

I N S I D E :

COMMUNICATIONS '86

Recent advances in technology have brought about radical changes in the ways people communicate with one another. The world has entered the silicon age, and communication is the key to success.

Broadcasting is the business of communicating, and radio offers the perfect arena for industrial innovation. In recognition of the myriad technological advancements available to radio, **R&R** toasts the new year with a look at communications in 1986, including:

- Advancements in computer networking
- The wonderful world of electronic mail
- Business applications of cellular telephone technology
- Long distance telephone services
- Satellite technology for programming and marketing.
- Express mail services
- Innovations in videoconferencing
- Electronic information gathering for record airplay and sales data
- Telemarketing methods
- Washington update on proposed and pending legislation

NEW YORK, L.A., SAN DIEGO BIRCHES

WRKS leads New York, **KIIS-FM** hits 12 in L.A., **XHRM** takes over San Diego.

Full results, see Page 5

IN THE NEWS THIS WEEK

- **WZAK** PD Lynn Tolliver wounded by gunman
- Gloomy **RIAA** profit study released for tape levy campaign
- **Shaun Sheehan** VP at **Tribune**
- **Beau Raines** PD at **WZNE**
- **Paul Christy** adds **KRBE-FM** PD duties
- **Michael Johnson** **EMI** America Director/Black Promotion
- **Peter McCoy** VP/GM at **WWKB**
- **KLIF** goes Talk
- **David Manning** Station Mgr./GSM at **WLAC-AM & FM**
- **WB** buys half of **Tommy Boy**
- **FCC** renews **WHYI** for a year, comes down on **WWDB & WHAT** deal.
- **Neil Pugh, John Furman, Tom McClendon** VPs at **Cox**
- **Dusty Black** VP/GM at **KKNG**
- **Beck-Ross** buys **WSNE**

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NOTE TO OUR READERS

Because of the holiday schedule, this extra **R&R** edition omits some of the regular columns and information features normally published. Since the holidays produced a higher-than-usual number of frozen playlists in all formats, the **New & Active/Significant** Action listings, **Parallels**, and **station Adds & Hots** reports do not appear this week, to avoid presenting an unrepresentative quantitative profile of up-and-coming records. All regular **R&R** features will return next week.

Newsstand Price \$3.50



RADIO AUTONOMY IS KEY

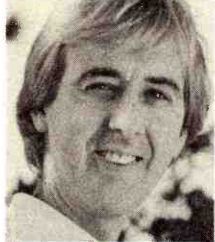
NAB, NRBA Propose Merger In 1986

Years of mutual hostility apparently softened after jointly staging two conventions, **NAB** and **NRBA** announced this week that they will merge into a single association early in 1986 if their respective boards give the okay.

NRBA would cease to exist, joining a strengthened **NAB** Radio Department that would have greater autonomy to act independently in radio's interest without interference from the **NAB** TV Board.

The Executive Committees of both groups have already recommended approval of the merger. **NAB's** board will vote

Wagner KRLA & KBZT OM



Mike Wagner

KRLA/Los Angeles PD **Mike Wagner** is the new OM for the oldies outlet and sister **A/C FM KBZT** (formerly **KHTZ**). **Wagner** will also assume PD duties for **KBZT** and appoint a PD for **KRLA**. **KBZT** had been programmed until recently by **Steve Scott**, who joined competitor **KRTH** as afternoon personality.

VP/GM Bob Moore told **R&R**, "It was a natural move to make **Mike OM** so he could oversee the format he fathered on the AM and also program the FM. We've been very successful with **KRLA**, and with **Mike's** leadership and architectural design there are going to be ex-

WAGNER/See Page 5

on it at a meeting on the **Caribbean, Netherlands Antilles** January 14-17. **NRBA's** board will consider the plan February 21 in Ft. Lauderdale. A springtime merger is anticipated.

NRBA was launched in 1959 as the **National Association of FM Broadcasters**. Fueled in

NAB Names Three Executive VPs



John Summers

NAB President **Eddie Fritts** reorganized his senior staff last week, promoting three of the association's top officers to new posts as Executive VPs. **Fritts** said the moves delegate day-to-day **NAB** operations to the three, freeing him up to spend more time on long range planning and lobbying the Congress and **FCC**.

KEEPS GAVIN POST

Sholin PD At KFRC

KFRC/San Francisco air personality/acting PD **Dave Sholin** has confirmed widespread speculation by accepting the PD post on a fulltime basis. **Sholin** replaces **Mike Phillips**, who joined crosstown **A/C KOIT** as PD last November. **Sholin** will continue his duties as the **Gavin Report's** Top 40 Editor.

KFRC VP/GM **Jim Smith** told **R&R**, "We're very fortunate to have someone like **Dave** on our staff, with his broad perspective and tenure with **KFRC**. It came down to reconciling his outside interests at **Gavin**. We've worked out a way

Michaels Moves To Program WGCI-FM

Lee Michaels, who recently left **WBMX/Chicago** after five years as PD, is the new PD at crosstown **Black/Urban** rival **WGCI-FM**. He replaces **Gram Armstrong**.

WGCI-AM & FM President **GM Marv Dyson** said, "Lee was not working, and I'd admired him for the last three or four years because he'd been right on my butt. This was the opportunity to get him."

Michaels, whose job will be to dismantle the strong ratings he'd maintained at **WBMX** over



Lee Michaels

part by offering on the part of many radio broadcasters that **NAB** was ignoring their interests, the upstart organization gained strength and became **NRBA** in 1975.

"We are confident that the independent spirit that has typified **NRBA** can strengthen **NAB**

radio and that the radio industry will benefit by the joining together of the two organizations," **NRBA** Chairman **Bill Clark** and President **Bernie Mann** said in a statement.

Mann told **R&R**, "The whole thrust of this is to give the radio division a freedom to act independently as the need arises."

NAB Radio Board Chairman **John Dille III** commented, "The success of our joint sponsorship of the **Radio Convention** seems symbolic of an overwhelming industry desire for the **NAB** and the **NRBA** to get together in a way that will give radio the kind of unity that can take advantage of the strengths of the two associations while preserving radio's autonomy."

Dille continued, "The **NAB** Radio Board has always had the capacity to act independently, but through these proposals,

MERGER/See Page 43

Salvadore KFOG's VP/GM

KFOG/San Francisco Station Manager **Tony Salvadore** has been elevated to VP/GM of the **Susquehanna AOR**. **Larry Grogan**, **Susquehanna Regional VP**, told **R&R**, "The establishment of **KFOG** as the number one **AOR** station in **San Francisco** is a direct result of **Tony's** ability to assemble and lead his staff of broadcast professionals to push aside the other pretending stations and take the lead. And he has only begun."

Salvadore commented, "It couldn't come at a better radio station or in a better town to live and work. This is the company's confirmation of our progress so far, and we're looking forward to even bigger and better things."

Before joining **KFOG** in August 1982 as **GSM**, **Salvadore** was Station Manager and **GSM** at **WTWR/Detroit** and **GSM** at **WIXY & WDOK/Cleveland**.



Dave Sholin

to allow him to spend adequate time both here and there, as

SHOLIN/See Page 5

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SURVIVES MURDER ATTEMPT

WZAK's Tolliver Shot By Gunman

As he was leaving work December 26, WZAK/Cleveland PD/afternoon personality Lynn Tolliver was seriously wounded when a masked gunman opened fire on him from point-blank range.

Tolliver, who was on his way to MC a concert, was confronted by the gunman at 8:15pm in the hallway outside the station's fourth-floor studios. WZAK OM Lee Zapis described what happened: "The gunman did not demand money or anything. I understand that Lynn said, 'Whatever you do, don't shoot. I'll give you whatever you want.' With that, the gunman shot him between three and five times."

Tolliver, who was hit in the leg, chest, and arm, managed to make it back into the station office, where he was stabilized and rushed to St. Vincent's Charity Hospital. Following surgery, he was placed in the intensive-care unit, where he remained until his discharge from the hospital last Sunday (12-29).

Overnighter Bobby Rush is covering Tolliver's duties while he recuperates. At presstime the assailant was still at large, and WZAK has posted a reward for information leading to his arrest.



Shaun Sheehan

Sheehan VP At Tribune

NAB Senior VP/Public Affairs Shaun Sheehan will be leaving the association to establish a Washington office for Tribune Broadcasting. Sheehan will serve as VP/Washington, responsible for government and media relations, and serving as liaison with the broadcasting industry and other allied organizations.

Tribune President/CEO James Dowdle said, "With our recent purchase of KTLA-TV in Los Angeles and our increasing commitments in programming and news, we felt it prudent to create this office."

NAB President Eddie Fritts commented, "Shaun has been a major contributor in the development and execution of our association's policy over the years. Although his presence will be missed, it's an honor for NAB that such a major broadcast company would hire one of our key executives to represent them."

Sheehan told R&R, "Without the SHEEHAN/See Page 5

JANUARY 3, 1986

ANALYZING THE SOUND OF CHR

Over 40% of 1985's CHR hits were Black/Urban-based in sound, whether performed by black or white artists. These and other often-surprising findings in On The Records as Ken Barnes looks at CHR's musical styles.

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DATA SENT TO CONGRESS

RIAA Survey Paints Poor Profit Picture

by Adam White

The tongue-in-cheek lyrics of Dire Straits' recent hit made the music business sound like "money for nothing." But a new survey prepared by accountants Touche-Ross for the Recording Industry Association of America (RIAA) makes the business sound like it's in dire straits. Consider the following excerpts from the just-released report:

* The consolidated pretax profits of seven prominent record companies, including five of the six branch majors, were only 3.7% of sales in 1984.

* Those companies' 1984 revenues were 33% below those of 1978 when measured in constant dollars.

* In 1982, all of the companies in the survey showed a financial loss. In 1984 - despite an upturn in sales - four were still showing a deficit.

The seven firms are CBS, Warner/Elektra/Atlantic, RCA, Capitol/EMI America, PolyGram, Arista, and Chrysalis, said by RIAA President Stan Gortikov to account for 80% of all US record sales. The results are domestic only. Chrysalis did not provide information for 1981-82.

Survey Devised For Tape Royalty Campaign

The survey was commissioned by the RIAA, and the results must be seen in the context of the legislative campaign by the association, among other copyright interests, to secure a home taping royalty from manufacturers of blank tape and tape recording hardware.

An audit such as this, showing that most of the country's major record companies collectively had a pretax operating profit of only 3.7% of sales in 1984, can be (and is being) used to counter opponents' claims that the music business is healthy enough and shouldn't get a royalty. An industry which is shown to be economically robust and consistently profitable would have a harder time convincing Congress. The Touche-Ross survey would also provoke a different kind of debate at a recording industry function - say, the NARM convention or a meeting of artists' attorneys.

RIAA/See Page 43

KLIF Adopts Talk Format

KLIF/Dallas, the former rock institution once owned by CHR pioneer Gordon McLendon, will abandon music in mid-January and adopt a Talk format. Now owned by Susquehanna, KLIF has been Country for the past five years, but scored only a 0.8 share in the summer '85 Arbitron.

"We have been moving in this direction for a long time," said PD Dan Bennett. "This is one of the few major markets in the country without a Talk station, so we feel we'll be filling a void in the marketplace."

Bennett said KLIF will be strictly Talk, avoiding the hybrid News/Talk approach that WFAA (now KRQQ) dropped in 1983. "We are not going to get into a news war

KLIF/See Page 6

WZNE Takes Raines As PD

WLVE (Love 94)/Miami PD Beau Raines has accepted the programming post at CHR-formatted WZNE (Z98)/Tampa. He succeeds Bob Kaghan, who became PD at WBMW/Washington two weeks ago.

VP/GM Don Hibbits noted, "Beau's background is so extensive with AOR, CHR, and A/C that I feel he'll be the consummate PD and administrator. Our acquisition by Sandusky is now complete, and we're gearing up to drive a hole through the market with Beau leading the way." Hibbits indicated the format would remain CHR.

RAINES/See Page 8

GARRETT EXITS

Christy Adds PD Duties At KRBE-FM

"Classic Rock" KRBE (AM)/Houston PD Paul Christy (aka Eric Chase) has been named PD of CHR KRBE-FM, following the departure of Roger W.W.W. Garrett last week. Christy will continue to oversee programming on the AM, moving his morning show with partner Ted Carson over to the FM, replacing Weaver Morrow.

VP/GM John Dew explained, "We had some goals and fell short of them, so we mutually agreed a change was in order. Fortunately we had a person on hand whom I've grown to respect a great deal," Paul Christy."

Manning Manages WLAC-AM & FM

WLAC-AM & FM/Nashville Sales Manager David Manning has been promoted to Station Manager/GSM, as the News/Talk-A/C combo was taken over from Sudbrink by Price Communications. Manning succeeds two-year VP/GM Vic Rumore, who will maintain his management duties for the Sudbrink radio/TV station group.

Price Sr. VP/Radio Jack McSorley remarked, "David's been an integral part of the station and has done a wonderful job in sales. He deserves to move up into station management."

MANNING/See Page 8



Paul Christy

Christy commented to R&R, "Going up against a powerhouse like the (KKBQ) 'Q-Zoo' isn't easy, so we've taken a different approach. KRBE-FM is going to be a bit more structured, with less emphasis on personality, with a more music-intensive identity. We've been saying we play more music with our ten-in-a-row theme, but we spent more time talking about it

CHRISTY/See Page 6

WB Buys Stake In Tommy Boy

Warner Bros. Records has bought a 50% interest in Tommy Boy Music, the independently distributed New York label specializing in Black/Urban artists and repertoire, for an undisclosed sum. As a result, says Tommy Boy Chairman Tom Silverman, the company's distribution splits. Warners now has first option on albums

WB/See Page 8



Peter McCoy

McCoy VP/GM At WWKB

After a four-year hiatus from the industry, Peter McCoy has been named VP/GM at Price Communications' newly-acquired WWKB (formerly WKBW)/Buffalo. McCoy takes over for Norman Schruft, who had been overseeing the station while serving as President/GM for Cap Cities/ABC's WKHX/Atlanta.

"Peter's return to radio will have a positive effect on both WWKB and the Buffalo radio community," said Price Sr. VP/Radio Jack McSorley. "He brings with him an extensive broadcast background coupled with insight gained by running his own business."

McCoy joins WWKB from Audio Video Experiences, a Santa Rosa-based audio/video hardware retailer, of which he remains a partner.

McCoy/See Page 5

Johnson Directs EMI Black Promotion

Michael Johnson has been appointed National Promotion Director/Black Music at EMI America. He has been a Product Manager at Columbia for the past 18 months, and previously held local and regional promotion posts for CBS and Warner Bros.

Johnson will report to EMI VP/Promotion Dick Williams, who was unavailable for comment at presstime. Stated Johnson, "I believe my previous experience will be of great value and I look forward to working with Dick and [label President] Jim Mazza."

The Johnson appointment is part of EMI America's active return to the Black/Urban market. In tandem with Manhattan, the label will utilize a newly formed R&B field promotion force currently being



Michael Johnson

assembled by Manhattan VP/Black Music Marketing Varnell Johnson. EMI America is also expected to make a senior A&R appointment in black music.

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NBMC Tactics Under Fire

The National Black Media Coalition has been accused of abusing FCC policies to force the owner of WYEN/Des Plaines, IL to back out of an existing sale agreement in order to sell to a minority buyer. The charge comes on the heels of a complaint by the FCC Mass Media Bureau regarding the sale of WHAT & WWDB/Philadelphia. The bureau objected to parts of a complex settlement of an EEO dispute that would give NBMC \$250,000 and counsel David Honig \$125,000.

In response, NBMC has dropped those parts from the agreement, which must be approved by the FCC. However, Honig said he still hopes the payments will be made outside the framework of the formal pact.

The new charge was made by lawyers for L. David Moorhead and Larry Greene, who claim they signed an agreement last September to buy WYEN for \$8 million from Walt-West Enterprises.

In a federal lawsuit and a petition to the FCC, they allege that the NBMC pressured Walt-West to renege on their agreement and sell the station instead to Vernon Merritt Jr., who is black. Walt-West has filed an application to sell WYEN to Merritt for \$8 million.

The suit seeks a court order requiring Walt-West to honor the first

agreement, while the petition to the FCC asks that the sale of WYEN to Merritt be denied.

"The suit is puzzling and is totally without merit," Honig said. "We will defend against it vigorously."

Charging infractions of FCC equal employment opportunity rules, the NBMC has been trying to have Walt-West stripped of its license for WYEN for three years. The U.S. Court of Appeals reversed the FCC's renewal of the license last October and sent the case back to the Commission for further review.

Sholin

Continued from Page 1

Dave will be receiving additional help from KFRC staffers in the completion and delegation of his programming duties."

Sholin reflected, "As someone who grew up on KFRC, I welcome the opportunity to chart its future direction. I believe KFRC can and will win as a CHR on AM. As far as continuing with Gavin, it's a lot of work, but then again I'm a workaholic."

Sholin was previously RKO's National Music Coordinator, as well as PD at KLIV/San Jose and KARA/Santa Clara.



Michael Harwood

NAB

Continued from Page 1

post will be filled at a later date. Departments now reporting to Abel include Radio, Television, Science & Technology, Research & Planning, Public Affairs & Communications, Minority & Special Services, and Station Services.

Secretary-Treasurer Michael Harwood was named Exec. VP/Chief Financial Officer, although his duties remain essentially unchanged. He will continue to supervise to the Accounting, Data Processing, Production, and Conventions & Meetings departments.

Furman, McClendon, Pugh Become Cox VPs

Neil Pugh, John Furman, and Tom McClendon have been promoted to VPs of Cox's Broadcasting Division, comprising eight TV and 12 radio stations, as well as a national TV sales rep firm. All three retain their present positions: Pugh as Station Manager for

WHIO-TV/Dayton, Furman as Director/Broadcast Standards, and McClendon as Director/Research.

A 29-year broadcaster, Pugh started with WHIO-TV in 1970 as National Sales Manager, taking his present post in 1980. Furman has been with Cox for 23 years, and assumed responsibility for broadcast standards in 1969, the same year when McClendon came to Cox as a statistician in the broadcasting division's research department. McClendon was named Director/Research in 1982.

Michaels

Continued from Page 1

the years, told R&R, "I gotta undo what I did. I do realize that WBMX is a solidly programmed station, and that it's not going to be an easy battle. But we're certainly prepared to go toe-to-toe and beyond to put 'GCI' back to the position that it had - and in fact, a bit further."

The appointment marks a return to WGCI-FM for Michaels, who worked there as Music Systems Coordinator in 1979. "We'll get the station more consistent and involved in more outdoor activities," he said, "as I'm a big believer in reaching out, touching people, and increasing visibility. I'm evaluating the staff, but we haven't made any personnel changes. The station is fairly strong, and in the next week or two I'll see how things are going."

Wagner

Continued from Page 1

citing things happening here with KBZT."

Wagner commented, "KRLA is the most fun I've ever had in my radio career, and I'm happy to still be involved with the station. To be PD of an FM in L.A. once again is the ultimate challenge." He added that the new presentation at KBZT will debut in mid-January.

Prior to KRLA, Wagner was VP/Programming for Alta Broadcasting, including KBZT (now KWLT)/San Diego and KEZR/San Jose. Before that Wagner worked as afternoon drive personality at KIIIS-FM/Los Angeles for seven years, three as PD.

Sheehan

Continued from Page 3

NAB platform I wouldn't have this opportunity, which has a lot of exciting potential. Tribune Broadcasting is a company of tremendous stature, size, and depth, and I'm scared, thrilled, and very positive about the opportunity."

Sheehan joined NAB in 1978 as VP/Public Affairs, and was named Senior VP in 1980. Prior to coming to NAB he was VP/Group Supervisor in the Washington office of Daniel Edelman, Inc.

McCoy

Continued from Page 3

Previously he spent eight years as VP/GM at KCBS/San Francisco, and earlier was NSM and GSM at WCBS/New York. McCoy was unavailable for comment at presstime.

Changing the WKBW call letters, among the first established in radio, was necessitated because of the sale of the station by Cap Cities/ABC, which retains WKBW-TV.

Birch Quarterly Fall '85 Advances, 12 +

New York

WRKS Drops, Still On Top; WPLJ Slips But Leads WHTZ; WBLS, WCBS, WLTW Improve

	Summer '85	Fall '85
WRKS (B/U)	6.2	7.5
WPLJ (CHR)	7.4	6.3
WHTZ (CHR)	9.5	5.8
WBLS (B/U)	4.6	5.7
WNEW-FM (AOR)	5.4	4.7
WINS (News)	4.5	4.6
WCBS (News)	2.3	4.1
WOR (Talk)	4.7	4.0
WCBS-FM (Gold)	3.3	2.9
WLTW (A/C)	1.6	2.9
WXRK (AOR)	—	2.6
WNEW (B/Bnd)	2.7	2.7
WPAT-FM (B/EZ)	4.1	2.6
WAPP (CHR)	2.4	2.3
WHN (Ctry)	2.3	2.2
WABC (Talk)	3.6	1.9
WNBC (A/C)	2.9	1.8
WRFM (B/EZ)	1.6	1.8
WOXR-AM & FM (Clas)	1.2	1.6
WSKG (Span)	1.8	1.6
WMCA (Talk)	1.2	1.5
WPIX (A/C)	—	1.5
WADO (Span)	2.5	1.4
WBLI (CHR)	1.2	1.3
WNCH (Clas)	—	1.2
WPAT (B/EZ)	—	1.2
WYNY (A/C)	1.2	1.1
WBAB (AOR)	1.2	1.0

Los Angeles

KIIS-FM Surges Past 12; KLOS, KROQ Slip Slightly; KOST Surges; KJOI Boils Past KBIG

	Summer '85	Fall '85
KIIS-FM (CHR)	10.4	12.1
KLOS (AOR)	7.0	6.7
KROQ (AOR)	7.0	6.2
KABC (Talk)	6.6	5.7
KOST (A/C)	3.2	4.9
KJOI (B/EZ)	2.3	4.3
KMET (AOR)	5.5	4.0
KBIG (B/EZ)	4.0	3.4
KFWB (News)	2.6	3.1
KNX (News)	2.2	2.8
KRTH (Gold)	2.9	2.7
KCHR (CHR)	3.0	2.6
KRLA (Gold)	2.7	2.6
KJLH (B/U)	3.1	2.5
KIQQ (A/C)	—	2.3
KMPC (B/Bnd)	2.9	2.0
KUTE (B/U)	1.6	1.8
KFI (A/C)	1.0	1.7
KKGO (Jazz)	1.1	1.6
KLAC (Ctry)	1.9	1.6
KHTZ* (A/C)	1.7	1.5
KDAY (B/U)	2.3	1.4
KLVE (Span)	1.7	1.4
KACE (B/U)	1.8	1.2
KMGG (A/C)	1.4	1.2
KZLA (Ctry)	1.3	1.2
KHJ (CHR)	—	1.1
KTNQ (Span)	1.0	1.1
KWKW (Span)	1.3	1.1

*Now KBZT

San Diego

XHRM To Top; KSON-FM Soars As Country Grabs 11 Shares; KFMB Plunges Without Padres; KPQP Nearly Triples

	Summer '85	Fall '85
XHRM (B/U)	6.6	9.0
KGB (AOR)	8.9	6.3
KJOY (B/EZ)	6.9	7.7
XTRA-FM (AOR)	7.5	7.0
KSDO-FM (CHR)	6.5	6.6
KFMB (A/C)	8.1	6.1
KSON-FM (Ctry)	2.1	5.7
KPOP (B/Bnd)	1.7	4.8
KSDO (N/T)	3.9	4.7
KFMB (A/C)	6.9	3.6
KLZZ-FM (A/C)	2.6	2.9
KCBO-FM (Ctry)	1.3	2.6
KIFM (A/C)	3.3	2.6
KWLT* (A/C)	1.7	2.8
XTRA (Gold)	2.9	2.4
XHIT (AOR)	3.6	2.4
KNX (News)	2.3	2.3
KFSD (Clas)	2.0	2.2
KYXY (A/C)	3.4	2.0
KSON (Ctry)	1.4	1.6
KLZZ (A/C)	1.0	1.2
KCBQ (Ctry)	1.1	1.1
KEZL (A/C)	—	1.1

*Formerly KBZT

mo·men·tum

(mō men'təm) n., 1. the impetus of a moving object

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MUST FILE EEO REPORTS

WHYI Granted One-Year Renewal

WHYI/Miami has been granted a one-year short-term renewal by an FCC law judge who said the station failed to actively recruit minority and female employees. The Metroplex station was ordered to file extra reports on its hiring and recruitment practices next June and December.

Judge Joseph Stirmer also concluded that WHYI exaggerated one female employee's duties in EEO reports to the FCC to make it appear her job was supervisory, rather than clerical. However, the judge ruled, "These misstatements were in the nature of exaggerated claims and 'puffing' rather than out-and-out falsehoods."

The probe of WHYI began after Linda Silverstein, a former sales employee, filed a petition to deny its renewal in 1981. She accused WHYI of discrimination, and of improperly classifying several females in the "official and managers" category on an EEO report to the Commission.

When Metroplex's responses to the charges turned up "unexplained and disturbing inconsistencies" in its statements about WHYI's

EEO record, the Commission in March 1984 ordered a full evidentiary hearing into whether its renewal should be denied for lying, or lack of candor.

No Evidence Of Discrimination

In his 88-page decision, Judge Stirmer found that WHYI's "hiring of women and minorities has been quite satisfactory." But he faulted the station for allowing its program of active recruitment, which is required by FCC rules, "to lapse into a dormant state."

Said Stirmer, "WHYI's job hire percentages of 44.2% female and 27.9% minority demonstrates that the station's employment practices and policies were effective in hiring women and minorities in significant numbers, notwithstanding the lack of a formal EEO program during the latter part of the license term."

Stirmer found no discrimination against Silverstein, concluding that she was fired because "Metroplex management was genuinely dissatisfied with her performance" in sales.

Puffery Not Fatal

While agreeing that one employee's duties were puffed up, Stirmer rejected the Mass Media Bureau's contention that Metroplex had made misstatements so "massive," "pervasive," and "outrageous" that it can no longer be trusted as a licensee.

Metroplex's official comment stated, "We are gratified at the news that Y-100's license is to be renewed. We hope this closes the book on a frustrating chapter in our corporate life..."

Christy

Continued from Page 3

than doing it. To help the transition, the station will begin using the new identity "Power-104," and we're going to launch heavy promotional efforts in the spring."

Formerly PD at KIQQ/Los Angeles, Christy was MD at KGB (AM)/San Diego, and KYNO (AM)/Fresno, as well as an air talent at KFRC/San Francisco and KFI/Los Angeles.

NEWS IN BRIEF



Bob Pittman

Jack Miller

Jack Sorbi

Howie Castle

● **BOB PITTMAN** is elevated from Exec. VP/COO to President/CEO of **MTV Networks**. He succeeds **DAVID HOROWITZ**, who has not yet been named to another post at the company. Pittman assumes overall responsibility for the three cable networks, **MTV, Nickelodeon, and VH-1**, run by MTV, which will soon become wholly owned by its chief stockholder, **Viacom**. Pittman was a founding member of the 1979 executive team at **Warner Amex Satellite Entertainment Co.**, the predecessor firm of **MTV**.

● **JACK MILLER** is the new Station Manager/Director of Programming for **WCIB/Falmouth, MA**, as well as Program Coordinator for Florida stations **WCRJ/Jacksonville** and **WQEZ/FT. Myers**. A 25-year radio veteran, Miller's programming credits include New York outlets **WCBS-FM** and **WPIX**, as well as **WKZE-FM/Cape Cod**.

● **JACK SORBI** becomes GSM for **WKIX & WYLT/Raleigh**. Most recently VP/Sales & Marketing for **Bereman Communications**, Sorbi previously worked several years in sales management at **WIRE/Indianapolis**.

● **ARIN MICHAELS**, former PD at **KLAQ/El Paso**, is the new PD at **KLPX/Tucson**, succeeding **BRYAN MILLER**, who moves into sales. At the same time, **MARGIE RYE** is named MD, as **RICK ALLEN** elects to concentrate on mornings.

● **WALT BENNETT**, most recently Assistant PD/Research Director at **Q105/Tampa**, is the new PD at **WVIC-AM & FM/Lansing**. Current PD **MARK MALONEY** will be stepping down to become MD/midday personality.

KLIF

Continued from Page 3

with **KRLD**," Bennett emphasized. He added, "We are committed to not giving up on AM radio."

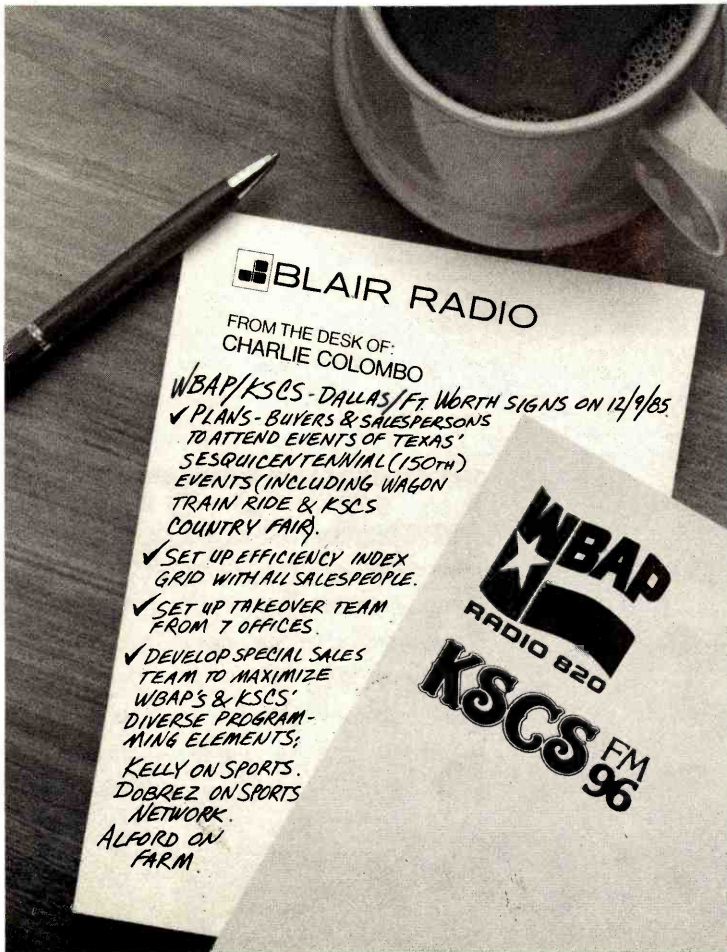
KLIF's top management tier will remain in place after the change, including Bennett, VP/GM Dan Halyburton, and Regional VP Larry Grogan. Bennett's background includes 13 years as OM and GM at full-service **WREN/Tokpeka**.

In an unusual move, KLIF will program sports talk in morning drive, hosted by prominent Dallas sports personality/writer **Norm Hitzges**. Psychotherapist **Dr. Lynn Weiss** will hold down 9-noon duties, followed by an hour of business talk and two hours of how-to programming. The 3-6pm host is **Dave Gold**, formerly of **WGBS/Miami**. His show will be followed by **NBC Talknet** from 6pm-5am.

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Beck-Ross Buys WSNE For \$7.5 Million

WSNE/PROVIDENCE, RI
 PRICE: \$7.5 million
BUYER: Beck-Ross Communications, which also owns WBLI/Long Island and WHCN/Hartford.
SELLER: Providence FM, Inc.
DIAL POSITION: 93.3 MHz
POWER: 50 kw at 619 feet
FORMAT: A/C
BROKER: Blackburn & Company

WRKB/KANNAPOLIS & WJZR/CHARLOTTE, NC
 PRICE: \$6 million
BUYER: Metroplex Communications, which also owns WPXK-AM & FM/Washington, WHYI/Miami, WNLTT/Tampa, WORL & WJYO/Olando, and WPDQ & WFVJ/Jacksonville.
SELLER: Downs Radio, principally owned by Paul Downs, who also holds WQIM/Montgomery, AL.
DIAL POSITION: 1460 kHz; 99.7 MHz
POWER: 500-watt daytimer; 50 kw at 320 feet (CP for 100 kw at 330.5 feet).
FORMAT: Gospel; CHR
BROKER: Cecil L. Richards, Inc.

WRJQ/APPLETON, WI and WROE/NEENAH, WI
 PRICE: \$2,115,000, including a \$315,000 noncompete agreement.
BUYER: Fox Valley Broadcasting, principally owned by Thomas Book-ey.
SELLER: Fox Valley Communications, principally held by William Hansen and Harry Jacobs. Hansen is GM of WJOL & WLLI/Joliet, IL; Jacobs owns WKTT/Cleveland, WI.
DIAL POSITION: 1570 kHz; 94.3 MHz
POWER: 1-kw daytimer; 3 kw at 340 feet
FORMAT: Nostalgia; A/C
BROKER: Dex Card Associates

WENU/HUDSON FALLS, NY
 PRICE: \$1,575,000, including a \$100,000 noncompete agreement.
BUYER: Bradmark Broadcasting, held by Donald Heckman, GM at WQLR/Kalamazoo, MI.
SELLER: Premier Broadcasting
DIAL POSITION: 101.7 MHz
POWER: 3 kw at 300 feet
FORMAT: A/C
BROKER: Randy Jeffery of Chapman Associates

KZTR/CAMARILLO, CA
 PRICE: \$1.4 million, including a \$100,000 noncompete agreement.
BUYER: Gold Coast Communications, owned by Jerome Maltz, who also holds KCKC/San Bernardino, CA and KRCQ/Indio, CA.
SELLER: Pacific Horizons Broadcasting
DIAL POSITION: 95.9 MHz
POWER: 3 kw at 296 feet
FORMAT: A/C
BROKER: Hogan-Feidman, Inc.

WLPM/NORFOLK, VA
 PRICE: \$600,000, including additional real estate.
BUYER: Suffolk Broadcasting, owned by James Russell and Hubert Young.
SELLER: JAG Communications Of Virginia, owned by WOR/New York morning personality John A. Gambling. It also operates WFOG/Norfolk, and parent JAG Communications, Inc. also holds WROW-AM & FM/I-Bany, NY; and WLKW-AM & FM/Providence.
DIAL POSITION: 1450 kHz
POWER: 1 kw days, 250 w nights
FORMAT: A/C

WDPN/COLUMBIA, SC
 PRICE: \$1.3 million
BUYER: Alpha Communications Of South Carolina, held by Kent Burkhardt and Jim Phillips. It also owns KEHY-AM & FM/EI Paso, TX; KNSS/Carson City, NV; and is in process of buying WOIC/Columbia, SC (see below).
SELLER: Midcom Corp.
DIAL POSITION: 103.1 MHz
POWER: 3 kw at 300 feet
FORMAT: Urban Contemporary
BROKER: Stan Raymond Associates

WOIC/COLUMBIA, SC
 PRICE: \$750,000
BUYER: Alpha Communications Of South Carolina, which is also buying WDPN/Columbia, SC (see above).
SELLER: Nuance Corp.
DIAL POSITION: 1320 kHz
POWER: 5 kw days/2.5 kw nights
FORMAT: Black/Urban
BROKER: Stan Raymond Associates

WQWQ/MUSKEGON, MI
 PRICE: \$1.1 million
BUYER: Goodrich Theaters, owned by Robert Goodrich, who also holds WVIC-AM & FM/East Lansing, MI.
SELLER: TSPS Broadcasting, equally owned by Frederick Tascone, William Schroeder, and Ronald Plasecki, who also operate WTRU/Muskegon, MI.
DIAL POSITION: 104.5 MHz
POWER: 50 kw at 360 feet
FORMAT: A/C

KGU/HONOLULU
 PRICE: \$750,000
BUYER: United Network, Inc., a subsidiary of Charles T. Givens Foundation.
SELLER: Communications Hawaii, Inc., debtor in possession.
DIAL POSITION: 760 kHz
POWER: 10 kw
FORMAT: News/Talk

WSPR/SPRINGFIELD, MA
 PRICE: \$650,000
BUYER: H & H Broadcasting, owned by Michael Harrison and Alvin Herskovitz.
SELLER: Northeast Communications, which also operates WFTN/Franklin, NH and WABK-AM & FM/Gardiner, ME. The company is owned by Jeffrey Fisher, Philip Fisher, and Richard Walsh, among others.
DIAL POSITION: 1270 kHz
POWER: 5 kw days/1 kw nights
FORMAT: A/C
BROKER: Kozacko-Horton Co.

KNUJ & KXLP/NEW ULM, MN
 PRICE: \$1,325,000
BUYER: James Ingstad Broadcasting, owned by James Ingstad, who also has interests in KBMW & KLTA/Breckenridge, MN; KOVC & KKVC/Valley City, ND and KWAD & KKWS/Wadena, MN.
SELLER: KNUJ, Inc.
DIAL POSITION: 860 kHz; 93.1 MHz
POWER: 1-kw daytimer; 100 kw at 400 feet
FORMAT: Country; CHR

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WB

Continued from Page 3

and related 7-inch singles, while 12-inch singles, non-Warners albums, and existing catalog will continue through independent distributors. WB also benefits from indie sales, however, via its co-ownership of the firm.

Tommy Boy product optioned by Warners will be handled by WB's promotion department to Black/Urban, A/C, and CHR formats. In fact, the major has been promoting the Force MDs' current single, "Tender Love," because it appears on the WB "Krush Groove" soundtrack album.

Under the new deal, the first Tommy Boy/WB release is the Force MDs' album "Chillin'," which also contains "Tender Love." The next album may be a rock-oriented solo project by Afrika Bambaataa.

The part-exit of Tommy Boy from independent ranks has angered a number of its distributors around the country, acknowledges Silverman. A number have threatened legal action, he says, but he believes the indies can still benefit by the split distribution deal, particularly with 12-inch product.

Silverman, who says he talked to "a few other companies" before choosing Warner Bros., contends that the co-ownership gives Tommy Boy the "buffering power" of a major, particularly during cold chart spells. "It keeps the debtors off my back, and I can hold my artists longer." Warners also has an option to buy out his share of the company after a three-to-five-year period.

New Chapman Bay Area Office

Chapman Associates has relocated its San Francisco office to the city's financial district. Elliot Evers will now be based at 568 Howard Street, 4th Floor, San Francisco, CA 94105; (415) 495-3516. The new mailing address is PO Box 881323, S.F., 94188-1323.

Manning

Continued from Page 3

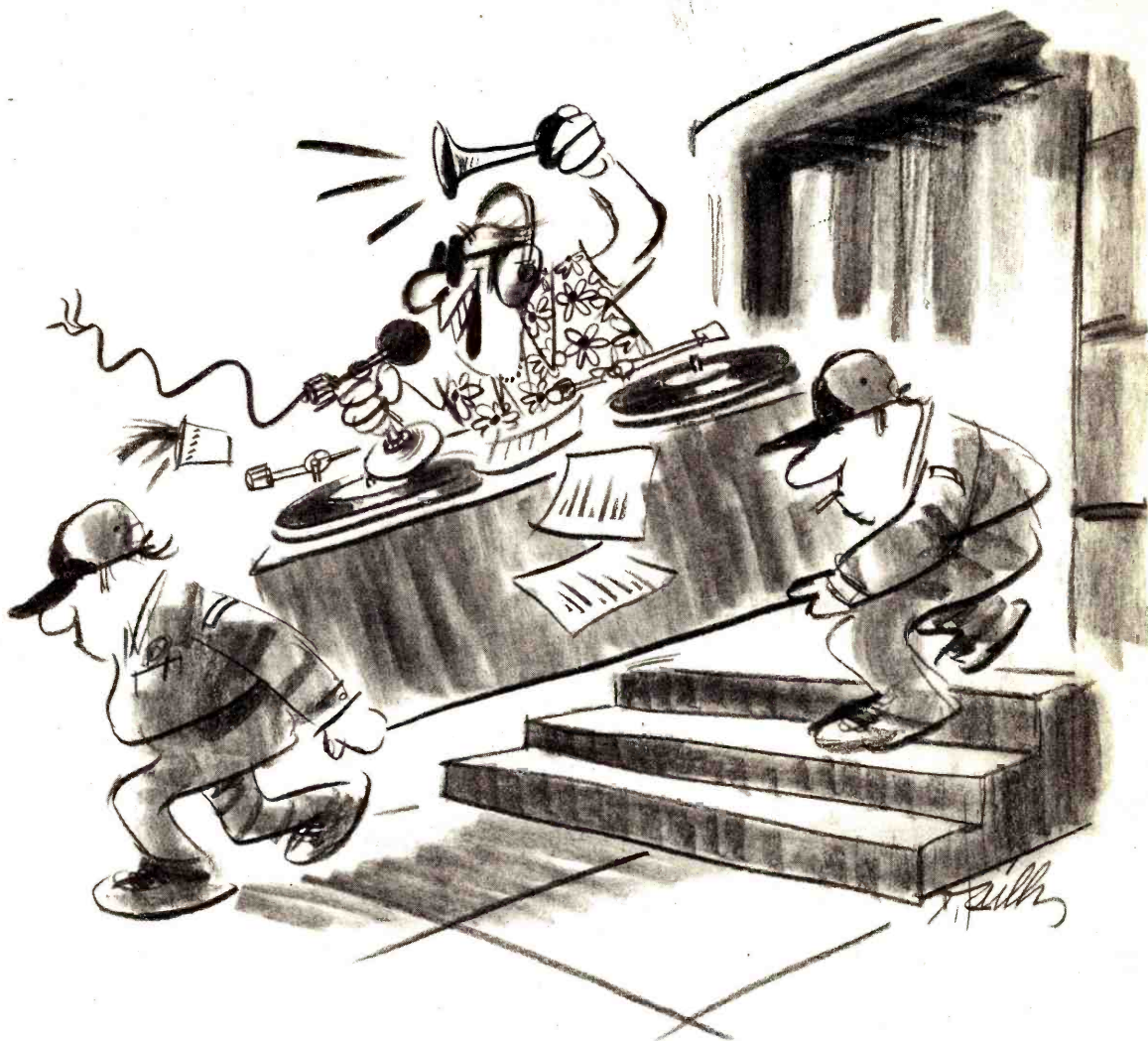
Rumore, who will keep an office in the same building as WLAC, added, "David's a first-class individual and ready in every way to run the station."

A onetime AE with WLAC, Manning returned two years ago from crosstown WKDF, where he handled co-op and other sales management duties with Rumore for six years. "It's a dream come true," Manning told R&R, "to grow from an account exec to station manager. Our FM is a winner, and we're going to build the AM into a 1-2 punch. Nothing is going to be changed; we'll take the great talent we already have and improve from there."

Raines

Continued from Page 3

Raines, a veteran PD whose credits also include KWK/St. Louis, 96X/Miami, and WPEZ/Pittsburgh, told R&R, "Sandusky is one of the best companies in terms of positioning their radio stations properly, and when they called, it was the kind of offer you don't say no to."



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976 & 900 PHONE SERVICES

The Telephone Can Make You Money, Too

For decades radio stations have provided listeners with free phone-in services, giving information such as weather, concert and entertainment updates, or ski reports. These are often tied in with sponsors, but the lines are generally furnished as a public service.

There is a way, however, to generate direct revenues from phone hotlines. That's by turning them into pay-per-call services that are springing up in dozens of major markets across the country. Officially called "audiotex," these dial-it services are known as "976" programs because that's the exclusive prefix assigned to them in most cities.

COMMUNICATION SPECIAL

Almost any type of program imaginable is available on the 976 exchange. Typical services include sports, sports and movie trivia, race results, stocks, lottery numbers, horoscopes, weather, rock news, soap opera updates, dial-a-joke, children's stories, and Santa lines. There are even Michael Jackson and Prince hotlines, programs to calm you down, and explicit sex lines that have come to be known as "dial-a-porn."

Phone Company Splits Revenue

Program sponsors set the per-call price, and the local phone company automatically attaches the charge to each caller's bill. While 50 or 55 cents is standard, it's not unusual to see charges as high as \$2.00 per call.

The call revenues are divided between the phone company and program sponsors. In many cities there's a 50-50 split, while sponsors get a higher percentage in some markets.

Sponsors furnish their own equipment capable of playing a message simultaneously to multiple incoming lines. Announce systems sell for \$500-\$10,000, although sometimes it's possible to cut upfront costs by leasing space on a system with excess capacity.

More sophisticated 976 programs now use interactive equipment, which costs in the neighborhood of \$30,000. Instead of merely playing a recorded message, these allow callers to "interact" with the system using their touch tone telephones. For instance, callers to interactive horoscopes get customized readings by keying in their birth dates. Contest players punch in their answers to trivia questions.

WCAU Offers Sports, Lottery Lines

More and more radio stations are experimenting with 976 services. Several years ago WINS/New York offered news reports updated hourly, but found the call revenues didn't justify the substantial ex-

pense of several extra staffers hired to maintain the service. Indeed, the most lucrative programs are those in which staff and programming expenses are kept to a minimum, and resources are plowed primarily into crucial promotion.

WCAU/Philadelphia has teamed up with a local 976 firm in a 50-50 partnership, whereby the station just provides on-air promotion. A sports line is now getting 6000 calls a week at 25 cents a call, while a new lottery line is generating 500 calls weekly for 35 cents per call. Director/News & Programming Bob Agnew calls the arrangement a "win-win" situation, giving WCAU both profit potential and a powerful promotional tool.

Polling With AT&T 900 Service

Another innovative use of the phone is AT&T's national and local 900 service: Callers to a recorded or live message are charged a flat 50-cent fee. The 900 service can be used for polling or an informational service like the National Observatory's Halley's Comet line (900-410-0866) now in operation. AT&T supplies all equipment, and the sponsor is responsible for the program and promotion.

For radio stations, the most practical option is the polling arrangement, in which two or more lines are set up for callers to register their votes. WBBM/Chicago logged over 30,000 calls in a single day when it polled listeners on a hot local political issue in 1984. ABC used the 900 service in 1980 for an instant national poll on who won the Carter-Reagan presidential debate.

Penalties For Call Shortfalls

AT&T charges only \$25/day for the polling service as long as at least 500 calls are received. Otherwise, the station must pay 25 cents for each call short of the daily minimum. If the call volume is 2000-5000 per day, AT&T pays the station two cents per call. Call reimbursement rises to three cents for 5000-10,000 calls/day, four cents at 10,000-20,000, and a nickel over 20,000.

Because of higher call requirements, informational 900 services are probably out of reach for most local stations. AT&T requires 2000 call-minutes daily. Otherwise, extra charges apply. Customers are charged 50 cents for the first minute, and 35 cents for additional minutes. For example, NASA has used the 900 service to let space freaks eavesdrop on shuttle communications.

According to AT&T, 900 service is now available in most metropolitan areas. For information call (800) 222-0400.

FOREGROUND MUSIC EXPANDS

Growing Data Transmission Dominates FM SCA Picture

The latest word in the FM subcarrier or SCA field is that there's modest growth. But it's not the explosion expected several years ago when the FCC de-regulated SCAs and gave each station an extra subcarrier channel to use or lease out.

\$1400 Average Monthly Rental

The average monthly rental for SCAs is now pegged at \$1400 for FMs overall and \$1800 in the top 30 markets. However, some major market Class C SCAs fetch up to \$15,000 monthly, and small market subcarriers can go for as little as \$250.

Foreground Services Grow

"There are opportunities for radio broadcasters in subcarriers but you need to act soon," Abel warned. "A glut of subcarriers could develop and there are other competitors in this field, like telephone companies. I maintain that the window of opportunity for subcarriers is pretty small if you don't get into it in the next two to four years..."

Eric Small of Modulation Sciences, an SCA equipment manufacturer, agrees that "data has the most amount of promise. By

BYPASSING MA BELL

Surviving The Private Line Price Explosion

Radio stations across the country were shocked last spring to discover that their private line phone rates had been hiked — retroactively — by an average of 390%. For some stations, the staggering increases were well over 1000%.

Fortunately, the national radio networks had already completed their conversion to satellite. But local stations were left scrambling for alternative, cheaper ways of getting their signals to transmitters and conducting remote broadcasts.

While the new rates are under vigorous challenge by the NAB and others, the FCC seems to be in no hurry to grant relief. It's still possible the rates will be eased somewhat, and stations may get refunds for any overcharges. But it's generally conceded that private line costs will never fall back to their pre-April levels.

Studio-Transmitter Links

One of the most popular and practical alternatives is the Studio-Transmitter Link (STL), a microwave hookup that does exactly what its name says. Equipment prices for a single link (bypassing obstructions requires additional links) range from \$4600 to \$11,300, and stations must apply to the FCC for an STL frequency, which may be hard to obtain in a crowded market.

Remote Pick-Up Units

Remote Pick-Up Units (RPUs) range in price from \$2400 to \$7000. They're used to get programming

back to the studio from a remote broadcast site or news vehicle.

RPUs also require an FCC-assigned frequency. First, however, contact the STL-RPU frequency coordinator for your area to find out what channels are available. The Society of Broadcast Engineers (317-842-0836) can identify the coordinator for your area.

Many stations are also finding that remotes such as sporting events can be conducted just as well over a standard phone line as over a higher quality private line circuit.

Lease-Buyouts Attractive

Finally, if the upfront equipment purchase price is intimidating, remember that lease-buyout plans can often lower your monthly expense for STL-RPU links to far less than the private line tab for the same service.

Also, if you're planning a purchase down the road a bit, it may pay to keep an eye on the tax reform bill now making its way through Congress. The 10% investment tax credit is currently earmarked for repeal effective back to January 1, 1986. If that date gets pushed back, as it may well be, it could be wiser to make new equipment expenditures sooner rather than later.

and large, it hasn't produced big bucks yet, although I certainly think it will."

Small also sees a "dramatic" growth in foreground music services, such as CHR programming. "We're selling far more SCA generators than we ever projected, and most of them are going into foreground music services."

Jerry LeBow of Technical Marketing Consultants predicts that an unexpected new growth area for SCA will be warning systems for residents near nuclear power and chemical plants. The Union Carbide accidents in India and West Virginia provided the spark.

The Bhopal tragedy, says LeBow, "sensitized and opened up a whole new series of parameters that nobody expected" at the same time that warning sirens, EBS, and other notification methods are proving to be ineffective. LeBow is helping develop the first SCA alert system at the Seabrook nuclear power plant in New Hampshire.

"It's too early to say how the radio station gets into that loop," he adds. "Except to say that if you stay in touch with these various agencies and make the fact known

that you have a facility in an area where these plants are in operation, you might be the one they do business with."

Paging, Load Management,

AM Subcarriers Disappoint

Paging is one formerly promising area that seems to have fizzled for SCA. Only 90 stations have gone into the paging business, mostly in the flat Midwest where FM signals carry the farthest. Only two of the 90 stations are east of the Mississippi.

Another use that hasn't developed as expected is utility load management, which was widely discussed only three years ago. No utility plant anywhere is currently using SCA to manage its power load in peak periods.

AM subcarrier usage has also been a bust. Even though these, too, have been opened up by the FCC for commercial usage, there seem to be no takers. That may be because their potential applications are limited to simple, low-speed tasks such as turning devices on and off.

Coleman Research vs. The Research Group



Jon Coleman, President

Richard Harker, Vice President

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PRO:MOTIONS

Sarah McMullen & Co. Formed

Sarah McMullen has left her Rogers & Cowan post as VP of the firm's West Coast Entertainment Division to form Sarah McMullen & Company. She had been with Rogers & Cowan for four years, the last two as VP. Before that she was national publicist for RSO Records. Specializing in entertainment publicity, McMullen's new public relations company is located at 1137 2nd Street, Suite 101, Santa Monica, CA 90403; (213) 395-7448, 395-7562.

KWE Media, O.N.E. Announce Joint Venture

KWE Media Inc., a division of Intulflow of New York, has entered into a joint venture with O.N.E. (Opec Network Enterprises). This new association will supply entertainment radio and TV programs to the Nassau and Suffolk cable companies, beginning February 1, 1986. KWE Media is headed by radio personality Ken "Spider" Webb; O.N.E. is run by Long Island entrepreneur-TV producer Clyde Davis.

Shapiro CBS Songs Executive VP



Harvey Shapiro

CBS Records has named Harvey Shapiro Executive VP, CBS Songs Division. Prior to this appointment, Shapiro had served as VP/GM of the division since 1982. He joined CBS in 1972 and has held a number of financial and administrative positions, including Director/Music Publishing Operations, CBS Records International and VP, CBS Records International.

Lenex KOMA & KIMY Controller

Deborah Lenex moves to Price Communications Corporation's KOMA & KIMY/Oklahoma City as Controller. Lenex was most recently the Business Manager for cross-town KOFM, where she spent three years. Prior to that, she worked in the banking industry for four years.

CBS International Taps Novik, Wynn

David Novik has been named Director/A&R, CBS Records Australia. He takes on his new duties after serving in New York as Director/A&R, CBS Records International. Before that he was associated with CRI in London as A&R Manager. In other company news, Daniel Wynn has been appointed Manager/Business Affairs, CBS United Kingdom. He's been with CBS for two years as an attorney in the Records Section of the Law Department. Before that he worked with the New York law firms of Webster & Sheffield and Donovan, Leisure, Newton & Irvine.

Gilmore Ups Farraye

Louis Farraye has been promoted from VP/Programming and Research to VP/Programming, Research, Marketing at Gilmore Broadcasting Corporation. With Gilmore since 1967, he was named a VP in 1975.

RRBA Elects Officers

The Rochester Radio Broadcasters Association has elected new officers: Jack Patvino (WVOR), President; Jim Meltzer (WZKC), Vice President; and Peter Coughlin (WCME), Secretary/Treasurer.

Belwin-Mills Promotes Wall

Belwin-Mills Publishing Corp., a subsidiary of Columbia Pictures Industries, Inc., has promoted Susan Wall to Manager/Music Promotion. She will now be responsible for concept development and promotion of the Belwin-Mills catalogs as well as for the East Coast professional activities for the Columbia Pictures Music Group. Wall joined Belwin-Mills in 1981 as Assistant to the Vice President and Office Manager.

Collins Directs LAB Broadcast Instruction

KUTE/Los Angeles air personality Roger Collins has been appointed Director of Broadcast Instruction for Los Angeles Broadcasters, Inc., which recently relocated to a 19-studio complex. The new headquarters are located at 1717 N. Highland Avenue, Second Floor, Hollywood, CA.

Cline Becomes Embassy VP/Sales

Record industry veteran David Cline has joined Embassy Home Entertainment as VP/Sales. Cline comes to the company from Elektra/Asylum/Nonesuch Records, where he had held several positions during an 8½-year span: National Director/Advertising, West Coast General Manager/Marketing Director, and National Sales Manager. He's also been affiliated with Pickwick International, Inc. and Capitol Records. In other company news David Bixler is upped to National Sales Manager and Alan Benjamin is elevated to National Accounts Manager.

Zomba Appoints Renzer

David Renzer has been appointed to the newly-created position of Professional Manager of Zomba Enterprises' U.S. publishing companies. Before joining Zomba, Renzer was an independent songwriter and producer, working on such tunes as Con Funk Shun's "Electric Lady."

CHANGES

Paul Jhona, has joined WEZW/Milwaukee as Account Representative.

Jane Casarsa, formerly with KSFO & KYA/San Francisco as an AE, has joined Q107/Washington in the same capacity.

Edward A. Greene has joined the sales staff at KUTR/Salt Lake City.

Cheryl Zalk, formerly Music Coordinator at WNIC-AM & FM/Detroit, has been named Associate for Media Strategies/Detroit.

Tina Nielson, formerly Manager/Copyright and Licensing for Warner Bros. Records, has been appointed Associate Director of Copyright Administration for MCA Records.

Ellen S. Sender, formerly Manager, Business Affairs Systems/RCA/Ariola International, promoted to Director/Contract and Copyright Administration.

Richard Bennett, formerly with Electro-Rent Corporation, named Assistant Credit Manager at Warner/Elektra/Atlantic Corporation.

Diane Oseguera, formerly with KJQV/San Diego, joins KSON/San Diego as Account Executive.

Harry Martin (Happy Hare), San Diego DJ, joins KSON/San Diego as Sr. Account Executive.

Jo Lene Murdock, formerly at KKAT/Ogden, joins the sales staff at K-LITE 93FM/Salt Lake.

Lance Black, formerly at KATZ TV/Dallas, joins the sales staff at K-LITE 93FM/Salt Lake.

Julie Kirby, formerly an Account Executive at WIND/Chicago, has joined WLS-AM & FM/Chicago in the same capacity.

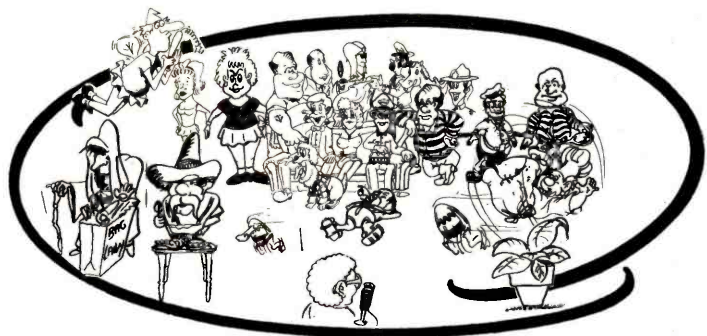
Mark Stough, formerly an Account Executive at WAIT/Chicago, has joined WLS-AM & FM/Chicago in the same capacity.

Russell Del Core, former Account Executive at WPXI/New York, has joined crosstown WOR/New York in the same capacity.

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CHRONICLE

Born To:

● WRIF/Detroit air personality Karen Savelly and her husband Frank LaMarra, son Michael Thomas, November 26.

● W101/Tampa overnight jock Mickey Stone and her husband John Wood, Son Joshua, December 3.

● KEZR/San Jose PD Joe Eick and his wife Susan, son Ryan Joseph, December 19.

Married:

● KWIZ/Santa Ana Promotions Director Patti Rosol to William Cary, November 30.

STEP UP TO DIGITAL CONTROL.



Digital technology is changing the way we live. In 1972 a Bowmar four-function calculator cost over three-hundred dollars. Today the same calculating power is the size of a credit card and costs under two dollars. Many program directors and general managers today have more computing power on their desks than fit in a whole room a few short years ago.

That's great for analyzing ratings trends and keeping track of the billing, but can digital circuits do more than crunch numbers? You bet your quarter-hours they can! Digital technology lands the Space Shuttle and makes the digital Compact Disk audio player possible. Digital circuits are also right at home in your program audio processor.

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JHAN HIBER

RATINGS AND RESEARCH

Arbitron Debuts New Metro Info

Welcome back from the holidays! Are you geared up to receive your New Year's present from Arbitron? Yes, next week you'll be seeing the first of the fall books hit the sales department desks.

Given the tumult that usually accompanies receipt of major survey results, it's nice to know there will be an extra gift for every subscriber - more sales and marketing information. Let's look at the new "Metro Market Profile" from Arbitron and see how it can help.

Goodbye ADI, Hello Metro

In previous Arbitron reports, pages 4-A, C, and D showed different material depending on your market size. Page 4-A contained the new ClusterPlus market profile, organized into ten broad socioeconomic clusters. This showed, for example, how your market compared to the national profile in terms of number of yuppies, upscale/downscale folks, etc. The ClusterPlus info was included in the books for every standard market report.

COMMUNICATION SPECIAL

In the top 50 ADIs (Arbitron's TV geography, Area of Dominant Influence) pages 4-C and D were also included. Radio markets ranked among the top 50 ADIs showing ADI Market Profile information on these pages. Such information was, frankly, of rather limited use. It was there primarily to portray a media picture of the ADI, since some ad campaigns are planned/bought based on ADI. For example, newspaper circulation figures were included, as was circulation for leading magazines. There was also info on major chain store outlets, median household income, and other swell stuff. Unfortunately, the number of sales/programming folks who didn't read/use these pages was exceeded only by the attendance at the various Bruce Springsteen concerts. Many either didn't see or know how to use those pages.

But wait! There's hope. Arbitron has, effective with the fall books you'll soon be seeing, decided to toss the ADI (ho-hum) and instead plug in metro data (loud applause). Thus, every standard report will contain pages 4 A-C. Not only that, the headings will be consistent from report to report. The new info comes under the umbrella of "Metro Market Profile."

Metro Market Profile Unveiled

Thanks to Arbitron (special kudos to Nan Myers and Nick

Green), we're able to debut the Metro Market Profile here. You'll see examples of some of the juicy tidbits that are now stashed on pages 4 A-C. As we examine each section we'll take a look at its sales/marketing implications.

Below are three key portions of the Metro Market Profile. First is the Sales Data section. Programmers and promotion people should be aware that there's a payoff in this section for them as well.

Next comes the ethnic population breakout. There will now be more detailed info on the ethnic population than ever before. Even markets where there is no High Density Area (Black and/or Hispanic) will now have this data.

I'll also discuss the Census data. As with the ethnic info, there's much more detail than before, and it has value to sales, programming, and marketing.

Sales Data, Office Listening Targets

Page 4-A will contain two columns of info under the heading "Sales Data." The first section pictured here has to do with buying power. This portrays how much buying power exists in the respective market, then shows two lines of household figures below.

In the above example, this relatively large metro has been estimated to have an economy that generates over \$60 billion in annual buying power. Those on the sales side might want to know how that compares to other metros the advertiser is considering buying. Perhaps your metro has fewer people than another market but possesses more buying income due to greater affluence.

The household figures require a little explanation. The "Median Buying Income" number shows

TOP TEN EMPLOYER INDUSTRIES

The Top Ten Employer Industry Classifications are defined below by Federal Government Censuses called STANDARD INDUSTRIAL CLASSIFICATION (SIC). SIC's are sorted by the primary activity of individual business establishments based on the 1983 County Business Pattern Reports of the U.S. Census.

EMPLOYER	# OF EMPLOYEES	% OF TOTAL
1) HEALTH SERVICES	164,577	10.7
2) BUSINESS SERVICES	92,913	6.0
3) EATING & DRINKING PLACES	86,134	5.6
4) EDUCATIONAL SERVICES	79,129	4.6
5) WHOLESALE TRADE-DURABLE GOODS	69,320	4.5
6) FOOD STORES	45,483	3.1
7) SPECIAL TRADE CONTRACTOR	45,805	3.0
8) INSURANCE CARRIERS	43,914	2.8
9) GEN. MERCHANDISE STORES	42,801	2.8
10) MISCELLANEOUS RETAIL	41,356	2.7
TOTAL METRO EMPLOYEES	1,541,370	
TOP 10 TOTAL EMPLOYEES	704,552	45.7%

ETHNIC POPULATION

PERSONS 12+	BLACKS	%	HISPANICS	%
735,100	100.0		85,700	100.0
TEEN 12-17	95,300	13.1	15,100	17.4
MEN				
18-24	87,500	9.3	8,200	9.5
25-34	70,800	9.8	10,500	12.2
35-44	58,500	8.8	8,500	10.2
45-54	20,800	2.8	3,100	3.7
55-64	10,500	1.4	1,500	1.8
65-69	24,000	4.6	3,100	2.6
70-74	31,000	4.2	1,900	2.2
WOMEN				
18-24	80,200	8.2	8,200	9.5
25-34	63,000	11.4	10,500	12.6
35-44	65,500	9.9	7,300	8.4
45-54	26,500	3.6	2,700	3.2
55-64	23,800	3.2	2,900	3.0
65-69	43,000	6.0	3,100	3.6
70-74	51,000	7.1	3,500	2.9

that half of the metro households can spend more than the amount shown annually; half can spend less. Thus, in the example here, half of the households in this metro can spend \$30,711 or more during the year; the other half have less than that amount to spend.

On the other hand, the "EBI (Effective Buying Income) per Household" is an average (or mean) for the metro. This is arrived at by taking that \$60+ billion figure and dividing it by the number of households in the metro to arrive at an average. Average household buying power will certainly vary from metro to metro.

Besides the sales implications, keep in mind the marketing impact. For example, if you're in an affluent metro, that can have bearing on what contests/prizes you award or get involved in. In some markets giving away gold makes sense. In less affluent areas paying rent/mortgages or utilities could be more meaningful.

The next section pictured here is a new one. Look at the "Top Ten Employer Industries" that should make any programmer interested in attracting office/at-work listening salivate. In this hypothetical metro you'll note that health services, as a category,

METRO EFFECTIVE BUYING INCOME

Effective Buying Income (EBI) (\$000)	\$60,286.163
Median Buying Income	\$30,711
EBI per household	\$34,546

METRO CENSUS DATA

	UPDATED CENSUS	METRO %	UPDATED CENSUS	METRO %
1# Total Households	1,745,100	100.0	2,554	0.2
2# Income of Households Under \$10,000	239,549	13.7	457,940	16.1
10,000-14,999	148,054	8.5	105,410	7.9
15,000-19,999	153,256	8.8	1,048,092	36.0
20,000-29,999	310,641	17.8	348,891	12.3
30,000-39,999	286,645	16.4	477,126	18.8
40,000-49,999	239,612	13.7	2,933,009	100.0
50,000-74,999	87,080	5.0		
75,000+	87,080	5.0		
Median Income (\$)	\$20,711		232,619	100.0
Value of Owner-Occupied Households			171,746	56.6
Less than \$20,000	289,721	17.7		
\$20,000-29,999	329,224	16.9		
30,000-39,999	255,817	13.5		
40,000-49,999	53,484	3.2		
50,000-74,999	36,720	2.3		
75,000+	12,140	0.8		
Median Value (\$)	\$42,200			
Monthly Contract of Renter-Occupied Households				
Less than \$150	124,142	7.5		
150-199	102,518	6.3		
200-299	161,072	11.0		
300-399	57,860	3.5		
400-499	15,259	0.9		
500-999	5,265	0.3		
1,000-149,999	1210			
Household Size by Household				
1 Person	443,900	25.4		
2 Persons	622,400	35.7		
3 Persons	381,700	21.9		
4 Persons	191,100	10.9		
5+ Persons	115,100	6.6		
Seasonal Households				
7# Education Persons 25+				
Elementary 0-6 Gr	457,940	16.1		
High School 1-3 yr	105,410	7.9		
High School Grad	1,048,092	36.0		
College 1-3 yrs	348,891	12.3		
College 4+	477,126	18.8		
Total Persons 25+	2,933,009	100.0		
College & Universities' Total Enrollment			232,619	100.0
Full Time Enrollment			171,746	56.6
Occupation				
Managerial	489,150	24.6		
Technical	651,856	33.2		
Service worker	248,026	12.5		
Semi Worker	16,162	0.8		
Precision Production	247,631	12.2		
Operator	332,920	16.7		
Farm Residents	14,624			
Translocation to Work				
Public	274,942	14.0		
Driving to Work	1,158,119	59.1		
Car Pool	348,338	17.2		
Other	180,699	9.2		
Car Ownership by Household				
0 Cars	336,500	19.3		
1 Car	651,856	37.7		
2 Cars	547,900	31.3		
3+ Cars	207,900	11.7		

employ far more folks than any other job classification.

Aggressive PDs and GMs will surely find out where these offices/clinics/hospitals were. First, inquire to determine if there's a demo skew to that work force. If the demos fit your target/format, come up with an incentive to have your station on in those work settings. On the other hand, one might make less of an effort to get into the insurance offices, given the smaller potential payoff.

Ethnic Population

In the past, information on the ethnic population in each metro has been sketchy. Even in markets where there were "ethnic controls" the ethnic info in the books was only the tip of the iceberg.

Now, on page 4-B, we are up to our computers in ethnic demographic data. In every standard and condensed market there will be metro breakouts for two ethnic groups - blacks and Hispanics. Pictured here are typical run-downs for the two categories. You can see the overall ethnic population in the metro and how much each demo contributes to that ethnic group's total population.

Besides giving the sales and programming departments a complete feel for the ethnic makeup, this expanded data can offer a perspective on the whole metro. Of the total 12+ population, how much is made up of ethnics? Do ethnics comprise more/less of certain demos? What does this imply for your marketing and programming efforts? Potentially great insights here.

Census Data Payoff

Two-thirds of page 4-B exists under the heading "Metro Census Data." It could also be entitled "Promotion Payoff Area." By reading these figures properly,

there can be not only important sales/marketing tidbits but also a valuable assist to those charged with designing effective contests/promotions.

Look at item three, for instance. Let's say your station is considering giving away a house. The bottom figure in item three states that half the homes in the metro are valued at more than \$42,200; half are less than that amount. Thus, you may want to give away a home valued at \$75,000+ in order for it to sound special enough. If the median value was only \$30,000, perhaps a \$50,000 home would be enticing enough.

The same type of thinking can be applied to point four, the rental section. Half of the monthly rent payments are over \$210; half are less in this metro. You might use this figure when offering to pay a listener's rent for a year. Another approach would be to stipulate a limit, say, up to \$250 per month towards rent, knowing that amount would cover most rental units in the metro.

Item 12 is also fascinating. As you examine your 1986 plans you may be considering giving away a car or two. In this mythical metro it's amazing to note that 57% of the households have no car or only one. Imagine the impact on a metro such as this if your station were to kick off the spring sweep with a car-a-week giveaway.

Sales, Marketing Bonanza

As you can tell, I'm enthused about this new metro information from Arbitron. The ratings giant is trying to make its books more useful and these new features are a step in the right direction. Have fun delving into the available bonanza here, and let me (and Arbitron) hear from you regarding how you're using this data. Enjoy this present from Arbitron, and have a killer '86!

WEEK IN REVIEW

Research Firms Relocate

Three perceptual research firms have recently moved into new headquarters. Listed alphabetically are the companies and their new address/phone number.

- Balon & Associates: 3532 Bee Caves Road, Suite 110, Austin, TX 78746; (512)327-7010.
- Jhan Hiber & Associates: 26384 Carmel Rancho Lane, Suite 202, Carmel, CA 93923; (408)625-3356.
- Strategic Radio Research: 211 E. Ontario, Chicago, IL 60611; (312)280-8300.

B A N G L E S



M A N I C M O N D A Y

"THE SINGLE"
IN THIS WEEK'S RADIO & RECORDS
WRITTEN BY CHRISTOPHER - PRODUCED BY DAVID KARNE
FROM THE FORTHCOMING LP "DIFFERENT LIGHT" BFC/40039



REED BUNZEL

MA BELL AMI

Long-Distance Rate Watchers

The Great American Long-Distance War is on, with trusty Ma Bell on one side and the "litttle" independent on the other. Within the next nine months virtually every telephone customer in the country — business and residential — will be given the opportunity to select from hundreds of companies for their long-distance service. A massive media campaign has been launched to sway the vote, with the Big Three (AT&T, MCI, and GTE-Sprint) pulling an all-out offensive against each other. Long distance used to be the next best thing to being there, but soon it may get too dangerous.

COMMUNICATION SPECIAL

While regular telephone customers are being offered the chance to select a new long-distance carrier, cost-conscious business accounts should also become educated on ways to reduce their telephone expenses. Long distance can constitute a high percentage of any company's budget, and cutting those costs is vital to the bottom line of an efficient and profit-minded operation. Understanding the abstract long-distance rate system, and wisely selecting the best service for your applications, is important to any business interested in gaining a winning edge in 1986.

More than 400 hungry systems are presently vying for a piece of the very large long-distance pie. AT&T currently claims just under 85% of the national market, a rather hefty share in any industry. Chomping at the bit of remaining business are MCI (6%) and GTE-Sprint (3%), with Western Union's MetroFone and Satellite Business System's Skyline sitting in the backfield. Additional OCCs (Other Common Carriers) and "resellers" make up the remaining fraction of available and possible telephone systems.

How It Works

All OCCs offer "dial-up" and "dedicated access line" services to subscribing customers, but they all vary in terms of size and features. Some operate in only a handful of cities, while the larger competitors cover virtually all major markets.

All offer universal service, permitting long-distance service to any phone in the U.S., but in non-network cities the OCC must purchase AT&T off-net lines — which are then resold to the customer. Systems forced to use off-net lines because of limited access thus have two rate structures: one for on-net and one for off-net. All OCCs charge a monthly subscription or minimum usage fee, with rates typically based on distance and daypart.

Resellers purchase phone lines (usually from AT&T, GTE, or MCI) and then resell them to their customers. These lines are purchased in great volume and at low cost, allowing them to be resold at greatly reduced prices (approximately 20%). Resellers generally concentrate on a few cities in a particular geographical area rather than nationwide (except for Allnet, which has a national coverage area and is a front-runner among long-distance carriers).

Both OCCs and resellers require touchtone service, and many require the use of a multi-digit entry code (up to 21 digits including the number being dialed). As technology becomes more sophisticated, however, the need for lengthy dial codes will be eliminated.

Ring Ma Bell

AT&T ruled the wires (and airwaves) for almost 100 years before federal antitrust action ruled that the company's Bell System controlled too much of the marketplace. The subsequent breakup paved the way for smaller entrepreneurial ventures to enter the fray. Through the years the company had built an extensive network of cables, fiber optic lines,

microwave stations, and satellites. The company also had a virtual lock on equipment manufacturing; until recently no one would have dreamed of a Bugs Bunny phone in their den.

Most phone customers grew up with Ma Bell, and are familiar with the basic services the company offers. These include:

- Direct Distance Dialing (DDD): Long-distance coast-to-coast (virtually worldwide) service, with rates determined by variable factors. Time of day, day of week, length of call, and distance all contribute to the cost. Calls placed during normal business hours generally carry the highest tariff, with evening calls discounted 40% and weekend-holiday calls cut by 60%.

- Operator Assistance: All phone calls placed with the assistance of an operator (i.e., not direct-dial), including collect and person-to-person, with surcharges ranging from \$1.05 (credit card calls) to \$3.00 (person-to-person service).

- WATS: Wide Area Telecommunications Service consists of lines leased or rented on a monthly basis at per-hour rates in pre-purchased service areas. WATS lines are typically less expensive than DDD service, and are targeted at businesses with consistently high long-distance bills.

Band Of Gold

MCI's Banded WATS is a customized service developed to provide companies with variable rates depending on where and when a call is placed. MCI claims its banded service can cut AT&T's similar costs by 15%, while boasting more features than its nearest (and more popular) competitor. The company has an established shared network

connected to 80% of all American phones, and the other 20% can be reached through shared off-net facilities. Virtually every household and business is accessible via this system.

Some MCI features:

- Cost cutting: MCI stresses its rates are 15% lower than Ma Bell. Tapered rate structure and geographical zoning replace AT&T's mileage system.

- Detailed call summaries: MCI provides detailed long-distance information on each call placed, a service it claims AT&T does not offer.

- No customer codes: As with AT&T, the MCI WATS system requires no dialing codes.

- International dialing: Access to over 90% of the world, with a savings of 15% on most calls.

Gee . . . No, GTE

GTE's Sprint Advanced WATS operates much the same as the AT&T and MCI services. Until recently, access to the Sprint system required an awkward access code. But the company has adopted a direct-dial system which eliminates time and frustration when placing numerous calls. Many of MCI's features are also available with GTE, but Sprint claims to offer higher savings and other advantages. Some of these are:

- Frequent caller program discounts: Additional savings (over regular rates) for volume customers, applied retroactively and based on total monthly usage.

- Free Travelcode: Business employees on the road can make Sprint calls, saving up to 70% by bypassing operator-assisted services.

- Speedial: Up to 30 frequently-

used numbers can be preprogrammed into the Sprint computer.

A Few Pointers

To list every available distance system would be both futile and foolish. Many different companies with varying features exist, each attempting to outdo the other in claims and services. Those few presented above represent only a fraction of what is available for both business and residential use, and the savvy operator is advised to thoroughly investigate the promises and performance of all long-distance players.

Here are a few tips to keep in mind while shopping for a long-distance carrier:

- Calculate your current long-distance bill and determine whether you actually place enough calls to warrant an alternate service. If long-distance charges top \$100 per month, your costs can probably be reduced. Include only interstate calls in your calculations; calls placed within your own state are usually not affected.

- Talk to customers currently using alternate (non-AT&T) systems. Ask them about real savings, service, and repairs, and inquire about sound quality. Many services use inferior technology, which wreaks havoc with a telephone conversation.

- Ask about installation fees and hidden costs. Many services require equipment, set-up, and other initial fees before the long-distance meter even begins ticking.

- Look into access codes. Determine before it is too late whether a five-digit code is too cumbersome for you to use every time you place a call.

- Be wary of undercapitalized smaller companies which may fold after only a few months in business. Experts predict that many of the small startups will disappear, paving the way for the strong to survive.

Every cost-conscious manager owes it to himself to check into long-distance rate reduction. The breakup of AT&T has opened the communications field to myriad opportunities for both the service company and the long-distance customer. Virtually every business which sees the telephone as an indispensable tool can benefit from shopping around.

This article was prepared with considerable assistance from AT&T, MCI Communications, and GTE-Sprint. All care taken but no responsibility assumed for comparisons; this information is intended for your information only and should not be considered an endorsement of any particular system or service.

Satellite Communications Update

Much of today's communication technology relies on satellite transmission. Long distance telephone, 2-hour Zap Mail, teleconferencing, and syndicated (and remote) program distribution is now largely dependent on just a handful of broadcast "birds." Following is a brief look at what's in store in 1986:

Pam Fennell, NPR

"Stations are going to start looking at satellite distribution instead of land lines for their long distance remote broadcasts. If a station wants to go to New Orleans for a Super Bowl broadcast, for instance, it could be less expensive and more reliable to use the satellite. Land line installation and tariffs are skyrocketing, and have reached the point where satellite technology can actually be more economical.

"More and more stations every year install their own dishes, and many own three or four. In addition to network broadcast uses, they will begin to use their earth stations for more sophisticated work — such as voice and data communications.

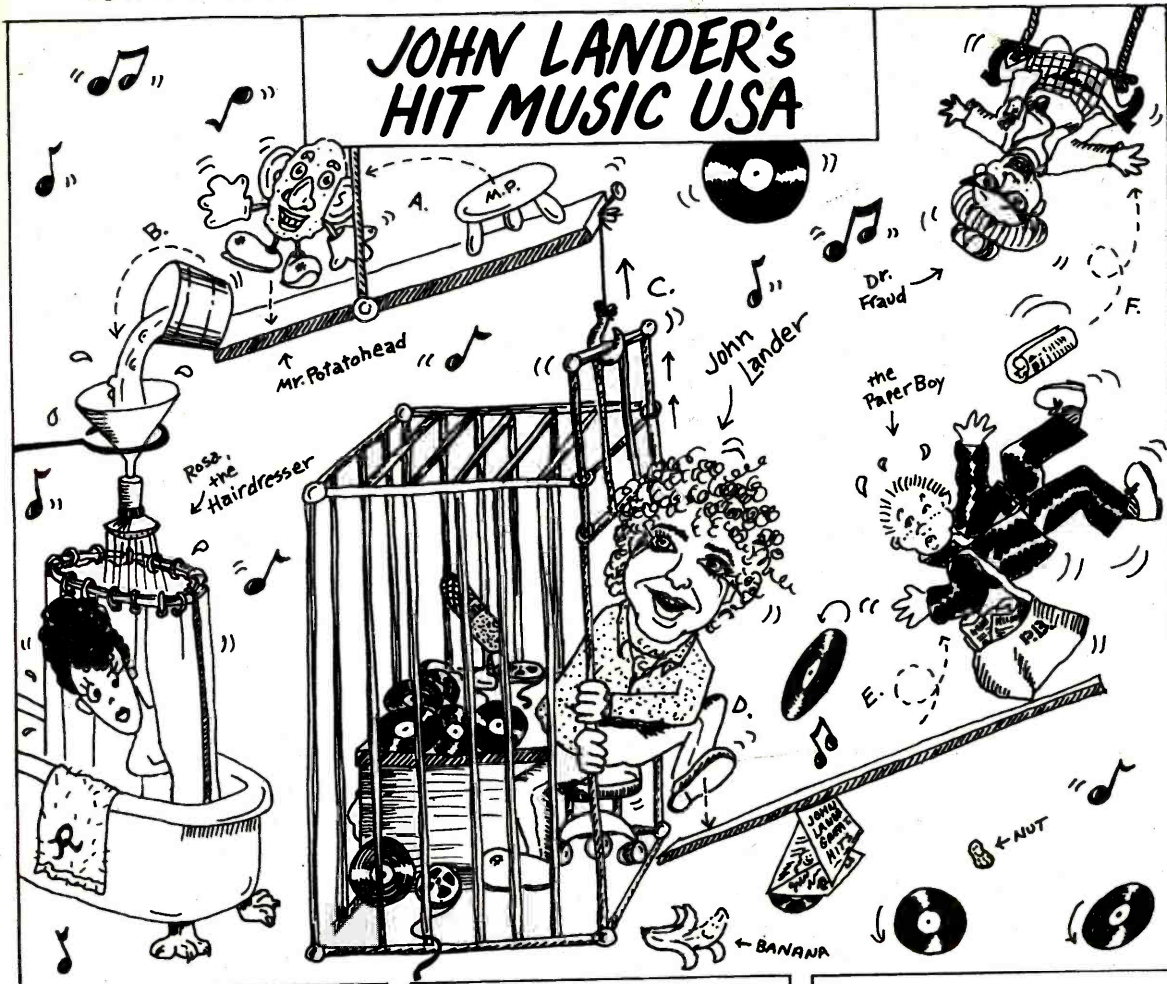
Jeff Sudikoff, IDB Communications

"Because of recent network activity we will start to see more satellite transmission on Satcom 1-R. It is now the dominant transmission

satellite, and more stations are beginning to convert to it from Westar IV. Digital is becoming the standard in broadcast satellite technology, which makes Satcom 1-R the supermarket for radio communications.

"Also, several firms are developing an information transmission system which will be available to all radio stations equipped with a 1-R terminal. This can provide a hard copy system to transmit information of both general use and commercial communications network for program information, affidavit response material, and electronic lipshets. Satellite technology will help us move away from the post office for information hard copy transmission."

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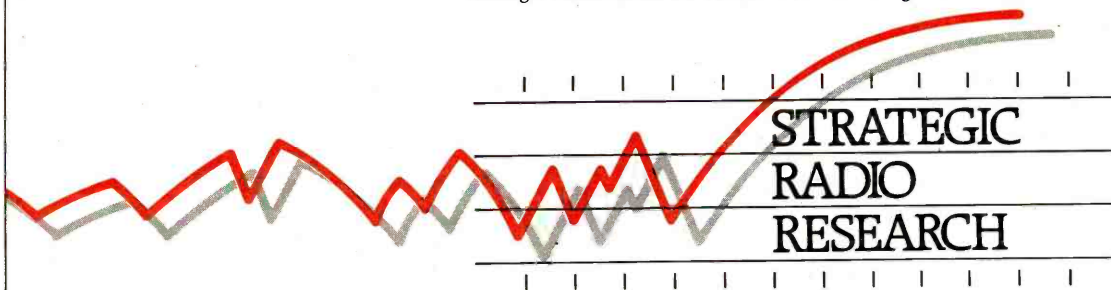
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The Advantages Of Telemarketing

By Mary Weyand



Mary Weyand is VP/Telemarketing for Harte-Hanks Direct Marketing in Brea, CA. Her responsibilities include overseeing the telephone sales operation for the company's *Pennysaver* magazine (2.2 million circulation) and its Telemarketing West Service Bureau.

Do you wish you could put a higher price tag on your ad spots? Would you give your right arm to be number one in the ratings sweep every time? Would knowing what's on your listeners' minds help you program more effectively?

According to Thomas G. Peters' "A Passion For Excellence," caring for your customer is a prime ingredient for a successful business. He says, "In the private or public sector, in big business or small, we observe that there are only two ways to create and sustain superior performance over the long haul. First, take exceptional care of your customers via superior service and superior quality. Second, constantly innovate. Both are built on the bedrock of listening!"

COMMUNICATION SPECIAL

It almost goes without saying that there is a strong link between higher ad revenues, higher ratings, listener closeness, and business success as measured by being number one. Telemarketing, the art of telephone communication, is a tool that can acquire this link. As you will see, there are striking similarities between radio and telemarketing:

Listening: That's what the radio business is. Listening. That's what the telemarketing business is.

Radio: The voice of the radio is the link to the listener.

Telemarketing: The voice of the station is the link to the listener.

Radio: Depends on listener response to the program presentation.

Telemarketing: Depends on listener response to the planned presentation.

Practical Applications

Telemarketing use may be an in-

novation you had not considered. Let's explore the four ways in which telemarketing will effectively add dimension to the radio business.

Sales Generation

Hmmmmph!

That's probably the first word you'll hear from your sales organization. Aw, come on. Just listen for a minute. Telemarketing enhances your field sales effort — it doesn't take away from it at all.

• Field Sales Support

You don't want to replace the field sales visit. You just want to be sure that a prospect's potential warrants the visit. And you want to

be sure that a prospect's potential warrants the field sales expense before the salesperson incurs it. Telemarketing enables you to dispatch your salespeople after needs have been assessed and appointments set.

As they prospect for new business, telemarketing personnel can qualify leads generated by advertising on the air or by direct mail before the leads are sent to the field. These leads can also be assigned low, medium or high potential ratings, so your field salespeople can more profitably manage their time and prioritize their prospects. Telemarketing increases the profit potential of their calendars by decreasing the number of unproductive personal sales calls.

With telemarketing qualification of leads, your company can more aggressively pursue the generation

of inquiries through in-house spots or direct mail. You can try premium and special offers or other response-boosting techniques. Whatever you try, you won't risk frustrating field sales personnel with poorly qualified leads.

• Selling Existing Accounts

The telephone can be used with your existing customers to create new sales opportunities, close sales, and service orders. You can also implement account cycling programs wherein you recontact your customers at regular intervals for reorders, upgrade, and add-on sales. Telemarketing's two-way nature makes it easier to resolve problems and dissatisfactions, too. And that helps cement relationships and build customer loyalty.

• Selling Marginal, Inactive Accounts

Marginally profitable accounts cease to be marginal if you can reduce the cost of selling to them or find a way to sell them more. Telemarketing techniques are perfect ways to do both. Make it your strategy to call these accounts instead of making personal sales visits.

With creative radio talent at your fingertips, you can script fresh ways of informing them of a new product or format. You can share new service offerings or aim for repeat schedules. Chances are you'll end up with fewer truly "marginal" accounts than when you started.

Inactive accounts become that way for a reason. And telemarketing can help your station find out why. Telemarketing's two-way communication enables your salespeople to spot and resolve misunderstandings or probe and discover ways that new products and services can benefit these dormant accounts. You'll save money, because generating sales from inactive accounts is generally less expensive than prospecting for new ones.

Customer Service

The most dramatic use of telemarketing for the volatile, competitive radio business is described in "A Passion For Excellence" as the "art of naive listening." According to Peters, "Naive listening" is a term we ran across when talking with the chairman of Allergan, a highly profitable Irvine, California subsidiary of Smith Kline, Beckman. According to Chairman Gavin Herbert, "I've repeatedly argued that reading data and talking to (specialists) is not enough. In our industry, we're overwhelmed by data.

"All the information comes in by the bushel, rapidly and neatly summarized. We have more than we need." (Is radio so different?) "But we miss the basic customer. I've always insisted that our people stay in touch with the users, not just intermediaries." And by

Continued on Page 23

In-House Telemarketing

If you're interested in in-house telemarketing, you can choose from the following partial list of seminars/symposiums or your local directory:

• **American Management Association's** "How To Establish And Manage A Telemarketing/Sales Operation." Dallas, January 23-24, 1986; Philadelphia, January 28-29, 1986; New York, February 10-11, 1986; Chicago, February 24-25, 1986. Contact: Registrar, AMA, P.O. Box 319, Saranac Lake, NY 12983; (518) 891-0065.

• **AT&T** — for 1986 schedule contact AT&T Communications Planning Center, National Services, 5 Century Drive, First Floor, Parsippany, NJ 07050, (800)

554-6400.

• **Stenrich Group** — For 1986 schedule, contact Performance Seminar Group, 11 Commerce Street, Norwalk, CT 06850; (203) 852-0429.

• **Direct Marketing Association's** Management Of The Telephone Marketing And Sales Operation. New York, January 6-7, 1986; Seattle, February 24-26, 1986; Baltimore, April 7-9, 1986. Contact Registrar, DMA, 6 E. 43rd Street, NY, NY 10017; (212) 689-4977.

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The Advantages Of Telemarketing

Continued from Page 20

listening without bias, Herbert points out, you can pick up the "real message."

Radio should also naively listen to the advertisers. Customer service can ask how are we doing? Got any suggestions? Ask about upcoming events. Ask about programming. Ask about your in-station copywriting. Ask. Ask. Ask.

Naively and openly listen to the answers. You will find out a lot. For instance, you may find the customer is not aware of the full-service elements you already offer or he's already receiving. You may find you are weak in after-sale reinforcement; that your station is not perceived as "local enough."

Listener Surveys

Surely you conduct surveys via the popular vendors, but another kind of listener survey may be in order. One in which you constantly, week in and week out, use the telephone as a touchtone for your acceptance and credibility. Find out by naively listening to the listener off the air. Has there been a per-

ceptible shift in format? Do they like the on-air talent? Are the music selections to their liking; i.e., fit your demographic targets?

Informal listener surveys, using listener mail/phone lists developed by your station as well as random calls from the white pages, will help you keep your finger on the listeners' pulse.

Speeding Cash Flow

Collecting past due receivables through telemarketing is proven and successful. It's simply harder to say "no" to a friendly voice on the phone than it is to ignore a statement or letter.

Regular follow-up on overdue accounts not only starts the cash flowing sooner, it can also improve your customer relations. Frequently, customers simply won't call you with a problem. If you use telemarketing, you have the opportunity to work out a person-to-person agreement and a mutually satisfactory schedule.

In account situations where dissatisfaction with your station is holding up payment, telemarketing may be able to solve the problem,

save the customer relationship, and expedite the payment.

In-House Vs. Outside Service

Now comes the vexing question. Should you do it all yourself, or should you acquire the services of an outside telemarketing vendor?

In-house could be viable for radio. After all, most stations conduct constant on-air telephone conversations with listeners. Expanding to a small "phone room," which conducts informal listener surveys, collects overdue amounts or generates sales leads, would be a natural extension.

The looming question is commitment. To conduct a successful in-house operation requires top management's unwavering support. It suggests a willingness to supply appropriate private phone equipment, staffing, and training to achieve maximum results. This also requires special management — a telemarketing supervisor who is trained in telephone skills.

On the other hand, telemarketing service bureaus may be the right answer for your station. This au-

Choosing A Telemarketing Service

Telemarketing service bureaus may specialize in specific industries; i.e., the arts or fundraising. Consider the following when selecting a vendor:

1. **Knowledge, experience of principles** — look for stability in years in the business or in company size.
2. **Specific ability to handle your prescribed needs** — whether business-to-business, inbound

24-hour WATS lines, or a variety of services.

3. **A strong level of interest** in your business; a willingness to commiserate with you regarding your tailored needs.

thor has visited service bureaus coast-to-coast and can vouch for a dramatic nationwide change from the phone rooms of yesteryear. Today's telemarketing service bureaus are electronically sophisticated, light, airy professional bastions of customer service and support.

According to Nadjji Tehrani, publisher of *Telemarketing* magazine, "Service vendors can become partners in a company's success. They not only lighten the load, but can also, once they have learned about a company's products and promotional strategies, generate ideas that can be implemented by the company's existing or future in-house telemarketing center. More and more vendors now provide consultative services to help a company establish an in-house program. Companies that establish or build upon their own in-house telemarketing centers can maintain the outside vendor as an important additional source of assistance."

Telemarketing service bureaus can play an extremely important role in the following areas:

- As a back-up to existing sales and telemarketing staff
- As guidance for the existing telemarketing staff
- As support with existing staff
- As a constructive foundation for start-up radio stations
- For emergency situations
- To enhance collection, survey efforts
- To generate leads for the field and sell programs.

Telemarketing service bureaus are already equipped with proper phone lines/equipment and call management equipment. They are staffed with trained telemarketers and managers to handle your business. Many are automated and all are able to provide daily and even hourly tracking as needed. You will find that many vendors are quite receptive to all types of arrangements, including commission or per-inquiry selling so that you may in fact double or even triple your sales effort without spending one dime in capital expenditure or rent.

Your telemarketing needs may be business-to-business outbound; i.e., generating leads or sales from your radio station business to a commercial business. Or you may want to have an information hot line, 24-hour inbound. Maybe you want a combination of both or other help. Your vendor can help you build your own or supply these services.

Care For Customers, Business

Listen as customers listen to you and build your station strength through today's innovative telemarketing technology. Whether through sales, lead generation, collection, or the offering of service information, the thrust of your successful telemarketing campaign is to create a stronger station, which will sustain ratings over the long haul.

• Your Audience is in the mail

"...their creative departments are without rival... If you are considering direct mail, you owe it to yourself to talk to Women At Work."

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WHCN, Hartford

• Show Off!

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Tony Berardini, V.P./G.M.
WBCN, Boston

• We Do Renovations

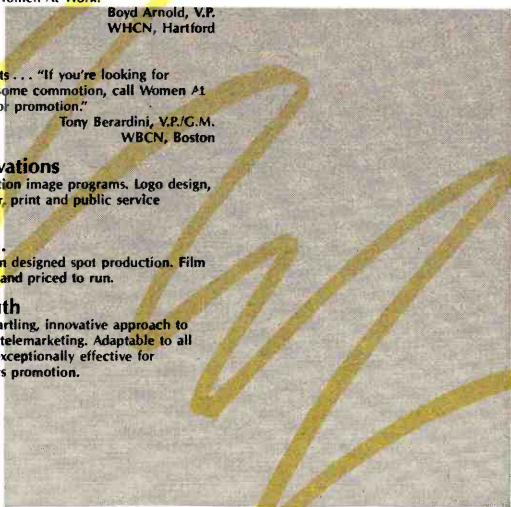
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Getting The Most From E-Mail

By Dick Rubin

In its purest form, electronic mail (e-mail) is simply the exchange of written information without using any paper. The reading and writing are done at computers, and the sending is from one computer to another.

Because the messages are transmitted electronically, e-mail provides the immediacy of using the phone. And because the messages will wait in your electronic "mailbox" until you have time to read them, e-mail also provides the familiar convenience of picking through your mail and deciding how — and when — to deal with each item.

And that's only the beginning.

COMMUNICATION SPECIAL

How Does It Work?

There are several ways an electronic mail system can be set up. In each case, there is an intermediate computer called the host, which functions like the central post office. When you send a message it goes from your computer to the host, to be stored in the recipient's electronic "mailbox." When you want to read your mail, you "go to your mailbox" by connecting your own computer to the host computer. Like a regular post office, the host computer is busy with all kinds of behind-the-scenes activity, sorting and delivering, calculating "postage," and providing other services.

The host computer can be anywhere. If you work in a large office or department with many people working at terminals, you might be part of a local e-mail setup with the host right there in your building. In other systems, the host could be halfway across the country and is reached by phone by using a device called a modem, which lets computers communicate over regular telephone lines. This last scheme is feasible because of another communications service called a public data network, which allows you, for example, to make a local call in Los Angeles and have your computer talk to another computer in New York.

Let's try sending an electronic letter. With today's technology, the nuts and bolts are all automatic. Your computer can be set up to dial the phone, connect to the host, and log you on with your personal ID and password. Once you're connected to the host, you are

going on-line, the host displays the mailbox contents, showing who the message is from, who was copied, and the subject or title you entered. A good e-mail system offers a lot of

the electronic message is equally timely (this assumes, of course, that the other party has a mailbox you can send messages to).

No written communication has

Other Services

Since not everyone uses electronic mail, commercial e-mail systems offer some additional options. With one, available through MCI Mail and Western Union's EasyLink, your electronically generated letter results in a printed copy delivered to the recipient. What you pay for this service depends on how soon you need delivery. Some e-mail systems let you send Western Union Mailgrams, telegrams, cablegrams, and even send and receive Telexes — all from your personal computer. So you can communicate worldwide even with people who don't subscribe to an electronic mail service.

Who's Been Reading My Mail?

Access to your mailbox is controlled by a secret password known only to you and which you can (and should) change on a regular basis. Your mail messages are accessible only by those to whom they are addressed. The exception (there's always an exception) would be the system programmers who design and maintain the host system. These individuals would not ordinarily care about your correspondence, but if your messages include industrial secrets or other info valuable enough to invite corruption, you can choose from a number of data encryption security schemes. Clearly, no communication method is absolutely secure in the face of a determined adversary with sufficient motive and means, but e-mail is at least as safe as the U.S. Mail or your local phone company.

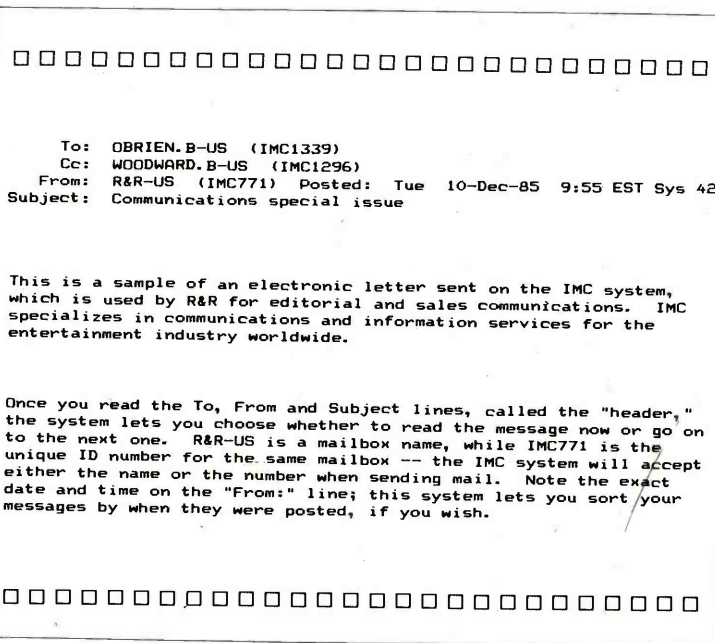
Postage Due

Costs for commercial electronic mail vary depending on which system you use. There may be an initial start-up fee, then a monthly minimum or service charge. Usually the meter is running anytime you're on-line, so it makes sense to compose long messages and store them to disk before getting on-line to transmit.

As an example, with the system R&R uses, it costs \$10 per month to have a mailbox. Sending this entire column to another mailbox on the U.S. host computer took about 3.5 minutes, with a per-hour connect charge of \$15.50, for a total of about 90 cents. To send to a host computer in the UK or Australia, add another four dollars. So the actual cost is negligible compared to the benefits. In fact, in terms of speed and convenience, e-mail represents a communications capability that's not duplicated by any other service at any cost.

Here are some numbers to call for more info:

- MCI Mail (800) 424-6677
- Western Union's EasyLink (800) 527-5184
- IMC (International Management Communications) (213) 937-0347



"on-line." By typing in simple commands, you tell the host you want to send a message. You'll be prompted for an addressee, so enter the mailbox name or number. On a small system, this might be a nickname; on a big system it could be a combination of characters, as on a license plate. At this point, you add in other mailboxes if you want to send your message to more than one person. Some e-mail systems offer such features as carbon copy and blind copy.

With the addressee(s) set, the system prompts for a title or subject, exactly like the Re: statement on a memo. Then you enter the message itself. Usually there's a way to edit the text so you can make changes or corrections. Finally, you tell the system to send the message. That's it!

Now the message is stored on the host computer in the addressee's "mailbox." When the addressee

options here:

- Read the message
- Don't read the message
- Reply, with or without the original message attached
- Forward to others, with or without comments
- Delete the message; it stays in your box until you do.

In addition, even the smallest computers will have some way to print the message (if you have a printer) and/or store it in the computer's memory or on disk for later reference.

Productivity Supercharger

E-mail is a true productivity-enhancing tool. For example, studies show that fewer than 30% of all business phone calls actually result in connecting with the desired party. With e-mail that percentage goes up to 99+, and unless your call requires a response right now,

the emotional impact of a conversation. But in most business situations, a simple exchange of information is what counts, and this is where e-mail really shines, whether it's to place an ad, confirm travel arrangements, set a meeting agenda, revise a rate card, or exchange a playlist. You are now free to send this information immediately at your convenience, and to read and respond, also immediately and at your convenience.

If you have questions, simply reply to me electronically. Odds are it's a simple point and I'll send the answer right away the next time I'm on-line. If I don't know the answer, I'll forward your question to someone else, and he can respond.

Imagine being able to send contract revisions back and forth between your office in Chicago and a client in Dallas. In the course of a single business day you could make a half-dozen major changes, have them approved by both sides, forward an electronic copy to your legal department in New York, and print a hard copy for your boss to take with him on the plane. All without the Xerox machine, long distance calls, or Federal Express.

And if your business is international...

Now you can get these broadcast services by computer, days before they come in the mail!

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KRBE add 23	95XXX add
B97 deb 29	WOMP-FM add 40
WMMS deb 34	WFXX add
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ZZ99 deb 35	KWES add 29
KIIS-FM 26-17	KYYY add
KS103 add	WBWB add 40
KITS 15-13	WAZY-FM add 37
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KUBE deb 26	



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HARVEY MEDNICK

Direct Mail: The Marketing Connection

About a month ago (12-6-85) this page dealt with the relationship between direct mail and contesting. That "everything you always wanted to know" column took a close look at the objectives and techniques involved in reaching listeners via the U.S. Mail, but was far from being the final word on the subject. Obviously direct mail extends way beyond pure promotional uses, and this topical "reprise" examines the many possibilities it offers a station's marketing and sales campaigns.

Developing a direct mail program involves a lot more than just pumping out thousands of mailing labels and sticking them on postage-paid envelopes. The technique is not designed for experimental, fly-by-night approaches — it is an exact science, and many variables must be considered for the effort to be a success. Direct mail requires professional help, perhaps more than any other available promotional or marketing tool.

COMMUNICATION SPECIAL

Go To The Pro

Following this belief I recently visited All Mailing Service, the experts who mail R&R on a weekly basis. I met with Howard Oberstein and Rudy Rodriguez, who gave me a thorough education on the dos and don'ts of direct mail. One note on credentials: Howard is a direct mail counselor and President of the Direct Mail Marketing Club of Southern California; Rudy is VP at All Mailing and long-time production expert.

The best place to begin, as they say, is at the beginning — which in this case is the basic definition of direct marketing. According to Howard, "It is an interactive system of marketing which uses one or more advertising media to affect a measurable response and/or transaction at any location directly. The key words are interactive, measurable, and directly." Interaction, Howard says, refers to communication between the client and the customer. "It is an unwritten rule in our business that every-

thing should be measurable," he adds, "and direct is self-explanatory."

The first step in developing a campaign is to define your objective. Exactly what is it you hope to accomplish? Are you primarily interested in contesting? Maybe you want to inform potential listeners of an impending format change. Maybe you've got a new jock coming from out of town, or you've got a new traffic helicopter or ski report. Whether you're interested in circulating a research questionnaire with a prize package tie-in, or a two-for-one coupon merchandising effort, direct mail is a natural, easy marketing method. You need remember only two things: use a professional mailing service, and as you refine your universe you lower the number of pieces but raise your unit postage price.

The Professional

The most obvious asset the professional provides is experience, which you'll find invaluable as you begin to develop your product and target your audience. As a general rule your only complete responsibility should be the design of the piece. Also, during the planning stages you should talk with your mailing house pro to learn about mechanical compatibility. Find out if the piece will comply with postal requirements. Does the piece have elements which can be machine stuffed, or does it require more costly hand work? How do you want to address the piece — by name, resident or a subtle mix such as "Dear Neighbor?" As Howard explains, "If you're going to embark on a direct mail marketing project, you might as well enter the right marketplace. This means selectivity."

The first thing to select is your "hot zip codes" — the potentially beneficial zips where you have the right demos but not a lot of listeners. Next you have to determine what sort of a "name list" you need to buy to reach the correct individuals in those zips. Your pro will help you acquire these lists. As you go from "resident" to the

finer the sort, the faster the delivery — and the lower the postage.

So — now you're convinced you want to do the piece, and you're shopping for a mail house. Rudy offered these features and options to keep in mind:

- Check their prices against your own estimate — you must be able to save money.
- Ask for their client list, and call several of their customers. Notice if the company handles the local well-known department store or similar respected businesses.
- Learn about their available services. Can they buy your list for you? Do they provide print services?
- Ask about their capacity. Can they accommodate a 100,000-item project on the dates specified?
- Check out their facility. Many garage operators have neither the space nor the machinery to successfully handle your project.

"If you're going to embark on a direct mail marketing project, you might as well enter the right marketplace. This means selectivity."

name list you will find fewer addresses available: this is because names are drawn from the phone book and there are a number of unlisted numbers in each zip. A resident list is typically less expensive than a name list, but the latter is more target-specific. For example, a resident list might cost \$8 per 1000, as opposed to a name list which could run to \$25 per 1000.

You also have the option of going across the census tracts to factor in age/house values, targeting your campaign to the specific demos you are trying to reach. Closer targeting is worth the extra expense, says Rudy, because "since you are now centering on the right person, you only profit by targeting." The decision at this point is yours, but remember: the more you narrow the fewer you have to produce, and the less waste you encounter.

The Postman Always Rings

Postage is another critical factor. Once again, the greater the sort the lower the price. Basic 200 bulk pieces costs 12.5 cents apiece. If you have a 5-digit pre-sort the price drops to 10.1, and if you go directly to carrier-routed mail (with 50 or more going directly to the individual carrier who will deliver the piece), the price is a mere 8.3. This is considerably less than 22 cents for first class. The moral: the

The Cost

The final line item is bucks. Keep in mind these figures: Names should run approximately \$25 per 1000; postage should be \$83 per 1000; and sorting, inserting, and labeling should cost \$90 per 1000. Add to that your creative and printing costs and you've got the basic cost formula.

Also recommended: a mix of media to reinforce your effort. You might use TV a la Publisher's Clearinghouse, reminding your listeners to be looking in their mailbox for your piece. You could accomplish the same objective by sprinkling a series of small space ads in the local newspaper or community shoppers.

Direct Mail Marketing can be a very effective marketing tool. Still, beware the industry's golden rule: "Make sure the creative process meshes with the production process to maximize your success and minimize your costs."

DATELINES

1986

January 13-14
Burns Media
Radio Studies Seminar
Century Plaza Hotel, Los Angeles

February 1-4
Radio Advertising Bureau's
6th Annual Managing Sales Conference
Amfac Airport Hotel, Dallas

February 2-5
National Religious Broadcasters' 43rd
Annual Convention
Sheraton Washington, Washington, DC

March 6-8
Country Radio Broadcasters' 17th Annual
Country Radio Seminar
Opriyland Hotel, Nashville

April 9-13
Alpha Epsilon Rho, National Broadcasting
Society's 44th Annual Convention
Sheraton Park Towers, Dallas

April 13-16
National Association of Broadcasters'
64th Annual Convention
Dallas Convention Center, Dallas

April 13-17
National Public Radio Annual
Convention
Town and Country Hotel, San Diego

May 14-17
American Association of Advertising
Agencies' annual meeting
Greenbriar, White Sulphur Springs, WV

May 21-25
American Women in Radio and Television's
35th Annual Convention
Westin Hotel Galleria, Dallas

June 11-15
Broadcast Promotion and Marketing
Executives/Broadcast Designers
Association's annual seminar
Loew's Anatole, Dallas

Give us just 60 minutes, and we'll give your listeners the world of music and entertainment, "ON THE RADIO."

"In the first 30 days, over 300 of the hottest stations nationwide have made "ON THE RADIO" the most listened to feature in radio. Call now and find out why!"



400 Sunridge Street Playa del Rey, CA 90291

(213) 306-8009

Hosted by Ron O'Brien

LOS ANGELES, KHIS-FM PD Gerry De Francesco . . .
"ON THE RADIO" is what good radio's all about. It's fun, entertaining and it really moves. I highly recommend it."

MILWAUKEE, WZUU-AM/FM OM John Driscoll . . .
"I needed a show to push our countdown, and 'ON THE RADIO' really works. The music is constant, the show sounds live, and with NSBA's help, totally local."
NASHVILLE, WZKS-FM PD Larry Martino . . .
"If you're going to ADD only one show make it 'ON THE RADIO'. The response has been incredible. The show's hot!"

**Kick
me.**

**Know a GM who hasn't sent for the new 1986
Film House demo reel yet?
Tape this to his back.**

*Film House. The Leader in
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on television.*

The Leader
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24 MUSIC SQUARE W. NASHVILLE, TN 37203 (615) 255-4000



STREET TALK



TARZAN BOY BALTIMORA

7" AND 12" SINGLES.

#1
CHR NEW & ACTIVE
146 REPORTERS!

CHR CHART: 39

WHHT 20-17	KAFM deb 32	KITS 15
WPHD 15-13	B97 26-23	KMEL 5-5
CKGM 16-12	Q102 add 35	BJ105 11-6
CKOI 25-13	ZZ99 11	KQXR 11-9
B94 deb 19	KOPA 27-21	KWES 11-10
WAVA add	KZZP 21-17	WPFM 8-5



© 1985, Manhattan Records, a Division of Capitol Records, Inc.

Due to a sudden computer malfunction, **ARBITRON's** planned Dec. 31 release of advances from New York, Los Angeles, and San Diego was delayed until Jan. 2, forcing broadcasters (and us) to sit on pins and needles for a few extra days. Full details next week.

As Street Talk went to press, the **MALRITE** takeover of **KLAC & KZLA/LOS ANGELES** was only three days away and yet *nobody* at Malrite would talk about the future of the Country combo. ST has learned, however, that **BOB GUERRA**, PD at Malrite's **KNEW/OAKLAND**, will move in as OM for the AM and FM. Also, current **KNEW & KSAN** VP/GM **STEVE EDWARDS** will oversee the transition as interim GM. Edwards is said to be spending a couple days per week in S.F. and two or three in L.A.

Dallas has been all abuzz that **KVIL** VP/Programming **RON CHAPMAN** might be stepping down as PD while holding onto his highly successful morning show. But station officials report that Chapman is only asking midday man **KEN BARNETT** to take over *some* of the programming responsibilities, not to be PD.

KKCI/KANSAS CITY will be going dark January 10, as new owner **TRANSCOLUMBIA** begins some engineering work. The entire staff, other than acting Station Manager **BONNIE DOLEZAL**, has been given notice. No word yet on what format the station, now AOR, will take.

From the "People's Court" file: **UNITED STATIONS** has obtained the district court injunction it sought against **IS INC.**, preventing the California-based production company from producing a countdown program in competition with U.S.'s "Countdown America With **DICK CLARK**." United Stations sought the injunction to support a noncompete covenant in IS Inc.'s contract, which allegedly prohibits the broadcast, marketing, or distribution of another countdown program until July 1986. The injunction was filed after plans were announced to distribute "**JOHN LEADER's** Countdown USA" (R&R 9-20-85). However, IS Inc. filed an emergency motion requesting that the injunction be suspended pending the filing of an appeal, and the court has granted a temporary stay. More next week.

It turns out that the rumor about Arbitron VP/Sales & Marketing **RHODY BOSLEY** leaving the company is unfounded. However, it is true that Southeast Regional Manager **DAVID DORRIN** has packed up his bags, and will pursue station ownership.



LOVE BUG — Who needs a gold watch? When the loonies at **WHMD/Hammond, LA** heard folks could help animals at Chicago's Brookfield Zoo by "adopting" them, they commemorated News Director **Mary Piroso's** years of service by paying \$10 to adopt "Sir Roachet," a giant Brazilian cockroach living in the zoo. Promotion mastermind/morning man **Ace O'Connell** and **Mary** arrived at Hammond's City Hall in an official "Roach Coach" (white limo), where a large crowd (including full press coverage) heard an important lecture by Prof. **Frontal A. Botomy** and three mayoral speeches before official papers were presented to **Mary** (in hat) by Hammond Mayor **Debbie Pope** (left). Finally, a local specimen, symbolic of Hammond's hysteria, was ceremoniously lifted to freedom by 100 helium balloons to the strains of "Born Free" and "La Cucaracha." Kook-arachas is right.

Is former **WASH/Washington** programmer **JOHN MOEN** about to become the new PD at **WLVE/MIAMI**?

While stations all over America engaged in public service efforts to prevent drunk driving this New Year's Eve, **WEZZI/CHARLOTTE** morning man **CHUCK BOOZER** (no pun intended) took it a step farther. On New Year's Eve morning he locked himself in the control room and played **STEVIE WONDER's** "Don't Drive Drunk" over and over until his show ended at 9am. Two TV stations covered the event, and GM **GARY BROBST** said that although he was pleased with the listeners' reaction, he would have preferred a little advance notice.

Wishing he had given a little notice himself was **WLLR/DAVENPORT's** **JACK DANIELS**, who received quite a bit of holiday attention and a temporary suspension after playing "Grandma Got Run Over By A Reindeer" 27 times in less than three and a half hours. It took phone calls from the song's composer **RANDY BROOKS** and the singers **ELMO AND PATSY** to convince him that enough was enough.

Expatriate American **DON ELLIS** has left his post as Managing Director of **MCA RECORDS & MUSIC GROUP** in the UK and Sr. VP/**MCA INTERNATIONAL**. It was "a personal matter relating to differences in operating policy," says MCA International President **LOU COOK**, who will oversee the British unit until a replacement is found. Don, who joined MCA in London two years ago, had previously been RCA Records' Division VP for North America. Continued on Page 30

B I O	TO	PROGRAM DIRECTORS	AIR DATE	FRI. JAN. 17	TIME	7:45 PM ET/PT
	FROM	WESTWOOD ONE	AREA CODE	213-224-5000	NUMBER	
M E S S A G E	"DIRE STRAITS; BROTHERS EXCLUSIVE CONCERT SIMULCAST WITH SHOWTIME!					
	FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY					

THE NEW SINGLE FROM

ELTON JOHN

"IKITA"

A WORLDWIDE SMASH

NOW
ON
YOUR
DESK
IN
AMERICA

GERMANY #1 • HOLLAND #1
IRELAND #1 • ENGLAND #3-
(TOP 5 FOR THREE WEEKS)
AUSTRALIA #4
PORTUGAL DEBUT #7
SWITZERLAND #1
BELGIUM #1 • NORWAY #3



THE ALBUM, ICE ON FIRE, AVAILABLE ON GEFFEN RECORDS, CASSETTES & COMPACT DISCS

• PRODUCED BY: GUS DUDGEON

• MANAGEMENT: JOHN REID



MR. MISTER "KYRIE"

CHR BREAKERS

12/20

CHR Chart: **35**

224 Reporters — 91%

RCA is Hot!



STARSHIP "SARA"

CHR BREAKERS

172 Reporters — 70%
#1 MOST ADDED

RCA



Manufactured and Distributed by RCA/Arista International

STREET TALK

Continued from Page 28

Late word at presstime is that **CHR KITT/LAS VEGAS** was planning to switch to A/C with fresh call letters **KKLZ (Z-96)** on New Year's Day. No PD has been named yet for the new format.

JOHN OLSON has suddenly left the **WGAR-FM/CLEVELAND** programming slot. No word yet on his replacement . . . And **WANS-FM/GREENVILLE PD BILL McCOWN** has left after a decade with the station. The interim PD there is **TOMMY SMITH**.

Despite rumors of a format change, when **WCJX/MIAMI** gets approval for **BEASLEY** to take over from **WODLINGER**, look for **PD JON HOLIDAY** to remain in place and the format to stay **CHR**.

That tensely-awaited *Playgirl* issue featuring "America's Sexiest DJs" can't be kept off the press any longer. Look for it on your favorite newsstand, and watch for one of the stars, **KGB/SAN DIEGO** Asst. PD **TED EDWARDS**, to take a top 20 market PD gig next week.

The legendary **CHUCK BROWNING** is on the road again as he leaves **K101/SAN FRANCISCO** to do afternoons at **KTSA/SAN ANTONIO** . . . **WHTX/PITTSBURGH PD KEITH ABRAMS** is stepping off the air, and taking over his afternoon shift is **WIMZ/KNOXVILLE'S SCOTT PAULSEN**.

In the AOR department, word is that **WRIF/DETROIT** is now consulted by **FRED JACOBS**, who programmed the station from 1981-1983 . . . **JON SCOTT** has resigned from **MUSIC VISION** after five years to form his own company, **MARKET AWARENESS PROMOTIONS**. Reach Jon at (818) 883-ROCK . . . Also in L.A., veteran talents **STEVE DAY** and **PAUL (LOBSTER) WELLS** are new to weekends at **KMET**.

The new **MANHATTAN/EMI AMERICA** black music field force is taking shape, with four of the six regional promotion slots now filled. **MIKE AUSTIN**, who was with Capitol, takes the Southwest; **W. "SLACK" JOHNSON**, previously at Elektra, has Atlanta; **JOAN SCOTT**, a former independent, handles L.A.; and **REGGIE BARNES**, who worked for Omni Records, covers the Midwest. Two more recruits should be named in the next couple of weeks. The team reports to **VARNELL JOHNSON**, VP/Black Music Marketing at Manhattan.

For those wondering if the "Supernet" association between **TORBET**, **MASLA**, **SELCOM/RAR**, and **EASTMAN** might be affected by **BLAIR's** acquisition of Selcom and Torbet, the latest word from top executives is that everything will remain essentially status quo.

This record...

APPROVED

...by 4 out of 5
Senators' Wives.

WARNING:

This Album
Contains
Lyrics!

YOU STAND WARNED — The latest LP warning stickers to hit the scene come from Roger Wilkerson's Santa Monica, CA-based Comedy Writer company. Four silly sayings are served up in the first parody package, intended as a \$1.99 point-of-purchase piece for platter purveyors. For details, call Roger at (213) 305-7216.

WNUU will be the new call letters that **LIRC** will be using when it becomes the interim operator of the current **WLIR-FM/LONG ISLAND** frequency.

BILL STAKELIN is looking for creative spots involving stockbrokers or finance companies as part of the **RAB's** "financial blitz" campaign. If you've got any leads, send a ¼" dub ASAP.

Two for your Rolodex: **SKLAR COMMUNICATIONS'** new Manhattan address is 100 Park Avenue, New York, NY 10017; (212) 370-0077. Coincidentally, that address is also the new home for **INTEREP's** new N.Y. offices. That new phone number is 916-0700.

Congrats to **195/MIAMI** personality **DON COX** and his wife **MARCH EDGAR-COX**, who does Florida promotion for **MCA**, on the birth of their first child, Samantha Taylor.

It wouldn't be San Francisco without a twist of a different nature. In this case, the New Year is being brought into the Baghdad by the Bay with a simulcast between **KKCY** and TV channels 9 (**KQED**) and 32 (**KQEC**) of the **ZASU PITTS MEMORIAL ORCHESTRA**.

At presstime we were saddened to hear of the death of pioneer rocker **RICK NELSON**, who died in a plane crash December 31.

New for 1986!

DISCOVERING TOMORROW

A fascinating 2-minute daily feature looking into technology and inventions that will shape our future.

A free barter show sponsored by Toyota, hosted by the venerable Lew Irwin.

Jim Brown Productions, Inc.

(213) 392-8743

STARSHIP

THE NEW
SINGLE

“SARA”



The follow-up
to the #1 single
“We Built This City”
from the latest
PLATINUM ALBUM

“KNEE DEEP IN THE HOOPLA”

GRUNT

Produced by Peter Wolf and Jeremy Smith Executive Producer: Dennis Lambert Management & Direction: Bill Thompson Manufactured and Distributed by RCA/Ariola International © 1985 RCA/Ariola International



KEN BARNES

ON THE RECORDS

DANCERS DOMINATE

The Changing Sound Of CHR

Listening to CHR this year, I developed an impression that ballads were making a bit of a comeback and that upbeat R&B/dance/funk-flavored material (whether from black or white artists) was extending an already-massive domination even further. But impressions are only useful if you're Rich Little (or Curtis Mayfield), so I decided to analyze this year's CHR hits vs. last year's to learn what musical styles prevailed.

Of course this threw me into the dangerously subjective area of categorizing music, with two immediate questions: who picks the categories, and who decides which songs go where?

Finding the answers to those questions wasn't hard: I was going to have to do the research and the writing, so I might as well do the categorizing. But of course my categories are arbitrary, and my opinions on where songs should go wouldn't be shared by everyone. So the results of this informal sound survey would differ from the way it would come out if, say, Joel Denver conducted it — or if you did.

But I think the findings, if they're not taken too literally, will prove valuable, if only because I can't recall similar studies of musical styles (probably because most people are too smart to get involved with them). What is the dominant style in CHR, radio's all-encompassing format? Are ballads gaining popularity again? Enquiring minds want to know.

Category Rundown

I categorized the hits that reached Top 15 (the real power rotation records, generally speaking) in 1984 and 1985 as follows:

- Rockers (basic rock & roll material, like "Old Man Down The Road" and "Born In The USA")
- Upbeat Black/Urban (dance/funk/R&B crossing from B/U radio — ex.: "Oh Sheila," "Freeway Of Love," etc.)
- Synth/funk (that modern variation of the same dance/funk/R&B material as practiced by British acts (and, increasingly, Americans) — ex.: "Relax," "Sussudio," "Into The Groove")
- Synth/pop (not necessarily meaning synthesizers on the record, but just a handy way of distinguishing modern pop material that's not primarily dance-oriented, isn't hard enough to qualify as rock, and has a more high-tech sound than traditional pop: "Goonies," "Fortress Around My Heart," "Take On Me")
- Pop (catch-all category for more traditional tunes too uptempo to be ballads but not hard enough for rock)
- Pop/R&B ballads (staple ballad material like "You Give Good Love" or "Crazy For You")
- Power ballads (ballads with heavy rock chording or lead guitar or more aggression than the tradi-

tional ballad: "Heaven," "What About Love")

Results

Here's how the percentages came out for 1984 and 1985:

Category	1984	1985
Synth/funk	24.7	24.7
Rockers	19.0	19.0
Upbeat B/U	16.9	16.2
Pop/R&B ballads	11.3	14.1
Synth/pop	9.9	11.3
Pop	9.9	6.4
Power ballads	7.8	8.5

No real radical changes, except for the ballad upswing I had suspected and a move toward more modern pop sounds over the traditional brand. Combining the categories into four basic styles — dance/funk (synth/funk plus upbeat B/U), ballads (pop/R&B ballads plus power ballads), pop (synth/pop and trad. pop), and rock, the picture becomes:

Category	1984	1985
Dance/funk	41.6	40.9
Ballads	19.1	22.6
Rock	19.0	19.0
Pop	19.8	17.7

Ballads are staging a comeback, with most of the corresponding drop in the pop area. Rock and dance/funk hold steady, so the latter didn't really rise in 1985, but it did hold on to a 40+ share, which is quite a remarkable domination. That got me wondering about longer-range trends, since I sure didn't remember that much R&B-styled music on CHR a few years ago. So I went back to 1980, prior to the hot-hits uptempo CHR reemergence, and ran the hits through the same categories:

Pop (trad.)	23.8
Pop/R&B ballads	22.1
Upbeat B/U	14.8
Synth/funk	10.7
Synth/pop	10.7
Rockers	9.0
Country/pop	5.7*
Power ballads	3.3.

(*1980 being an Urban Cowboy spinoff year, there were still a few country crossovers; more recently they've vanished.)

Now we see some real divergence. Synth/funk (white R&B) has more than doubled in popularity, as has rock. Power (rock) ballads have also come into their own in the last five years, but more conventional ballads have declined considerably (especially between



1980 and 1984, where they almost dropped in half). Black/Urban crossovers are up a bit, as is synth/pop, while the big drop is in traditional pop, down to about 26% of its 1980 level.

Again, reducing the categories to the four basics (country/pop going to pop), we come up with the following 1980 vs. 1985 results:

Category	1980	1985
Dance/Funk	25.5	40.9
Ballads	25.4	22.6
Rock	9.0	19.0
Pop	40.2	17.7

Ballads take a slight dip, rock doubles its score, and danceable R&B songs essentially replace pop as the CHR mainstream style. Even if you allow for differences in categorizing opinions, that appears to be something of a revolution in five years, and a solid documentation of how CHR has evolved toward the upbeat.

Catching Up

Don Berns of CFNY/Toronto, responding to my recent column on radio songs, sent me a copy of "Working On The Radio," a single about CFNY recorded in 1979 by present and former CFNY staffers (plus Attic VP Lindsay Gillespie and Canadian rock eccentric Nash The Slash). Don also relates that Rush's "Spirit Of The Radio" was written about CFNY, with the inner sleeve of the LP declaring "The Spirit of Radio is alive and well in Toronto."

Bill Campbell of KIKK/Houston, surely one of the most erudite music scholars in radio, adds a little info on the genesis of Ricky Skaggs's recent hit "Country Boy." I mentioned that Albert Lee had cut it on A&M, but Bill tells me Lee recorded it in 1971 with his group Head, Hands & Feet on Capitol.

Dancing Into The Ground

Finally, I found a scrap of paper containing yet more weird dance

records, and in the interest of squeezing this topic completely dry after compiling a long list in the October 18 column, I present them now:

"The Boomerang" — Otis Leavill

"The Bosco" — Brownsville Station

"The Bug" — Garry Miles

"The Cow" — Bill Robinson & The Quails

"The Flake" — Gary Lewis & The Playboys

"The Jump Back" — Fugitives

"The Madison Shuffle" — Buster Brown

"The Pig" — Merced Blue Notes

"The Strolypo Dance" — Jackie Dee

"The T-Bird" — Rocker Roberts

"The Whisk" — Whisk Kids

The Strolypo, by the way, was a mad dance scientist's hybrid of the Stroll and the Calypso craze that briefly struck in the late '50s, and artist Jackie Dee was actually Jackie DeShannon.

MARILYN MARTIN

IS MOVING UP FAST!



With her new single,
“NIGHT MOVES”
(7-89465)
from her forthcoming self-titled album.

Following the powerful success of
“SEPARATE LIVES (Love Theme from WHITE NIGHTS),”
performed with Phil Collins, comes Marilyn
Martin’s exciting new single, “NIGHT MOVES.”
Watch it move.

Produced by John Astley and Phil Chapman



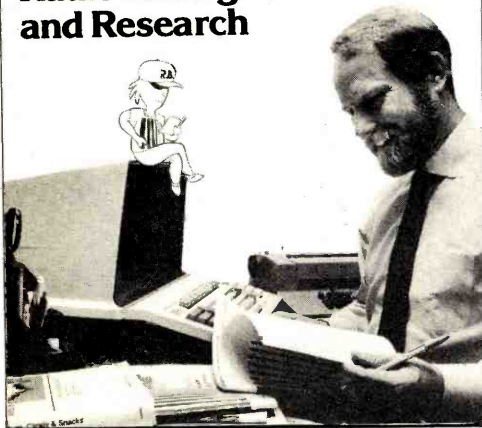
ON ATLANTIC RECORDS AND CASSETTES

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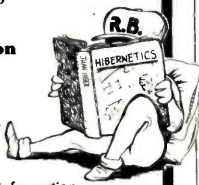
A Guide to Radio Ratings and Research

by Jhan Hiber



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- Chapter 4
Other Market Research Techniques
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- Chapter 5
A Look Inside Arbitron
— Intro and production
- Chapter 6
The Almighty Diary
— evolution, longevity, history
- Chapter 7
Diary Analysis
— how to get the other 75% of information
- Chapter 8
Quarterly Measurement
— how to succeed, history and problems
- Chapter 9
Birch Radio
— background, methodology, comparison with ARB
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— computer options, types of breakouts



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DATEBOOK

SEAN ROSS

Revere Wear

Paul Revere got a seemingly spontaneous hand from the audience on "Summer Action '85" last year when somebody asked him what he thought of Prince and Revere responded that he'd been dressing the same way for years. Revere, whose 43rd birthday is Tuesday, remains a major rock hero in the Pacific Northwest and is still active on the amusement park circuit, where, despite the audience, he still does shows full of odd S-M jokes and executes a copy of Michael Sembello's "Maniac" on stage.

MONDAY, JANUARY 6

1957/Elvis Presley makes his 20-minute last appearance on the "Ed Sullivan Show," performing seven numbers, including "Peace In The Valley" and "When My Blue Moon Turns To Gold Again." After the singing, Sullivan declares Elvis a "decent" person and claims, "I don't think we've ever had an easier time working with a big-name performer."
 1971/Neil Young returns to Canada for the first time since becoming a major artist. He begins with three shows in Vancouver.
 1977/Kiss's "Rock & Roll Over" LP, featuring "Hard Luck Woman" (which sounds like Rod Stewart) and "Calling Dr. Love" (which doesn't), is awarded a platinum LP.
 1978/Van Halen's "You Really Got Me" is released. Although it never charts on the Back Page, "You" becomes something of a retroactive hit when the LP kicks in several months later.
 1980/Georgeanna Tillman Gordon of the Marvelettes dies of lupus disease at age 48.
 Birthdays: Malcolm Young (AC/DC) 1953, Syd Barrett (Pink Floyd founder) 1946.

TUESDAY, JANUARY 7

1933/WVVA/Wheeling broadcasts its first "Wheeling Jamboree" program.
 1963/Go Ask Springsteen Dep't: Gary "U.S." Bonds sues Chubby Checker for \$100,000, alleging that Checker's "Dancin' Party" came from Bonds's "Quarter To Three." The suit is settled out of court.
 1970/Roots of Farm Aid: Neighbors in Woodstock, NY sue Max Yasgur for property damage during the previous summer.
 1977/In an attempt at a third hit somehow related to "Welcome Back Kotter," Gabe Kaplan releases a single entitled "Up Your Nose With A Rubber Hose."
 Birthdays: Kenny Loggins 1948, Jann Wenner 1947, Kathy Valentine (ex-Go Gos) 1959.

WEDNESDAY, JANUARY 8

1966/The last episode of "Shindig!" airs on ABC after a run of nearly two years. Guests are the Kinks and Who.
 1973/For the last 15 years, people have been remarking about how each of Yoko Ono's records were more accessible than the ones before them. Some say the same thing about the double record set "Approximately Infinite Universe," released this day.
 1975/Led Zeppelin sells out 60,000 seats at Madison Square Garden in four hours.
 1979/Canada names Rush its official ambassadors of music.
 Birthdays: David Bowie 1947, Peter Gill (Frankie Goes To Hollywood) 1964, Elvis Presley would be 50!



David Johansen, Paul Revere, Pat Benatar, Syd Barrett

THURSDAY, JANUARY 9

1976/C.W. McCall's "Convoy" becomes the first Country #1 of the year, thus unleashing a long string of CB novelties throughout the next 18 months.
 1976/WQXI/Atlanta PD Scott Shannon resigns over a dispute with his GM, who still praises him to R&R as having "the most intuitive program sense of any PD I've seen in the past 14 years."
 1976/Graham Parker & the Rumour sign with Phonogram-UK, the label he'll assault in 1979's "Mercury Poisoning."
 1979/K mart bans Steve Martin's "Let's Get Small" LP for being in "very bad taste."
 1982/The "Johnny Cash Parkway" is dedicated in Hendersonville, TN.
 Birthdays: Jimmy Page 1944, Joan Baez 1941, Jerry Garcia 1943, Crystal Gayle 1951, David Johansen 1950, Kenny McLean (Platinum Blonde) 1959.

FRIDAY, JANUARY 10

1968/There's a paragraph in Gerri Hirshey's "Nowhere To Run" about soldiers dancing to Aretha Franklin's "Chain Of Fools" in Vietnam. On this day, Aretha receives a gold single for that song.
 1971/Bob Dylan and Earl Scruggs appear together on PBS.
 1981/The Linda Ronstadt/Rex Smith production of "The Pirates Of Penzance" moves to Broadway.
 Birthdays: Rod Stewart 1945, Donald Fagen 1948, Aynsley Dunbar (ex-Starship/Journey) 1945, Pat Benatar 1952.

SATURDAY, JANUARY 11

1974/Tom T. Hall's "I Love" goes #1 Country.
 1980/The Pretenders' debut LP is released in America.
 1984/Remember Michaelmania? Michael Jackson is nominated for 12 Grammy Awards.

SUNDAY, JANUARY 12

1965/"Hullabaloo." NBC's somewhat compromised answer to "Shindig!," premieres with host Jack Jones and musical guests the New Christy Minstrels, Gerry & the Pacemakers, and the Zombies, along with Woody Allen and Joey Heatherton. Eventually NBC will end up with heavy rock guests like Eva Gabor.
 1979/The Bee Gees get their star on Hollywood's Walk Fame, as "Too Much Heaven" goes to #1 CHR for two weeks.
 1979/Aynsley Dunbar joins Jefferson Starship as drummer.
 Birthdays: Ray Price 1926, Arlo Guthrie 1947.

SLAVE CAPTURES THE WORLD

Grace Jones "Slave to the Rhythm"



"Slave to the Rhythm," the incredible new smash from Grace Jones, produced by hitmaker Trevor Horn, has practically taken over the world. It started in Europe and raced through the Continent at a torrid pace, hitting Top 5 in Germany, Belgium, Holland, Switzerland, Austria and Greece, racking up sales of more than 500,000 worldwide.

Then it leaped the ocean and broke here in clubs and on the Dance charts. R&B radio picked up on "Slave to the Rhythm," and there's no stopping its upward climb.

Now there's a brilliant new "Slave to the Rhythm" especially for CHR. And we know it's just a matter of time. Because once Grace Jones wraps her throbbing rhythms around you, there's no escape.

"Slave to the Rhythm." The new single from Grace Jones is out to get you, too.

On Manhattan/Island Records





ADAM WHITE

RECORDS

Making Strides With Computerization

Several years ago, one of the country's major record companies explored the feasibility of an in-house computerized system to track record airplay and sales. The project reportedly cost a great deal of money, and was eventually abandoned when the system under study was not judged cost-effective.

Was it airplay tracking that zapped the idea? Labels can find out how their releases are doing at radio from a number of outside sources, so no full-blown, company-wide computerized system may

region, market-by-market basis. We incorporate station ratings, among other weighting factors, into the computer program. For one thing, this enables the marketing people to get information on how many listeners are being reached by the airplay. This helps them focus their advertising campaigns to get full impact."

Product managers are not on-line with their own computers for this type of information, says Osher. The playlist changes are updated every week, and that's how often a new report is generated and distributed. "The numbers aren't going to change every day. It's not like sales, where you need to know information on a daily basis." RCA Corp. has a large computer center the record division taps into, according to Osher, but RCA Records operates its own Data General computer facility in Lyndhurst, NJ.

On a smaller scale, another example of computer usage can be found at the Nashville division of Warner Bros., where an IBM PC system tracking airplay and sales has been in place since last January. Entered are extensive data about release activity in markets nationwide, reporting stations and accounts, and chart methodologies (point-weighting and so on). "We wrote some programs ourselves," says Carinda Herren, who set up the system, "and adapted others, such as the Ashton-Tate Base III. I'm the main user, as people come to me for information. But soon we'll have five more terminals so promotion people will be able to access data themselves."

Sales Data On-Line

Of course, computerization within the sales and distribution divisions of record companies has long been a fact of life. For instance, comprehensive information is available on-line to the Warner Bros., Atlantic and Elektra labels from WEA Distribution. The WB

headquarters in Burbank has its own IBM mainframe, says VP/Director of Sales Lou Dennis, which can be accessed in different ways according to staffers' needs.

Sales performance of current product is displayed via Hot Item Reports, according to Dennis. These show activity from the day before, five days ago, ten days ago, and total to date by album, cassette, CD, 12-inch single, and 45. "The reports we get show what's been ordered by customers and what's been shipped to date on that particular item by branch and by city," he says. Catalog activity is similarly available: tracking sales this month, three and six months ago, and total to date.

Using computers at retail for such applications as capturing sales information, managing inventory, monitoring market trends, and evaluating store re-

quirements, varies according to company size, disposition, and need. The key element is the UPC bar coding system.

Computer-To-Computer

All the major record manufacturers have been applying UPC to new releases for the past several years, and on a slower basis to catalog. This has paved the way for the introduction of direct supplier-to-customer telecommunications; i.e., the retailer's computer "talking to" the manufacturer's computer for ordering and invoicing.

CBS Records has been in the forefront of this development, and currently communicates computer-to-computer with four major retail accounts: Record Bar (the first to be so hooked up), Western Merchandisers, Warehouse (the most recent to do so), and Musicland. The advantages are faster

product replenishment for the retailer and "a more elegant order capture" for the manufacturer, according to Jim Edwards, Director/MIS (Management Information Services) Marketing Systems at CBS Records. He is also co-chairman of the data processing committee of the Recording Industry Association of America (RIAA).

"It only makes sense if the retailer is relatively well computerized," says Edwards, and if it has an automated inventory system, including point-of-sale bar-code scanning, such as Telxon. "A number of retailers are taking distinct steps towards that kind of system," he continues, "and that's when life will become interesting." He noted that the direct telecommunication process is not particularly complicated in itself, nor especially expensive. It's automating inventory management that requires the investment. "But at all the big chains, half their lifeblood is controlling their inventory."

What's A Salesman?

When accounts reach the point where 90%-95% of their inventory is bar-coded, whether with the manufacturers' codes or by affixing their own in-house, they'll reevaluate their ordering procedures, maintains Edwards. At that point, the value of computer links with vendors becomes clearer. He says, "It's crazy to read orders off to someone called a salesman."

CBS is thought to be the only manufacturer now taking orders "live" computer-to-computer, but RCA, WEA and MCA should move towards implementation during 1986. Invoicing by telecommunication follows, and eventually so do returns procedures. Confirms Jim Edwards, "We expect more and more of our customers to be communicating with us - and our competition - in this way over the next 12 months."

COMMUNICATION SPECIAL

be worth the investment, especially when you consider the cost of promoting those records in the first place.

Which is not to say that labels don't use computers to store, evaluate, reconfigure, and disseminate airplay data; they do, all the time. In-house programs of many different types for many different purposes are constantly being written, used, updated, and refined.

Crunching The Numbers

The music information gathered by R&R figures prominently in this process, as you might expect. RCA Records, for example, "crunches" many of the airplay numbers to make them more meaningful for its promotion and marketing staffs, explains Ron Osher, Manager/Strategic Planning for RCA Corp. "We take the data and do further refinement on a region-by-

Watching The Other Guy

You expect the Recording Industry Association of America (RIAA) to compile information about the number of releases and type of product put out annually by its member firms. But it's interesting to note that at least one company (and quite possibly others) maintains its own database of that type of information for competitive reasons.

RCA logs information about all the albums released by the industry each year: label, distributor, music genre, artist, estimated sales. "It's one way of pushing ourselves a little bit harder," says RCA Corp. Manager/Strategic Planning Ron Osher, "by watching what everyone else is doing, and how successful they are."

It's also a way of studying what type of artists and repertoire are dominant or developing at any one time. "We try to keep track of

when acts are signed and dropped," Osher says. RCA's database goes back to 1980.

"You hear all sorts of statistics thrown about the industry," the RCA executive elaborates. "One artist out of every five is successful, or one out of three, or whatever. Three-quarters of all releases lose money, or it is 90%? I was just never quite confident about the source and accuracy of that information, so we decided to put it on computer for ourselves."

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LOVE YOU

CHR NEW & ACTIVE

134 REPORTERS



Capitol

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THE PICTURE PAGE

Twisted Sister Packs Them In



Twisted Sister was feted at a recent Atlantic listening party for the group's new album. Invited to "Come Out To Play" are (l-r) Atlantic Sr. VP Vince Faraci, Twisted's A.P. Pero and Eddie "Fingers" Ojeda, Atlantic President Doug Morris, Atlantic VP Tunc Erim, Twisted's Dee Snider, and Atlantic Exec. VP/GM Dave Glew.

Manhattan Contracts Zenophilia



Anticipating an early 1986 album release is Manhattan Records' recently-signed German progressive rock band Zeno. Shown at Manhattan's offices are (l-r) label President Bruce Lundvall, Zeno's U.S. manager Larry Mazer, group's Michael Flexig and Zeno Roth, Manhattan VP Bruce Garfield, and group's Ule Ritgen.

Some Of The Living



Backstage during a recent Nashville concert, Capitol's Tina Turner (center) visits with (l-r) KX104 PD Bobby Cook, Sound 70 Productions' Bill Deutch, Capitol's Sandy O'Connor, and WKDF PD Bill Pugh.

Transfer In Manhattan



Atlantic's Manhattan Transfer recently celebrated the success of their "Vocalese" album after a show at New York's Radio City Music Hall. Shown (l-r) are manager Brian Avnet, group's Tim Hauser and Janis Siegel, Atlantic Chairman Ahmet Ertegun, Frankie Valli (who guested with the group at the show), Transfer's Cheryl Bentyne, fellow Atlantic artist John Parr, and Transfer's Alan Paul.

Qwest Finds Wagner



Qwest Records principal Quincy Jones and President Harold Childs joined Jack Wagner backstage at the concluding performance of his national tour held at the Beverly Theatre. Pictured (l-r) are Childs, Jones, Wagner, and Wagner's manager Kelli Ross.

De Burgh Renews With A&M



A&M held a lunch at its London headquarters celebrating the renewal of Chris De Burgh's worldwide recording/publishing contracts with A&M and Rondor Music. Pictured are (l-r) A&M UK Managing Director Brian Shepherd, De Burgh, Mismangement's Kenny Thompson, Rondor Music's Managing Director Stuart Hornall, and Mismangement's Dave Margerson.

L.A. Mayor Cites "Sun City"



Los Angeles Mayor Tom Bradley honors Steve Van Zandt, writer of the "Sun City" anti-apartheid song, with a citation. Shown are (l-r) Van Zandt; Herbie Hancock, who played on "Sun City"; Bradley; and participant Jackson Browne.

Maniow Conquers Caesar's



Celebrating Barry Maniow's first RCA gold album backstage at Caesar's Palace are (l-r) RCA's Steve Wax, RCA/Ariola Exec. VP Jose Menendez, attorney Owen Sloane, Maniow, and Stiletto Management President Garry Keil.

There's A Reason

Part one of a series.

For many years, radio stations have used jingle packages to musically identify themselves. And today, JAM Creative Productions is the expert in this specialized field. We feel that the consistent quality and creativity of our work is the reason, and we thank you for your continued support. But with so many stations coming to us every day, we've become aware that many of our prospective clients are not familiar with how JAM jingles are made.

Perhaps you haven't bought jingles before. Maybe it has been several years. Or possibly you've dealt with another company that does things differently than we do. Whatever the case, we would like to tell you more about JAM. Because we feel that if you know who you're working with, and understand what's involved, you're going to get a better product. And have a lot more fun in the process.

Big But Small

Naturally, we take great pride in telling you that JAM produces jingle packages for the highest-rated, most influential broadcasters around the world. And because of that, you may have created a mental picture of what JAM must be like. Perhaps you envision a multi-story office complex with dozens of studios. Maybe you think that hundreds of staff singers and musicians report to work every morning for an 8 hour shift. And surely there's a room full of sales reps processing orders at an enormous pace, right? Well, JAM isn't like that at all. We want you to know the real story.

JAM Creative Productions is actually a small family business. It is not an offshoot of any other company, nor is it controlled by a mega-corporation or broadcasting group. JAM is owned and run by the same production people who started the company in 1974. They are Jonathan and Mary Lyn Wolfert (hence the initials... JAM stands for Jon And Mary Lyn). Our two Sales VP's, Randy Bell and Fred Hardy, have each been with JAM over a decade. They know the product inside and out. And almost everyone else involved in production has been with us over 6 years.

Take The Test

If you're wondering why we point this out, just take this little test: Think about all the jingle companies you've ever heard of, and try to list each one that is (a) still around, (b) still operating under the same name, and (c) still run by the people that began it. You'll find that JAM is almost the only name on your list. You see, JAM is committed to serving radio. We got into the radio jingle business because we like it. And we wanted to see it done right. Others may dabble at doing station ID's to make a buck, but usually their real interests are elsewhere. But the simple fact is this: When you specialize in radio jingles, as JAM has for the past 12 years, you become the best.

The entire staff of JAM consists of a dozen talented and dedicated people. (That doesn't include singers or musicians; we'll discuss them later on.) We have just one 24-track recording studio, where all our recording, mixing, and production is done. Now consider this: hundreds of stations each year... thousands of different jingles... all produced one at a time. It's quite a challenge.

Soon we'll be telling you about our expansion plans: our new offices and studios designed to get jingles to you better and faster than ever. But JAM will never have dozens of studios and hundreds of employees. We prefer to remain a small group of experts, whose work is heard by millions around the world.

Different Sounds

Now what about the singers? How do they fit in? Back in the 60's, the major jingle companies had entire vocal groups on staff. The singers would show up at 9 AM every day, sing whatever was put in front of them, and go home at 6. But there was a drawback to this system: everything started to sound the same.

That's why JAM doesn't have a so-called "staff group". We select the absolute best singers available, and assemble them in different combinations as needed. This enables us to use a big, full 7-voice sound on one package, a bright young sound for another, and a soulful

group on the next. It allows us the flexibility to give you whatever kind of vocal sound you want. All you have to do is ask.

But that doesn't mean we use the singers interchangeably. If you're ordering cuts from a syndicated package, we know that you're expecting your jingles to sound just like the sample tape. And they will. Because at JAM, the quality you get isn't determined by the size of your market, or the size of your order. It is always the best it can be.

Incidentally, the same flexibility we have with vocalists also applies to musicians, writers, and arrangers. We use the best talent available for each individual project.

It Takes Time

Getting a jingle package produced is much different than ordering the other promotional items you need for your station. Bumper stickers, for example, are printed by a machine. You can order ten or ten thousand, and the only difference is how many extra seconds the press needs to run. But imagine what would happen if there were no printing press, and artists had to draw each of your ten thousand bumper stickers by hand. It would certainly take longer, especially if there were other stations in line ahead of you. Well, that's exactly the situation with your jingles. Each one is written by hand, sung individually, mixed to perfection, and edited just for you. If you try to rush any part of the process you almost certainly risk sacrificing the quality of the job. And we refuse to do that. We figure it was quality that brought you to JAM in the first place, and you shouldn't expect anything less on your package. We don't.

More to Come

Next week, we'll take you through the entire process of getting great jingles produced. We'll tell you what information we need from you, and what you should expect from us. And we'll explore some more jingle myths and sort out the fact from the fiction.

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JOEL DENVER

CONTEMPORARY HIT RADIO

PCs MAKE IT HAPPEN

Radio Goes On-Line For Programming Info

The dawn of the microcomputer (better known as the PC) age has literally changed the way the world functions. Information delays which in the past stretched into days, hours, and even minutes are no longer acceptable. Even the most patient temperaments seek instant knowledge gratification.

As the computer revolution has blossomed, the PC ceased to exclusively be a rich man's toy. Competition and improvements have put models with a 10mb hard disk with-

COMMUNICATION SPECIAL

in the financial grasp of most people who are seeking a more efficient handling of data than the traditional two-floppy drive system. The applications of the PC around a radio station has grown by leaps and bounds, to the point where much on-line information, largely pertaining to broadcasting and/or entertainment, is readily accessible.

What's Out There?

Several well-known sources can be accessed to tap into this wealth of data; all, however, are restricted to access by subscription. Customers pay a start-up fee and incur other charges every time they log on — in addition to any phone company or connection service charges (see "Making A Connection"). Subscription to a service provides you with an ID number and a secret password/passcode, which ensures that no one will have access to information you are paying for!

The main avenues for on-line information applicable to broadcasters come from the following companies:

- CompuServe
- The Source
- IMC
- Broadcasters Database

Each of these information services offers a wide spectrum of information, and all are worth looking into. Broadcasters Database and IMC specialize in a number of specific broadcast-related areas and CompuServe offers a healthy selection of music-related information, while the Source comes up a bit short in this department.

CompuServe Can Super-Serve

Without question, CompuServe has the most information of any public access database on-line to-



Making A Connection

Many on-line data bases offer direct access in major cities. Access is smaller communities is also available, however, through a PDN (Public Data Network). The most common of these are **Telenet**, **Tymnet**, and **Uninet**, and PDN access *does* cost you a bit extra. Also remember that your charges may depend on what time of day and at what speed you download your information. With that in mind here are some rates and connect charges:

• **CompuServe:** To subscribe call (614) 457-8600 or purchase a start up kit at a local computer or book store. Rates: Start-up fee is \$39.35, and for an additional one-time \$5.00 fee/Executive Service, which offers more detailed business and financial information, can be added. There is no monthly fee, and hourly rates vary according to speed and time of access: 300 baud 8am to 6pm \$12.50/hour, and after 6pm or weekends \$6.00/hour; 1200 baud \$15.00/hour, and \$12.50/hour respectively; 2400 baud \$22.50/hour and \$19.00/hour respectively. Direct access numbers, exist in many cities, providing additional access through Tymnet and Telenet.

• **The Source:** To subscribe call (800) 336-3366, (703) 7347500, or pick up a subscription kit at a computer software or book store. Rates: Start-up fee of \$49.95; 300 baud from 7am to 6pm \$.36/minute; \$.14/minute nights & weekends; 1200 baud runs \$.43 and \$.18 respectively; and at 2400 baud costs \$.46 & \$.20 respectively — plus any connection charges through a PDN.

• **IMC:** To subscribe call (213) 937-0347, or (212) 757-0320. Rates: Initial sign-up fee is \$175, with a \$10 monthly service charge. Extra charges include various connect fees, starting at \$.28/minute

for all hours at either 300 or 1200 baud (and usage charges depending on services accessed). Pollstar runs \$.50/minute. OAG \$.15/minute; UPI or AP (including automatic unattended key word search clipping service delivering items to your E-mailbox) costs \$1.00 per search word per day, plus a \$.25-per-story service charge. International access outside of North America ranges from \$.20 to \$.90/minute.

• **BDB:** To subscribe call (713) 623-4526. Rates: One-time sign-up fee of \$15, plus a \$10/month minimum service charge, as well as on-line fees according to baud rate regardless of time of day. 300 baud \$.10/minute; 1200 baud \$.25/minute; 2400 baud \$.45/minute. No longer is there a direct access number, because all hook-ins go through Tymnet.

For the phone numbers of many other databases, check the "Omni On-Line Database Directory" published by Omni Books and available at most book stores.

day. You name it and CompuServe has it — or will have it in the near future. Included in these services is a service called RockNet, an impressive array of facts specifically for radio's needs.

RockNet is the brainchild of Sys-Op (System Operator) Les Tracy, former PD at KOME/San Jose and KZAP/Sacramento. Tracy now devotes fulltime attention to his year-old information service, which began as a local San Diego area BBS (Bulletin Board Service). The service is simple to access (with the code word "GO-ROCK") for any customer already on-line with CompuServe. Some features of the service:

- **Display Area:** Information about rock artists, including album/concert reviews, dates of upcoming concerts, album release dates, interviews with artists, MTV information, plus what's going on in radio regardless of format. Included is backstage talk and gossip about artists, plus a listing of the top albums and most requested music. Approximately 10 news stories are added each day, with accessible archives of over 1400 stories available by entering the artist's name by key word search.



Les Tracy

- **Live Interactive Area:** Features a message board, and data library. Les hosts a live nightly talk show going on between hundreds of users, mostly between 15 and 25 years old, discussing new music, concerts and things not even related to music. This begins at 10pm EST.

Also included in this section is a Data Library, which is divided into 10 separate categories:

1. General & Miscellaneous
2. Rock Music
3. Film & Video
4. Rock Letters (all letters written to RockNet)
5. Heavy Metal
6. Old Wave
7. New Music

NIGHT AND DAY



"ANOTHER NIGHT"

With back-to-back Top 10 singles "Freeway Of Love" and "Who's Zoomin' Who," Aretha is zoomin' to new heights. Introducing the next blockbuster single from Aretha's first platinum album ever, Who's Zoomin' Who?



"KING FOR A DAY"

Ready to follow "Lay Your Hands On Me" into the top 10, the new hit from the gold-plus Thompson Twins album, Here's To Future Days.

KMEL: "The battle of the new sounds champion converted into the #1 most requested record on the station."

—Steve Rivers

KCPX: "Won the battle of the hits three weeks in a row and now the #1 most requested song on the air."

—Greg Ausham

ARISTA PUNCHES INTO '86
WITH THE RECORDS THAT WORK
AROUND THE CLOCK

ARISTA

Radio Goes On-Line For Programming Info

Continued from Page 40

8. Trends (rock culture insights)

9. Rock Radio

10. "Help" files for on-screen assistance

According to Les, 5700 users are logged on to use RockNet. "We add new members every day because my service makes using computers fun," he says. "I predict everyone is going to have some sort of interactive device (computer) in the future to really conduct their lives in an efficient manner."

CompuServe also has a section called Broadcast Professional's Area. This consists of an on-line publication called "InCue," featuring TV, radio, and land mobile information, plus reviews and summaries on new products, the latest FCC information, and the Broadcast Professional Forum — which is an on-line link with other users in areas of engineering, programming, and promotion.

IMC's Wide Variety

Another on-line service of interest to members of the broadcasting industry is IMC (International Management Communications, Inc.). IMC Director/Administration Neil Quateman outlined the three specific areas of services his company provides:

1. **Communications:** Mail, Telex, MailGram, OAG, Conferencing, and BBS (where users can respond to other users' comments). UPI and AP news services with an unattended key word search can also be accessed, delivering information focusing on specified topics.

2. **Information Services:** Pollstar, which offers data in the following areas:

- **Insider News Briefs:** Concise news items about entertainment industry notables, agents, managers, and promoters.

- **National Boxoffice Summary:** Accurate results of box office sales at major concert/club venues, covering a wide variety of shows and attractions.

- **Artist Availabilities:** Reports from more than 25 national talent agencies on the current availabilities of acts on tour.

- **Concert Pulse:** A chart which compares artist drawing power based on averages of box office grosses, plus a weekly top 50 of the biggest attractions.

- **Artist Contacts:** A cross-referenced artist index with over 4000 artist contacts.

- **Artist Tour History:** Background on past performances at the box offices.

This information is particularly valuable to stations who regularly tie-in with concerts. Pollstar will soon increase its information regarding upcoming tour schedules, and early in 1986 typical music information culled from the pages of R&R (such as the Breakers and the Back Page, including all format charts) will become available.

3. **Street Pulse:** An organization that gathers, collates, and reports entertainment industry data for record sales and performance information. Included is a section dealing with single, album, and CD sales activity. Additional information from the Society of Professional Audio Recording Studios (SPARS), designed to keep users up to date on the latest in studio technology, equipment, and maintenance information, is also available.

Neil sees the world of on-line data expanding. "Because of the ease of information distribution and exchange, information can be manipulated by the user in the most practical forms for individual use before being printed," he says. "Through the growing participation of SIGs (special interest groups), people with common interests can exchange information more readily."

BDB Is Radio-Ready

Only in business since May, Broadcasters DataBase started out as a service strictly for broadcast

engineers, but quickly branched out to serve the programming end of the business. With the addition of several features, BDB has become a very useful tool for radio.

According to company spokesman Phil Politano, "We have over 200 regular on-line users and we're growing rapidly. The system can now handle four people on-line at one time, and shortly it will be upgraded to eight."

Here's what you'll find:

- **Breneman Review:** A weekly top 40 listing of the hits as compiled by Betty Breneman.

- **Wireless Flash:** A daily almanac of show-prep material.

- **The "M" Street Journal:** An update of the most recent filings and rule changes at the FCC.

- **Phantastic Phunnies:** A month's worth of humor, facts, and one-liners for on-air use.

- **One To One:** Formerly called the Fruitbowl, this service offers jokes, an almanac of events, timely humor, one-liners, and radio promotions.

- **National Talk Show Directory:** A listing of over 1000 talk show contacts.

- **Computer Software:** Access to public domain programs including games, utility and printer software, and programs to help GMS, GMSs, PDS, MDS, and engineers to do their jobs more effectively.

- **E-Mail:** Public or private message service to voice your opinions. BDB is a service strictly targeted toward radio station operators and on-air personalities.

The Source For General Data

The Source may not be the front runner in specific broadcast offerings, but it does have a good selection of general services worth exploring. These are divided into the following areas:

- **News Services:** UPI, AP, Washington Post, Scripps-Howard News Service, Accu-Weather,

- **United Media Features, Financial Market Reports, sports news/scores, and the ability to search news items by subject.**

- **Business & Investing:** Includes investor services, business updates, investment data/analysis, general business news, employment services, business bulletin board, and tax information.

- **Communications Services:** Includes SourceMail, bulletin boards, on-line chatting, computer conferencing, members directory, and Mailgram.

- **Personal Computing:** News on PC software and related computer industry news.

- **Travel services:** Direct access to First World Travel Agency, OAG Flight Guides, Dittler Domestic/International Schedules, A-Z International Hotel Guide, Mobil Hotel/Restaurant Guide.

- **Education/Shopping/Games:** Includes MusicSource (which allows on-line record and tape purchases), Academic American Encyclopedia, Movie Reviews, Horoscopes, and Soap Opera Updates.

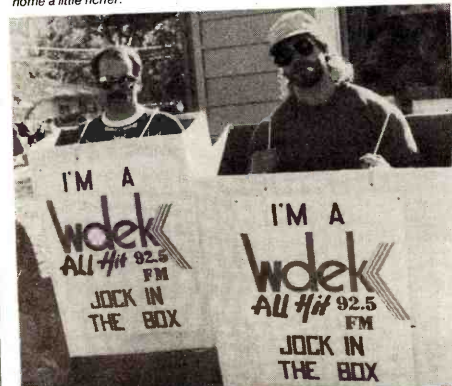
Your PC can put the world at your fingertips and improve the quality of your programming with a few key strokes. Don't let technology pass you by. Explore what's on-line and waiting for you!



VISITING THE CITY — Starship member Mickey Thomas (r) met with "Entertainment Tonight" reporter Merilee Beck (center) during an episode of KFRC/San Francisco's now cancelled "Celebrity Conquest." They're pictured with game show host Dave "The Duke" Shoin (l).



SCRAMBLIN' HANDS — Q92/Rochester morning man Dr. John Potter took \$1000 in cash and gave it to the town of Rochester! As you can see, plenty of listeners were on "hand" for the festivities and most went home a little richer.



JOX IN BOXES — WDEK/DeKalb morning man John Pellegrini (l) and night personality "Jumpin' George Edwards (r) marched as "bookends" for their local "Pumpkin-Fest" parade. Apparently they bought the story that each jock would have his own float for the parade.



ALL MONSTERS INVITED — WAVA/Washington staffers invited 3000 of their closest friends to a Monster Bash on Halloween night. Showing off their costumes (l-r) are WAVA's Frank Murphy, Billy The Manslave, Kim Anderson, Don Geronimo, PD Smokey Rivers, Irv Harrigan, Charlie Brown, Tom Kent, Mike Beach, Flash Phillips, J.J. Russ, and Loo Katz.



BRAD MESSER

CALENDAR

Fairness In Firing

There are right ways and wrong ways to fire an employee. There are also right and wrong reasons.

Many of my friends across the years have been fired. I my very own self have not been deprived of the same liberating experience on occasion. The anguish of being terminated goes without saying. Forced into the choice, most everyone would rather be the canner than the cannee.

And while there is certainly no good cheer involved in having to be the terminator, the conscience of the person who must do the dirty deed can be eased by the knowledge that it was done only after all other avenues turned out to be dead ends.

Whether you're the person who signs the front of the final check, or the victim who signs the back of

it, there is a dividing line which I believe separates a calculated and necessary job of surgery from something vastly more distasteful, a cold-hearted job of butchery.

So to speak, it's surgery if the victim was given fair and clear warning that he or she was on the edge and knew that improvements were being demanded. But if the termination caught the employee completely by surprise, I'll give you odds that the whole situation should have been handled in a much more forthright manner.

In preparing to fire fairly, fair warning is everything. Virtually everyone wants to do a good job. If

he's screwing up, and is clearly warned, he can at least make every effort to change his act to comply with the expectations of the employer. By altering course and flying right, he might save the job.

Admittedly, it takes a bit of luck to fall into an organization that is run by an enlightened leader who won't let things stack up one by one until they suddenly reach the breaking point, but that is another story.

My heartfelt point is this. It is fair that an employee be informed of his problem and be given opportunities to correct it, long before firing becomes an option. Without that fair warning, many cases of termination cannot be characterized as much more than ambushes.

MONDAY, JANUARY 6 — The strangest and luckiest airplane incident happened during World War I, on this date in 1918, in a two-place open-cockpit fighter plane during a dogfight over Germany. The pilot suddenly nosed the plane down into a fast dive. The observer, a Captain named J.H. Hedley, flew up out of the rear seat, into the air! The plane dove for several hundred feet, with Hedley falling right behind it. When the pilot pulled out of the dive, Hedley slammed into the tail section, grabbed hold, clawed his way along the fuselage, and pulled himself back into the rear cockpit. Independent observers confirmed the incident.

1981 — First mammal cloned.

1912 — New Mexico 47th state.

1942 — First aircraft ejection seat.

1919 — Former President Theodore Roosevelt died.

Birthdays: Bonnie Gail Franklin 42. Danny Thomas (Amos Jacobs) 72. Loretta Young 73.

TUESDAY, JANUARY 7 — The world's most famous basketball team played its first game 59 years ago tonight at Hincley, Ohio. Abe Saperstein (himself only 5'3") formed the Harlem Globetrotters in 1927 from a group of men who played exhibition ball at the old Savoy Ballroom in Chicago. As far as can be determined, not one of the players was from Harlem.

1953 — Hydrogen bomb announced by President Harry Truman.

1948 — USAF Capt. Thomas Mantell's plane exploded while chasing a reported UFO over Goodman Air Force base, Kentucky.

1934 — 1st Flash Gordon comic strip. 1929 — 1st Tarzan strip.

1929 — Buck Rogers, 1st science-fiction comic strip.

1927 — 1st intercontinental telephone call NY-London.

1610 — Four major moons of Jupiter discovered by Galileo.

Birthdays: Kenny Loggins 38. Publisher Jann Wenner 39. Author William Blatty 73. Cartoonist Charles Addams 74.

WEDNESDAY, JANUARY 8 — On this date in 1815, General Andrew Jackson's forces killed some 700 British troops while losing only 8 of their own men, in the final battle of the War of 1812. Actually, the Battle of New Orleans was fought two weeks after a peace treaty had been signed, but communications were so primitive that neither side knew the war was already over.

1985 — Supreme Court ruled TWA was wrong to require pilots to retire at age 60.

1982 — AT&T agreed to split off 22 Bell System companies.

1935 — Elvis Presley born, died August 16, 1977.

1925 — Texas appointed all-female state supreme court.

Birthdays: David Bowie (David Robert Jones) 39. Yvette Mimieux 45. Bill Graham 55. Soupy Sales 60.

THURSDAY, JANUARY 9 — George Washington, Thomas Jefferson, John Adams and Paul Revere were among the witnesses when America's first hot-air balloon flight took place 193 years ago today (1793). French aviator Jean Pierre Blanchard took off from Germantown Prison in Philadelphia, flew for about 45 minutes, and landed 15 miles away at Woodbury, New Jersey.

1985 — Supreme Court ruled that responsibility for on-time filing of a personal income tax return rests with the individual, and that late filing cannot be blamed on a preparer.

1941 — First CBS public demonstration of color television.

Birthdays: Crystal Gayle 35. Robert Newhouse 36. Joan Baez 45. Bart Starr 52. Former President Richard Nixon 73.

FRIDAY, JANUARY 10 — Revolutionary Thomas Paine anonymously published the pamphlet "Common Sense" in 1776, pushing the proposition that the American colonies should separate from England because of injustices by King George and the British Parliament. The colonies declared independence about six months later.

1981 — University of Georgia desegregated without incident.

1947 — Radar bounced off moon.

1917 — William "Buffalo Bill" Cody died in Denver at age 70.

1911 — 1st aerial photograph from an airplane, San Diego, CA.

1901 — Spindletop well touched off Texas oil boom.

1870 — Standard Oil incorporated by John Rockefeller.

Birthdays: George Foreman 37. Roderick David "Rod" Stewart 41. Willie McCovey 48.

Black VP/GM At KKNZ

Michael "Dusty" Black, former Station Manager at Group One's Easy Listening KMEZ/Dallas, has been appointed VP/GM of Swanson's KKNZ/Oklahoma City. He replaces Mike Nauman, who transferred to Swanson's WBYU/New Orleans in October.

Swanson Exec. VP/COO Dan DiLoreto told R&R, "We consider

Dusty to be a blue chip recruit. When we were looking for a replacement for Mike, people kept saying 'if only you could get someone like Dusty Black,' so we decided to go after him."

Black commented, "The people at Swanson are as bright and aggressive as anybody I've seen in the business. KKNZ does very well in the market, and I'm truly excited to be moving there."

Black joined KMEZ (then KBOX-FM) 13 years ago as an Account Executive. He became GSM in 1977, and was appointed Station Manager in 1983 following its format and call letter change. KMEZ currently uses Churchhill programming, while KKNZ runs Bonneville's music service.

RIAA

Continued from Page 3

In any event, the analysis was supplied to the Senate Subcommittee on Patents, Copyrights & Trademarks in response to questions raised during that subcommittee's Oct. 30 hearings on the home taping bill and to subsequent senatorial enquiries in writing.

Data Breakdown

The information in the survey does not break out financial performance by company. It offers consolidated results subdivided into net sales, cost of sales, gross margin, sales and promotion expenses, general and administrative costs, miscellaneous income and profits before tax.

For 1984, according to Touche-Ross, net US sales of the seven labels combined were \$1.7 billion. This compares with wholesale revenues of \$2.2 billion for all RIAA member firms that year, according to Gortikov, and \$4.4 billion at list prices.

The seven companies' cost of goods sold in '84 was \$995.1 million, yielding a gross margin of \$759.3 million. Sales and promotion expenses were reported as \$472.9 million, general and administrative costs at \$247.1 million, and miscellaneous income (including video sales) at \$26.1 million. Thus, pretax profits were put at \$65.4 million for the year.

Pretax income in 1983 was \$9.2 million on net sales of \$1.5 billion, during which six companies were said to show a loss and one a profit. In the preceding two years, the companies' consolidated pretax profit picture was a loss — of \$81.3 million in 1982 on \$1.4 billion sales, and \$27.2 million in 1981 on \$1.6 billion sales.

Among the study's other noteworthy items are figures relating to royalties. In 1984, the seven labels paid out \$336.6 million in artists' royalties and \$66.6 million in "unrecouped advances to artists." Mechanicals for the year were put at \$113 million. The expenses are part of the cost of goods sold category.

The material submitted by the RIAA to the Senate subcommittee includes a letter from Touche-Ross outlining how the survey was handled. It says the trade association prepared and mailed the forms used by participating record companies, which returned them directly to the accountants.

Touche-Ross does "not express an opinion on any of the specific amounts" included in the survey "because the . . . procedures were not sufficient to constitute an examination made in accordance with generally accepted auditing standards." But the letter adds that "no matter came to our attention that caused us to believe that the amounts in the . . . survey should be adjusted."

NAB/NRBA

Continued from Page 1

if approved by the boards, industry awareness of that independence would be increased."

NRBA Gets

12 NAB Board Seats

Here are elements of the merger agreement, which is still under negotiation:

- NRBA member stations that don't already belong to NAB would become members, with their dues locked in at the much lower NRBA rates for one or two years. NAB now has about 4500 radio members, while NRBA has slightly fewer than 2000. Many stations belong to both groups.

- NAB's 35-member board would be expanded by 12 seats, all of which would go to current NRBA Board members. Four of the new seats would be abolished each year for the next three years. The remaining 23 NRBA Board members would be named to NAB committees.

- NRBA's seven staff members would all be offered jobs at NAB.

Convention Cooperation First Step

The seeds of reconciliation were planted November 4 when the two groups' Executive Committees met in Chicago and agreed to stage another joint convention this fall. The merger took shape at two followup meetings and in numerous telephone conferences.

Mann gave much of the credit for achieving the breakthrough to NAB's Dille. "I've got to say that John Dille is one of the most outstanding broadcasters I've ever met," Mann commented. "He really rolled up his sleeves and said there's just got to be some way we can get this done."

Besides Mann, Dille, and Clark, other key players in the talks were NAB Radio Chairman Ted Snider, Vice Chairman Bev Brown, and President Eddie Fritts.

Publisher's Note: R&R has advocated, in print and via other means, a merger between the two radio groups for years. We applaud this NAB-NRBA initiative and look forward to stronger, unified radio representation in the years to come.



STEVE FEINSTEIN

Videoconferencing: Unconventional Meetings

Will videoconferencing — closed-circuit, televised link-ups between groups of people in different cities — ever replace conventional, face-to-face business meetings? Probably not, just as music videos haven't wiped out live concerts. But videoconferencing can be a considerably less expensive and time-consuming alternative to transporting employees from various locales to the same city for a meeting.

The Hilton Hotel chain is among companies offering videoconferencing services. Last July, the Hilton Video Teleconferencing Network, marketed jointly with AT&T, set up rooms in Hiltons in five cities: New York, Washington, Chicago, San Francisco, and Pittsburgh. Facilities in Miami, Los Angeles, and Boston are expected to be on line in early '86, and the forecast is for rooms in up to 35 cities eventually.

COMMUNICATION SPECIAL

This venture follows AT&T's now-defunct PMS (Picturephone Meeting Service), which at one point had rooms set up in 11 AT&T offices across the country. Those office sites, however, lacked the other amenities — catering, lodging, parking, adjunct meeting space — that a hotel can provide. Additionally, PMS was only available from 9 to 5, while Hilton's hotels are open 'round the clock. Meetings can be scheduled on as little as one hour's notice, at any time of the day or night seven days a week, with rates discounted after business hours.

Hilton uses AT&T's ACCUNET Reserved 1.5 Service lines, which are also compatible with European systems, as well as any private rooms in this country that are hooked into the system. Thus, a business can set up its own private videoconference room, hook into ACCUNET, and then conference with any of the five Hilton rooms. For instance, Kodak's Rochester headquarters has a room for videoconferencing with its New York advertising agency.

Customers can contract to use the service on a continuing, multiple-session arrangement, or sign



Phone/Terminal Combo Cleans Up Clutter

Too many gizmos and gadgets cluttering up your desk? Try AT&T's Personal Terminal 510A. For your \$1645, you get a high-tech combination of an advanced telephone and a computer terminal.

It's billed, Mr. Executive, as enabling you to "discard your clock, appointment book, message pad, calculator, phone directories, and computer printouts." Designed to be linked to an existing phone system and a mainframe computer,

it offers a range of telephone management and messaging functions along with the ability to access computer files.

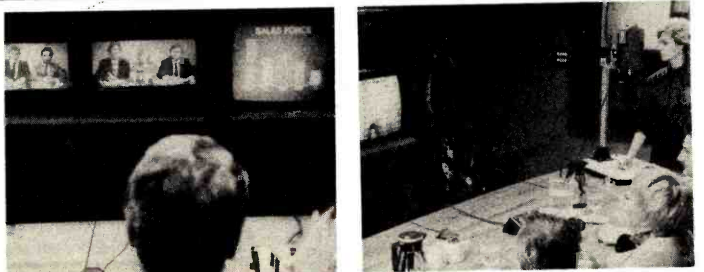
The sophisticated phone has every feature imaginable, such as a modern, two-line capability, speakerphone, message waiting indica-

tor, last number redialing, and automatic direct dialing for up to 100 phone numbers. The terminal includes a time manager with reminder alarms, time and date display, and calculator, along with the usual capability for functions such as word-processing, spreadsheet, and file-sharing. Information services, such as Stock Exchange prices, electronic mail, and news-wires can be accessed regardless of the time of day or night.

up for individual sessions. Pricing, which includes the meeting rooms on both ends, works on a sliding scale according to the distance between the cities and the length of the meeting. A 60-minute session between New York and Los Angeles, for example, will cost \$1752.

The meeting rooms, approximately 20' x 17', are set up to seat six people across a conference table, and can hold up to 20 people altogether. For larger groups, bigger rooms are available at an additional fee; e.g., Hilton ballrooms can accommodate groups up to 3000.

At present, only two cities at a time can be hooked up for fully interactive, two-way communication. All five cities can be on the system simultaneously, but additional rooms beyond the first two can only be hooked up for one-way video and two-way audio; i.e.,



Scenes from a videoconference.

though they can hear and be heard, they can only see the primary rooms and not be seen themselves.

Graphics, Audio, Video

The system is capable of transmitting full graphics, such as charts and slides. A tape machine is built in to play prerecorded audio, and a fax machine can handle printed material. For video, the system is not capable of the broadcast quality necessary to transmit a finished :30 commercial, for instance, but it is appropriate for a rough, unfinished cut.

Novel uses of the service include a Chicago casting company that did a casting call between Chicago and Los Angeles. Producers could view videos of the actors' work, and see how the actors actually look on screen. A number of electronic press conferences have been held, with a newsmaker in one city interviewed by groups of journalists in a series of cities.

Doesn't Replace All Meetings

Videoconferencing is not a replacement for all meetings, stresses Hilton's Dick Lidz. "It's appropriate when I have to go to Pittsburgh for a single two-hour meeting, in which case I'd have to be out of the office for two days. But it's not an appropriate substitute if I have to go to a series of meetings in New York."

It also doesn't fit the bill when personal interaction is called for. "It's never going to replace flesh-and-blood," says Lidz. "When you need to pat someone on the back, then you've got to be there to do it. But videoconferencing is the next best thing."

The flexibility of videoconferencing is impressive. An executive can travel to an industry conference across the country, and "attend" an important meeting back at the home office. A keynote speaker whose schedule prohibits him from flying into town to address a convention can deliver a speech and even answer audience questions while in a remote city.

But the benefits of videoconferencing — particularly the considerable savings in time and money — come at the expense of a critical dimension in business dealings. In many instances, the personal interaction from in-the-flesh meetings may often be as meaningful as the ideas and hard data exchanged.

"Doing business" with people involves more than cut-and-dried facts and figures; often, it's just as much what happens after formal meetings are over. It's grabbing a drink, having dinner together, or playing a round of golf. Those kinds of settings are where much of the intangibles — social compatibility, mutual interests, confidence, trust — that cement and reinforce business relationships are established and nurtured.

AOR PICTURE PAGE



AN OFFENSIVE VISIT — During one of his regular "Falcon Friday" appearances, tackle Mike Kenn goes on the offensive with WKLS/Atlanta's "Wake-Up Crew" — Steve Mitchell (left) and Mark McCain (right).



A MEETING OF THE MINDS — Winners of a CHEZ/Ottawa contest to see Simple Minds in Montreal present main Mind Jim Kerr with 4000 cosigners of a petition to bring the band to Ottawa next year. From left, Promotion Director Dave Schutte, a winner, Kerr, a winner, and MD Greg Torrington.



HOMETOWN GUY — It's still rock 'n' roll to Billy Joel at WNEW-FM/New York. From left, manager Rick London, Production Director Tom Couch, Columbia's Jimmy DelBalzo, late-nighter Dan Neer, Joel, PD Charlie Kendall, and OM Scott Muni.



AARON ANSWERS ALL — Lee Aaron (right) receives a warm welcome from Q107/Toronto PD Gary Slaight while guesting on a Canadian edition of Rockline originating from the station.



MEET THE MISTERS AND MISSUSES — Mr. Mister's Los Angeles show brought out the creme de la creme of L.A. rock radio. In the back row (l-r) are the band's Steve George and Pat Mastelotto, Q105/Oxnard's Jill West, KTYD/Santa Barbara PD Rick Williams, KLOS/Los Angeles PD Tim Kelly, the group's Richard Page and Steve Faris, rep Steve Leavitt, KMET MD Pam Edwards, and local rep Greg Phifer. In front are KLOS Assistant PD Kurt Kelly and West Coast album rep Jeff Naumann.



PARTRIDGE PARLEY — After reading a headline in the National Enquirer that former Patridge Family member Danny Bonaduce "was dead broke and starving," WLUP's Jonathon Brandmeier flew him to Chicago to appear onstage at a Johnny & The Leisure Suits concert to prove otherwise. Bonaduce played a Patridge Family song, "Doesn't Somebody Want To Be Wanted." At WLUP (l-r) are Bonaduce and Brandmeier.



PICTURE PERFECT — Scritti Politti shows WLIR/Long Island the "Perfect Way" to musical bliss. From left, the band's David Gamson and Green Gartside, MD Larry "The Duck," and Scritti's Fred Maher.

The RCA Black Music Staff

MIKE KIDD
SYLVIA DEGRAFF
PARE WAREHAM
HILDA WILLIAMS
LYGIA BROWN-GUY
ROLAND EDISON
RICHARD JONES
DARIA LANGFORD
SHIRLEY TORLUCCI
BILL WILLIAMS
MIKE WILLIAMS
ZEKE ZANDERS

Division Vice President
Promotion Coordinator/Asst. To Division VP
Promotion Secretary
Regional Promotion Rep. New York/New Jersey
Regional Promotion Rep. West Coast
Regional Promotion Rep. Texas/New Orleans
Regional Promotion Rep. Philly/Cleveland/Buffalo
Regional Promotion Rep. Chicago/Detroit
Regional Promotion Rep. Florida
Regional Promotion Rep. Atlanta/Carolinas
Regional Promotion Rep. Memphis/Nashville/St. Louis
Regional Promotion Rep. Washington/Virginia

And Our Roster Of Recording Stars

FIVE STAR
DIANA ROSS
GAP BAND
POINTER SISTERS
EVELYN "CHAMPAGNE" KING
9.9
NONA HENDRYX
GLENN JONES
GOODIE
BILLY PAUL
GREG PHILLINGANES
DIMPLES
SWITCH
PENNYE FORD
YARBROUGH & PEOPLES
WILL KING
PRIME TIME



RCA

Would Like To Thank
Black Radio For Making 1985
An Outstanding Success!!

Thank You!!

RCA
Records and Cassettes



WALT LOVE

Computers: Positive Assistance

Without a doubt, computers have made their presence felt in our society. And I think it's safe to say most businesses are finding that computers are helping their organizations more than might have been expected.

As a result, more Black/Urban stations are embracing this technology. Chris Turner, Operations Manager of WTMP/Tampa, is one of the early pioneers. Harry Lyles, VP/Station Manager of WVKO/Columbus and PD of sister station WSNY (Sunny 95), is also a computer advocate. Each gentleman talked about some of the positive ways this technology can be used.

Practical Uses

Chris, who has been using computers for the past eight years, operates five Radio Shack TR 80s on a daily basis. However, when he

COMMUNICATION SPECIAL

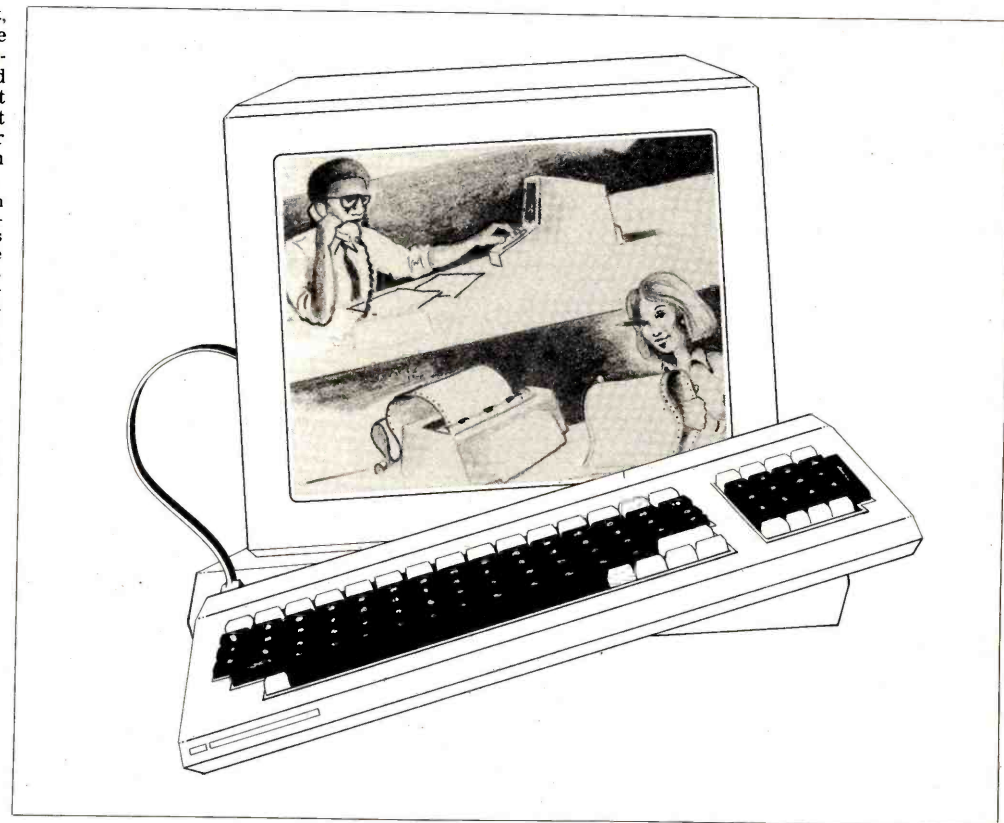
first started using computers, he had to buy his own. "I became very interested in computers years ago. So I went out and got one for the house. After learning how to use it, I got into writing my own programs so I could utilize it on the job."

Chris commented on some of the ways he uses his computers. "They help us keep track of our contest winners as well as help us do our daily on-air logs. We also keep zip code information that we get from a marketing service. The computers help us in our sales and engineering departments. In fact, we just bought two new computers for our news department. You name it and our computers are involved on a regular basis."

He has also developed a package of electronic sound transitions. Chris, a college music major, explained, "Hooking a keyboard up to one of my computers and developing this package was a very educational experience. It was so educational that we ended up with a positive sound package that we use for transitions between the music." If you'd like to know more about this electronic sound package, give Chris a call.

Don't Be Afraid

I asked Chris if other B/U colleagues are welcoming computers with open arms. "In talking to people it seems that most of them are still afraid of this new technology. They shouldn't be! Computers can



Chris Turner

help you more than you can even imagine.

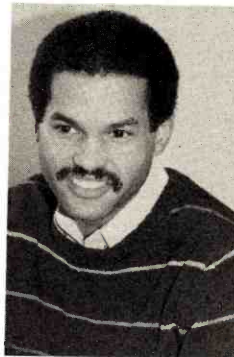
"Most owners didn't realize the importance of marketplace research and analysis before computers were readily available. But

they're starting to see how useful computers are, especially in the billing process. It's cost-effective now, and no station in this country should be without computers taking care of different chores."

Thin Line Between Love, Hate

It's interesting to note that Harry Lyles was one of those people who didn't want to know anything about computers except how far he could stay away from them. Now he sings their praises. "I hated computers until I saw our then-National Program Director Steve Goldstein working on his. After watching him, I realized this technology could be helping me in more ways than I had thought of.

"I call my computer the *music manager*. It takes 13 minutes and 42 seconds to do the music and liners for an entire day's worth of programming. All you have to do is program it for what you want it to do. Then stand back and let it go. It's out of this world."



Harry Lyles

Harry's computer also divides the station's music into different categories — artists' names, year, play length, labels, tempo, and whether it's R&B, jazz, rock, AOR, etc. "The computer can make the

station sound just the way I want it to sound," Harry added. "At the same time I can put priorities into the system. Say, for example, I don't want a Lionel Richie to come up but every hour and a half or every two hours. The computer will make sure that the oldies, album cuts or whatever by Lionel will stay separated properly per the instructions it has been given."

Personal Library

Harry said he also looks upon his computer as an instant library because of the vast amount of information stored in its memory banks. "I really like all the things it can do for me. It prints out the music, and I can move things around if I want to change something. I use different types of format clocks, which I always do on the computer; the graphics are wonderful. What can I say? If you don't already have one, get one. You'll never regret it!"



DONNA BRAKE

KRMG/Tulsa's Hero Network

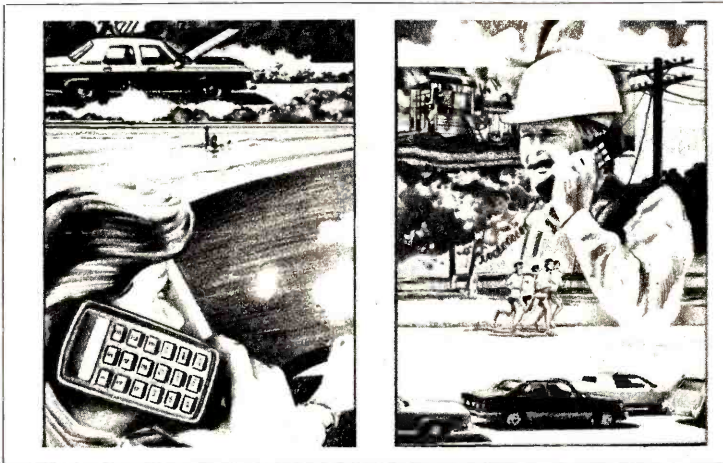
The introduction of cellular phone technology has changed the way much day-to-day business is conducted. Executives are able to spend more time communicating with their offices or clients, and success is literally only a phone call away. The basic uses of cellular technology are obvious, but with any technological breakthrough, practical innovation is sure to follow right behind.

KRMG/Tulsa has joined the ranks of innovation by developing a creative way to utilize cellular telephone technology to assist programming and news. The project is called the "Hero Network" and has only been in effect since October. The idea fits in beautifully with the full-service appeal of KRMG, and it benefits the listeners, the station, and the local cellular phone company.

A Unique Service

PD Kelly Carls says the Hero Network is the first station application of cellular phones in the Tulsa market. "Cellular telephones have just come to the Tulsa market," he explains. "There are two competing franchises, and we are tied in United States Cellular Telephone — the company that came into the market first. By working with them and their agency we developed the Network."

The Hero Network uses all US Cellular subscribers as news stringers. Kelly continues: "When



they're out in traffic and come across traffic tie-ups, fires, weather situations, or anything that's newsworthy, they dial a special number which rings in our newsroom. It's manned 24 hours a day, so our newsmen can take that information and act on it very quickly."

So far approximately 500 subscribers participate in the Hero Network, which is set up to benefit everyone involved. "United States Cellular gets their name associated with a very positive community project," Kelly explains. "KRMG gets the advantage of all these extra eyes and ears out there in the community, and the community benefits because we're able to find out this information faster and get

it out there faster. We're equipped to prevent a lot of inconvenience and injuries, and conceivably even save lives."

Recruiting

When people subscribe to United States Cellular, they're automatically given a Hero Network packet, which includes literature explaining what the network is. Customers are also supplied with the "Hero Network" number. Whereas cellular rates are normally charged per call, the phone company has cooperated by designating the Hero Network number (which rings in the KRMG newsroom) and also the 911 emergency number as free. To keep a handle on over-zealous news hounds, the station encourages

everyone to call the 911 number first with very important calls so that emergency officials are alerted.

Kelly believes the information is more reliable because of the type of person who subscribes. "If you look at the profile of the average cellular telephone user," he says, "you see these are people who have enough money to afford an investment of several thousand dollars to get one. Most of them also have a very definite sense of community responsibility."

Incentives

What sort of incentive is needed to get people to participate in the Hero Network? Personal recognition is one important reward, Kelly

believes. "The member of the 'Hero Network' who calls in a usable report gets on-air credit for the story," he explains. "That kind of recognition is important to a lot of people. We've actually had instances where we've put some of the callers on the air and that's really dramatic."

"We're going to inaugurate a program soon of having a 'Hero Of The Month,'" he continues. "We'll take the best news tip we receive each month and give that person an award. Then, at the end of the year, we'll have a 'Hero Of The Year' award banquet, inviting all Hero Network members and presenting the award."

Kelly says the response from the community has been good. "We've received extremely positive response from the police department, the fire department, ambulance service, even great response from the other media," he elaborates. "I was surprised that we've gotten so much positive television and newspaper coverage."

"You'd think that a new program wouldn't take off so quickly," he adds, "but we've had some very valuable tips so far. The station has a traffic helicopter, and we're able to get to problem areas we're tipped off to."

The Future

Kelly believes the future looks bright for the "Hero Network" in Tulsa and as it applies to radio. "This program will become a prototype for others across the country as cellular telephone technology begins to spread," he concludes. "The biggest winner is the radio station because we're getting more information out to the public faster than ever before."

Cellular Telephone Q&A

The cellular car phone has unquestionably become one of the hot new items in telephone technology. As with any new device which becomes available for consumer use, there are some things to know before you decide whether you should own one.

To help explain about the cellular car phone as it pertains to the consumer, we spoke with Chuck Martin, former PD at both KHJ and KWST in Los Angeles. Aside from his work as a radio programmer and consultant, Chuck has been involved with the marketing of cellular car phones.

R&R: How many types of cellular phones are there on the public market?

CM: Hundreds of brands and models are available, coming from the United States, Japan, and Taiwan. This helps in creating a wide range in both price and quality.

R&R: What is the approximate price range for leasing or owning a cellular phone?

CM: To begin with, the cheapest phones are not only cheap but the worst quality possible. There's a lot of junk being passed off as a bargain, and it's gotten so bad because of all the Japanese junk flooding the U.S. market that the U.S. government passed legislation limiting the amount of Japanese junk being dumped here.

Still, prices are starting to come down. It used to cost over \$100 per month to lease a cellular phone, but now it's possible to lease for as low as \$29 per month. If you were to buy a cellular phone outright you might find something for around \$350, but the average

price for a quality model is between \$1400 and \$2500.

R&R: What are the hidden costs of a cellular car phone?

CM: You pay a basic charge on the cellular phone regardless of the number of calls you place or take on it. Then there is a per-call charge and a time charge which is based upon the length and distance of the individual phone call — just as with a normal telephone.

You also pay if you receive a call on the cellular phone. Although the rates for charges placed upon cellular car phones vary from company to company, owning cellular phones is not cheap.

R&R: What would be the best possible model to get?

CM: The best models are made by AT&T and Motorola. Also, if you have any trouble with their cellular car phones, you can have them serviced both today and in

the future. A lot of small companies have gone under and no one can find parts to repair the broken phones.

R&R: Are there any special FCC regulations to follow?

CM: None for the consumer. Only the people who operate the cell-lincs are responsible to the FCC.

R&R: If a cellular car phone is purchased and installed in another state, will it operate in another state?

CM: Yes, but you would have to have it rehooked. The phone number is good only for the area you hook up in. If you wanted to be hooked up to say the entire East Coast, it could be done — but you'd have to set it up in advance for the different codes and cell.

R&R: What sort of person is most likely to find the cellular phone a necessary item?

CM: The cellular phone companies consider businessmen,

COMMUNICATION SPECIAL

salesmen, doctors, lawyers, and other professionals their prime target consumers.

R&R: Could you describe the uses for having a cellular car phone?

CM: You are more likely to need a telephone in the car during an emergency than at home. This is especially true during a situation which involves getting either a repair truck or the police because of an accident or breakdown. Also, if you find yourself stuck in traffic for an hour, you can make that lost time work for you. Instead of finding a highway exit and a payphone to call your office or postpone an appointment, you can handle that while you're still bumper-to-bumper. It's a necessary item for the person on the go.



LON HELTON

COUNTRY

OVERNIGHT SENSATION

When It Absolutely, Positively Has To Be There

Federal Express made a cult hero out of a fast-talking guy with an urgent need to have a package delivered overnight. Purolator ran a

contest which automatically entered everyone who used its services into a million dollar sweepstakes. The US Postal Service suggests it's your patriotic duty to give

them your business, convincing you by using a soaring American bald eagle in its ads.

The reason for all the hard sell and the tons of commercials you

**COMMUNICATION
SPECIAL**

see and hear is that the overnight package delivery business has become big -- make that huge -- business.

Prior to the debut of Federal Express in 1973, it was very costly to

Continued on Page 51

	Weight/Cost	Pick-Up	Delivery Time	Saturday P-U/Delivery	Miscellaneous
DHL	Under 2 oz.: \$14 3 oz.-2 lbs.: \$25.	Yes. Call before 5pm.	Delivery by noon to major cities and suburbs within 40 miles.	\$20 pick-up charge. \$10 delivery fee.	Billing to: Sender, recipient, third party, or credit card.
Emery	Under 2 lbs.: \$25	Yes. Door-to-door service. Call before 5pm.	Delivery by noon to major cities and vicinity. Delivery by 5pm or 2nd day beyond certain points. Check with local office.	No pick-up charge. \$15 delivery fee	Bill to any party. No credit cards.
Federal Express	Under 8 oz.: \$14 8oz.-2 lbs.: \$23 \$3 discount off both prices if dropped off at Fed. Ex. office.	Yes, if you call before 5pm. Call local office for drop-off deadline. Usually 6:30 or 7:00pm.	10:30am to major and surrounding cities. Otherwise second day delivery.	\$10 pick-up fee.	Billing to: Sender, recipient, third party, and credit card.
Purolator	Puro-Letter: Unlimited weight in an 11" x 6 1/2" package: \$13.75 Puro-Pack: Unlimited weight in a 15 1/2" x 12" package: \$18.50 for under 400 miles, \$23 for over 400 miles.	Yes. Call between 9am-5pm.	By 11:55am in major cities.	Does not pick up. \$10 delivery fee.	There is an audio tape discount for frequent shippers and those with accounts.
United Parcel Service (UPS)	Up to 1 lb.: \$11.50 1-2 lbs.: \$12.50 2-3 lbs.: \$13.50 2nd Day Air: \$3 for the first lb. and \$1 for each additional lb.	Every area has its own designated pick-up schedule. Same as above	Each area has its own designated delivery schedule Same as above	Closed on weekends. Same as above.	No billing to recipient, third party, or credit card.
U.S. Postal Service Express Mail	Under 2 lbs.: \$10.75 2-5 lbs.: \$12.75	No pick-up. Take to Post Office before 5pm or drop off at specially marked "Express Mail" mail boxes.	Before 3pm the next day.	No pick-up or delivery	Includes insurance, shipment receipt, and record of delivery at destination post office.
Zap Mail	Zap Mail from Federal Express is a relatively new service. Zap Mail provides pick-up and 2-hour delivery of exact duplicates of documents and correspondence. Federal Express will pick up the document, transmit a high-quality exact duplicate of the original, and deliver it to the recipient.				
	Up to 10 pages to one destination: \$35. Each additional page: \$1.	Yes. However, \$10 discount if dropped off.	Up to ten pages, 2 hours. Each additional ten pages, add one hour.	Saturday service available by special request. \$10 surcharge includes pick-up and delivery.	Billing to: Sender, recipient, third party and credit card.

THE WEEKLY COUNTRY MUSIC COUNTDOWN

PLAYS ONLY THE TOP 30

IN ONLY 3 HOURS.

The Weekly Country Music Countdown is country music's most popular radio program because we play **NOTHING BUT THE HITS**. *Radio & Records'* Top Thirty—that's all. No duds. Your audience hears popular songs when they tune in at the beginning, just as they do throughout the show. And they hear the very songs your station has made popular.

We feature the **ARTISTS IN PERSON**. The stars support the show by joining host Chris Charles for personal interviews. From superstars like Willie and Kenny to newcomers like the Forester Sisters and Kathy Mattea. Your listeners hear the stories behind the songs from the artists *themselves*.

We present a **CONCISE THREE-HOUR FORMAT**. Our fast-paced program, filled with hit music and the artists that make it, is designed with audiences and programmers in mind. We won't stretch our program to add more national advertising at the expense of the show or at the expense of your listeners.

THE WEEKLY COUNTRY MUSIC COUNTDOWN. For over four years, the winning ingredient for winning radio stations.

For National Sales information, call our New York office at (212) 575-6100.

For Station Clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 556-9870.



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

Overnight Sensation: When It Absolutely, Positively Has To Be There

Continued from Page 49

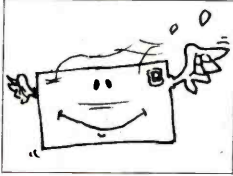
have a package delivered door to door overnight. Packages had to be handled by several different "companies"; one handled the package on the first leg, an air carrier was in the middle, while yet another "service" covered delivery on the other end. The inception by Federal Express saw the first "closed loop" service by a single company (closed loop is industry parlance for "door-to-door" service).

The demand for overnight delivery has grown to the point that this twelve-year-old industry now bills in excess of \$5 billion per year! For comparison, last year Federal Express had a \$2 billion share of the overnight pie. That's as if your station got a 40 share.

With such intense competition pushing the industry, one would think the services and costs would be similar from company to company. Amazingly enough, a wide disparity exists them on questions of who will deliver what for how much and when they'll have it there.

One reference note: a standard folder, resume, letter, and cassette tape weighs just under six ounces — should you ever have to fire off your vitae at a moment's notice.

The chart on this page is designed to be your handy dandy reference guide to the major overnight



delivery services. You might even want to cut it out and neatly pin it to your bulletin board for future perusal. This way, next time an R&R Editor calls begging for your picture, you'll know the fastest and cheapest way to get it here!

HAVE YOU HEARD

I hope all of you had a great holiday season. While you were wolfing down that last bit of turkey and dressing, a few of your compatriots were involved in the never-ending occupational whirlpool of changing jobs. So it's time to catch up on what went on over the past few weeks.

WQHK/FT. Wayne has hired Gary Beatty as PD. Gary, formerly with WMT/Lima, OH, fills the position left vacant when PD John Curry moved up to OM. Marsh Johnson is the new OM at KGAY/Salem, OR.

WCVR/Randolph Asst. PD Tim Hoehn has left for the PD spot at WCNL/Newport, NH. Willie Stone is upped from parttime to replace Hoehn at "CVR". Tim Closson is now the MD for WAXX/Eau Claire. Bev Davis has exited WRNL/Richmond for MD/middays at crosstown WKHK.

Lorren Cornelius is the newly-ap-

pointed Promotion Director for WKXX/St. Louis. He's also in charge of advertising for the station. Nancy Berger is now the Promotion Director for WDGY/Minneapolis. WKIX/Raleigh MD David Israel has left for the Promotion Director position at WSJS/Winston-Salem.

A shift swap at KLAC/Los Angeles has overnighter Steve Wheldon moving to middays, while Mike O'Neil heads for all-nights. Veteran air personality Bill Mack has signed on to do the all-night truckin' show at KDNT/Denton, TX. Changes at WGKX/Memphis as Kim Kline joins for evenings and Tom Stevens is promoted to Production Director/noon-3pm talent. Former KUGN/Eugene MD Tom Edwards is the new morning jack at crosstown KPNW-AM.

A number of changes at WWQQ/Wilmington, NC: Dale Vaught is the

new PD/morning man; midday host Joanie D'Aubour has been upped to Asst. PD. Longtime personality Tom Burton has been named MD. And former WLLB/Atlanta talent Mark McKay joins the station for afternoons. Laura Farrell has joined the KSSS & KVUU/Colorado Springs staff. WLWI/Montgomery newsman John Daniel has been upped to ND.

Format activity finds WFNC/Fayetteville, NC leaving Country after many successful years for News/Talk-A/C. KRRK/East Grand Forks dropped local programming in favor of the Satellite Music Network's 24-hour-a-day Country programming. And KCRX/Roswell, NM changed to Spanish.

As we begin the New Year, don't forget to call (213) 553-4330 and let me know what it is you have heard!



GEORGIA HONORS ANDERSON — While serving as MC of the eighth annual Georgia Music Hall of Fame Awards in Atlanta, Bill Anderson was surprised as Gov. Frank Harris announced him as a winner in the Performing category. He's pictured here with friend Bill Lowery, President of Lowery Music Group and President of the Friends of Georgia Music Festival, Inc.

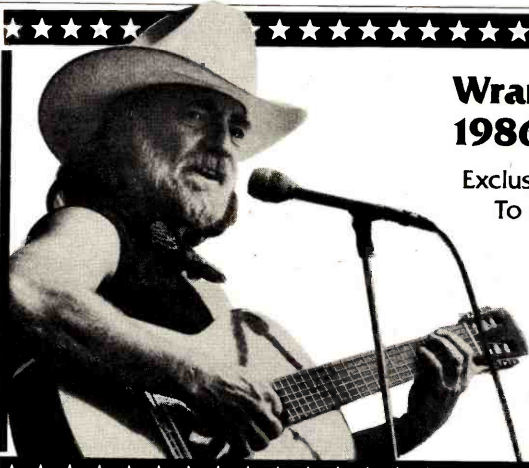


NMA NAMES NEW DIRECTOR — Lynn Gillespie will be the new Executive Director of the Nashville Music Association. She's pictured here with NMA President Mary Mathews (left) and NMA Chairman of the Board David Skepner.



**Country Music's Top Ten
Would Like To Thank Our Sponsor
TOYOTA TRUCKS
For Another Great Year**

131 Ocean Park Blvd., Santa Monica, CA 90405 (213) 392-8743



Wrangler jeans is proud to present the 1986 tour of Willie Nelson and Family.

Exclusive promotional opportunities are now available.
To be the official station in your market contact:

The Vail Group, Inc.
(213) 859-9181

Brought to you with pride
from a legend in jeans
Wrangler
BRAND



MARKETPLACE

AIRCHECKS

Current and Classic Airchecks!

Current Issue #69 features WAVA/Charlie & Harrigan, WLS/Steve Dahl, KIIS/Rick Dees, KJH/Dave Hull, Pittsburgh's WHTX/O'Brien & Garry and WBZZ/Quinn & Banana, St. Louis A/C KSD, KZZP/Clarke Ingram & Kansas City's new KBKC. 90-min. cassette, \$5.50.

Current Issue #68 features WWDC/GreaseMan, Dallas' CHR's KTCS & KAFM, St. Louis CHR's KWK & KHTR, WMJJ/John Lanigan, CKLG/LG Morning Zoo, KS103/Crazy Dave Otto, KOST/M.G. Kelly, Z100/Z Morning Zoo. 90-min. cassette, \$5.50.

Special Issue #5-71 features WASHINGTON! CHR's B106, Q107 & WAVA, AOR WWDC, A/C's WMAL, WCLY & WASH, Plus Urbans WKYS, WHUR & WDJR. 90-min. cassette, \$5.50.

Classic Issue #C-62 features WABC/Dan Ingram-1971, WCFL/Larry Lujack-1975, KRLA/Johnny Darin-Mike Ambrose-1969, WLS/John Landecker-1974, Y100/Jack Armstrong-1975, KIIS/Steve Weed-1978 & KGB/Barry Kaye-1971. Cassette, \$10.50.

VIDEO #4 NOW AVAILABLE! Featuring WZGO/Ross Britain, WAVA/Charlie & Harrigan, KFRC/Tom Parker, KWWS/Kelly & Kline, KZZP/Clarke Ingram, KZZP/Bruce Kelly, & WBSB/Willy B. 2 full hours, VHS or BETA, \$39.95.

VIDEO #3 features KMEL/London & Engleman, KHTZ/Charlie Tuna, KRXY/Chuck Buel, KMEL/Howard Hoffman, WMGG/John Lanigan, KITS/Ed Volkman & 4 more! 2 full hours, VHS or BETA, \$39.95.

CALIFORNIA AIRCHECK

Box 4408 — San Diego, CA 92104
(619) 460-6104

COMEDY

Weird! Wacky! & Wild!

You're weird, derisive, not that's why I like your stuff!

Dr. Don Rose
KFRC
San Francisco

Sample Issue: \$1.00

Write on station letterhead to:
CHEEP LAFFS
1111 W. El Camino Real
Suite 109-212
Sunnyvale, CA 94087

Contemporary COMEDY

Hundreds renewed again!
Free sample!

Write on station letterhead to
Contemporary Comedy
5804-D Twining
Dallas, TX 75227

O'Liners

FREE SAMPLE ISSUE
of radio's most popular humor service
For sample, write on station letterhead to: **O'Liners**
1237 Armacost Ave., Suite #6-R Los Angeles, CA 90025

R&R MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

	Per Insertion
1 Time	\$50.00
6 Insertions	\$45.00
13 Insertions	\$40.00
26 Insertions	\$35.00

Volume Rates Available

Additional \$10.00 per week charge for Blind Box ads.

Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, two weeks in advance of publication date. Marketplace ads are non-commissionable.

Submit to: **Marketplace**

**RADIO & RECORDS 1930 Century Park West
Los Angeles, Calif. 90067 (213) 553-4330**

COMEDY

"Phantastic Phunnies"

Highly Respected! Hilarious! Original!
Proven worldwide audience builder!

"Quick-quip," Topical Humor!! Introductory month's 500 topical one-liners and 'BONUS'... Just \$2.00!! Phantastic Phunnies, 1343-A Stratford Drive, Kent, Ohio 44240.

Disk Jockey Comedy

KRAZY KOMMERCIALS... 100 of the wildest things ever sold on radio. Everything from a police dog that licks to a teletone to combat excess body hair to a free loaders home study course. Fore FREEBEE, write: **HYPER, INC.**, 7805 Sunset Blvd., #206, Los Angeles, CA 90046

the Electric WEENIE

**RADIO'S MOST RESPECTED
DJ GAG SHEET SINCE 1970**

RICK DEES, KIIS-FM: "Tom, you really are The Best. Really look forward to the arrival of The Weenie, such a shot in the arm for our Morning Team!"

The Electric Weenie, Inc.
P.O. Box 2715
Quincy, MA 02269

FOR FREE SAMPLES WRITE

CONSULTANTS

"DROPINZ"

50 wild tracks for your show each month only \$20. Semi-annual and yearly rates too. Sample cassette \$4. Station consulting, aircheck critique and production by a 22-year major market veteran. Call or write for rates.

Stu Collins Broadcast Services

174 King Henry Court, Palatine, IL 60067 (312) 991-1522

FEATURES

GALAXY

write:
Box 20093R
Long Beach, CA 90801

*Indicate COUNTRY or CONTEMPORARY Format

Free Sample Of
**RADIO'S DAILY
ON-AIR
PREPARATION
SERVICE!**

Airshift-ready music notes, star facts, calendar, more!

Terry Marshall's
daily insider

• Entertainment News For Radio •

CHR, AOR, AC
Call for a free trial subscription
(415) 564-5800

PROFESSIONAL SERVICES

GIVE YOUR RADIO ADVERTISING SOME SING.

We can give your clients or your stations contemporary new sound for a song. Original music packages start as low as \$3,000. Customized re-sings from just \$1,500. Give us a jingle and we'll send you a demo reel of ours.

DR. MUSIC SOURCE 615 E. Pike
Seattle, WA 98122 (206) 323-6847

PROGRAMMING

Because your listeners need to know fast when snow closes schools, factories, businesses, or events, here's

SNOWTIME

Transform your IBM PC into an instant, computerized, "closing" control center.

FREE 30 DAY TRIAL

SNOWTIME

HML SOFTWARE, P.O. Box 12226, Columbus, OH 43212

All payments must be in US dollars, sorry, no COD or purchase orders.

PERSONALITY

INFO-BITS

"MOST USABLE SERVICE EVER."
"A SHEET LIKE NEVER BEFORE"

2 WEEK — TRIAL ONLY \$5, OR MORE INFO:
INFO-BITS, BOX 112576, SAN DIEGO, CA 92111

INFORMATION

Preparation unnecessary. A complete show per page. Tips. Trivia. Insults. Birthdays. Calendar. Daily Celebration. Sports. Weird News. Low prices. Sample:

1395 Overlook Ave., N.W.,
Salem, OR 97304

FOR SALE:

Radio Stations

Growing Central Texas area
Class A FM
\$325,000

Norman Fischer & Assoc., Inc.
P.O. Box 5308, Austin, Texas 78763 (512) 476-9457

INCREASE SALES RESULTS

The radio and record industries are big markets to cover with a limited sales force.

So why not put R&R Marketplace to work for you?

It's a sure way to generate qualified sales leads.

Just Call
(213) 553-4330
for more information.

R&R
RADIO & RECORDS

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

HELP! RADIO PERSONNEL NEEDED

Due to the large number of registrants placed, and the increased demand of radio stations all across the country, NATIONAL is in immediate need of qualified personnel. This is for virtually all radio positions, particularly newpeople and announcers for small, medium, and major markets. We're also in need of qualified female personnel. If you're ready for a move, let NATIONAL help. We make the complete presentation for you. For complete confidential details and registration form, enclose \$1 postage and handling to:



BROADCAST TALENT COORDINATORS

Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

Stecker-Thompson Associates is accepting tapes/resumes from adult communicators for major and medium market client stations. Great opportunity for talented individuals looking to move up. Cassette/resume to Stecker-Thompson Associates, 4202 Hidden Elm Woods, San Antonio, Texas: 79249.

PROGRAMMING CAREER OPPORTUNITY

Rawko Communications Ltd. offers the best programming opportunity you'll hear about for a long time.

THE POSITION:
Program Director of 13 CJME/Regina. A contemporary station with a twenty year winning tradition.

THE COMPANY:
Rawko Communications. Our business is Radio, and our commitment is to make CJME a truly great Radio Station.

We've got the dollars, time, and expertise every program director dreams of working with, and now we're seeking the unique individual who can turn our commitment into radio excellence. That means a Radio Junkie who lives for their station, and has the drive and leadership qualities to get a whole staff feeling the same.

CONTACT:
Mike Douglas, 13CJME, P.O. Box 1300 Regina, Saskatchewan S4P 3B9

OC-104FM seeks ND. T&R: Dave Allan, PD, Box 1850, Ocean City, MD 21842. EOE M/F (1-3)

Contemporary Country FM seeks talented announcers for future openings. T&R: Buddy Cochran, PD, WKHK, 1024 E. Washington St., Petersburg, VA 23803. EOE M/F (1-3)

Two great opportunities in news. Female/male anchor/reporter. A medium market leader, WMAS AM/FM, T&R: Dan Yorke, ND, (413) 781-6397 EOE M/F (1-3)

97fm WASHINGTON

PRODUCER/DIRECTOR

For "Continental Breakfast" MORNING SHOW. This is a unique position requiring a special composite of talents and abilities. WASH's new morning show has a host and co-host and is feature-intensive. We need a person who can:

1. Produce the show technically
2. Direct the show
3. Ferret out curious, interesting, and entertaining information for the magazine-style features
4. Contribute to post-production work
5. Get involved in promotions
6. Contribute creatively

Send resume ONLY to Top Tradup, WASH-FM, 5151 Wisconsin Ave. NW, Washington, DC 20016. EOE M/F

WIXY Top 70 market Country seeks future full/parttime. T&R: Franklin J., 45 Fisher Ave., E. Longmeadow, MA 01028. EOE M/F (1-3)

PD MDR AM. Need airshift with management experience. Base + bonus on profits. T&R: C. Musialowski, GM, WECK, 2900 Genesee St., Buffalo, NY 14225. EOE M/F (1-3)

Hot night rocker needed now. Experienced/insane. T&R: 2-104, 6633 Mt. Phillip Rd., Frederick, MD 21701. EOE M/F (1-3)



Outstanding sales opportunity in New Jersey radio. Newly created retail sales manager position for top-rated AOR, WdHA-FM and highly successful full-service A/C, WmTR-AM stereo. Experienced broadcast sales management. Interested to lead seven person team. Send resume ASAP, then call Al Wunder, WmTR-WdHA, Box 1250, Morristown, NJ 07960, (201) 538-1250. EOE

New England Country AM seeks full/parttime. Immediate openings. T&R: Bob Lippman, WTSV, Box 1230, Claremont, NH 03743. EOE M/F (1-3)

Regional "Less Talk" A/C seeks experienced full/parttime air talent. T&R: PD WARK, 880 Commonwealth Ave., Hagerstown, MD 21740. EOE M/F (1-3)

PD MOYL 5kw daytime in beautiful Berkshire Hills. Must be familiar with all aspects of programming/commercial production. C&R: WUHN, Box 1265, Pittsfield, MA 01202. EOE M/F (1-3)

WWYZ needs fulltime mature experienced A/C jock. T&R: Bob Parva, Box 3322, Hartford, CT 06103. EOE M/F (1-3)

GLU-92 needs full/parttime AOR announcers. C&R: Garrett Hart, WGLU, 516 Main St., Johnstown, PA 15901. EOE M/F (1-3)

97fm WASHINGTON

America's radio station, WASH-FM in Washington, DC, is seeking a seasoned professional with at least 7 years major market experience as a Production/Creative Director, with the following skills:

1. You create and voice commercials
2. You communicate with your words and voice
3. You are not a screamer
4. You know how to work with and motivate pros.
5. You can make every spot or promo sound like an award-winner
6. Your creative writing and production skills are exceptional
7. Complete knowledge of four-track studio operations

If you have these skills we offer excellent working conditions, state-of-the-art facilities. We pay well, one of America's top broadcasting companies. Send samples of your writing, production, and a brief description of what you have to offer WASH-FM to make ours the best production department in the country... To: Tom Watson, PD, WASH-FM Radio, 5151 Wisconsin Avenue, NW, Washington, DC 20016. EOE/MF

Humorous morning personality to appeal to 35+ demos. T&R: S. Hill, WFGP-WIIN, 2707 Atlantic City, NJ 08401. EOE M/F (1-3)

Enthusiastic, outgoing Promotion Co-ordinator to keep staff ambitious. Self-starter. T&R: Maggie Dugan, WAAF, 19 Norwich St., Worcester, MA 01608. EOE M/F (1-3)

Possible opening for parttime oldies jock in Boston market. T&R: Skor G. Pare, GM, WCGY-FM, 33 Franklin St., Lawrence, MA 01840. EOE M/F (1-3)

PD SOUTHWEST, CT

Full-service-oriented station in exciting growth market. Excellent opportunity! Send tape & resume to: Radio & Records, 1930 Century Park West, #213, Los Angeles, CA 90067. EOE

Fulltime opening Power 93 Hot CHR in Pocomo! T&R: Sue Sherry, PD, W56G, 22 S. 6th St., Stroudsburg, PA 18360. EOE M/F (1-3)

Ri combo A/C, CHR seeks full/parttime air talent. Females encouraged. T&R: Steve Raymond, PD, 22 S. 6th St., Stroudsburg, PA 18360. EOE M/F (1-3)

NEW JOBS — NEW STATION — NEW YEAR!

Medium suburban market — high energy AC/CHR format.

GM... \$\$ right for person who can make dreams & goals reality. Initiative important.

GSM... great opportunity... great \$ potential.

PD... program against the best! Production Director — airshift plus supervise all production.

MORNING PERSONALITY... Like phones & being out in the community?

Only workaholics need apply. All replies confidential. C&R to: Radio & Records, 1930 Century Park West, #216, Los Angeles, CA 90067. EOE

Experienced

Creative Advertising Copy Writer

Strong knowledge of radio industry a must. Freelance, New York location. Respond immediately with resume and sample to Radio & Records, 1930 Century Park West, #210, Los Angeles, CA 90067. EOE



Loig Island's #1CHR, WBLI, has rare 7-midnight opening. If you think you can compete up against the Big Apple, send T&R to: Bill Terry, WBLI, 3090 Route 112, Medford, NY 11763. All replies strictly confidential. No calls. EOE M/F

SOUTH

FL CHR seeks experienced jock with award skills. Minimum three years' experience. T&R: PD, Box 9535, Coral Springs, FL 33075-9535. EOE M/F (1-3)

KQTY, leading AM stereo, seeks experienced on-air talent. Good attitude & production to join fast growing chain. T&R: P. Moon, Box 165, Borger, TX 79007. EOE M/F (1-3)



WDLA, the oldest Black-formatted station in America, is looking to expand its News Department. Interested persons should have at least 3 years professional experience. Job responsibilities will include anchoring, street reporting and writing. Send resumes and audition tapes to John Lawson, News & Public Affairs Director, 112 Union Avenue, Memphis, TN 38103. Minority candidates encouraged.

STAR SEARCH

Looking for winning drivetime entertainer for successful high-profile Southeast Rocker. Only creative zany performers, ready to work hard, need apply. Send T&R to Radio & Records, 1930 Century Park West, #180, Los Angeles, CA 90067. EOE

Top-rated AM/FM Country seeks swing position. References, salary history/T&R: Russ Cassidy, WCM5, 900 Commonwealth Ave., Virginia Beach, VA 23464. EOE M/F (1-3)

Top-rated CHR needs tapes for future openings. T&R: Jerry Lousteau, KZZB, 2531 Calder, Beaumont, TX 77702. EOE M/F (1-3)

Growing group CHR needs strong production. T&R: Lee Walsh, KXOO, Box 669, Poplar Bluff, MO 63901. EOE M/F (1-3)

100kw Country Charlotte/Winston-Salem. Now accepting applications for full/parttime openings. T&R: Alan Burgin, WFMX, 1117 Radio Rd., Statesville, NC 28677. EOE M/F (1-3)

New Florida Coastal AM Stereo Powerhouse

In Southwest Florida now staffing for February air date. Looking for dynamic morning personality, strong on humor, phone usage; a news person, strong on voices; Afternoon Drive personality; Evening and All-night jock; Weekend jocks; 6 Sales persons; Secretary-receptionist; creative, humorous copy person; and a computer operator. Willing to pay TOP wages for TOP people that have the burning desire to be part of this #1 team that will make this the #1 station in Southwest Florida. Send complete information/resume now, to: Jerry Collins, cb WDDC, 1227 Del Prado Blvd., Cape Coral, FL 33904, or call after January 2. (813) 574-1200. EOE

EAST

Creative Production Director Powerful AM station in Northeast

Outstanding opportunity for creative professional with extensive copywriting experience, excellent voiceover capabilities, and ability to develop marketing concepts for retailers. If you've got what it takes to coordinate all station production for a top-notch operation, send your demo tape and resume along with salary requirements to: Radio & Records, 1930 Century Park West, #218, Los Angeles, CA 90067.

OPPORTUNITIES

OPENINGS

Radio General Mgr. Wanted
Strong sales and people skills with previous GM experience. WSWAQPO in the Shenandoah Valley of Virginia. No calls. Complete resume, track record to: Louis E. Farrae, Gilmore Broadcasting Corp., 162 E. Michigan Ave., Kalamazoo, MI 49007. EOE M/F



Member of the Gilmore Broadcasting Group

Dynamite morning personality/entire air staff for new AM Stereo Powerhouse SW FL. Target February. T&R: Jerry Collins, WDCQ, 1227 Del Prado Blvd., Cape Coral, FL 33904. EOE M/F (1-3)

Small market N.E. NC seeks happy announcer who writes copy. T&R: WKJA, Box 591, Belhaven, NC 27810. EOE M/F (1-3)

TX CHR middays/pertime with strong production. T&R: Steve Chambers, QV103, Box 4647, Wichita Falls, TX 76308, or call (817) 855-3559 EOE M/F (1-3)



WSSPer 104, Orlando's Premier Easy Listening station, is accepting T&Rs for future air/new openings in 1986. T&Rs to Allen Jackson, WSSP-FM, 140 North Orlando Ave., Winter Park, FL 32789-3697. EOE M/F



Adult-oriented station with a strong commitment to information programming looking for high-energy news anchor with strong reporting skills. If you're comfortable dealing with community leaders and want a station that will appreciate your delivery style, call (205) 534-3521. Extremely competitive salary.

Reporter in United Stations mold who knows what a 'ROSR' & 'RA' is. T&R: Dale Dermott, WLCS, 8655 Baypine Rd., #108, Jacksonville, FL 32216. EOE M/F (1-3)

WTOY seeks fast-paced personality. No beginners. T&R: Amy Lee, PD, Box 6158, Roanoke, VA 24017. No calls. EOE M/F (1-3)

Top 10 Market A/C Needs News Director

Audience targeting, creative writing, and a reliable delivery style are a must. Hurry! Send tape & resume to Radio & Records, 1930 Century Park West, #221, Los Angeles, CA 90067. EOE

Rare opportunity. PM drive in tight format. Must take direction, give results. T&R: Ralph Cherry, PD, WNOE-FM, 529 Bienville St., New Orleans, LA 70130. EOE M/F (1-3)

One of Central CA's Country leaders needs talent. Females welcome. T&R: Ed Nickus, KMXI, Box 170, Turlock, CA 95381. No calls please. EOE M/F (1-3)

Engineer wanted. Knowledge in AM directional/automation, microwave. Studio maintenance. Class C FM operations. T&R: Truman Conley, WWSA/WCHY, Box 1247, Savannah, GA 31402. EOE M/F (1-3)

Top-rated WSCS-AM/WXTC-FM seeks A/C pros for '86 openings. T&R: Bob Casey, Box 186, Charleston, SC 29402. EOE M/F (1-2-3)

FUTURE OPENINGS

For personalities at one of the top-ranked 100k Country FMs in the nation! Strong production a must. Must be highly motivated and possess ability to get involved with people and community. Send tape, resume, and salary requirements to Radio & Records, 1930 Century Park West, #223, Los Angeles, CA 90067. EOE

OPENINGS

PROMOTIONS DIRECTOR

Wanted for #1 operation. Great market! Great staff! Must be creative, aggressive and unusually resourceful plus efficient. This is a new position and a chance to move up in the organization. Send resume, tape of recent promotions and any print material of your promotional efforts. Send to Radio & Records, 1930 Century Park West, # 222, Los Angeles, CA 90067. EOE

MIDWEST



AM/FM, strong local news commitment. Duties include running beat, covering meetings. 3-person staff. Lowell Jack, KMAN/KMKF, P.O. Box 1350, Manhattan, Kansas 66502.

The new ZIP-104/WZZP, South Bend wants to hear from fun, energetic talent! Are you hungry? C&R: J.J. Duling, Box 644, Mishawaka, IN 46544. EOE M/F (1-3)

Experienced morning talent needed. A/C Central IL college community. T&R: Jim Putbree, WIHN, 207 W. Jefferson, Bloomington, IL 61701. EOE M/F (1-3)

PRODUCTION DIRECTOR

Full multi-track production studio equipped with all the latest in processing equipment, including harmonizer, etc. and any other production tools you would want. Need an imaginative copywriter who has creative voice skills. Must have 2 years production management experience. Excellent benefits, top salary. Production is key to WWIC's 20 share in Lansing, MI. As we grow so will you. Send resume and cassette to Bob Goodrich, Goodrich Broadcasting, 3565 29th Street, SE, Kentwood, MI 49508.

Sales position open. Fast growing market. Come grow with us. Qualified/experienced people only. T&R: Leigh Ellis, 2755 Sager Rd., Valparaiso, IN 46383, or (219) 482-8125 EOE M/F (1-3)

The Bus/WBSW 50k suburban Chicago rocker seeks experienced people for future openings. C&R: Bill Taylor, Box 999, Kankakee, IL 60901. EOE M/F (1-3)

Need two excellent radio news communicators. One each in Tulsa/South Bend. T&R: Curt Miller, Box 8000, Fort Wayne, IN 46896. EOE M/F (1-3)

Morning news personality for zoo-like show. Females encouraged. Top 100 market/Hot CHR rated in five metros. C&R/photo: Brian Krysz, 1700 Gienshire Dr., Jackson, MI 49201. EOE M/F (1-3)

Chicago metro A/C seeks competent anchor/reporter. Good writing/reporting skills a must. T&R: Ann Kraft, Box 311, Lowell, IN 46356. EOE M/F (1-3)



PLAY PEORIA!

We need an exciting, innovative pro to entertain our afternoon drive audience while pulling together our music, news, sports, traffic and weather efforts. WMBD is the top AM in this medium market. We'll offer the right salary, benefits and support staff to the right person. If you're ready to have fun and use the phones, prove it to us. Robb Westaby, PD, 3131 N. University, Peoria, IL 61604. EOE/M-F

WMBD
RADIO 1470

OPENINGS

NEBRASKA'S NEWEST AC/CHR COMBO

Needs team players NOW! All dayparts, aggressive "lifestyle" news director and creative production director with winning attitudes. Are you the BEST small market talent around? Show us! Send T&R to: Radio & Records, 1930 Century Park West, #215, Los Angeles, CA 90067. EOE

Ready to win? CHR/rock talent with great production needed. Several dayparts possible. C&R: Mike Schmidt, KXUS FM, Box 6048, Springfield, MO 65801, or (417) 831-9700 EOE M/F (1-3)

WAXX seeks possible sales candidates. Resume: Director of Sales, Box 6000, Eau Claire, WI 54702. EOE M/F (1-3)

CONSIDER WISCONSIN

Country AM seeks bright, upbeat personalities for drive positions. Above-average production abilities a must. Music/promotions experience a plus. Pay, benefits and facilities all first-rate. Females encouraged. C&R, photo to: Radio & Records, 1930 Century Park West, #214, Los Angeles, CA 90067. EOE

KAT-FM announcer. One year college/broadcast experience. T&R: Susie Wells, Woodward Communications, Inc., Box 688, Dubuque, IA 52001. EOE M/F (1-3)

Chicago metro A/C needs morning talent with aims toward Assist. PD. Good communicator/production. People person. T&R: Jim Holly, Z-107, 1000 E. 80th Pl., Merrillville, IN 46410. EOE M/F (1-3)

WRIG/Wassau seeks evening announcer with production skills. T&R: Jim Schaefer, PD, Box 2048, Wausau, WI 54401. EOE M/F (1-3)

NEWS DIRECTOR

Are you ready to move up to News Director & Top 100 market Midwest AM/FM combo seeks experienced newperson for position of News Director. Excellent career opportunity. Send resume in confidence to: Radio & Records, 1930 Century Park West, #225, Los Angeles, CA 90067. EOE

7-midnite/overnight Top 75 market. Uptempo A/C, highly visible production. C&R: Steve Dirksen, WLIT, Box 96, Grand Rapids, MI 49501. No calls please. EOE M/F (1-3)

Part/fulltime slots must be filled now. A/C, CHR/AOR experience for Central IL Powerhouse T&R: PD, Box 1180, Jacksonville, IL 62651. EOE M/F (1-3)

ANNOUNCER K95FM TULSA

We need a nitetime Personality ASAP! The successful candidate will have considerable experience in music-oriented formats, strong productions skills, accompanied by high visibility skills. Here's your chance to discover KATZ is everything you've heard it is! You'll work with the BEST... you'll be the BEST!

Tape and resume to: Bob Cooper, Program Director, KWEN (FM), 1502 South Boulder, Tulsa, OK 74119.

KATZ BROADCASTING COMPANY IS AN EQUAL OPPORTUNITY EMPLOYER

KATZ BROADCASTING COMPANY America's Employee Owned Broadcast Group A SUBSIDIARY OF KATZ COMMUNICATIONS, INC.



KATZ. The best.

OPENINGS

ND for a one person, lifestyle-oriented news department. True one-on-one delivery a must. T&R: WIOB, Box 8605, Ann Arbor, MI 48107. EOE M/F (1-3)

TOP-RATED MIDWEST AOR

Seeking dynamic morning personality. Must give good phone, have superior production skills and voice characterization. We are team players and expect the same. Don't wait, impress us today. Send T&R to Radio & Records, 1930 Century Park West, #219, Los Angeles, CA 90067. EOE

PROGRAM DIRECTOR

WWIC-AM & FM/Lansing, MI 2 to 3 years PD experience with competitive Top 40. WWIC's management and consultant, E. Alvin Davis, stress in-house research, active promotions, and professional personalities. WWIC needs a proven PD to coach and stimulate our strong staff. Please send cassette to: Robert Goodrich, Goodrich Broadcasting, 3565 29th St., Kentwood, MI 49508.

"TELEPHONE TALK"

Major market stations wants personality with provocative, humorous, imaginative telephone finesse. Send tape and resume to: Radio & Records, 1930 Century Park West, #204, Los Angeles, CA 90067. EOE

A/C Morning Show

We're one of the country's top-rated A/C's searching for a morning entertainer who is extraordinarily warm, sincere, topical, local and has quick, to-the-point, relatable humor. Drop-ins and phone bits are fine but the most important quality you'll need is to have fun on the air and make it sound that way. An incredible opportunity with great money and great people! RUSH cassette, resume and references to: Radio & Records, 1930 Century Park West, #224, Los Angeles, CA 90067. EOE M/F

WEST

Opening for fulltime engineer. Growing AM/FM combo in No. CA. Great opportunity. Experienced only. T&R: Mark Jeffrey, (707) 822-1672 EOE M/F (1-3)

Experienced nite jock with great production skills. Good pay. Females encouraged. T&R: Kris Van Kamp, Box 1101, Tu-lare, CA 93274. No calls please. EOE M/F (1-3)

PD/AM DRIVE

For Top 100 Sunbelt Class C. The time is right for moderately successful A/C to go for the gold. Come lead the way. Good company, people, equipment & reward. Cassette, resume, and philosophy to: Radio & Records, 1930 Century Park West, #217, Los Angeles, CA 90067. EOE

Sales Manager. Top commission paid in area. Opening January 1. T&R: Larry Schneider, Box 860, Belen, NM 87002, or (505) 864-7447 EOE M/F (1-3)

Fulltime opening for early evening announcer on one of OR's largest Country AM/FM stations. T&R: Bill O'Brian, 1207 E. 9th, Albany, OR 97321, or (503) 926-8628 EOE M/F (1-3)

Dominant sunbelt A/C seeks fulltime morning news anchor. Reliable, stimulating, good writer. Females encouraged. T&R: Dan Hicks, 2100 N. Silverbell, Tucson, AZ 85745. EOE M/F (1-3)

OPPORTUNITIES

OPENINGS

Small market Sales Manager. Prefer salesperson seeking to move up. Great climate. Young, ambitious, aggressive company. T&R. GM, KBLF-AM, Box 1010, Red Bluff, CA 96080. EOE M/F (1-3)

CLASSY
KLZI-100

General Sales Manager PHOENIX

KLZI, Arizona's Classy top 10-rated and billing A/C, needs an industry leader who would like to earn \$100,000 in Paradise.

You must be a proven top-rank, top 30 market, established General Sales Manager with many years of successful station experience and impeccable references. I want someone who can bring innovation and motivation to this position, and also respect the tradition of our premier sales team.

Sorry, this is not a transitional position for small market Sales Managers or large market sales people. When you've done your homework on us, and know why you must have this job... rush me a resume and references. All inquiries will be kept in strictest confidence.

We are a growing group of stations in Nashville, Salt Lake City, and soon, Kansas City. We are an affirmative EOE. Eric Hauenstein, President and General Manager, 5220 North 7th Street, Suite 121, Phoenix, Arizona 85014.

Be part of a winning team! KFMU-FM needs experienced salesperson who loves mountains/knows radio. T&R: GM, Box 772850, Steamboat Springs, CO 80477. EOE M/F (1-3)

Openings for energetic air people at all-comedy KMDY. T&R: Jerry Posner, 2701 Thousand Oaks Blvd., Thousand Oaks, CA 91362. EOE M/F (1-3)

KBCO, Boulder's AOR seeks air talent/production person. T&R: Dennis Constantine, 4801 Riverbend Rd., Boulder, CO 80514. No calls please. EOE M/F (1-3)

KRLS/KKR8 has immediate opening for aggressive OM. AM A/C, FM Modern Country. T&R/photo/salary requirements: Charles Van Hell, Box 1450, Klamath Falls, OR 97601. No calls. EOE M/F (1-3)



Northern California Regional Country FM

Needs PD. Management position with air shift. Prior small or medium market PD/MD experience required. Must be ambitious, hard-working, with good people skills both inside and outside station. Send resume with salary requirements (no response unless included) to: GM, KALF, P.O. Box 1010, Red Bluff, CA 96080 EOE/M/F

SPORTS PERSONALITY

Needed for contemporary station. Creative writer entertaining delivery, no P-B-P. Cover pro and college teams in this Top 25 glamour market. First class company and operation. Can you generate street talk? Send tape resume and picture to Radio & Records, 1930 Century Park West, #209, Los Angeles, CA 90067. EOE

TRAFFIC HELICOPTER PILOT REPORTER

Golden opportunity in major Sunbelt city. Send aircheck, resume, salary requirements, aircraft ratings, and hours of experience to Radio & Records, 1930 Century Park West, #208, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Air personality/skilled production. Over 10 years' experience medium market. Seek afternoon drive in medium MW A/C. AOR market. T&R available. RANDY: (608) 788-6250 (1-3)

Want a new & exciting voice? College sports/news/caster/PBP with broadcast training. Seek first break. Make my day & yours, too. DAVID: (718) 779-1753 (Evenings EST) (1-3)

Medium market PD/morning personality seeks next challenge. Committed to AM. Prefer A/C, Country. DAVE MUR: DOCK: (804) 384-3041 (1-3)

15-year pro. KESI/KLOS/WWJL seek stable on-air position in West. All offers considered. Stability is key. KEITH: (213) 851-8392 (1-3)

Prefer a touch of insanity? Will do remotes direct from padded cell. DR. SCHIZO (JOE KING): (817) 649-2608 (1-3)

22 years' experience programming, sales, management. KENR/WNOE/WYYN. Last 16 years in major markets. Will discuss any reasonable offer. JEFF McCLAIN: (601) 825-4779 (1-3)

Bad production. If you're tired of it & have guts enough to change it, call MIKE: (312) 849-0404 (1-3)

AC/CHR LIFESTYLE NEWSWOMAN

Dynamic, sparkling, conversational air sound. Outstanding features, hard news, short-form newscasts, high story count. Unique, interactive morning team player loves promotions, outrageous bits, bad puns, zoo atmosphere. Heavy experience, major references. Reply to: Radio & Records, 1930 Century Park West, #203, Los Angeles, CA 90067.

Have drop-ins, will travel. I'm a morning man with a plan. Love to do phone bits. Medium/major. LARRY: (918) 966-3596 (1-3)

Stop wasting energy! Turbo-charged, enthusiastic CHR/AOR jock. Shackled by A/C. Ad-libs/writes/multi-voice. Fast & funny. JOHN: (602) 782-2746 (1-3)

Attention GM! Experienced PD currently working AM/FM combo. Seek PD gig. NICC THOMPSON: (503) 884-0877, or 882-2651 (1-3)

Five-year pro seeks work. Jocks/sports/PBP/news anchor. Will relocate anywhere. CHUCK SHOCKLEY: (515) 285-4073 (1-3)

J. MICHAEL PRUET is available for SE CHR, A/C PD/MD. 24-year pro. Winning track record. (901) 668-8557 (1-3)

PD PROVEN TRACK RECORD

Creative, motivated professional with two decades of experience in CHR/Solid Gold/Country. Able to get the best from your staff and station. Please call RIC Ward (305) 689-1438.

Seek any position in news. Have T&R. ROY: (213) 672-8301 (1-3)

Hoping for air talent to stay? 12 years' experience Country/Crossover Country, studio engineer. Have T&R. DAN: (412) 664-1146 (1-3)

Seven years' on-air experience. Seek jock/programming gig. Will do long hours/pay for right position. RALPH: (209) 584-4565 (1-3)

Talk/music/phones/production. 13 years' large markets. Exceptional track record. No ego problems. CHARLIE: (301) 444-5320 (1-3)

I'm your midnight man! Put a regular grave digger in your graveyard. Five years' in radio. Call now. FRANK MICHAELS (THE NITELY): (602) 722-2916 (11-29)

MORNING PERSONALITY

Bright, inventive morning personality "UP" and exciting all-around professional. No screamer. You want more than a jock. I play hardball on your competition. Outrageous at times, but a warm communicator. NOW! LETS TALK--(305) 689-1438 RICK WARD.

Experienced air talent with good production. Knowledge of music/Top 60 market experience. JOHN: (419) 385-6975, or (312) 262-3773 (1-3)

CASEY JONES captured on tape! For automatic phone demo: (316) 684-0028. Other information: (316) 682-1549 (1-3)

Santa's pick for 1986! Mel Up-tempo A/C, CHR experience in the drive times. PDs in the East. Santa is never wrong. Excellent references. TONY: (914) 623-6372 (1-3)

Currently Production Director/air talent. Eight years' experience. Seek A/C, CHR/AOR gig in medium/major market. SHAWN: (303) 565-0178 (1-3)

News/production a specialty. Seek great chance to give you my very best. RICHARD FINDLAY: (714) 840-1126 (1-3)

POSITIONS SOUGHT

14-year CHR pro. Seek major market PM/night in New York City, West/South. ERIC: (617) 925-3592 (1-3)

Management wouldn't keep hands off programming. Had to leave. Presently employed, but need more money. Nine years' experience PD/MD. Have T&R. DAVE: (806) 273-7224 (1-3)

GOING GOLD?

... or has your "Gold" format not met expectations? Programmer/Air Talent with winning ideas/attitude ready to dig in and make it work. Call John (209) 225-9061.

Adult communicator available January 1986. 12 years in major market AOR/COUNTRY, A/C. Strong production. Will relocate for right job. PAUL RIAN: (509) 624-2022 (1-3)

Scream! CHR pro currently in Top 50. Seek early '86 move. Eight years' experience. BOB: (312) 354-9535 (leave message after 5pm CST) (1-3)

Veteran communicator seeks adult gig. Innovative ideas! Any TX/West/SW suburban outlet considered. Immediate inquiries encouraged. PROGRAMMER: Box 2635, Lafayette, LA 70502. (1-3)

Current A/C PD seeks jock position at hot CHR. Six years' experience A/C, CHR/Oldies. BUD: (314) 364-3819 (1-3)

Young aggressive female desires technical position in radio. Willing to relocate. WENDY SANDERS: (802) 870-1518, or 9417 N. 2nd St., Phoenix, AZ 85020. (1-3)

Recent college graduate with four years' on-air experience. Good pipes, excellent music knowledge. Seek first pro gig in any market/format. GUY: (617) 758-6937 (1-3)

Do you wanna win? Well, I'm top rated in a 22-station Top 100 market. Get top numbers with me. SAINT JOHN: (612) 762-8019 (1-3)



Saturday Night Live Of Radio

Three guys with a great morning show, TV experience, and our own stage act. Call for comedy album and tape. (916) 965-8130.

Need a start. Seek MW advertising gig. News/sales/PBP/DJ production. Any airshift. Have license, available now. SCOTT: (319) 355-4212, or (515) 634-2698 (1-3)

I have a degree from a major university & major market experience. Seek promotion/sales/production job. TOM: (312) 779-5131 (1-3)

One of the best B/U, CHR PDs in the Country available now. Serious inquiries only. BILL: (419) 472-4739 (1-3)

Young & ready to rock any shift, anywhere! Small/medium AOR/CHR. Three years' college AOR. Five years' commercial/voicovers. TONY: (818) 893-3931 (1-3)

Life's a bitch, then you marry one, then you die. 16-year AM drive vet needs more out of life. Call me. (616) 453-6611 (1-3)

Looking for air talent? Call me. Enthusiastic, dependable & dedicated. Broadcast school graduate with on-air experience. So. FL/NJ. JILL: (305) 732-7233 (1-3)

POSITIONS SOUGHT

One of the two greatest morning talents in America. Sorry majors. Medium markets only. Your mornings will never be the same. LARRY: (918) 966-3596 (1-3)

Announcer with 12 years' experience. Program/Public Service Director. Country, A/C. All shifts. Prefer nights. MIKE HON: (904) 255-6950 (1-3)

Coastal FL available now. Proven production/programming & air talent. CHR/AOR/Oldies. Young but mature hard worker. SCOTT: (704) 553-1141 (Before 5pm EST) (1-3)

CHR jock now in Top 15 seeks new challenge. Will relocate immediately to medium/large market. Guaranteed to win. MIKE ABRAMS: (718) 332-1698 (12-20)

Top-rated CHR PD/air personality at 96 KISS/Nashville. Seek Top 50 PD/MD/air gig. LARRY MARTINO: (615) 356-3885 (1-3)

Let's talk sports. Recent OH University graduate seeks commercial start. Three years' reporting/PBP/sports talk. Relocation no problem. BILL: (216) 255-8143 (1-3)

It's time I made a change. Five years' MD Country/AOR, A/C. Seek position in any market. Positive attitude. Interested? KRIS RICHARDS: (919) 527-2647 (1-3)

R&R Opportunities 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. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 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.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

OPPORTUNITY FORM

OPENING POSITION SOUGHT
Region _____ MISCELLANEOUS
PD Name: _____ NAME: _____
GM Name: _____ PHONE: () _____

1. Please type or print clearly, using 24 words or less to include address/phone number.
2. Do not use abbreviations.
3. All ads are subject to editing.

Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067



Eugene Wilde #1 Again in 1985

with his hit single

"DON'T SAY NO TONIGHT"

THANK YOU
BLACK RADIO
FOR YOUR SUPPORT

You've Led The Way

**NOW CHR RADIO
IS MAKING
IT'S PLAY**

WCAU	KMGX	WKRZ	FM 102 KSFM
WILK	KSKG	WOMP	KZOZ
WYCR	KQMQ	WERZ	Q101/WJDQ
WQQQ	WJLK	KTUX	WFXX
WQEN	WHSL	WKZQ	KCAQ
KBIM	WKHI	WRQN	WNYS
WSTW	WRVQ	KAMZ	KWNZ
WZXR	KZZB	WKFR	WKKG
WKSE	WJAD	KBFM	KPLZ
WTLQ	WQUE	KTRS	WOAX
			WBEN

**AT THE DOOR OF 1986
STANDS "DIANA"**

BOTH FOUND ON
SERENADE
THE 2ND LP

On
**Philly World Records
and Tapes**



Distributed by Atlantic Records

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcast System

Kevin McCarthy (800) 631-1600

Love Sounds

FORTUNE "Stacy"
M.FRANKS / B. RUSSELL "When I Give My Love To You"

Concept Productions

Eivin Ichiyama (616) 782-7754

CHR

OMD "Secrets"
HOOTERS "Day By Day"
BALTIMORA "Tarzan Boy"
CHAKA KHAN "Own The Night"
MIAMI SOUND MACHINE "Conga"
SMOKEY ROBINSON "Hold On To Your Love"
FREDDIE JACKSON "He'll Never Love You Like I Do"

Country

RICKY SKAGGS "Cajun Moon"
CHARLEY PRIDE "The Best There Is"
STATLER BROTHERS "Sweeter And Sweeter"
JOHNNY LEE "The Loneliness In Lucy's Eyes"
LACY J. DALTON "Don't Fall In Love With Me"
DON WILLIAMS "We've Got A Good Fire Goin' "
GEORGE STRAIT "You're Something Special To Me"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

STARSHIP "Sara"
SADE "The Sweetest Taboo"
JELLYBEAN "Sidewalk Talk"
MIKE & THE MECHANICS "Silent Running"
FREDDIE JACKSON "He'll Never Love You Like I Do"

Contempo 300

WHAM! "I'm Your Man"
WHITNEY HOUSTON "How Will I Know"
DREAM ACADEMY "Life In A Northern Town"
FREDDIE JACKSON "He'll Never Love You Like I Do"

Great American Country

JAMES TAYLOR "Everyday"
RICKY SKAGGS "Cajun Moon"
STATLER BROTHERS "Sweeter And Sweeter"
LOUISE MANDRELL "Some Girls Have All The Luck"
MICKEY GILLEY "Your Memory Ain't What It Used To Be"

Radio Arts

John Benedict (818) 641-0225

Country's Best

RICKY SKAGGS "Cajun Moon"
KENNY ROGERS "Goodbye Marie"
STATLERS "Sweeter And Sweeter"
T.G. SHEPPARD "In Over My Heart"
JOHN DENVER "Dreamland Express"
CHARLEY PRIDE "The Best There Is"
GARY MORRIS "100% Chance Of Rain"
DON WILLIAMS "We Got A Good Fire Goin' "
JOHNNY LEE "The Loneliness In Lucy's Eyes"
JOHNNY RODRIGUEZ "She Don't Cry Like She ..."

Soft Contemporary

OMD "Secret"
PEABO BRYSON "Love Always Finds A Way"

Sound 10

OMD "Secret"
PEABO BRYSON "Love Always Finds A Way"
FREDDIE JACKSON "He'll Never Love You Like I Do"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

STARSHIP "Sara"
ALARM "Strength"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

ASIA "Go"
MIKE & THE MECHANICS "Silent Running"
FREDDIE JACKSON "He'll Never Love You Like I Do"

TM AC

WHAM "I'm Your Man"
WHITNEY HOUSTON "How Will I Know"

TM Country

RICKY SKAGGS "Cajun Moon"
GARY MORRIS "100% Chance Of Rain"
MICKEY GILLEY "What's A Memory Like You Doing..."
LEE GREENWOOD "Don't Underestimate My Love For You"

Sparrow Flies With Capitol



Capitol has agreed to distribute and cross-market the contemporary Christian label Sparrow Records, with Sparrow retaining its distribution arrangements in the Christian bookstore market (and conceivably distributing certain Capitol product there). Sparrow Sr. VP Bill Hearn will work directly with Capitol Records Group Services Exec. VP Dennis White on all campaigns. Pictured (l-r) are Capitol President Don Zimmermann, Sparrow President Billy Ray Hearn, Capitol VP Joe Mansfield, Dennis White, Bill Hearn, and Capitol's Joe McFadden.

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE A/C

TOP 20

Three Two
Weeks Weeks

2	2	1	DIONNE & FRIENDS/That's What Friends Are For (Arista)
1	1	1	LIONEL RICHIE/Say You, Say Me (Motown)
5	3	3	KLYMAXX/I Miss You (Constellation/MCA)
9	7	4	BARBRA STREISAND/Somewhere (Columbia)
12	11	8	STEVIE WONDER/Go Home (Tamla/Motown)
15	10	9	DIRE STRAITS/Walk Of Life (WB)
4	4	7	JAMES TAYLOR/Everyday (Columbia)
7	6	8	MR. MISTER/Broken Wings (RCA)
3	5	5	PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
19	17	13	SADE/The Sweetest Taboo (Portrait/CBS)
—	14	11	EI DeBARGE w/DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
8	8	10	BARRY MANLOW/In Search Of Love (RCA)
—	—	17	BRUCE SPRINGSTEEN/My Hometown (Columbia)
17	16	14	JOHN DENVER/Dreamland Express (RCA)
6	9	12	KENNY ROGERS/Morning Desire (RCA)
BREAKER	—	18	WHITNEY HOUSTON/How Will I Know (Arista)
BREAKER	—	18	JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
—	20	19	WHAM!/I'm Your Man (Columbia)
11	13	15	MAURICE WHITE/I Head You (Columbia)
			GLENN FREY/You Belong To The City (MCA)

JANUARY 3, 1986

Total Reports/Adds	Heavy	Medium	Light
39/0	37	2	0
38/0	35	3	0
36/0	32	4	0
38/1	26	12	0
34/2	22	12	0
32/1	21	8	3
33/1	19	12	2
30/0	22	8	0
30/0	14	15	1
30/2	9	19	2
30/1	7	22	1
26/1	13	11	2
29/5	6	18	5
26/0	8	16	2
19/0	8	7	4
22/3	1	17	4
19/1	5	11	3
21/1	3	14	4
23/0	4	14	5
17/0	4	9	4

MOST ADDED

DREAM ACADEMY (5)
Life In A Northern Town (Reprise/WB)
BRUCE SPRINGSTEEN (5)
My Hometown (Columbia)
PEABO BRYSON (4)
Love Always Finds A Way (Elektra)
RANDY GOODRUM (4)
Silhouette (GRP)
STARSHIP (4)
Sara (Grunt/RCA)

HOTTEST

DIONNE & FRIENDS (30)
That's What Friends Are For (Arista)
LIONEL RICHIE (28)
Say You, Say Me (Motown)
KLYMAXX (23)
I Miss You (Constellation/MCA)
BARBRA STREISAND (19)
Somewhere (Columbia)
STEVIE WONDER (16)
Go Home (Tamla/Motown)

CHART EXTRAS

PIA ZADORA
with the LONDON PHILHARMONIC
ORCHESTRA

Come Rain Or Come Shine
(CBS Associated)

55% of our reporters on it. Rotations: Heavy 2, Medium 11, Light 10.

BREAKERS

WHITNEY HOUSTON
How Will I Know (Arista)

55% of our reporters on it. Rotations: Heavy 1, Medium 17, Light 4,
Total Adds 3, WHBC, WIBA, WSPD. Debuts at number 16 on the Full-
Service chart.

WHAM!

I'm Your Man (Columbia)

53% of our reporters on it. Rotations: Heavy 3, Medium 14, Light 4,
Total Adds 1, WTKO. Debuts at number 18 on the Full-Service chart.

ADULT/CONTEMPORARY

BREAKERS

No Records Qualified For
A/C Breaker Status This Week.

MOST ADDED

STARSHIP (28)
Sara (Grunt/RCA)
DREAM ACADEMY (14)
Life In A Northern Town (Reprise/WB)
COREY HART (14)
Everything In My Heart (EMI America)
FREDDIE JACKSON (12)
He'll Never Love You (Like I Do) (Capitol)
PEABO BRYSON (11)
Love Always Finds A Way (Elektra)

HOTTEST

DIONNE & FRIENDS (80)
That's What Friends Are For (Arista)
LIONEL RICHIE (58)
Say You, Say Me (Motown)
DIRE STRAITS (57)
Walk Of Life (WB)
KLYMAXX (54)
I Miss You (Constellation/MCA)
STEVIE WONDER (52)
Go Home (Tamla/Motown)

Top
Quality
Music...



Hollywood Production Library
101 60's 101 30's 101 Others!
11 Disc Library

\$189.00
TOTAL BUYOUT

...Rock
Bottom
Prices!

LASER TRAX

177 Electronic cuts (54 60's!)
4 Disc Library

\$99.00
TOTAL BUYOUT

Write or call for more info!

L.A. AIR FORCE

Box 944, Long Beach, CA 90801 (213) 433-5020

COUNTRY

TOP 50

Four Weeks	Three Weeks	Two Weeks	1	Artist/Title (Label)
13	7	5	1	CRYSTAL GAYLE & GARY MORRIS/Makin' Up For Lost Time (WB)
10	5	3	2	FORESTER SISTERS/Just In Case (WB)
2	1	1	3	DAN SEALS/Bop (EMI America)
14	9	7	4	JUICE NEWTON/Hurt (RCA)
21	16	10	5	OAK RIDGE BOYS/Come On In (You Did The Best You Could Do) (MCA)
7	4	4	6	ROSANNE CASH/Never Be You (Columbia)
3	3	2	7	NITTY GRITTY DIRT BAND/Home Again In My Heart (WB)
19	15	13	8	MARIE OSMOND/There's No Stopping Your Heart (Capitol/Curb)
23	18	14	9	STEVE WARINER/You Can Dream Of Me (MCA)
18	14	11	10	JOHN CONLEE/The Old School (MCA)
16	12	9	11	RESTLESS HEART/Heartbreak Kid (RCA)
17	13	12	12	GENE WATSON/Memories To Burn (Epic)
24	19	16	13	T. GRAHAM BROWN/I Tell It Like It Used To Be (Capitol)
27	20	18	14	GEORGE JONES/The One I Loved Back Then (Epic)
29	22	17	15	GLEN CAMPBELL/It's Just A Matter Of Time (Atlantic America)
32	25	20	16	DOLLY PARTON/Think About Love (RCA)
1	2	6	17	KENNY ROGERS/Morning Desire (RCA)
9	8	8	18	REBA MCENTIRE/Only In My Mind (MCA)
39	29	23	19	EXILE/It Could Get Used To You (Epic)
28	24	21	20	WAYLON JENNINGS/The Devil's On The Loose (RCA)
44	34	26	21	BARBARA MANDELL/Fast Lanes & Country Roads (MCA)
30	26	24	22	BILLY JOE ROYAL/Burned Like A Rocket (Atlantic America)
33	30	25	23	SYLVIA & MICHAEL JOHNSON/I Love You By Heart (RCA)
38	31	27	24	SOUTHERN PACIFIC/Perfect Stranger (WB)
35	32	29	25	VINCE GILL/Oklahoma Borderline (RCA)
41	37	31	26	CHARLY MCCLAIN w/WAYNE MASSEY/You Are My Music, You Are My Song (Epic)
49	41	34	27	EDDY RAVEN/You Should Have Been Gone By Now (RCA)
40	35	32	28	JOHN ANDERSON/Down In Tennessee (WB)
43	39	33	29	MARK GRAY/Please Be Love (Columbia)
—	43	36	30	JOHN SCHNEIDER/What's A Memory Like You... (MCA)
12	10	15	31	EDDIE RABBITTA/World Without Love (RCA)
—	47	38	32	JOHN DENVER/Dreamland Express (RCA)
4	11	19	33	JUDDS/Have Mercy (RCA/Curb)
50	42	39	34	JAMES TAYLOR/Everyday (Columbia)
46	44	40	35	JUDY RODMAN/I Sure Need Your Lovin' (MTM)
5	6	22	36	JAMIE FRICKE/Somebody Else's Fire (Columbia)
BREAKER	37	30	37	LEE GREENWOOD/Don't Underestimate My Love (MCA)
BREAKER	38	31	38	MICKEY GILLEY/Your Memory Ain't What It Used To Be (Epic)
47	45	41	39	TOM JONES/It's Four In The Morning (PolyGram)
BREAKER	39	32	40	LOUISE MANDELL/Some Girls Have All The Luck (RCA)
—	50	44	41	T.G. SHEPPARD/In Over My Heart (Columbia)
—	44	42	42	CHARLIE DANIELS BAND/Still Hurtin' Me (Epic)
25	23	28	43	CONWAY TWITTY/The Legend And The Man (WB)
6	17	30	44	GEORGE STRAIT/The Chair (MCA)
11	21	35	45	SAWYER BROWN/Betty's Bein' Bad (Capitol/Curb)
DEBUT	46	38	46	GARY MORRIS/100% Chance Of Rain (WB)
15	27	37	47	DON WILLIAMS/It's Time For Love (MCA)
DEBUT	48	40	48	RICKY SKAGGS/Cajun Moon (Epic)
DEBUT	49	41	49	RAZZY BAILEY/Old Blue Yodeler (MCA)
DEBUT	50	42	50	RANDY TRAVIS/1982 (WB)

JANUARY 3, 1986

Total Reports/Adds	Heavy	Medium	Light
165/0	130	34	1
160/1	129	25	6
159/0	129	27	3
163/0	118	38	7
163/0	98	59	6
148/0	110	27	11
142/0	110	24	8
160/0	83	73	4
163/1	73	82	8
151/1	99	45	7
153/0	97	43	13
141/0	91	40	10
156/2	62	83	11
153/5	51	83	19
159/2	32	108	19
156/3	35	102	19
124/0	74	31	19
123/1	77	30	16
157/5	19	109	29
152/3	25	103	24
155/5	19	101	35
133/5	41	69	23
151/6	27	94	30
146/8	20	91	35
142/6	14	99	29
138/8	13	87	38
146/11	5	86	55
138/11	12	82	44
136/9	12	82	42
142/19	7	71	64
88/0	36	28	24
133/17	4	63	66
80/1	28	30	22
103/10	8	56	39
110/9	6	48	56
67/0	23	27	17
104/28	4	40	60
108/24	3	38	67
91/6	9	45	37
100/13	4	43	53
94/32	2	35	57
86/11	3	41	42
71/0	13	36	22
53/0	20	18	15
45/0	14	20	11
87/51	0	24	63
36/0	10	18	8
63/57	1	16	46
60/4	2	20	38
56/15	1	19	36

MOST ADDED

- RICKY SKAGGS (57)
Cajun Moon (Epic)
- GARY MORRIS (51)
100% Chance Of Rain (WB)
- DON WILLIAMS (40)
We've Got A Good Fire Goin' (Capitol)
- STATLER BROTHERS (39)
Sweeter And Sweeter (Mercury/PolyGram)
- T.G. SHEPPARD (32)
In Over My Heart (Columbia)
- GEORGE STRAIT (31)
You're Something Special To Me (MCA)
- LEE GREENWOOD (28)
Don't Underestimate My Love (MCA)
- MICKEY GILLEY (24)
Your Memory Ain't What It Used To Be (Epic)
- PAKE MCENTIRE (22)
Every Night (RCA)
- LACY J. DALTON (21)
Don't Fall In Love With Me (Columbia)

HOTTEST

- DAN SEALS (77)
Bop (EMI America)
- CRYSTAL GAYLE & GARY MORRIS (57)
Makin' Up For Lost Time (WB)
- FORESTER SISTERS (39)
Just In Case (WB)
- OAK RIDGE BOYS (34)
Come On In (You Did The Best...) (MCA)
- JUICE NEWTON (34)
Hurt (RCA)
- ROSANNE CASH (33)
Never Be You (Columbia)
- GEORGE JONES (31)
The One I Loved Back Then (Epic)
- RESTLESS HEART (27)
Heartbreak Kid (RCA)
- BILLY JOE ROYAL (26)
Burned Like A Rocket (Atlantic America)
- JOHN CONLEE (26)
The Old School (MCA)

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

LEE GREENWOOD

Don't Underestimate My Love (MCA)

On 63% of reporting stations. Rotations: Heavy 4, Medium 40, Light 60, Total Adds 28 including WYRK, WHN, KIX106, WKSJ, WODR, WONE, WQHK, WFMS, WDG, WXCL, K102, KYGO, KSAN, KPMS, KRPM. Debuts at number 37 on the Country chart.

MICKEY GILLEY

Your Memory Ain't What It Used To Be (Epic)

On 65% of reporting stations. Rotations: Heavy 3, Medium 38, Light 67, Total Adds 24 including WCAO, KIX106, KASE, WCOS, KILT-FM, WKIX, KRMD, WUBE, WCXJ, WYNG, WBSC, WWJO, KGHL, KLZ, KRPM. Debuts at number 38 on the Country chart.

LOUISE MANDELL

Some Girls Have All The Luck (RCA)

On 61% of reporting stations. Rotations: Heavy 4, Medium 43, Light 53, Total Adds 13, WCAO, WYRK, WAJR, WYNK, KYXX, WQDR, WRNL, KJJY, WCXJ, WKQ, KGHL, KYGO, KCBO. Debuts at number 40 on the Country chart.

BROADCASTERS

Join CMA and Receive the Following:

- 1) Nominate and vote for broadcast personality of the year.
- 2) Monthly magazine CLOSE-UP with special articles, interviews, trivia, calendar of events.
- 3) Detailed and up-to-date lists of artists, managers, record companies and 10 others.

4) Vote for and request tickets to the annual CMA Awards Show.

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Nashville, TN 37202



Anne unexpected New Year's surprise.



Now And Forever
(You And Me)

The brand new single by

Anne Murray

From the forthcoming album,
Something To Talk About

Written by Foster-Vallance-Goodrum

Produced and Arranged by David Foster

for Chartmaker, Inc.

Capitol.

RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

Four Weeks
Three Weeks
Two Weeks

158 REPORTS

JANUARY 3, 1986

			Total Reports/Adds	Power	Heavy	Medium
1	1	1	149=0	56+	135+	11-
2	2	2	154-0	44-	130-	23+
3	3	3	153+2	51-	126-	25+
4	4	4	137+3	20-	85-	52+
5	5	5	152=0	42+	115+	37-
6	6	6	137+3	14+	61+	69-
7	7	7	140+7	22=	88+	49+
8	8	8	143-0	33+	107+	35-
9	9	9	118-0	8-	63-	52-
10	10	10	126-1	12-	65-	57-
11	11	11	124-1	14-	68-	53+
12	12	12	118+8	13-	50-	60+
13	13	13	110-1	31+	81=	25-
14	14	14	132-4	14=	54+	69-
15	15	15	127-1	15+	68+	51-
16	16	16	105-1	23-	66-	32-
17	17	17	135+5	8+	46+	77-
18	18	18	117+2	5+	40+	70-
19	19	19	97+9	6=	28+	60+
20	20	20	109+4	8+	37+	68-
21	21	21	80-0	22-	59-	21-
22	22	22	110-3	8=	37-	61-
23	23	23	101-1	2=	15+	77-
24	24	24	88+0	16+	50+	37-
25	25	25	104+1	0=	11+	73=
26	26	26	85-2	3-	17-	60+
27	27	27	102-1	0=	12+	74-
28	28	28	69-0	10-	36-	30-
29	29	29	92+4	1=	18+	64+
30	30	30	82-0	1=	12=	57-
31	31	31	72+4	3+	25+	41+
32	32	32	85+3	0=	10-	63+
33	33	33	63-0	2-	17-	40-
34	34	34	61-0	1-	18-	37-
35	35	35	50+6	9-	21=	25+
36	36	36	74+5	0=	15+	52+
37	37	37	65-4	1+	12+	51-
38	38	38	50-1	6+	28=	20=
39	39	39	64-2	0=	6+	44-
40	40	40	48-0	6-	22-	23-

ANOTHER REQUEST FOR
WALL OF VOODOO -
"FAR SIDE
OF CRAZY"
"!!?!"

HISTORY REPEATS ITSELF.
"FAR SIDE OF CRAZY" GENERATES
RESPONSE. SO PLAY IT, O.K.?

BREAKERS

No albums qualified
for Breaker status this week.

MOST ADDED

INXS (9)
Listen Like Thieves (Atlantic)

DIRE STRAITS (8)
Brothers In Arms (WB)

SIMPLE MINDS (7)
Once Upon A Time (Virgin/A&M)

HEART (6)
Heart (Capitol)

HOTTEST

ZZ TOP (56)
Afterburner (WB)

STEVIE NICKS (51)
Rock A Little (Modern/Atco)

PETE TOWNSHEND (44)
White City (Atco)

MIKE & THE MECHANICS (42)
Mike & The Mechanics (Atlantic)

MR. MISTER (33)
Welcome To The Real World (RCA)

AOR TRACKS

158 REPORTS

Total Reports/Adds Power Heavy Medium

Four Weeks	Three Weeks	Two Weeks	Weeks	Artist/Track (Label)	Total Reports/Adds	Power	Heavy	Medium
5	3	1	1	MIKE & THE MECHANICS/Silent Running (Atlantic)	150=0	42+	113+	36=
15	5	4	2	ZZ TOP/Stages (WB)	139+4	35+	112+	21=
13	7	5	3	MR. MISTER/Kyrie (RCA)	139=0	32+	100+	38=
2	2	3	4	PETE TOWNSHEND/Face The Face (Atco)	117=0	36=	104=	10=
1	1	2	5	STEVIE NICKS/Talk To Me (Modern/Atco)	114=-1	40=	100=	12+
26	13	6	6	BRUCE SPRINGSTEEN/My Hometown (Columbia)	107=-1	30+	80=	24=
14	12	7	7	ALARM/Strength (IRS/MCA)	129=-3	14=	54+	66=
19	16	11	8	PETE TOWNSHEND/Give Blood (Atco)	120+4	5+	60+	57=
20	15	9	9	STEVIE NICKS/I Can't Wait (Modern/Atco)	122+2	11+	59+	60=
21	16	10	10	DREAM ACADEMY/Life In A Northern Town (Reprise/WB)	123=-1	14+	68+	48=
42	22	17	11	HOOTERS/Day By Day (Columbia)	134+5	8+	46+	76=
29	21	20	12	TOM PETTY &.../So You Want To Be A Rock & Roll Star (MCA)	113+9	7+	52+	56+
18	17	15	13	RUSH/Manhattan Project (Mercury/PG)	113=-1	5=	51=	57+
8	10	14	14	ZZ TOP/Can't Stop Rockin' (WB)	94=0	11=	59=	34=
11	11	12	15	SURVIVOR/Burning Heart (Scotti Bros/CBS)	91=0	23=	63=	26=
—	47	26	16	SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)	107+1/18	7+	43+	55+
4	4	8	17	CARS/Tonight She Comes (Elektra)	78=0	22=	59=	19=
7	9	16	18	ASIA/Go (Geffen)	89=0	11=	50=	38=
6	6	13	19	PAT BENATAR/Sex As A Weapon (Chrysalis)	89=-1	13=	54=	34=
17	19	18	20	DIVINYLS/Pleasure And Pain (Chrysalis)	106=-1	8=	37=	59=
34	24	21	21	ROGER DALTRY/Let Me Down Easy (Atlantic)	107+2	4+	35+	65=
31	23	22	22	QUEEN/One Vision (Capitol)	115=-2	2=	20+	82=
32	26	24	23	NIGHT RANGER/Goodbye (Cameo/MCA)	88+1	16+	50+	37=
30	27	25	24	STARSHIP/Sara (Grunt/RCA)	98=3	7+	32+	63=
3	8	19	25	SIMPLE MINDS/Alive & Kicking (Virgin/A&M)	68=0	14=	55=	11=
38	30	27	26	TOM PETTY & THE HEARTBREAKERS/Needles And Pins (MCA)	76=-2	4=	29=	43=
45	37	28	27	BON JOVI/Silent Night (Mercury/PG)	102=-1	0=	12+	74=
41	35	31	28	DOKKEN/The Hunter (Elektra)	102+1	0=	10+	71=
50	38	30	29	AEROSMITH/Shela (Geffen)	94=-2	2=	14+	69+
12	14	23	30	WANG CHUNG/To Live And Die In L.A. (Geffen)	67=0	10=	36=	29=
40	34	31	31	CHARLIE SEXTON/Beat's So Lonely (MCA)	86+4	1=	17+	59+
9	20	29	32	JOHN C. MELLENCAMP/Small Town (Riva/PG)	53=-1	12=	43=	9=
43	41	33	33	JOHN C. MELLENCAMP/Justice And Independence '85 (Riva/PG)	66+5	3+	29=	36+
—	57	40	34	DIRE STRAITS/Ride Across The River (WB)	81+1/2	1=	22+	53+
53	45	35	35	STING/Russians (A&M)	77+4	2=	15=	53+
58	51	41	36	ASIA/Too Late (Geffen)	75+1/2	1=	22+	48+
37	42	36	37	ZZ TOP/Rough Boy (WB)	60=6	3+	28=	27+
35	32	32	38	TWISTED SISTER/Leader Of The Pack (Atlantic)	74=0	1=	10+	53=
60	53	43	39	OUTFIELD/Your Love (Columbia)	70+5	0=	14+	49+
—	55	46	40	INXS/What You Need (Atlantic)	69+1/2	2+	15+	45+
—	56	46	41	PHANTOM, ROCKER & SLICK/My Mistake (EMI America)	77+4	0=	6=	58+
46	50	50	42	JOHN C. MELLENCAMP/Rain On The Scarecrow (Riva/PG)	47+4	5+	24+	22+
44	44	45	43	BRYAN ADAMS/It's Only Love (A&M)	50=1	6+	28=	20=
—	60	52	44	PAT BENATAR/Le Bel Age (Chrysalis)	59+7	1+	23+	31+
25	31	44	45	DIRE STRAITS/Walk Of Life (WB)	39=0	7=	27=	11=
16	25	42	46	STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Change It (Epic)	51=0	1=	14=	33=
27	33	48	47	LOVERBOY/Dangerous (Columbia)	54=-1	1+	10+	42=
51	46	51	48	TOM PETTY & THE HEARTBREAKERS/Don't Bring Me Down (MCA)	48=-1	3+	16+	27=
24	29	38	49	JONI MITCHELL/Good Friends (Geffen)	56=0	0=	12=	39=
28	39	50	50	C. CLEMONS & J. BROWNE/You're A Friend Of Mine (Columbia)	47=0	6=	22=	22=
—	57	51	51	THOMPSON TWINS/King For A Day (Arista)	54+5	2+	16+	32+
33	36	47	52	PAUL McCARTNEY/Spies Like Us (Capitol)	54=0	2=	13+	38=
—	58	56	53	JETHRO TULL with THE LSO/Bouree (RCA)	61=-2	0=	6+	41=
10	28	49	54	ZZ TOP/Sleeping Bag (WB)	31=-1	11+	24=	6=
23	43	54	55	INXS/This Time (Atlantic)	35=-1	4=	15=	18=
DEBUT	24	34	53	JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)	38+7	0=	18+	19+
DEBUT	47	52	59	RUSH/Territories (Mercury/PG)	32=0	3=	20=	10=
DEBUT	49	57	58	RUSH/Hanging Out In California (Arista)	36=0	0=	15+	21=
DEBUT	50	59	60	PETE TOWNSHEND/Hiding Out (Atco)	49+4	0=	3=	32=
					34+6	4=	13+	18+

BREAKERS

SIMPLE MINDS

Sanctify Yourself (Virgin/A&M)

68% of our reporters on it. 107/18 including adds at: WIYY, CHOM, WHJY, KAZY, KBPI, KLB, KNCH, WXL, WTUE. Moves 26-16.

MOST ADDED

ALAN PARSONS PROJECT (31)

Stereotomy (Arista)

SIMPLE MINDS (18)

Sanctify Yourself (Virgin/A&M)

ASIA (12)

Too Late (Geffen)

DIRE STRAITS (12)

Ride Across The River (WB)

INXS (12)

What You Need (Atlantic)

HOTTEST

MIKE & THE MECHANICS (42)

Silent Running (Atlantic)

STEVIE NICKS (40)

Talk To Me (Modern/Atco)

PETE TOWNSHEND (36)

Face The Face (Atco)

ZZ TOP (35)

Stages (WB)

MR. MISTER (32)

Kyrie (RCA)

BREAKERS — A record is a Breaker the first week it's reported by at least 60% of our AOR reporters. Total reports/adds listed; e.g., 100/50 means 100 reports and 50 adds.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds; e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.) Checked records are among the week's most added New & Actives.

MOST ADDS — This week's most added records.

HOTTEST — This week's records receiving the most power reports.

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RR Radio & Records

CONTEMPORARY HIT RADIO

CHART EXTRAS

ASIA Go (Geffen)

59% of our reporters playing it. Moves: Up 36, Debuts 11, Same 99, Down 0, Adds 0, WBEN-FM 40-36, WPHD 21-18, WMMS 24-18, WKTI 30-26, K104 34-30, WANS-FM 37-31, WGRD 29-25.

BREAKERS

STARSHIP Sara (GrunT/RCA)

70% of our reporters playing it. Moves: Up 8, Debuts 39, Same 76, Down 0, Adds 49 including WHTT, B94, WAVA, B97, WLS, KMJK, KMEL.

MOST ADDED

STARSHIP (49)
Sara (GrunT/RCA)
STING (24)
Russians (A&M)
MIKE & THE MECHANICS (20)
Silent Running (Atlantic)
ZZ TOP (20)
Stages (WB)
MIAMI SOUND MACHINE (19)
Conga (Epic)

HOTTEST

LIONEL RICHEL (171)
Say You, Say Me (Motown)
DIONNE & FRIENDS (125)
That's What Friends Are For (Arista)
EDDIE MURPHY (122)
Party All The Time (Columbia)
KLYMAXX (86)
I Miss You (Constellation/MCA)
SIMPLE MINDS (70)
Alive & Kicking (Virgin/A&M)

BLACK/URBAN

BREAKERS

RENE & ANGELA Your Smile (Mercury/PolyGram)

72% of our reporters on it. Rotations: Heavy 10/0, Medium 25/2, Light 26/11, Total Adds 13, WVEE, WLYD-FM, K94, XHRM, OC104, Z93, WJAX, WJYL, KHYS, WVKO, Z103, WKWM, WVOI. A most added record. Debuts at number 31 on the B/U chart.

WHITNEY HOUSTON How Will I Know (Arista)

62% of our reporters on it. Rotations: Heavy 7/0, Medium 28/3, Light 18/7, Total Adds 10, WVEE, WAOK, KOXL, WATV, Z93, KJCB, Z103, WZEN, WVOI, KBUZ. A most added record. Debuts at Number 34 on the B/U chart.

JAMES BROWN Living In America (Scotti Bros./CBS)

60% of our reporters on it. Rotations: Heavy 6/2, Medium 21/6, Light 24/8, Total Adds 16, WILD, WZAK, WJLB, KDAY, WAOK, Z93, JET 94, WQMG, WJAX, WPLZ, WANT, KAPE, WANM, WVKO, Z103, KBUZ. This week's most added record. Debuts at number 36 on the B/U chart.

MOST ADDED

JAMES BROWN (16)
Living In America (Scotti Bros./CBS)
RENE & ANGELA (13)
Your Smile (Mercury/PolyGram)
ZAPP (13)
Computer Love (WB)
FORCE MD'S (12)
Tender Love (Tommy Boy/WB)
WHITNEY HOUSTON (10)
How Will I Know (Arista)
ISLEY JASPER ISLEY (10)
Insatiable Woman (CBS Associated)

HOTTEST

LIONEL RICHEL (42)
Say You, Say Me (Motown)
EUGENE WILDE (40)
Don't Say No Tonight (Philly World/Atlantic)
DIONNE & FRIENDS (39)
That's What Friends Are For (Arista)
READY FOR THE WORLD (39)
Digital Display (MCA)
STEVIE WONDER (32)
Go Home (Tamil/Motown)

JAZZ

TOP 30

Two Weeks

- 1 JOHN BLAKE/Twinkling Of An Eye (Gramavision)
- 2 KIRK WHALUM/Foggy Disk (Columbia)
- 3 WYNTON MARSALIS/Black Codes (From The Underground) (Columbia)
- 4 JEAN-LUC PONTY/Fables (Atlantic)
- 5 JAMES NEWTON/African Flower (Blue Note)
- 6 DIANE SCHUR/Schuur Thing (GRP)
- 7 CARLA BLEY/Night-Glo (ECM)
- 8 OTB/Out Of The Blue (Blue Note)
- 9 DAVID GRISMAN/Acousticity (Zebra)
- 10 HERBIE MANN/See Through Spirits (Atlantic)
- 11 GRP LIVE IN SESSION/GRP Live In Session (GRP)
- 12 BEN SIDRAN/On The Cool Side (Magenta/Windham Hill)
- 13 JIMMY HEATH/New Picture (Landmark)
- 14 TIM EYERMANN'S EAST COAST OFFERING/Walkin' With You (MCA)
- 15 MULGREW MILLER/Keys To The City (Landmark)
- 16 MCCOY TYNER & JACKIE McLEAN/It's About Time (Blue Note)
- 17 MONTY ALEXANDER/Full Steam Ahead (Sea Breeze)
- 18 MATT CATINGUB/Hi-Tech Big Band (Sea Breeze)
- 19 WAYNE SHORTER/Atlantis (Columbia)
- 20 RICHIE COLE/Bossa Nova Eyes (Palo Alto)
- 21 BENNY CARTER/A Gentleman & His Music (Concord)
- 22 BENNIE WALLACE/Twilight Time (Blue Note)
- 23 JOANNE BRACKEEN/Havin' Fun (Concord)
- 24 TONY WILLIAMS/Foreign Intrigue (Blue Note)
- 25 DIDIER LOCKWOOD/Out Of The Blue (Gramavision)
- 26 WINDHAM HILL ARTISTS/A Winter's Solstice (Windham Hill)
- 27 LARRY CORYELL & EMILY REMLER/Together (Concord)
- 28 TITO PUENTE/Mambo Diablo (Concord Picante)
- 29 HIROSHIMA/Another Place (Epic)
- 30 JIMMY McGRUFF/State Of The Art (Milestone/Fantasy)

DEBUT

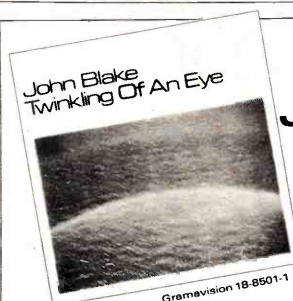
DEBUT

MOST ADDED

BENNIE WALLACE (9)
Twilight Time (Blue Note)
TONY WILLIAMS (9)
Foreign Intrigue (Blue Note)
GRP LIVE IN SESSION (GRP)
GRP Live In Session (GRP)

HOTTEST

JOHN BLAKE (13)
Twinkling Of An Eye (Gramavision)
KIRK WHALUM (13)
Foggy Disk (Columbia)
WYNTON MARSALIS (9)
Black Codes (From The Underground) (Columbia)



OUR FIRST #1
JOHN BLAKE
"Twinkling
Of An Eye"

IS STILL #1!

Gramavision Records and Tapes

Distributed by PolyGram, Inc. in the USA.

LOVERBOY TOUR—1986

- 1/9 Salina, KS
- 1/10 Amarillo, TX
- 1/11 El Paso, TX
- 1/12 Midland, TX
- 1/14 Abilene, TX
- 1/16 San Antonio, TX
- 1/17 Houston, TX
- 1/18 Little Rock, AR
- 1/19 Biloxi, MS
- 1/21 Lafayette, LA
- 1/23 Dallas, TX
- 1/24 Shreveport, LA
- 1/26 Norman, OK
- 1/27 Nashville, TN
- 1/28 Memphis, TN
- 1/30 Atlanta, GA
- 1/31 Birmingham, AL
- 2/1 Chattanooga, TN
- 2/2 Albany, GA
- 2/4 Jacksonville, FL
- 2/5 Miami, FL
- 2/7 Lakeland, FL
- 2/8 Columbia, SC
- 2/9 Charlotte, NC
- 2/11 Richmond, VA
- 2/13 Uniondale, NY
- 2/14 E. Rutherford, NJ
- 2/16 Philadelphia, PA
- 2/17 Rochester, NY

LOVERBOY'S STRONGEST SCORE YET!

- 2/18 Glens Falls, NY
- 2/19 Binghamton, NY
- 2/21 Hartford, CT
- 2/22 Providence, RI
- 2/23 Worcester, MA
- 2/24 Portland, ME
- 2/27 Pittsburgh, PA
- 2/28 Cincinnati, OH
- 3/1 Detroit, MI
- 3/2 Charleston, WV
- 3/7 Largo, MD
- 3/8 Roanoke, VA
- 3/9 Hampton, VA
- 3/12 Indianapolis, IN
- 3/13 Cleveland, OH
- 3/14 Chicago, IL
- 3/15 Louisville, KY
- 3/17 Rockford, IL
- 3/18 Springfield, IL
- 3/20 St. Louis, MO
- 3/21 Kansas City, MO
- 3/22 Wichita, KS
- 3/23 Des Moines, IA
- 3/25 Green Bay, WI
- 3/26 La Crosse, WI
- 3/28 Madison, WI
- 3/29 St. Paul, MN
- 3/30 Duluth, MN
- 4/1 Sioux Falls, SD

ON THE ROAD:
National tour starts 1/9/86

ON THE RADIO:
"This Could Be The Night"
shipping in this week's R&R.

More dates to follow...



LOVERBOY. "LOVIN' EVERY MINUTE OF IT."
ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

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CONTEMPORARY HIT RADIO

Four Weeks
Three Weeks
Two Weeks

- 2 1 1 **1** LIONEL RICHIE/Say You, Say Me (Motown)
- 5 4 2 **2** SIMPLE MINDS/Alive & Kicking (Virgin/A&M)
- 4 3 3 **3** EDDIE MURPHY/Party All The Time (Columbia)
- 16 9 5 **4** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 15 13 8 **5** STEVIE NICKS/Talk To Me (Modern/Atco)
- 12 8 6 **6** CARS/Tonight She Comes (Elektra)
- 13 11 7 **7** DIRE STRAITS/Walk Of Life (WB)
- 8 5 4 **8** JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
- 11 10 9 **9** KLYMAXX/I Miss You (Constellation/MCA)
- 18 15 11 **10** SURVIVOR/Burning Heart (Scotti Bros./CBS)
- 26 17 12 **11** WHAM!/I'm Your Man (Columbia)
- 24 18 14 **12** BRYAN ADAMS with TINA TURNER/It's Only Love (A&M)
- 1 2 10 **13** MR. MISTER/Broken Wings (RCA)
- 37 26 20 **14** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 27 23 19 **15** PAUL McCARTNEY/Spies Like Us (Capitol)
- 21 19 17 **16** C. CLEMONS & J. BROWNE/You're A Friend Of Mine (Columbia)
- 29 24 21 **17** STEVIE WONDER/Go Home (Tamla/Motown)
- 36 28 23 **18** BILLY OCEAN/When The Going Gets Tough (Jive/Arista)
- 3 6 13 **19** PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
- 7 7 15 **20** ZZ TOP/Sleeping Bag (WB)
- 19 16 18 **21** STING/Love Is The Seventh Wave (A&M)
- 33 30 26 **22** JELLYBEAN/Sidewalk Talk (EMI America)
- 32 27 24 **23** TA MARA & THE SEEN/Everybody Dance (A&M)
- 38 31 **24** WHITNEY HOUSTON/How Will I Know (Arista)
- 31 29 27 **25** NIGHT RANGER/Goodbye (Carnel/MCA)
- 34 31 28 **26** PETE TOWNSHEND/Face The Face (Atco)
- 35 32 29 **27** PAT BENATAR/Sex As A Weapon (Chrysalis)
- 40 37 32 **28** MIAMI SOUND MACHINE/Conga (Epic)
- 10 14 22 **29** SCRITTI POLITTI/Perfect Way (WB)
- 6 12 16 **30** ARCADIA/Election Day (Capitol)
- 38 35 33 **31** COREY HART/Everything In My Heart (EMI America)
- 40 37 **32** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 38 **33** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 39 36 **34** A-HA/The Sun Always Shines On T.V. (Reprise/WB)
- 40 **35** MR. MISTER/Kyrie (RCA)
- 39 **36** SADE/The Sweetest Taboo (Portrait/CBS)
- 20 20 25 **37** KOOL & THE GANG/Emergency (De-Lite/PG)
- 9 21 30 **38** HEART/Never (Capitol)
- DEBUT** **39** BALTIMORA/Tarzan Boy (Manhattan)
- DEBUT** **40** MIKE & THE MECHANICS/Silent Running (Atlantic)

ADULT CONTEMPORARY

- 2 2 1 **1** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 7 5 4 **2** STEVIE WONDER/Go Home (Tamla/Motown)
- 1 1 2 **3** LIONEL RICHIE/Say You, Say Me (Motown)
- 5 4 3 **4** KLYMAXX/I Miss You (Constellation/MCA)
- 8 7 6 **5** DIRE STRAITS/Walk Of Life (WB)
- 22 12 8 **6** SADE/The Sweetest Taboo (Portrait/CBS)
- 3 3 5 **7** MR. MISTER/Broken Wings (RCA)
- 30 17 14 **8** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 14 10 9 **9** STEVIE NICKS/Talk To Me (Modern/Atco)
- 16 11 10 **10** JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
- 20 14 12 **11** BARBRA STREISAND/Somewhere (Columbia)
- 26 19 15 **12** WHITNEY HOUSTON/How Will I Know (Arista)
- 25 20 16 **13** BILLY OCEAN/When The Going Gets Tough, The Tough Get Going (Jive/Arista)
- 4 6 13 **14** JAMES TAYLOR/Everyday (Columbia)
- 6 8 13 **15** PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
- 30 19 **16** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 11 9 11 **17** JACK WAGNER/Too Young (Qwest/WB)
- 23 21 18 **18** STING/Love Is The Seventh Wave (A&M)
- 27 22 **19** WHAM!/I'm Your Man (Columbia)
- 28 25 21 **20** EI DeBARGE w/DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- 15 13 11 **21** BARRY MANILOW/In Search Of Love (RCA)
- 29 26 25 **22** MAURICE WHITE/I Need You (Columbia)
- 27 **23** ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)
- 9 15 23 **24** GLENN FREY/You Belong To The City (MCA)
- 18 16 20 **25** POINTER SISTERS/Freedom (RCA)
- 10 16 24 **26** KENNY ROGERS/Morning Desire (RCA)
- 28 **27** JON ANDERSON/Easier Said Than Done (Elektra)
- 29 **28** DIANA ROSS/Chain Reaction (RCA)
- DEBUT** **29** C. CLEMONS & J. BROWNE/You're A Friend Of Mine (Columbia)
- DEBUT** **30** MICHAEL FRANKS /BRENDA RUSSELL /When I Give My Love To You (WB)

AOR TRACKS

Four Weeks
Three Weeks
Two Weeks

- 5 3 1 **1** MIKE & THE MECHANICS/Silent Running (Atlantic)
- 15 5 4 **2** ZZ TOP/Stages (WB)
- 13 7 5 **3** MR. MISTER/Kyrie (RCA)
- 2 2 3 **4** PETE TOWNSHEND/Face The Face (Atco)
- 1 1 2 **5** STEVIE NICKS/Talk To Me (Modern/Atco)
- 26 13 6 **6** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 14 12 7 **7** ALARM/Strength (IRS/MCA)
- 19 16 11 **8** PETE TOWNSHEND/Give Blood (Atco)
- 20 15 9 **9** STEVIE NICKS/I Can't Wait (Modern/Atco)
- 21 18 10 **10** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 42 22 17 **11** HOOTERS/Day By Day (Columbia)
- 29 21 20 **12** TOM PETTY &.../So You Want To Be A Rock & Roll Star (MCA)
- 18 17 15 **13** RUSH/Manhattan Project (Mercury/PG)
- 8 10 14 **14** ZZ TOP/Can't Stop Rockin' (WB)
- 11 11 12 **15** SURVIVOR/Burning Heart (Scotti Bros./CBS)
- BREAKER** **16** SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
- 4 4 8 **17** CARS/Tonight She Comes (Elektra)
- 7 9 16 **18** ASIA/Go (Geffen)
- 6 6 13 **19** PAT BENATAR/Sex As A Weapon (Chrysalis)
- 17 19 18 **20** DIVINYLS/Pleasure And Pain (Chrysalis)
- 34 24 21 **21** ROGER DALTREY/Let Me Down Easy (Atlantic)
- 31 23 22 **22** QUEEN/One Vision (Capitol)
- 32 26 24 **23** NIGHT RANGER/Goodbye (Carnel/MCA)
- 30 27 25 **24** STARSHIP/Sara (Grunt/RCA)
- 3 8 19 **25** SIMPLE MINDS/Alive & Kicking (Virgin/A&M)
- 38 30 27 **26** TOM PETTY & THE HEARTBREAKERS/Needles And Pins (MCA)
- 45 37 28 **27** BON JOVI/Silent Night (Mercury/PG)
- 41 35 31 **28** DOKKEN/The Hunter (Elektra)
- 50 38 30 **29** AEROSMITH/Shela (Geffen)
- 12 14 23 **30** WANG CHUNG/To Live And Die In L.A. (Geffen)

BLACK/URBAN

- 3 2 1 **1** LIONEL RICHIE/Say You Say Me (Motown)
- 11 5 4 **2** STEVIE WONDER/Go Home (Tamla/Motown)
- 6 4 3 **3** READY FOR THE WORLD/Digital Display (MCA)
- 7 6 5 **4** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 17 13 7 **5** SADE/Sweetest Taboo (Portrait/CBS)
- 16 7 6 **6** ATLANTIC STARR/Secret Lovers (A&M)
- 1 1 2 **7** EUGENE WILDE/Don't Say No Tonight (Philly World/Atlantic)
- 13 9 8 **8** EVELYN "CHAMPAGNE" KING/Your Personal Touch (RCA)
- 15 11 10 **9** STARPOINT/What You Been Missin' (Elektra)
- 26 18 12 **10** MELI'SA MORGAN/Do Me Baby (Capitol)
- 14 12 11 **11** ISLEY BROTHERS/Colder Are My Nights (WB)
- 25 21 14 **12** FIVE STAR/Let Me Be The One (RCA)
- 22 16 13 **13** TEMPTATIONS/Do You Really Love Your Baby (Gordy/Motown)
- 2 3 9 **14** NEW EDITION/Count Me Out (MCA)
- 36 26 16 **15** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- 33 17 **16** BILLY OCEAN/When The Going Gets Tough, The Tough Get Going (Jive/Arista)
- 39 19 18 **17** YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
- 28 25 19 **18** 9.9/1 Like The Way You Dance (RCA)
- 36 26 **19** STEPHANIE MILLS/Stand Back (MCA)
- 23 22 20 **20** FULL FORCE/Alice, I Want You Just For Me (Columbia)
- 34 32 25 **21** GRACE JONES/Slave To The Rhythm (Manhattan/Island)
- 30 26 23 **22** POINTER SISTERS/Freedom (RCA)
- 38 34 28 **23** MAURICE WHITE/I Need You (Columbia)
- 31 **24** TA MARA & SEEN/Affection (A&M)
- 37 **25** FORCE MD'S/Tender Love (Tommy Boy/WB)
- 33 31 29 **26** KURTIS BLOW/If I Ruled The World (Mercury/PG)
- 38 30 **27** EL DeBARGE w/DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- 35 **28** FAMILY/High Fashion (WB)
- 40 **29** MORRIS DAY/Color Of Success (WB)
- BREAKER** **30** RENE & ANGELA/Your Smile (Mercury/PG)
- 8 8 15 **31** JETS/Curiosity (MCA)
- 21 20 24 **32** ARTISTS UNITED AGAINST APARTHEID/Sun City (Manhattan)
- 40 35 33 **33** O'JAYS/What A Woman (PIR/Manhattan)
- BREAKER** **34** WHITNEY HOUSTON/How Will I Know (Arista)
- DEBUT** **35** L.L. COOL J/Can't Live Without My Radio (Def Jam/Columbia)
- BREAKER** **36** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 10 10 22 **37** KOOL & THE GANG/Emergency (De-Lite/PG)
- 4 14 21 **38** SHEILA E/A Love Bizarre (WB)
- 31 30 34 **39** CHOICE MC'S /FRESH GORDON/Gordy's Groove (Mayberry...) (Tommy Boy)
- DEBUT** **40** DURELL COLEMAN/Do You Love Me (Island)