (B/U)	3.8	3.3
WCOL (BBnd)	1.5	3.2
WMNI (Ctry)	2.3	3.0
WOSU-FM (Clas)	2.5	2.2
WBNS (AC)	1.8	2.1
WKVO (B/U)	3.8	2.1
WRFD (CC)	1.4	2.0
WCXK (B/U)	2.0	1.9
WOSU (N/T)	.5	1.8
WBBY (Jazz)	1.4	1.4
WLW (AC)	1.3	1.2
WLOH (Ctry)	.2	1.1
WCVO (Rel)	1.5	1.0

*Formerly WRMZ (Ctry)

Birmingham

WZZK Combo Nears A 20; WAPF-FM Slips; WATV Nearly Doubles

	Summer '86	Fa '86
WZZK-AM & FM (Ctry)	16.9	19.8
WAPF-FM (CHR)	19.5	17.5
WENN (B/U)	16.6	13.4
WMJJ (AC)	7.5	7.6
WXXX (CHR)	8.4	7.3
WATV (B/U)	3.7	7.1
WERC (N/T)	3.3	5.8
WAPI (BBnd)	3.8	3.0
WDJC (Rel)	2.5	2.8
WVOK (Gold)	2.2	2.1
WLTB (Ctry)	2.9	1.7
WJLD (B/U)	2.6	1.5
WBHM (Clas)	1.8	1.3
WAGG (Rel)	2.6	1.2

Greensboro-Winston-Salem-High Point

WTQR Gallops Ahead; WKSI CHR Champ; WOJY Almost Doubles Size

	Summer '86	Fa '86
WTQR (Ctry)	12.9	15.5
WKRR (AOR)	10.4	9.4
WKSI (CHR)	9.4	9.0
WKZL (CHR)	9.5	8.5
WMAG (AC)	6.1	6.8
WQMG (B/U)	7.1	6.6
WOJY (B/EZ)	3.2	6.3
WSJS (AC)	4.9	4.2
WTHP (B/U)	4.6	3.9
WGLD (Gold)	.9	2.0
WSEZ (AC)	4.2	2.0
WWMO (Rel)	.9	1.8
WSOC-FM (Ctry)	.7	1.6
WAAA (B/U)	1.3	1.5
WKLM (B/EZ)	1.1	1.5
WNAA (B/U)	2.4	1.4
WEAL (B/U)	1.5	1.3
WFDD (Clas)	1.6	1.3
WAIR (Gold)	.5	1.2
WBIG (AC)	.9	1.2
WMFR (BBnd)	1.2	1.2
WPCM (Ctry)	1.9	1.2
WDCG (CHR)	.6	1.1

Dayton-Springfield

WGTZ Remains Market Leader; WTUE Tied With WHIO-FM For Second

	Summer '86	Fa '86
WGTZ (CHR)	15.9	15.6
WHIO-FM (B/EZ)	9.9	11.2
WTUE (AOR)	11.1	11.2
WBLZ (UC)	8.7	7.9
WWSN (AC)	5.0	6.7
WHIO (AC)	7.9	6.3
WONE (Ctry)	4.3	5.3
WBVE* (Ctry)	—	4.7
WVUD (Ctry)	1.5	4.0
WBZI (Ctry)	2.2	3.5
WYMJ (AC)	4.2	3.5
WLW (AC)	3.7	2.5
WING (AC)	1.7	2.0
WDAO (B/U)	1.3	1.2
WENB (AOR)	.2	1.2
WLLT (AC)	.5	1.2
WAZU (AC)	.6	1.0

*Formerly WSKS (AOR)

Norfolk-Virginia Beach-Newport News

WNOR-FM Stays On Top; WCMS Combo Runs Second; WOWI A Close Third

	Summer '86	Fa '86
WNOR-FM (AOR)	16.3	16.8
WCMS-AM & FM (Ctry)	11.0	11.7
WOWI (B/U)	11.7	11.6
WNVZ (CHR)	9.2	9.2
WFOG (B/EZ)	6.7	5.8
WMYK (B/U)	5.5	5.4
WRSR (CHR)	5.7	5.2
WLTY (AC)	3.4	4.7
WUDE (AC)	4.2	4.3
WRAP (B/U)	4.6	4.0
WTAR (AC)	3.3	3.4
WHRO (Jazz)	2.0	2.7
WPCE (Rel)	1.9	2.3
WNIS (Talk)	2.1	2.0
WXRI (AC)	2.1	1.4
WNOR (Gold)	.6	1.2
WTID (Ctry)	.7	1.1
WYFI (Rel)	1.4	1.0

Charlotte-Gastonia-Rock Hill

WPEG Steady At The Top; WLK Lasso Double Digits; WBCY Gains

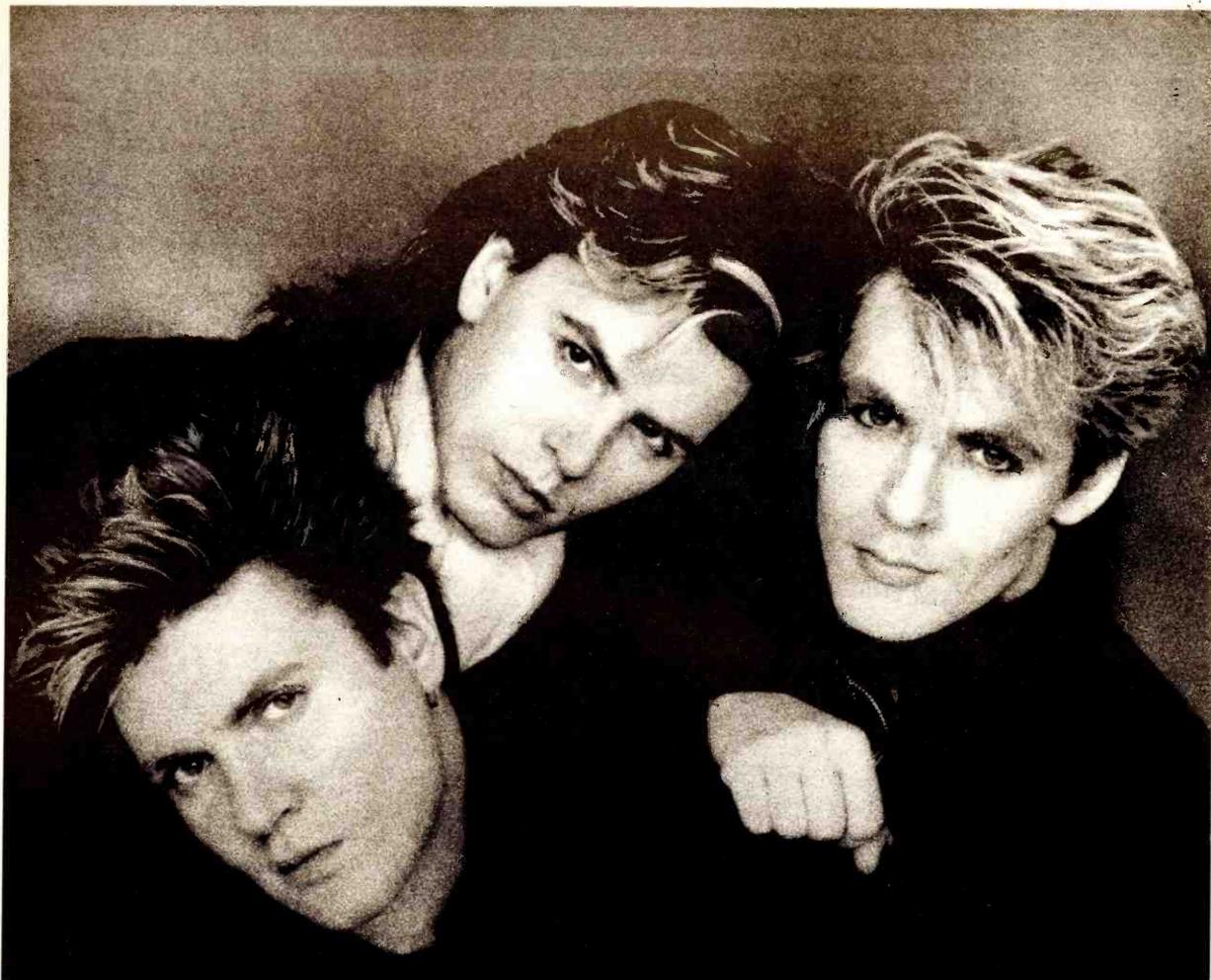
	Summer '86	Fa '86
WPEG (B/U)	15.1	15.1
WROG (CHR)	13.4	11.2
WSOC-FM (Ctry)	10.3	11.1
WRFX (AOR)	10.5	10.2
WLK (Ctry)	8.5	10.1
WBCY (CHR)	5.4	7.5
WEZC (AC)	5.7	7.2
WBT (AC)	6.7	6.3
WVDM (B/U)	1.8	1.8
WFAE (Misc)	1.0	1.7
WAES (Gold)	.4	1.2
WGIV (B/U)	1.8	1.1
WMIT (Rel)	.4	1.1
WSOC (Ctry)	1.3	1.1
WXRC (AOR)	1.6	1.1
WZXI (B/EZ)	3.7	1.1

Louisville

WAMZ Remains Leader; WHAS Jumps To Second; WDJX And WQMF Tied For Third

	Summer '86	Fa '86
WAMZ (Ctry)	15.2	18.2
WHAS (AC)	9.2	14.5
WDJX (CHR)	11.7	10.8
WQMF (AOR)	13.5	10.8
WLRS (CHR)	9.1	6.9

WJYL (B/U)	7.7	5.7
WRKA (AC)	6.7	5.1
WLOU (B/U)	4.0	5.0
WVEZ (B/EZ)	6.1	4.9
WAVG (AC)	4.4	3.4
WXVW (B/EZ)	1.7	2.5
WXLN (CC)	1.1	1.9
WCII (Ctry)	1.0	1.3
WTMT (Ctry)	.5	1.1
WUOL (Clas)	.3	1.0



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KEN BARNES

ON THE RECORDS

GROUPS, UPTEMPO MUSIC ON RISE

Ten Years Of Country Music Trends

Elsewhere in this week's Country Radio Seminar special, there's some research by **Lon Helton** on the percentage of new artists going Top 15 in Country year by year. It's interesting stuff, and fired me up to find some other objective and (I hope) useful country trends.

I ended up hitting on one study that's quite objective and one that has a ton of subjectivity in it but still shows some interesting developments. The first stack of research was a look over the last ten years of Country Top 15 hits to identify trends in the percentages of male artists, female artists, male and female groups or duos, and duets making up the hits.

The large table on this page displays the raw results. The clearest trend is the growing importance of groups and duos, especially the male variety. It wasn't that long ago that the Statler Bros. were just about the only prominent group in country. Then the Oak Ridge Boys came along, followed by Alabama and the more recent explosion of Exile, Restless Heart, Sawyer Brown, Nitty Gritty Dirt Band, et al.

Similarly, the era in which the Kendalls (classified as a female duo since Jeannie Kendall does the lead vocals) reigned alone gave way to a profusion of acts like the Forester Sisters, Girls Next Door, Sweethearts Of The Rodeo, and of course the Judds.

The net result was that the total percentage of groups or duos rose from 5.7% in 1977 to 22.3% in 1985 and 1986, an almost fourfold increase and nearly a quarter of the hit total the last two years.

The Solo Story

That growth has come at the expense of all the other categories in



The Judds led the renaissance in female duos and groups

Duet Till You're Satisfied

Duets were defined as solo artists getting together for a song (or more), as opposed to formal duos or groups. In no other musical style does the duet have nearly its importance in Country, but again no clear pattern emerges as to how they're being accepted. Some years they're up, as high as 11% in 1980 (the year male solo acts hit their low point), some years they're down: 3.6% in 1977, 4.2% in 1982, 5.4% in 1986. The total depends on who got together in any given year to do a duet and how strong the results were, but there's no sign that duets are coming in or out of fashion these days.

So the basic discernible trends are that groups and duos are getting hot and solo artists are on the wane accordingly. It might be useful to take a look at the ten-year average percentages for all the categories and compare them to the figures for the past couple of years, so here they are (below the table).

Table of Country Content

Year	Male Solo	Female Solo	Male Group	Female Group	(Group/Duo Total)	Duets
1977	66.9%	23.7	5.0	0.7	(5.7)	3.6
1978	61.5	22.4	5.6	2.8	(8.4)	7.7
1979	57.5	25.3	7.5	2.1	(9.6)	7.5
1980	51.8	24.9	10.2	2.2	(12.4)	10.9
1981	56.5	25.2	8.2	0.7	(8.9)	9.5
1982	61.5	23.1	9.8	1.4	(11.2)	4.2
1983	60.0	21.4	9.7	1.4	(11.1)	7.6
1984	57.4	18.2	14.9	3.4	(18.3)	6.1
1985	53.2	17.3	17.3	5.0	(22.3)	7.2
1986	54.7	17.5	16.2	6.1	(22.3)	5.4

varying degrees, but the main decrease is in female solo artists. In 1979-81, they hit a peak of right around 25% all three years, but over the last three years female singers have lost about a third of their total impact, falling under 20% for the first time in 1984 and currently hovering just above the one-sixth mark.

Male solo artists have also declined, scaling the heights of 66.9% in 1977 (over two-thirds of the hits), dropping to 51.8% just three years later, working their way back up to 61.5% in 1982 and currently landing in the mid-fifties. The up-and-down pattern is unclear, but the ascendancy of the groups and duos has cut into male soloist strength.

Ten-Year Averages

Male Solo Artists: 58.1%
 Female Solo Artists: 21.9%
 Male Groups/Duos: 10.4%
 Female Groups/Duos: 2.6%
 (Male/Female Group/Duo Total) (13.0%)
 Duets: 7.0%

The Ups & Downs Of Downtempo Hits

The second idea was to track the percentage of downtempo (essentially ballads) hits over the last ten years of Country, again to see if any clear trend emerged. I didn't need Lon's help to distinguish between male and female solo artists or any of those categories, but I



Alabama started the revolution that saw groups and duos account for almost a quarter of Country's hits by 1985

needed plenty of assistance from him on making the subjective decisions on what songs to classify as downtempo. In fact, Lon and Assoc. Editor Katy Bee essentially did all the classifying, for which I fervently thank them.

In fact, they were so helpful that they tracked three extra years for me, enough of an extraordinary effort that I'll add them into the tally. Here, then, are the downtempo percentages of the Top 15 hits since 1974.

Year	Downtempo Pct.
1974	33.3%
1975	33.3%
1976	30.0%
1977	31.7%
1978	35.7%
1979	43.8%
1980	36.5%
1981	27.2%
1982	37.7%
1983	38.6%
1984	21.6%
1985	24.5%
1986	28.4%
Ten-Year Average:	32.5%

Picking Up The Tempo

The individual rises and falls are once again tough to figure, aside from the usual subjective reasoning that in 1979, say, when downtempo records accounted for almost 44% of the total, the ballads were of exceptional quality. By the same token, you could say the more uptempo or midtempo hits were stronger in 1984, when downtempo hits plunged to their alltime low of 21.6%.

However, over the last three years, downtempo records have accounted for fewer than 30% of the hits, and that appears to be a



Crystal Gayle: fighting a decline in female solo artists



Conway Twitty keeps getting hits for the male soloist team

trend worth noting. Only once in the previous ten years did the downtempo figure fall under 30%, in 1981, in an apparent wild wobble, since the year previous and following showed 10% higher levels. Now, however, the emphasis may be on uptempo/midtempo material.

(It would be interesting to try to figure out why there was such a dramatic plunge from 1983 to 1984; any explanations and theories are welcome.)

Again, I should stress that no matter how expert Lon's categorizations are (and, since he approached them with a seasoned programmer's perspective, I'd say they're very expert indeed), any of you would probably disagree with some of his decisions, and there's room for plenty of different opinions. So take the tempo study as a rough outline. But it does appear Country's moving in a more uptempo direction.

Groping For More Groups

Early response to last week's column on groups with leaders who didn't sing lead indicates that (surprise!) I missed a few notable examples. Hurricane Heeran suggested Grover Washington Jr. on a couple of guest-vocalized hits, and that rang a distant bell with me about Lee Ritenour being in the same boat. Yvonne Olson reminded me of Santana (she doesn't look like Santana or anything; I mean she reminded me that Santana has generally had frontmen who sang while Carlos played). But the most grievous oversight was placing John Stevens, one of the folks who came up with the idea, at WKSF in Nashville, when it should have been Asheville. Close enough for country just doesn't make it in this context.



Willie Nelson: always ready to duet at the drop of a hat



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1

STARSHIP

"Nothing's Gonna Stop Us Now"

... Heading straight into the Top Ten next week!

11



DARYL HALL

"Someone Like You"

12

KENNY ROGERS

"Twenty Years Ago"

19

RESTLESS HEART

"I'll Still Be Loving You"

Now crossing CHR!

25

POINTER SISTERS

"All I Know Is The Way I Feel"

Multi-Format Action!

26



THE PICTURE PAGE

Power Meeting



Kansas visited the MCA record staff in Los Angeles recently to discuss "Power," their debut album for the label. Pictured (standing, l-r) are MCA VPs Bob Schneider, John Burns and Richard Palmese, Kansas's Phil Ehart, MCA VP Lou Mann, the group's Steve Morse, manager Bud Carr; (sitting, l-r) the group's Steve Walsh, and MCA VPs Thom Trumbo and Steve Moir.

Cray Smokes In New York



PolyGram's Robert Cray and band are currently on tour promoting their major label debut album, "Strong Persuader." "Smoking Gun" is the first single. Visiting backstage in New York City (back, l-r) are PG's Drew Murray, David Leach, President/CEO Dick Asher and Sr. VP Harry Anger, (front, l-r) PG's Senior VP Dick Wingate, VP Jim Une and Peter Lubin, the band's Richard Cousins, Peter Boe, Robert Cray and David Olson, and Rosebud Management's Mike Kappus.

Burns Sisters Light Up The Roxy



Columbia's Burns Sisters celebrated with label execs after a showcase performance at L.A.'s Roxy Theatre. Shown here (l-r) are Columbia's VP Ron Oberman, Amy Strauss, VP Bob Willcox, Marie Burns, Columbia's Craig Applequist, the Entertainment Company's Don Rubin, Columbia's George Chaltas, Shelia and Annie Burns, Columbia's Jim McKeon, Teresa Burns, Columbia's Rich Kudolla, Jeannie Burns, and Columbia's Bob Gariand.

Megaforce Distributed By Atlantic



Atlantic has finalized a distribution deal with Megaforce Records, currently planning the LP releases of Overkill, Testament, and original Kiss guitarist Ace Frehley. At the signing (l-r) were Megaforce's Michael Toorook, Atlantic VP/GM Dave Glew, Megaforce VP Jon Zazula, Atlantic President Doug Morris, and Megaforce President Marsha Zazula.

Pickin' The Hits



The National Academy of Recording Arts & Sciences' L.A. Chapter hosted its annual Grammy listening session last week. Pictured here (l-r) are avid listeners Dr. Demento, Lamont Dozier, NARAS President Al Schlesinger, and National Trustee Morgan Ames.

Scott Visits Island



4th & Broadway artist Millie Scott (l) visited Island Records President Lou Maglia (r) to discuss her upcoming LP titled "Love Me Right." The single "Ev'ry Little Bit" is now out, and the album will be released in late February.

Ashford & Simpson Walk In L.A. Gear



Ashford & Simpson's latest single "Nobody Walks In L.A." will be backed up with a promotional campaign sponsored by sneaker company L.A. Gear. Celebrating the endorsement (l-r) were Capitol VP Ronnie Jones, Valerie Simpson, Capitol President Don Zimmermann, and Nicholas Ashford.

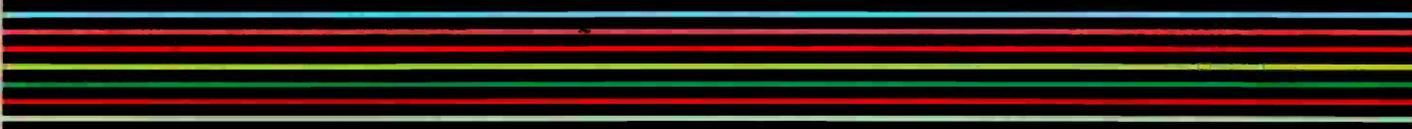
Bobby Brown Appreciated



Former New Edition member Bobby Brown (center) received a Certificate Of Appreciation award from Richmond, CA Mayor George Livingston (l) for speaking to community youth on the negative forces of drugs and the importance of education. They're shown here with MCA's Alan Corrol (r) after a show in San Francisco. Bobby is currently touring as special guest star for Ready For The World.



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ENTERTAINMENT VS. THE BOTTOM LINE

Personalities Miss Monkey Business

Once upon a time, DJs thought mostly about music, promotional appearances, and how to be entertaining. Newspeople occupied their minds with visions of bulletins and scoops. To radio air talents who were engaged mostly in monkey business, real business was represented *in toto* by a thin-lipped little old lady who emerged from her office every two weeks to hand out paychecks.

To hear some people tell it, that was before certain bean counters reached down radio's mouth, past the heart, grabbed its tail, and yanked everything inside out to create business radio.

In the pleasant days of yore, ratings didn't cause heart seizures. A couple of times a year, after a heavy envelope arrived in the mail, the boss and salespeople had a meeting which lasted maybe an hour and then everyone returned to

normal work. If staffers showed curiosity, someone would say the ratings were better, or good, or great. End of report. No pesky details. As the story went, discussion of actual numbers was considered unnecessary, perhaps even vulgar.

Time went by. Air people began to perceive a connection between ratings and raises. I remember one jock who, upon learning he had pulled a 60 share, had the nerve to ask for another \$200 a week. A 60!

As rumor had it, he settled for \$100 and was happy.

Formats split and subdivided like amoeba. We began to think a ten share looked great. Approximately concurrent with the rise of the less-talk liner card readers, a five looked pretty okay. Today, careers can be made or broken on tenths of shares.

Beginning with the Marconi brothers, radio has always kept score in dollars, but some veteran air talents complain the pendulum has swung too far. They ask, when today's bean boys go to lunch to discuss mezzanine financing or debt service, do they ever talk about plain ol' entertainment? Or is that unnecessary, perhaps even vulgar, as numbers once were to the entertainers?

Aquino Restored Rights

MONDAY, MARCH 2 — One year ago, following the exile of **Ferdinand Marcos**, **Corazon Aquino** issued her first proclamation as President of the provisional government of the Philippines (1986). She ended a national suspension of civil rights and restored protection against arrest without charges.

Pioneer-10 was launched in 1972 on the interplanetary voyage that would eventually make it the first artifact to escape the solar system. The first nonstop around-the-world flight was completed in 1949 by a U.S. Air Force B-50, which required four mid-air refuelings.

Birthdays: Musician **Lou Reed** 43. Author **Tom Wolfe** 56. Actress **Jennifer Jones** 68. Author **Theodore Seuss Geisel** (Dr. Seuss) 83.

Mardi Gras

TUESDAY, MARCH 3 — Mardi Gras — French for Fat Tuesday — is the last Christian feast prior to Lent, which begins tomorrow. Lent includes the 40 weekdays from Ash Wednesday to Easter, a period of fasting to commemorate the fast by **Jesus** in the wilderness. Mardi Gras marks the end of two weeks of celebrations and carnivals, especially in New Orleans.

Reports in 1986 linked former United Nations Secretary General **Kurt Waldheim** to Nazi activities during WWII. Congress made the "Star-Spangled Banner" America's official national anthem in 1931, more than a century after the words were written by **Francis Key** during the War of 1812.

Birthdays: Golfer **Jullius Boros** 67.

First News Photograph

WEDNESDAY, MARCH 4 — The newspaper *New York Graphic* published the first news photograph in 1880, picturing the electric-chair execution of a convicted killer. The photographer had broken the rules to smuggle his camera into the state prison.

In 1985, the Supreme Court opened the way for Oneida Indians to sue New York State over lands taken in 1795. At least 1000 Muslims died in religious riots in Nigeria in 1984. The Confederate states adopted the Stars and Bars flag, also known as the Rebel flag, in 1861. Ash Wednesday. Lent begins.

Birthdays: Actress **Paola Prentiss** 48. Entertainer **Barbara McNair** 48. Attorney/card expert **Charles Goren** 86.

Christmas Displays Okayed

THURSDAY, MARCH 5 — Three years ago, the Supreme Court ruled that cities can use tax money to finance certain Christmas displays, including nativity scenes, if there is no "real danger of the establishment of a state church" (1984).

John Belushi died of a heroin overdose five years ago (1982). The largest U.S. merger was arranged in 1984 when Standard Oil of California agreed to buy Gulf Oil for \$13.3 billion. British troops killed five civilians in the Boston Massacre in 1770.

Birthdays: Musician **Andy Gibb** 29. Violinist **Eugene Fodor** 37. Actor **Eddie Hodges** 40. Actress **Samantha Eggar** 48. Actor **James Sikking** ("Hill Street Blues") 54(7).

Mexicans Killed DEA Agent

FRIDAY, MARCH 6 — Drug traffickers tortured and murdered a Drug Enforcement Administration agent in Mexico in 1985, leading to American diplomatic protests and border slowdowns over lack of action by Mexican authorities. To date, there have been many arrests but still no convictions in the murder of DEA agent **Enrique Camarena-Salazar**.

One year ago, the Soviet Vega-1 spacecraft made a flyby of Comet Halley, measuring the nucleus as being three miles wide and nine miles long (1986). All Texas defenders died in the Battle of the Alamo at San Antonio in 1836.

Birthdays: Actor/director **Rob Reiner** 42. First woman in space **Valentina Tereshkova** 50. TV personality **Ed McMahon** 64.

Saturday (3-7) **Ivan Lendl** 24, **Daniel Travanti** 47.

Sunday (3-8) **Mickey Dolenz** 42, **Lynn Redgrave** 44, **Cyd Charisse** 64.

A-HA CRY WOLF

CHR NEW & ACTIVE

3rd "MOST ACTIVE"

WBEN add-34	KZZU 15-13
WKSE 20-17	95XXX 19-12
CKOI deb-40	OK100 30-25
Q107 22-20	95XIL 20-16
Z93 19-17	WGAN 33-28
KRBE 35-33	WJAD 27-24
Y100 17-8	Q104 19-15
Z95 30-28	WZYP 15-13
KDWB 31-26	Q101 add
WLOL 33-29	WVBS deb-39
KCPX 15-12	WBWB 19-15
KWSS 26-20	Y94 22-20
K104 21-17	WDBR deb-40
99GFM 32-29	KFMW deb-39



THE NEW SINGLE

From the Warner Bros. album *Scoundel Days*
PRODUCED BY ALAN TARNEY

Management: Terry Slater

WNYZ 39-34	WB
WBBQ 25-20	
KZZB add	
WKQB 29-24	KKAZ deb-39
WSSX add	KOZE 15-12
WNOK add	KTMT 28-22
WANS add	KZFN 19-17
WHHY deb-30	KWNZ add
KWES 35-28	B91 40-33
BJ105 38-33	Y97 27-20
94Z 28-20	OK95 12-8
KITY 27-25	
WKDD 26-20	
WIXX 38-34	
Z104 28-26	
KF95 deb-35	
KIYS 16-14	
KCAQ 17-14	
KXYQ 29-27	
KDON 19-14	

STEVE WINWOOD

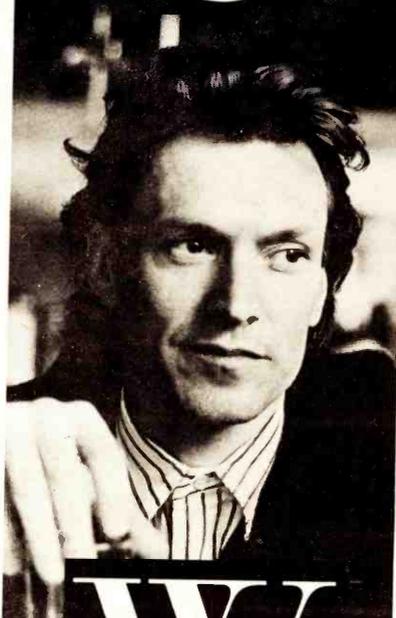
"THE FINER THINGS"

THE NEW SINGLE

FROM THE SMASH ALBUM,

BACK IN THE HIGH LIFE

S



W

CHR BREAKERS

CHART DEBUT 40

TRACK 11

PRODUCED BY RUSS TITELMAN

AND STEVE WINWOOD

MANAGEMENT: NUVISIONS MANAGEMENT, LTD.
RON WESSNER/BENNETT FREED

TM OWNED BY ISLAND ENTERTAINMENT GROUP, INC.

MANUFACTURED AND DISTRIBUTED BY WARNER BROS. RECORDS INC.

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DATEBOOK

SEAN ROSS

"Diana: With & Without The Muppets"

MONDAY, MARCH 2

1979/"Saturday Night Fever" is rereleased, this time with a PG rating thanks to editing.

1980/Diana Ross sings at a Jimmy Carter fundraiser at the Beverly Hilton.

1983/Sony, Phillips, and PolyGram all debut their Compact Disc systems. And Lorimar announces three films, "Tank," "The Last Starfighter," and "Dallas: The Movie." The last one ends up as a "prequel" television film.

1984/The Whites join the Grand Ole Opry. Also, Gold Star, the recording studio of Phil Spector, the Beach Boys, and others, is torn down to build a strip shopping mall.

1986/Night Ranger's Tyler, TX show is disrupted by a woman who strips on stage and feigns masturbation with a flashlight. While NR disavows prior knowledge, the city council bans their future concerts until they apologize. And Robbie Basho, the acoustic guitarist who was Will Ackerman's teacher, dies of a stroke at age 45.

Born: Jon Bon Jovi 1962, Lou Reed 1942-44, Eddie Money 1949.

TUESDAY, MARCH 3

1972/Nilsson's "Without You" goes gold.

1980/Two-and-a-half months after the Who stampede, Electric Factory Concerts and Cincinnati's Riverfront Coliseum agree to six new public safety measures and rock concerts are reinstated. Also, Linda Ronstadt brings her "Mad Love" tour through Nashville. After performing "I Can't Help It (If I'm Still in Love With You)" and "Silver Threads and Golden Needles," she tells the audience, "I don't want you to think I've forgotten country music."

1982/The reformed Mamas & Papas make their first appearance in New York City.

1986/After less than a year of seeking the ladder in the April snow, Prince comes out of retirement with a "warmup" show in Minneapolis. Also, the Pasadena City Council votes 6-0 not to ease its rental terms for the Concert That Counts. The city still wants at least \$100,000 more for the Rose Bowl than similar venues rent for.

WEDNESDAY, MARCH 4

1967/Steve & Muff Winwood exit the Spencer Davis Group.

1971/Probably because Main Street denied them a visa, the Rolling Stones announce that they'll enter tax' exile in France.

1984/Industrial noise band Einsturzende Neubaten, whose influence can be heard on "Rockit," "Nasty," and other better-known works, plays a secret location in the Mojave Desert. Patrons pay \$15 to board buses from downtown Los Angeles at 11am without knowing where they're going.

1986/The Band's Richard Manuel hangs himself at age 42 following a Florida concert at which he'd seemed in good spirits. Neil Sedaka's songwriting partner, Howard Greenfield, dies at age 49.

Born: Bobby Womack 1944, Mary Wilson 1944, Chris Rea 1951, Chris Squire 1948, Barbara McNair 1939.



Eddie Money, Micky Dolenz, Bobby Womack, Jon Bon Jovi

THURSDAY, MARCH 5

1957/Two years after Elvis Presley's first TV appearance, he's satirized on "Sgt. Bilko" when "Elvin Pelvin" visits the barracks. Three years later, to the day, he's discharged from the Army.

1963/Patsy Cline, Cowboy Copas, and Hankshaw Hawkins die in a plane crash between St. Louis and Nashville.

1980/An Urban League tribute to Barry Gordy Jr. at L.A.'s Century Plaza draws an overflow crowd. Alex Haley is MC. Billy Preston & Syreeta sing Gordy's compositions; Diana Ross appears on film with the Muppets to sing "For He's A Jolly Good Fellow."

1982/John Belushi overdoses at age 33.

1986/Nancy Reagan removes her support of the Concert That Counts because she can't censor the acts. Also, Lou Rawls and Melba Moore host the 3rd Black Gold awards in Memphis.

Birthdays: Eddy Grant 1948, Howard Huntsberry 1954.

FRIDAY, MARCH 6

1966/Beatles fans petition the British government to reopen Liverpool's Cavern Club.

1968/"Best Of Buck Owens" is awarded a gold LP.

1976/The British Beatles revival begins with the reissue of 23 singles.

1986/The Concert That Counts moves to the LA Coliseum, where it is now also a free attraction for those who'll be attending the custom car show next door at the Sports Arena. And ABC announces Lucille Ball's return to series TV in "Life With Lucy."

SATURDAY, MARCH 7

1952/The first edition of British consumer publication *New Musical Express* is issued.

1983/The Nashville Network premieres, as does the Hank Williams Jr. biopic "Livin' Proof."

1985/Jeff Gorski, founder of obscure Oxnard patriotic group General Public, goes to see the similarly named band in concert and decides that they're okay, just as long as they don't try to sell hats like his.

1986/Adam Ant's car is hit by a drugs suspect in a stolen car. Police then apprehend and beat up the suspect in front of Ant, who escapes with minor neck injuries. And Pat Benatar plays a homecoming show at the Nassau Coliseum. Nassau County's Chief Economic Officer presents her with a plaque declaring Pat Benatar Day.

Born: Peter Wolf 1946.

SUNDAY, MARCH 8

1980/Tommy Cook plays a New Jersey club as the Platters and becomes the first of that group's imitators to be hauled into court and ordered to stop.

1983/Roger Hodgson leaves Supertramp. Also, the English Beat sell out the Hollywood Palace in an antiques benefit.

1985/Cher's "Mask" opens. Also Tab Hunter & Divine in "Lust In The Dust."

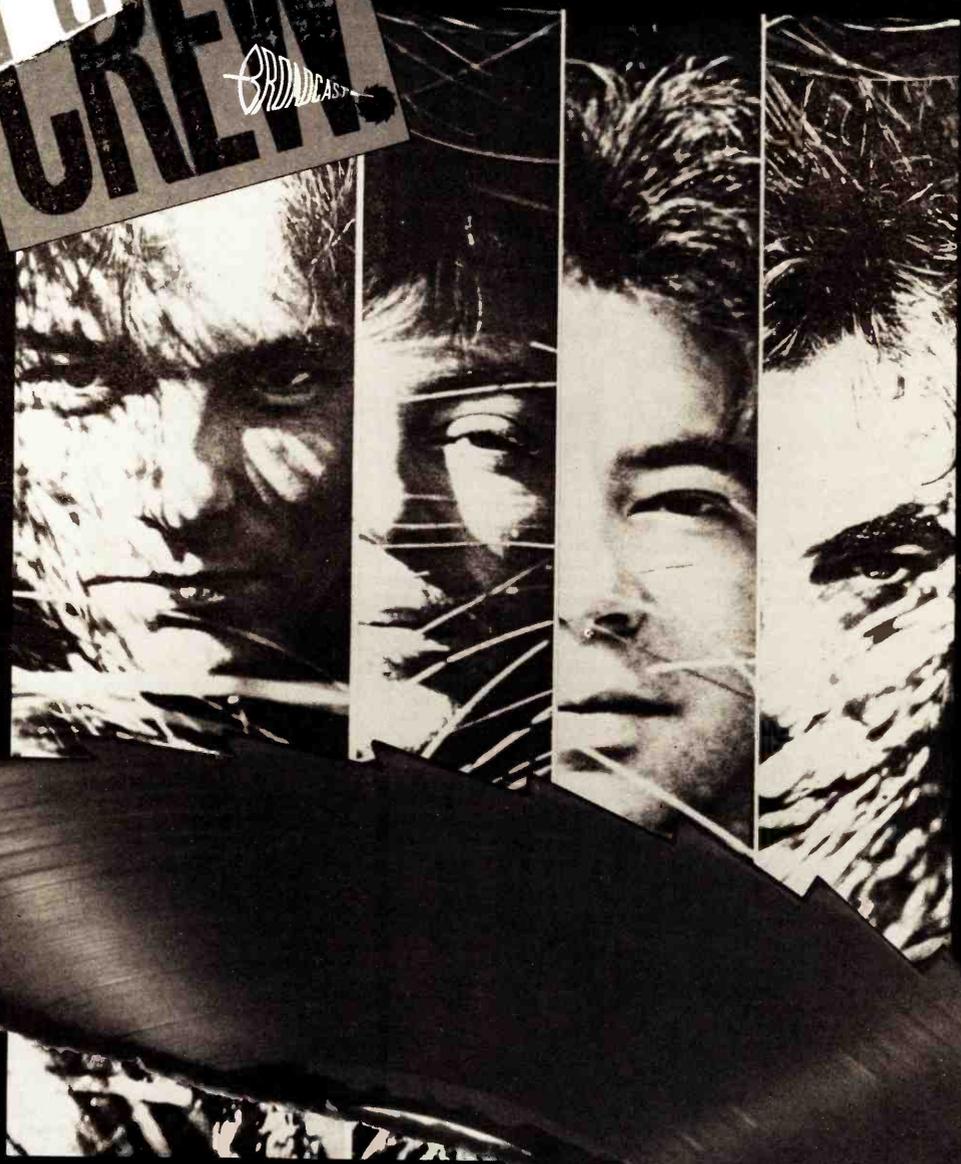
1986/Prince, who's now joining Sheila E at the end of her shows, parodies Morris Day by telling a San Francisco crowd, "We're going to chop down that oak tree and turn it into a wooden leg." Meanwhile, Big Audio Dynamite's Mick Jones refers to their current tour-closer, "1999," as "the 'Twist & Shout' of the '80s."

Born: Micky Dolenz 1945, Randy Meisner 1947.

CUTTING CREW

BROADCAST

(I JUST) DIED IN YOUR ARMS
WHAT A WAY TO GO!



R&R TRACK BREAKER!

TRACKS 51 - 29
A MOST ADDED TRACK
ALBUM NETWORK HOMER!
POWER CUTS 53 - 31

From The LP BROADCAST. Out Now.
Produced By Terry Brown/John Jansen and
Cutting Crew.

Virgin

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JOEL DENVER

CONTEMPORARY HIT RADIO

KDWB Edges WLOL For Top Honors

The Results Of A Two-Year Struggle

"WLOL had an 11; we had a five and nowhere to go but up," recalled KDWB-FM/Minneapolis PD Dave Anthony. He's savoring a major victory in a battle which dates back to June 1984. This time around his station finally edged past the Emmis CHR giant, finishing 7.0 to its 6.7.

"All I set out to do was close the gap," continued Anthony. "It was unrealistic to talk about winning unless we were ready to do something about it. Doubleday owned the station and was contemplating an exit from radio — and we had no budget."

Creativity Goes A Long Way

"It came down to using creativity to make what little we had go a long way. It was like using guerrilla tactics to make inroads, and it worked. The station grew, although we were still far behind WLOL."

What were some of the tactics that helped make KDWB click with listeners? "Doing things such as an 'Outrageous Contest,' where listeners did something weird for \$1000. From there we did other contests like the 'Easy Winning Game.' Listeners sent in postcards stating the

"I just want to win. If it takes the next three years to take the whole market . . . then so be it."

times they listened. We'd announce their names and if they could name the title of any song played in the last 15 minutes, they won a little cash or a tradeout special.

"We were quick to jump onto everything happening in the community: breakfast broadcasts, charity events, parades, and whatever else. The whole concept was to score impressions on the audience. Slowly but surely we were building."

Legacy Takes Over

Doubleday stirred up station waters when it brought in a consultant. "We were back down to a 5.5 in short order," said Anthony. "Across the street they were up and having a good laugh. The con-



PD Dave Anthony



Asst. PD Don Michaels

sultant had reversed our aggressive music stance, and we were allowed to play only the top 17 records showing up in callout research. No exceptions. All judg-

ment or gut level programming was thrown out the window."

Finally, the station was put on the block. "Last April, Legacy took over. After a few months of sorting things out, their budgets kicked in. Now we've got budgetary parity with the rest of the market."

Assessing his strategy from that point on, Anthony said, "There are three parts to a station. Music is 90% of the product. But anyone can copy your music, record for record. Promotions is the other key element. There you're subject to budgets and creativity. But the third and most important area which sets us apart is personality."

KDWB's Music Flow

Here are two sample hours from KDWB. PD Dave Anthony dismisses age-old rules about playing female vocalists or Urban songs back-to-back.

6am

TINA TURNER/Better Be Good To Me
BILLY OCEAN/Love Is Forever
JESSE JOHNSON/Crazy
COREY HART/Can't Help Falling
MIKE & MECHANICS/All I Need Is A Miracle
DEAD OR ALIVE/Brand New Lover
INXS/What You Need
CHICO DEBARGE/Talk To Me
BRUCE WILLIS/Respect Yourself

4pm

PHIL COLLINS/One More Night
EDDIE MONEY/I Wanna Go Back
SHEENA EASTON/So Far So Good
CYNDI LAUPER/Change Of Heart
TINA TURNER/What's Love Got To Do With It
BON JOVI/Livin' On A Prayer
PETER CETERA/Glory Of Love
ROB JUNGKLAS/Make It Mean Something
SURVIVOR/Is This Love
JEFF LORBER/Facts Of Love
BRUCE HORNSBY & RANGE/Mandolin Rain
HAROLD FALTERMEYER/Axel F Theme
MADONNA/Open Your Heart
CLUB NOUVEAU/Lean On Me

KDWB's Secrets For Success

- Longterm winning commitment
- Unified team concept
- Aggressive music and marketing
- Personalities who add exclusivity

Tops In Teens

"Most stations dislike being the number one teen station," Anthony continued. "I love it. Teens eventually become 18-24s and then 25+ listeners. My night jock, Greg Thunder, is a killer. He really complements my morning team, Buck (McWilliams) and (Chris) O'Connor. Now there are a couple of guys who want to win. Each morning at 9 we meet to discuss strategy. We're just one point behind WLOL's Hines & Berglund now; I'm proud of our team's progress."

"I go to all the sales meetings to reinforce our programming position. As a result, we've gotten some exclusive big dollar teen and young adult buys. Add that to our strong 18-34 numbers, and it's hard to buy around us." (WLOL still leads KDWB in the key adult demos.)

Urban Crossovers Work

Despite being hamstrung by research at one point, Anthony said, "I still do callouts, auditorium testing, semiannual perception testing, and the standard retail and request research. (But) we don't use callouts to add music. (MD) Don Michaels and I make our own decisions and then use the research to determine rotations and drops. I'm more concerned about fatigue than playing an unfamiliar record. We're about 70% current on the average, while WLOL plays more gold going back to the '60s and '70s. I selectively stick with the last few years. WLOL sounds more juke-

box, while KDWB has the 'more music' image in our research."

During his discussion about music and his market, Anthony exploded an old myth about Urban crossovers. "With a 2% ethnic population, I was originally told the Pointer Sisters were going to be about as funky as I could ever get."

"We don't use callouts to add music . . . I'm more concerned about fatigue than playing an unfamiliar record."

That stereotype is so wrong. Who says you can't play black music here? We knew the rock crossovers were going to do great, so it stood to reason Urban crossovers would give us the added balance we needed."

Grassroots Promotions

During the fall sweep, KDWB used "an effective grassroots-type promotion backed by billboards (no TV) stressing our slogan, '01 KDWB The Music Leader.' We kicked things off with a 'Birthday Contest.' We called out birthdates around the clock and took winners for cash."

"From there we began going to malls and recording listeners. We

Continued on Page 66

"Most stations dislike being the number one teen station. I love it. Teens eventually become 18-24s and then 25+ listeners."

You can't duplicate it. So I set about developing the people we had into personalities which would give exclusivity to our franchise."

Believing that personality doesn't mean diarrhea of the mouth, he utilized strong on-air production techniques to keep KDWB sounding sharp. "No one is supposed to overshadow the music. Sure we talk over intros, but it's done in a manner to complement the music, not detract from it."

"The basic criteria are to have fun and entertain. I like to think of my night jock as being able to generate and work with phones just like a morning man. The only difference is the available audience."



Morning dudes Buck & O'Connor pose with participants in the annual sailboat competition as part of the Minneapolis Aquatennial festival last summer.

INTRODUCING

NEW MUSIC NOW

ROCKIN' ON THE ALTERNATE ROUTE

New Music Now. A ready-to-go two hour weekly syndicated show bridging the gap between CHR and AOR.

New Music Now. Bringing you the artists, the interviews, the music, the humor, the lifestyle of tomorrow. Combining past "New Music" legends with next year's favorites. Showing the influences, while playing the latest.

New Music Now. **It's** the newest rockers from the alternate charts. Who's moving in, who's moving up, who's moving out. **It's** the group talk: interviews with the hottest and newest talent in the music world. **It's** the audience: the individuals who demand to be new now. **It's** the voice of an original; Zimmerman. Master D.J., merchant seaman, stand-up comic, photographer, chronicler of the alternate rock scene right from the start. About him "Cousin Bruce" Morrow says, "Zimmerman reminds me of what it was like to work on the air in the 60's, fun, energetic, and non-conformist, when radio personalities reached out and talked to their audience." **It's** music the way it's going to be. In step with the changing times and taste of your audience. And **It's** only from Heller Broadcasting.

New Music Now. Every week. Available on a swap/exchange basis. For station clearance call Heller Broadcasting in New York (212) 874-6935.

MEMORANDUM

TO OUR FRIENDS IN RADIO:

FACT:

The **Ratt** album, "**DANCIN' UNDERCOVER**"^(R1055) has danced past **platinum** status! BB 69-63* (2/21)

FACT:

The ongoing **Ratt** tour is "dancing" across the country to frenzied crowds and sold-out halls!

FACT:

The **Ratt** video, "**DANCE**," is in heavy rotation on MTV and continues to receive **TOP 10** requests nightly!

FACT:

Ratt is receiving massive audience exposure in Eddie Murphy's box office smash, "**THE GOLDEN CHILD**."

FACT:

Exploding at **TOP 40** stations in major markets such as: Atlanta, Dallas, Miami, San Diego, Houston, Washington & Des Moines!

FACT:

The **Ratt** single, "**DANCE**," is an undeniable hit! BB DEBUT 92* (2/21)

CONCLUSION:

Don't "**DANCE**" to a different tune! Play **Ratt**, and "**DANCE**" along!

CHR NEW & ACTIVE

52/24 With This Week's Adds:

WCAU	WHHY	KNAN	WBNQ	KFMW
Q107	BJ105	KYYY	WBWB	KYYA
Q105	KITY		99KG	
WMMS	WGRD			
KZZP	KIKX			
WRCK	WZYP			
WKRZ				
WROQ				
WINK				
WABB				
WBAM				

ON
ATLANTIC
RECORDS



Produced by Beau Hill,
A Bezie Company Production
Personal Management: Marshall Bezie

7-89364

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CONTEMPORARY HIT RADIO

KDWB Top Honors

Continued from Page 64

got them to say our slogan and the town they lived in. Hearing a liner mentioning their community gave listeners a chance to call in and win \$101. On Thursdays we bonused the audience with 101 chances to win between 6am-midnight." Every KDWB weekend uses the operative word "free"; i.e., "Free Music," "Free Ski," "Free Movie," etc.

Theatre Of The Mind

This book, Anthony is using a theatre-of-the-mind promotion. "It's almost a radio drama instead of a contest," he explained. "A couple of weeks ago we aired a report from Australia that a huge blimp had been sighted with the calls KDWB on the tail. We fabricated a reporter, who set out in search of the blimp.

"His cornball reports on the sightings became more farfetched and always ended with a cliffhanger. Now the blimp is on its way to the Twin Cities. This has really accelerated calls to the station. We've been putting listeners on air and getting the whole town talking."

While he won't reveal how this will end, there's more to the teaser campaign. "Billboards are going up saying, 'It's Coming, Believe It.' TV spots have also kicked in. And we've added bumper stickers ('I'm A KDWB-liever'), which are available at Arby's. Spotters are pulling cars over for a quick \$101. If the drivers know the location of the last report, we up it to \$101."

Heaping praise on his internal support, Anthony said, "Knowing I have the backing of (Legacy President) Carl Hirsch, (VP/Operations) Doug Brown, and (GM) Kevin Smith allows me to take such a promotional gamble. There are still a lot of phases to go. We've all sat down and planned exactly how it will come off."

Countering outside sentiment that the war between KDWB and WLOL is a grudge match, he said, "I have no bitter feelings and all the respect in the world for (GM) Tac Hammer and (PD) Gregg Swedberg. I just want to win. If it takes the next three years to take the whole market and eventually beat (AC powerhouse and current market leader) KS95, then so be it. That's our eventual goal."



A billboard promoting the KDWB Blimp concept (top); below it is the official "chase vehicle."



MOTION



Nicki Summers

At WFXX/Bangor, midday personality Nicki Summers switches shifts with morning talent Dave Cooper who also takes on production director duties... Bob Garrett, former PD at KITS/San Francisco and KHTR/St. Louis joins KS103/San Diego to do middays re-

placing Woody Wood.

KXX106/Birmingham names Jim Prewitt as MD... At the Programming Coordinator's position at Power 95/New York is Marisa Brown coming in from Ticketmaster where she was Director of Promotions... RI-104/Providence afternoon driver Ken Matthews takes on Assistant PD slot, and Joe Reale becomes Assistant MD.

MD Larry Olek has left WGRD/Grand Rapids to do swing/production at 99DTX/Detroit and is replaced by late nighter Michelle McCormick. Also new to nights is Pete Bunch... Rick James is now PD at Power 108 (WZKQ)/Gulfport-Biloxi, and needs records service from all labels.

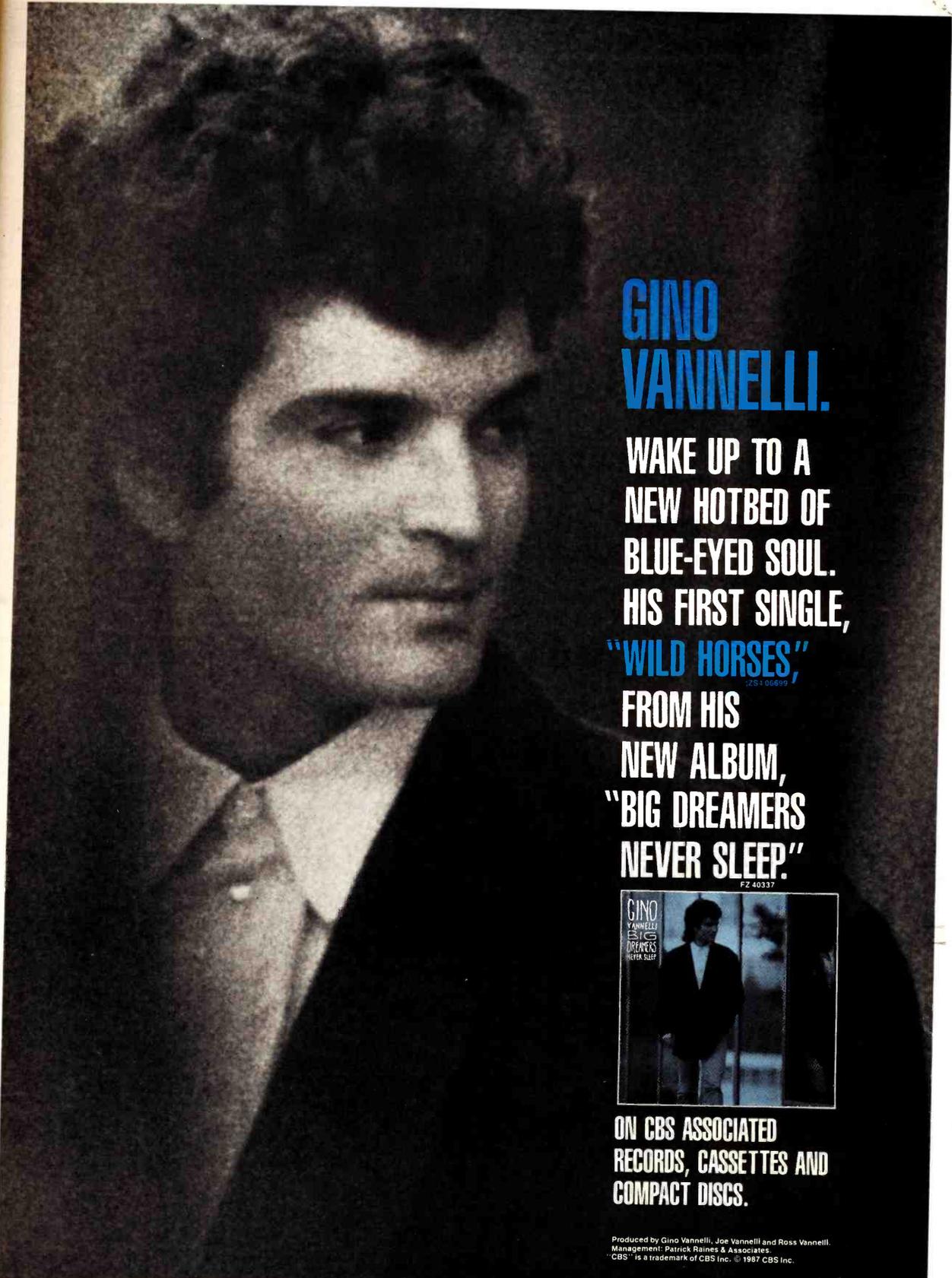
Tony Collins leaves KKYK/Little Rock for MD/evening shift at KJ103/Oklahoma City... Tom Wright joins KCWQ/Columbia as News Director... KWSS/San Jose welcomes Jim Sheehan, last at crosstown KSJO as Promotion Director replacing Robin Silva... GM Kerry Fink leaves 94Q/Atlanta for the same position at WCKN/Greenville replacing Bob Nations.

Ken Davis, formerly of WTWR/Monroe, joins WRQN/Toledo for overnights and night jock Cyndi Pierce moves to morning news replacing Pam Gibson who goes to WNCI/Columbus... Congratulations to KWES/Midland-Odessa morning man "The Original Willie Mitchell," who was voted the favorite morning mouth by a local TV station.

At KTKS/Dallas, MD Marcy Guckian leaves creating an opening... Spanky McFarland leaves Z102/Savannah for swing/weekends at Z100/New York... Michael St. John is the new overnighter at WDLX/Washington, NC... At WNYZ/Norfolk, Steve Davis is promoted to MD as Mary Ann Raymond becomes the Promotions Director.



MEGA GIVEAWAY — FM100/Memphis gave away a \$30,000 Corvette, a \$10,000 shopping spree, and four round-trip tickets to anywhere in the world during its "Ultimate Fantasy II." The above display was set up at the Mall of Memphis, complete with a two-minute video explaining the contest.



**GINO
VANNELLI.**

WAKE UP TO A
NEW HOTBED OF
BLUE-EYED SOUL.
HIS FIRST SINGLE,
"WILD HORSES,"
FROM HIS
NEW ALBUM,
"BIG DREAMERS
NEVER SLEEP."

25 1 06699

FZ 40337



ON CBS ASSOCIATED
RECORDS, CASSETTES AND
COMPACT DISCS.

Produced by Gino Vannelli, Joe Vannelli and Ross Vannelli.
Management: Patrick Raines & Associates.
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STEVE FEINSTEIN

AOR

FALL BOOK FALLOUT

Male 18-24 DST: Boon Or Bane?

There's an old expression: "Be careful what you wish for . . . you might get it." You might apply that to Differential Survey Treatment for non-ethnic 18-24 males, something for which AOR has long clamored. Arbitron instituted it last fall. But now some voices claim the procedure, designed to increase the amount of in-tab diaries from a cell that is usually lax in returning them, has actually worked against AOR.

Malrite VP/Research and ex-R&R Ratings & Research Editor Jhan Hiber predicted that some AORs would be in for an unpleasant surprise from male 18-24 DST. This was despite Arbitron tests that had the return rate of 18-24 year-old male diaries up by 20% as a result of increasing the premium from \$1 to \$2 for non-ethnic men. The premium was also doubled for every member of a household with an 18-24 male (including roommates, parents, spouses, and siblings).

More Diaries Requires More Mentions

"There's no question that Arbitron did a better job of getting the diaries back this time," Hiber says. "But in some cases there was a down side. Increased diary returns means a smaller cume value for each diary, as less weighting of each is required since the amount of in-tabs is closer to the number needed to represent the cell proportionally against the overall population. If, hypothetically, Arbitron gets back 20% more 18-24 male diaries in a market, then a station would need 20% more guys writing it down in the diaries or a TSL increase just to stay even."

Here's an illustration of how the procedure could've hurt an AOR. If a station's TALO ("total all listening output," i.e., diary count — the number of diaries in which a station was mentioned at least once) for the fall '85 and '86 sweeps was the same amount for both books, say 180 diaries, and your time-spent-listening was the same, you wouldn't necessarily have the same share.

"You could go down because there were 20% more male 18-24 diaries this time," Hiber continues. "Since you didn't show a 20% growth, the value of those 180 diaries was reduced by 20%. In the fall '85 book, diaries would've hypothetically been worth 2000 persons apiece; in fall '86, they would perhaps have been worth only 1600 persons. Thus, you would've had to make up the drop with either a 20%

cume growth or 20% increase in TSL."

Concentrate On Cume Rather Than TSL

He suggests that stations should have concentrated on bringing in

new listeners rather than trying to increase TSL. "The diary is a recall medium for which you need top-of-mind awareness. If I were an AOR, I would have made every effort to be as visible and build cume as much as possible. Get your cume up, so that with Arbitron having more diaries circulating among the target demo you'll be mentioned more proportionately.

"It's very hard to expand TSL by 20%. There's more of a possibility of increasing the number of people sampling your station by 20%.

Your secondary goal is to get those samplers to eventually increase their time-spent-listening."

Irresponsible Diarykeepers

WYYY/Baltimore Station Manager Chuck DuCoty expressed skepticism about male DST in this column in February 1985. "I hate so say 'I told you so' . . . but I've been saying for the last two years that male 18-24 DST is not something we want," he says. "It worked as far as getting better in-tabs — Baltimore's was up by 46% over the spring book; we went from 89 to 127 diaries. That translated to a

10% increase in cume in 18-24 year-old males, and that's good.

"But what happened was what I was afraid of: irresponsible diarykeepers are still irresponsible. We're only kidding ourselves if we think we're going to see big jumps in listening just because we're paying these kids \$2. The extra dollar hasn't made them any more responsible in keeping their diaries. I think we're going to see a lot of diaries with listening on Thursday and Friday, but not filled out for the rest of the week. Or else a guy who didn't bother to fill out the book but turned it in for the \$2."

DuCoty explains why DST for non-ethnic 18-24 males isn't automatically the same boon for AOR that ethnic DST was for the Black/Urban format. "Black listening didn't go up because of an increased premium. It rose because the methodology changed from telephone to diary, which for all of its problems records more listening than phone retrieval. The proof of the pudding that methodology, rather than money, made the difference was that listening among non-ethnics living in High Density Black Areas also went through the roof. The non-ethnics didn't receive as much extra money as blacks, but switched from phone retrieval to diaries as blacks did."

Undersampling Isn't Always Bad

DuCoty continues, "An undersampled cell doesn't always mean you're not going to get a big share in that demo. A station dominating that undersampled cell may wind up doing pretty well because the per-person diary value (cume) is so high that if you get a few diaries with long listening spans, it shoots those quarter-hours through the roof."

Agreeing with Hiber, he says, "More than ever, we're in a cume battle. If the overall TSL is shorter because you have a lot more irresponsible diarykeepers, then the only way you can get comparable average persons figures is to increase cume. That means more outdoor advertising and great promotions."

Culprit #2: The Daypart Diary

He also notes, "We're getting broadsided on two fronts: by the

FALL '85 — FALL '86 COMPARISONS

Before And After Male 18-24 DST

Market (# AORs)	18-24 Males As % Of Pop. Versus % Of Unweighted In-Tab Diaries		Men 18-24 Avg. Persons AOR Stations			Men 18-24 Avg. Persons All Stations		
	Fall '85	Fall '86	Fall '85	Fall '86	(Change)	Fall '85	Fall '86	(Change)
Albany (2)	6.8/3.8	6.6/3.8	24	43	(+79%)	75	75	(—)
Baltimore (4)	6.9/4.6	6.7/5.5	114	96	(-16%)	297	256	(-14%)
Dallas (2)	7.7/4.5	7.4/4.6	82	103	(+26%)	430	396	(-8%)
Denver (4)	8.3/3.6	8.1/4.7	122	95	(-22%)	225	224	(—)
Detroit (2)	7.3/4.7	7.2/5.3	153	171	(+12%)	446	451	(+1%)
Lexington (1)	7.6/4.6	7.4/4.3	18	9	(-50%)	50	32	(-36%)
Omaha (1)	7.4/3.7	7.2/4.3	32	29	(-9%)	56	68	(+21%)
Tucson (1)	7.9/4.7	7.5/5.5	23	19	(-17%)	75	74	(-1%)

Yes, DST increased the amount of in-tab (usable) diaries from 18-24 males. That's clearly the case in most of the eight markets in this admittedly unscientific study. However, the news was bittersweet — in most of the markets where the in-tab rate did improve, AOR's performance in men 18-24 declined compared to the rest of the market.

Eight markets — one large and one medium from each region — were chosen randomly and compared from fall '85 — fall '86. For each, three sets of stats were broken out:

- The % of males 18-24 in the overall population vs. the % of usable diaries that the demo contributed towards the total in-tab diaries received. (This is called "proportionality.")

- For example, in fall '85, males 18-24 made up 7.7% of Dallas's population, while only 4.5% of the usable diaries came from that demo.

- The aggregate amount of male 18-24 average persons (Monday-Sunday, 6am-midnight) tallied by the market's AOR stations.

- For example, in fall '85, the four AORs in Denver accounted for 122 average persons among 18-24 men.

- The total listening among men 18-24, expressed in average persons, for all stations in the market.

- For example, in Tucson in fall '86, the total among all stations for 18-24 men was 74.

Increased Proportionality

Out of eight markets, five — Baltimore, Denver, Detroit, Omaha, and Tucson — had better proportionality. That is, the % of in-tabs from men 18-24 was significantly closer to the demo's % of the overall population. In Albany and Dallas, the window narrowed only slightly, while in Lexington it widened a wee bit.

We'll compare AOR's performance among 18-24 men with the rest of the market only in the five markets that showed better proportionality. Of those five, Baltimore appears little-affected, as AORs were off by virtually the same rate as the overall market — 16% vs. 14%.

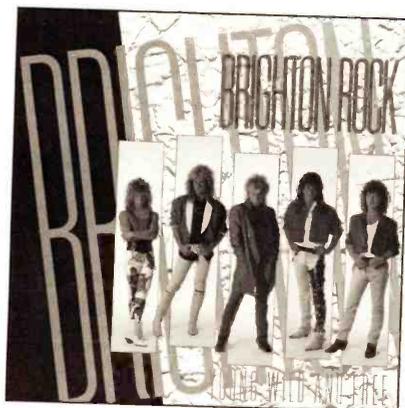
In three of the remaining four, AORs were down while the rest of the market was up (Omaha) or flat (Denver and Tucson). Only in Detroit did the AORs outperform the rest of the market in 18-24 men.

Draw your own conclusions. Arbitron reportedly has data forthcoming confirming the improved proportionality, but has no plans to study 18-24 male DST's effect on individual formats.

BRIGHTON ROCK

"WE CAME TO ROCK"

(PR 960)



YOUNG, WILD AND FREE THE DEBUT ALBUM.

(90544)

"The minute we played Brighton Rock, the phones went off the wall"
KDXR, Amarillo, Texas, Jeff Furley PD

"Another Canadian superstar! Just two weeks on and already generating Top Ten phones."
WTPA, Harrisburg, PA, Chris James MD

"The Phone response has picked up dramatically in the last two weeks... it looks like this song could break Brighton Rock"
KATP, Amarillo, Texas, Jack Randall PD

"There was never a power rotation at our station until Brighton Rock came along"
WTCS, Fairmont, West Virginia, Scott Reppert MD

AOR NEW & ACTIVE

ALREADY ON AT . . .

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WBYR
WHJY
Q107
WYNF

WLLZ
KUPD
KDJQ
WKLC
WDHA
WTPA

WAQX
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AOR



NASH NOSHES AT WDIZ — Midday personality Suzanne Stewart served up tasty tidbits of Hollies and Crosby, Stills & Nash when Graham Nash visited her during WDIZ/Orlando's "Electric Lunch" feature.

Male 18-24 DST: Boon Or Bane?

Continued from Page 68

18-24 male DST and the new daypart diary, which seems to be cutting down on long listening spans. If it is, then it's going to hurt formats with the longest listening spans, such as AOR, the most."

Another theory has it that the additional premium inspires diary returns for the first time from more casual listeners who normally wouldn't return a diary. These people may have different listening tastes than the more active counterparts in their demo who traditionally return diaries. Again, it becomes necessary to make an impression on these casual diary-keepers by creating top-of-mind awareness through advertising, promotions, etc.

Less Fluctuation, More Stability

Jeff Wakefield, Sr. VP/Marketing & Research at Major Market Radio, says the ultimate benefit of DST will be stability in scores, whether those scores are higher or lower than before. "You may not see those outstanding books you've seen in the past. It should flatten out the huge fluctuations where an AOR doubles or triples its 18-24s without a change in format, or else goes from a 40 share to a 15 share. That's always been my gripe about undersampling of 18-24s: one book would have a lot of high TSL diaries, the next book wouldn't. Since each diary accounted for so much weight, it would just amplify the problem."

Part of the reason for the improved response rate, he says, is because of other changes Arbitron instituted concurrently, such as an additional follow-up premium and another round of phone calls. In a preliminary look at a half-dozen books, Wakefield saw AC stations getting stronger 18-34 books, just as Arbitron's pretesting of male 18-24 DST predicted.

He's a believer in the new procedure. "Since you have more diaries, you're getting a better cross-section of the 18-24 audience. Decreasing the amount of weight attached to each diary gives you a more reliable sample and a more trendable picture."

"I don't subscribe to the theory that people who weren't returning diaries listened to a particular format. The bigger question is whether certain people who respond to higher premiums listen to certain formats. Are you now introducing a bias into the survey, or are you correcting the bias that was obtained when people who returned diaries had their weighted more heavily?"

Additional Premium Helped 35+ Stations

Dwight Douglas, President of Burkhart/Abrams/Douglas/Elliott, notes that a letter with an additional \$1 premium was sent to all non-ethnic households regardless of whether or not they had 18-24 males. The purpose was to remind all household members to return their diaries. He feels this may

have had more impact on diary returns than male 18-24 DST, as Arbitron told him that male 18-24 response rate was up only .5% while overall diary returns were up 5%. As further evidence, he claims that listening levels in Baltimore, for instance, were unusually high on Mondays, the day most households received the letter. He figures this had the greatest impact on cells such as 35+ females, who are already superior diarykeepers to 18-24 males and helped stations that skew 35+.

His greatest beef is that Arbitron rolled out the male DST at the same time it previewed other innovations. "It's horrible we're going to be forced to judge 18-24 male DST where there was also a new premium and a new (daypart) diary. (Editor's note: the daypart diary was instituted in the summer sweep.) Arbitron may say they can isolate the three changes, but it's unscientific. There are too many changes happening at once, with too many ad dollars at stake."

SEGUES

WIOB/Ann Arbor is switching back to AOR after a two-year stretch of CHR. Reach PD Jeff Crowe and MD Mark DeMers at (313) 612-2281 ... WPYK, a 5kw AM outside of Birmingham licensed to Dora, has changed from CHR to AOR. Reach owner/PD Chris Bailey at (205) 741-9795.

Chris Jones resigns WFYV/Jacksonville PD chores while retaining mornings ... Sonny Cuellar is Acting PD at KRIX/McAllen-Brownsville as PD Ace Paladino exits ... Jeff Cochran, ex-KWK/St. Louis, is the new PD at KFMZ/Columbia, MO, where MD Craig Stevens gets Assistant PD stripes ... Mary London is back in the MD chair at WRFX/Charlotte.

WEBN/Cincinnati APD Michael Luczak leaves for WCKG/Chicago

afternoons ... KLOL/Houston ups MD Dayna Steele to APD and midday man Harvey "Dr. K" Kojan to MD ... WONE-FM/Akron PM driver Michael Michelli is named Assistant PD ... Bill St. James, ex-KINK/Portland, becomes MD at KZEL/Eugene as Rusty Kimball resigns ... KOMI/San Jose APD Larry Mllas adds MD responsibilities ... WRFX/Charlotte wake-up whiz John Isley (John Boy) gets APD stripes ... WOOJ/Ft. Meyers names morning man Ken Brower APD.

After sitting out a four-month no-compete clause, former WSHE/Miami morning stars Skip Herman & Jim McBean started on rival WGTR last Monday (2/16) ... Don DeWolf (aka Cookie "Chainsaw" Randolph) from KDKB/Phoenix joins Jeff Prescott in mornings at KGB/San Diego.

98 Rock

WYYY
BALTIMORE IS HOME OF ROCK & ROLL

presents

98

great

ways to

enjoy

Baltimore

free



BALTIMORE ON A BUDGET — WYYY/Baltimore is distributing 50,000 copies of a pamphlet that lists 98 free local activities. It ties in nicely with a weekend feature the station runs called "Cheap Dates" that lists similar activities. An area business that got a plug in the pamphlet picked up the printing costs.

◆ ANDY ◆ TAYLOR

I MIGHT LIE

The First Release
From His
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Number One New & Active Track!

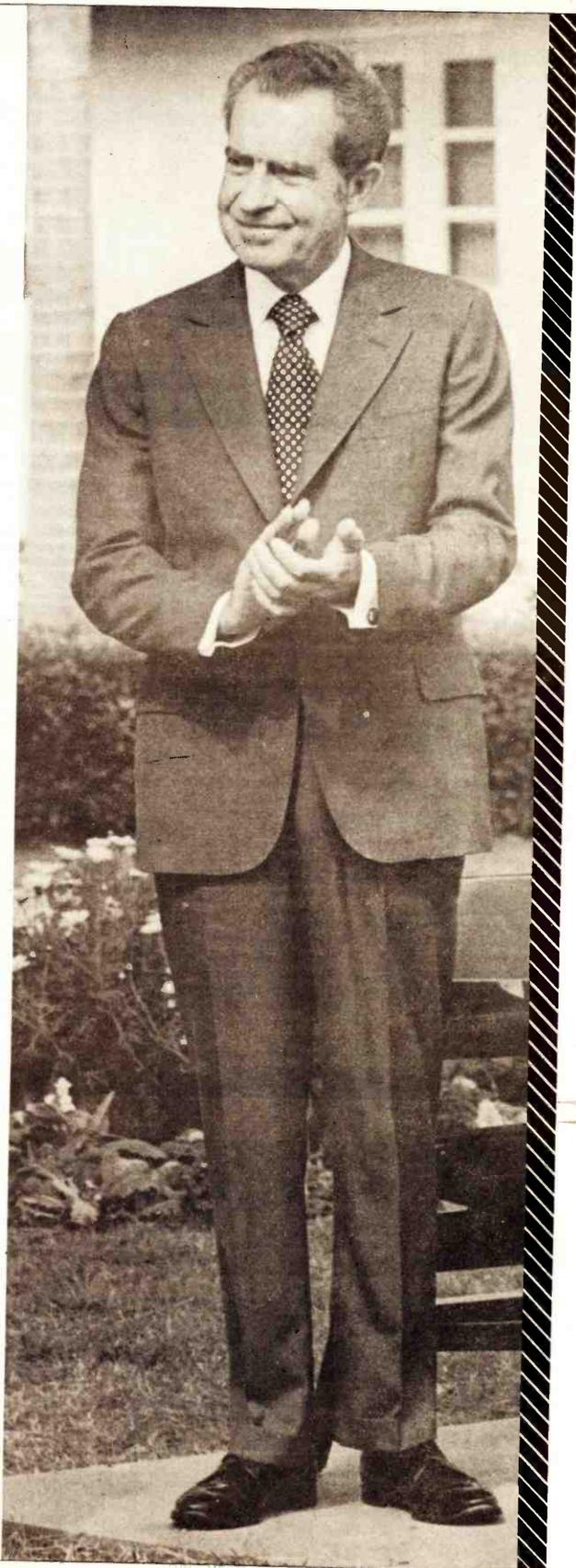
New At Over 40 AORs, Including . . .

WNEW	WQFM
WXRK	KQRS
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WKLS	KUPD
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. . . And Out Of The Box At KMET!

(Yeah . . . Yeah . . . That's The Ticket!)

MCA RECORDS





WALT LOVE

BLACK/URBAN

AN APPRECIATION

Paul Zarcone: 1945-1987

Paul Zarcone, known professionally as J.D. Holliday, was a major figure in Black/Urban radio through much of the '70s. He was also one of the most generous people I knew. When he was killed by a car January 18 near his Long Island home, neither his previous stature in the industry or the generosity he had shown others for years seemed to have been remembered.

I first met Paul at WBSL/New York, where I worked swing for three months in 1978. He'd been there since the early '70s, working for Frankie Crocker, for whom he'd been a board operator at WMCA in the late '60s. Other staffers included Vaughn Harper, Ken "Spider" Webb, Vy Higginson, Lamar Rene, and Wanda Ramos. It was then that WBSL was coming into its own. By summer, it would nearly tie WABC as New York's top station. It would also be responsible for WKTU's decision to drop soft AOR and go Disco a few months later.

Programming was Paul's great love and he always wanted to talk about it: about philosophies, about my memories of RKO during the Drake era, etc. He'd always ask me how it felt being that company's first black jock and, as a white who'd made the switch from Top 40 to WBSL, he was able to identify with my situation.

The first time I really got to hang out with Paul, he invited me to dinner on the East Side at some little restaurant where everybody knew him. He introduced me to all of his friends and we stayed out until 3am, which was rare, since I wasn't much of a partier. That was the beginning of one of the closest friendships I've had in this industry with anybody, other than Gary Blesoe, now at WBSL.

Paul really wanted to program, but didn't want to leave WBSL or the Big Apple. But within a few months, I was back in Chicago as OM of WVON & WGCI, far from being the giant it is now, was still the throwaway station of the combo. There were no jocks, just engineers segueing records and playing drop-ins. Gannett wanted me to handle it all. I convinced them I needed somebody to take care of the FM while I worked on the AM.

Italian Brother

Paul was a sharp dresser; he liked the corporate management look and he would come to work at WGCI in great suits and ties. He cut an unusually sharp figure given that we were still on So. Kedzie Avenue in terrible facilities in a sleazy industrial area.

Paul always felt that programming people never got the respect they deserved for their contribution. He wanted to see his staffers have somewhere decent to work and he was responsible for helping to design the new WGCI studios downtown on Michigan Ave.

Frankie Crocker had always been proud of having an integrated airstaff. At WVON & WGCI, they weren't used to it. I would get calls from engineers and management people who'd hear Zarcone on the air and were surprised that a white jock could sound so soulful. During his first afternoon on the radio, black listeners would call, and ask the usual first-day questions, and what he looked like. With his typical air sense of humor, Paul would tell them that he was "an Italian brother."

Paul stayed in Chicago for roughly a year, then went back to program WKTU during its Disco heyday. He thought Crocker and Bill "Rosko" Mercer were the format's greatest personalities, up there with Dan Ingram for across-the-board appeal. Rosko was one of the people Paul brought on board at WKTU. Others on 'KTU at the time were Dale Reeves, who was his morning partner, Guy Broady, Carlos DeJesus, G. Keith Alexander, and Peco.

WKTU's Heyday

WKTU was Paul's dream job, especially when the station began to dominate New York, decimating WBSL (temporarily) and WABC (permanently). He had the station all over the streets of New York, working to become to the people of the city what WBSL had been to them a few years earlier. He was there for two years before station politics began to undermine his efforts. He finally left. Paul had a chance to go to NBC's WYNY but went to do mornings at WXLO, which was then in the process of segueing from AC to Urban.

By the time he left WXLO, I was at R&R and was able to put him together with another old friend, Joe McCoy at WCBS-FM. Paul was happy at 'CBS-FM, but he kept telling me that he wanted to play black music. He wanted to put together those long unusual music sets that WBSL had been known for, with Kool & the Gang, KC & the Sun-



PAUL AND ROSKO — Paul "J.D. Holiday" Zarcone hired Rosko for the 6-10pm shift, even though Rosko had been living in Europe since his WNEV-FM days. In this photo, Zarcone (right) and Rosko had finished narrating a day of circus activities for a group of blind children at a special community service event created by WKTU.



IT'S HOLIDAY & REEVES — Dale Reeves (right) and Paul teamed up for the WKTU morning show. Reeves can now be heard over the American Comedy Network.

shine Band, Timmy Thomas, Wes Montgomery, Frank Sinatra, Johnny Mathis, the Doobie Brothers, and Mandrill all somehow working together. He wanted another station where he could experiment like that again.

The Support System

There was never a time that I talked to Paul, even as recently as earlier this year, where he didn't have something to say out of concern for someone else — even when his own luck began to slide. There would be times when friends from his past — jocks, salespeople, secretaries, record people — were down on their luck and he would always bring them into his home until they were functioning again. Some of them ended up in Paul's living room for up to three months. It was nothing for Paul to lend his car to somebody who needed transportation.

Guy Broady was one of Paul's special proteges. I'd introduced them in Chicago. Paul liked Broady because of his youth and knowledge about the industry. He always took to people who seemed to be looking for more knowledge about this business because he could teach them. When Paul put WGCI together, Guy, who worked nights on WVON, would come to work at 2pm so he could help assemble the music library, and so forth. Paul was Broady's personal protector at WVON, often from me. And he made sure that Broady got his shot at New York.

After WCBS-FM, everything went sour for Paul. Good opportunities didn't present themselves. He used his Inner City connection and went to work for them a third time at KBLX/San Francisco. That didn't last long and he went back to New York. From that point there were a lot of jobs — some of them in the industry, some of them outside, most of them beneath him. One was for a black Cadillac dealer in the Bronx, Dick Guidron, who

hired Paul because he knew him from WBSL.

The Support System Fails

A lot of what happened to Paul in this decade probably happened because of his drinking and his depression over the way he'd been treated. Paul always drank in the '70s, but not irresponsibly; I could always depend on him to be where I needed him to be. It was as the politics at WKTU began to take their toll that the drinking began to kick in. Even in his last years, when people were working to keep him straight, his radio mind was still lucid. He was always looking for another New York station to help and he probably still could have.

There were people there for Paul during his last years, but there weren't enough. A lot of those he'd helped, most of them unnamed here, weren't there to take him in. Some could have, but thought the only jobs they had would be beneath him — when in fact he would have been grateful for the chance to do radio again. His funeral was held the Wednesday after he died. Former WBSL newsman Sam Lee, WBSL GM Charles Warfield, Ken Webb, Dale Reeves (now with the American Comedy Network), WALK PD Sean Casey, (who'd given him his last radio job), and WBSL PD B.K. Kirkland were all there. Many others who should have been weren't.

It's too late for anybody to help Paul now; his baritone voice, the one I always wished I had, isn't of any use. But there's still a great deal that can be done in his memory. We all have friends in this industry with personal problems. If we're really the communicators we say we are, there are still people out there on the verge of being swallowed by the cracks who we can reach out to. And there are problems of our own that we can clean up so that we're in a position to help others.



TAKIN' IT TO THE STREETS — WKTU/New York treated a pair of listeners to dinner with the Village People and several station personalities. Pictured to Paul's left (with his hand raised) is current WBSL PD B.K. Kirkland; behind Paul is then-WKTU MD Michael Ellis; (rear, top right) is current CBS VP/Promotion B/U Rubin Rodriguez; (rear, third from left) is Dale Reeves. And next to Reeves is Guy Broady, who at the time was WKTU's all-night person. Broady is now PD of "FOXY" in LaFayette, LA.



MORNING CRAZINESS — Paul and his wacky morning crew — (l-r) traffic reporter Fred Feldman, Dale Reeves, Zarcone, and weatherman Roberto Tirado — kept New Yorkers laughing with their crazy humor.

COLUMBIA'S CARAVAN OF HITS



GREGORY ABBOTT

"I GOT THE FEELIN' (IT'S OVER)"

One Of The MOST ADDED (2/13)

BLACK/URBAN BREAKERS 60/29

#1 MOST ADDED — DEBUT 40

COMING SOON — THE GREGORY ABBOTT THANK YOU DOWN PROMOTIONAL TOUR



ISAAC HAYES

"THING FOR YOU"

BLACK/URBAN BREAKERS BB 82-62

THE ISAAC HAYES PROMOTIONAL TOUR CONTINUES TO ROLL



BIG AUDIO DYNAMITE

"BAD ROCK CITY"

BLACK/URBAN NEW & ACTIVE

43/11 — BREAKER BOUND! One Of The MOST ADDED (2/13)

INCLUDING THESE B/U POWERHOUSES:
KMJQ — WDIA — WEDR — WOWI — WTMP RE-ADD — KDAY — KSOL — WTLG



SURFACE

"HAPPY"

BLACK/URBAN NEW & ACTIVE 28/7

SMASH WRITTEN ALL OVER THIS RECORD!

IMMEDIATE PHONE RESPONSE: WZAK ADD HEAVY — WDJY NEW ADD — KSOL NEW ADD
— KMJQ NEW ADD — KJLH — KOKY HOT REPORT



JAMES "D-TRAIN" WILLIAMS

"OH HOW I LOVE YOU (GIRL)"

THE FOLLOW-UP TO THE TOP 10 SINGLE "MISUNDERSTANDING"

JUST RELEASED AND ALREADY ON:

WBLK	WTKL	KOKY
WHUR	Z93	WLOU
WNHC	WJMI	KAPE
WDKX	WKGK	



COLUMBIA RECORDS — RADIO'S BEST FRIEND



BARBARA BARNES

JAZZ

Jazz Ratings Overview: No Sour Grapes

For most everyone, it's difficult to get excited about Arbitron shares that are typically on the lower end of the scale. Says WYRS/Stamford PD Rick Petrone, "Even if we come up with a 3.0, which is great for any Jazz station, an agency buyer might laugh at it because he's so used to seeing double-digit numbers."

Yet these stations manage to stay afloat, and a few are even successful despite the low numbers. The current jazz sizzle is attributed in part for some of the success stories, but for years it's been low overheads, in-house research highlighting qualitative data, format uniqueness, and plain old chutzpah that have carried these stations through. So without further ado or apologies, here are some ratings highlights for "fulltime" Jazz stations. Next week offers a look at the grand success stories of the part-time jazzers.

At first look, KJAZ/San Francisco made across-the-board lateral moves. This is quite true until evenings, when it took fifth place in adults 25-49, 25-54, and 35-64. PD Tim Hodges credits a tighter playlist as one of the reasons. The station previously added a little more fusion and contemporary jazz into its format. "But since (AORs) KKCY and KFOG started playing

more of that type of music" he says, "we've tightened up to a more straight-ahead sound again."

WNOP/Cincinnati's OM/PD Geoff Nimmo is proud of the 1-kw daytime's results, which are the AM station's highest ever. Working without a promotion budget, he says his unique blend of music is the magnet. "Mixed in and featured during different dayparts are the various types of jazz that we play," he says. "In mornings the uplifting, contemporary-type jazz would be highlighted. During mid-days you'd hear more of the ambient, Windham Hill-type music, and in the afternoons it's more mainstream." Throughout all of this, Nimmo notes that WNOP programs many vocals from artists including Anita Baker, Steely Dan, Michael Franks, Sade, Cleo Laine, and Flora Purim.

AC/Jazz WLOQ/Orlando did well also, coming in at 4.0 for men

overall. PD Bob Church sees it the way much of other Jazz programmers do, saying "There's no rhyme or reason to any of the ratings' methodology. We've been programming the same quality music, with the same mix and promotions for years. The diaries simply got into an area where people don't like country music, that's all."

Back in Stamford, during the evening hours WYRS, which just switched call letters to WJAZ, took fifth and sixth places in adults 25-54 and 35+, respectively. Considering that there were 32 rated stations in the market, Petrone is quite happy with the results. He cites the reason for the climb as WYRS's "outreach promotions." "We've finally begun to reach out in the tri-state area with many personal appearances," he says. "One was called the 'Corporate Lunches,' where the jocks went out to 21 different corporations like Xerox, Texaco, General Foods, and US Tobacco. We offered free live music during lunch in the form of a local trio, and handed out flyers and such to listeners. We simply got our name out there in a very personal way."

KLSK/Santa Fe- Albuquerque

	F '85	W '86	Sp '86	Su '86	F '86
12+	1.7	**	2.4	**	1.6
Men 18+	1.7	**	3.3	**	1.9
Women 18+	1.9	**	1.7	**	1.6

WNOP/Cincinnati

12+	**	**	.5	.6	1.2
Men 18+	**	**	1.1	.9	2.2
Women 18+	**	**	**	.6	.6

WBBY/Columbus, OH

12+	1.3	**	2.1	2.3	1.4
Men 18+	1.2	**	3.5	3.3	2.1
Women 18+	1.5	**	1.0	1.8	.9

KADX/Denver

12+	.9	.7	.9	.8	.6
Men 18+	1.4	.9	1.5	1.2	1.1
Women 18+	.5	.6	.5	.5	.2

WJZZ/Detroit

12+	2.4	2.1	2.3	1.9	2.1
Men 18+	3.7	2.7	3.3	3.1	3.0
Women 18+	1.7	2.0	1.7	1.3	1.6

KKGQ/Los Angeles

12+	1.6	1.4	1.3	1.3	1.2
Men 18+	2.3	2.1	2.0	1.8	1.8
Women 18+	1.2	.9	1.0	1.0	.9

WLOQ/Orlando

12+	2.0	**	1.0	2.3	2.8
Men 18+	2.7	**	1.6	2.1	4.0
Women 18+	1.6	**	.8	2.9	2.2

KNCR/Portland (now KKUL)

12+	**	**	**	**	4
Men 18+	**	**	**	**	5
Women 18+	**	**	**	**	4

WOTB/Providence, RI

12+	**	**	.3	.5	5
Men 18+	**	**	.5	.6	6
Women 18+	**	**	.3	.6	6

KJAZ/San Francisco

12+	1.0	1.6	.9	1.2	1.1
Men 18+	1.3	2.2	1.1	1.8	1.6
Women 18+	.9	1.2	.9	.7	.8

WYRS/Stamford, CT (now WJAZ)

12+	2.2	**	2.3	**	1.9
Men 18+	3.1	**	3.0	**	2.2
Women 18+	1.8	**	2.0	**	1.5

ALL THAT JAZZ

KNCR/Portland sold to Gothic Broadcasting and switches calls to KKUL (Kool). GM Roger Morgan replaces Ray Horn, who will remain as afternoon announcer; new PD/MD is George Fendel. . . . KIFM/San Diego's AC MD Michael Parks includes Jazz MD to title, replacing David Good, who continues in morning drive. . . . Mark Daniels from AC

WSNY/Columbus joins crosstown WBYY for afternoon drive. . . . Al Albert new ND at WFSS/Fayetteville, replacing Mark Melvin, who remains at station as Production Manager. WFSS also seeks development director to succeed Thad Mumau, who recently resigned. . . . New to overnights at WHRO/Norfolk is Becky Livas. . . . Joining WHVE/Sarasota are

acting PD Robert Lindsey (in place of PD Steve Huntington) and MD Blake Lawrence. . . . WVPN/Charleston's JD JoAnn Urofsky segues to WAER/Syracuse as PD.

Concord's National Promotion Director Ellen Findlay exits to pursue outside interests — she's taking an extended vacation to see the world! R&R wishes her lots of sunshine and

jazz concerts. No replacement named

. . . Aspen National Director of Promotion Dede Whiteside segues to MTM as National Director/Pop Promotions

. . . Atlantic's Director/Jazz Production John Snyder exits label; no replacement named yet, but recent London import Peter Koepke is currently taking up some of the slack. . . . National Promotion Director Suzanne Berg exits Gramavis; Debbie Schore upped to Promotion Manager

. . . Fantasy Records purchases Pablo Records from Norman Granz. KRON/Long Beach, CA MD Helen Borgers hosts new Saturday morning show "Artist's Corner," which features conversation with guest artists who will also play and discuss favorite records by other artists. . . . KKGQ/Los Angeles launches weekly series of live jazz remotes from Bon Appetit Cafe and Bar with artists including Larry Carlton, David Benoit, Wishful Thinking, and Alphonse Mouzon.

And at crosstown KNX-FM, an hour of new age/fusion jazz on "Midnight Cafe" airs weeknights with host Rich Fields. . . . WDEV/Waterbury, VT announces new nightly two-hour show "Dinner Jazz," hosted by Charlie Ventura Jr.; (802) 244-7321. . . .

AOR WHMD/Hammond, LA's long-time Sunday morning "Just Jazz" host Leanne Astin departs to do radio in Staunton, VA (new station, no calls yet); Richard Blake takes up slot. . . . Kudos to WGMS/Rockville, MD host Paul Anthony, who celebrates sixth year of "Jazz Unlimited" show. . . . Kyle Neur is host of new Saturday night show "Blues In the Night" at KANU/Lawrence. Needs blues record service (913) 864-4530.

"The Jazz Lover's Catalog of Rare Records" lists a library of more than 900 hard-to-find recordings, from early jazz, bebop, and big band through music from the '70s. Cost to collectors and aficionados: \$1 to Robert Hess, Musical Memories, 253 W. 72 Street, New York, NY 10023. . . . And if you're looking for a new jazz reference book, just out is "The Harmony Illustrated Encyclopedia of Jazz: Third Edition." Priced at \$22.95 (hard) and \$13.95 (paper), the book boasts entries from Louis Armstrong to Frank Zappa, and is quite inclusive when compared to the original 1978 publication — jazz-rock and fusion artists are also acknowledged. With the passing of ten years, a new perspective is evident.



The Follow-Up To His #1 Jazz Album
"EXPLOSION"

PAQUITO D'RIVERA'S
Newest Album
"MANHATTAN BURN"

ON YOUR DESK THIS WEEK

When you think of jazz music—
you think of Columbia Records



ADULT CONTEMPORARY

Make Room For Personality

By Mike Kinoshian

Shut up and play the music! This terse programming philosophy pervades the industry. Stations achieving success with a "More Music/Less Talk" stance nurture this attitude. Consequently, we hear phrases like "Another 20 in a row coming up . . ." more often. There's a tradeoff regarding more music/less personality. How can we keep personality from disappearing on music-intensive and full-service stations? I sought opinions from several qualified sources.

Imus In The Morning

To me, the quintessential morning personality in AC today is Don Imus of WNBC/New York. Quick, clever, and relevant, Imus spawns imitators everywhere. However, his unique style makes duplication difficult. "Ever since I've been in radio, I've heard personality is dying," he said. "Today, there are more guys doing what I'm doing than ever before." There is a long-standing gag: Robert W. Morgan steals Imus's act and vice-versa.



Don Imus

Imus freely revealed that when he started his radio career in Southern California he "basically did what Morgan did that morning and what Mort Sahl did the previous night." Imus said back then he was toiling at a station "owned by alcoholics that neither knew nor cared what I did." In those early days, he was known as "Captain Don."

The Imus approach to personality is to discuss what's on his mind on a particular day. Together with newsman Charles McCord, Imus spends three hours preparing for his next show. These planning sessions set "a topical tone" for classic Imus characters like Billie Sol Hargis. There is an obvious love in what he does. Imus noted that his favorite time of the day is the four and a half hours he's on the air. Pointing to the powerful one-to-one effect of radio, Imus is philosophical: "On the air, you have to be what you are off the air."

The Imus act is running on the AM dial, but he claims "absolutely nothing" would change if he were to segue to the FM band. He praised former WNBC PDs Bob Pittman and Kevin Metheny for their help. Imus said Metheny is "brilliant" in knowing what to say to air talent.

Imus In The Morning makes listening to radio fun by masterfully blending in service elements, music, and his personality. As mentioned in the Feb. 6 edition of R&R's "Street Talk," Imus is in-

terested in buying WNBC. Who would he hire for talent? "Robert W. Morgan," he replied. Would Morgan move to NY? With his famous wry smile in his voice, Imus said, "No." And if he were told tomorrow all "personality" must be eliminated? Imus quipped, "Do I still get the money?"

KOST-ing To Big Numbers

KOST/Los Angeles is enjoying ratings success with its soft approach to AC. While the on-air lineup doesn't boast the "name" talents one associates with L.A. radio, the presentation is warm and smooth. Station Manager Jhani Kaye touched the heart of the matter when he said, "You get personality in content, not necessarily in witticism."

Kaye reviewed the five basics for a personality to remember: calls, your name, time, artist, title. Personality is achieved in the way one presents the basics. "All of L.A. loves this new one by . . ." or, "Hope you like this one as much as we do . . ." Kaye feels the inflection one gives conveys personality.

Many people confuse personality with humor. An announcer doesn't have to be funny to be a personality. Kaye labels his KOST announcers as "companions" and encourages them to ad-lib lifestyle situations on the air rather than to read *People* magazine.

KOST, a non-"name personality" station, wants its announcers to use personality because, according to Kaye, the music is "not enough."

Don't Forget "Stationality"

"The most important thing a station must have is 'stationality,'" said KKLT/Phoenix PD Sam Church. Church reasons the overall sound of the station is more important than individual personalities and the music is the station's foundation. "Music is first — talk second," he said. "Listeners see what the station is through personalities, music, and promotion."

One common criticism of "More Music/Less Talk" stations is that they sound like jukeboxes. "People should realize there is a limited potential for stations that are like that," said Church. It should be noted, however, KKLT is a "Lite Rock/Less Talk" station that always plays "four in a row." The insertion of personality is found in the morning show hosted by Barry Chase, who joined the station one year ago from WASH/Washington.

"If a station is to be very successful, it has to supersede any individual," says Church. "Here, the music is the star."



Sam Church

WJBC's Personal Involvement

"Our people care about this community and listeners can hear this concern on the air." That's the sentiment of Don Munson, PD of Full-Service heavyweight WJBC/Bloomington, IL. Munson makes a good point in noting that an important role of an air personality is to know what's happening in the community. Being both visible and ac-

Personality Pointers

- "On the air you have to be what you are off the air." —Don Imus
- "You get personality in content, not necessarily in witticism." —Jhani Kaye
- "Our people care and listeners can hear this concern." —Don Munson
- "It's quality, not quantity." —Dick deButts



Jhani Kaye

tive in one's town help an on-air personality. Munson is critical of some other radio talent whose only knowledge of their community "is what they read in the paper or see on TV." He said, "These people aren't mingling in the crowd. The more contact you have, the more you can speak from personal experience."

In addition to PD duties, Munson has handled mornings on WJBC for the past 22 years. Longevity is a key to the 'JBC lineup. All fulltime announcers have been there a minimum of eight years. Munson says the announcers are given a lot of latitude to develop their personality. There is no pressure to produce personality; it seems to come naturally. The posture taken by Munson is to lead by example. "We don't push."

Munson doesn't see all stations using the WJBC approach. "The thing missing from otherwise slickly programmed stations is friendliness and personal involvement. Some of the really good stations

are cold. They don't have a personality." But Munson sees a positive side. "Even though personality may be weaker today than it was several years ago, radio's pretty darn good."

Not A Music Box

"We spend more time developing our personality than on almost any other aspect of the radio station," said WRAL/Raleigh VP/GM Dick deButts. And it must work, since the Capitol Broadcasting music intensive outlet was #12+ in the fall Arbitron. DeButts says WRAL is a high-profile personality station. Mornings are anchored by a six-person staff headed by 11-year veteran Bob Inskip.

"If a station is to be very successful, it has to supersede any individual."

—Sam Church

"Music," deButts says, "is about 85% of our product, but much of our success comes in the presentation, so announcers have to understand the gameplan. There are a lot of music boxes playing the same records. We need other things like news and personality to set us apart." DeButts cites Transtar stations as a music box example.

In defining personality, deButts is right on the money when he states, "It's quality, not quantity."

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LON HELTON

COUNTRY

COUNTRY RATINGS INDEX UP 31.2%

Fall '86: Target Demo, 12+ Shares Up

Following what had been a rather dismal summer showing, Country made some good gains in the target demo and 12+ in the fall '86 Arbitron.

Of course, the jury is still out on exactly what the summer book meant, considering it was the first summer sweep for more than 70% of the stations. But let's not dwell in the past — we have good news to talk about. Presented here is the full rundown on how every Country station in Continuous Measurement markets fared.

We have also included the newly created (R&R 12/5/86) Country Ratings Index, which is the aggregate sum of the actual 25-54 shares for the stations listed on these pages. A full explanation can be found in the 12/5/86 issue, but generally this number is gleaned from

a consistent sample base, providing an accurate picture of how the format is doing in its target demographic from book to book and season to season.

Country has a higher percentage of its total stations on AM than any other musical format, so we are introducing — for the first time — AM vs. FM breakouts. In order to gauge the relative strength of the format, breakouts were done to eliminate the influence of AM Country shares, which are declining (in part) simply because they're AM shares. The "AM effect" may have been painting a less than accurate picture of Country's strength, so — in an attempt to compare apples to apples — the band breakouts will become a regular feature of these scoreboards. Here's how everybody did:

Fall At A Glance

- 54% up, 25-54
- 69% up, 12+
- AM: 57% up, 25-54
55% up, 12+
- FM: 51% up, 25-54
62% up, 12+

Country Ratings Index Data

Fall '86 CRI: 981.6 Up 31.2 shares from the summer

Summer '86 CRI: 950.4*

Spring '86 CRI: 1014.6

Fall '86:

181 Stations:

97 Up a total of 115.7 shares, Adults 25-54.
74 Down a total of 75.0 shares, Adults 25-54.
8 Even
2 Debuts + 5.3
8 Drops -14.8

Summer '86:

187 Stations:

72 Up a total of 75.2 shares, Adults 25-54.
103 Down a total of 130.8 shares, Adults 25-54.
10 Even
2 Debuts + .5
1 Drop - 9.1

*Summer '86 CRI and other stats adjusted for incorrect listing of WFPB/Dayton as a Country station in the Summer '86 Scoreboard.

Legend Box

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

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

Demo figures are for market rank, not actual share.

Under the demo ranking comparisons, "1-5" means a station ranked in the top five 25-54 adults. "6-10" indicates the station ranked either sixth through tenth.

An example of the numbers listed, "1-5 64 35%" means that 64 of the 181 stations we've included ranked between one and five, or 35% of the total sample.

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

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

Fall '86 Scoreboard

Station/City	12+		25-54 Rank		Station/City	12+		25-54 Rank		Station/City	12+		25-54 Rank	
	Su '86	F '86	Su '86	F '86		Su '86	F '86	Su '86	F '86		Su '86	F '86	Su '86	F '86
WGNA/Albany	4.6	4.7	7	5	KSCS/Dallas*	4.6	3.9	5	8	WFMS/Indianapolis	10.0	10.7	2	2
WPTR/Albany	4.4	3.4	9	9	WBAP/Dallas*	6.7	4.6	4	7	WIRE/Indianapolis#4	—	1.9	—	11
WEEK/Allentown	2.7	1.5	T6	T12	WBLV/Dayton	9	1.3	21	21	WCRJ/Jacksonville	4.1	3.6	6	8
WKXW/Allentown	2.6	3.1	11	7	WBZI/Dayton	2.1	1.8	12	13	WQIK/Jacksonville	1.1	8	13	T17
WKHX/Atlanta*	5.8	6.7	6	4	WONE/Dayton	6.3	5.5	6	5	WQIK-FM/Jacksonville	8.1	8.7	2	4
WPLO/Atlanta*	1.0	1.3	20	15	KBRQ/Denver	8	9	26	23	KFKF/Kansas City	5.6	7.5	3	2
WYAY/Atlanta	4.3	5.6	8	6	KBRQ-FM/Denver	6	1.0	25	22	WDAF/Kansas City	10.3	11.2	1	1
KASE/Austin*	13.0	14.6	2	1	KLZ/Denver	2.9	2.0	12	14	WIVK/Knoxville	4.1	4.1	6	5
KTAE/Austin	.8	.8	17	15	KYGO/Denver	4.5	5.6	5	6	WIVK-FM/Knoxville	27.7	27.0	1	1
KVET/Austin*	3.7	2.7	8	8	WCXI/Detroit*	1.4	1.5	24	T18	Combo	.6	—	10	—
WCAO/Baltimore	2.4	2.9	13	11	WWW/Detroit*	3.5	4.2	5	5	WNKX/Knoxville*#5	1.8	2.6	8	7
WPQC/Baltimore	5.8	6.7	2	2	KHEY/El Paso	3.0	5.6	11	T5	WNOX/Knoxville	9	1.5	15	16
WKJN/Baton Rouge	7.4	6.4	4	3	KHEY-FM/El Paso	8.9	9.5	2	2	WFMS/Las Vegas	5	5	18	17
WYNK/Baton Rouge	1.0	2.7	16	15	KLOZ/El Paso#3	4	—	29	—	KFMS/Las Vegas	10.0	8.8	2	2
WYNK-FM/Baton Rouge	11.7	13.4	1	1	KFRE/Fresno	1.9	2.9	16	12	Combo	—	—	2	2
Combo	12.7	16.1	1	1	KFRE-FM/Fresno	2.1	3.7	14	10	KRAM/Las Vegas	1.3	1.9	14	15
WZZK/Birmingham	1.8	1.2	13	13	KNAX/Fresno	6.6	4.0	2	4	KYYX/Las Vegas#6	2.0	—	10	—
WZZK-FM/Birmingham	16.7	15.9	1	1	WCUZ/Grand Rapids	3.9	2.5	10	12	KLAC/Los Angeles*	1.4	1.5	25	T17
Combo	18.5	17.1	1	1	WCUZ-FM/Grand Rapids	8.7	8.3	1	1	KZLA/Los Angeles*	1.6	1.8	13	13
WBOS/Boston	2.4	2.8	2	9	WMUS-FM/Grand Rapids	3.7	5.0	7	6	WAMZ/Louisville	15.7	15.2	1	1
WYRK/Buffalo	8.2	6.2	2	4	WPCM/Greensboro	4	1.5	12	15	WCIL/Louisville#7	3.6	—	10	—
WLON/Charlotte	9	1.1	29	T16	Winson-Salem-Highpoint	—	—	—	—	WTMT/Louisville	1.0	2.4	14	12
WLVK/Charlotte	8.4	9.0	4	3	WKOQ/GS-HP	2.2	1.1	T10	T16	KTXF/McAllen-Brownsville	6.3	6.5	6	5
WSOC/Charlotte	9	9	26*	T18	WTQR/GS-HP	14.6	19.7	1	1	WGKX/Memphis	5.9	8.1	4	2
WSOC-FM/Charlotte	9.7	13.6	3	1	WESC/Greenville	1.2	1.8	13	T11	WMC/Memphis	4.8	4.1	10	9
WDDO/Chattanooga	1.7	4.1	12	9	WESC-FM/Greenville	12.9	15.6	2	2	WKOS/Miami*	3.6	3.7	7	4
WDDO-FM/Chattanooga	11.1	10.9	1	1	Combo	14.1	17.4	2	2	WQAM/Miami*	1.0	1.2	27	28
WUSY/Chattanooga	10.8	10.2	3	2	WSSL/Greenville	6.8	8.6	5	3	WBSC/Milwaukee	5	8	29	T22
WMAQ/Chicago	1.8	1.6	11	T20	WCMB/Harrisburg	2.7	3.6	7	4	WBSC-FM/Milwaukee	3.8	3.8	7	8
WUSN/Chicago	2.6	2.9	14	10	WHYL/Harrisburg	2.2	1.4	12	17	WMIL/Milwaukee	4.2	4.5	4	5
WBVE/Cincinnati#1	—	2.6	—	11	WHYL-FM/Harrisburg	4.8	5.2	5	6	KEEY/Minn.-St.Paul*	5.4	6.2	5	6
WUBE/Cincinnati	6.4	6.1	4	5	Combo	7.0	6.6	3	4	WDGY/Minn.-St.Paul*	2.1	2.2	15	13
WGAR/Cleveland	1.0	1.1	21	T20	WRKZ/Harrisburg	8.2	8.6	2	2	WSIX/Nashville	9	8	15	16
WGAR-FM/Cleveland	3.6	3.9	9	5	WKHT/Hartford	DNS	1.0	DNS	14	WSIX-FM/Nashville	6.6	5.1	5	6
Combo	4.6	5.0	8	T4	KDOE/Honolulu	2.0	2.0	13	13	Combo	—	—	—	—
WHOK/Columbus, OH	4.1	5.2	8	6	KIKK/Houston	6	9	19	T20	WSM/Nashville	5.2	5.0	9	7
WMNI/Columbus, OH	2.5	2.7	12	10	KIKK-FM/Houston	6.8	6.8	1	3	WSM-FM/Nashville	11.1	10.3	2	2
WRMZ/Columbus, OH#2	5.6	—	5	—	KILT/Houston	9	8	17	T23	Combo	—	—	—	—
KPLX/Dallas	6.6	8.3	2	2	KILT-FM/Houston	5.7	6.0	3	4	WNOE/New Orleans	1.8	2.0	16	14

COUNTRY

Fall '86 Scoreboard

Station/City	12+		25-54 Rank	
	Su '86	F '86	Su '86	F '86
WNOE-FM/New Orleans	4.8	5.2	7	7
WHN/New York	2.8	2.1	12	17
WCMS-FM/Norfolk	8	4	21	22
WCMS-FM/Norfolk	8.7	7.9	1	3
WKEZ/Norfolk	8	1.1	18	T15
WTID/Norfolk	1.9	1.6	15	14
KEBC/Oklahoma City	4.8	4.7	5	T8
KXXY/Oklahoma City	9	4	15	19
KXXY-FM/Oklahoma City	11.8	10.7	1	1
Combo	12.7	11.1	1	1
WKY/Oklahoma City	4.5	3.6	8	11
WOW/Omaha	5.2	5.0	8	T8
WOW-FM/Omaha	7.5	6.4	4	3
WHOO/Orlando	2.8	3.2	10	12
WWKA/Orlando	7.0	8.9	3	2
WXTU/Philadelphia	3.8	3.9	T5	T7
KNIX/Phoenix	1.3	1.4	28	18
KNIX-FM/Phoenix	9.6	10.3	1	1
Combo	10.9	11.7	1	1
WDSY/Pittsburgh*	2.7	2.8	10	10
WEEP/Pittsburgh*#8	1.2	2.0	17	13
WIXZ/Pittsburgh	.4	DNS	23	DNS
WIXZ/Portland	1.0	.8	18	21
KUPL-FM/Portland	5.6	4.6	4	T4
KWJJ/Portland	2.4	2.9	14	13
KWJJ-FM/Portland	3.5	4.7	12	6
WHIM/Providence	1.3	1.6	26	12
WKIX/Raleigh-Durham#9	1.9	—	12	—
WQDR/Raleigh-Durham	6.3	5.5	5	5
WKHK/Richmond	1.8	1.5	10	11
WRNL/Richmond#10	2.4	—	19	—
WTVR/Richmond	.4	.1	DNS	DNS

Station/City	12+		25-54 Rank	
	Su '86	F '86	Su '86	F '86
WTVR-FM/Richmond	7.1	5.8	5	6
KCKC/Riverside-San Ber.	2.7	2.7	12	9
KDIG/Riverside-San Ber.	.5	DNS	38	DNS
KNTF/Riverside-San Ber.	.8	1.6	21	T13
KWDJ/Riverside-San Ber.	1.8	1.2	24	T15
WNRY/Rochester	4.6	5.2	8	6
KHWY/Sacramento	5	9	22	18
KRAK/Sacramento	4.5	5.1	7	8
KRAK-FM/Sacramento	5.7	7.3	5	2
KUSA/St. Louis	2.9	3.9	10	9
WIL/St. Louis	5	8	24	23
WIL-FM/St. Louis	3.6	4.5	T6	5
WKXX/St. Louis	1.6	1.6	16	13
KKAT/Salt Lake City	6.2	8.1	4	2
KRGO/Salt Lake City#11	.4	—	26	—
KSOP/Salt Lake City	1.3	1.1	29	18
KSOP-FM/Salt Lake City	6.0	6.2	7	4
Combo	—	7.3	—	4
KZAN-FM/Salt Lake City	2.0	2.5	13	13
KAJA/San Antonio	6.1	6.3	2	2
KBUC/San Antonio	4	4	26	25
KBUC-FM/San Antonio	4.5	4.8	7	11
KKYX/San Antonio	3.4	3.6	11	13
KCBQ/San Diego#	1.0	1.4	20	T19
KCBQ-FM/San Diego#	2.4	2.3	14	15
KSON/San Diego	1.2	1.1	24	T19
KSON-FM/San Diego	2.9	4.3	13	6
KNEW/Oakland-S.F.*	1.8	1.8	18	T15
KSAN/Oakland-S.F.*	2.2	3.2	7	4
KEEN/San Jose	2.8	2.4	10	11
KMPS/Seattle-Tacoma	1.2	1.3	16	21
KMPS-FM/Seattle-Tacoma	3.9	3.4	6	T8
KRPM/Seattle-Tacoma	.3	.5	29	25
KRPM-FM/Seattle-Tacoma	2.1	3.4	13	5
WIXY/Springfield, MA	1.3	1.7	11	T11

Station/City	12+		25-54 Rank	
	Su '86	F '86	Su '86	F '86
WRRB-FM/Syracuse	8.0	7.7	2	2
WSEN/Syracuse	.9	.7	13	12
WSEN-FM/Syracuse	4.9	4.2	3	T6
Combo	5.8	4.9	3	4
WQYK/Tampa	6.6	8.0	2	3
WSUN/Tampa	3.6	3.9	9	8
WKKO/Toledo*	6.4	9.4	3	1
WTOD/Toledo*	4.5	5.9	8	9
KCUB/Tucson*	3.9	4.7	8	6
KIIM/Tucson*	10.5	7.0	1	1
KTFX/Tulsa	6.1	4.9	5	8
KVOO/Tulsa	8.0	9.2	6	2
KWEN/Tulsa	8.8	11.6	1	1
WMZO/Wash. DC	DNS	.2	DNS	T25
WMZO-FM/Wash. DC	4.4	5.5	4	3
WIRK/West Palm Beach	.9	.2	20	T29
WIRK-FM/				
West Palm Beach	4.3	4.8	T4	5
WQXX/Youngstown-Warren	8.4	9.1	4	T2

Footnotes: #1: WBVE/Cincinnati went Country last September, changing from AOR WSKS. #2: WRMZ/Columbus dropped Country and changed to WMGG and oldies last September. #3: KLOZEI Paso, which had been dark, signed on as KPRR in October. #4: WIRE/Indianapolis returned to Country last October. #5: WNKX/Knoxville changed to CHR and WTNZ in October, '86. #6: KYYX/Las Vegas became Classic Soft Rock as KSLQ last October. #7: WCII/Louisville turned to Classic Hits of the '60s, '70s, and '80s last September. #8: WEEP/Pittsburgh left Country after more than 20 years for Gold last December. #9: WKIX/Raleigh changed to oldies last September. #10: WRNL/Richmond also went the Gold route last October. #11: KRGO/Salt Lake City has been oldies KRPN since September.

Breakouts: AM Vs. FM

Band	AM		FM	
	F '86	Su '86	F '86	Su '86
Stations:	84	86	97	101
CRI:				
Actual 25-54 Shares				
By Band				
F '86	203.4	21%	778.2	79%
Su '86	197.0	21%	753.4	79%
Net Gain/Loss	+6.4	21%	+24.8	79%
25-54 Shares				
Up	48	57%	49	51%
Down	28	33%	46	47%
Flat	7	8%	1	1%
Debut	1	2%	1	1%
Drop	3		5	
12+				
Up	46	55%	60	62%
Down	29	34%	33	34%
Flat	8	9%	3	3%
Debut	1	2%	1	1%
Drop	3		5	

Format Scorecard

Stations Surveyed (Markets With Continuous Measurement)	Summer '86		Fall '86	
	187	181		
25-54 Share Comparisons				
Up	72	39%	97	54%
Down	103	55%	74	41%
Flat	10	5%	8	4%
Debut	2	1%	2	1%
25-54 Rank Comparisons				
1-5	62	33%	61	35%
6-10	43	23%	40	22%
11-15	39	21%	40	22%
16+	43	23%	37	21%
12+ Comparisons				
Sp Vs. Su '86			Su Vs. F '86	
Up	71	38%	106	59%
Down	107	57%	62	34%
Flat	8	4%	11	6%
Debut	2	1%	2	1%
Markets With Country #1 in Adults 25-54	14		15	
Markets With Country #1 12+	7		6	

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NASHVILLE THIS WEEK

New Faces To Watch

robe. It was a real boost for our career."

During that time, CBS Records became interested in the duo. "I guess the connection came about because Mary Martin, who was Vince Gill's manager, knew about us when we were in L.A. She told her close friend Bonnie Garner, who was at CBS at the time, and Bonnie came to see us at showcase clubs." The Columbia act is now busy performing, recording, and songwriting.

Keith Whitley

"My first professional job in the music business was at 15," says Keith Whitley, "with Ralph Stanley and the Clinch Mountain Boys, a nationally known bluegrass band. Ricky Skaggs and I worked together at that point.

"Country was, is, and always has been my first love. I wanted to get back into it, since that's what I started out doing. So I made plans to leave the J.D. Crowe band. The last album I did with J. D. was straight-ahead country; it came to the attention of a couple of different labels in Nashville — one being RCA. I was approached by them, wound up moving to Nashville in 1983, and was fortunate to sign with RCA in 1984. Norro Wilson, who was head of A&R at that time, was instrumental in my being signed.



Keith Whitley

"It seemed like everything came together for me musically in 1986," says Whitley. "I've been writing better songs and performing better. A big plus is now having my own band. I'm excited about performing on the New Faces Show. Had it happened any sooner it would have been premature, even though I had this lengthy background in the business. Sometimes it just takes a while for an artist to come into his own as a solo artist. It did for me; the timing is just perfect now."

Tom Wopat

Tom Wopat feels there have been two distinct phases to his career. "First, I did an album for CBS Records. I was never that closely associated with country music before, so the bottom line was we spent a lot of money on an album that didn't have much single material. For the last two years I've been in-



Sweethearts Of The Rodeo

involved with Capitol Records, and it's 180 degrees from the situation I had at CBS. I've got a good feeling about the relationship we have and their commitment to the project."

Wopat was raised on a rural dairy farm in Lodi, WI. He studied voice and opera while attending college, prior to appearances in musical and theatrical productions that eventually led him to major on and off-Broadway shows. He's also been honing his writing skills, working with various established songwriters.

Aside from the notoriety of TV's "Dukes Of Hazzard," Wopat believes he brings significant talent to the table. "I've always been a hands-on type of performer. There's very little mystique about my artistry. I enjoy singing and have a talent for selling a song."



Tom Wopat

Dwight Yoakam

After moving to Music City in the mid-'70s, Kentucky native Dwight Yoakam found "my music was too country for Nashville." In 1978 he relocated to Los Angeles. "There was definitely a roots movement that started here in the '70s. It's spilled over into other kinds of music, and traditional country is one of them. I think it's an extension of kids exploring their roots."



Dwight Yoakam

Yoakam began attracting attention in the L.A. club scene along with such bands as the Blasters, Los Lobos, and Lone Justice. He released an EP on an independent label in 1984. Its six cuts were lifted and incorporated in his debut Warner Bros./Reprise album, "Guitars, Cadillacs, Etc. Etc.," which has already gone gold.

"I'm proud of my heritage," Yoakam says. "I have an obligation to my parents and grandparents, who didn't have the opportunities I have. I want to champion my people, mountain people. I got to where I am because someone crawled down a dirty black mine every day. I don't plan to forget that."

BITS & PIECES

• Southern Pacific has added new member David Jenkins. You may remember him as the former lead singer for Pablo Cruise, a San Francisco Bay Area-based pop act from the late '70s.

• Former Statler Brother Lew DeWitt is spending the month of February with his group rehearsing a new 1987 road show. He is also putting the finishing touches on his second Compleat album set for early spring.

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PROFILES IN COUNTRY

GOIN' FOR THE GOLD . . . AND PLATINUM

Veterans Make Way For Newcomers

By Katy Bee

In terms of RIAA gold and platinum certifications, 1986 was a landmark year for longtime country artists — and their new counterparts. While label execs hope last year's sales wave will continue its momentum, some are carefully watching what could become a mixed blessing.

For a long time, Country has been regarded as less fickle than other music formats. And artists' careers have benefited as a result of this fierce listener loyalty. However, the current onslaught of new artists is challenging those patterns.

"Anytime you have a format that begins to develop a wider audience, it becomes more of a cross-format kind of acceptance," says RCA Director/Merchandising Randy Goodman. "You gain a wider audience but you don't have the same fan loyalty base."

Warner Bros. VP/Promotion Nick Hunter feels country acts will become more like pop artists and exhibit a higher turnover rate. "People are having fewer hits and disappearing. It seems like there's a mystical number of artists who can be successful at one time. When three or four artists come up to that level, you see three or four fall out the other end. You can't ride the crest forever."

Adds CBS VP/Marketing Roy Wunsch, "There is no formula. Frankly, if it's not in the grooves —



Roy Wunsch

to coin a very old phrase — it just isn't there."

Coping With Unfulfilled Expectations

But what about music that is there and, unfortunately, doesn't make the grade with consumers? "That happens," Goodman admits.

"There's a huge difference between taking a record gold and taking it beyond platinum. We concentrate on trying to pull depth out of our records."

—Randy Goodman

"Ronnie Milsap's 'Lost In The Fifties' album is right at gold. Sometimes when you first listen to a record, you think, 'Gosh, this is incredible. I know this is going to be big for us.' And then sometimes these records don't really hit the public and become radio records. They may go #1, but they don't make the consumer say, 'I have to have this record.'"

Goodman says Earl Thomas Conley's "Greatest Hits" and "Don't Make It Easy For Me" LPs are close to delivering gold. Yet he's disappointed in the sales. "We're not disappointed in his music, but we really want to deliver a gold record. Earl doesn't get anywhere near the credit he deserves. Lately we've had all this talk about the new wave of singer/songwriters, and Earl gets left out. He came after Waylon, Willie, Haggard, and Vern Gosdin and is one of the most intense singer/songwriters out there. He can write poignant, intense music and commercial stuff. He's one artist who's able to successfully marry art and commerce together."

"Sure there are moments of frustration," notes Wunsch, "when we know we have the right music on an artist and it ultimately doesn't behave the way we'd like in terms of the public's buying habits. But that's business."

Wunsch says a label can usually tell artists' potential within a couple of albums and acknowledges, "They can be very successful — develop into superstars and not

achieve gold or platinum status — and still make lots of money for themselves and deliver very profitable records."

RCA's Platinum Streak

RCA hit platinum status in '86 with the Judds' "Why Not Me" (released 11/84) and "Rockin' With The Rhythm" (released 10/85), and "Alabama's Greatest Hits" (released 1/86). Earning multi-platinum honors were Alabama's debut LP, "My Home's In Alabama," and Ronnie Milsap's "Greatest Hits." Former RCA artist Dolly Parton (now with CBS) achieved platinum with her "Greatest Hits" LP (from 9/82).

Describing his label's approach to the record game, Goodman says, "Joe (VP/GM Galante) wanted to create a strong market-



Nick Hunter

ing department in Nashville. He emphasized product development, working with the accounts and label salespeople on setting up the record before it gets released. There's a huge difference between taking a record gold and taking it beyond platinum. We create an awareness on getting those acts out to the marketplace. Dave Wheeler, Director/Marketing, has a strong background in account development, and that gives us a real strength.

"We concentrate on trying to pull depth out of our records. That's something Joe requires. We're not looking for one or two singles. If you look at the Judds, the 'Why Not Me' and 'Rockin' With The Rhythm' albums each went four singles deep. We don't pull two

singles, then come back with another album in six or eight months. 'Rockin' has been out for almost 15 months. That gives us the opportunity to build momentum and credibility at the account level and with the consumers. It adds value to your package."

WB's Travis, Yoakam Mine Gold

Two artists who struck gold during their first year of recording were WB's Randy Travis and Dwight Yoakam. Labelmate Hank Williams Jr. garnered the predictable gold albums (four this time, which bring his consecutive total to 13) and a platinum for "The Pressure Is On."

The sales racked up by newcomers Travis and Yoakam surprised their record company. "I think Randy's 'Storms Of Life' just about shocked everybody," confesses Hunter. "I don't think anybody had the faintest idea. We had originally gauged ourselves to move 100,000 albums, which is considered to be a successful country album. But it kept going and going — and it's still going. We're doing 14,000 a week."

Discussing the road to earning gold and platinum status, Hunter says, "In this day and age of country, you really don't expect it. Outside of Hank Williams Jr., anything we've had has been a surprise. Hank's LPs usually took about a year to go gold, until about three or four albums ago. Now they go gold at release. We're putting two albums out a year. Hank probably has a real solid base of around half a million albums."

Hunter confirms that Travis's debut LP will move into platinum territory this month. "On The Other Hand" was the record that kicked the whole thing into another



Katy Bee

gear; then 'Diggin' Up Bones' and 'There's No Place Like Home.' It happens so few times; it was the singer, the song, the people — it all connected. As dumb as it sounds, that's just the way it happened. There's just no way to gauge it. It took Dwight's 'Guitars, Cadillacs, Etc. Etc.' about 11 months to go gold; Randy's went in about four."

CBS: Music Is The Bottom Line

CBS Records also earned its share of gold and platinum, but it was primarily for product released before '86. In November, Lynn Anderson's '71 release "Rose Garden" struck platinum, as did three classic Johnny Cash albums (ironically, he exited the label that same year). Johnny Horton's "Greatest Hits" was also tapped as platinum. (Originally released in 1961, Horton's was one of the first country albums to go gold, in 1964.) "Willie Nelson's Greatest Hits & Some That Will Be" (1981) hit the two million mark, as did his legendary "Red Headed Stranger." The latter was Willie's CBS debut in 1975 and went gold the following year.

Product marketing at CBS is based on a simple truth, says Wunsch. "The marketing plan doesn't deliver gold or platinum — the music does. The public has to respond to the music. There are certain strategies we can do to enhance sales and develop images. But overall, it's got to be in those radio records."

A Promising '87

1987 has gotten off to a glittering start for several country artists:

- George Strait's "Greatest Hits Volume I" was just certified platinum. And both his "Strait Country" and "Strait From The

Heart" LPs were also certified gold recently.

- Alabama's "The Touch" reached platinum in January.
- Dan Seaf's EMI America 1985 LP, "Won't Be Blue Anymore," just went gold.

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KLTY: Bittersweet Memories

By Brad Burkhart

In one year, Contemporary Christian KLTY/Dallas-Ft. Worth built its 12+ ratings from a .8 to a 3.5. In its target demo of 18-34 women, the station rose to fourth out of the 28 Metroplex stations. In its fourth book, KLTY beat established adult leaders KMGK and KLUV in both 12+ and women 18-34. Christian record sales in the Metroplex soared, as did concert attendance. Despite these positive trends, KLTY switched to CHR.

KLTY showed the Dallas-Ft. Worth market what the format could do. From sign-on in August 1985 to sign-off a year later, the station promised and delivered a type of Christian radio never heard before. Many industry leaders look back on KLTY as both CCR's greatest step forward and greatest setback.

The rapid Arbitron growth and community acceptance indicate KLTY was different from any other CCR outlet in a top ten market. What made it stand out from previous stations in the format? For starters — a Class C signal easily accessible at 94.9. No other top ten market has a Class C CCR station.

More Than A Great Signal

The reasons for the station's success, however, went deeper than a great signal. From day one, there was a commitment to excellence. This was evidenced by the hiring of GM Bob Hill, who had previous success in the Dallas market selling the format. The commitment was followed through in the hiring of 17-year market veteran "Brother" Jon Rivers as OM, and key air talent from other Metroplex stations.

Rivers comments, "Terri Barrett (AM drive news) and I had been in the market for years, had always respected each other's ability, and wanted to work together. Dave Tucker (middays) had been in the market close to 20 years and was still a young guy. He grew up in Dallas; he knows the city and its people inside out. He didn't have to read the *Dallas Morning News* and piece it together. Our afternoon man, PD David Pierce, had pulled strong night numbers at KEGL for several years before taking the afternoon slot at Classic Rock pioneer KRQX.

"You have to give Scott Ginsburg (Statewide Broadcasting President) credit. He had the guts to pay talent more than anybody in the industry's history had paid. He was a maverick. He stepped out and did what Christian owners only talk about doing."

Audience And Revenue Attack Plans

KLTY had an attack plan for building both audience and revenue. Hill explains, "From day one, we had a well-organized sales plan. We understood we weren't going to get national advertisers in the first few months. We concentrated heavily on developing local sales during the first six months. We of-

fered incentives to new advertisers and worked them into our overall promotional plan. Our billboard campaign, for instance, was also a way to compliment our advertisers: we mentioned our key clients in a classy way. It was attractively packaged, so when local sponsors bought time on KLTY they got the added exposure of the boards.

"Beginning around month six, we began to develop our national agency accounts. We were able to add Dr. Pepper, Pepsi-Cola, McDonald's, What-A-Burger, Braniff Airlines, and Six Flags, along with several regional accounts like the Dallas Mavericks. The sales were primarily from our winter (1.5) book. We only had a little over a month to work with the spring book (2.5) before the switch-over and, obviously, never had the advantage of selling our 3.5 summer book."

In addition to the staff, Rivers points to three primary reasons for



Jon Rivers

From Christian To Gladiator

- KLTY was the first Contemporary Christian outlet to significantly dent a top ten market — .8 to a 3.5 in a year; top five in women 18-34, 25-34.
- Reasons for success: a specific sales/programming plan, personnel, targeting, music selection, and creative promotions.
- After careful examination of sales and projected growth trends, Statewide switched to CHR for financial and personnel reasons.

with or without a young child.

"Second, the right music was the most important element. The Christians in Dallas had never heard all the right songs played on a station. Everywhere I went, whether it was my car repair shop or a 7-11, people would say, 'I can't believe this. I love every song you play.' We came in with pretty close to the right list of songs, all handpicked for our demo."

"KLTY's .8 to 3.5 proved to me that if you offer people a truly consistent product they will be there. It's that simple."

—Ex-KLTY OM
"Brother" Jon Rivers

Shoestring Promotions

"Finally, we did promotions on a shoestring that were staggering. They all came from wild, creative ideas — like that doggone Lemon-Aid thing (wherein listeners submitted creative poems about their 'lemon' cars and KLTY paid the winner's repair bill). That was the biggest deal for the least amount of money I've ever seen in my radio career. There are stations that will spend \$100,000 in the wink of an eye to get that kind of reaction."

To generate revenue more quickly and ease immediate pressure for spot sales, two hours of middays were sold to local and national preachers and religious talk programs. Rivers remembers the day they were removed. "We turned

the corner and I could feel the audience give a sigh of relief — 'Yeah, this is for real' — when we took those programs off at the end of May. Their (the shows') presence hurt us because we couldn't be truly consistent running several hours of preachers in the middle of the day. No merchants could keep their radios on KLTY for the whole day before that. I shudder to think how many potential listeners we lost who saw one of our billboards, cursed us, heard a preacher, and said, 'They're no different from the other religious stations.' It's not that our core didn't appreciate good teaching. We had excellent people on, but their place was not in the middle of a music station."

Felled By The Gladiator

In September 1986, Christian KLTY transformed into "Gladiator CHR" KHYI. Ginsburg recalls, "It wasn't something I did with a great deal of glee. There were times when the station would sparkle from a programming standpoint. I didn't want to change the format. We had interviews with media buyers all over town before I changed the format. There wasn't one of them who told me we had an impact. I perceived we had finished the momentum that was to come from people who had an affinity to the format. It was going to start taking hard dollars."

"In order to sell top five women 18-34, you need more than one book. And it couldn't be done without appropriate marketing, which was not available to that station. Winning takes a Herculean effort; plans never fall into place all by themselves. People make them work. The staff was inappropriate for the task that needed to be done. "We had nice, pleasant, and loyal people at KLTY. Unfortunately, from programming to management to salesmen to engineers, the staff was at best third or fourth string. The only way you can succeed in the type of radio we want to do is to have first string people. Unfortunately, first string people aren't available for that format. "I was incapable of putting more



Scott Ginsburg



attention to it because my input wasn't welcome. Where my input and our corporate input is welcome, we tend to do much better. We take stations and turn them around almost overnight. We had an opportunity to show this could work. The businesspeople had the opportunity to support it. The listeners had the most to lose because they got something they tended to like and then it was taken away. But they can't see us (ownership) as the evil that took it away. They have to see themselves (businesspeople)."

"I perceived we had finished the momentum that was to come from people who had an affinity to the format. It was going to start taking hard dollars."

—Statewide President
Scott Ginsburg

The Debate Continues

The argument of whether KLTY could have been a financial success will probably continue between station principals for years without resolution. Format proponents will point to KLTY's rapid audience growth, while opponents will cite the CHR switch as proof of an open and shut case against CCR. Rumors abound that another FM in the Dallas market may soon try the Contemporary Christian format. Without the personnel and music mix, however, can it be expected to pick up KLTY's former audience?

Rivers concludes, "KLTY's .8 to 3.5 proved to me that if you offer people a truly consistent product they will be there. It's that simple. If you can ever get all the egos out of the way — I don't need research, I don't need a consultant, I know the music and what people want," and all those other stupid things programmers often say — then you can succeed.

"Talking about KLTY is emotional to me. It was very, very, very important. People paid attention to KLTY. The police department even brought us flowers when we went off the air. Unless you were there and experienced it, I know it's hard to understand. Now it's important we communicate that it can happen and will work if it's done right."

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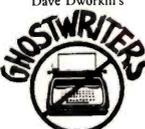
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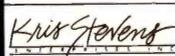
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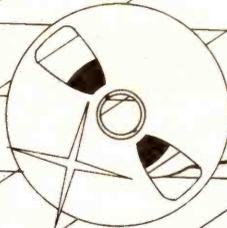
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Bolton Research represents over 50 of America's leading radio stations. We're looking for execution oriented PD's with experience in implementing research and strategic planning.

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We're always looking for winners to be a part of our growing group. If the following aren't for you, please apply anyway for future positions of all types to Bob Kagan, National PD, 510 King Street, Suite 315, Alexandria, VA 22314. No Calls. EOE M/F

W-Lite/WHBO - Tampa (Mornings)
WRFK - Charlotte (AOR Nights)
Rock 105/WPQD - Jacksonville (Morning sidekick, AOR PD)
W-Lite/WKIX - Raleigh (News Director)
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OPENINGS

PD seeks forthcoming acquisition of smaller market FM in NE PA. Great opportunity! T&R: Rick Straus, WZZO, Westgate Mall, Bethlehem, PA 19017. EOE (2/20)

Highly-formatted AC Christian station seeks disciplined air talent for major market. T&R: 8445 Powers Ferry Rd. #180, Atlanta, GA 30339. Attention position D. EOE (2/20)

50,000w CHR 100-KH seeks air talent. C&R: J.J. "Hitman" McKay PD, 2301 Coastal Hwy., Ocean City, MD 21842. EOE (2/20)

Searching for special, mature morning personality who loves production, appearances, and the community. T&R: Diana Perri PD, Wine Box 95, Danbury, CT 06813. EOE (2/20)

We need an experienced AM-FM maintenance engineer. Excellent opportunity. Resume to: D.A. Thurston, Berkshire Broadcasting, Box 707, No. Adams, MA 01247. EOE (2/20)

AOR WRKI has possible parttime on-air openings. Local applicants encouraged. T&R: Buzz Knight PD, Box 95, Danbury, CT 06813. EOE (2/20)

RI-104 Providence seeks upbeat, dependable CHR jocks for parttime and possible fulltime openings. C&R: Greg Cutler PD, Box 325, Westerly, RI 02891. EOE (2/20)

WLAN-FM97 CHR P2 has future openings. Must have good production skills, solid professional delivery. T&R: 252 No. Queen St., Lancaster, PA 17603. No calls. EOE (2/20)

92WXTU
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PHILADELPHIA! An opening for a morning sidekick at Philly's hottest adult radio station . . . 92 WXTU. We're looking for a sidekick who'll read some news and mix and mingle and do bits with Buzz Bowman! Beasley Broadcasting is one of the hottest companies in America! Join a winning team and have fun making mornings special on 92 WXTU. Tapes and resumes to **Bob Young, WXTU, 23 City Line Avenue, Bala Cynwyd, PA 19004.** EOE

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EAST

United Stations seeks production engineers for the overnight shift at NYC facility. Some experience required. Resume: Mark Reed Edwards, One Time Square Pl., 10TH Floor, New York, NY 10036. EOE (2/20)

Radio professionals needed for parttime teaching positions. Resume to Director, Conn. School of Broadcasting, 151 West Passaic St., Rochelle Park, NJ 07662. EOE (2/20)

West Virginian Urban/CHR (Charleston-Huntington) seeks fulltime sales/morning drive jock. Sell AM-FM combo. C&R: Chuck Horn, WKAZ, 100 Kanawha Terrace, St. Albans, WV 25177. EOE (2/13)

NW Pennsylvania AC-FM seeks parttime talent with potential and possible fulltime openings. T&R: Thomas Sauber, WVEN-FM, Box 908, Franklin, PA 16323. EOE (2/13)

New England CHR format seeks AC talent. Great voices and articulation. T&R: Dave Iseman, Box C, Falmouth, MA 02541. EOE (2/13)

News producer. Seek quality-oriented journalist. Three years minimum experience. T&R: Human Resources, Skytop Office Bldg., Syracuse, NY 13244. ATTN: Rick Mattioni, ND. (2/13)

Seek personable, professional fulltime announcer in Hudson Valley of NYS. T&R: WKNY, Box 1398, Kingston, NY 12401. EOE (2/20)

NW Pennsylvania AC has immediate opening for creative production person/announcer. T&R: Jim Farley, WMKX-FM, 205 Main St., Brookville, PA 15825. EOE (2/20)

New Hampshire resort FM seeks talented, community-oriented AC morning personality. Great opportunity. T&R: Jay Williams, WKZ, Box 799, Loconia, NH 03247. EOE (2/20)

Seek PD with excellent production skills for Ohio AC FM, \$20,000. T&R: Ray Malone, Box 608, Galion, OH 44833. EOE (2/20)

Afternoon drive! Experienced Contemporary MOR personality needed. Great production, team player. Not entry level. T&R: Chris Lucas, WGCH, Box 1490, Greenwich, CT 06836. EOE (2/20)

WCRO seeks experienced personalities for possible future full and parttime positions. C&R: Greg Banks, 407 Main St., Johnstown, PA 15901. EOE (2/20)

Aggressive new owner has immediate openings full and part-time CHR. Williamsport PA. Females encouraged. T&R: Denny Hartman, R.D. #1, Box 374, Catawissa, PA 17820. EOE (2/20)

OPENINGS

OPENINGS

JERSEY SHORE STATION

Looking for on-air PD with fresh ideas and successful track record. Searching for mature, people oriented professional who seeks stability with Contemporary FM in medium market. T&R to Radio & Records, 1930 Century Park West, #632, Los Angeles, CA 90067. EOE

WTRY-AM, Albany, N.Y.-Oldies — Looking for morning talent. Humor and community involvement a must. Must be able to relate to adults. Good bucks for the right person. T&R to **John Gabriel, Program Director, WTRY, WTRY Road, Schenectady, N.Y. 12309 (518) 785-9061.** (EOE)

SOUTH

Need experienced newscaster. Good writing, tape editing, and on-air skills. T&R: Steve Harmel, KGNC, Box 710, Amarillo, TX 79189-0710. EOE (2/20)

FSA has fulltime & parttime openings. T&R: Tony William, WKXY, Box 2500, Sarasota, FL 33578. No phone calls. EOE (2/20)

AC WGOL seeks afternoon drive personality. Great company, great opportunity. T&R to Bob Abbott, Box 11529, Lynchburg, VA 24506. EOE (2/20)

News anchor/reporter for top-rated station. T&R: WWCN, Box 6447, Asheville, NC 28816. EOE (2/20)

FSA has fulltime & parttime openings. T&R: Tony William, WKXY, Box 2500, Sarasota, FL 33578. No phone calls. EOE (2/20)

AC WGOL seeks afternoon drive personality. Great company, great opportunity. T&R: Bob Abbott, Box 11529, Lynchburg, VA 24506. EOE (2/20)

North Mississippi's hottest CHR is searching for a sizzling morning drive. The market is yours. Jay Hasting, KZ-102.5, Box 1787, Tupelo, MS 38802. EOE (2/20)

Production director needed. The talent is not in the tapes I've received. I need an adult/CHR communicator. T&R: Steve Sutton, WLGA, 1001 W. Gordon St., Valdosta, GA 31601. EOE (2/20)

Creative air personality wanted with PD potential. Heavy community involvement. Production pro. T&R: Dan Browning, Box 150, Brunswick, GA 31520. EOE (2/20)

KGNC-AM has an opening for overnight and parttime talent. Automation programming experience helpful. T&R: Scott Ray, Box 710, Amarillo, TX 79189. EOE (2/20)

Sunbelt Country station seeks informational, topical communications. Salary requirements and T&R: Tom Collins, 121 Buckingham Rd., Winston-Salem, NC 27104. EOE (2/20)

100,000w CHR in Nashville ADI has air positions available. No calls please. T&R: Russ Reynolds, WKQD-FM, Box 1570, Tullahoma, TN 37388. EOE (2/20)

KSCS/Dallas-Fort Worth has one spot to fill on our new winning team. Experienced Country or AC pro. T&R: Johnny O'Neil, One Broadcast Hill, Fort Worth, TX 76103. EOE (2/20)

Immediate opening for news director/anchor for top-rated 100,000w Contemporary Country FM. T&R: Doug Enlow, WCOS-FM, Box 748, Columbia SC 29202. EOE (2/20)

SOUTHEAST FM CHR

We're looking for up-bright-friendly air personalities to join our dominant CHR in a great market. All shifts, including AM Drive. If you're a team player, send T&R to Radio & Records, 1930 Century Park West, Box #621, Los Angeles, CA 90067. EOE

PRODUCTION DIRECTOR

Major market. Need experienced production director capable of commercial and creative production. Send resume and tape to Radio & Records, 1930 Century Park West, Box #608, Los Angeles, CA 90067. EOE M/F/H

Y-107

Y-107 is still searching for a premiere morning talent. We need a warm morning voice to relate to an adult audience in an adult manner. Humorous but not bouncing off the walls. If you're an adult personality who knows how to relate in a topical, local and sincere manner rush your tape & resume to **John Ford, Y-107, 156 Broadway, Long Branch, NJ 07740.** All shifts encouraged. EOE

OPPORTUNITIES

OPENINGS

FLORIDA CHR

Searching for the HOTTEST young adult and teen nighttime entertainer to continue our 6-10pm dominance. Strong motivation, creativity and team play necessary. Good pay and benefits! Rush C&R to Radio & Records, 1930 Century Park West, Box #620, Los Angeles, CA 90067. EOE

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WFTV-FM

AOR PROGRAM DIRECTOR

WFTV-FM is Seeking Experienced AOR PD With Winning Credentials. Must Have Team Oriented Leadership Abilities With A Disciplined Approach To The Format. You Will Be Joining A Broadcast Company That Appreciates And Rewards Successful Talent. Send Resume And Cassette Tapes To Paul B. Rogers, President/G.M., Rock 105, c/o 9090 Hogan Road, Jacksonville, Florida 32216. A Metroplex Communications Company. EOE

PRODUCTION/MORNINGS

Texas small market AC/CHR station with major market ambition needs creative production pro/morning sidekick rolled in to one talented person. Strong company and bucks. T&R to Radio & Records, 1930 Century Park West, #627, Los Angeles, CA 90067. EOE

NEWSTALK PROGRAMMER

Strong programmer for NewsTalk. Prefer ex-talk host with news, management and people skills adept with broad strokes and details. T&R in confidence to R&R, 1930 Century Park West, #628, Los Angeles, CA 90067. EOE

SAN ANTONIO

San Antonio's Class 100 seeks a warm, friendly communicator for mornings on this music intensive AC. No readers please. T/R Scott Huskey, KLLS, 8401 Datapoint #900, San Antonio, TX 78229. MF/EOE

Z 103 FM

Z-103-WZYC Atlantic Beach rocks the Carolina coast, can you? Z103 is searching for young talent. Our morning show is the talk of Coastal Carolina and we are looking for a creative humorist to continue that tradition. Strong production, sharp wit, smooth presentation, and good personal appearance a must. Send T&R to J.T. STEVENS, WZYC, P.O. BOX 592, BEAUFORT, NC 28516. No calls. EOE/MF



One of America's hottest CHR radio stations in one of the South's most beautiful cities has a rare morning opening. KXFI (K-98) in Austin is searching the country for the best radio personality or team in America! Rush your tapes to Program Director, Barry Kaye, 1219 West 6th Street, Austin, TX 78703. EOE

OPENINGS

PERSONALITY MORNING TALENT

Here's your opportunity to join a major country FM. If you do more than "Time, Temp & Tune," know how to have fun on the phone, yet understand the importance of music, we want to hear from you immediately. Tapes and resumes to Radio & Records, 1930 Century Park West, Box #625, Los Angeles, CA 90067. EOE M/F



Rare opening at one of the South's leading adult CHR's. If you can entertain both on the air and at outside appearances, and have excellent production skills, rush T&R to: Ron White, KKYK, Box #189, Little Rock, AR 72214. EOE No Calls.

MIDWEST

CHR DJ Applications being accepted. Day or night shifts. Some production. Experience necessary. KMKF, Box 1350, Manhattan, KS 66502. EOE (2/13)

Premier station looking to the future! Personality team players only! T&R: Jay Pipes, KGH, Box 30198, Billings, MT 59107. EOE (2/13)

Adult energy! We need someone who can keep afternoons sizzling! Must be a team player/format follower. T&R: KX95, Box 1737, Sioux City, IA 51102. EOE (2/13)

Our MD/PM jock is going to Detroit. If you have talent, self-confidence, poise and experience send T&R to: Matt Clenoff, WGRD, 38 W. Fulton, Grand Rapids, MI 49503. EOE (2/13)

Midwest AC has immediate opening for fulltime air talent. T&R: Jay Matthews, Magic 105.5, Box 167581, Toledo, OH 43618. EOE (2/13)

KS-98 seeks adult communicator for parttime shift. Send your best stuff on cassette and resume. Jesse James, Box 359, Pittsburg, KS 66762. No calls please. EOE (2/13)

Producer/Copywriter. Two years' college plus two years' commercial radio experience. T&R: KLMS & KFMO, So. 70TH St., Lincoln, NE 68506. EOE (2/20)

Cleveland metro. Country AM seeks weekend/parttime help. Possible future fulltime. Country knowledge. C&R ASAP: Ken Kraus, WKBC, One Radio Pl., Painesville, OH 44077. EOE (2/20)

96KX Hot Country

MORNING ENTERTAINER

We're looking for the right person to wake up Lincoln! If you're entertaining and reliable (no matter what you've worked) show us! Strong production a plus. A great opportunity for the right pro. Rush T&R to:

Mark Lindow
KZKX
4435 'O' St.
Suite 96
EOE Lincoln, NE 68510

OPENINGS

MIDWEST MORNINGS

Outstanding midwestern country FM needs creative morning pro. Ability to communicate with adults and be involved in the community is crucial. A rare opportunity. T&R to Radio & Records, 1930 Century Park West, #633, Los Angeles, CA 90067. EOE

CHR 7-12 MIDNIGHT

One of the top rated CHR stations in the country is opening a nationwide search for a super night personality. Person must be ready to maintain 20+ shares and do great production in major midwest college town of 250,000. If you're ready to grow with a young and aggressive eight station group, send tape, resume and photo to Radio & Records, 1930 Century Park West, #630, Los Angeles, CA 90067. EOE/M-F

OHIO COUNTRY

Ohio small market seeks drive-time personality with quality air/production skills. Decent bucks for the right pro. T&R along with salary history to Radio & Records, 1930 Century Park West, #629, Los Angeles, CA 90067. EOE

MIDWEST MORNINGS

Number One Midwest FM is looking for creative morning personality or team. Salary \$50,000 per year. If you have the right talent and attitude, we'd like to begin a long term relationship. If interested, please send a typical day's aircheck, along with photo, resume and reference to: Radio & Records, 1930 Century Park West, Box #623, Los Angeles, CA 90067. EOE M/F

WEST

New World Communications seeks winning talent for medium and major Sunbelt markets. Send your best to: 6127 Calle Veracruz, La Jolla, CA 92037. EOE (2/20)

KRKT-AM & FM seeks experienced midnight-6am announcer. 100,000w FM Country and simulcast 1000 AM Country. T&R: OM Bill O'Brian, 1207 E. 9th, Albany, OR 97321. EOE (2/20)

Sales/results-oriented GM wanted for Southern New Mexico CHR FM. Send resume to: Broadcast Capital, 2828 N. Central Ave., #1112, Phoenix, AZ 85004. EOE (2/20)

Midday CHR personality/production director. Maintain our daypart share and manage topnotch production department. T&R: Dave Shakes PD, KSND, Box 10767, Eugene, OR 97440. EOE (2/20)

92.9 KFSO seeks strong, adult fun loving personality. Come work in the sun with a young and progressive company. C&R: Mike Bushey, 5100 N. 6TH #161, Fresno, CA 93710. EOE (2/20)

KSTR seeks fulltime newspaper person for small market. Must be willing to work hard. Growing company, benefits. T&R: Kurt Newslinger, 660 Rood Ave., Grand Junction, CO 81502. EOE (2/20)

KLTX/Seattle seeks mature DJ for parttime weekends. T&R: Ron Knowles, 113 Dexter Ave., N. Seattle, WA 98109. EOE (2/20)

Radio chain headquarters in NW CA seeks entertaining creative morning personality. Soft AOR targeting 25-40. T&R: Bill Bowker, Box 1712, Santa Rosa, CA 95402. EOE (2/20)

Southern New Mexico CHR FM seeks Sales Manager, type A, organized & dogged. Send resume: Broadcast Capital, 2828 N. Central Ave., #1112, Phoenix, AZ 85004. EOE (2/20)

OPENINGS

ENTREPRENEURIAL AE NEEDED TO SELL RESULTS!

Do you believe "Successful people find a way, others find excuses?" Scott Marcus, Drawer 1139, Arcata, CA 95521. (707) 822-7223. EOE

LOCAL NEWS DEPARTMENT

West coast resort market indie with top reputation local news & activities seeks self-motivated and experienced go-getter. Send T&R to Radio & Records, 1930 Century Park West, #631, Los Angeles, CA 90067. EOE

NEWS DIRECTOR

Major market, Southern California radio station looking for news director with lifestyle news content and delivery. Please rush tape, resume and salary requirements to Radio & Records, 1930 Century Park West, #634, Los Angeles, CA 90067. EOE

GENERAL SALES MANAGER

KWIZ AM/FM
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Contact: Bill Weaver, G.M.
KLOK-FM
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San Francisco, CA 94108
(415) 788-2022
(EOE)

\$48,000
\$35,000 & \$21,000!

Those are the starting salaries on the following opportunities: West coast news anchor, talk show host, and medium market P.D./air talent. These positions are available IMMEDIATELY through Westwood Personalities' radio talent management service. (A membership fee is required) For immediate response, please rush your best tape and resume to:

WESTWOOD PERSONALITIES
279 S. Beverly Drive, suite 1170
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or call (213) 851-5769. EOE

KNZS

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NEWSTALK RADIO SHOULD BE FUN!
Entertaining! . . . Is it? . . . Are you? Prove it! Work hard and play hard in beautiful Monterey. Can you tease and recycle? Use effective and entertaining sound? Write exciting content? Rush T&R to Ron Soergel, KNZS, 7600 Old Dominion Court, Aptos, CA 95003 NO CALLS! Females encouraged to apply! EOE

KMBY

107 ROCK'S
The Monterey Bay's rock authority is giving you a shot at the toughest job you'll ever love. If you're a hard working, enthusiastic, one on one communicator for our promotionally oriented, Hot-Rockin', Medium market AOR, don't call. Send resume, tape & photo to:

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Box 1271
Monterey, California 93942
EOE

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. . . is looking for a highly motivated, self-disciplined on-air or sales person with a successful track in the format.

Outstanding opportunity to work with major national broadcasters in markets throughout the United States, Canada and Mexico as a sales oriented program consultant. Excellent benefits. Send your letter and resume immediately. No calls please.

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OPPORTUNITIES

OPENINGS



The industry's fastest growing radio network is seeking qualified weekend talent for THE OLDIES CHANNEL. If you live in the Southern California area, have a minimum of two years' major market experience, and would like to join a team of dedicated professionals, send a resume and current sample of your work to: **Bill Michaels, Program Director, 6430 Sunset Blvd., Suite 401, Los Angeles, CA 90028. No calls please. EOE M/F**

POSITIONS SOUGHT

Los Angeles Objective to be MD. Three years in the business, seek assistant to MD or research person. Willing to intern at night for on-air. (213) 661-5590. (2/20)

20+ years. Major, large medium market experience. Currently OMI/mornings. Seek return to major or large medium. AC/Country/Oldies. JACK: (309) 827-2329. (2/20)

Talk show host with quick impact on listeners, controversial, topical. JDHN: (516) 477-4108. (2/20)

Ten-year pro seeks top 70 market only. CHR/AC formats. Proven MD, excellent numbers. East Coast only. Currently employed. THE CAPTAIN: (617) 852-9370. (2/20)

PD AC/CHR. 11 years' experience, seven in successful programming Promotions specialist. Committed to community interaction. Team player. MARK HAMMOND: (408) 757-3414. (2/20)

Program Director. Creative, resourceful, organized. Solid skills. Seven years on-air in major market. (615) 883-5990. (2/20)

Score a winner in PM drive! Seven-year CHR pro. Hot production & voices. Prefer Southern medium markets, but make me an offer. STEVE: (703) 978-6609 after 6pm. (2/20)

Sales position wanted in California by radio engineer who wants to switch to sales side of the business. BRUCE: (818) 342-6521. (2/20)

Wanted: Great station looking for personality morning man. Major market experience. Possible medium market mornings and PD for right bucks. MACY: (419) 666-6943. (2/20)

Mornings. Full Service Image, Producer/Host, Community Immersion with station stressing Customer, Integrity, Quality, Reliability, Leadership and 15 years all format exuberance. John 305-296-4016.

Versatile talent! News, sports, PBP jock or anything you need. College degree, broadcasting school, and three years' experience. BILL: (216) 255-8143. (2/20)

Professional seeks career position with stable organization. Strong on-air production. Willing to relocate this week. G.D. KAHN: (609) 795-7509. (2/20)

Get me the hell out of here! Nine-year pro seeks CHR/AC/Black Urban. PAT: (309) 828-3408. (2/20)

Three years' experience in top 100 market. Seek CHR opening. Team player, positive attitude, stable and dependable. TIM: (501) 534-7005. (2/20)

Huey is still on tour, I'm not! Seek CHR/AOR gig in medium market. Prefer West. Southwest. DARRYL: (415) 785-8674. (2/20)

I am in love with radiowave of Midwestern Broadcasting School seeks airshift. Will relocate. SCOTT: (219) 865-2544. (2/20)

OM/PM with 16 years' experience programming. Leadership skills and very organized, will work cheap for partial ownership. THOM ROBINSON: (304) 529-6752. (2/20)

Help! I'm selling padded toilet seats door to door with the motto: "I'm #1 in the #2 business." Creative personality seeks job in Southeast. ROB: (312) 894-3987. (2/20)

Three years' experience and ready to take a step in the right direction. BILL: (308) 532-3344. (2/20)

Attention, medium/better warm climate markets! 18 year-morning man. Good voice, reliable, available, stable, and married. LARRY KAY: (717) 653-2500. (2/20)

OPENINGS

CHUCK WHEELER! Personality with 20 years' experience, including Dallas, Chicago, Washington, looking for major Country station. Warm communicator. (318) 686-6553. (2/20)

Experienced DJ with good production skills, currently holding daily eight-hour airshift in small NY market. RAY: (607) 324-0149. (2/20)

"Letterman style" personality with nine years' experience AC/CHR seeks East Coast audience with sense of humor and great looks. MIKE: (609) 729-3520. (2/20)

DANNY WRIGHT

Where are future morning stars? Looking for something different for your morning show? Award winning, highly rated personality ready for a great morning challenge CHR/AOR/AC/Crossover/all markets AVAILABLE NOW! 216-656-3114.

20+ years' experience. Majors and large mediums. Currently OM/mornings, seek return to major or large medium. AC/Oldies/Country. JACK: (309) 827-2329. (2/20)

Don't read this! Read my display ad which cost big bucks! DANNY WRIGHT: (216) 656-3114. (2/20)

Relatable AOR personality with top 60 experience, good production seeks fame and bucks. Ready now. JOHN: (312) 784-1327. (2/20)

Dynamic voice surfaces from retirement. Seeks position with World Music station close to San Diego area. Quality references. BRIAN: (619) 238-9403. (2/20)

I need a sports job! Do you have one? Five years' experience, excellent PBP-sports reporting. Prefer Midwest/Rockies. MIKE: (303) 275-2915. (2/20)

11 years' programming/production/DJ. Top 100 experience, currently PD at 10X Country. Seek gig near Nashville or West Coast. OAVE: (801) 628-3643. (2/20)

Rescue me please! Traffic director/office manager wants to retain position but ready to go elsewhere. Experienced in pressure-packed. Available ASAP. JODY: (307) 324-2711. (2/20)

HELD HOSTAGE

(In Pittsburgh, PA)
Creative PD/PM Jerry "DJ" Strothers seeks release. Heavy into community affairs and PR. Interview me on-air live 10AM to 3PM EST. (412) 244-1V72.
"I can't last much longer."

Serious newswoman with degree and experience seeks new challenge. Call now. STEPHANIE: (619) 247-8852. (2/20)

Bright, energetic, alive person seeks Urban Contemporary or CHR. Four years' experience. HENRY MITCHELL III: (404) 627-6792/588-9532. (2/20)

Rescue Me! Country jock stuck programming AC. Seven years' experience, winning numbers. Seek small/medium market slot. Will relocate. RUSS: (513) 652-1988. (2/20)

AM/PM drive personality seeks medium/large market with "team spirit" in the East. Bits, voices, phones, any format. JIM: (802) 254-8453. (2/20)

Free! I will work for free for the first two weeks if you give me my first PD position. Major market jock. AOR/CHR/GOLD. (802) 840-5169. (2/20)

PD/personality loves to win and does! Give me a budget and let me work. AC/Oldies/Country. JOE: (802) 862-5767/863-6124. (2/20)

POSITIONS SOUGHT

Programming for a profit Country PD/MD, major market experience, available now. Pipes, warm, friendly delivery. Prefer SW/MW. STEVE: (405) 972-5767. (2/20)

Seek AC/CHR/Oldies slot East of the Mississippi. Upbeat, friendly team player. 13 years' experience. Prefer Michigan or Florida, all considered. VIC DOUCETTE: (505) 722-3489. (2/20)

Six-year professional with programming experience. Strong AC background, need a job. Current employer going satellite. CHRIS JAMES: (205) 845-9047. (2/20)

Jock seeks entry level programming position/on air. B.A. and experience in major market. Will consider any format. DAVE: (602) 840-5169. (2/20)

The "Get This Guy A Job Telethon" is on. Eight years in the biz and I'm pushing buttons. Medium and major. Prefer Texas stations. MIKE: (816) 252-6970. (2/20)

Available immediately! Three years' experience PD/ND/DJ in AOR/CHR/AC. Will travel for right position. KEVIN FREDERICK: (515) 285-2301. (2/20)

Seven-year pro, solid production, team player. Seeks medium market position with stable winning company. AC/Country. DON ELLIOTT: (913) 242-8006. (2/20)

Assistant PD/MD seeks for same or PD. Promotion-oriented workaholic, will relocate for half costs. Will prove self for little money. SCOTT: (313) 661-2289. (2/20)

I'm ready to pilot my own sign. Assistant or PD in medium market. Hard work guaranteed. MIKE: (405) 728-8754. (2/20)

Good soundin' and lookin' male/female personality team seeks medium/large up tempo format. Prefer East. JIM: (802) 254-8453. (2/20)

Playing it safe, not bringing in numbers? Seek bold SE Michigan AOR/AC/Classic to turn me loose! Tight production. STU: (313) 773-6182. (2/20)

No VCRI Morning tv fanatic wants off AM drive to watch tube. Top 50 market. 15 years' experience Country, MD/production. GENE: (808) 756-4022. (2/20)

I'M DEDICATED

News Anchor and Talk Host - I've done both - background includes WGR/KID/A/WOKO - Great references - now available - all locations
Jim 518-436-4162 call anytime

Qualified, experienced, and educated air personality seeks fulltime position in any medium market. Currently working in Northeast. All formats. ANDY: (718) 979-3171. (2/20)

I'm the person you want to be your next disc jockey. Great production, great attitude. GLENN JENSEN: (312) 425-9495. (2/20)

CSB graduate seeks an on-air news/sports position. Willing to relocate. MIKE JENKINS: (619) 390-0762. (2/20)

Young, eager DJ seeks work. Will do anything, work anywhere. Give me a chance. CHRIS: (216) 277-5661. (2/20)

Upbeat AOR personality/production man. Creative hard worker. Prefer Texas/Florida area. GLENN DROBOT: (305) 557-1100. Ext. 138. (2/20)

20-year So. Cal. PD/OM/AT/production seeks top relocate within L.A. market. All serious and stable offers considered. DON: (213) 696-1254. (2/20)

Personality, pipes, production, ratings tool! The real JACK DANIELS. 12-year CHR vet seeks new battleground. Winning major market situations encouraged. (216) 961-5220. (2/20)

Major market anchor/reporter available. Solid experience. RICK: (713) 729-6789. (2/20)

To radio stations seeking experienced producer at entry level pay. Gave my guts for two years at respected New York stations. JOEY D: (201) 488-2700. (2/20)

NOW AVAILABLE

10 Years at WGLC/Cleveland! I've done and can do it all: Middays, Afternoons, Nites & Production Director. All formats and markets considered.

Ric Cramer
(216) 835-2038

Experienced, hardworking copywriter/announcer who doesn't mind working late seeks fulltime position along the front range of Colorado. MARK: (303) 857-6398. (2/20)

Currently mornings on top 75 market Country station. Funny personality enjoys interaction with newsmen or phones. Love promotions. Mature, dependable. (702) 871-7595. (2/20)

Dynamic, responsible, efficient newscaster/reporter seeks fulltime position in New York state. Local news experience. BARBARA LEOMBURNO: (607) 756-4619. (2/20)

Upfront, strong entertainment background. Two years' radio. Excellent musician/artist knowledge. PD/MD/Production. Seek AOR/Gold/Classic. Hardworker. ARTHUR: (313) 647-1408. (2/20)

Successful CHR MD seeks first programming gig for small market CHR/AOR/AC. Four years in small/medium markets. ED: (303) 565-9582. (2/20)

POSITIONS SOUGHT

I want your overnight shift! Medium major AOR/CHR. Morning talent looking to move in and up. Currently DJ/production director. JOHN: (602) 782-2746. (2/20)

Talented newswoman in top 30 market wants to relocate in mid-size market. For professionalism with a flair, call: LAURA SOMMERS: (614) 889-1123. (2/20)

JOHN THOMAS available for mornings/sidekick/production. WLS-FM, KFI, KOST, WVDC-FM. AOR/CHR/AC. (312) 577-0947 or (213) 397-7265. (2/20)

Warm, personable, deep voice, audio communicator. Three years' experience, looking for a home. FM only. No screamers. AOR/AC/CHR/Hybrid. GREGG: (215) 322-2736. (2/20)

Three years' experience and ready for the next step, daytime. BILL: (308) 532-3344. (2/20)

Community-minded PD/MD with a warm "mature" sound is available now. Team player with public appearance abilities. MICHAEL: (615) 381-5159. (2/20)

Experienced AC announcer/communicator with ad agency and sales background available now to help you reach your goals. BRUCE: (602) 244-6223/(313) 781-5196. (2/13)

Looking for a star, not a shooting star? Are you good enough for me? Call JACK, the star. (303) 476-8868. (2/13)

BLACK TALK SHOW HOST

Experienced, 15 years of interview skills, keen researcher, wide live audience experience, U.S., Canada, Europe. Multi-talented. Available, TV or Radio. **Marlo Honore, Box 3264, Wenatchee, Wash. 98801 (509) 663-0043.**

Seek sports director (PBP) producer/announcer? Five years' experience reporting news. Will relocate. SEAT: (702) 368-2115. (2/13)

Award-winning lifestyle news director interested in challenge and opportunity in SE. TERRY: (503) 371-3846/(2/13)

Husband/wife morning team voted number one by the prestigious Aborigine Seaman's Association. For God's sake call JOHNNY/ELAINE: (702) 331-1514. (2/13)

Experienced announcer, 10 years commercial stations. Excellent voice. Willing to relocate. MARK: (812) 927-4189. (2/13)

MISCELLANEOUS

Jingle package needed for top AC/Talk format to meld air sound together. Peter Gabriel, WKBN, 3930 Sunset Blvd, Youngstown, OH 44501. (216) 782-1144. (2/20)

R&R Opportunities Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

Deadline

To appear in the following week's issue, we must receive your ad by **Thursday noon (PST)** prior to issue date. Address all ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

R&R Opportunities Free Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display.

Deadline

To appear in the following week's issue, we must receive your ad by **Thursday noon (PST)** prior to issue date. For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

Attention PDs, OMs, NDs, GMs

Searching for Talent? CALL NATIONAL!

It's Quick . . . Easy . . . and your only cost is a telephone call . . . 205-822-9144. National represents hundreds of professional broadcasters for all size markets and all formats. Announcers, news, sports, production. We can schedule a complete presentation within 24 hours of your call. Call Now — 205-822-9144.

NATIONAL BROADCAST TALENT COORDINATORS

Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

ACT NOW!

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

Alpha

PAUL McCARTNEY "Only Love Remains"
BURNS SISTERS BAND "Listen To The Beat Of A Heart"

Easy Listening

DAVID COMBS "Rachel's Song"
ANDY WILLIAMS "Through The Eyes Of Love"

Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

Adult Contemporary

STEVE WINWOOD "The Finer Things"
POINTER SISTERS "All I Know Is The Way I Feel"

Modern Country

JOHN CONLEE "Domestic Life"
GARY MORRIS "Plain Brown Wrapper"
RICKY SKAGGS "I Wonder If I Care As Much"
O'KANES "Can't Stop My Heart From Loving You"

Century 21

Greg Stephens (214) 934-2121

The Z Format

STEVE WINWOOD "The Finer Things"
BANGLES "Walking Down Your Street"
CROWDED HOUSE "Don't Dream It's Over"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

The AC Format

GREGORY ABBOTT "I Got The Feelin' (It's Over)"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

Super-Country

JUDY RODMAN "Girls Ride Horses Too"
STEVE EARLE "Goodbye's All We've Got Left"
BILLY JOE ROYAL "Old Bridges Burn Slow"
RICKY SKAGGS "I Wonder If I Care As Much"
OAK RIDGE BOYS "It Takes A Little Rain..."
HANK WILLIAMS JR. "When Something Is Good..."
DAVID ALLAN COE "Need A Little Time Off For Bad..."

Concept Productions

Elvin Ichihama (916) 782-7754

CHR

GLASS TIGER "I Will Be There"
GREGORY ABBOTT "I Got The Feelin' (It's Over)"

Country

CONWAY TWITTY "Julia"
LYLE LOVETT "God Will"
PAKE McENTIRE "Heart Vs. Heart"
FORESTER SISTERS "Too Many Rivers"

AC

CHINA CRISIS "Arizona Sky"
MIKI HOWARD "Come Share My Love"
PAUL SIMON "The Boy In The Bubble"
GENESIS "Tonight, Tonight, Tonight"
SERGIO MENDES "What Do We Mean To Each Other"

Drake-Chenault

Bob Laurence (800) 247-3303

XT-40

CLUB NOVEAU "Lean On Me"
LOU GRAMM "Midnight Blue"
EUROPE "The Final Countdown"
BANGLES "Walking Down Your Street"
CROWDED HOUSE "Don't Dream It's Over"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

Contempo 300

RESTLESS HEART "I'll Still Be Loving You"
BURNS SISTERS "Listen To The Beat Of A Heart"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

Great American Country

DON WILLIAMS "Senorita"
OAK RIDGE BOYS "It Takes A Little Rain"

Media General

Broadcast Services

Bob Dumas (901) 320-4433

Action

SHIRLEY MURDOCK "As We Lay"
EDDIE MONEY "I Wanna Go Back"
ROBERT CRAY BAND "Smoking Gun"
STEVE WINWOOD "The Finer Things"

Your Country

GIRLS NEXT DOOR "Walk Me In The Rain"
STEVE EARLE "Goodbye's All We've Got Left"
RICKY SKAGGS "I Wonder If I Care As Much"
O'KANES "Can't Stop My Heart From Loving You"
PARTON/IRONSTADT/HARRIS "To Know Him Is To Love..."

MEDIA GENERAL CONTINUED

Hit Rock

STACEY Q "We Connect"
HIPSWAY "The Honeythief"
STEVE WINWOOD "The Finer Things"
COMMUNARDS "Don't Leave Me This Way"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

JOHN CONLEE "Domestic Life"
GARY MORRIS "Plain Brown Wrapper"
CHARLY McCLAIN "Don't Touch Me There"

The Ultimate AC

SMOKEY ROBINSON "Just To See Her"
SERGIO MENDES "What Do We Mean To Each Other"
BURNS SISTERS BAND "Listen To The Beat Of A Heart"

The Programming

Consultants

Steve Penny (800) 843-7807

Stereo Rock

HIPSWAY "The Honeythief"
BARBUSTERS "Light Of Day"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

AC

KOOL & THE GANG "Stone Love"
BRUCE WILLIS "Respect Yourself"

Country

STEVE EARLE "Goodbye's All We've Got Left"
HANK WILLIAMS JR. "When Something Is Good..."

Radio Arts

John Benedict (818) 841-0225

Country's Best

KATHY MATTEA "You're The Power"
PAKE McENTIRE "Heart Vs. Heart"
OAK RIDGE BOYS "It Takes A Little Rain"
PARTON/IRONSTADT/HARRIS "To Know Him Is To Love..."

Soft Contemporary

RESTLESS HEART "I'll Still Be Loving You"
BURNS SISTERS "Listen To The Beat Of A Heart"
POINTER SISTERS "All I Know Is The Way I Feel"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

Sound 10

STEVE WINWOOD "The Finer Things"
PAUL SIMON "The Boy In The Bubble"
GENESIS "Tonight, Tonight, Tonight"
GREGORY ABBOTT "I Got The Feelin' (It's Over)"
SERGIO MENDES "What Do We Mean To Each Other"
ALAN PARSONS PROJECT "Standing On Higher Ground"
A. FRANKLIN & G. MICHAEL "I Knew You Were Waiting..."

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

STARSHIP "Nothin's Gonna Stop Us Now"

Country Coast-To-Coast

JUDDS "Don't Be Cruel"
M.M. MURPHEY & HOLLY DUNN "A Face In The Crowd"

Rock 'N' Hits

HIPSWAY "The Honeythief"
BARBUSTERS "Light Of Day"
CLUB NOVEAU "Lean On Me"
PATTY SMYTH "Never Enough"
BON JOVI "Never Say Goodbye"
BENJAMIN ORR "Too Hot To Stop"
ROBERT CRAY BAND "Smoking Gun"
STEVE WINWOOD "The Finer Things"
SAMMY HAGAR "Winner Takes It All"
READY FOR THE WORLD "Love You Down"

Transtar

Adult Contemporary

Mike Tanner (213) 460-6383

KANSAS "All I Wanted"

Country

Rick Honea (213) 460-6383

JUDDS "Don't Be Cruel"
WAYLON JENNINGS "Rose In Paradise"
REBA McENTIRE "Let The Music Lift You Up"

Keep Yourself
Informed with
The Industry's
Newspaper

R&R
RADIO & RECORDS

THE No. 1
PUBLICATION
FOR RADIO

RADIO & RECORDS NATIONAL AIRPLAY

BLACK/URBAN

BREAKERS.

ARETHA FRANKLIN & GEORGE MICHAEL
I Knew You Were Waiting (For Me) (Arista)

72% of our reporting stations on it. Rotations: Heavy 3/0, Medium 18/1, Light 43/14, Total Adds 15 including WBLK, WDJY, WTMP, KDAY, WDKX, KQXL, WENN, WHYZ, WJYL, WQIM. Debuts at number 38 on the Black/Urban chart.

SMOKEY ROBINSON
Just To See Her (Motown)

69% of our reporting stations on it. Rotations: Heavy 2/0, Medium 14/5, Light 45/23, Total Adds 28 including WDAS, WHUR, WZAK, WVKO, KJLH, OC104, Z93, JET94, Z103, WWWW, KDKO, KUKU.

GREGORY ABBOTT
I Got The Feelin' (It's Over) (Columbia)

67% of our reporting stations on it. Rotations: Heavy 1/0, Medium 20/4, Light 39/25, Total Adds 29 including WBLK, WUSL, WVEE, K104, KMJQ, K94, WBLZ, XHRM, WPEG, WJMI, WKXI, WTLK, KBUZ, KDKO. Debuts at number 40 on the Black/Urban chart.

VESTA WILLIAMS
Something About You (A&M)

66% of our reporting stations on it. Rotations: Heavy 2/0, Medium 31/0, Light 26/6, Total Adds 6, WVEE, WHRK, WQMG, KOKY, WJJS, WQQK. Debuts at number 37 on the Black/Urban chart.

S.O.S. BAND
No Lies (Tabu/CBS)

64% of our reporting stations on it. Rotations: Heavy 2/0, Medium 19/0, Light 36/8, Total Adds 8, WTMP, KSOL, Z93, WPEG, WJJS, WBLX, Z103, KBUZ.

ISAAC HAYES
Thing For You (Columbia)

63% of our reporting stations on it. Rotations: Heavy 2/0, Medium 21/1, Light 33/6, Total Adds 7, WJLB, KMJM, KJLH, WJIZ, WPDQ, WANN, WGRP.

NEW & ACTIVE

LILLO THOMAS "Sexy Girl" (Capitol) 52/16

Rotations: Heavy 1/0, Medium 23/3, Light 28/13, Total Adds 16, WILD, WDAS, K104, WHRK, WOWI, WBLZ, WDMT, WZAK, WHYZ, WALT, WQIM, WQOK, WQRL, WPLZ, KDKS, Z103. Heavy: WFKS. Mediums include: WAMO, WLUM, KDAT.

READY FOR THE WORLD "Mary Goes Round" (MCA) 46/10

Rotations: Heavy 2/0, Medium 21/0, Light 25/10, Total Adds 10, WVEE, WDIA, WEDR, KQXL, WFKC, WKGK, WQIM, KDKS, WJMI, WJL, Z16. Mediums include: K104, WYLFDM, WBLZ, WJLB, KDAY, WDKX, Z93, WQOK.

NEW EDITION WITH LITTLE ANTHONY "Tears On My Pillow" (MCA) 45/4

Rotations: Heavy 3/0, Medium 17/0, Light 19/4, Total Adds 4, KJLH, WKND, Z93, WQIM, Heavy: WDAS, WATV, WHYZ, WJMI, WKGK, KOKY, WQDM, WXLX, WWWW. Mediums include: WAMO, WOLX, WYLFDM, WTMP, WZAK, WJLB, KDAY, KSOL, WDKX.

BIG AUDIO DYNAMITE "Bad Rock City" (Columbia) 43/11

Rotations: Heavy 1/0, Medium 5/0, Light 37/11, Total Adds 11, WDJY, WZAK, KJLH, WXOK, WENN, JET94, KJCB, WALT, WQIM, Z103, KDKO. Heavy: WFKS. Medium: WXYV, WHUR, WHRK, WZAZ, WANN.

POINTER SISTERS "All I Know Is The Way I Feel" (RCA) 43/4

Rotations: Heavy 1/0, Medium 17/0, Light 25/4, Total Adds 4, WEKS, KDLZ, KHYS, WTLK, Heavy: WZAK, MEDIUM: WDAS, WAMO, WDLA, WFXA, WTKL, WXOK, WATV, JET94, WFKC, WJMI, KJCB, WLOU, WBLX, WANN, Z103, KDKO, KMXX.

RUN D.M.C. "It's Tricky" (Profile) 42/19

Rotations: Heavy 2/0, Medium 9/5, Light 31/14, Total Adds 19, WDAS, WHRK, KDAY, WJIZ, Z93, WPEG, JET94, WJMI, Z16, KOKY, WLOU, WALT, KHYS, KAPE, KDKS, WANN, KBUZ, KDKO, KUKU. Heavy: WDLA, WTMP. Medium: WBMX, WJL, WHYZ, WQIS.

PATTI LABELLE "Something Special (It Gonna Happen...)" (MCA) 42/4

Rotations: Heavy 3/0, Medium 21/0, Light 18/4, Total Adds 4, WEDR, WNHC, KJCB, WKWM, Heavy: WAMO, WHUR, WTLK. Medium: WBLK, WDAS, WDJY, WVEE, K104, WDLA, WOWI, WTMP, KSOL, WXOK, WENN, Z93, WJMI, Z16, WQOK, KHYS, KAPE, WANN, WGRP, WWWW, WVOI.

CHERYL LYNN "New Dress" (Mannhatt) 40/8

Rotations: Heavy 3/0, Medium 9/1, Light 30/7, Total Adds 8, WVEE, KMJQ, WTKV, WKND, WTKL, WJJS, WBLX, WTLK. Heavy: KAPE, Medium: WAMO, K104, WDLA, WEKS, WFXA, KDLZ, KDKS, KDKO.

BOBBY BROWN "Girl Next Door" (MCA) 40/7

Rotations: Heavy 2/0, Medium 12/2, Light 26/5, Total Adds 7, WDAS, KQXL, WATV, KIIZ, WJJS, WQOK, WKWM, Heavy: K104, KATZFM. Medium: WYLFDM, WTMP, WZAK, KSOL, WEKS, WFXA, WFKC, WJMI, KAPE, KMXX.

KLYMAXX "It's Still Say Yes" (Constellation/MCA) 37/10

Rotations: Heavy 3/1, Medium 15/2, Light 19/7, Total Adds 10, WBLK, WDAS, WJLB, KJLH, KSOL, WJAL, KDLZ, WHYZ, WQDM, WXLX, Heavy: WZAK, KOKY. Medium: WYLFDM, WAMO, K104, WYLFDM, WJIZ, KQXL, Z93, KJCB, WJL, KAPE, WANN, WWWW, KATZFM.

DANA DANE "Delancy Street" (Profile) 37/1

Rotations: Heavy 2/0, Medium 15/0, Light 20/1, Total Adds 3, WENN, Heavy: WQDM, WANN, Medium: WDAS, WEDR, WZAK, KMJM, WATV, WJL, WFKC, WZAZ, WQIS, KDKS, KHYS, WKKM, WVOI.

PHILIP INGRAM & SCHERRIE PAYNE "Incredible" (Superstar International) 36/2

Rotations: Heavy 3/0, Medium 16/0, Light 17/2, Total Adds 2, WJLB, WVOI. Heavy: WJL, WKXI, WZAK, Medium: WDJY, WVEE, WDLA, WEDR, WYLFDM, WTMP, WEKS, WTKL, WENN, WPEG, WFKC, WBLX, KHYS, KAPE, WGRP, WTLK.

GWEN GUTHRIE "(They Long To Be) Close To You" (Polydor/PG) 32/0

Rotations: Heavy 4/0, Medium 14/0, Light 14/0, Total Adds 0, WEDR, WKND, WZAK, KAPE. Medium: WXYV, WILD, WJLS, WNHC, WJIZ, WATV, WFKC, KDLZ, KHYS, WANN, WWWW, KATZFM, WVOI.

FOCUS "Zero In July" (EMI America) 29/3

Rotations: Heavy 5/0, Medium 17/0, Light 7/3, Total Adds 3, WUSL, KMJQ, WHYZ, Heavy: K104, WHRK, WFKC, WKXI, KIIZ. Medium: WDAS, WVEE, WEDR, WJL, WHIC, WFXA, Z93, KDLZ, WQFC, WPDQ, WJYL, WQOK, KHYS, KDKS, WQDM, KATZFM, KBUZ.

SURFACE "Happy" (Columbia) 28/7

Rotations: Heavy 3/0, Medium 9/1, Light 14/5, Total Adds 7, WDAS, WVEE, KJLH, WTKL, WQFC, KAPE, WKWM, Heavy: WZAK, WPEG, WJMI, KOKY, WLOU, WANN, WXLX, KMXX. Medium: WILD, WJLB, WNHC, WEKS, WALT.

BLAKE & HINES "Sherry" (Motown) 27/5

Rotations: Heavy 0/0, Medium 7/0, Light 20/5, Total Adds 5, KJLH, JET94, WFKC, WGRP, KBUZ. Medium: K104, WEDR, KMJM, WJAL, WZAZ, KIIZ, KAPE.

MOST ADDED

GREGORY ABBOTT (29)
SMOKEY ROBINSON (28)
CHICO DeBARGE (28)
MIKI HOWARD (28)
LUTHER VANDROSS (23)
RUN O.M.C. (18)
ATLANTIC STARR (18)
CLUB NOUVEAU (16)
LILLO THOMAS (16)

HOTTEST

LOOSE ENDS (46)
JANET JACKSON (37)
HOWARD HEWETT (34)
FREDDIE JACKSON (34)
JETS (30)
CLUB NOUVEAU (20)
JOEY WATLEY (18)
TIMEX SOCIAL CLUB (16)
DONNA ALLEN (13)
MIDNIGHT STAR (13)

CHICO DeBARGE "The Girl Next Door" (Motown) 26/26

Rotations: Heavy 0/0, Medium 2/2, Light 24/24, Total Adds 26, WDAS, KMJQ, WDLA, WEDR, WOWI, WTMP, KQXL, WTKL, WXOK, WATV, WJAL, WPEG, JET94, WFKC, WQFC, KJCB, Z16, WLOU, WALT, WBLX, WBLZ, KDKS, WANN, WTLK, WWWW, KDKO.

LUTHER VANDROSS "There's Nothing Better Than Love" (Epic) 26/23

Rotations: Heavy 3/2, Medium 3/2, Light 20/19, Total Adds 23, WXYV, WBLK, KMJQ, WDLA, WVKO, WLUM, XHRM, WAC10, WDKX, WJIZ, KQXL, WTKL, WXOK, KDLZ, WQFC, WKXI, WPDQ, WKGK, KJCB, Z16, WLOU, WQRL, KAPE. Medium: WZAK.

LUTHER INGRAM "Don't Turn Around" (Profile) 26/11

Rotations: Heavy 0/0, Medium 1/0, Light 25/11, Total Adds 11, WEDR, WJAL, JET94, KOKY, WLOU, WALT, WBLX, KHYS, KDKS, WANN, KATZFM. Medium: WTMP.

SIGNIFICANT ACTION

MIKI HOWARD "Imagination" (Atlantic) 24/23

Rotations: Heavy 0/0, Medium 0/0, Light 18/17, Total Adds 23, WXYV, WBLK, WDAS, WHUR, WDLA, WTMP, WZAK, WLUM, WDKX, WJIZ, WATV, Z93, WPEG, JET94, WFKC, WPDQ, WZAZ, WLOU, WANN, Z103, WTLK, WVOI, KDKO.

ATLANTIC STARR "Always" (WB) 24/18

Rotations: Heavy 0/0, Medium 4/2, Light 20/16, Total Adds 18, WILD, WYLFDM, K94, WTMP, WZAK, KMJM, WJIZ, WFXA, WENN, WJAL, WPEG, WHYZ, KIIZ, WKGK, Z16, WXLX, WWWW, KATZFM. Medium: K104, KAPE.

GEORGIO "Sex Appeal" (Motown) 24/9

Rotations: Heavy 2/0, Medium 4/0, Light 18/9, Total Adds 9, WHUR, WJLB, KMJM, Z93, WHYZ, WQOK, KHYS, WPLZ, KAPE. Heavy: WTMP, KJLH, Medium: WLUM, KDAY, XHRM, KSOL.

ORAN JUICE JONES "Here I Go Again" (Def Jam/Columbia) 24/7

Rotations: Heavy 0/0, Medium 1/0, Light 23/7, Total Adds 7, WQVI, WZAK, OC104, WJAL, WPDQ, WQOK, WQDM. Medium: KOKY.

JACKSONS "Time Out For The Burglar" (MCA) 24/5

Rotations: Heavy 1/0, Medium 3/0, Light 14/5, Total Adds 5, WXYV, WDLA, KJCB, WQIS, WANN. Heavy: WJMI. Medium: WAMO, WVEE, KSOL, WFXA, KDLZ, WQFC, KOKY, WTLK, WWWW.

RUE CALDWELL "I Need Your Loving" (Arista) 23/13

Rotations: Heavy 0/0, Medium 2/1, Light 21/12, Total Adds 13, WDAS, WDLA, WOWI, WTKL, WXOK, WPEG, WQFC, KJCB, WLOU, WALT, KHYS, KDKS, WQDM. Medium: WZAZ.

JOCELYN BROWN "Ego Maniac" (WB) 23/5

Rotations: Heavy 1/0, Medium 0/1, Light 12/4, Total Adds 5, WILD, WOWI, WJMI, KOKY, KAPE. Heavy: WQOK. Medium: WYLFDM, WBLR, WAMO, WHUR, K104, WTMP, WKND, WJAL, WANN.

CHUCK STANLEY "Day By Day" (Def Jam/Columbia) 22/7

Rotations: Heavy 0/0, Medium 4/1, Light 18/7, Total Adds 7, WDJY, WVEE, WYLFDM, WENN, WPDQ, KJCB, WJJS. Medium: WDAS, WZAK, WANN.

JAZZY JEFF & FRESH PRINCE "The Magnificent Jazzy Jeff" (Jive/RCA) 22/7

Rotations: Heavy 0/0, Medium 0/0, Light 12/4, Total Adds 7, WDAS, KMJM, KQXL, WTKL, WXOK, WFKC, KHYS. Heavy: WZAK, KDAY, WANN. Medium: WJLS, WTMP, WDKX, WJAL, WKXI, WQDM.

COVER GIRLS "Show Me" (The Faver/Sutra) 22/2

Rotations: Heavy 3/0, Medium 7/1, Light 12/1, Total Adds 2, WKGK, KHYS. Heavy: WDAS, WUSL, WNHC. Medium: WTMP, WQOK, XHRM, WEKS, Z93.

MESHAY "Climbing The Wall" (Superstar International) 22/1

Rotations: Heavy 0/0, Medium 7/0, Light 15/1, Total Adds 1, Z93. Medium: WEDR, WTMP, WATV, WJAL, WZAZ, WBLX, WTLK.

TRINERE "They're Playing Our Song" (Jampacked) 21/6

Rotations: Heavy 1/0, Medium 3/0, Light 17/6, Total Adds 6, KMJQ, WJLB, WQVI, WENN, WFKC, WKGK. Heavy: WJMI. Medium: WYLFDM, KDAY, WANN.

CHAKA KHAN "Earth To Mickey" (WB) 20/2

Rotations: Heavy 2/0, Medium 9/0, Light 9/2, Total Adds 2, K104, Z93. Heavy: WEDR, WJMI. Medium: WAMO, WHUR, XHRM, WNHC, WJIZ, WFXA, WATV, WANN, KMXX.

ANITA BAKER "Same Ole Love (365 Days A Year)" (Elektra) 15/11

Rotations: Heavy 0/0, Medium 6/2, Light 9/9, Total Adds 11, K104, WLUM, KMJM, KSOL, KQXL, JET94, KDLZ, WJMI, KOKY, KAPE, KDKO. Medium: WAMO, WYLFDM, WJYL, KATZFM.

ROSE ROYCE "Lonely Road" (Omni/Atlantic) 14/8

Rotations: Heavy 0/0, Medium 1/0, Light 13/8, Total Adds 8, WHUR, WYLFDM, WZAK, WATV, WJAL, WKXI, WANN, KATZFM. Medium: WDJY.

ASHFORD & SIMPSON "Nobody Walks In L.A." (Capitol) 14/0

Rotations: Heavy 2/0, Medium 5/0, Light 7/0, Total Adds 0, Heavy: WTMP, WJMI. Medium: WAMO, WKND, WJIZ, WZAZ, KAPE.

O'BRYAN "Driving Force" (Capitol) 11/11

Rotations: Heavy 0/0, Medium 1/1, Light 10/10, Total Adds 11, WDMT, KMJM, WNHC, KQXL, WFKC, WQFC, WZAZ, WLOU, WQOK, WWWW, WVOI.

JAMES "D-TRAIN" WILLIAMS "Oh How I Love You (Girl)" (Columbia) 11/4

Rotations: Heavy 0/0, Medium 3/1, Light 8/3, Total Adds 4, WNHC, WJMI, WKGK, KAPE. Medium: WDKX, WLOU.

GRANDMASTER FLASH "U Know What Time It Is" (Elektra) 10/3

Rotations: Heavy 0/0, Medium 2/0, Light 8/3, Total Adds 3, WILD, WDJY, WKWM. Medium: KDAY, WANN.

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 if 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.

ATLANTIC STARR

ALWAYS CONTEST

WHAT YOU'VE ALWAYS DREAMED OF: A WEEK IN PARADISE FOR TWO!

CHECK TO SEE IF YOUR NUMBER IS STILL IN THE RUNNING FOR THE TRIP YOU'VE ALWAYS WANTED.

1007	1222	1452	1650	1884	445
1008	1227	1455	1654	1886	447
1012	1230	1456	1656	1892	448
1014	1232	1457	1657	1893	449
1020	1234	1469	1663	1896	451
1021	1236	1473	1664	1900	453
1022	1243	1474	1665	1903	454
1023	1251	1477	1668	211	457
1032	1260	1479	1672	211	458
1033	1264	1480	1679	221	462
1038	1268	1484	1686	222	463
1040	1272	1486	1693	227	467
1044	1273	1487	1695	239	469
1050	1274	1492	1698	245	471
1053	1275	1497	1701	246	473
1054	1282	1498	1703	252	477
1079	1287	1503	1704	257	478
1083	1289	1508	1712	258	479
1085	1291	1514	1715	267	484
1086	1294	1525	1735	277	485
1087	1299	1526	1736	278	489
1102	1302	1536	1739	286	490
1108	1315	1538	1742	287	494
1111	1320	1539	1743	295	498
1113	1323	1540	1745	301	500
1116	1330	1542	1749	304	503
1120	1338	1543	1751	311	507
1121	1343	1544	1752	312	510
1122	1345	1545	1757	314	515
1124	1347	1547	1760	316	521
1128	1350	1549	1764	317	
1130	1354	1551	1766	319	
1136	1360	1554	1775	322	
1141	1365	1556	1779	323	
1147	1374	1562	1781	326	
1152	1377	1568	1788	329	
1155	1378	1573	1790	331	
1157	1388	1578	1793	333	
1158	1391	1579	1795	337	
1168	1393	1582	1799	340	
1171	1395	1585	1800	349	
1173	1405	1590	1801	371	
1175	1409	1598	1811	374	
1178	1412	1606	1816	375	
1179	1413	1609	1821	384	
1180	1418	1613	1833	385	
1181	1421	1616	1834	392	
1182	1425	1618	1835	395	
1187	1434	1620	1855	408	
1188	1436	1627	1860	422	
1193	1439	1632	1864	426	
1196	1445	1633	1867	427	
1197	1448	1644	1873	432	
1217	1449	1646	1875	442	



ATLANTIC STARR
ALL IN THE NAME OF LOVE
THE NEW ALBUM FEATURING THE SINGLE
"ALWAYS"



RADIO & RECORDS NATIONAL AIRPLAY

JAZZ

TOP 30

FEBRUARY 20, 1987

- 1 LARRY CARLTON/Last Nite (MCA)
2 DEXTER GORDON/Other Side Of Round Midnight (Blue Note)
3 SHERRY WINSTON/Do It For Love (Pausa)
4 McCOY TYNER/Double Trios (Denon)
5 STANLEY JORDAN/Standards Volume #1 (Blue Note)
6 DAVID NEWMAN/Heads Up (Atlantic)
7 LAUREL MASSE/Evening (Pausa)
8 RIPPINGTONS/Moonlighting (Passport Jazz)
9 MICHEL PETRUCCIANI featuring HALL & SHORTER/Power Of Three (Blue Note)
10 CARMEN LUNDY/Good Morning Kiss (Black-Hawk)
11 DAVID SANBORN/A Change Of Heart (WB)
12 PHIL WOODS/Gratitude (Denon)
13 CARMEN McRAE/Any Old Time (Denon)
14 CANONED/Desperately Seeking Fusion (Passport Jazz)
15 WAYNE SHORTER/Phantom Navigator (Columbia)
16 CHARLIE WATTS ORCHESTRA/Live At Fulham Town Hall (Columbia)
17 VITAL INFORMATION/Global Beat (Columbia)
18 WISFUL THINKING/Think Again (Pausa)
19 DENNIS COFFEY/Motor City Magic (TSR)
20 JOE HENDERSON/The State Of The Tenor, Vol. 2 (Blue Note)
21 PASSPORT/Heavy Nights (Atlantic)
22 CHICK COREA/Trio Music, Live In Europe (ECM)
23 JAMES MOODY/Something Special (Novam)
24 AHMAD JAMAL/Live At The Montreal Jazz Festival (Atlantic)
25 BRIAN BROMBERG/A New Day (Black-Hawk)
26 BILL SHIELDS & STANLEY CLARKE/Shieldstone (RSVP/Optimism)
27 POCKET CHANGE/Random Axis (Passport Jazz)
28 ART BLAKEY & THE JAZZ MESSENGERS/Feelin' Good (Delos)
29 TANIA MARIA/Lady From Brazil (Manhattan)
30 GEORGE HOWARD/A Nice Place To Be (MCA)

MOST ADDED

- BILL SHIELDS & STANLEY CLARKE (13)
OSCAR CASTRO-NEVES (11)
WAYNE SHORTER (11)
PASSPORT (10)
NIGHTNOISE (9)
EDDIE GOMEZ (8)
JOE HENDERSON (7)
DAVID NEWMAN (7)

HOTTEST

- LARRY CARLTON (16)
SHERRY WINSTON (15)
DEXTER GORDON (13)
DAVID SANBORN (13)
McCOY TYNER (11)
RIPPINGTONS (10)
CARMEN McRAE (9)
MICHAEL PETRUCCIANI (9)

DEBUT

Black/Urban stations contributing to Jazz: KJCB/Lafayette, Calvin Boutte; WYLD-FM/New Orleans, Dell Spencer; WDMT/Cleveland, Calvin Hicks.

NEW & ACTIVE

- ARTFULLY BEATLES "25th Anniversary Salute..." (Artful Balance/JC) 16/2
OSCAR CASTRO-NEVES "Oscar" (Living Music/Windham Hill) 14/11
SCOTT HAMILTON "The Right Time" (Concord) 12/6
BOB BROOKMEYER "Solo" (Concord) 12/5
FUTURE PROSPECT "Future Prospect" (DSP/Optimism) 12/2
STAR TREK IV "Soundtrack" (MCA) 12/1
MICHAEL GARSON "Serenity" (Reference) 11/6
PONCHO SANCHEZ "Pato Gato" (Concord) 11/5
CEDAR WALTON "The Trio - 1" (Red/PJS) 11/1

REGIONALIZED ADDS & HOTS

Regionalized Adds & Hots grid with columns for EAST, SOUTH, MIDWEST, WEST and various station call letters and program names.

Jazz A Change Of Heart album advertisement featuring Tintin and 'Coming Soon' text.

48 Reporting Stations
45 Current Reports

WMBY/Nashville called in a frozen playlist this week.
WBBY/Columbus and WGBH/Boston failed to report, therefore their playlists were frozen.

RADIO & RECORDS NATIONAL AIRPLAY

CONTEMPORARY CHRISTIAN

TOP 20

FEBRUARY 20, 1987

Table with columns: Rank, Weeks, Title, Reports/Adds, Heavy, Medium, Light. Top entries include Imperials/Wings Of Love, Rob Frazier/Break My Heart, Prizm/Jesus Loves Me, Jon Gibson/God Loves A Broken Heart, Cynthia Clawson/Bring It To Jesus, Deniece Williams with Sandi Patti/They Say, White Heart/Fly Eagle Fly, Steve Green/Enter In Sparrow, Larnelle Harris/1 Miss My Time With You, Dallas Holm/Against The Wind, Idle Cure/Take It, Benny Hester/Remember Me, Steve Camp/He Covers Me, Gaither Vocal Band/Lord Of Hosts, Billy Sprague/Hear Line Mine, Dion/Simple Ironies, Morris Chapman/Since God Is For Us, Cruse/All The Hurting People, Kim Boyce/Here (Myrrh), and 2nd Chapter Of Acts/Fairest Lord Jesus.

BREAKERS.

BENNY HESTER Remember Me (Myrrh)

74% of our reporters on it. Rotations: Heavy 12, Medium 8, Light 5, Total Adds 12 including WZZD, KSBJ, WCFW, WXIR, WCBW, KKRE, KLYN. Debuts at number 12 on the Contemporary Christian chart.

CRUSE All The Hurting People (Greentree)

71% of our reporters on it. Rotations: Heavy 5, Medium 15, Light 4, Total Adds 8, KSBJ, WCFW, WRFD, WXIR, KYMS, WHLO, WGFT, KKRE. Debuts at number 18 on the Contemporary Christian chart.

KIM BOYCE Here (Myrrh)

65% of our reporters on it. Rotations: Heavy 5, Medium 9, Light 8, Total Adds 18 including WWDJ, WRFD, WMUZ, WCBW, KCMS, WFOM, WXLN. Debuts at number 19 on the Contemporary Christian chart.

NEW & ACTIVE

- BILLY CROCKETT "Portrait Of Love" (DaySpring) 16/16
SILVERWIND "We Will Be Holy" (Sparrow) 16/5
DAN PEEK "A New Song" (Benson) 15/3
ROBY DUKE "Can't Let You Go" (Good News) 13/7
GLENN GARRETT "There's A Redeemer" (Greentree) 9/2
DAVID MARTIN "You're To Blame" (Greentree) 8/8
SHEILA WALSH "Big Boy Now" (Myrrh) 8/7
CHRIS EATON "Don't Underestimate My Love" (Reunion) 8/3
LUKE GARRETT "Magnify" (Home Sweet Home) 8/2

MOST ADDED

- KIM BOYCE (18)
BILLY CROCKETT (16)
BENNY HESTER (12)
CRUSE (8)
DAVID MARTIN (8)
STEVE CAMP (7)
ROBY DUKE (7)
PAM MARK HALL (7)
SHEILA WALSH (7)
DENIECE WILLIAMS w/SANDI PATTI (7)

HOTTEST

- IMPERIALS (24)
DENIECE WILLIAMS w/SANDI PATTI (14)
JON GIBSON (12)
ROB FRAZIER (11)
CYNTHIA CLAWSON (9)
STEVE GREEN (8)
LARNELLE HARRIS (7)
DALLAS HOLM (7)
PRISM (6)
KIM BOYCE (5)
BENNY HESTER (5)

- PETRA "King's Ransom" (Star Song) 8/1
MARTY McCALL "Higher Ground" (Greentree) 8/1
PAM MARK HALL "What Can I Do" (Reunion) 7/7
STEVE CAMP "Foolish Things" (Sparrow) 7/7
KATHY TROCCOLI "If Only" (Reunion) 7/2
GARY McSPADEN "We Exult You" (Word/A&M) 7/2
BRYAN DUNCAN "Your Everlasting Love" (Light) 6/4
PHILLIP SANDIFER "Keepin' The Dream Alive" (Urgent) 6/2
PAUL SMITH "A Holy Nation" (DaySpring) 6/1
GREG K. VOLZ "The River Is Rising" (Myrrh) 6/0
ALLIES "If You Believe" (Light) 6/0
NEW JERSEY MASS CHOIR "If I Tell It" (Light) 5/1

REGIONALIZED ADDS & HOTS

Grid of regionalized adds and hot reports for East, South, Midwest, and West. Includes station call letters and reporter names.

Two stations failed to report their stations this week so their playlist was frozen: WLFJ/Greenville and WXRI/Norfolk

DESTINED TO BE

BREAKERS

**WHITE HEART
MAYBE TODAY**

The new single from the first album in
Christian music to produce two #1 singles.
DON'T WAIT FOR THE MOVIE

Ship date 2/20/87

**MICHAEL CARD
THE FINAL WORD**

The first single from the new album **THE FINAL WORD**

Ship date 2/27/87

**STEVE CAMP
FOOLISH THINGS**

The new single from the #1 airplay album **ONE ON ONE**
On your desk now!

**SCOTT WESLEY BROWN
THE LANGUAGE OF JESUS IS LOVE**
(Duet with Shirley Caesar)

The first single from the new album
THE LANGUAGE OF JESUS IS LOVE

Ship date 3/3/87

**TERRY TALBOT
WAKE UP AMERICA**

The first single from the new album
WAKE THE SLEEPING GIANT

Ship date 3/3/87

ALREADY TOUCHING HEARTS NATIONWIDE

**STEVE GREEN
ENTER IN**

The current single from the #1 selling
Grammy-Nominated album **FOR GOD AND GOD ALONE**
Currently

⑧ R&R CC

#10 MusicLine AC

#4 MusicLine Ins

**DENIECE WILLIAMS
THEY SAY**

(Duet with Sandi Patti)
The current single from the Grammy-Nominated album
SO GLAD I KNOW
Currently

⑥ R&R CC

#7 MusicLine AC



A Contemporary Christian Record Company
Radio Hotline: 1-800-423-5052



RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

FEBRUARY 20, 1987

TOP 50

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Heavy	Medium	Light
10	6	2	1 RESTLESS HEART/'I'll Still Be Loving You (RCA)	162/0	130	27	5
13	7	5	2 STEVE WARINER/Small Town Girl (MCA)	162/0	128	31	3
15	9	6	3 KENNY ROGERS/Twenty Years Ago (RCA)	163/0	122	40	1
8	5	1	4 SKO/Baby's Got A New Baby (MTM)	159/0	118	33	8
6	4	3	5 RANDY TRAVIS/No Place Like Home (WB)	150/0	121	17	12
16	12	10	6 GATLIN BROTHERS/Talkin' To The Moon (Columbia)	163/0	98	63	2
14	11	9	7 JUICE NEWTON/What Can I Do With My Heart (RCA)	161/0	103	50	8
12	8	7	8 SWEETHEARTS OF THE RODEO/Midnight Girl/Sunset Town (Columbia)	155/1	107	36	12
18	14	12	9 GEORGE STRAIT/Ocean Front Property (MCA)	161/1	97	63	1
19	16	13	10 ALABAMA/'You've Got' The Touch (RCA)	164/0	88	74	2
2	1	4	11 LEE GREENWOOD/Morin' Ride (MCA)	144/0	101	29	14
23	19	15	12 BELLAMY BROTHERS/Kids Of The Baby Boom (MCA/Curb)	163/1	63	96	4
17	15	14	13 STATLER BROTHERS/Forever (Mercury/PG)	149/1	89	50	10
20	17	16	14 JOHN SCHNEIDER/Take The Long Way Home (MCA)	155/1	64	82	9
21	18	17	15 MARIE OSMOND/Only Wanted You (Capitol/Curb)	153/0	61	78	14
24	20	18	16 HIGHWAY 101/The Bed You Made For Me (WB)	154/3	38	90	26
31	24	19	17 WAYLON JENNINGS/Rose In Paradise (MCA)	161/1	23	115	23
29	26	21	18 GEORGE JONES/The Right Left Hand (Epic)	144/3	31	91	22
25	22	19	19 ANNE MURRAY/On And On (Capitol)	136/0	27	87	22
32	28	22	20 T. GRAHAM BROWN/Don't Go To Strangers (Capitol)	158/5	11	118	29
27	25	23	21 TOM WOPAT/Rock And Roll Of Love (EMI America)	142/1	33	75	34
39	30	25	22 REBA MCENTIRE/Let The Music Lift You Up (MCA)	151/4	6	102	43
—	33	26	23 JUDDS/Don't Be Cruel (RCA/Curb)	152/5	7	100	45
1	2	11	24 EARL THOMAS CONLEY/I Can't Win For Losin' You (RCA)	130/0	83	29	18
33	29	27	25 RICKY VAN SHELTON/Wild-Eyed Dream (Columbia)	128/2	9	82	37
40	32	28	26 MICHAEL MARTIN MURPHEY & HDLly DUNN/A Face In The Crowd (WB)	151/6	9	86	56
35	31	29	27 SAWYER BROWN/Gypsies On Parade (Capitol/Curb)	126/1	7	90	29
41	35	30	28 MICHAEL JOHNSON/The Moon Is Still Over Her Shoulder (RCA)	147/7	7	84	56
—	48	32	29 D. PARTON, L. RONSTADT, E. HARRIS/To Know Him Is To Love Him (WB)	138/24	1	61	76
3	3	8	30 EDDY RAVEN/Right Hand Man (RCA)	123/0	74	31	18
45	38	34	31 DON WILLIAMS/Senorita (Capitol)	110/7	3	61	46
46	39	35	32 KATHY MATTEA/You're The Power (Mercury/PG)	121/10	2	59	60
5	10	24	33 CRYSTAL GAYLE/Straight To The Heart (WB)	78/0	28	27	23
—	42	38	34 D'KANES/Can't Stop My Heart From Lovin' You (Columbia)	117/9	2	50	65
—	46	39	35 OAK RIDGE BOYS/I Takes A Little Rain (MCA)	89/31	1	25	63
—	49	40	36 SHOOTERS/They Only Come Out At Night (Epic)	96/9	2	32	62
—	44	37	37 STEVE EARLE/Goodbye's All We've Got Left (MCA)	93/17	0	31	62
47	44	41	38 K.T. OSLIN/Wall Of Tears (RCA)	85/6	4	34	47
46	44	42	39 NANCY GRIFFITH/Lone Star State Of Mind (MCA)	83/3	2	39	42
—	47	43	40 BILLY VERA & THE BEATERS/At This Moment (Rhino)	63/4	4	29	30
—	50	44	41 JUDY RODMAN/Girls Ride Horses Too (MTM)	88/25	0	21	67
—	46	42	42 RICKY SKAGGS/I Wonder If I Care As Much (Epic)	79/7	0	32	47
—	49	43	43 GIRLS NEXT DOOR/Walk Me In The Rain (MTM)	84/11	0	36	48
9	23	36	44 RONNIE MILSAP/How Do I Turn You On (RCA)	49/0	14	18	17
11	21	33	45 KEITH WHITLEY/Homecoming '63 (RCA)	48/0	12	21	15
4	13	31	46 TANYA TUCKER/'I'll Come Back As Another Woman (Capitol)	47/0	11	20	16
DEBUT	47	37	47 BILLY JOE ROYAL/Old Bridges Burn Slow (Atlantic America)	67/9	2	26	39
DEBUT	48	38	48 PAKE MCENTIRE/Heart Vs. Heart (RCA)	69/18	0	16	53
7	27	39	49 NITTY GRITTY DIRT BAND/Fire In The Sky (WB)	40/0	5	19	16
36	34	37	50 RONNIE McDOWELL/Lovin' That Crazy Feelin' (MCA/Curb)	42/1	4	22	16

MOST ADDED

- OAK RIDGE BOYS (31)
- JOHN CONLEE (26)
- JUDY ROOMAN (25)
- GARY MORRIS (24)
- PARTON, RONSTADT, HARRIS (24)
- MOE BANDY (22)
- LOUISE MANORELL (18)
- CONWAY TWITTY (19)
- PAKE MCENTIRE (18)
- ASLEEP AT THE WHEEL (17)

HOTTEST

- RANDY TRAVIS (57)
- KENNY ROGERS (52)
- RESTLESS HEART (52)
- STEVE WARINER (50)
- GEORGE STRAIT (43)
- SKO (42)
- ALABAMA (30)
- SWEETHEARTS OF THE RODEO (27)
- LEE GREENWOOD (26)
- GATLIN BROTHERS (26)

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.

No records qualified for Breaker status this week.

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.

THE SINGLE

"A Silent Understanding"

Billboard. 78

BY

T L L E E

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- WAMS WKKW WTVR KRKT KPLE KIXZ
- KWMT KFGO KUPL KRKT WDEN KSOP

COMPLETE RECORDS

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WESTWOOD ONE RADIO NETWORKS

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

Three Weeks
Weeks Weeks Weeks

Three Weeks	Weeks	Weeks	Weeks	Rank	Artist/Record
1	1	1	1	1	LIONEL RICHIE/Ballerina Girl (Motown)
15	9	4	2	2	JETS/You Got It All (MCA)
3	3	2	3	3	CHICAGO/Will You Still Love Me? (WB)
13	7	5	4	4	KENNY ROGERS/Twenty Years Ago (RCA)
2	2	3	5	5	BILLY VERA & THE BEATERS/Al This Moment (Rhino)
19	13	10	6	6	BRUCE HORNSBY & THE RANGE/Mandolin Rain (RCA)
12	8	7	7	7	TOTO/Without Your Love (Columbia)
5	6	6	8	8	LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)
—	17	12	9	9	PAUL McCARTNEY/Only Love Remains (Capitol)
—	20	11	10	10	JANET JACKSON/Let's Wait Awhile (A&M)
6	4	8	11	11	JEFFREY OSBORNE/In Your Eyes (A&M)
4	5	9	12	12	BILLY JOEL/This is the Time (Columbia)
—	15	16	13	13	LUTHER VANDROSS/Stop To Love (Epic)
20	18	14	14	14	JOURNEY/I'll Be Alright Without You (Columbia)
16	15	13	15	15	GLASS TIGER/Someday (Manhattan)
8	11	16	16	16	ANITA BAKER/Caught Up In The Rapture (Elektra)
7	10	17	17	17	GREGORY ABBOTT/Shake You Down (Columbia)
14	18	18	18	18	BENJAMIN ORR/Slay The Night (Elektra)
9	12	19	19	19	EL DeBARGE/Someone (Gordy/Motown)
11	16	20	20	20	MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)

FEBRUARY 20, 1987

Total Reports/Adds	Heavy	Medium	Light
840/0	33	6	1
38/2	27	10	1
38/0	26	8	4
38/1	21	11	6
36/0	23	9	4
34/1	18	16	0
32/0	24	7	1
32/0	18	10	4
35/5	4	27	4
32/2	9	21	2
31/0	15	11	5
29/0	11	13	5
28/0	10	15	3
22/1	11	8	3
23/1	11	10	2
20/0	6	11	3
20/0	5	8	7
13/0	3	8	2
17/0	7	6	4
13/0	4	3	6

MOST ADDED

PAUL McCARTNEY (5)
SERGIO MENDES (5)
GENESIS (4)
RESTLESS HEART (4)
GREGORY ABBOTT (3)
ARETHA FRANKLIN & GEORGE MICHAEL (3)

HOTTEST

LIONEL RICHIE (28)
TOTO (18)
CHICAGO (17)
JETS (17)
BILLY VERA & THE BEATERS (15)
KENNY ROGERS (13)

BREAKERS.

No records qualified for Breaker status this week.

NEW & ACTIVE

DARYL HALL "Someone Like You" (RCA) 16/0

Rotations: Heavy 2/0, Medium 10/0, Light 4/0, Total Adds 0. Heavy: WELI, KTWO. Medium: WCCO, KFMB, WHBC, KBOI, WNNR, WPOE, WTKO, WMTA, WJBC. Light: WCHS, WGOW, WROK, WGBR.

RESTLESS HEART "I'll Still Be Loving You" (RCA) 15/4

Rotations: Heavy 1/0, Medium 10/1, Light 4/3, Total Adds 4. KOY, WCHS, WBA, WMTR. Heavy: WVIC. Medium including WTMJ, WHBY, KUGN, KSL, WTKO, WGBR, WASK, KTWO, KVEC. Light including WROK.

STARSHIP "Nothing's Gonna Stop Us Now" (Grunt/RCA) 14/2

Rotations: Heavy 1/0, Medium 9/0, Light 4/2, Total Adds 2. WPRO, KHOW. Heavy: KTWO. Medium: KOY, KBOI, KUGN, WNNR, WPOE, WTKO, WMTA, WJBC. Light including WICC, WCHS.

SERGIO MENDES "What Do We Mean To Each Other" (A&M) 13/5

Rotations: Heavy 0, Medium 2/1, Light 11/4, Total Adds 5. WHBC, KSL, WNNR, WMTR, KTWO. Medium including WASK. Light including WCHS, WHBY, WROK, KUGN, WTKO, WGBR, WJBC.

BURNS SISTERS "Listen To The Beat Of A Heart" (Columbia) 12/2

Rotations: Heavy 1/0, Medium 6/0, Light 5/2, Total Adds 2. WCHS, WBA. Heavy: WTKO. Medium: WCCO, WMTR, WSTU, WJBC, KTWO, KVEC. Light including KBOI, WNNR, WGBR.

STEVE WINWOOD "The Finest Things" (Island/WB) 11/1

Rotations: Heavy 0, Medium 5/0, Light 6/1, Total Adds 1. WHBC. Medium: KOY, WELI, KUGN, KTWO, KVEC. Light including WNNR, WTKO, WMTA, WGBR, WSTU.

BRUCE WILLIS "Respect Yourself" (Motown) 10/2

Rotations: Heavy 0, Medium 7/2, Light 3/0, Total Adds 2. WELI, WSPD. Medium including WICC, WNNR, WPOE, WMTR, WSTU. Light: WGOW, KBOI, WTKO.

GREGORY ABBOTT "I Got The Feelin' (It's Over)" (Columbia) 9/3

Rotations: Heavy 0, Medium 1/0, Light 8/3, Total Adds 3. WHBC, WNNR, WSTU. Medium: KTWO. Light including WHBY, KBOI, WPOE, WMTR, WGBR.

PAUL SIMON "The Boy In The Bubble" (WB) 9/2

Rotations: Heavy 0, Medium 3/1, Light 6/1, Total Adds 2. WCCO, WHBC. Medium including WCHS, KUGN. Light including WTKO, WGBR, WJBC, KFOD, KTWO.

ARETHA FRANKLIN & GEORGE MICHAEL "I Know You Were Waiting (For Me)" (Arista) 8/3

Rotations: Heavy 0, Medium 1/1, Light 7/2, Total Adds 3. KOY, WNNR, WTKO. Light including WPOE, WMTR, WGBR, KFOD, KTWO.

KOOL & THE GANG "Stone Love" (Mercury/PolyGram) 8/2

Rotations: Heavy 0, Medium 3/1, Light 4/1, Total Adds 2. WCCO, WROK. Medium including WNNR, WMTR. Light including KJR, KBOI, KUGN.

MIKI HOWARD "Come Share My Love" (Atlantic) 8/2

Rotations: Heavy 0, Medium 4/1, Light 4/1, Total Adds 2. WCCO, WROK. Medium including WNNR, WMTR, WGBR. Light including KUGN, WTKO, WSTU.

TIL TUESDAY "Coming Up Close" (Epic) 8/1

Rotations: Heavy 1/0, Medium 3/0, Light 4/1, Total Adds 1. WBA. Heavy: KTWO. Medium: KUGN, WASK, KVEC. Light including WNNR, WMTR, WSTU.

SIGNIFICANT ACTION

GENESIS "Tonight, Tonight, Tonight" (Atlantic) 7/4

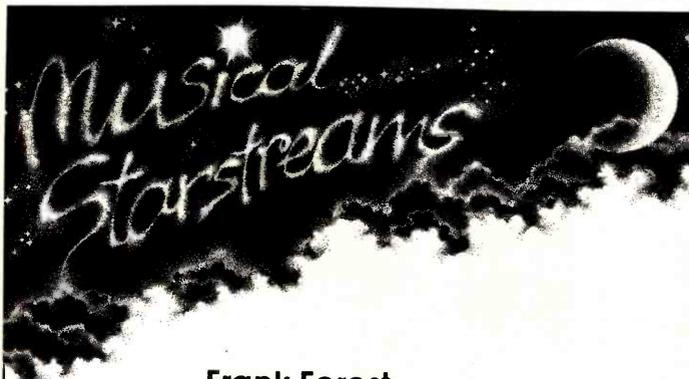
Rotations: Heavy 0, Medium 1/0, Light 6/4, Total Adds 4. WICC, WNNR, WMTR, WSTU. Medium: KTWO. Light including WCHS, WPOE.

RUSS TAFF "I'm Not Alone" (A&M) 6/1

Rotations: Heavy 0, Medium 2/0, Light 4/1, Total Adds 1. WTKO. Medium: WCCO, KVEC. Light including WHBY, WGBR, WJBC.

MILLIE SCOTT "Ev'ry Little Bit" (4th & Broadway/Island) 3/1

Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1. WCCO. Medium including KSL. Light: WHBY.



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RADIO & RECORDS NATIONAL AIRPLAY

ADULT CONTEMPORARY

BREAKERS.

SHIRLEY MURDOCK As We Lay (Elektra)

54% of our reporters on the list. Rotations: Heavy 1, Medium 29, Light 23, Total Adds 6, WLTS, WMYX, B100, WKYE, WXTX, WGLL. Debuts at number 29 on the AC chart.

NEW & ACTIVE

ARETHA FRANKLIN & GEORGE MICHAEL "I Knew You Were Waiting (For Me)" (Arista) 46/20
Rotations: Heavy 0, Medium 20/7, Light 26/13, Total Adds 20 including WHTX, WQMC, KISS, KIFM, WXTX, WIZD, KELT, WMGN, KDUK, KWAV, KWFM, Medium including WKYE, WTFM, WTKX, WSKI, WPPA, WSKY, WBSM, KKLK, KOSW.

SHEILA E "Hold Me" (WB) 45/8
Rotations: Heavy 0, Medium 22/1, Light 23/7, Total Adds 8, WQMC, WAEB, WTFM, KELT, WHNN, KWAV, KRLB, WKYX, Medium including WKGW, WIZD, WNAM, KWFM, WGLL, WSKI, WPPA, WSKY, WGSV, WORG, WBGM, WZLO.

HUEY LEWIS & THE NEWS "Jacob's Ladder" (Chrysalis) 42/3
Rotations: Heavy 2/0, Medium 16/0, Light 5/3, Total Adds 3, ZWO, WSNY, WKUS, Heavy including WSNL, WHTX, WLLT, KYKY, WRKA, WIZD, WSFL, WHVE, WSKI, WPPA, WCKO, KRLB, WORG, WAEB, WFFX, K99, KALE.

STEVE WINWOOD "The Finer Things" (Island/WB) 40/5
Rotations: Heavy 1/0, Medium 23/0, Light 16/5, Total Adds 5, WMJJ, KWFM, WCHV, WZLO, KMGO, Heavy: WSKY, Medium including WARM98, WKYE, WIZD, KIOA, WMGN, KMZO, KWAV, WMMJ, WSKI, WQHQ, WTNV, WCKO, WORG, WAEB.

GENESIS "Tonight, Tonight, Tonight" (Atlantic) 36/16
Rotations: Heavy 2/0, Medium 16/4, Light 18/12, Total Adds 16 including KLLT, KIFM, K101, WMGN, KDUK, WEIM, WCHV, WSKY, WJON, KYJC, KOSW, Heavy: WLTG, WMJJ, Medium including WHTX, WKYE, WRKA, WMMJ, WGLL, WSKI, WSKY.

SERGIO MENDES "What Do We Mean To Each Other" (A&M) 34/15
Rotations: Heavy 0, Medium 10/3, Light 24/12, Total Adds 15 including KIFM, WAEB, WKYE, WRKA, KIOA, WEIM, WGLL, WTNV, WKYX, WAEB, WJON, KMGO, Medium including WQHQ, WPPA, WSKY, WBGM, WZLO, KYJC, KALE.

TIL TUESDAY "Coming Up Close" (Epic) 31/1
Rotations: Heavy 3/0, Medium 12/0, Light 16/1, Total Adds 1, WMMJ, Heavy: WSKY, WBGM, KOSW, Medium: KIFM, WKGW, WEIM, WSKI, WTNV, WCKO, WCHV, KRLB, KKLK, KYJC, KMGO, KALE, Light: Including B100, KIOA, WORG, WJON.

GREGORY ABBOTT "I Got The Feelin' (It's Over)" (Columbia) 30/13
Rotations: Heavy 0, Medium 6/1, Light 24/12, Total Adds 13, WQMC, WAEB, WRKA, WTRX, KDUK, WSKI, WPPA, WORG, WZLO, KFSB, WJON, WBOW, KYJC, Medium including WTFM, WCKO, WBGM, WMTFM, KALE.

EDDIE MONEY "I Wanna Go Back" (Columbia) 28/2
Rotations: Heavy 2/0, Medium 14/0, Light 10/2, Total Adds 2, KDUK, KALE, Heavy: WGLL, WSKI, Medium: WHTX, WLLT, WLTG, WKYE, WRKA, WSFL, WHVE, KIOA, KVVU, WSKY, WCKO, WAEB, WFFX, KFSB.

SIGNIFICANT ACTION

PAUL SIMON "The Boy In The Bubble" (WB) 23/4
Rotations: Heavy 0, Medium 6/0, Light 17/4, Total Adds 4, WKYE, WKGW, WSKI, KFSB, Medium: WEIM, WSKY, WBGM, WMTFM, WBOW, KALE, Light including KEY103, KIOA, KWAV, WCHV, WGSV, WORG, KYTL, KKLK, KYJC, KMGO.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 BRUCE HORNSBY & THE RANGE	95/1	82	12	1
2 JETS	95/2	80	13	2
3 JOURNEY	92/1	80	9	3
4 TOTO	95/1	69	25	1
5 LUTHER VANDROSS	93/5	62	24	7
6 JANET JACKSON	96/2	48	42	6
7 LIONEL RICHIE	81/0	53	24	4
8 CHICAGO	76/0	52	22	2
9 GLASS TIGER	79/0	50	25	4
10 KANSAS	74/1	44	24	6
11 STARSHIP	84/3	26	43	15
12 DARYL HALL	81/3	21	49	11
13 MADONNA	69/0	33	34	2
14 READY FOR THE WORLD	72/1	28	36	8
15 BRUCE WILLIS	70/0	26	39	5
16 LINDA RONSTADT & JAMES INGRAM	62/0	21	29	12
17 PAUL McCARTNEY	79/2	17	45	17
18 BILLY VERA & THE BEATERS	62/0	14	37	11
19 KENNY ROGERS	66/2	22	37	7
20 KOOL & THE GANG	61/4	7	44	10
21 HUEY LEWIS & THE NEWS	42/3	21	16	5
22 MIKI HOWARD	62/4	11	37	14
23 BILLY JOEL	48/0	8	32	8
24 GREGORY ABBOTT	38/0	6	25	7
25 RESTLESS HEART	61/11	7	31	23
26 POINTER SISTERS	57/5	7	35	15
27 BURNS SISTERS	58/5	3	33	22
28 ANITA BAKER	36/0	2	26	8
29 SHIRLEY MURDOCK	53/6	1	29	23
30 CHINA CRISIS	50/1	4	26	20

MOST ADDED

- ARETHA FRANKLIN & GEORGE MICHAEL (20)**
GENESIS (16)
SERGIO MENDES (15)
GREGORY ABBOTT (13)
KENNY G (13)
RESTLESS HEART (11)
SHEILA E (8)
MILLIE SCOTT (8)
KAREN KAMON (6)
SHIRLEY MURDOCK (6)
BRUCE SPRINGSTEEN (6)

HOTTEST

- BRUCE HORNSBY & THE RANGE (62)**
JOURNEY (58)
JETS (54)
TOTO (42)
LIONEL RICHIE (33)
LUTHER VANDROSS (30)
CHICAGO (27)
JANET JACKSON (22)
GLASS TIGER (20)
KANSAS (13)

- BRUCE SPRINGSTEEN "Fire" (Columbia) 21/6**
Rotations: Heavy 1/1, Medium 10/2, Light 10/3, Total Adds 6, KYKY, K101, KDUK, WMMJ, WZLO, KALE, Medium including WKYE, WEIM, WGLL, WSKI, WSKY, WCKO, WAEB, WBGM, Light including KMJJ, B100, KIFM, WTRX, WORG, KYTL.
- ROBERT CRAY BAND "Smoking Gun" (Polydor/PolyGram) 21/0**
Rotations: Heavy 1/0, Medium 10/0, Light 10/0, Total Adds 0, Heavy: WSKY, Medium: WKYE, WGLL, WSKI, WPPA, WCHV, KRLB, WORG, WAEB, KOSW, KALE, Light including WAEB, WNAM, WEIM, WCKO, WBGM, WZLO, KYTL, KKLK.
- ALAN PARSONS PROJECT "Standing On Higher Ground" (Arista) 19/4**
Rotations: Heavy 1/0, Medium 5/0, Light 13/4, Total Adds 4, KIFM, WKYE, WIZD, KOSW, Heavy: WSKY, Medium: WKYX, WAEB, WBGM, KYJC, KALE, Light including WNAM, WEIM, WSKI, WCKO, WCHV, WGSV, WORG, WZLO, KKLK.
- LIONEL RICHIE "Deep River Woman" (Motown) 19/1**
Rotations: Heavy 8/0, Medium 7/0, Light 4/1, Total Adds 1, WKUS, Heavy: WHTX, KMJJ, WEZC, KELT, WMGN, WAHR, WMTFM, KWEB, Medium: KVL, 2WD, W101, K101, KEZR, WKYE, WXTX, Light including WLTG, KWAV, WJON.
- GWEN GUTHRIE "Close To You" (Polydor/PolyGram) 17/2**
Rotations: Heavy 0, Medium 2/0, Light 15/2, Total Adds 2, WAEB, WBOW, Medium: WSKY, KMGO, Light including WXTX, WNAM, WEIM, WSKI, WQHQ, WCKO, WCHV, WGSV, WAEB, KRLB, WBGM, WZLO, WJON.
- LOWE JUSTICE "Shelter" (Capitol) 17/1**
Rotations: Heavy 2/0, Medium 10/0, Light 5/1, Total Adds 1, WJON, Heavy: WCKO, KOSW, Medium: KIFM, WTFM, WSKI, KWAV, WSKI, WSKY, WCHV, WBGM, WBOW, KALE, Light including B100, KDUK, WEIM, KRLB.
- SURVIVOR "How Much Love" (Scotti Bros./CBS) 15/3**
Rotations: Heavy 0, Medium 4/1, Light 11/2, Total Adds 3, WIZD, WTRX, WQHQ, Medium including WBGM, KYJC, KALE, Light including WKYE, WEIM, WSKI, WCKO, WAEB, WORG, WAEB, WZLO, KMGO.
- MILLIE SCOTT "Every Little Bit" (Ain & Broadway/Island) 14/8**
Rotations: Heavy 0, Medium 2/0, Light 12/8, Total Adds 8, WEIM, WSKI, WQHQ, WCHV, WZLO, WMTFM, WBOW, KYJC, Medium: WJON, KALE, Light including WNAM, WBGM, KKLK, KOSW.
- KENNY G "Songbird" (Arista) 13/13**
Rotations: Heavy 0, Medium 1/1, Light 12/12, Total Adds 13, WNIC, WLHT, WFMK, WQHQ, WSKY, WCHV, WGSV, WAEB, WZLO, WMTFM, KYJC, KOSW, KMGO.
- PRETENDERS "My Baby" (Sire/WB) 13/3**
Rotations: Heavy 0, Medium 5/0, Light 8/3, Total Adds 3, KIFM, KIOA, KKLK, Medium: WSFL, WCKO, WCHV, WBGM, KOSW, Light including WTRX, WEIM, WORG, KYJC, KALE.
- BONNIE RAITT "Crime Of Passion" (WB) 13/1**
Rotations: Heavy 0, Medium 8/0, Light 5/1, Total Adds 1, KIFM, Medium: WMYX, WEIM, WGLL, WSKY, WCHV, WORG, WBGM, KALE, Light including WZLO, KYJC, KOSW, KMGO.
- JENNIFER WARREN "Ain't No Cure For Love" (Cypress/PolyGram) 13/0**
Rotations: Heavy 3/0, Medium 5/0, Light 5/0, Total Adds 0, Heavy: WCHV, WMTFM, WJON, Medium: WCKO, WAHR, WBGM, KYJC, KOSW, Light: WSFL, WKNE, WGSV, KRLB, KFSB.
- CROWDED HOUSE "Don't Dream It's Over" (Capitol) 9/3**
Rotations: Heavy 1/0, Medium 4/1, Light 4/2, Total Adds 3, KYKY, K101, WFFX, Heavy: KWAV, Medium including KDUK, WSKI, WBGM, Light including B100, KOSW.
- RUSS TAFF "I'm Not Alone" (A&M) 9/3**
Rotations: Heavy 0, Medium 2/0, Light 7/3, Total Adds 3, WKYX, KKLK, KOSW, Medium: WCHV, WBGM, Light including WEIM, WZLO, WJON, KYJC.
- DOWNES & PRICE "My Imagination" (Atlantic) 9/0**
Rotations: Heavy 0, Medium 4/0, Light 5/0, Total Adds 0, Medium: WEIM, WCHV, WBGM, WJON, Light: WNAM, KIOA, WQHQ, WGSV, WZLO.

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.

"THE RIGHT THING"



the right single
by the band that
Adult Contemporary
radio broke

SIMPLY RED

ON ELEKTRA MUSIC CASSETTES, RECORDS AND COMPACT DISCS.

NEW ARTISTS

Albums

Reports/Adds

1	COLIN JAMES HAY/Looking For Jack (Col.)	90/6
2	TESLA/Mechanical Resonance (Geffen)	98/4
3	CONCRETE BLONDE/Concrete Blonde (IRS/MCA)	81/8
4	SPOONS/Bridges Over Borders (Mercury/Pg)	67/4
5	PSEUDO ECHO/Love An Adventure (RCA)	47/3
6	ESQUIRE/Esquire (Geffen)	46/2
7	VINNIE VINCENT/Invasion (Chrysalis)	40/4
8	STRANGLERS/Dreamtime (Epic)	39/11
9	WAYSTED/Save Your Prayers (Capitol)	39/1
10	HIPSWAY/Hipsway (Columbia)	35/4

Tracks

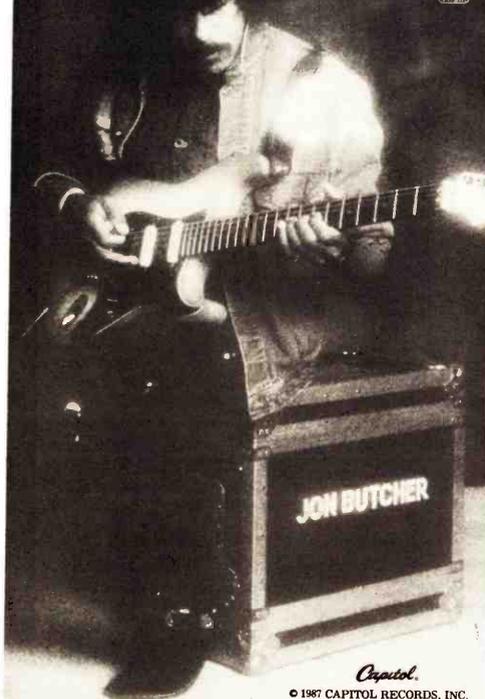
1	TESLA/Modern Day Cowboy (Geffen)	83/3
2	COLIN JAMES HAY/Hold Me (Columbia)	80/4
3	CONCRETE BLONDE/True (IRS/MCA)	78/9
4	SPOONS/Bridges Over Borders (Mercury/Pg)	64/5
5	ANDY TAYLOR/I Might Lie (MCA)	49/47
6	PSEUDO ECHO/Living In A Dream (RCA)	47/4
7	BOB GELDOF/Love Like A Rocket (Atlantic)*	40/10
8	VINNIE VINCENT/No Substitute (Chrysalis)	40/4
9	STRANGLERS/Always The Sun (Epic)	38/11
10	WAYSTED/Heaven Tonight (Capitol)	38/1

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.

GOODBYE SAVING GRACE

The new 12" single by
JON BUTCHER
A MOST ADDED TRACK
OVER 60 AORS OUT
OF THE BOX

Produced by Spencer Proffer
and Jon Butcher for
Capitol



Capitol
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RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

168 REPORTS

Three Weeks	Two Weeks	Last Week		Reports/Adds	Power	Heavy	Medium
6	1	1	1	LOU GRAMM/Midnight Blue (Atlantic)	150-0	70+	144+ 5-
—	21	8	2	GREGG ALLMAN BAND/I'm No Angel (Epic)	158+6	15+	88+ 68-
8	6	4	3	ALAN PARSONS PROJECT/Standing On Higher Ground (Arista)	150-1	31+	98+ 48-
7	3	2	4	BRUCE HORNSBY & THE RANGE/Mandolin Rain (RCA)	130-2	43+	113- 15-
18	15	5	5	REO SPEEDWAGON/That Ain't Love (Epic)	138-0	32+	103+ 34-
11	10	6	6	LOS LOBOS/Shakin' Shakin' Shakes (Slash/WB)	153-2	14+	70+ 79-
28	17	7	7	SAMMY HAGAR/Winner Takes It All (Columbia)	144+2	23+	90+ 50-
5	4	3	8	WORLD PARTY/Ship Of Fools (Chrysalis)	129-3	27-	93- 30-
16	9	7	9	GENESIS/Tonight, Tonight, Tonight (Atlantic)	122-5	33-	99+ 19-
12	12	9	10	BOSTON/Can'tcha Say/Still In Love (MCA)	123-3	15-	95+ 26-
31	20	15	11	STEVE WINWOOD/The Finer Things (Island/WB)	136+5	21+	76+ 56-
20	16	13	12	GEORGIA SATELLITES/Battleship Chains (Elektra)	140-3	5-	69+ 68-
27	22	19	13	ERIC CLAPTON/Miss You (Duck/WB)	124+11	11+	69+ 52-
24	19	18	14	STARSHIP/Nothing's Gonna Stop Us Now (GrunT/RCA)	113-1	19+	73+ 35-
(DEBUT)	(DEBUT)	(DEBUT)	15	PETER WOLF/Come As You Are (EMI America)	141 /140	0	24 96-
3	7	11	16	EDDIE MONEY/I Wanna Go Back (Columbia)	93-2	22-	68- 19+
1	2	12	17	BON JOVI/Livin' On A Prayer (Mercury/Pg)	78-0	27-	63- 11-
38	30	25	18	STEVIE RAY VAUGHAN & DOUBLE.../Willie The Wimp (Epic)	120+7	1-	19+ 93+
13	13	16	19	EUROPE/The Final Countdown (Epic)	93-0	12-	54- 36-
43	37	29	20	CROWDED HOUSE/Don't Dream It's Over (Capitol)	102+116	14+	46+ 47-
35	25	21	21	BENJAMIN ORR/Too Hot To Stop (Elektra)	112-6	5+	33+ 72-
35	29	22	22	ROBIN TROWER/No Time (GNP/Crescendo)	117+5	4=	24+ 87+
50	36	24	23	SANTANA/Veracruz (Columbia)	116-2	3+	28+ 80-
58	47	27	24	DEEP PURPLE/Call Of The Wild (Mercury/Pg)	118+116	1+	27+ 77+
—	55	31	25	BARBUSTERS I/JOAN JETT/Light Of Day (Blackheart/CBS Assoc.)	118+117	1=	16+ 87+
33	27	26	26	JULIAN COPE/World Shut Your Mouth (Island)	110+7	0=	19+ 77-
(DEBUT)	(DEBUT)	(DEBUT)	27	PATTY SMYTH/Never Enough (Columbia)	117+95	0=	13+ 95+
2	5	14	28	ROBERT CRAY BAND/Smoking Gun (Mercury/Pg)	77-0	10-	45- 28+
—	51	38	29	CUTTING CREW/(I Just) Died In Your Arms (Virgin)	122+55	0=	4+ 91+
—	59	38	30	PAUL SIMON/The Boy In The Bubble (WB)	100+177	3-	16+ 71+
19	18	20	31	DAVID & DAVID/Ain't So Easy (A&M)	81-0	4-	23- 52-
4	8	17	32	ERIC CLAPTON/Tearing Us Apart (Duck/WB)	60-0	10-	39- 17-
—	51	47	33	PSYCHEDELIC FURS/Heartbreak Beat (Columbia)	80+110	3+	14+ 59+
30	28	28	34	IGGY POP/Real Wild Child (A&M)	77-2	1-	11- 52-
—	48	35	35	LOU GRAMM/Ready Or Not (Atlantic)	68+111	0=	19+ 46+
41	38	37	36	COLIN JAMES HAY/Hold Me (Columbia)	80-4	3+	10- 53-
44	41	41	37	TESLA/Modern Day Cowboy (Geffen)	83+3	2+	11+ 55+
9	11	23	38	STEVE MILLER BAND/Nobody But You Baby (Capitol)	59-0	8-	30- 25-
59	46	43	39	KINKS/Lost And Found (MCA)	69+6	2=	16- 43+
40	40	40	40	DAVE EDMUNDS/The Wanderer (Columbia)	62-3	1+	14+ 42-
17	24	33	41	BILLY IDOL/Don't Need A Gun (Chrysalis)	45-1	6-	28- 14-
55	47	46	42	LONE JUSTICE/I Found Love (Geffen)	71+4	3+	9- 50-
—	54	50	43	CONCRETE BLONDE/True (IRS/MCA)	78+9	0=	4= 53+
26	31	34	44	CINDERELLA/Nobody's Fool (Mercury/Pg)	51-0	4-	23- 22-
10	14	30	45	KBC BAND/America (Arista)	48-0	3-	18- 25-
15	26	36	46	PRETENDERS/My Baby (Sire/WB)	41-1	3=	19- 18-
23	23	35	47	'TIL TUESDAY/Coming Up Close (Epic)	51-1	4=	18- 25-
(DEBUT)	(DEBUT)	(DEBUT)	48	JON BUTCHER/Goodbye Saving Grace (Capitol)	64 /63	0	4 44
32	32	32	49	KANSAS/Power (MCA)	55-0	1-	16- 35-
51	45	47	50	DON DIXON/Praying Mantis (Enigma)	57-2	1=	9= 31-
14	33	42	51	PETER GABRIEL/Big Time (Geffen)	37-1	5-	18- 16+
—	57	52	52	SPOONS/Bridges Over Borders (Mercury/Pg)	64+5	0=	2+ 43-
—	—	—	53	HUEY LEWIS & THE NEWS/I Know What I Like (Chrysalis)	48+17	3+	17+ 27+
—	—	—	54	BON JOVI/Never Say Goodbye (Mercury/Pg)	42+17	2+	13+ 28+
21	35	45	55	DEEP PURPLE/Bad Attitude (Mercury/Pg)	37-0	1-	17- 18-
—	—	—	56	PSEUDO ECHO/Living In A Dream (RCA)	47+4	1=	5+ 27=
34	34	39	57	ROB JUNGKLAS/Make It Mean Something (Manhattan)	50-2	0-	7- 34-
—	—	—	60	BOB GELDOF/Love Like A Rocket (Atlantic)	40+10	0=	7= 23+
(DEBUT)	(DEBUT)	(DEBUT)	59	BON JOVI/Let It Rock (Mercury/Pg)	40+12	1=	14+ 20+
(DEBUT)	(DEBUT)	(DEBUT)	60	STRANGLERS/Always The Sun (Epic)	38+11	0=	8= 21+

BREAKERS

PETER WOLF
Come As You Are (EMI America)
83% of our reporters on it.

CUTTING CREW
(I Just) Died In Your Arms (Virgin)
73% of our reporters on it.

PATTY SMYTH
Never Enough (Columbia)
70% of our reporters on it.

CROWDED HOUSE
Don't Dream It's Over (Capitol)
61% of our reporters on it.

PAUL SIMON
The Boy In The Bubble (WB)
60% of our reporters on it.

"ANOTHER SCOOP" FROM PETE TOWNSHEND

(90539)

Produced by
Peter Townshend and Spike

Pete Townshend serves up
another scoop of rare demo tapes,
home recordings and
unreleased outtakes.

With more than two dozen in all,
including "Brooklyn Kids," "Ask Yourself"
and "Begin The Beguine," this is the package
that radio has always wanted, from the
legendary Who guitarist and songwriter.

"Ask Yourself" b/w "Brooklyn Kids"
now available as a special
promotional 12" (PR 1009)



Tasteful licks... On ATCO Records

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RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

168 REPORTS

FEBRUARY 20, 1987

Three Weeks
Two Weeks
Last Week

Reports/Adds Power Heavy Medium

— 3 1	1	LOU GRAMM/Ready Or Not (Atlantic)	"Midnight" (150) "Ready" (68) "Heartache" (13)	152 -/1	70 + 145 +	5 -
1 1 2	2	ERIC CLAPTON/August (Duck/WB)	"Miss" (124) "Tearing" (60) "Run" (23)	151 -/3	24 - 102 -	47 +
11 8 6	3	ALAN PARSONS PROJECT/Gaudi (Arista)	"Standing" (150) "Late" (13) "Money" (12)	155 -/0	33 + 102 +	50 -
2 2 3	4	BON JOVI/Slippery When Wet (Mercury/PG)	"Livin'" (78) "Never" (42) "Let" (40)	130 -/0	32 - 87 -	37 +
— 13	5	GREGG ALLMAN BAND/I'm No Angel (Epic)	"Angel" (158) "Anything" (5) "Evidence" (3)	160 +/5	16 + 89 +	69 -
4 4 4	6	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	"Mandolin" (130) "Western" (11) "Kiss" (5)	132 -/0	44 = 114 -	16 -
— 11	7	REO SPEEDWAGON/Life As We Know It (Epic)	"Ain't" (138) "Variety" (11) "New" (6)	142 -/1	32 + 103 +	38 -
10 10 8	8	GEORGIA SATELLITES/Georgia Satellites (Elektra)	"Battleship" (140) "Railroad" (29) "Keep" (13)	148 =/3	7 - 78 +	68 -
16 12 10	9	LOS LOBOS/By The Light Of The Moon (Slash/WB)	"Shakin'" (153) "Set" (13) "All" (4)	157 +/2	15 + 74 +	80 -
3 5 5	10	BOSTON/Third Stage (MCA)	"Can'tcha" (123) "Hollyann" (13) "Engines" (11)	133 -/2	17 - 105 +	26 -
— 15	11	OVER THE TOP/Soundtrack (Columbia)	"Winner" (144) "Gypsy" (5) "Half" (3)	146 +/3	23 + 91 +	51 -
9 7 7	12	WORLD PARTY/Private Revolution (Chrysalis)	"Ship" (129) "Private" (11) "True" (9)	140 -/3	28 - 97 -	37 -
24 19 16	13	STEVE WINWOOD/Back In The High Life (Island/WB)	"Finer" (136) "Take" (3) "Back" (2)	139 +/5	22 + 78 +	57 -
14 13 12	14	GENESIS/Invisible Touch (Atlantic)	"Tonight" (122) "Land" (3) "Deep" (1)	124 -/4	33 - 100 +	20 -
5 6 9	15	ROBERT CRAY BAND/Strong Persuader (Mercury/PG)	"Smoking" (77) "Showed" (35) "Right" (15)	118 -/5	11 - 55 -	56 +
15 16 18	16	DEEP PURPLE/The House Of Blue Light (Mercury/PG)	"Call" (118) "Bad" (37) "Mltzi" (3)	131 +/8	2 = 34 +	82 +
7 11 14	17	EDDIE MONEY/Can't Hold Back (Columbia)	"Back" (93) "Endless" (18) "Hold" (1)	99 -/1	22 - 70 -	23 +
DEBUT	18	SANTANA/Freedom (Columbia)	"Veracruz" (116) "Praise" (4) "Love Is You" (3)	120 16	3 30 81	
39 34 28	19	CROWDED HOUSE/Crowded House (Capitol)	"Dream" (102) "World" (5) "Something" (2)	106 +/15	14 + 48 +	49 -
31 23 23	20	ROBIN TROWER/Passion (GNP/Crescendo)	"Time" (117) "Caroline" (5) "Passion" (2)	121 +/5	4 = 24 +	92 +
23 20 20	21	BENJAMIN ORR/The Lace (Elektra)	"Hot" (112) "Circles" (3) "Spinnin'" (2)	119 -/4	6 + 35 -	75 -
19 17 17	22	EUROPE/The Final Countdown (Epic)	"Final" (93) "Rock" (5) "Ninja" (1)	98 -/1	12 - 55 -	37 -
34 24 24	23	STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Live Alive (Epic)	"Willie" (120) "Superstition" (1) "Pride" (1)	120 +/7	1 - 19 +	93 +
DEBUT	24	LIGHT OF DAY/Soundtrack (Blackheart/CBS)	"Light" (118) "Twist" (3)	118 1/6	1 16 87	
32 25 25	25	JULIAN COPE/World Shut Your Mouth (Island)	"World Shut Your" (110)	110 +/7	0 = 19 +	77 -
8 15 21	26	PRETENDERS/Get Close (Sire/WB)	"My Baby" (41) "Tradition" (22) "Room" (13)	79 -/4	4 - 31 -	41 =
6 9 19	27	STEVE MILLER BAND/Living In The 20th Century (Capitol)	"Nobody" (59) "Wanna" (16) "Make" (5)	73 -/0	11 - 39 -	29 -
— 36	28	PAUL SIMON/Graceland (WB)	"Boy" (100) "Graceland" (1) "African" (1)	102 +/17	3 - 17 +	72 +
18 18 22	29	DAVID & DAVID/Boomtown (A&M)	"Ain't" (81) "Swallowed" (3) "River's" (3)	85 -/0	4 - 23 -	56 -
13 21 26	30	BILLY IDOL/Whiplash Smile (Chrysalis)	"Gun" (45) "Sixteen" (17) "Soul" (5)	62 -/1	6 - 31 -	27 -
36 33 32	31	COLIN JAMES HAY/Looking For Jack (Columbia)	"Hold Me" (80) "Jack" (9) "Can" (5)	90 -/6	4 + 13 -	58 -
DEBUT	32	PSYCHEDELIC FURS/Midnight To Midnight (Columbia)	"Heartbreak" (80) "Angels" (5) "Shock" (2)	82 1/0	3 15 60	
21 30 29	33	KINKS/Think Visual (MCA)	"Lost" (69) "Working" (12) "Video" (2)	79 -/4	3 - 21 -	46 =
40 39 38	34	TESLA/Mechanical Resonance (Geffen)	"Modern" (83) "Suzi" (8) "EZ" (1)	89 +/4	2 + 13 +	56 +
35 35 35	35	DAVE EDMUNDS/I Hear You Rockin' (Columbia)	"Wanderer" (62) "Hear" (9) "Slipping" (3)	74 -/4	1 + 15 +	47 -
37 27 30	36	IGGY POP/Blah, Blah, Blah (A&M)	"Child" (77) "Isolation" (1)	77 -/2	1 - 11 -	52 -
20 36 -	37	HUEY LEWIS & THE NEWS/Fore! (Chrysalis)	"Know" (48) "Jacob's" (18) "Doing" (3)	68 +/14	6 + 25 +	35 +
25 26 31	38	CINDERELLA/Night Songs (Mercury/PG)	"Nobody's" (51) "Save" (8) "Nothin'" (2)	61 -/2	5 - 25 -	29 -
— 40 40	39	LONE JUSTICE/Shelter (Geffen)	"Found" (71) "Shelter" (5) "Reflected" (2)	76 +/3	3 + 9 -	55 -
12 14 27	40	KBC BAND/KBC Band (Arista)	"America" (48) "When" (11) "Hold" (1)	61 -/1	3 - 18 -	36 -

!GET IT!
"SANITY"

KILLING JOKE

PRODUCED BY CHRIS KIMSEY
FROM THE VIRGIN ALBUM "BRIGHTER THAN A THOUSAND SUNS"
© 1987 VIRGIN RECORDS AMERICA, INC.



BREAKERS.

SANTANA Freedom (Columbia) 71% of our reporters on it.
LIGHT OF DAY Soundtrack (Blackheart/CBS Associated) 70% of our reporters on it.
CROWDED HOUSE Crowded House (Capitol) 63% of our reporters on it.

NEW & ACTIVE

CONCRETE BLONDE "Concrete Blonde" (IRS/MCA) 81/8 (74/13)
Adds: KBCC, KFOG, KROR, WPYX+WEGR, KEZO, KKDJ, KFME, Heavy 5: WBCN, 91X, WMRV, KZEL, KRQU, Medium 54 including WBVR, WHJY, KTXO, WYNF, WLUP, WXRT, WLLZ, KYYS, WQFM, KUPD.
LONE JUSTICE "Shelter" (Geffen) 76/3 (74/13)
Adds: KICT, KJOT, WQBK, Powers 3, Heavy 9: WBCN, WXRT, KLOS, CHEZ, WKQZ, WIZN, KATP, KOWB, KFMO, Medium 55 including WBVR, WKLS, KTXO, WSHS, WQFM, KBCC, KGB, KFOG, KROR, WAAX.
SPOONS "Bridges Over Borders" (Mercury/PolyGram) 67/4 (68/5)
Adds: WSHS, WNCN, WKDF, WXLV, Heavy 3: WLIR, Q107, KRNA, Medium 45 including WBVR, WBAB, WQVE, WKLS, KTXO, WYNF, WLLZ, KYYS, 91X, WPYX.
PSEUDO ECHO "Love An Adventure" (RCA) 47/3 (45/6)
Adds: WMMR, KLBJ, KTYD, Powers 1, Heavy 5: WLIR, WXPX, KRQO, WPLR, KRQU, Medium 28 including KTXO, WLLZ, 91X, KGB, KROR, KOME, WTPA, WQCC, WAAX, WLAV.
ESQUIRE "Esquire" (Geffen) 46/2 (47/14)
Adds: WKLS, WOOJ, Heavy 0, Medium 32 including WMMR, WQVE, WLVO, WLLZ, WQFM, WPYX, KLBJ, KNKN, KLAQ, WRQK.
BOB GELDOLF "Deep In The Heart Of Nowhere" (Atlantic) 40/10 (31/9)
Adds: WNEW, KBCC, WTPA, WEZX, WKQZ, WIOT, KJOT, WJGM, WRKI, WWWW, Heavy 7: WBCN, WXPX, KROR, 91X, KFOG, WPLR, Medium 23 including WNEW, WXRT, KBCC, KFOG, KROR, WQHA, KNKN, KATZ, WMRV.
VINNIE VINCENT "Invasion" (Chrysalis) 40/4 (38/2)
Adds: KGB, WHEB, WHITE, WDJZ, Powers 1, Heavy 2: KNAC, KWHL, Medium 22 including KQRS, KUPD, WAQX, KNKN, KLAQ, KISS, KQDS, KATT, KJOT, KILO.
STRANGLERS "Dreamtime" (Epic) 39/11 (30/1)
Adds including WTRT, WLNZ, KMOO, KZEL, KKDJ, KBER, WQBK, WRKI, KRNA, Heavy 8: WLIR, WXPX, KRQO, 91X, WHFS, CHEZ, KTOI, KRQJ, Medium 22 including WNEW, WXRT, KBCC, KFOG, KROR, WQHA, KNKN, KATZ, WMRV.
WAYSTED "Save Your Prayers" (Capitol) 39/1 (40/6)
Adds: WCFM, Heavy 1: KNAC, Medium 25 including WLLZ, KQRS, KSHE, WTPA, KNKN, KLAQ, WKDF, KISS, KATT, KOWB.
HIPSWAY "Hipsway" (Columbia) 35/4 (32/13)
Adds: WLLZ, CHEZ, KDJK, WBLM, Powers 1, Heavy 6: WLIR, KRQO, KWIC, KESI, KRQO, KRQU, Medium 22 including WXRT, KBCC, KBPI, WHFS, WQCC, WLAV, WWCIT, WMRV, WIOT.

REGIONAL AOR ACTIVITY

MIDWEST (continued)

WAOR/South Bend (616) 883-4432... KZMP/Sacramento (916) 925-3700... KZEE/Eugene (503) 242-7098... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

PARALLEL THREE

KNNA/Cedar Rapids (319) 351-9300... KFMZ/Columbia (314) 874-3000... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

WEST

KLOS/Los Angeles (213) 527-7250... KBCO-FM/Denver (303) 444-5600... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

PARALLEL ONE

WYMG/Springfield, Ill. (217) 245-7171... KBCO-FM/Denver (303) 444-5600... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

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KNNA/Cedar Rapids (319) 351-9300... KFMZ/Columbia (314) 874-3000... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

KLOS/Los Angeles (213) 527-7250... KBCO-FM/Denver (303) 444-5600... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

WYMG/Springfield, Ill. (217) 245-7171... KBCO-FM/Denver (303) 444-5600... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

WAOR/South Bend (616) 883-4432... KZMP/Sacramento (916) 925-3700... KZEE/Eugene (503) 242-7098... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

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WYMG/Springfield, Ill. (217) 245-7171... KBCO-FM/Denver (303) 444-5600... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

PARALLEL THREE

KWHL/Anchorage (907) 344-9822... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

PARALLEL TWO

KZRA/Albuquerque (505) 785-4000... KJQJ/Freno (209) 228-5991... KZOO/Missoula (406) 728-5000

168 Reporters 162 Current Playlists

Four stations failed to report. Their relations were frozen.

WTJ/Jacksonville, FL

WRIF/Detroit

WTUD/Dayton

Two stations reported a frozen list.

WIBA-FM/Madison

WWCK/Flint

KMET/Los Angeles is no longer an AOR reporter.

KFMF/Chicago (616) 343-8461

MOST ADDED EAST Peter Wolf Glass Tiger Bangles A. Franklin & G. Michael Barbusters

HR DISCS & Tapes

SOUTH PARALLEL TWO

MOST ADDED SOUTH Peter Wolf Glass Tiger A. Franklin & G. Michael Barbusters Party Smyth

BREAKOUTS Glenn Medeiros Simply Red Herb Alpert Run D.M.C. Georgia

EAST PARALLEL TWO

WFLA/Tampa, NY Steve Christian FRANKLIN & MICHAEL FREDRICK JACKSON TIL TUESDAY

WJAX/Orlando, NY Tom Messner ERIC ROSE FRANKLIN & MICHAEL (19)

WFTS/Tampa, FL Tom Messner STEVE WINDOZ BOB DYLAN (1)

WTVT/Charlotte, NC Janine Jones FRANKLIN & MICHAEL BANGLES

WFLX/Tallahassee, FL WFLX/Orlando, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL TWO

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL TWO

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL TWO

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL TWO

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

EAST PARALLEL THREE

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL THREE

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL THREE

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL THREE

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

SOUTH PARALLEL THREE

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

WTVT/Charlotte, NC WFLX/Tallahassee, FL WFTS/Tampa, FL

240 Reports 232 Current Reports The following stations failed to report this week and therefore their playlists were frozen: 1010 Cincinnati PW/R7/Atlanta KNS/OSeattle WKCE/Huntington WJTO/Oklahoma City WJLF/Tallahassee WKFR/Kalamazoo Note: WJL/New York is now known as PW/R5. WKCR (Cleveland) has changed formats and is no longer a CHR reporter.

MOST ADDED MIDWEST BREAKOUTS
Peter Wolf
Glass Tiger
A. Franklin & G. Michael
Bangles
Robbie Nevil
Steve Winwood

CHARTERS & HOTS

MOST ADDED WEST BREAKOUTS
Glass Tiger
H. Albert
Alan Parsons...
Venetians
Paul Labella
Patty Smyth

MIDWEST PARALLEL TWO

WDD/Akron, OH
Akron/Bradford
CLUB NOUVAU
GLASS TIGER (ep)
BANGLES (ep)
GREGORY ABBOTT (ep)
KIM (ep)
MIDWEST MONY 1-1
JETS 4-3
JERRY LINDSAY & THE 2-2
JANET JACKSON 8-1
LORIANE RICHIE 10-5

KAY107/Des Moines, IA
WIKI/Green Bay, WI
McKinnon/Madison E
FRANKLIN & MICHAEL
PAUL STONOR
COSTA D'AMICO (ep)
PETER WOLF (ep)
MIDWEST MONY (ep)
MIDWEST MONY 1-1
JETS 4-3
JERRY LINDSAY & THE 2-2
JANET JACKSON 8-1
LORIANE RICHIE 10-5

KWTO/Springfield, MO
O'Grady/Coak
JACKSON/Heath
KVIN/Rabat
GREGORY ABBOTT
PETER WOLF (ep)
GLASS TIGER (ep)
MIDWEST MONY 1-1
JETS 4-3
JERRY LINDSAY & THE 2-2
JANET JACKSON 8-1
LORIANE RICHIE 10-5

KLUK/Las Vegas, NV
Dante/Quartz
FRANKLIN & MICHAEL
PETER WOLF (ep)
GLASS TIGER (ep)
MIDWEST MONY 1-1
JETS 4-3
JERRY LINDSAY & THE 2-2
JANET JACKSON 8-1
LORIANE RICHIE 10-5

KDEE/Des Moines, IA
Jeff McCall
FRANKLIN & MICHAEL
PETER WOLF (ep)
GLASS TIGER (ep)
MIDWEST MONY 1-1
JETS 4-3
JERRY LINDSAY & THE 2-2
JANET JACKSON 8-1
LORIANE RICHIE 10-5

PARALLEL THREE

WFFX/Apache/Dahoon, AZ
STEVE WINWOOD
HISMAJIL JACKSON
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10
KIKI/Desertport, IA
Jim O'Hara
FRANKLIN & MICHAEL
GLASS TIGER
STEVE WINWOOD
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10

WEGD/Madison, IN
Craig Handorf
ROBBIE NEVIL
PETER WOLF (ep)
GLASS TIGER
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10

WDRB/Springfield, IL
Moore/Lawley
PETER WOLF
GLASS TIGER
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10

WDBS/Springfield, IL
Moore/Lawley
PETER WOLF
GLASS TIGER
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10

WDRB/Springfield, IL
Moore/Lawley
PETER WOLF
GLASS TIGER
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10

WEST PARALLEL TWO

WSTG/Detroit, OH
John Robertson
LIZ DASH
PETER WOLF
CANDICE DASH
CANDICE DASH
CANDICE DASH
CANDICE DASH
CANDICE DASH

WVTV/Indianapolis, IN
Steve Sines
PETER WOLF
GLASS TIGER
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10

WVTV/Indianapolis, IN
Steve Sines
PETER WOLF
GLASS TIGER
MIDWEST MONY 1-1
JETS 3-2
PETER GAMBLE, 7-5
JOHN RYAN, 7-4
BOB JOY, 14-10

WVTV/Indianapolis, IN
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MIDWEST MONY 1-1
JETS 3-2
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JOHN RYAN, 7-4
BOB JOY, 14-10

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Mutual of Omaha's Nature News Break
A daily, one-minute radio feature on nature, wildlife and our living planet.
Hosted by leading wildlife educator Jim Fowler
Produced by the NATIONAL WILDLIFE FEDERATION
Presented by Mutual of Omaha
For More Information Call Rosemary Walker (202) 637-3754

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 I 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.

240 Reports

JOHN DOE "Hit Song" (Anylabel) LP: Hit Song

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 100/25, 44%, 52, 1, 20, 1, 28.

EXAMPLE

100/25 - 100 CHR reporting stations on it this week including 25 new adds. 44% - Percentage of this weeks reporters playing it.

Regional Reach - Percentage of reporters playing the song within each region.

National Summary UP 51 - Number of stations moving it up on the charts.

Debuts 20 - Number of stations debuting the song this week.

Same 4 - Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)

Down 0 - Number of stations moving it down on their charts.

Adds 26 - Total number of stations adding it this week.

GREGORY ABBOTT "I Got The Feelin' It's Over" LP: Shake You Down (Columbia)

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 62/14, 22%, 1, 1, 28, 0, 14.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

DONNA ALLEN "Spring (21/Alco) LP: Perfect Timing

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 50/15, 21%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

BARBUSTERS "Light Of Day (CBS Associated) LP: Light Of Day Soundtrack

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 78/40, 33%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

Bon Jovi Continued

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

Club Nouveau Continued

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

BEASTIE BOYS "Fight For... (Def Jam/Cot) LP: License To Ill

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 188/4, 76%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

WKS + WRE 4-39

CAMEO "Candy (Atlanta Artists/PolyGram) LP: Word Up

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 113/10, 47%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

WKS + WRE 4-39

COMMUNARDS "Don't Leave Me This Way (MCA) LP: Communards

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 88/2, 28%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

BON JOVI "Livin' On A Prayer (Mercury) LP: Slippery When Wet /PolyGram

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 227/1, 96%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

WKS + WRE 4-39

CLUB NOUVEAU "Lean On Me (WB) LP: Love, Life & Pain

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 226/28, 94%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

ROBERT CRAY BAND "Smoking Gun (Mercury/PolyGram) LP: Strong Persuader

Table with columns: Regional, National, Summary, Reach, UP, DOWNS, ADDS. Values: 77/18, 32%, 52, 1, 20, 1, 28.

WKS + WRE 4-39

SAFT SOUTH DEBTS 1

Continued On Next Column

Continued On Next Column

PARALLELS

CROWDED HOUSE
Don't Dream It's Over (Capitol)
LP: Crowded House

17/22 73% National Summary
Regional Reach UP 105
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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W 788
ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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Regional Reach
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Regional Reach
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ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Dead Or Alive Continued

17/21 73% National Summary
Regional Reach UP 105
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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Regional Reach
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Regional Reach
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ADDS 22

Regional Reach
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ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

EIGHT SECONDS
Kiss You (When It's Dangerous)
LP: Almacantar (Polydor/PolyGram)

7/18 31% National Summary
Regional Reach UP 21
S 308
S 308
M 308
W 308
ADDS 8

Regional Reach
S 308
S 308
M 308
W 308
ADDS 8

Regional Reach
S 308
S 308
M 308
W 308
ADDS 8

Regional Reach
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Regional Reach
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S 308
M 308
W 308
ADDS 8

Expose Continued

17/21 73% National Summary
Regional Reach UP 105
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
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ADDS 22

Regional Reach
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Regional Reach
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Regional Reach
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ADDS 22

Regional Reach
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M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

Regional Reach
S 774
S 678
M 788
W 788
ADDS 22

PETER GABRIEL
Big Time (Geffen)
LP: So

22/6 94% National Summary
Regional Reach UP 160
S 968
S 968
M 968
W 968
ADDS 6

Regional Reach
S 968
S 968
M 968
W 968
ADDS 6

Regional Reach
S 968
S 968
M 968
W 968
ADDS 6

Regional Reach
S 968
S 968
M 968
W 968
ADDS 6

Regional Reach
S 968
S 968
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W 968
ADDS 6

Regional Reach
S 968
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W 968
ADDS 6

Regional Reach
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ADDS 6

Regional Reach
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ADDS 6

Regional Reach
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Regional Reach
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Regional Reach
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Regional Reach
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ADDS 6

Regional Reach
S 968
S 968
M 968
W 968
ADDS 6

Regional Reach
S 968
S 968
M 968
W 968
ADDS 6

Regional Reach
S 968
S 968
M 968
W 968
ADDS 6

DAVID & DAVID
Ain't So Easy (A&M)
LP: Boomtown

11/29 47% National Summary
Regional Reach UP 34
S 444
S 444
M 444
W 444
ADDS 9

Regional Reach
S 444
S 444
M 444
W 444
ADDS 9

Regional Reach
S 444
S 444
M 444
W 444
ADDS 9

Regional Reach
S 444
S 444
M 444
W 444
ADDS 9

Regional Reach
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ADDS 9

Regional Reach
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ADDS 9

Regional Reach
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ADDS 9

Regional Reach
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S 444
M 444
W 444
ADDS 9

Regional Reach
S 444
S 444
M 444
W 444
ADDS 9

CHRIS DEBUCH
The Lady In Red (A&M)
LP: Into The Light

5/7/11 24% National Summary
Regional Reach UP 16
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

Regional Reach
S 294
S 294
M 294
W 294
ADDS 11

EUROPE
The Final Countdown (Epic)
LP: The Final Countdown

19/13 83% National Summary
Regional Reach UP 155
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

Regional Reach
S 868
S 868
M 868
W 868
ADDS 13

ARETHA FRANKLIN & GEORGE MICHAEL
I Know You Were Waiting... (Arista)
LP: Aretha

20/81 83% National Summary
Regional Reach UP 111
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

Regional Reach
S 928
S 928
M 928
W 928
ADDS 61

GENESIS
Tonight, Tonight, Tonight (Atlantic)
LP: Invisible Touch

23/21 97% National Summary
Regional Reach UP 163
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

Regional Reach
S 968
S 968
M 968
W 968
ADDS 13

DEAD OR ALIVE
Brand New Lover (Epic)
LP: Mad, Bad And Dangerous To Know

20/36 86% National Summary
Regional Reach UP 157
S 868
S 868
M 868
W 868
ADDS 25

Regional Reach
S 868
S 868
M 868
W 868
ADDS 25

EXPOSE
Come Go With Me (Arista)
LP: Expose

20/26 84% National Summary
Regional Reach UP 139
S 908
S 908
M 908
W 908
ADDS 8

Regional Reach
S 908
S 908
M 908
W 908
ADDS 8

PARALLELS

Genesis Continued. Radio stations and program details for Genesis.

GLASS TIGER I'll Be There (Manhattan) LP. The Thin Red Line. Radio stations and program details.

Radio stations and program details for Genesis.

Radio stations and program details for Genesis.

LOU GRAMM Midnight Blue (Atlantic) LP. Ready Or Not. Radio stations and program details.

Radio stations and program details for Lou Gramm.

SAMMY HAGAR Winner Takes It All (Columbia) LP. Over The Top Soundtrack. Radio stations and program details.

Radio stations and program details for Sammy Hagar.

Radio stations and program details for Sammy Hagar.

Radio stations and program details for Sammy Hagar.

DARYL HALL Someone Like You (RCA) LP. Three Hearts in the Happy Ending. Radio stations and program details.

Radio stations and program details for Daryl Hall.

Radio stations and program details for Daryl Hall.

HIPSWAY The Honeyfield (Columbia) LP. Hipsway. Radio stations and program details.

Radio stations and program details for Hipsway.

Radio stations and program details for Hipsway.

Radio stations and program details for Hipsway.

BRUCE HORNBSY & THE RANGE Mandolin Rain (RCA) LP. The Way It Is. Radio stations and program details.

Radio stations and program details for Bruce Hornsby & The Range.

Radio stations and program details for Bruce Hornsby & The Range.

Radio stations and program details for Bruce Hornsby & The Range.

Radio stations and program details for Bruce Hornsby & The Range.

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Radio stations and program details for Bruce Hornsby & The Range.

Radio stations and program details for Bruce Hornsby & The Range.

Radio stations and program details for Bruce Hornsby & The Range.

JANET JACKSON Let's Work While (A&M) LP. Control. Radio stations and program details.

Radio stations and program details for Janet Jackson.

Jets Continued. Radio stations and program details for Jets.

Continued on Next Column

Continued on Next Column

RADIO & RECORDS NATIONAL AIRPLAY

TEMPORARY HIT RADIO

BREAKERS

ARETHA FRANKLIN & GEORGE MICHAEL
I Knew You Were Waiting (For Me) (Arista)

83% of our reporters playing it. Moves: Up 13, Debuts 92, Same 34, Down 0, Adds 61 including WBLI, PWR95, 99DTX, KDWB, KPKE, KROY, KUBE. See Parallels, debuts at number 38 on the CHR chart.

STEVE WINWOOD

The Finer Things (Island/WB)

60% of our reporters playing it. Moves: Up 40, Debuts 44, Same 27, Down 0, Adds 34 including B94, PRO-FM, B97, WLS, KWK, FM102, KMEL. See Parallels, debuts at number 40 on the CHR chart.

NEW & ACTIVE

HIPSWAY "The Honeythief" (Columbia) 138/20

Moves: Up 66, Debuts 26, Same 24, Down 0, Adds 20 including B104, B106, KWOD, Q106, KZZB, WHYY, Z104, KNMG, WKKX 26-21, WBNB 38-30, WPHD 38-18, WMM5 29-24, KDWB 37-30, WERZ 36-28, WKDD 36-31. See Parallels, debuts at number 39 on the CHR chart.

BANGLES "Walking Down Your Street" (Columbia) 133/61

Moves: Up 12, Debuts 31, Same 29, Down 0, Adds 61 including PRO-FM, WGH, WNCI, WHYY, KCPW, WKTI, KHTR, KWK, W10H, KZZP, Z93 37-32, B96 40-35, FM102 36-31, KMEL 33-29, WFFF 29-24.

ROBBIE NEVIL "Dominoes" (Manhattan) 130/44

Moves: Up 12, Debuts 32, Same 42, Down 0, Adds 44 including WBNB, Z93, KHTR, WLOL, KKRZ, KMJK, KMEL, WBAM, KZIO, KLLC, Y100 29-25, KUBE 32-24, WTCO 33-29, WKOR 34-26, WTKX 39-29.

CAMEO "Candy" (Arista Artists/PolyGram) 113/10

Moves: Up 61, Debuts 13, Same 21, Down 8, Adds 10, B94, KKBQ, Q105, KMJK, WRGN, KKRQ, Q104, KD1V, KOZE, KMTM, Z100 28-22, B106 26-21, Z93 38-29, KIIS 12-6, WAFB 9-7. See Parallels, debuts at number 35 on the CHR chart.

DAVID & DAVID "Ain't So Easy" (A&M) 112/9

Moves: Up 34, Debuts 15, Same 54, Down 0, Adds 9, KKRZ, Q106, 94TYX, WQUT, WZOK, WQID, KOQR, KBOZ, KHTZ, WPHD 33-20, 94Q 23-16, KITS 38-3, K104 14-9, WBRQ 26-22, WGRD 29-25.

KOOL & THE GANG "Stone Love" (Mercury/PolyGram) 110/28

Moves: Up 25, Debuts 18, Same 39, Down 0, Adds 28 including WBNB, WKSE, 92X, WNCI, KZZP, WY9R, 93Q, WINK, KOKQ, I94, Y100 30-24, KCPW 39-34, WNNK 31-26, WBQQ 39-32, WOCM 40-31.

PETER WOLF "Come As You Are" (EMI America) 109/108

Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 108 including WKKX, WBNB, WCAU, Z93, KEGL, Z95, WMM5, 92X, 99DTX, WZCY, KCPW, KDWB, WLOL, KCPX, KATD.

LONE JUSTICE "Shelter" (Geffen) 103/10

Moves: Up 47, Debuts 8, Same 38, Down 0, Adds 10, B106, WQUT, WZOK, KIYS, WFBG, WFFF, WJAD, 99KQ, KD1V, KGOT, PRO-FM 25-18, WMM5 12-9, KATD 34-21, WERZ 23-19, WKX 16-12.

DURAN DURAN "Skin Trade" (Capitol) 101/7

Moves: Up 43, Debuts 13, Same 37, Down 1, Adds 7, WKKX, WLOL, WPST, WKRZ, 94Z, KTUX, WGAN, PRO-FM 35-29, Q107 24-19, Z93 30-25, WMM5 33-20, KIIS 82-25, KITS 18-12, Y95 21-15, WAFB 26-22.

BRUCE SPRINGSTEEN "Fire" (Columbia) 92/1

Moves: Up 40, Debuts 9, Same 40, Down 2, Adds 41, WLAN, WBNB 3-3, 92X 32-29, WHYY 21-19, WERZ 31-26, WPST 29-25, KZZB 28-23, Z104 17-14, KYNO 26-25, WFBG 31-28, 95X1 27-24, WGAN 26-21, Q101 40-32, WBSB 39-34, KFMM 39-35.

A-HA "Cry Wolf" (WB) 83/7

Moves: Up 25, Debuts 7, Same 16, Down 1, Adds 7, WBNB, KZZB, WSSX, WNOK, WANS, Q101, KWNZ, WKSE 20-17, Y100 17-8, KDWB 31-26, KCPX 15-12, KWSS 26-20, 99FM 32-29, WBRQ 25-20, Q104 19-15.

SURVIVOR "How Much Love" (Scotti Bros./CBS) 82/27

Moves: Up 11, Debuts 29, Same 24, Down 0, Adds 7, WSPK, WHYY, WFFF, WKIZ, KMTI, Y97, WCAU 34-20, KPKE 32-29, K104 40-37, KTUX 37-33, WGRD 40-36, KIYS 40-34, KYXQ 34-28, 95X1 36-29.

ROBERT CRAY BAND "Smoking Gun" (Polygram/PolyGram) 77/18

Moves: Up 24, Debuts 8, Same 27, Down 0, Adds 18 including WGH, Q105, KATD, WNNK, WNYZ, KITV, WLWV, SLY96, WBNB 40-33, WMM5 40-35, WPST 40-33, KSAQ 38-31, KYXQ 14-11, Q104 27-21, KOZE 17-7.

PRETENDERS "My Baby" (Sire/WB) 75/6

Moves: Up 29, Debuts 12, Same 23, Down 0, Adds 8, WLS, WNNK, WQCM, KYYY, WBNQ, WAZY, KKAZ, SLY96, WBNB 35-31, WPHD 34-26, KITS 15-11, WHYY 17-15, 95X1 38-33, Q101 4-1, KOZE 30-23, OK95 32-29.

EIGHT SECONDS "Kiss You (When It's Dangerous)" (Polydor/PolyGram) 74/8

Moves: Up 21, Debuts 9, Same 34, Down 2, Adds 8, WBNB, PRO-FM, WKRZ, WSSX, KKRK, KOZE, Y97, OK95, CKOI 26-15, CFR 10-9, WLOL 36-30, KFMM 29-23, KWES 10-7, KKIT 31-25, 100KH1 40-30, 99KZ 7-21.

SHIRLEY MURDOCK "As We Lay" (Elektra) 69/10

Moves: Up 29, Debuts 8, Same 22, Down 1, Adds 2, KX1106, WDLX, PRO-FM 26-21, B96 31-24, KDWB 32-26, FM102 29-24, KATD 14-10, K104 16-10, KBFM 17-11, B105 39-30, KF95 37-27, KMGX 31-19, KYNO 35-28, KMQ 8-6, KNZZ 31-25.

GLASS TIGER "I Will Be There" (Manhattan) 68/86

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 68 including WKKX, WKSE, WPHD, WCAU, B97, WNNZ, WMM5, WKTI, KDWB, KWK, KATD, WY9R, K98, WSSX, KKRQ.

COMMUNARDS "Don't Leave Me This Way" (MCA) 68/2

Moves: Up 35, Debuts 8, Same 22, Down 1, Adds 2, KX1106, WDLX, PRO-FM 26-21, B96 31-24, KDWB 32-26, FM102 29-24, KATD 14-10, K104 16-10, KBFM 17-11, B105 39-30, KF95 37-27, KMGX 31-19, KYNO 35-28, KMQ 8-6, KNZZ 31-25.

TIL TUESDAY "Coming Up Close" (Epic) 63/10

Moves: Up 25, Debuts 5, Same 21, Down 2, Adds 10, KCPX, WFLY, 99FM, WGRD, KSNB, WFFF, Q104, Q101, KKKL, WAZY, WKKX 5-2, Z94 14-10, K104 3-2, WERZ 21-14, KIIS 13-9.

STACEY Q "We Connect" (Atlantic) 62/5

Moves: Up 36, Debuts 8, Same 11, Down 0, Adds 8, WSSX, Z95, WLN, 99FM, WRCK, PWR95 23-18, Z93 24-15, KRBE 8-5, B96 20-16, 92X 31-24, KRBE 20-16, KCPW 16-11, KKBQ 23-15, WKBS 23-17, WSPK 23-17, WRCK 31-25.

KANSAS "Power" (MCA) 58/2

Moves: Up 13, Debuts 7, Same 36, Down 0, Adds 2, WKDD, B91, KCPW 40-36, K104 d-31, WCKN d-38, WQUT 39-36, KIYS 36-27, 100KH1 39-26, 95X1 d-35, WZYP 39-37, Q101 27-19, Y94 38-28, 99KZ 37-32, KD1V 35-32, KFMM 37-32.

CHRIS DEBURGH "The Lady in Red" (A&M) 57/11

Moves: Up 16, Debuts 8, Same 19, Down 0, Adds 1, Q107, 94Q, Z93, KWK, WGRD, WIXX, KDON, KRO, WJIZ, KOIZ, WYBS, WKKX 24-20, FM102 8-7, KROY 12-9, WBBQ 40-30, WPFM 40-34.

DARYL HALL "Someone Like You" (RCA) 55/1

Moves: Up 30, Debuts 2, Same 22, Down 0, Adds 1, WRVQ, WKKX 30-27, B96 32-28, K104 19-15, WPST 26-21, WBBQ 38-34, 94TYX 32-29, KBFM 17-13, K104 30-25, Z104 32-29, OK100 39-36, 95X1 28-23, KMAN 25-21, KQCR 34-20, KBOZ 34-31.

RATT "Dance" (Atlantic) 52/24

Moves: Up 5, Debuts 6, Same 17, Down 0, Adds 24 including WCAU, Q107, Q105, WMM5, KZZP, WRCK, WBAM, B105, KIKX, WBNQ, WMMQ 39-35, KWES 28-23, WOMP 40-31, WCIL 24-21, Y94 40-34.

GREGORY ABBOTT "I Got The Feelin' (It's Over)" (Columbia) 52/14

Moves: Up 1, Debuts 9, Same 28, Down 0, Adds 14 including WKSE, WPST, WNYZ, WBBQ, KX104, KTUX, WKDD, WJMK, KX102, WDRB, KQZE, 997 d-30, K5103 32-29, WRDQ d-40, KRRD d-28.

DONNA ALLEN "Serious" (21/Aico) 50/15

Moves: Up 17, Debuts 6, Same 12, Down 0, Adds 15 including CKOI, WNNZ, 92X, KZZP, KWOD, KATD, WSPK, WFM, KIYS, KDON, KRBE 26-20, KROY 21-16, WSSX 27-20, WDJX 40-29, FB81-21.

MOST ADDED

- PETER WOLF (108)
- GLASS TIGER (68)
- BANGLES (61)
- FRANKLIN & MICHAEL (61)
- ROBBIE NEVIL (44)
- BARBUSTERS (40)
- STEVE WINWOOD (34)
- SIMPLY RED (31)
- KOOL & THE GANG (28)
- CLUB NOUVEAU (28)

MOST ACTIVE

- HIPSWAY (94)
- CAMEO (66)
- A-HA (58)
- DURAN DURAN (55)
- LONE JUSTICE (55)
- DAVID & DAVID (49)
- BRUCE SPRINGSTEEN (47)
- ROBBIE NEVIL (44)
- BANGLES (43)
- KOOL & THE GANG (43)

HOTTEST

- BON JOVI (144)
- CLUB NOUVEAU (98)
- HUEY LEWIS . . . (95)
- BEASTIE BOYS (68)
- PETER GABRIEL (66)
- JETS (57)
- BRUCE HORNSBY . . . (54)
- BRUCE WILLIS (52)
- GENESIS (49)
- JANET JACKSON (49)

Most Active = Ups + Debuts - Downs

SIGNIFICANT ACTION

GLENN MEDEIROS "Nothing's Gonna Change My Love For You" (Amherst) 47/15

Moves: Up 16, Debuts 6, Same 10, Down 0, Adds 15 including 94Q, B96, Z95, WNNK, WKGB, KX104, EJ105, KITV, WBNB 39-32, Q107 25-18, KRBE 22-15, WKSI 25-20, KSNB 14-9, KLLC 1-1, KFV 24-18.

WORLD PARTY "Ship Of Fools" (Chrysalis) 46/9

Moves: Up 5, Debuts 7, Same 25, Down 0, Adds 9, KATD, K104, WERZ, KTUX, WRGN, 95X1, WFFF, Q101, KTRS, KITS 21-17, WSPK d-39, KSAQ 39-32, WGAN 29-24, Q104 40-37, KTMT 39-34.

VENETIANS "So Much For Love" (Chrysalis) 38/14

Moves: Up 0, Debuts 3, Same 21, Down 0, Adds 14 including WMM5, FM102, WCKN, KIKX, KCAQ, KZZU, 95X1, 100KH1, WOMP, WKSE, WYKX, WJZY, WHYY d-36, WJMK d-39, 99KZ d-38.

PAUL SIMON "The Boy In The Bubble" (WB) 36/9

Moves: Up 1, Debuts 7, Same 19, Down 0, Adds 9, CFR, WMM5, Z94, WINK, WHYY, WIXX, WFFF, Q101, WBSB, WBNB d-39, FM102 d-36, KZZB d-37, KF95 d-36, KIYS 39-35, KYXQ d-33.

FREDDIE JACKSON "Have You Ever Loved Somebody" (Capitol) 36/5

Moves: Up 0, Debuts 3, Same 17, Down 0, Adds 5, PRO-FM, WFLY, WNOK, WKFX, WBSB, KRBE 32-31, Y100 32-30, WCZY 24-17, WHYY 20-17, FM102 23-20, KMEL 22-18, WKKX 31-27, WERZ 39-31, KC101 29-25, KBFM 31-25.

COLIN JAMES HAY "Hold Me" (Columbia) 35/7

Moves: Up 0, Debuts 3, Same 25, Down 0, Adds 7, Q100, KSAQ, KZZU, WFFF, KOIZ, WAZY, OK95, CKOI on, KTKS on, KMJK on-dp, KPLZ on-dp, WNNK on, FM100 d-36.

PATTY SMYTH "Never Enough" (Columbia) 33/27

Moves: Up 0, Debuts 2, Same 4, Down 0, Adds 27 including CKOI, 94Q, Z93, B97, WMM5, KWSS, WPST, WKRZ, WBCY, WRDQ, WINK, WCKN, WDLX, KKK, KYRK.

SIMPLY RED "The Right Thing" (Elektra) 31/31

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 31 including 94Q, Z93, KZZP, KCPX, KATD, KWSS, WNNK, WKTI, WPST, WKRZ, KFV, KDON, 95X1, WJMK, WGAN.

HERB ALPERT "Keep Your Eye On Me" (A&M) 31/17

Moves: Up 0, Debuts 0, Same 14, Down 0, Adds 17 including WKKX, PRO-FM, Y100, 99DTX, FM102, KWOD, WSPK, WDJX, KITV, WDLX, KF95, KYRK, 100KH1, KSMB, KMAN.

GEORGIO "Sex Appeal" (Motown) 31/16

Moves: Up 1, Debuts 3, Same 11, Down 0, Adds 16 including KCPW, KIIS, K5103, KMEL, WERZ, WNNK, WNYZ, KX106, WKQB, KAMZ, KF95, I94, KYRK, KSMB, KMAN.

SHEILA E "Hold Me" (WB) 30/0

Moves: Up 13, Debuts 4, Same 13, Down 0, Adds 0 including WKKX 35-29, WCZY 28-22, WHYY d-24, KMEL 11-9, K104 39-38, WNNK 26-21, WPST 36-34, WKQB 37-32, WCKN 40-37, KF95 39-32, KYRK 36-30, 95X1 d-38, WBBQ 37-31, KQCR 23-18, WLWV 32-29.

SWEET SENSATION "Hooked On You" (Next Plateau) 30/0

Moves: Up 20, Debuts 3, Same 4, Down 3, Adds 0 including WKKX 29-23, KRBE 21-18, KZZP 20-18, KROY 9-7, KWSS 5-3, KAMZ 26-24, B105 14-10, KMGX 6-4, KMQ 16-15, KLLC 16-15, KFV 7-5, KCAQ 20-18, KDON 20-18, Z102 21-17, KHTZ 10-7.

BURNS SISTERS BAND "Listen To The Beat Of A Heart" (Columbia) 26/3

Moves: Up 4, Debuts 2, Same 17, Down 0, Adds 3, Y95, KAMZ, KOZE, WKKX on, KATD on, K104 28-18, KITV on, KMGX d-39, I94 on, KYRK on, OK100 28-24, 95X1 37-30, WNNK 37-30, KBOZ d-31.

TRUIMPH "Just One Night" (MCA) 26/0

Moves: Up 6, Debuts 3, Same 17, Down 0, Adds 0 including WPHD d-37, CFR on, KDWB 39-29, WFLY on, K104 27-22, 93Q on, WNNK on, WLS d-24, WKDD 30-22, KIKR 26-24, 95X1 34-27, WBBQ d-40, WAZY 38-34.

RON D. M. C. "It's Tricky" (Profile) 24/11

Moves: Up 1, Debuts 3, Same 8, Down 0, Adds 11, KCPW, Y95, WKSJ, KZOU, WRVQ, KMJ, I94, WSKF, KMAN, WCIL, KHRT, Q107 d-25, KROY d-27, Y107 d-12, Y106 38-34.

POINTER SISTERS "All I Know Is The Way I Feel" (RCA) 24/0

Moves: Up 3, Debuts 3, Same 18, Down 0, Adds 0 including WKKX on, WCAU 35-32, WERZ on, WNNK d-40, WKRZ on, WNOK on, WDJX 39-35, KTUX on, WKDD on-dp, KF95 d-40, KIKX on-dp, I94 28-24, KCAQ d-34.

PAUL LEAKAS "Boom Boom (Let's Go Back To My Room)" (ZYX) 21/8

Moves: Up 1, Debuts 2, Same 8, Down 0, Adds 8 including B96, WHYY, KROY, KITS, KWSS, WNNK, WKKX d-32, PWR95 25-24, Z100 22-18, Y100 8-6, KZZP 22-12, WAFB 29-24, B105 23-18, KITV 2-1, I94 30-22.

BILLY VERA & THE BEATERS "I Can Take Care Of Myself" (Rhino) 17/3

Moves: Up 2, Debuts 1, Same 11, Down 0, Adds 3, K104, 95X1, B91, Z95 37-35, WNCI on, KATD on, WZOK on, KSNB on, KLLC 40-37, WOMP on, WPFM on, WGLF on, 99KZ d-40.

MEL & KIM "Showing Out (Get Fresh At The Weekend)" (Atlantic) 15/4

Moves: Up 5, Debuts 2, Same 4, Down 0, Adds 4, WKKX, WKOB, CHED, KCAQ, Y100 d-35, KROY on, KMEL 15-12, KAMZ 10-6, KEZB 30-29, KITV 20-18, KMQ on, KYRK 22-17, WCIL d-25.

FIVE STAR "If I Say Yes" (RCA) 15/1

Moves: Up 9, Debuts 1, Same 2, Down 2, Adds 1, KAMZ, B96 24-22, WTC 18-16, WSPK 33-31, KX106 23-22, KBFM 3-1, KF95 d-39, KYNO 16-11, KLLC 30-25, WCIL 33-28, WAZY 32-26.

ALAN PARSONS PROJECT "Standing On High Ground" (Arista) 14/13

Moves: Up 2, Debuts 1, Same 1, Down 0, Adds 13, K104, WNOK, KSNB, OK100, 95X1, KOIZ, WJAD, 99KZ, KGOT, KOZE, KMTI, Y97, OK95, KITS on.

CHINA CRISIS "Arizona Sky" (A&M) 13/4

Moves: Up 1, Debuts 0, Same 8, Down 0, Adds 4, KSNB, I94, KLLC, WJMK, CKOI on, KKBQ on, KZZP on-dp, FM102 34-25, KRO on, WOMP on, KZFN on, Y97 on.

KBC BAND "America" (Arista) 12/0

Moves: Up 2, Debuts 0, Same 10, Down 0, Adds 0, WKSE on, WPHD on, WGH on, WMM5 on, K104 on, WNNK on, WCKN on, WJMK on, WJZY on, WZCY on, Q104 39-36, KNN on-dp, WDBR on.

COVERGIRLS "Show Me" (The Future/Sutra) 11/4

Moves: Up 4, Debuts 1, Same 2, Down 0, Adds 4, Y100, FM102, KROY, B105, WKKX on, PWR95 18-17, Z100 23-21, KMEL 30-25, WSPK 36-25, KAMZ on, KITV d-34.

BERLIN "You Don't Know" (Geffen) 11/2

Moves: Up 0, Debuts 0, Same 10, Down 0, Adds 2, WZYP, WBSB, 94Q on, KDWB on, WBCY on, WCKN on, KIKX on-dp, KZZU on, KQZ on, Q101 on, KD1V on.

MIKI HOWARD "Come Share My Love" (Atlantic) 10/1

Moves: Up 1, Debuts 2, Same 6, Down 0, Adds 1, WNNK,

IT MAY BE FUNNY, BUT IT'S NOT A JOKE.

In this issue of R&R, you'll find the first record—ever—to feature the considerable vocal strength of Al Coury, the head of promotion and marketing at Geffen Records.

Al didn't want to make the record. But we had a story to tell, and he was clearly the man to tell it.

"I Just Wanna Teslafy!" is the name of Al's first—and probably last—record. Joining him on back-up vocals is AOR promotion ace Marko Babineau.

Al's record was inspired by the **Tesla** album **Mechanical Resonance** and the track "**Modern Day Cowboy**."

That album is the fastest-selling debut LP in the history of Geffen Records. (See adjacent quotes.)

It is also on 50% of R&R's AOR stations. Need we say more?

So please listen to Al. And if you won't listen to Al, at least listen to Tesla.

"A sell-out in virtually every store in the chain."

- Lew Garrett, Camelot Enterprises, N. Canton, OH

"Tesla has the power to rock America ala Van Halen!"

- Bob Tyson, Musicland, Minneapolis, MN

"Out-of-the-box smash! No. 7!"

- Rick Giering, Dan Jay Music, Denver, CO

"The hit of the first quarter—from nowhere!"

- Mike Stewart, CML One-Stop, St. Louis, MO

"It's flying out the door! Watch out for this record!"

- Dan Croce, Good Vibrations, Canton, MA

"Tesla rocks!"

- Dan Shepherd, Tower Records, Sacramento, CA

"Customer demand dictated that we re-allocate on a high priority to all stores."

- Dave Roy, Transworld, Albany, NY

"It's a hot record. We're doing great numbers."

- Scott Phillips, Mainstream Records, Milwaukee, WI

"In the last two weeks this record has picked up very strongly."

- Don Smith, Radio Doctors, Milwaukee, WI

"Tesla possesses tremendous potential!"

- Steve Lerner, Elroy Enterprises, New York, NY



CONTEMPORARY HIT RADIO

Three Weeks Last Weeks

- 2 1 1 **1** **BON JOVI/Livin' On A Prayer** (Mercury/PG)
- 6 4 3 **2** **HUEY LEWIS & THE NEWS/Jacob's Ladder** (Chrysalis)
- 10 6 4 **3** **JETS/You Got It All** (MCA)
- 3 2 2 **4** **CHICAGO/Will You Still Love Me?** (WB)
- 15 10 6 **5** **PETER GABRIEL/Big Time** (Geffen)
- 23 16 8 **6** **BRUCE WILLIS/Respect Yourself** (Motown)
- 25 19 11 **7** **BRUCE HORNSBY & THE RANGE/Mandolin Rain** (RCA)
- 9 7 5 **8** **GEORGIA SATELLITES/Keep Your Hands To Yourself** (Elektra)
- 30 25 16 **9** **JANET JACKSON/Let's Wait Awhile** (A&M)
- 21 17 13 **10** **EDDIE MONEY/I Wanna Go Back** (Columbia)
- 17 14 12 **11** **JOURNEY/I'll Be Alright Without You** (Columbia)
- 26 20 15 **12** **BEASTIE BOYS/Fight For Your Right (To Party)** (Def Jam/Columbia)
- 28 23 18 **13** **LINDA RONSTADT & JAMES INGRAM/Somewhere Out There** (MCA)
- 38-21 22 **14** **STARSHIP/Nothing's Gonna Stop Us Now** (GrunT/RCA)
- 12-11 10 **15** **READY FOR THE WORLD/Love You Down** (MCA)
- 27 24 20 **16** **DEAD OR ALIVE/Brand New Lover** (Epic)
- 39 26 **17** **GENESIS/Tonight, Tonight, Tonight** (Atlantic)
- 40 29 **18** **CLUB NOUVEAU/Lean On Me** (WB)
- 11 9 9 **19** **LIONEL RICHIE/Ballerina Girl** (Motown)
- 1 3 7 20 **20** **MADONNA/Open Your Heart** (Sire/WB)
- 37 32 27 **21** **WANG CHUNG/Let's Go** (Geffen)
- 8 8 14 **22** **SAMANTHA FOX/Touch Me (I Want Your Body)** (Jive/RCA)
- 40 35 30 **23** **EUROPE/The Final Countdown** (Epic)
- 37 32 **24** **EXPOSE/Come Go With Me** (Arista)
- 13 12 17 **25** **LUTHER VANDROSS/Stop To Love** (Epic)
- 16 15 21 **26** **CHICO DEBARGE/Talk To Me** (Motown)
- 36 **27** **CROWDED HOUSE/Don't Dream It's Over** (Capitol)
- 33 30 28 **28** **JEFF LORBER featuring KARYN WHITE/Facts Of Love** (WB)
- 36 33 **29** **REO SPEEDWAGON/That Ain't Love** (Epic)
- 4 5 19 30 **30** **CYNDI LAUPER/Change Of Heart** (Portrait/CBS)
- 38 **31** **LOU GRAMM/Midnight Blue** (Atlantic)
- 39 **32** **TINA TURNER/What You Get Is What You See** (Capitol)
- 38 35 **33** **BILLY IDOL/Don't Need A Gun** (Chrysalis)
- 5 18 25 34 **34** **BILLY VERA & THE BEATERS/At This Moment** (Rhino)
- DEBUT** **35** **CAMEO/Candy** (Atlanta Artists/PG)
- 22 21 24 **36** **CINDERELLA/Nobody's Fool** (Mercury/PG)
- 7 13 23 37 **37** **BOSTON/We're Ready** (MCA)
- BREAKER** **38** **A. FRANKLIN & G. MICHAEL/I Knew You Were Waiting** (For Me) (Arista)
- DEBUT** **39** **HIPSWAY/The Honeythief** (Columbia)
- BREAKER** **40** **STEVE WINWOOD/The Finer Things** (Island/WB)

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Complete Tracks Chart Begins on Page 100

ADULT CONTEMPORARY

- 11 8 3 **1** **BRUCE HORNSBY & THE RANGE/Mandolin Rain** (RCA)
- 7 5 4 **2** **JETS/You Got It All** (MCA)
- 3 3 1 3 **3** **JOURNEY/I'll Be Alright Without You** (Columbia)
- 8 6 6 4 **4** **TOTO/Without Your Love** (Columbia)
- 13 9 8 5 **5** **LUTHER VANDROSS/Stop To Love** (Epic)
- 17 12 9 **6** **JANET JACKSON/Let's Wait Awhile** (A&M)
- 2 1 2 7 **7** **LIONEL RICHIE/Ballerina Girl** (Motown)
- 1 2 7 8 **8** **CHICAGO/Will You Still Love Me?** (WB)
- 4 4 5 9 **9** **GLASS TIGER/Someday** (Manhattan)
- 12 11 11 **10** **KANSAS/All I Wanted** (MCA)
- 25 14 **11** **STARSHIP/Nothing's Gonna Stop Us Now** (GrunT/RCA)
- 25 19 17 **12** **DARYL HALL/Someone Like You** (RCA)
- 15 13 13 **13** **MADONNA/Open Your Heart** (Sire/WB)
- 24 18 15 **14** **READY FOR THE WORLD/Love You Down** (MCA)
- 21 17 16 **15** **BRUCE WILLIS/Respect Yourself** (Motown)
- 5 7 10 16 **16** **LINDA RONSTADT & JAMES INGRAM/Somewhere Out There** (MCA)
- 30 20 18 **17** **PAUL McCARTNEY/Only Love Remains** (Capitol)
- 6 10 12 **18** **BILLY VERA & THE BEATERS/At This Moment** (Rhino)
- 26 22 21 **19** **KENNY ROGERS/Twenty Years Ago** (RCA)
- 30 25 **20** **KOOL & THE GANG/Stone Love** (Mercury/PG)
- 26 24 **21** **HUEY LEWIS & THE NEWS/Jacob's Ladder** (Chrysalis)
- 29 23 **22** **MIKI HOWARD/Come Share My Love** (Atlantic)
- 9 14 19 23 **23** **BILLY JOEL/This Is The Time** (Columbia)
- 14 16 20 24 **24** **GREGORY ABBOTT/Shake You Down** (Columbia)
- 30 **25** **RESTLESS HEART/I'll Still Be Loving You** (RCA)
- 26 **26** **POINTERS SISTERS/All I Know Is The Way I Feel** (RCA)
- 29 **27** **BURNS SISTERS/Listen To The Beat Of A Heart** (Columbia)
- 20 21 22 28 **28** **ANITA BAKER/Caught Up In The Rapture** (Elektra)
- BREAKER** **29** **SHIRLEY MURDOCK/As We Lay** (Elektra)
- DEBUT** **30** **CHINA CRISIS/Arizona Sky** (A&M)

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AOR TRACKS®

Three Weeks Last Weeks

- 6 1 1 **1** **LOU GRAMM/Midnight Blue** (Atlantic)
- 21 8 **2** **GREGG ALLMAN BAND/I'm No Angel** (Epic)
- 8 6 4 **3** **ALAN PARSONS PROJECT/Standing On Higher Ground** (Arista)
- 7 3 2 **4** **BRUCE HORNSBY & THE RANGE/Mandolin Rain** (RCA)
- 18 15 5 **5** **REO SPEEDWAGON/That Ain't Love** (Epic)
- 11 10 6 **6** **LOS LOBOS/Shakin' Shakin' Shakes** (Slash/WB)
- 28 17 10 **7** **SAMMY HAGAR/Winner Takes It All** (Columbia)
- 5 4 3 **8** **WORLD PARTY/Ship Of Fools** (Chrysalis)
- 16 9 7 **9** **GENESIS/Tonight, Tonight, Tonight** (Atlantic)
- 12 12 9 **10** **BOSTON/Can'tcha Say/Still In Love** (MCA)
- 31 20 15 **11** **STEVE WINWOOD/The Finer Things** (Island/WB)
- 20 16 13 **12** **GEORGIA SATELLITES/BattleShip Chains** (Elektra)
- 27 22 19 **13** **ERIC CLAPTON/Miss You** (Duck/WB)
- 24 19 18 **14** **STARSHIP/Nothing's Gonna Stop Us Now** (GrunT/RCA)
- BREAKER** **15** **PETER WOLF/Come As You Are** (EMI America)
- 3 7 11 **16** **EDDIE MONEY/I Wanna Go Back** (Columbia)
- 1 2 12 **17** **BON JOVI/Livin' On A Prayer** (Mercury/PG)
- 38 30 25 **18** **STEVIE RAY VAUGHAN & DOUBLE.../Willie The Wimp** (Epic)
- 13 13 16 **19** **EUROPE/The Final Countdown** (Epic)
- BREAKER** **20** **CROWDED HOUSE/Don't Dream It's Over** (Capitol)
- 36 25 21 **21** **BENJAMIN ORR/Too Hot To Stop** (Elektra)
- 35 29 22 **22** **ROBIN TROWER/No Time** (GNP/Crescendo)
- 50 36 24 **23** **SANTANA/Veracruz** (Columbia)
- 58 42 27 **24** **DEEP PURPLE/Call Of The Wild** (Mercury/PG)
- 55 31 **25** **BARBUSTERS 1/JOAN JETT/Light Of Day** (Blackheart/CBS Assoc.)
- 33 27 26 **26** **JULIAN COPE/World Shut Your Mouth** (Island)
- BREAKER** **27** **PATTY SMYTH/Never Enough** (Columbia)
- 2 5 14 **28** **ROBERT CRAY BAND/Smoking Gun** (Mercury/PG)
- BREAKER** **29** **CUTTING CREW/(I Just) Died In Your Arms** (Virgin)
- BREAKER** **30** **PAUL SIMON/The Boy In The Bubble** (WB)

BLACK/URBAN

- 19 11 4 **1** **JANET JACKSON/Let's Wait Awhile** (A&M)
- 10 5 2 **2** **LOOSE ENDS/Slow Down** (MCA)
- 12 7 3 **3** **HOWARD HEWETT/Stay** (Elektra)
- 15 10 5 4 **4** **JETS/You Got It All** (MCA)
- 2 1 1 5 **5** **FREDDIE JACKSON/Have You Ever Loved Somebody** (Capitol)
- 17 14 7 **6** **MIDNIGHT STAR/Engine No. 9** (Solar/Elektra)
- 33 24 14 **7** **JODY WATLEY/Looking For A New Love** (MCA)
- 34 25 17 **8** **SHEILA E/Hold Me** (Paisley Park/WB)
- 27 22 16 **9** **MILLIE JACKSON/Love Is A Dangerous Game** (Jive/RCA)
- 29 **10** **CLUB NOUVEAU/Lean On Me** (WB)
- 13 12 11 **11** **GLADYS KNIGHT & PIPS/Send It To Me** (MCA)
- 20 17 15 **12** **RJ'S LATEST ARRIVAL/Hold On** (Manhattan)
- 32 26 18 **13** **STACY LATTISAW/Jump Into My Life** (Motown)
- 31 23 **14** **KOOL & THE GANG/Stone Love** (Mercury/PG)
- 26 23 20 **15** **BRUCE WILLIS/Respect Yourself** (Motown)
- 33 28 **16** **ONE WAY/You Better Quit** (MCA)
- 31 29 24 **17** **PHYLLIS HYMAN/Living All Alone** (PIR/Manhattan)
- 39 27 **18** **MADHOUSE/6** (Paisley Park/WB)
- 35 30 25 **19** **JAMES BROWN/How Do You Stop** (Scotti Bros./CBS)
- 39 34 30 **20** **RAINY DAVIS/Lowdown So & So** (Columbia)
- 30 28 22 **21** **TIMEX SOCIAL CLUB/Thinking About Ya** (Danya/Fantasy)
- 35 **22** **HERB ALPERT/Keep Your Eye On Me** (A&M)
- 32 26 **23** **MEL & KIM/Showing Out** (Get Fresh At The...) (Atlantic)
- 8 6 8 24 **24** **DONNA ALLEN/Serious** (21/Atco)
- 35 31 **25** **MILLIE SCOTT/Ev'ry Little Bit** (4th & Broadway/Island)
- 38 32 **26** **STARPOINT/He Wants My Body** (Elektra)
- 40 36 33 **27** **BUNNY DEBARGE/Save The Best For Me** (Motown)
- 37 34 **28** **EXPOSE/Come Go With Me** (Arista)
- 11 9 10 29 **29** **RAY GOODMAN & BROWN/Take It To The Limit** (EMI America)
- DEBUT** **30** **SYSTEM/Don't Disturb This Groove** (Atlantic)
- 40 40 **31** **LEVERT/Fascination** (Atlantic)
- 1 2 6 32 **32** **MELBA MOORE/Falling** (Capitol)
- DEBUT** **33** **FULL FORCE/Old Flames Never Die** (Columbia)
- 39 34 **34** **COMMODORES/Take It From Me** (Polydor/PG)
- DEBUT** **35** **GENOBIA JETER/GLENN JONES/Together** (RCA)
- 4 4 13 36 **36** **LIONEL RICHIE/Ballerina Girl** (Motown)
- BREAKER** **37** **VESTA WILLIAMS/Something About You** (A&M)
- BREAKER** **38** **A. FRANKLIN/G. MICHAEL/I Knew You Were Waiting** (For Me) (Arista)
- 5 3 9 39 **39** **CLUB NOUVEAU/Situation #9** (WB)
- BREAKER** **40** **GREGORY ABBOTT/I Got The Feelin' (It's Over)** (Columbia)

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