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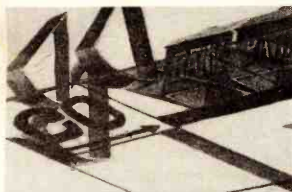
FCC UNVEILS AM RECOVERY SCENARIO

The Mass Media Bureau's report on restoring AM to health includes some radical notions — including the possibility of one group owning multiple AM stations in the same market.

IN THE NEWS THIS WEEK

- Conference on AM expansion opens in Geneva
 - Gary Bryan OM at KKRZ
 - Bill Battison CFO, Gary Yusko VP at Westwood One as President Arthur Levine steps down
 - Frances Preston Exec. VP/COO at BMI
 - KLEF, KONC convert to Format 41
 - Chuck Browning PD at WIOQ
 - Kelly Wallace PD at WKLH
 - Gary Hamilton OM for new SMN Pure Gold format
 - Jay Albright directs "Modern Country" programming
 - Selcom/RAR becomes Select Radio Reps
 - John Parikhal, Jon Sinton, Dave Charles form Joint Communications International consultancy
 - Brian Krueger GM, Mike Fuhrman GSM at WMRV
 - Mike Collins PD at WBT
 - WCXR (AM) becomes "Heart & Soul" WCPT
 - Silvio Iglesias PD at WJIT
 - Paul Danitz directs KTAR & KKL sales
 - Carol Van Keeken Copy Editor at R&R
 - Eric/Chandler buys KCBO-AM & FM
 - Booth American buys WGER
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THE RADIO GAME



THE INS AND OUTS OF BUYING RADIO STATIONS

A 32-page R&R special coinciding with the NAB Convention covers the many aspects of buying a radio station, including:

- Selecting the property
- Getting the cash
- An overall perspective on purchases
- The roles of lawyers and brokers
- A look at the latest broadcast equipment

And more, covering the rules you need to know before you play the radio acquisition game.

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NEXT WEEK IN R&R

Arbitron's Rip Ridgeway, in a guest Ratings & Research column, discusses Arbitrends from the company's viewpoint.

Newsstand Price \$5.00



GORE LEADS CHARGE

Senate Launches Payola Probe

A Senate subcommittee last week launched a wide-ranging investigation into recent allegations of payola in the radio and record industries.

"It's quite clear that the new payola is alive and well and worse than ever," Sen. Al Gore (D-TN) declared at a Washington news conference. "It should be stamped out, and the object of this investigation is to do just that."

At Gore's urging, the inquiry is being conducted by the Government Affairs Committee's Permanent Subcommittee on Investigations, of which Gore is a member.

While the panel will initially



Sen. Albert Gore

focus on payola, Gore said it will investigate all charges of impropriety, including allega-

Cap Cities/ABC Ups Seven To Pres./GM

Seven upper-level executives have been promoted to the position of President/GM within the Owned Radio Station division at Capital Cities/ABC. The seven former VP/GMs promoted are Jim Haviland, WABC/New York; Joe Parish, WPLJ/New York; George Green, KABC/Los Angeles; Bill Sommers, KLOS/Los Angeles; Jeff Trumper, WLS & WYTTZ/Chicago; Mickey Luckoff, KGO/San Francisco; and Ernie Fears Jr., WRQX/Washington.

Owned Radio Stations President Don Bouloukos com-

mented, "The Capital Cities/ABC Owned Radio Stations group is one of the largest and most successful in the industry. These promotions recognize the contributions of these seven executives, who have long and outstanding records in the radio business."

VanDerheyden VP/GM At WHTT



Bob VanDerheyden CBS-FM Division VP/Programming Bob VanDerheyden has been transferred to VP/GM at the division's CHR-formatted WHTT/Boston. He replaces Brian Pussilano, who leaves the company after ten years.

VP/CBS-FM Stations Bob Hyland explained, "Brian's no longer with us, as the ratings and sales just weren't there. I've put Bob in his place, as he has great experience in turning tough situations around. With his experience and overview for the past five years, this will be a great opportunity for hands-on experience." Hyland added that he is conducting a search for a new VP/Programming for the division.

VanDerheyden told R&R, "It's a real exciting thing to have someone from the programming/marketing side move into a GM position. I think

VANDERHEYDEN/See Page 77

ARGOW, HEIFETZ PARTNERS

CCI Purchases KFAC-AM & FM

KFAC-AM & FM/Los Angeles Exec. VP/GSM Ed Argow and KIIS-AM & FM/Los Angeles Co-op Sales Manager Louise Heifetz have formed Classic Communications, Inc., purchasing KFAC-AM & FM from Ralph Guild and George Fritzinger, heads of the parent. Terms were not disclosed, but sources have estimated the Classical-formatted properties at approximately \$34 million.

Argow assumes the Chairman/COO post for the new company, while Heifetz becomes President/CEO; both serve as equal partners in the stations' management and operations. Argow has been Exec. VP/GSM at KFAC for the past 11 years, having previously worked with McGavren Guild for 16 years, the last two as Exec. VP. Heifetz, who has been Co-op Sales Manager at KIIS for two years, will retain that post until takeover toward the end of 1986. A 14-year broadcaster, she previously was VP/GM at KNUS/Denver.

Heifetz told R&R that the new company plans to "maximize the Classical format in Los Angeles." When asked about further acquisitions, Argow added, "All our energies and efforts have to first go to KFAC before any decisions are made about the future. The business

tions by NBC and others that organized crime has infiltrated certain aspects of the industry.

Investigators Fan Out

Committee investigators were to begin conducting interviews this week, and Gore indicated it was logical to assume the talks would be taking place in New York and Los Angeles. Reportedly, no decision on the need for public hearings or the issuance of subpoenas will be made until preliminary interviews indicate the extent of any problem.

SENATE/See Page 6

at hand is to make KFAC the best and most profitable Classical music station in the country."

KFAC (AM) operates with 5 kw on 1330 kHz; KFAC-FM, one of the top radio signals in Los Angeles, broadcasts with 55 kw on 92.3 MHz at 2835 feet. Shearson-Lehman Bros. served as broker for the seller.

BLACKWELL PLEDGES CLOSER INVOLVEMENT

Prevost Resigns As Island President

Charly Prevost departed Friday (4-4) as President of Island Records, apparently as a result of differences with company founder Chris Blackwell. He had held the post since August 1984.

Prevost had no comment on the development. Blackwell told R&R that it was Prevost's own decision to leave, and said, "He wanted to move the company to Los Angeles, and we're a New York-based company."

Blackwell stated that he has no plans to appoint a new president in the immediate future. "But I will be seeing people over the next few months. By

the autumn, I would imagine we'll have a president in place."

The Island founder stressed that he plans to devote "all my time basically to the American record company," having completed work on the company's "Good To Go" movie. "I've been spending the last 18 months very involved in the film side of our business, and I've done what I needed to do there."

The movie will go into distribution around June, according to Blackwell, accompanied by the soundtrack album on Island. "Basically that's our

PREVOST/See Page 77

Abel Now Exec. VP/GM At KIRO



Joe Abel

KIRO/Seattle VP/GM Joe Abel has been promoted to Exec. VP/GM of the top-rated News/Talk outlet, remaining a VP for KIRO, Inc., parent for KIRO and Easy Listening sister station KSEA.

KIRO President/CEO Ken Hatch remarked, "Joe has demonstrated again and again his outstanding executive skills, and I expect to see KIRO Newsradio become an increasingly significant source for news, entertainment, and sports in the Seattle community under his leadership."

Abel joined KIRO, Inc. in 1976 as an Account Executive with KSEA. He was promoted to GM four months later, and became

ABEL/See Page 77

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APRIL 11, 1986

COMPARING THE COUNTRY NUMBER ONES.

Interesting facts and phenomena come to light when you look at the records that have topped the Country charts during the Eighties. **Ken Barnes** conducts a comparison.

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Browning New PD At WIOQ



Chuck Browning

KAZY & KLZ/Denver OM Chuck Browning has been named PD at Outlet Communications AOR WIOQ/Philadelphia. He replaces Alex DeMers, who left last month to start his consultancy, with WIOQ a client.

Joseph Chairs, VP/Outlet Radio Group and WIOQ GM, told R&R, "With Alex leaving after ten years, Chuck brings a fresh, outside perspective and a marvelous track record. He has the kind of chemistry and sound management philosophy that'll enable him to fit right in with our veteran personalities."

Browning was enthusiastic about going to Philadelphia, calling it "one of the best AOR markets in the country — the combined share of the three stations (WIOQ, WMMR, WYSP) is a 16.5." In the

BROWNING/See Page 77

AM Expansion Debate Opens In Geneva

The international conference that will extend the AM band by adding ten new channels from 1605 to 1705 kHz opens Monday (4/14) in Geneva, Switzerland.

This three-week session will focus on technical issues, such as power levels for the new outlets and how to carve up the new spectrum among various nations. A final plan will be submitted to a second conference in late 1988, and the first of hundreds of new AMs could begin signing on in 1990.

No amount of international haggling, however, will solve the biggest obstacles facing the new ex-

pansion of AM spectrum — the band's overall weakness in the U.S., and the fact that an estimated 400 million radio sets already in existence in this country don't receive most of the new channels.

As many as 30 Western Hemisphere nations will take part in the conference. The U.S. delegation is headed by FCC Mass Media Bureau Chief Jim McKinney. With the backing of FCC Chairman Mark Fowler, McKinney won the job over the State Department's choice, consulting engineer Wally Johnson.

McKinney will report on opening

developments at the conference via a satellite hookup from Geneva to the NAB Convention in Dallas

AM EXPANSION/See Page 6

Preston BMI's Exec. VP/COO



Frances Preston

Broadcast Music Inc. (BMI) Senior VP/Performing Rights **Frances Preston** has been named to the new post of Exec. VP/COO, effective immediately. The appointment was made by BMI's board of directors and announced by President Ed Cramer, to whom she reports.

Preston assumes many of Cramer's executive day-to-day duties, and will be operating from all three BMI offices, in New York, Los Angeles, and Nashville.

Creation of the new post, says PRESTON/See Page 77

HAMILTON 'PURE GOLD' OM

SMN Starts Two New Formats

Bringing its programming offerings up to seven, **Satellite Music Network** announced it would begin offering two new services: "Pure Gold," a 25-54-targeted format which recently debuted; and "Z-Rock," a 12-34 young adult hard rock format slated for delivery in June. Additionally, **Gary Hamilton** has been named OM for Pure Gold.

"We've been the leader for a long time now in satellite-delivered programming, and we're following our game plan to continue introducing formats which will serve more and more stations," said SMN Chairman/CEO John Tyler. "We have plans to offer more next year. I'm proud of the work (VP/Programming) **Robert Hall** has done on these new services."

SMN/See Page 77

REPOSITIONED TOWARD KEY CLIENTS

Selcom/RAR Becomes Select Radio Reps

Selcom/RAR has changed its name to **Select Radio Representatives**, reflecting a repositioning of the national radio rep firm's operational strategy. Noting that over 80% of all national sales are concentrated in the top 75 markets, the company will concentrate its sales efforts on stations in those metros, positioning them as "select" or important stations vital to any media buy. As part of the plan, **SRR** plans to reduce its station client roster by approximately 50%, trimming from about 160 to 75-80.



Gary Bryan

Bryan OM At KKRZ

Taft CHR KKRZ/Portland has promoted PD/morning personality **Gary Bryan** to the new position of OM.

VP/GM **David Crowl** told R&R, "The move is designed to reflect our growth. I need more assistance in the areas of engineering and marketing. Where we are today has a lot to do with **Gary Bryan**, and this is a strong way of recognizing his many accomplishments for us."

The station's programmer since Taft's takeover 18 months ago, **Bryan** told R&R, "I'm staying on the Morning Zoo. I'll have a few more responsibilities in regard to administration and technical areas."

Facing direct competition not only from **KMJK** but now **KXYQ/Salem**, which has scrapped automation and has a city-grade signal in Portland, **Bryan** noted, "We have to keep on giving 110% to stay on

BRYAN/See Page 77

LEVINE STEPS DOWN

Battison, Yusko Oversee Westwood One Finances

Westwood One has appointed **William Battison** Chief Financial Officer of the company, replacing **Arthur Levine**, who resigned last week. Levine, who also held the title of President and will resign that position on May 31, is leaving the company to pursue his own financial interests, but will be retained as a consultant and will remain on the board of directors. **Battison**,

whose appointment is effective immediately, will be responsible for all corporate financial operations. He will be assisted by **Gary Yusko**, who has been promoted to VP/Financial Operations.

There are no immediate plans to fill the position of President.

WW1 Chairman/CEO **Norman Pattiz** told R&R, "Arthur is going BATTISON/See Page 77

BOTH DROP CLASSICAL, CHANGE CALLS

KLEF, KONC Pick Up Transtar's Format 41

Transtar's Format 41 picked up two major market affiliates this week, as **Entercom's KLEF/Houston** and **Affiliated Broadcasting's KONC/Phoenix** changed calls and switched from Classical to the AC programming service. **KLEF** is now **KJYY** ("Joy 95"), while **KONC** switched to **KAMJ** ("Magic 101").

KJYY GM Steve Sheppard told R&R, "Entercom has owned this

station for 17 years and has tried to make a go of Classical music — but the format proved to be a huge underachiever. We decided to broaden our audience to something else, and the track record of **Transtar** and **Format 41** shows that we

FORMAT 41/See Page 77

Wallace PD At WKLH



Kelly Wallace

Kelly Wallace, midday air personality, Music Director, and assistant to the PD at **WISN/Milwaukee**, has landed her first PD job crosstown at **Josephson Communications** "Classic Hits" outlet **WKLH**.

VP/GM **Tom Joerres** commented, "We are very fortunate to have a person with **Kelly's** talent and commitment programming the future of **WKLH**. I especially like the winning environment she has been a product of in **Milwaukee** (namely **WKTI** and **WISN**)."

Josephson VP/Group PD Steve Goldstein added, "Kelly's dynamic, full of energy, and has a good fit on the marketplace. She's going to be a terrific program director!"

WALLACE/See Page 77

Albright Named BP Country Programmer



Jay Albright

KMPS-AM & FM/Seattle OM Jay Albright has assumed additional programming duties for **Seattle-based Broadcast Programming's** "Modern Country" format.

Broadcast Programming President Bob English commented, "Jay's combination of experience, research, and excellent ear offer strong benefits to our client stations. With his expert direction supporting our syndicated format, I'll devote more time and resources to the expansion of our growing Country consultancy services."

ALBRIGHT/See Page 77

PARIKHAL, SINTON, CHARLES PARTNERS

Joint Communications International Formed

Joint Communications Corp. partners John Parikh and Dave Charles, along with consultant Jon Sinton, have formed Joint Communications International, a consulting/research company serving US radio stations on a market-exclusive basis. Joint Communications Corp. will continue to focus on Canadian clients.

Parikh told R&R, "We're taking counting to its natural, next level of sophistication. No longer can you go into a market, plug in a music list, sit back, and watch the ratings go up. We plan to help stations become much more competitive and profitable. JCI offers a powerful research base with a very clear idea of marketing and programming."

Van Keeken R&R Copy Editor

Carol Van Keeken has been promoted to the new position of Copy Editor at R&R. Administrative Assistant in the newspaper's sales department for the past year, Van Keeken will handle a variety of editing, proofreading, and newsgathering duties.

Van Keeken holds a BA in communications and is working on an MA in broadcast journalism. Before joining R&R, she worked in the sales department at KIQQ/Los Angeles, and earlier as a reporter and public relations specialist in Holland, Belgium, and Hawaii.

Senior VP & Editor Ken Barnes commented, "This paper continues to expand editorially, seemingly faster than we can keep up with. A copy editor will provide much-needed assistance in this area, and Carol's background and education are ideal for the position."

Regarding Sinton, who will fold most of his own client business into JCI, Parikh said, "I've got the greatest respect for Jon, and followed his first-rate work when he

FUHRMAN GSM Krueger Upped To WMRV GM



Brian Krueger

WMRV/St. Louis GSM Brian Krueger has been promoted to GM of the progressive AOR station, which is owned by a church order, the Missionary Oblates Of St. Paul. Krueger joined the station in February from an Account Executive position at a local ad agency. Prior to that, he was an AE at crosstown KMOX-FM (now KHTR).

"The station is hot as a pistol," commented Krueger, referring to WMRV doubling its 12+ share in a recent Birch monthly. He also said the station is spending \$100,000 (\$65,000 in TV; the remainder on billboards) for a campaign that says "If ordinary radio turns you off, turn us on... un-ordinary radio."

Replacing Krueger as GSM is Mike Fuhrman, who held a similar position at neighboring KADI, and was earlier Local Sales Manager at KSLQ (now KYKY).

was at Burkhart/Abrams. He approached problems in an innovative way and had extremely good client relations. In working together, the whole will become greater than the sum of its parts."

Parikh added that JCI plans to bring aboard more consulting associates in the near future. The company's addresses are: 41 Peter St., Toronto, ON M5V 2G2 (416) 593-1136; 943 Otter Way, Marietta, GA 30067 (404) 971-4647.

WCPT Bows "Heart & Soul"

Metroplex's WCXR (AM)/Washington has split off from the "Classic Rock" programming on co-owned WCXR-FM in favor of Satellite Music Network's "Heart & Soul" format. Pending FCC approval, the 5 kw daytime station's new call letters will become WCPT.

A former PD at longtime Black music leader WOL/Washington, WCPT & WCXR VP/GM Bill Sherrard explained the change as "a perfect match for our Classic Rock on the FM." He said, "We think there's a real hole for a format that not only plays the 'Big Chill' music but also blends in the power Black oldies that aren't being heard. I hope to get the 35+ AM radio listeners who are sick of News/Talk, gospel, MOR, techno-rock, and scratch music."

Sherrard added, "We plan to set one of the best examples of how to make this format sound hot on a local level without live talent, and I'm very happy with the music mix SMN has put together. We intend to market the product; we're not just going to put it on and let it sit."



Mike Collins

WBT Chooses Collins As PD

Mike Collins has been named PD at full-service AC WBT/Charlotte. He had been acting PD since former PD Dave Bishop departed the station to program WKLH (then WMGF)/Milwaukee in November.

WBT & WBCY VP/GM Bill Jennings commented, "Mike has a tough job ahead as PD and morning man, but our staff has responded so positively, we believe it's worth a try. He brings to the station and the staff a magic in his leadership, thinking, and direction."

"Mike joined us for weekends while he worked with television in South Carolina. We brought him from the depths of television back to radio."

Marty Lambert, who had been acting MD, will be MD and Assistant PD, while Kathy McKinna, who had been producing two talk shows for WBT, was promoted to producer and assistant to the PD.

Collins said, "I'm really happy about my appointment and those of Marty and Kathy as well. I knew if I was going to be PD and morning man, I needed help."

He continued, "The station's on a pretty even keel. With stations like WBT, audiences don't like change. We're going to focus on strengthening what we do best: our news and information and our personalities, who have been mainstays in this market in many cases for years."

Prior to coming to WBT, Collins was PD/morning man at WIS/Columbia. He was also PD and afternoon personality at WSPA/Spartanburg and parttime talent at WMAL and WASH/Washington.

Iglesias New WJIT PD

Silvio Iglesias has been named PD at Infinity's Spanish-formatted WJIT/New York, replacing Paco Navarro, who resigned. A 30-year broadcaster, Iglesias has lived most of his life in Puerto Rico, where he programmed WPRM, WKAQ, and WQBS, among others. Most recently he was an air personality at WCAR/Ponce, PR.

Station Manager Frank Flores noted, "We're truly fortunate to have Silvio with us. With his talent for programming and his knowledge of music in general, he will definitely be an asset to us."

Iglesias told R&R he plans "some format changes to soften the station. The DJs will not be so high-pitched," he said, "and we'll become a little smoother, with more music. I like challenges, and this is one I think I can meet."

Danitz Heads KTAR & KKLT Sales

After four years as GSM at KTAR/Phoenix, Paul Danitz has been promoted to Director of Sales for both KTAR and sister station KKLT. In his new post, Danitz will oversee local sales for both stations, and work with the national reps for each of the outlets.

KTAR & KKLT VP/GM Johnny Andrews commented, "Paul has outstanding organizational skills and a unique understanding and application of radio sales."

Danitz said he will continue to emphasize the philosophy that "integrity, hard work, and professional attitude will make you a success in sales."

KTAR recruited Danitz in 1981 from WIBV-TV/Bufalo, where he had spent two years in sales. Previously he had served in the sales department of WKBW/Bufalo. He is currently President of the Radio Association of Metropolitan Phoenix, a new organization designed to help radio stations get a bigger share of the advertising dollar.

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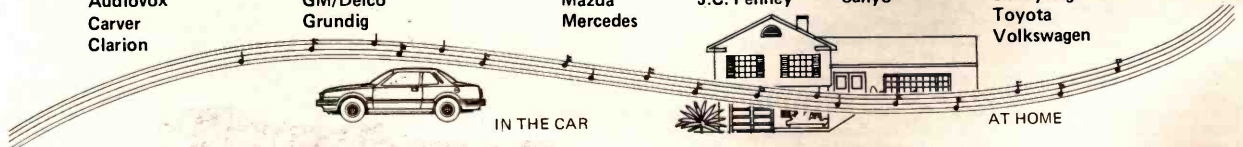
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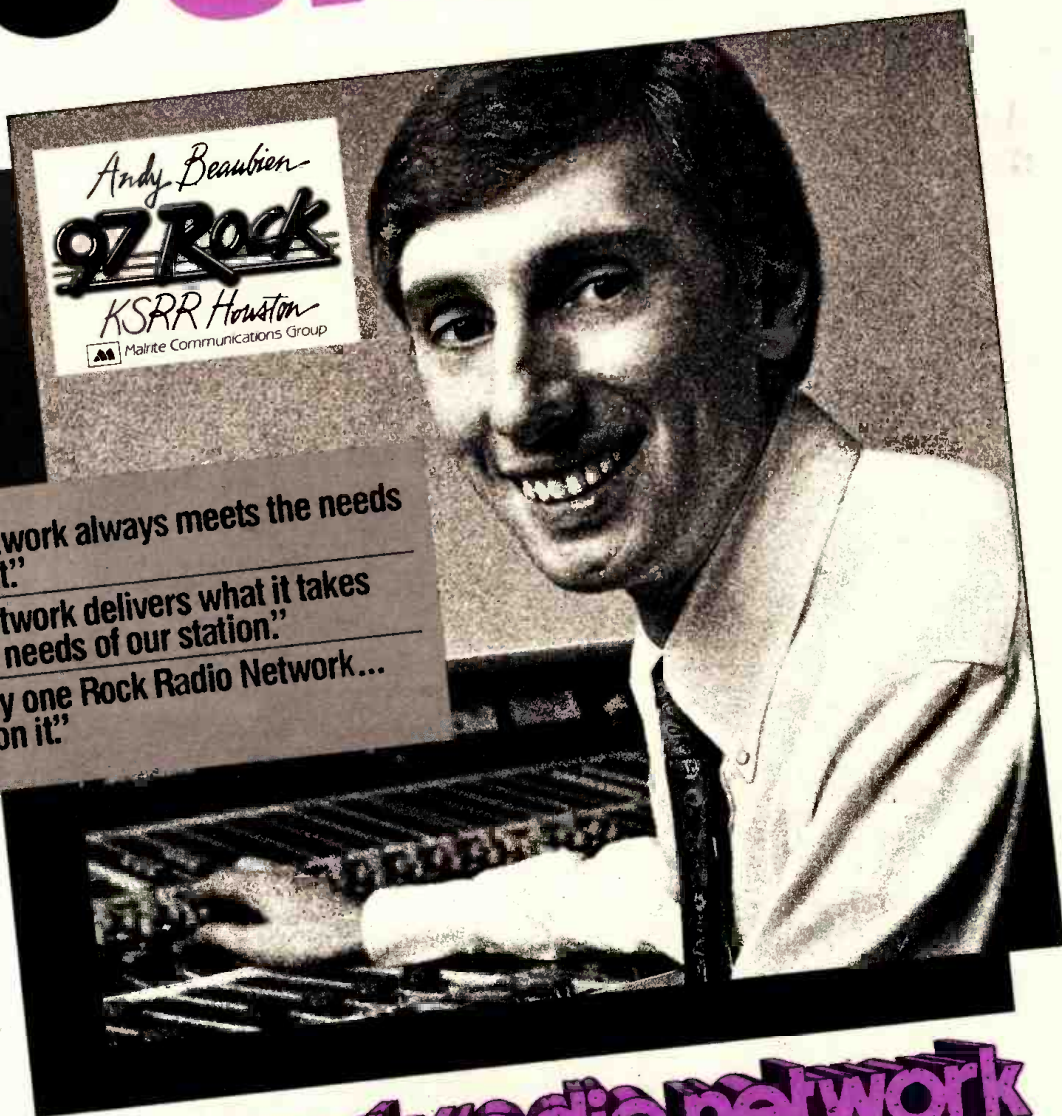
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NEWS IN BRIEF



Terry Jung

Jan Mitchell

Bob McNeill

● **TERRY JUNG** is named VP/CFO for **Duffy Broadcasting Corp.** Among other duties, which include those as Corporate Treasurer/Secretary, Jung's major priority will be the financial review of potential acquisition properties.

● **ROBERT E. LEE**, former FCC Chairman, has joined **United Broadcasting Co.**'s Board of Directors. Lee served 28 years with the FCC before his retirement from the Commission in 1981.

● **KVLT-AM & FM/Tulsa** is **Federated Media's** new "K-Lite" light rock, less talk combo. The AM, which debuted March 18, operates with 5 kw and simulcasts morning drive with the 100 kw FM.

● **MATT PATRICK** becomes PD at **WKDD/Akron**. He replaces **NICK ANTHONY**, who was promoted to VP/Operations for parent **OBC Broadcasting**. Also, **REED KITTREDGE** joins **WKDD** as MD/Asst. PD from his MD post at **WVIC/Lansing**.

● **BOB McNEILL**, Station Manager for **WRVA/Richmond**, has added on the new duties of Director/Adult Contemporary Programming for parent **Edens Communications**. In addition to overseeing **WRVA**, McNeill will now also be involved with **Edens's KOY/Phoenix**.

● **JAN MITCHELL** is named Director/National Promotions & Marketing for **Atlanta Artists**, the managers of **Cameo, Cashflow, and Jillfann**. A ten-year broadcaster and label promoter, Mitchell most recently was VP/Special Projects for **Total Experience Records**.

● **PAT MARTIN**, former PD at Milwaukee stations **WRKR** and **WBSC**, has formed **PMA Marketing**, specializing in air talent coaching and training. The new company also advises stations on marketing, promotions, and strategizing TV campaigns. **PMA Marketing's** new phone number is (414) 482-2638.

● **DEAN OPPERMAN** replaces **Don Fischer** as PD of **AOR KKDJ/Fresno**. Opperman programmed the station from 1980-'84, and returned last October to cohost mornings.

ASCAP Meets Mellencamp



ASCAP members joined John Cougar Mellencamp backstage after his New York Madison Square Garden performance. Pictured flanking Mellencamp are ASCAP's Karen Petersen (left) and Lisa Schmidt.

Johnson Signs With Warner/Reprise



Texas-based guitarist Eric Johnson has signed a contract with Warner Bros. Records. His debut album, "Tones," just came out on the Reprise label. Shown with Johnson (seated) at the signing (l-r) are Producer David Tickle, WB A&R rep Felix Chamberlain, manager Joe Priesnitz, and WB VP Michael Ostin.

Quincy Honored At Martell Luncheon



Industry luminaries gathered recently at 21 for the East Coast kickoff luncheon of the 1986 T.J. Martell Foundation for Leukemia & Cancer Research. The luncheon honored West Chairman Quincy Jones, recipient of the 1986 Humanitarian Award. Pictured at the luncheon are (l-r) Foundation President Tony Martell, CBS Morning News anchor Maria Shriver, CBS recording artist Pia Zadora, Jones, Columbia's Billy Joel, "60 Minutes" correspondent Ed Bradley, Foundation Chairman Floyd Glinert, and Scientific Director Dr. James Holland.

Senate

Continued from Page 1

The inquiry's purpose is to examine whether existing payola laws are working, or need to be changed. Gore said, "My tentative conclusion is that they're not working properly," but he declined to speculate on possible legislative solutions. He added, "We are not out to put someone in jail."

Gore observed, "Most major labels would love to get rid of the practice," which he claimed takes the form of money, drugs, and prostitution. And he cautioned, "You have to be careful to distinguish between legitimate promotion, such as advertising and payola." He said there's a "consensus" among labels that something should be done at this time.

Payola, Paper Adds Targeted

Gore charged that independent record promoters have "bribed radio station personnel" to air certain records and that stations have supplied "phony data to rig the charts" of trade publications.

"Bribery and payola is illegal," the senator added. "It corrupts the way music gets on the air. Music should find its way onto the airwaves on the basis of merit and preference of the listener."

Gore continued, "The cumulative evidence now is that this practice has gotten completely out of hand." So severe is the problem, Gore charged, that "surefire" hits by musical superstars will not move up the charts without improper promotional influence. When the probe is concluded, Gore predicted he will be able to identify specific charts that were pushed up the charts with payola.

All Formats Suspected

According to Gore, payola exists in all radio music formats, but CHR "appears to be more of a focus." He also observed, "I'm told it's really not prevalent in country at all."

Asked to define his term "new payola," Gore responded that it is more extensive than in the past, involves more promotion dollars than before, and is linked to a "more tightly-knit" group of independent promoters, who he said have divided the nation into "fiefdoms."

Noting that the FCC is charged with enforcing some payola regulations, Gore said the committee will look at "whether they have performed properly."

Gore Expects Cooperation

Three years ago the House Commerce Committee found "no credible evidence" of payola following a quiet inquiry undertaken after unnamed label executives approached Gore, then a member of the House, with their concerns

about the practice. That probe was hindered by "a kind of conspiracy of silence" and an "incredible reluctance" to speak out, Gore said last week. "Some individuals even expressed fear of 'physical reprisals,' he revealed.

Gore said he asked for the current investigation because of the recent flurry of media disclosures, and his own belief that more people in the industry are now willing to speak out.

Legal Remedies Sought

He concluded, "Payola dates back a long time. In the late 1950s a congressional committee conducted an extensive investigation and pushed forward reforms in our communications law that outlawed payola. Now that this method of doing business has again reared its ugly head, Congress has a duty to take another look, with a full investigation into the nature and extent of the problem, and to recommend such remedies as are necessary."

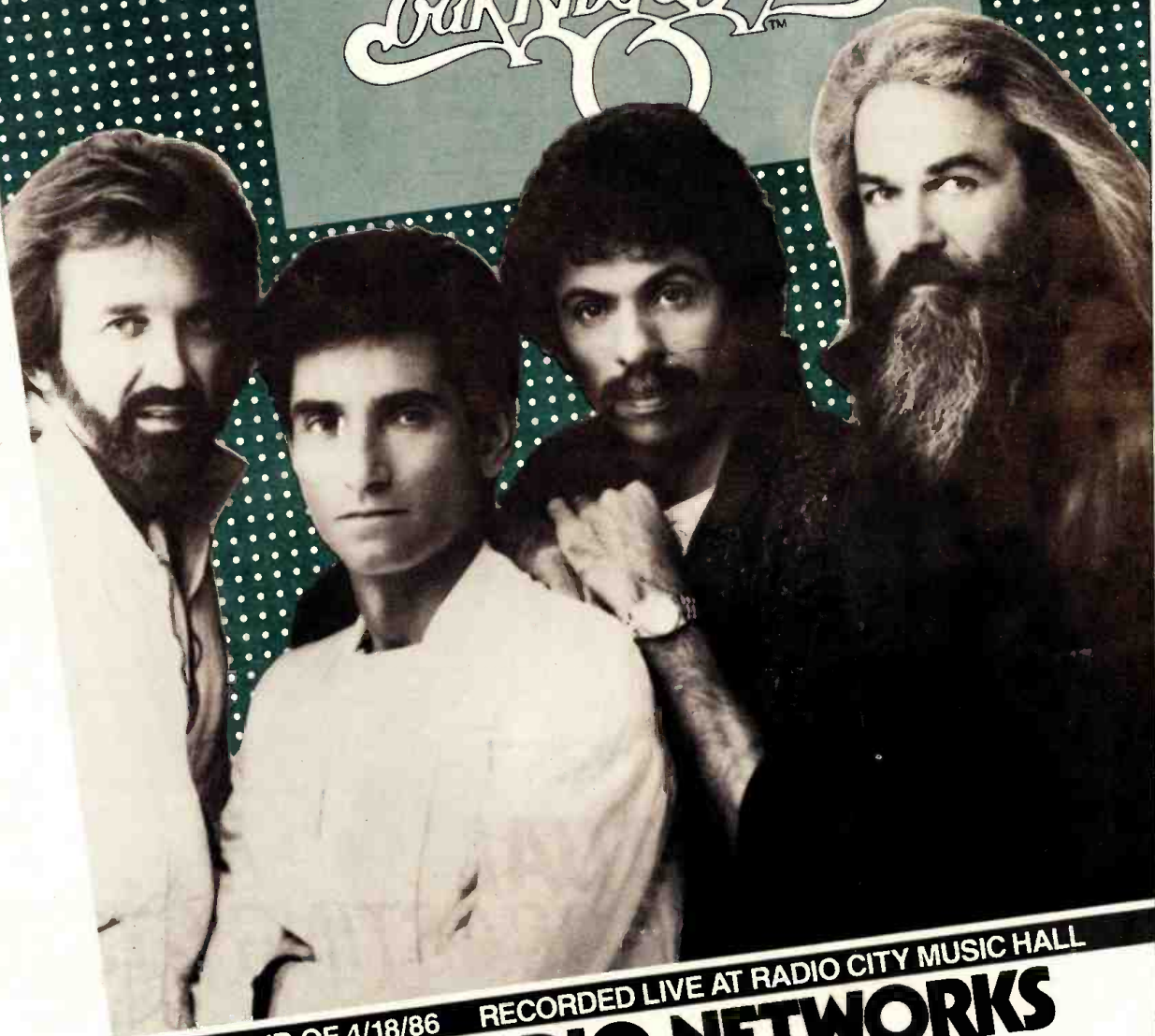
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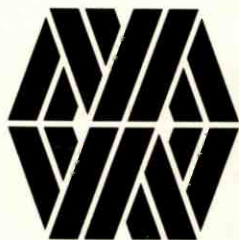


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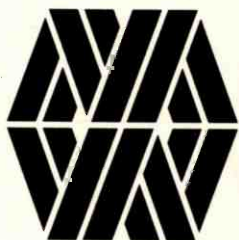
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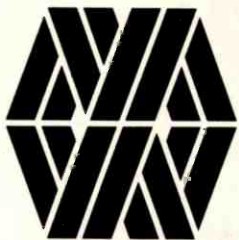
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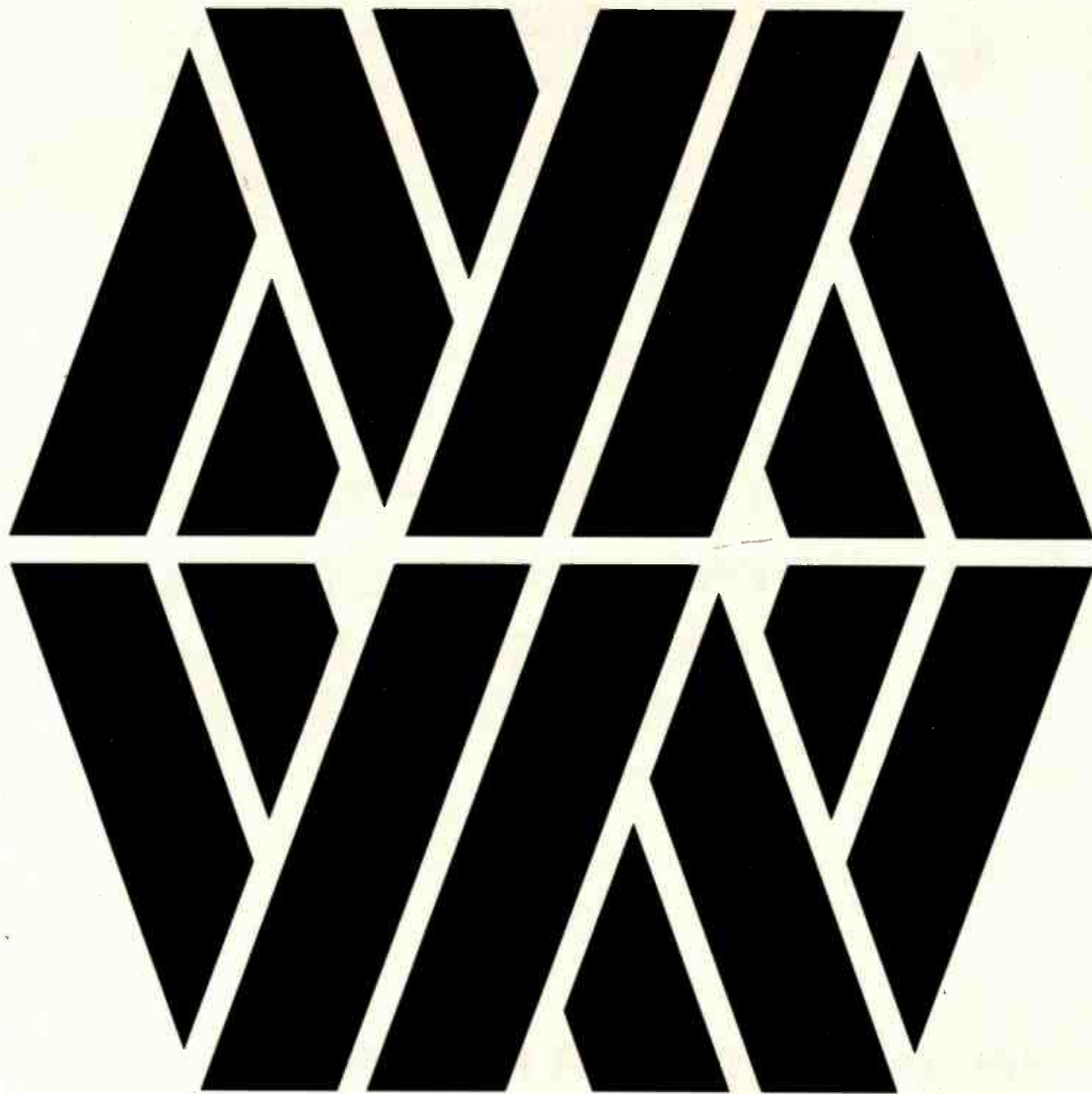


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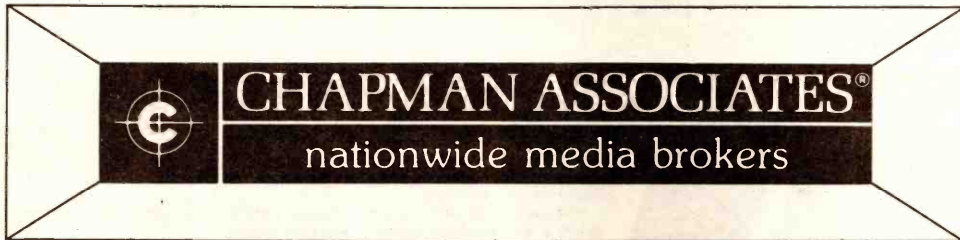


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TRANSACTIONS

Eric/Chandler Buys KCBQ-AM & FM For \$12.2 Million

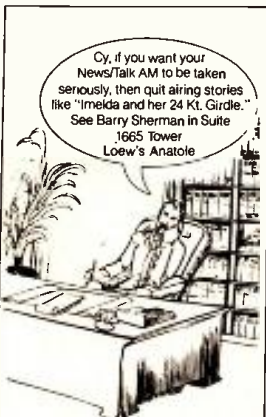
Making its first radio acquisition, Eric/Chandler Communications has agreed to purchase Country combo KCBQ-AM & FM/San Diego from Infinity Broadcasting for \$12.2 million, plus brokerage fees.

WKIX & WYL/RALEIGH

PRICE: \$10.5 million
BUYER: Metroplex Communications, which also owns WCPT & WCXR/Washington, WHYI/Miami, WMGG/Tampa, WORL & WJYO/Orlando, and WPDQ & WFYV/Jacksonville. Metroplex is in the process of acquiring WRKB & WJZR/Charlotte.
SELLER: Mann Media, Bernie Mann, President. It retains WGLD & WOJY/Greensboro/High Point, NC. Mann says he's looking to make an acquisition "in the very near future" in a top 50 market, probably east of the Mississippi. Mann added that he believes the \$10.5 million sale price for his Raleigh combo was the largest price ever paid outside of a top 50 market.
DIAL POSITION: 850 kHz; 96.1 MHz
POWER: 10 kw days/5 kw nights; 98 kw at 930 feet
FORMATS: Country; Transtar Format 41
BROKER: Cecil L. Richards, Inc.

KNBQ/TACOMA

PRICE: Undisclosed
BUYER: Viacom International, which also owns WLTW/New York, WLAK/Chicago, KIKK-AM & FM/Houston, WMZQ-AM & FM/Washington, and WRVR-AM & FM/Memphis.
SELLER: Tribune Publishing Co. of Tacoma.
DIAL POSITION: 97.3 MHz
POWER: 100 kw at 1100 feet
FORMAT: CHR
BROKER: Cyrus J. Lawrence, Inc. of New York



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KCBQ (AM) operates with 50 kw days/5 kw nights on 1170 kHz; KCBQ-FM broadcasts with 29 kw on 105.3 MHz at 820 feet. The Mahman Co. served as broker.

Eric/Chandler Communications President Simon T told R&R, "We're committed to the aggressive direction that Infinity has taken, especially in light of the latest Arbitrends." He added that his company will continue to look at Top 20 markets in the West and Southwest.

Infinity retains WJIT & WXRK/New York, WJJD & WJMK/Chicago, WYSP/Philadelphia, WBCN/Boston, KXYZ/Houston, and KOME/San Jose.

KEBC/OKLAHOMA CITY

PRICE: Undisclosed
BUYER: Van Wagner Communications, Inc., Joseph Perline, President. It also owns WXCW & WIBM/Jackson, MI.
SELLER: Electronic Broadcasting Corp. Inc., Ralph Tyler, President.
DIAL POSITION: 94.7 MHz
POWER: 100 kw at 440 feet
FORMAT: Country
BROKER: Blackburn & Co.

WXXX/SOUTH BURLINGTON, VT

PRICE: \$3,250,000
BUYER: Richard Borel, who is a former WCOZ/Boston VP/GM and WHDH Corp. VP; and Lewis Lloyd, former CFO and Administrative Officer of WGBH-TV/Boston.
SELLER: Champlain Valley Broadcasting, owned by John and Eve Hughes (who also own WYNH/Salem, NH); WXXX GM Howard Ginsberg (who will stay on as GM); and Martin Chester, John Nichols, and Lawrence McCrory. Buyers put WXXX on the air only 18 months ago. It is already number one in the market with a 23.9 share.
DIAL POSITION: 95.3 MHz
POWER: 3 kw at 225 ft.
FORMAT: CHR

WNKS/COLUMBUS, GA

PRICE: \$3,250,000
BUYER: M & M Partners, owned by James Martin and J.T. Milligan. Martin is the station's GM, and Milligan owns a chain of grocery stores. They are also partners in JRM Broadcasters, which owns Country-formatted WPNX/Columbus (Phenix City, AL), which will be paired with the new FM.
DIAL POSITION: 102.9 MHz
POWER: 100 kw at 1521 feet
FORMAT: CHR

KIKO/MIAMI, AZ & KIKO-FM/GLOBE (Phoenix), AZ

PRICE: \$1.75 million
BUYER: Keycom Corp., a Phoenix-based company principally owned by Denny Durbin.
SELLER: Willard Shoecraft
DIAL POSITION: 1340 kHz; 100.3 MHz
POWER: 1 kw days/250 watts nights; 15.9 kw at 4100 feet
FORMATS: AC
BROKERS: For seller: Chester Coleman of American Radio Brokers, Inc./SF; For buyer: Kalil & Co., Tucson, AZ.

Booth American Acquires WGER For \$4.6 Million

Booth American Co. has agreed to purchase WGER/Saginaw from Gerly Broadcasting Co. for \$4.6 million. Booth, which presently operates WSGW & WIOG/Saginaw, will move the WIOG call letters and established FM CHR format to the much more powerful new facility (86 kw at 102.5 MHz), and spin off the old WIOG frequency (3 kw at 106.3 MHz). VP/GM John Casey will continue to oversee both properties. Parties interested in the 106.3 MHz frequency should contact Booth American at (313) 965-3360.

The buyer also owns WJLB/Detroit, WRMR & WLTF/Cleveland, WNNK-AM & FM/Cincinnati, WIOD & WKKO/Toledo, and WZZP/South Bend.

Reporting

Transactions To R&R

To have a radio station transaction listed in R&R, broadcasters and brokers should contact the R&R Washington Bureau (202-662-7484) as soon as details are available.

Imbornone Joins Stan Raymond & Assoc.

Nick Imbornone has joined the Atlanta-based media brokerina/con-

PRICE: \$2.5 million
BUYER: Resort Broadcasters of Richmond, VA, headed by President Ellet Seymour. Since the firm already owns or is in the process of acquiring 24 radio stations, the Baltimore purchase will require divestiture to comply with the FCC's 12 AM/12 FM limit.
SELLER: Metromedia, which is selling its other nine radio stations for \$285 million to a management group headed by Metromedia Radio President Carl Brazell.
DIAL POSITION: 680 kHz
POWER: 10 kw days, 5 kw nights
FORMAT: AC

KLSN & KISC/SPOKANE

PRICE: \$1,547,700
BUYER: Home News Co., principally owned by William Boyd. It also owns KWG/Stockton, CA; KYBB/Tracy, CA; KTYD/Santa Barbara, CA; WINE & WRKI/Brookfield, CT; and WKPT & WTFM/Kingsport, TN. Home News also has newspaper and TV interests.
SELLER: HQ, Inc.
DIAL POSITION: 590 kHz; 98.1 MHz
POWER: 5 kw; 94 kw at 2030 feet
FORMAT: Full-service AC; AC
BROKER: Richard A. Foreman Associates

sulting company Stan Raymond & Associates, Inc. as partner/VP. Imbornone was most recently VP/Southern Division Manager for Hillier, Newmark, Wechsler & Howard. Previously he was President of Media Sales South and National Sales Manager for McGavren Guild.

KSCO-AM & FM/SANTA CRUZ

PRICE: \$3.1 million cash, plus other undisclosed considerations.
SELLER: Radio Santa Cruz, headed by Vernon Berlin, Fred McPherson Jr., and Maylon McPherson, the station's original owners. They are retiring after 39 years of operating the stations.
BUYER: Fuller-Jeffrey Group, owned by Dr. Bob Fuller, J.J. Jeffrey, and Ed Bock. It also owns KRCX & KPQJ/Roseville-Sacramento; KJJY/Ankeny-Des Moines; WOKQ/Dover-Portsmouth, NH; and WBLM/Lewiston-Portland, ME.
POWER: 10 kw nondirectional days/5 kw directional nights; 1.15 kw
DIAL POSITION: 1080 kHz; 99.1 MHz at 2618 feet.
FORMATS: Popular standards; Easy Listening
BROKER: Chester Coleman of American Radio Brokers, Inc./SF

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BASIC ASSUMPTIONS QUESTIONED

FCC Begins Slow Rebuilding Of AM Radio

If the glimpse of the future sketched at the FCC last week is accurate, here's what AM radio could look like in a few years:

- Powerful clear channel stations might be a thing of the past, giving way to higher power and longer hours for local outlets on those channels.

- Broadcasters might own several AMs in the same market.

- AMs might determine their own nighttime coverage by buying and selling "interference rights."

It's not certain that any of these will come to pass, but they're among the recommendations presented to the FCC last week in a comprehensive AM report prepared by its Mass Media Bureau.

None of the proposed changes holds promise for immediately pulling AM out of the nosedive that has seen its audience shares plunge to a mere 28% of radio listening. But the Commission hopes, in the long term, to put the band on an even competitive footing with FM.

"There is no other service which is more appropriate for review at this time," Mass Media Bureau Chief Jim McKinney declared. "AM is nearly 60 years old. While we've made great strides in updating the AM rules, some of the basic assumptions are little changed from the earliest days of this Commission."

Goal: A Level Playing Field

McKinney said AM doesn't deserve to survive if it's failing simply because of listener preference.

"If somebody wants to own two FM's and three AM's in a market, it may be possible."

— Mark Fowler

But he added, "If AM in this period of extreme competition with FM is not able to compete because of restrictions in our rules, then we feel those rules ought to be reviewed."

McKinney stressed that some of the policy changes that will flow from the AM overhaul will also be made to apply to FM stations, where appropriate: "It is not our desire to tilt the playing field at all."

The Commission is soliciting public comment on the AM report until July 1. Reply comments are due August 1, and McKinney foresees the first rulemaking efforts getting underway in September. He rejected the idea of an omnibus proceeding to handle the AM rule changes as a package.

Clear Channel Cutoffs Eyed

Here are some of the key findings and recommendations of the AM report:

- It may no longer be appropriate to protect clear channel skywaves, or to protect the clears' groundwaves down to the 0.1 millivolt per meter contour. Such cutbacks could greatly benefit smaller stations that now share the clear channels.

- Broadcasters may be allowed to own more than one AM in a market, to help them compete better against FM. McKinney called current ownership restrictions "anomalous" because an AM-FM combo could be much less anti-competitive than AM-FM combos, which are now permitted.

- Stations could be allowed to buy and sell "interference rights," in effect being allowed to create or accept more interference than FCC rules now permit, as long as affected stations agree. Chairman Mark Fowler said the idea "makes a lot of sense from a public interest standpoint." McKinney said it "sounded horrible" a few years ago, "but the more you look into it, the more realistic it appears."

"Communities may be things other than local cities that have post offices."

— Jim McKinney

- A new approach to channel and station classification could lead to

dramatically more efficient use of AM channels.

- AM service not possible under current rules could be opened up by changing the concept of what constitutes a "community" for broadcast regulation purposes. Said McKinney, "Communities may be things other than local cities that have post offices."

- The FCC should mandate higher quality AM receivers and strengthen its rules limiting man-made noise that degrades listening on AM sets.

- Nighttime authority could be given to daytimers on regional channels.

- The Commission could authorize synchronous AM transmitters, AM satellite stations, and AM-FM translators, and create new opportunities for foreign language usage of AM.

- Broadcaster "ingenuity" could be unshackled by modifying rules on minimum operating schedules and requirements that most programming originate from the community of license.

- AMs could be permitted to use their main carriers for "ancillary services" when they're not on the air with regular programming.

Fowler Sees "Print Model" Nearing

Although they were careful not to endorse all of the report's suggestions, the four Commissioners warmly embraced the overall AM initiative. "Philosophically, it's a good step towards the print model, at least for radio," Fowler commented.

"At some point the day will come

when we will regulate only technically and only in the narrowest sense and treat everything else as newspapers are treated. The anti-trust laws will apply. If somebody wants to own two FM's and three AM's in a market, it may be possible."

Commissioner Dennis Patrick said, "I wholeheartedly endorse the notion that we should reexamine all of our broadcast rules to attempt to unshackle the entrepreneurial ingenuity of broadcasters."

"How will it impact the Cardinals games coming out of KMOX?"

— Mimi Dawson

Quello Undergoes Clear Channel Conversion

In what may foreshadow a major battle with the clear channel lobby, Commissioner Jim Quello admitted "the situation has changed drastically" since the days when he ran WJR/Detroit for Cap Cities. "At one time I could prove that 26 million people were served by skywave. Now it's down to two and a half. It's time for us to revisit the whole thing," Quello observed.

Commissioner Mimi Dawson brought a laugh to the proceedings when she said a staff member has one burning concern about a further breakdown of the clear channels: "How will it impact the Cardinals games coming out of KMOX?"

NEWS BRIEFS

Satellite Feeds Of Educational Translators Proposed

The FCC last week proposed that educational FM stations be allowed to feed signals to their owned and operated translators by satellite or microwave. Under present rules, all translators must pick up the primary station they're rebroadcasting off the air.

Last week's proposal is an outgrowth of Moody Bible Institute's failed attempt several years ago to have the FCC create a whole new low-powered FM service, by allowing satellite and microwave feeds, plus original programming, on all translators, both commercial and educational.

In proposing to grant Moody's scaled-down request, the Commission noted that a network would not be permitted: "Noncommercial FM translators would continue to be authorized only on a secondary basis

as a fill-in service in areas that cannot support full-service noncommercial stations and only when they would cause no interference to other authorized broadcast stations."

WXTR Fights \$10,000 Fine

WXTR/Washington President/GM Bill Dalton says he will vigorously appeal a \$10,000 FCC fine for failing to maintain a main studio and originate at least 51% of non-network programming from the station's main studio in its community of license, La Plata, MD (R&R 4/4).

Dalton blamed the error on improper legal advice, and said the law firm responsible has offered to represent WXTR free of charge in the case, and to pay any fine that ultimately results.

Other Key Developments:

- The Senate Commerce Committee planned to hold a confirmation hearing this week (4/9) for FCC nominee Patricia Diaz Dennis.



DAYTIMERS SELL NAB — A total of 89 daytime-only AMs signed up to become new members of NAB during a recent telephone membership blitz by members of NAB's Daytimer Committee. Working the phones (seated, left to right) were Wayne Eddy, KYMN/Northfield, MI; John Goeman, KJAM/Madison, SD; David Palmer, WATH & WXTQ/Athens, OH; Jim Wychor, KWOA/Worthington, MN; William Saunders, WPAL/Charleston, SC; Gary Bowers, WCLG/Morgantown, WV; and Ken Carter, WROL/Boston. Unseated (left to right) are NAB staffers Ed Huse, Andrea James, and Sr. VP/Radio Dave Parrigoni.

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MTV/VH-1, New York
WLTW, New York
Radio Windy, New Zealand
WFIL, Philadelphia

KJ-92 FM, Phoenix
K-LITE, Phoenix
WTAE, Pittsburgh
KINK, Portland
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K-101, San Francisco
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KRPM, Seattle
WFLA, Tampa
Z-98, Tampa
KRAV/KGTO, Tulsa

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Ravinett New WALK LSM

Barbara Ravinett has been appointed Local Sales Manager at WALK-AM & FM/Long Island. She earned her sales experience through AE stints at television rep firm MMT, WGSM/Huntington, NY, and KRJ Advertising.

Weinstein Directs WNCN Retail Sales

Rick Weinstein has been promoted from Account Executive to Director of Retail Sales at WNCN/New York. Before joining 'NCN two years ago, he was an AE at WHLI & WKJY/Hempstead, NY and a production assistant with the ABC Radio News Network. Weinstein also served as Syndication Sales Manager/Producer for the "Barry Farber Show" in New York.

Selcom/RAR Relocates

The New York headquarters of Selcom/RAR have been moved to 1290 Avenue of the Americas, 11th Floor, New York City, NY 10104. The new phone number is (212) 603-6200.

PROS ON THE LOOSE

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Chris Connors — MIDDAYS KIX-106/Washington (now WCXR) (703) 425-5899

Phil Conrad & Stan Main — Morning team KCPX/Salt Lake City (801) 298-0558

Rick Davis — News Director WRNJ/Hackettstown, NJ (201) 941-2236

R.J. Hooper — Overnights WOW/Omaha (402)342-3149

Dave Kendall — Mornings WRNJ/Hackettstown, NJ (201) 876-3549

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Kelly Norris — Arista Los Angeles local rep (213) 650-5924

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Jim Stewart — VP/GM WJKR/Williamsport, PA (717) 326-7847

Nick Summers MD/afternoons KDKB/Phoenix (602) 941-5027

CBS Songs Appoints O'Hara, Landry



Deirdre O'Hara



Suzanne Landry

CBS Songs' Creative Director/East Coast Deirdre O'Hara has been named Director/Talent Acquisition and Development, East Coast. She had held her most recent post for two years; prior to joining CBS, O'Hara was General and Professional Manager at Love-Zager Productions/Sumac Music. In other activity, CBS Songs has merged its two copyright departments and appointed Suzanne Landry, Director/General and Copyright Administration, to head the unified department. With CBS since 1983, Landry previously supervised the administration of the MGM/United Artists Music catalogs. Between 1972-83 she was Director/Business Affairs, Administration and Copyright Administration for the Frank Music Corp.

EMM Moves

Effective Music Marketing has moved to a new address: 13906 Ventura Boulevard, Suite 315, Sherman Oaks, CA 91423; (818) 985-2590.

Skofis New KFBK LSM

George Skofis has been appointed Local Sales Manager at KFBK/Sacramento. He joined the station two years ago; prior to that he was Sales Manager at cross-town KGMS. Skofis's background also includes sales posts with KROY/Sacramento, KMAK/Fresno, and Sales Manager for Viacom Cable Television in San Francisco.

Chesser Productions Bows

Los Angeles-based Chesser Productions, Inc., headed by former Munich-based producer/arranger Freddy Chesser, specializes in music/video production and publishing, as well as operates its own label, Chesser Music. CPI's first release is the "Into The Future" LP by Rhoads. Working with Chesser is VP/Production Michael Nobst and Director/A&R Vito Rancano. CPI is based at 9255 Sunset Blvd., Suite 507, Los Angeles, CA 90069; (213) 273-3025.

Cohen Adds Arista Consulting Duties

Mitchell Cohen has been named A&R Consultant for Arista Records. In addition to his new duties Cohen will retain his Director/Creative Advertising and Editorial Services post. He came to the label in 1977 as a copywriter.

CHRONICLE

Born To:

● KYJC/Medford PD Tony Kay and wife Sandy, daughter Kelsey Ann, March 18.

Narwood Productions VP/Engineering Dave LeVan and wife Annamaie, daughter Lindsey Rose, March 19. Congratulations also go out to Narwood President Ted LeVan on the arrival of his first grandchild.

● MCA VP/Sales Harold Sulman and wife Alice, son David Gottlieb, March 29.

● WGLL/Marcersburg GM Pete Low and wife Anne, daughter Lauren Elizabeth, March 18.

Married:

● Radio Links President Lori Lerner to Larry Gray March 23.

Blackwood Joins Famous Music



Robin Feather Blackwood

Robin Feather Blackwood has joined Famous Music Corporation, a division of Paramount Pictures, as New York Creative Director. Before accepting this post, she spent six years as Promotional Director in the pop division of Belwin-Mills/Columbia Pictures Music.

Denino Moves Up At Camelot



Dan Denino

Dan Denino has been promoted from Director/Retail/Operations to Director/Human Resources at Camelot Enterprises. He managed Camelot's first retail store in Canton, OH during the late '60s, spent six years as a salesman in the company's Columbus-based rack division, and served as District Manager in Winston-Salem and Regional Director based in Indianapolis. He became Director/Retail Operations in 1979.

RCA Special Products Enlists Plano



Gerald Plano

Gerald Plano has been upped to Director/A&R Services, RCA Special Products. He started with the label in 1963 as a Premium Salesman, advancing a year later to A&R Producer with the Special Products group. He left in 1970 to join Columbia Records and returned in 1975 as Manager/A&R for RCA Direct Marketing, Inc. Plano became Manager/A&R for RCA Special Products in 1982.

CHANGES

Laura Kulber, former AE at Marlite Creative Services/Cleveland, joins WQAL/Cleveland as same.

John "J.J." Smith, former AE at KILT/Houston, joins KLTR/Houston as same.

Raymond "Rip" Pelley, former President of Advanced Marketing/Trzana, joins SuperSpots Entertainment Services Division as Exclusive International Agent.

Mario Paez Jr., formerly of Shure Brothers, Inc./Chicago, joins WCKG/Chicago as AE.

Jamie Lesnicki, former owner of M&J Promotional Sales/Chicago, joins WCKG/Chicago as AE.

Dave Levin, former Sales Asst. at Blair Radio/New York, joins WNCN/New York as AE.

Deborah Nichols, Sales Asst. for McGavren Guild/Philadelphia is promoted to Sales Coordinator.

Susan Fragnoli, former Sales Representative with Harris-Lanier, Inc./Los Angeles, joins KKHR/Los Angeles as AE.

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(left to right) 93 Q Mascot Tookie Bird, John Lander, Jackie Robbins,
Cleat Dumpster, John Rio and Lou "The Panther of Love" Walton

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KKRZ	WOKI	Q101	SLY96
KWOD	WLRS	WHSL	OK95

CHR SIGNIFICANT ACTION



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STREET TALK

Smarter from its delisting, **Z100/NEW YORK** sought a temporary injunction against **ARBITRON** Tuesday (4-8) to hold up the release of the winter book. At presstime, that hearing's outcome was still undecided. Meanwhile, Arbitron told Z100 that on May 20 the CHR will receive the Feb.-April Arbitrend — the first look at its winter performance. Perhaps that will make the winter book obsolete, since there'll be new info on all NYC stations.

What does PD **SCOTT SHANNON** think about the fiasco now? "We feel Arbitron did a disastrous job in handling this. It hasn't affected the sound of our station, and there's been no advertiser backlash. I hope justice will show us cleared of any wrongdoing."

COX COMMUNICATIONS execs could not be reached for comment, but according to the Miami papers, recently-appointed **WIOD & WAIA** VP/GM **STEPHEN JOOS** and GSM **SKIP BEDARCZYK** are already out. The *Miami News* played hardball in its coverage of the situation, quoting one employee as saying staffers were "dancing in the hallways" after the changes were made. We hear Cox Radio VP/Sales and **KFI & KOST/L.A.** VP/GM **DON DALTON** has flown in to be interim GM.

195 (WINZ-FM)/MIAMI has applied for new calls **WSST**. New GM **GARY LAWRENCE** would only say, "That doesn't mean we'll use them; it just allows us an option." **WSST** suggests some kind of "Star" slogan, although Urban neighbor **WEBR** has been "Starforce 99" for several years. Talk is that 195 will stay CHR but emphasize more rock-oriented music to wedge itself between CHR champ **Y100** and lone AOR **WSHE**. Is it true that virtually every black record's been pulled from the control room?

ST hears that the **PARENTS' MUSIC RESOURCE CENTER** has once more contacted the **RIAA** over explicit lyrics, citing an offending major-label release. **PMRC** principal **TIPPER GORE** says the **PMRC's** taking a "wait-and-see" attitude toward product which may break the spirit of its pact with the **RIAA**. She voices greater concern over recent indie label LPs by the **DEAD KENNEDYS** and **EASY PREY**, which, of course, aren't subject to anything worked out by the **RIAA/PMRC-PTA**.

That **ATLANTIC** promotion staff keeps growing, as four new regional posts have been filled by local reps: **BRUCE TENENBAUM** (Northeast), **KIM STEPHENS** (South), **BOB CLARK** (Midwest), and **MARK GORLICK** (West). Also, **PAULA TUGGEY** takes the new title of West Coast Promotion Coordinator.



The Real Bobby Ocean

BOBBY "What A Guy" OCEAN is now doing afternoons fulltime at **KFRC/SAN FRANCISCO**. He's known of a few DJs who've used his name, but they've been in faraway places. However, a man purportedly calling himself "Bobby Ocean," **WILLIAM GUINAW**, has been

arrested in the Bay Area on two felony child-molesting charges. Apparently, the impersonator had not only been using Bobby's name, but had also allegedly claimed to be other S.F. air talent, including **KFRC's HARRY NELSON**, **KYUU's RICK SHAW**, and **KYA's BRUCE LEE**. It's been alleged that while using these names Guinaw had taken women to restaurants in a limousine, and had a phony celebrity photo of himself complete with the **KFRC** logo. The two felony charges are the only counts being held against Guinaw; his case is still pending.

CHRYSALIS's newly expanding promotion team includes New England Regional **CHARLIE D'ATRI** to direct National Singles, while **JAN TEIFELD** joins as Associate on the West Coast. Also recruited is former indie **MIKE VAN ORSDALE** for Midwest AOR. And the label's drafted a couple of radio folks too. **Y108/DENVER MD GEINA HORTON** will handle part of the Midwest, **WCGQ/COLUMBUS PD RALPH CARROLL** will do likewise in the South, and **WIZN/BURLINGTON PD ROGER MAYER** is covering Midwest Album Promotion from Chicago.

Advance congrats to **BRENDA ROMANO**, who's joining **POLYGRAM** as Manager/National AC Promotion. She was handling regional promotion for **ISLAND** in Chicago.

PDs in motion: **WWDB/PHILADELPHIA OM JACK ELERY's** off to Tampa as a **WFLA** talk host . . . **WCXI-AM & FM/DETROIT PD GREG RAAB** is the new Promotion Director at crosstown AOR **WRF**. Acting PD for the **WCXI** Country combo is **KEVIN SANDERSON** . . . **K106/BALTIMORE PD RALPH WIMMER** is hanging up his headphones to concentrate on programming, leaving open a desirable PM drive slot . . . **WPOC/BALTIMORE PD DOUG WILSON** has resigned from the Country outlet and will leave in a few weeks. Look for his successor to be an East Coast Country PD whose station switched formats not long ago.

Is artist manager **BOB BUZIAK** about to become President of a major East Coast-based label?

Continued on Page 20

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DIGITAL delivers discs
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DIGITAL is here ...
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The way you judge production libraries has just changed forever. DIGITAL is the Rolls Royce of this genre — the first production library with all-new music, all recorded and mastered exclusively for the new technology of compact digital discs. DIGITAL's magical qualities will transform your production. DIGITAL is 1,032 tracks that will turn you on, and energize your on-air sound. Each track

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DIGITAL not only helps you become a *better* production director, it also makes you a *faster* one. The technology of DIGITAL on compact disc is a serious time-saver, thanks to instant access and retrieval at precise edit points. Press a key and you're there in 2 seconds flat! No fumbling, no wasted time. Superior production in less time! So goodbye record and tape production libraries... hello DIGITAL!

**Hearing is believing. The proof is in the demo, so call
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How to get your Digital demo, and win a Rolls Royce.

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A chance to win a Rolls Royce and the only production library with all-new music on compact disc: There's more than one reason to send for your DIGITAL demo today.

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Please send cassette or compact disc.

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Talking HEADLINES



"Once in a Lifetime"
From the motion picture
Down And Out In Beverly Hills



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WHTT	KUBE	KXYQ
KEGL	WAMX	WZYP
Y108	WPST	WHSL
KKRZ	WROQ	KCMQ
KMJK	WKZL	KOZE
KPLUS	WZPL	OK95
	Z104	

STREET TALK

Continued from Page 18

WEAG/INDIANAPOLIS (formerly **WNAP**) will not go Country after all. Instead, the CHR will become the more rock-oriented "Eagle 93." The airstaff's been completely revamped and includes former morning legend **CHRIS CONNER**. No PD's been named yet, and a search is still on for an overnighter. VP/GM **ROY COOPER** is calling the shots.

Sad to report several deaths this week, including **WNAX/YANKTON, SD MD ROLLIE SMITH**. Former **WHYN-AM & FM/Springfield, MA PD ANDY CAREY** died April 2 of an apparent heart attack while driving his car. Only 35, Andy had recently been hired as OM for **WJBQ-TV/PORTLAND**. **ALAN CUMMINGS**, President of **WNAM & WAHC/NEENAH, WI** parent **CUMMINGS COMMUNICATIONS**, passed away in his sleep April 5.

CAPITOL has signed a distribution and production deal with **ENIGMA RECORDS**, and details of the first releases are imminent. Previously, the California-based indie had a limited arrangement with **EMI AMERICA**. The new pact is said to include some joint artist development provisions.

Controversial morning man **RANDY MILLER**, who lost his job last week at **KZZC (ZZ99)/Kansas City** over an April Fool's bit (ST 4-4), has been inked to a longterm deal with **CHR KSDO-FM (KS103)/SAN DIEGO** starting April 28. How big are the bucks? All we know is that Randy's card now says, "Member FDIC." We hear Randy was unavailable for comment because he was busy moving a Bob Seger charity concert to San Diego.

WTIC/HARTFORD has hired **BRUCE STEVENS** from **WIP/PHILLY** to replace eight-year PM driver **TOM TYLER**, who's starting his own personnel agency biz. And **WTIC** midday man **STEVE MORRIS** will join **KRTH-FM/LOS ANGELES** in May, succeeding **DEAN GOSS**, now at nearby **AOR KMET**. Meanwhile, **KRTH (AM)** wake-up talent **DAVE HULL** abruptly called it quits prior to his April 4 show; his replacement has not been named.

KWK/ST. LOUIS has inked **WMMS/ CLEVELAND** OM **JOHN GORMAN** to a consulting deal. John already consults **WPHD/Bufalo** and **KSRR/Houston**.

As for last week's item about **WKS/CINCINNATI** PD **MARTY BENDER** joining a new Cleveland AOR, well, we were the victim of an April Fool's joke. There's no such station; callers to Marty's office April 1 were told the tall tale.

Who'll be the first radio broadcaster in space? NASA will decide it, but we hear **MUTUAL's JIM SLADE**, **NBC's JAY BARBREE**, and **UPI's ROB NAVIUS** are among those to make the first cut.

When L.A. ad agencies received anonymous postcards saying "So. California's new progressive AC station" was on the way, some thought "New AC" consultant **JOHN SEBASTIAN** had signed another client. It turns out that it's Urban **KACE** that's completed its transition to a softer approach, but still one that will appeal primarily to the black community.

Kudos to **JON SCOTT, MARSHA COSTA**, and **ANITA WEBB**, the organizers of last week's bowling party and golf tourney in L.A. to benefit the **T.J. MARTELL Foundation For Cancer & Leukemia Research**. The events raised close to \$110,000.

Look for **JEFF POLLACK COMMUNICATIONS** to expand its consultancy overseas to London and Paris. Can a Tahiti branch be far behind?

Last fall, Charlotte had no AOR. Now we hear a second one's coming: **CHR WJZR** is said to be switching to AOR **WRFX** shortly under consultant **FRED JACOBS**. Already there is **WXRC** from nearby Hickory.

A "close-to-real-life" novel about the music business is coming from attorney and former RSO chief **FREDDY GERSHON**. One subplot apparently features a fading rock star who's killed off to boost his album sales. Gershon's been quoted as saying he took the fiction route "to protect the guilty and my kneecaps." The book, entitled "Sweetie, Baby, Cookie, Honey," will be released by Arbor House this fall.

Cruising through Central Michigan April 19? Check out the 9th Annual Great Lakes Radio Conference sponsored by **SPECS HOWARD SCHOOL OF BROADCAST ARTS** and CMU. Speakers will include **BERNIE MANN, JIM DUNCAN**, and **FRED JACOBS**. And look for a special feature about broadcast schools in **R&R** next month.

As part of Arbitron's unlisted diarykeeper recruiting, the assistant to the publisher of the **Sacramento Bee** was tapped to receive diaries. Declining to give her name and offering only the PO box at the paper, the Bee received two diaries addressed to "Occupant." They were routed to Bee media columnist **DICK TRACY**, who publicized the incident. Arbitron doesn't ask candidates if they work for a newspaper, and now that the ratings firm knows what's up, those diaries won't be collected.

WPLJ/NEW YORK's morning crewman/ weatherman **HOWARD THE CABDRIVER** will become groom to Irene Goldsmith April 17 — over the "Power 95" airwaves. There's even a post-broadcast reception at the PLJ studios. Now, will the honeymoon be broadcast live?

B I O	TO	PROGRAM DIRECTORS	AIR DATE	WKND. 5/23-26	TIME	6HR. SPECIAL
	FROM	WESTWOOD ONE	AREA CODE	213-204-5000	NUMBER	
M E M O	MESSAGE	"ROCK & ROLL NEVER FORGETS THE GREATEST BANDS"				HOSTED BY DENNIS ELIAS!
		BEATLES/DOORS/EAGLES/ZEPPELIN/FLOYD/WHO!				
	<input checked="" type="checkbox"/>	FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY				

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Over the years, they have successfully consulted or done research for hundreds of clients including...Taft Broadcasting, NBC, Infinity Broadcasting, KISW, The Metroplex Florida Network, MTV, Standard Broadcasting and Metromedia.

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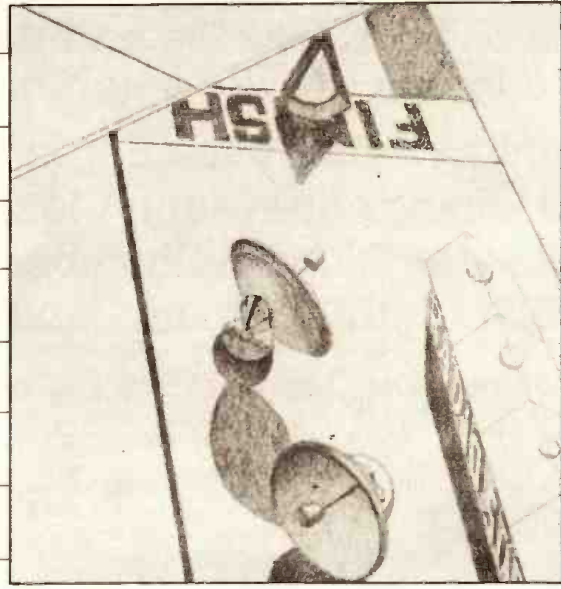
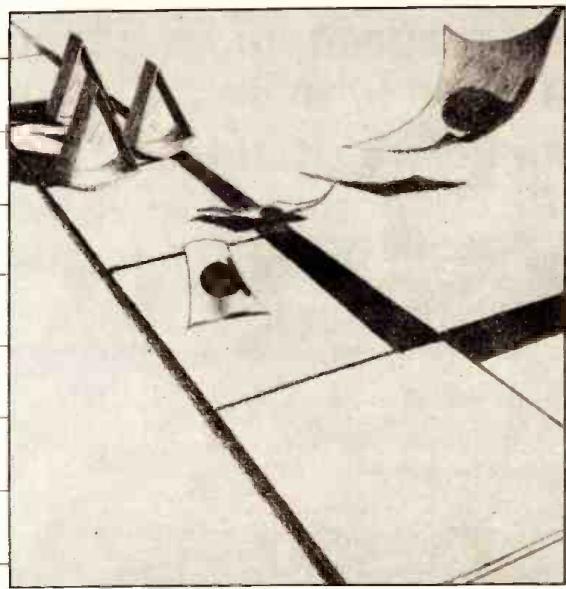
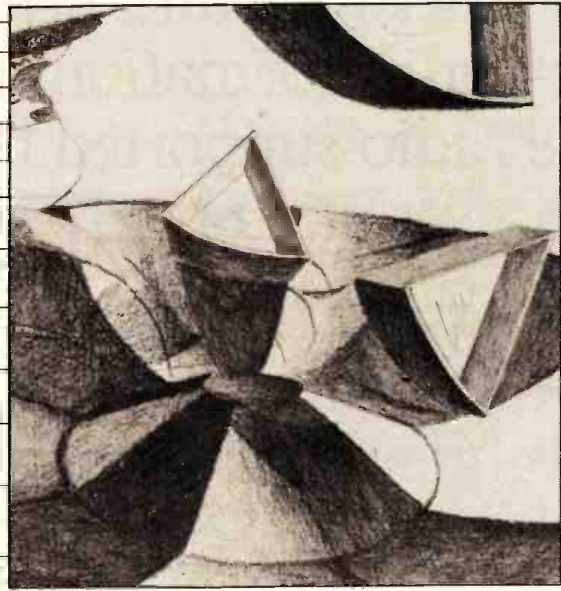
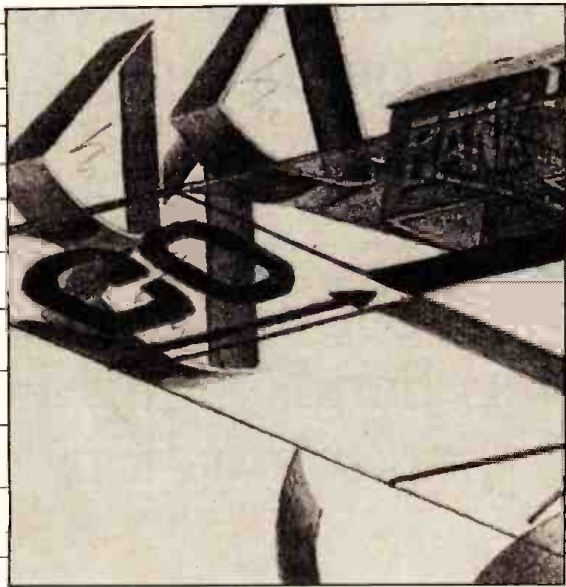
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R&R

RADIO & RECORDS

THE RADIO GAME

STATION TRANSACTION: A PLAYERS' MANUAL



The World's Largest Radio Network Is On The Air . . . And You *Should* Be A Part Of It!

Join the Hands Across America Coca-Cola Radio Network and bring your listeners daily news-and-information updates on the greatest single radio-supported humanitarian effort ever attempted!

These timely reports help you follow the progress of the human chain as it links hands along a 4000-mile route which will span our nation on May 25th.

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Celebrities all across the entertainment spectrum have come forward to voice these entertaining and informative updates:

**Lily Tomlin • Pete Rose • Bernardette Peters • Kathleen Turner •
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Chita Rivera • Richard Chamberlain • Kevin Bacon • John James •
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Here's How You Can Get On Board

Program Delivery Specifications:

Hands Across America Coca-Cola Radio Network Programs are transmitted on Satcom 1R, Transponder 19 as outlined below:

*Daily Updates Monday - Friday
6:35AM, 8:35AM, 11:35AM (EST)
One-day advance pre-feed 1:05PM Monday - Friday
Channels 12 and 13 15 kHz Mono
Channels 14 and 15 15 kHz Stereo

*Updates for Saturday and Sunday
Pre-fed on Friday 1:05PM (EST)
Channels 12 and 13 15 kHz Mono
Channels 14 and 15 15 kHz Stereo

*Special Shows
Dates and Times TBA
Channels 14 and 15 15 kHz Stereo only

Programming is free to all stations. ABC and Westwood One affiliates will need to change the transponder assignment. CBS and NBC affiliates already receive Transponder 19 but will need to change channel assignments. USRN affiliates are already on-line. The telephone number for all stations to call is 212/764-3900.



WHO ARE THE PLAYERS? And How Do You Play?

There we were. Lunch was completed, crumbs were swept from the white linen tablecloth, and the coffee was served. The discussion over who gets the bill and who pockets the receipt has ended amicably. It's time to go. But wait . . .

The conversation suddenly turns to "Let's buy a radio station!" Everyone sits back down, pulls in his chair, and starts saying stuff. Great stuff like "There is so much money out there chasing the deals," "this is a buyer's market," "this is a seller's market," "I found a great venture capital guy, he really understands the business," and so on until steam starts pouring from the waiters' ears as they stack the chairs on the tables!

This scenario is being played out in every town across America. It's nothing new; it's been happening in every town since the invention of the water-cooled tube. But the difference is that right now there is a lot of money out there chasing deals. This is both a buyer's and a seller's market (depending on to whom you talk). There are a number of excellent venture capital guys who can put together virtually any imaginable deal. The radio transaction business has never been hotter.

Across the lunch table from you is a person who lives in an aura of "corporate" talent. He (or she) is the legendary fast-moving professional, racing up the career curve, considered the "key man in the plan," occupying the corner office, and soon to make the trek up to the



IT'S YOUR TURN

Broadcast broker **Bob Mahiman** spells out the "rules of the game" in this primer on radio station transactions.

SEARCH FOR EQUITY

Communications Equity Associates' **Glenn Serafin** outlines the process of finding the equity to finance the station transaction.

BROADCAST ACQUISITION

Chapman Associates' **Charles Giddens** discusses some of the key questions any prospective purchaser should ask when buying a radio station.

COMMUNICATIONS ATTORNEY

Communications lawyer **Jason Shrinsky** (Shrinsky, **Weitzman & Eisen**) examines the role of the attorney in any prospective station sale or purchase.

INSPECTING THE PLANT

Klein Engineering President **Elliott Klein** looks at some of the engineering trouble spots at a newly-acquired radio station. As a special bonus feature, **R&R** checks out some of this year's newest equipment — all on display at the NAB Convention in Dallas.

top floor. Yet this is the person to whom we all say: "You are so perfect in your job, you should buy your own station." This observation is then typically followed by such prodding as "you don't need that corporate political mess," "you don't need that stuffy routine," and "you were meant to be your own boss."

Fact is, some people are meant to be their own boss, and some are meant to play the corporate executive game. The fast-moving general manager or vice president might do very well out on his own, but he is superb in his position at the corporation. On the other hand, the VP who has sat unnoticed in his windowless cubicle for five years

might be the perfect candidate for station ownership. The plain truth is, some folks become "players" and some stay in the cocoon of corporate life. Some of those who do venture out and get into ownership decide it isn't right for them and return to what suits them best. Just knowing where the money is doesn't bring you any closer to be-

BY DWIGHT CASE



Dwight Case is an entrepreneur; you have to be willing to sacrifice and work harder than you ever have before. The people who "go for it" are not like a lot of their peers. They look like their peers, talk like their peers, have experience like their peers, but inside the brain and the gut (those unseen places) there is a different need. They have a need for tension, for self-worth, for the chance to answer only to the lender, for the opportunity to do a deal, to be a workaholic . . . to experience the joy firsthand.

The real point of all this is no one knows you but you! Are you an entrepreneur? Is it in your gut? If you think so, why not take a stab at it. If it isn't, don't let the other person give you the guilts! As **Clint Eastwood** says, "A man's gotta know his limitations."

Lunch is over. The waiter grunts "goodbye" as you walk out the door and head back to work. Question: who (corporate exec or station owner) jumps into the stretch limo waiting at the door, and who hoofs it back to the office? Think about it.

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Now in its fifth year, The Master Service is heard on America's best sounding radio stations including, WROQ Charlotte, WLTT Washington, KRTH Los Angeles, KKCW Portland, KXOA Sacramento, WWSW Pittsburgh, and WIQI Tampa.

Call collect for our amazing demo tape. 213/462-6690. Hear the difference for yourself.

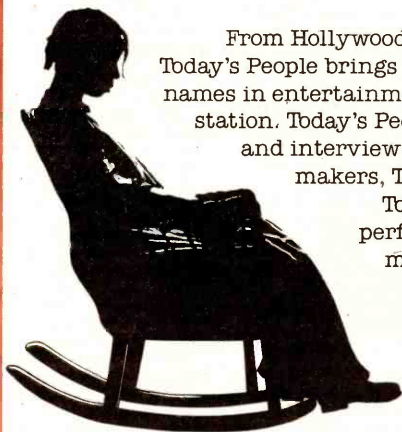
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From Hollywood to Times Square, Today's People brings the biggest names in entertainment to your radio station. Today's People features actuality and interview clips with movie stars, music makers, TV celebrities and more.

Today's People sound bites are short and splashy—perfect for newscasts, entertainment features and music shows. Use Today's People audio cuts in drive times when your listeners want information and entertainment.

ABC Radio Networks delivers programming that wins big audiences—like Paul Harvey,

American Top 40 With Casey Kasem, ABC News Coverage, Live Aid, American Country Countdown, Rockline and Powercuts.

And now—Today's People—more programming that wins—from ABC Radio Networks.



For more information about all the services of the ABC Radio Networks, call John Axten, Vice President, ABC Radio Networks, (212) 887-5688.



FROM ABC RADIO NETWORKS

IT'S YOUR TURN

Rules Of The Game

Radio station ownership in the United States is basically small business-oriented, composed of privately-held or privately-controlled operations. Over 1200 radio stations are sold and purchased each year; the majority are purchased by individuals, families, or small businesses, and involve sales revenues of less than \$2 million and employ fewer than 30 people.

Because of the recent rash of station transactions, more people than ever before have an opportunity to purchase a station. This station can range in size from a small facility with annual time sales of less than \$250,000 and five employees, to an operation that bills in excess of \$5 million and maintains 45 employees. Furthermore, you can live in Bangor, Sarasota, Billings, or any other market in the country you choose. The opportunity to own and manage your own radio station is very real, and it doesn't take a genius to do it. We all know there can't be 7000 certified radio station owner-geniuses.

Introducing Your Broker

Brokers exist in many facets of business and personal life. You have probably used one when you purchased or sold a home, rented an apartment, sold a boat, or bought some stocks and bonds. At times you might have thought they weren't worth what they were getting paid, while on other occasions you were thankful for all the work they put into whatever transaction you were making.

At any rate, it will be helpful for you if we start with a brief explanation of the brokerage business. The media brokerage business is well over 30 years old and is an established part of the communications industry. Many of the original founders of the business still own and operate their own firms. There are well over 30 established companies for you to work with, and much depends on what your objectives are in determining which media broker best fits your needs. Remember, the brokerage business exists simply because it fulfills a marketing need: to help both the buyer and seller accomplish a major sales objective.

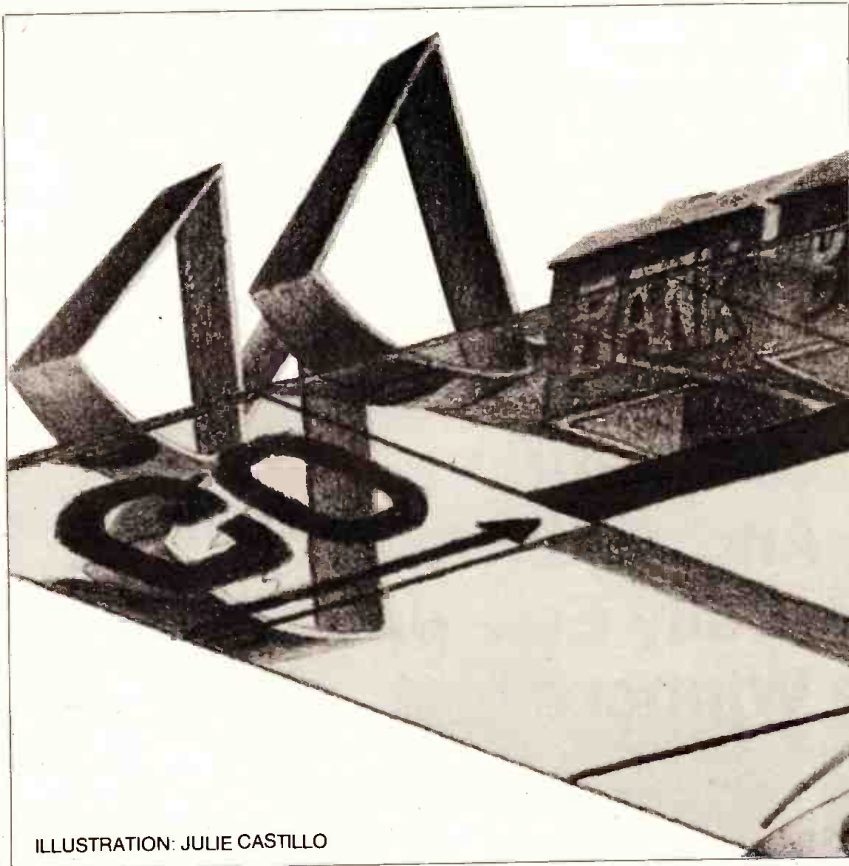


ILLUSTRATION: JULIE CASTILLO

But the media broker does much more. He (or she):

- Will help to solidify your objectives and strategy.
- Will help you to better qualify or define your probability of success.
- Will act as financial adviser and can be helpful by knowing the sources of financing — as well as help you structure your sale if you are a seller.
- Will remain a realist in a business which is 90% rejection, and will save you time as well as effort and money should your objectives be unrealistic.

What Price Broker?

It is always important to know all operating costs up front, and this rule applies to broadcast brokerage as well. Media brokers most often work on a 5-4-3-2-1 percentage formula paid by the seller. For instance, on a \$5 million sale, the broker receives \$150,000: 5% on the

first million, 4% on the second, 3% on the third, and so on. Other brokers use a percentage of 5-4-3-2-2. For stations selling for under \$1 million the commission is a flat 7-8% of the selling price. Whether the station is sold for cash or over a five-year payout, the broker receives his percentage of the total selling price and is paid at the closing of the station — or at final legal transfer.

Since most stations are subject to a negotiated price, there is no evidence that a price is increased when a broker is utilized. In fact, most sellers realize (for a number of reasons) that a broker is essential to any transaction: Some of these reasons include:

- When you have specific station or market objectives.
- When you require an extensive search effort to meet your station objectives.

• When you need someone to contact stations that may not be on the market.

• When you wish to remain anonymous during your prospecting stage.

• When you lack experience in buying a radio station (or other property).

Finding a broker is not a difficult task, but finding the right broker involves a lot more than simply thumbing through the yellow pages. Various trade publications (such as the *R&R Directory and Ratings Report*) list brokers and provide a good starting point for your search. You should also talk to operators who have recently purchased or sold a station. Operators who have a high degree of experience in the radio business and have bought or sold stations over a long period can provide good references. Bankers and other financial institutions which are experienced

BY BOB MAHLMAN

in financing radio stations are also helpful, as are attorneys who specialize in the communications industry.

Great Expectations

What should you expect from your broker? Hard work and sacrifice, of course — but that's just the tip of the iceberg. Your first step is to really get acquainted with the person who is going to help you spend hundreds of thousands (or millions) of dollars. Find out if the broker is "your kind of person." He should be willing to supply you with a list of references if you request it. He should also be prepared to give you regular reports on his activities — or at least call you on a regular basis to provide you with "updates." His advice and counsel should make "good, old-fashioned horse sense" to you. Also remember: whether he is paid by the seller or the buyer, you will soon discover whether he has your best interests in mind. This is easily determined by judging his attitude, presentations, reports, amount of work (on your behalf), and how close he comes to meeting your objectives once you have mutually agreed upon the objectives and goals.

When utilizing a broker always keep the caution light on. There are times when even the best brokers are not given all the facts and information, or can be misled — but this would probably be even more likely if you were negotiating the deal directly. Also keep in mind that radio is truly a people business and people do make mistakes even in an honest effort.

Finding The Station

When negotiating any business deal you should always take the time to obtain as much information from as many sources as possible. You can never have too much information at your fingertips, and even the pros can overlook details once desire and emotion become a part of the business deal. Listed below are some important considerations to remember when you are looking for the right station for you:

1. *Where is the station located?* You should first ask yourself if you intend to own and manage the station. If your home is in Brooklyn will you succeed at a rural Mississippi AM? If you live in Ft. Myers,

IT'S YOUR TURN/See Page 28

IT'S YOUR TURN

Continued from Page 27

would you fit into the community in Houlton, ME? As a radio station owner/manager in a small or medium market, you will be an influential leader in the community. Between 80-90% of your revenue will come from the local business establishment; consequently you should choose an area that feels comfortable. You should not have to go through massive changes to fit in.

2. *What are the market economics?* Investigate to see if the market is growing. You can get a clear picture of the local economic forecast from the Chamber of Commerce, local bankers, local businesspeople, the mayor, and state census information. Also examine the market demographics for prime age groups, average size of household, and primary employment statistics.

In addition, try to understand the local business climate. Does the community encourage new business growth? What is being done to encourage more development?



Bob Mahlman

Talk to bankers, retailers, and real estate people to get the scoop.

3. *How much advertising competition is there?* How many radio and television stations are there? Is cable a viable advertising medium? How many newspapers and shopping guides are in circulation? Is there a lot of outdoor advertising? All these are important criteria in judging not only the health of the local advertising scene but also your chances at being successful.

4. *What is the local and national radio revenue in the market?* This is often difficult to pinpoint in smaller markets, since this information is no longer required by the FCC. The *Duncan Report*, however, provides estimates and projections; your broker can also help you estimate. Keep in mind that you should make an effort to get a fix on how much radio advertising revenue is being spent.

In the short run it is easier to compete for revenue with other radio stations in the market than it is to cull it from other media expenditures such as newspaper or TV. All advertising expenditures are fair game to you, but advertising habits by local businesspeople and local advertisers are difficult to change in a short period of time.

5. *How would you position your station?* What can you do better than the competition is doing, or what was done by the previous owner? What new format can you do that is not currently being done (or done well)? What market position best suits the primary demo-

BUYING A STATION Some Things To Check

Following is a short list of factors to take into consideration when understanding and evaluating a station's assets and liabilities. There are no set criteria to judge a station's actual value, but if crucial information about a station is studied the facts should speak for themselves.

General Background

- Date acquired by present owners.
- Identification of all present owners.
- List of officers and directors.
- Identity of corporate counsel.
- Identity of public accountants.
- Identity of FCC counsel.
- Identity of outside engineers.

Equipment

- List all inventory and note age and condition.
- Identify all station vehicles, if any, included in sale.
- Describe any/all items which are leased.
- Describe all encumbrances, if any, on equipment.

Other Assets

- Describe all other assets included in sale.
- Describe all excluded assets.

Liabilities

- Are any liabilities assumable?
- Contingent liabilities, lawsuits, other legal actions pending.
- Describe all contractual arrangements (pension plans, collective bargaining agreements, etc.).

License

- Describe any/all matters pending before the FCC.

Engineering

- Opportunities for service increase.
- Any standby equipment.

Personnel

- Are any employees under contract?

- Compile a staff profile including positions, length of employment, compensation and last adjustment (raise), member unions, etc.

Programming

- Identify current programming (including format).
- Automation.
- Network affiliation(s).
- What is compensation from the network?
- Is a news service used?
- How is local news handled?
- Number of fulltime newspeople.

Sales

- Compensation arrangement, including draws and guarantees.
- Agencies and national rep(s).

Administrative

- Accounting system.
- Computerization.
- Use of outside accountants.
- Extent and nature of interim reporting.

Balance Sheet Items

- Accounts receivable.
- Describe all credit and collection policies and practices.
- Summary of bad debt experience for past 2-3 years.

Revenues

- Monthly breakdown for past year or two.
- Description of major trades.
- Are any large trades expected to be outstanding at projected closing date?
- Include copy of rate card.
- Date and size of last rate adjustment.

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graphic in the market? Are the 18-34 listeners covered? Will you need more news, promotions, or contests? In order to do something unique or better you need to clearly define your position in the marketplace and against the other radio stations.

Making An Evaluation

Believe it or not, there is no one way to determine the value of a station — and every opinion on the subject differs. The abstract rule of thumb is that "a station is worth what you think it is worth," a definition that is as vague as "it depends."

It depends on your objective, your personal finances, and your experience at dealing with radio properties. If you are a financial-oriented person, you will be chiefly concerned about cash flow, multiples, and ROI (return on investment). If you are buying a station strictly as an investment you might have a different attitude than if you

wanted to make money and have a high lifestyle. It also depends on whether the station has room to grow, was poorly operated, or if it is technically limited (daytime hours).

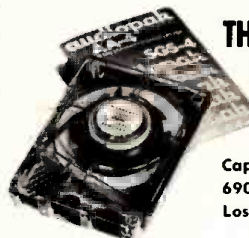
Specifically, start gathering the necessary information from your broker and if you don't like what you see — or if you are uncomfortable evaluating financial data — get the best tax/financial person you can find.

Gathering the facts and information is critical for your success — but what facts and what information are you seeking? As the cliché goes, "Life by the yard is hard, but by the inch a cinch." It took four years to get through high school and/or college one day at a time. Give yourself six months to a year for finding your station and learning what you need to know. You will be surprised at how much help you can get once you are committed to buying a station.



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SEARCH FOR EQUITY

Who's Got The Cash?

Some of us watch applications to transfer radio stations like other people watch equities trading at the stock exchange. In both cases, recent activity has made us think that prices have gone as high as they can — and then someone steps in and pays even more. It's been a bull market both on Wall Street and on M Street, and the number one question is whether this activity can continue. Another question, possibly more frustrating to many budding entrepreneurs, is, "Have I missed out on the action?"

Some great radio investments have definitely been made in the past few years, and to read the trade press you'd get the impression that all the good stations have been bought. But every time we think we've seen the last of the super deals, another one comes along. The fact is, the market is hot. Interest rates are declining, which, along with deregulation, is powering this heightened trading activity. For many investors now is the time to buy.

Still, many owners feel that now also is the time to sell. They're getting top dollar for their stations, which has created a seller's market. The prevailing belief, however, is that we're at the top of this market — or getting very close to it. Thus it is not strange to argue that this hot market serves both seller and buyer. The existing money markets are allowing both buyers and sellers to maximize their investments, with the buyers getting in and the sellers getting out (or trading up.)

More than 9200 commerial radio stations are in operation throughout the United States. Thousands of these facilities remain available and excellent bargains are still out there, but if you're going to take advantage of them you'd better be prepared for the experience.

Getting Ready

If you have no money to invest it is very unlikely you are ready to buy your first radio station. Money makes money. It drives business (and just about everything else in life). No one will take you seriously



if you are not willing to invest your own money.

This doesn't mean you need a suitcase full of cash, however. At the very least, sellers and other investors simply want to see "good-faith" money. What this means is they want to be sure you'll lose most everything you have if your project fails. They want your undivided attention and your finest efforts.

At this point the novice buyer usually says, "But I'm risking everything. I'm quitting a good job. I have a family. I have the working knowledge to make this project very profitable for the investors. Why should I take all the risks?"

Risky Business

As the fortune cookie says, no risk — no gain. The investors — whether they are a bank, limited partners, institutions, or venture capitalists — don't care about your current job or your family. They care about their money. Fighting their attitude won't get you anywhere. Remember: "The people that have the gold make the rules."

You need cash to buy a radio station. But you need a specific radio station to buy in order to raise the money. As they say in Louisiana (and other places), "What to do?"

You must first assess your own finances and determine how much

hard cash you personally can afford to invest. Write a solid resume and attach a personal financial statement. Be honest and don't stretch the facts. Don't list as references people who will give you anything less than an excellent recommendation. Bankers, brokers, and sellers check on these things, and lies will kill deals.

In an effort to show how much industry experience you have, don't report without explanation that you have had five radio management positions, all at different stations, in the last seven years. That will almost certainly get your proposal placed in the circular file.

Be prepared to sell your house if

BY GLENN SERAFIN

necessary, and be reasonable in your estimate of how long it will take to unload it. You need cash to purchase the station. Remember, the more money you bring to the table the greater your equity (share of the business) will be. You'd probably have to sell the house anyway and move to where the station is — but don't hock the car. The last thing you need in this new venture is a lot of personal debt; the business debt you take on will be substantial enough.

Trendwatching

Once you've determined how much you can afford to invest, watch the trade press and study the transactions involving radio stations. Get a feel for what stations are selling in certain areas. It won't take long for you to determine what kind of property you can afford.

You probably have an idea of where you'd like to invest. Keep an eye on trading in that area of the country. Make a chart, keep records, and even call buyers and ask why they bought a particular station. Get comfortable with the language of investing in radio.

After you've written your resume and financial statement, contact potential investors (family, friends, business associates, and bankers). Tell them what your plans are and ask if they'd like to share in them.

Let's Do Lunch

There's no law that says you have to walk into a bank with a specific proposal. Make an appointment with a banker to discuss your plans over lunch. Perhaps you have a few school friends who now are bankers, and you can get a few ideas from them. At any rate, you'll probably leave the meeting knowing how the bank feels about broadcast loans and what it expects in the form of documentation to approve one. The worst that can happen is the bank will say "no." If that is his answer, let the banker pick up his own lunch.

At the same time, contact prospective sellers. The time to buy a radio station is when no one else knows it's for sale. Also contact media brokers — all of them. Send them your resume and financial statement. Spill your guts. Tell them how much cash you have, where you'd like to invest, and ask what stations you are qualified to

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There's Nothing Like A ^{Solid Gold} Saturday Night!

It's Saturday night. The lights are dimmed. The radio is turned up. And millions of people tune in to the biggest oldies party in America—a party that joins music fans from all over the U.S.

And there's nothing like the music. There's nothing like the excitement. There's nothing like the weekend fun of a SOLID GOLD SATURDAY NIGHT.

SOLID GOLD SATURDAY NIGHT starring Dick Bartley. The original, and the most successful, live music request call-in show in the U.S.—featuring five hours of non-stop party music from the Golden Age of Top 40. Where every Saturday night, thousands of fans from Baltimore to Hawaii call the toll-free hotlines to request their favorite hits from the 50's, 60's, and 70's.

The man who brings it all together is host Dick Bartley, America's leading authority on vintage rock, playing the original stereo recordings of the classics—many of which are rare collector's items from our own

spectacular library. That library of thousands of selections is indisputedly the best, most complete stereo collection of oldies in the nation.

The party goes on all night with listener participation, trivia, quizzes and incredible hits. And each week Dick spotlights a different artist, group or theme from the Golden Age of Top 40. In fact, it's not unusual for the superstars themselves to call in and join the fun.

In short, there's nothing like the music . . . the loyal following . . . the drawing power of SOLID GOLD SATURDAY NIGHT.

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SEARCH FOR EQUITY

Continued from Page 30

buy. Your partners, if you have any, will have to be just as forthright.

If the bank has given you good reason to believe it will support a station purchase, put the banker in touch with the prospective seller and/or broker. Brokers and sellers must feel comfortable about buyers. If a buyer can't convince a seller or broker that he is financially qualified, he isn't likely to get in the door. Often these parties will feed off each other; after all, they want to see a transaction happen. Sales make the world go 'round.

The Financial Picture

There are essentially three levels of financing: senior, subordinated, and equity. Senior financing is how much a bank will lend you to buy a particular station. Equity is how much hard cash you and your partners will invest. Subordinated financing is the difference between the purchase price and the combined senior and equity financing.

If you can't raise all the equity money necessary to initiate a transaction, a venture capital company might help you. Quite literally,



Glenn Serafin

ly, the venture capital company will be your partner and it will own the large majority of stock in the new company. You will become the minority operating partner. Venture capitalists provide a substantial portion of the equity cash that is needed, and it is their best bet on your management expertise. Some firms specialize in broadcast properties; their staffs are knowledgeable about the industry and they often mandate that certain operating philosophies be followed.

Since they are your partner they

are the least likely (along with yourself) to be paid in the event a project fails. They are making the riskiest investment. One firm recently reported it looked at 500 proposals in a recent 12-month period and approved only five. Getting a venture capital company behind you is truly an accomplishment.

If the combined senior loan and the equity contribution make up the entire purchase price, no subordinated financing is required. If, however, the senior loan and the equity contribution cannot fund the full purchase price, the buyer needs an outside investor to make up the difference. This money is more difficult to find than senior financing and significantly more expensive to obtain. The subordinated investor usually is a passive player, taking a greater risk and looking for a higher return.

The Mezzanine Market

Recently, mezzanine (subordinated) lending groups and bridge capital companies have been formed to provide these sources of subordinated funds. They provide the necessary capital (money), get a fixed return on their investment,

and take an equity (ownership) position in the new broadcasting company (the station licensee).

These firms seek to realize an annual return in excess of 20 percent on their original investment. They become an investment part-

less than the entire purchase price in cash and taking the remainder of the payment in the form of a note, payable at a certain interest rate over a fixed number of years.

Transactions involving a high level of subordinated debt are the most difficult to complete. A buyer can spend months and even years chasing large transactions, only to fall short each time. Thus it is often best to select an investment that is manageable, based on the amount of equity cash available and senior financing pledged. In short, many buyers are well advised not to reach beyond their grasp. Go for the station that can be purchased with the resources at hand, make the investment work, and then — with the support of a satisfied senior lender — buy another station with the help of the equity you have built up in the first. Bankers prefer to deal with individuals who plan to buy more than one property. Some of America's finest and biggest radio groups were built just this way.

"Many buyers are well advised not to reach beyond their grasp. Go for the station that can be purchased with the resources at hand, make the investment work, and then — with the support of a satisfied senior lender — buy another station with the help of the equity you have built up in the first."

ner in the ownership of the station, but they usually have no broadcast management expertise.

Subordinated lenders will invest in about 10 percent of the transactions brought to their attention. They prefer to enter only very solid purchases in which their minimum investment is around \$1 million. This may appear to be an expensive form of financing for the buyer, but these firms play an important role in completing a transaction. If there wasn't a market for this kind of financing, these companies wouldn't exist.

Other sources of subordinated financing are financial institutions (such as insurance companies) and limited partnerships (most often composed of private, wealthy investors looking for short-term tax benefits and long-term capital gains). Normally limited partnerships stress an understanding that the station will be sold in five to seven years. Limited partnerships are also a source of equity financing.

Sellers also provide subordinated financing by agreeing to accept

Caveat Emptor

First-time buyers often spend too much time chasing rainbows.

Don't pin your hopes on owners who say they want to sell but are unwilling to tell you what the financial condition of their station is. It is fashionable these days to say "cash flow means little." You'll hear people say stations are being purchased on potential more than anything else, but beware of such claims.

That kind of bold buying attitude is fine if your father invented Valium, but it doesn't work when it's time to sit down with the loan officer. The same people who tell you cash flow isn't important are the first to ask what the cash flow is when you ask for a certified check.

A station's financial statements are very, very important. Get them, as well as the financial details for the last three years (if possible). After reviewing the financials you can always demand (if

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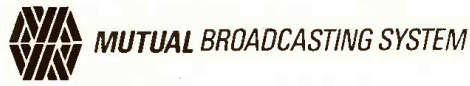
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SEARCH FOR EQUITY

Continued from Page 32

something smells) that the seller warranty the figures in the purchase and sale agreement.

You also want a list of the tangible assets that are to be transferred to you when you buy the station. Strange things happen when a buyer gets to a closing and discovers that the property the tower is on isn't part of the transaction and instead has been sold to a land developer. Don't be dumb. Look for everything. Don't rush blindly into the biggest investment of your life. If something doesn't feel right, walk away — there are other stations to buy.

After you have calculated how much hard cash you have to invest, and have located a station you feel really good about, you may decide you don't need any partners to close the deal. This is typically true if you are buying a small station, if you have senior financing and if the current owner is willing to hold a note. In such cases the seller will have to agree to be subordinate to the senior lender, usually a bank. This means if you can't pay your debts and the station has to be sold,

the bank gets paid first and the seller gets what's left over.

Defining The Debt

Here's a typical situation: A station can be purchased for \$700,000. It has operating profits (not including current bank payments and taxes) of \$100,000, based

"You want a list of the tangible assets that are to be transferred to you when you buy the station. Don't be dumb. Look for everything. Don't rush blindly into the biggest investment of your life. If something doesn't feel right, walk away — there are other stations to buy.

on annual advertising revenues of \$420,000. Thus the station is selling for seven times operating profits or cash flow and approximately 1.7 times annual revenue. The margin (profit percentage) is about 24%.

Let's say you have \$70,000 cash to invest. A very supportive local bank might be willing to loan you 4 1/2 times the operating profits (\$450,000) against the purchase price. At the same time the current owner might agree to finance the remainder of the purchase price of \$250,000.

A portion of your \$70,000 in cash must first be used for the good-faith deposit. You will need this money also to pay certain closing fees. What's left will be used to pay the station's bills for a time because the money that is owed the station for advertising aired before you take control (receivables) will very likely have to be paid to the seller.

In this example the buyer has purchased a \$700,000 radio station for \$70,000 cash. This is a little thin (10% down), but not unrealistic. The buyer, however, is left with \$700,000 in debt. As a first-time buyer you can expect to pay two points over the prime interest rate for the bank loan of \$450,000. The prime rate at this writing is 9%, so the annual debt service (principal and interest payments) for a 10 year bank note of this size and in-

terest rate is about \$76,400.

In addition, you have an obligation to the seller, who is holding the note of \$250,000. The seller usually is less demanding than a bank when it comes to interest. Perhaps he is willing to finance the transaction at the prime rate, but over a shorter period of time — let's say

"Buying into a business you love is one of America's dreams. It can also be a nightmare if it isn't done right. Be prepared. Get all the details. Be honest — with yourself as well as with others. Rely on professionals in the field for help."

five years. The annual payments on such a note will total \$64,300.

Thus, the combined debt service totals \$140,700 a year. If you don't increase the operating cash flow in the first year by increasing sales and/or cutting overhead, you'll find yourself losing the difference between the debt service and operating profits — in this case \$40,700.

Closing The Gap

There are always ways to close the gap. Perhaps the previous owner/manager paid himself a salary of \$60,000 annually. If so, you may have to settle for \$25,000 for the first few years to help make the payments.

You also may find that, in your judgment, there have been excessive payments to certain vendors. It's worth attempting to renegotiate your vendor contracts shortly after you take control of the station.

On the revenue side it is likely because you are sure sales should be much higher than they are. Invest in sales. Hire additional salespeople. Good salespeople are worth

their weight in gold. They can't be a liability if their earnings are based on productivity.

There is still another way to ease the burden of expense in the early years, and that is to negotiate more favorable terms with your lenders: senior (bank) and subordinated (seller). Ask both lenders if you can make payments of interest only for the first year or two. You'll be surprised how often this is allowed. In the above example this will lower your loan payments to \$72,000 in year one — a deferral of \$68,700 in the first year.

If this works (and while you're crowing about the good deal you negotiated) remember that you eventually have to pay the piper. You had better be pumping up those sales and watching the expenses very closely, because the next payment is just around the corner.

The Golden Ring

Buying into a business you love is one of America's dreams. It can also be a nightmare if it isn't done right. Be prepared. Get all the details. Be honest — with yourself as well as with others. Rely on professionals in the field for help. Document the investment completely when you make a presentation, especially to banks and other investors.

There are so many incomplete, distorted, and shabby presentations made to bankers these days that your professional-looking and straightforward business plan (including historical and projected revenue and expense figures), based on complete financial and other data, will catch the eye of a loan officer.

Tell your investors how the station is doing now and specifically how you intend to manage the business to achieve your objective (repay the loan).

Above all, be conservative. After you've made reasonable revenue and expense projections, decrease the revenue and increase the expense. That's likely to be where the numbers end up anyway.



Presidential Recognition Of Broadcasters' Commitment to Public Service



On the appointment of National Association of Broadcasters President Edward O. Fritts to Vice Chairman of the Presidential Board of Advisors on Private Sector Initiatives.

"An example of community service of which we can all be proud is that of the National Association of Broadcasters. NAB has been deeply involved in programs to counter drug and alcohol abuse. They use their medium to build the community in a wide variety of ways, from voter education to producing Public Service Announcements aimed at improving productivity. For all this, and for agreeing to serve as Vice Chairman of this Advisory Board, I'd like to thank NAB President Eddie Fritts."



Ronald Reagan

January 21, 1986

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BROADCAST ACQUISITION:

Selecting The Property

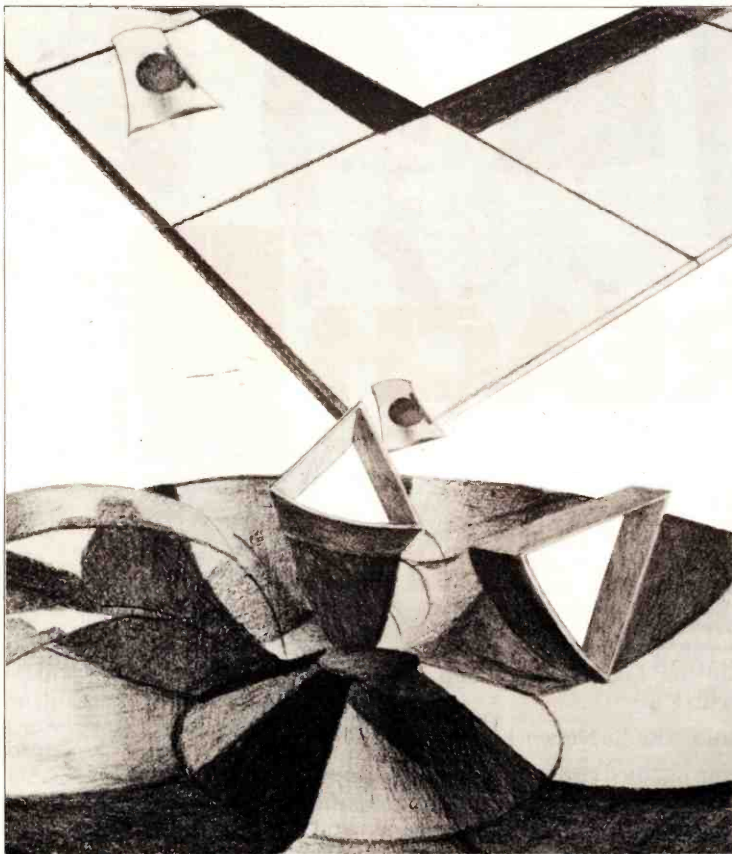
The radio business in 1986 is alive and well — but deregulation, unregulation, lower interest rates, new sources of capital, and new technical improvements have radically changed the face of the industry.

Financial institutions are studying broadcast properties and no longer base loans strictly on assets and personal balance sheets. Many banks have become sophisticated on broadcasting/cash flow lending, and accept good business plans from solid operators as sufficient to fund properties. Recent major sales would never have been possible without the keen understanding by investment bankers and commercial banks of how broadcast stations operate.

Radio spending by agencies was up more than 13% in 1985, and the record numbers of transactions indicates a changing of the guard. Many of the early entrepreneurs and engineers are opting to take their profits from buyers who relish the increased competitive challenge and opportunities that today's marketplace offers. Thus opportunities for sales managers, general managers, and others have never been greater.

Properties in virtually all size markets are available, and are usually selected by size and location. Many buyers are opting to start with smaller properties and work their way up to larger ones, while group owners usually have more specific geographical markets outlined. With so many changes occurring in the large markets, some groups have opted to look in mid-size markets because competitive factors make them more attractive. Deal structures are also constantly changing to reflect financial opportunities and tax considerations.

The outlook for transactions this year is very positive. There will probably be more individual deals than in 1985, but fewer of the mega-dollar deals. Group and multiple station owners are using more care when selecting their markets for expansion, and are exercising a great deal of due diligence before committing.



Types Of Markets

There are basically three types of markets:

- Small markets - 3000 up to 25,000 population;
- Medium markets - 25,000 up to 250,000; and
- Major markets - 250,000 up to Top 10 markets.

Small markets are basically owner-operator opportunities, and usually deal in low down payments and seller financing. Price ranges generally run anywhere from \$100,000 up to \$500,000, and can be located in anything from a single-station market up to a small community with four or five stations.

Ratings tend to be negligible or nonexistent, and hands-on operation and community involvement are extremely important.

Medium market situations may also be owner-operated, but there are many small group operators who have been very effective in the middle size block of properties. Some of these groups operate a number of operations of similar size and type, and are generally clustered in one general geographical region or area. Medium market opportunities, like small market situations, also can involve a healthy amount of seller financing, but prices of well-run mid-

size market stations have rapidly escalated — with the ranges being from \$500,000 up to \$3 million.

Major Markets

Major market stations generally run in three basic types: top stations, mid-rank stations (also known as mid-pack), and turnarounds (just what the term suggests). Move-ins are different from turnarounds in that they require a greater level of management and marketing ability. Price ranges of major market stations generally run from \$2 million up to \$40+ million, and generally involve cash deals and little seller financing.

BY CHARLES GIDDENS

Move-ins with "Arizona waivers" allow outer market stations to operate from studios and offices in the center of the market provided some effort is made to continue to "serve" the community of license. Tall towers mandated under 80/90 and class rules have made many suburban facilities full market stations, yet not all have capitalized on their signals' new economic opportunities. Both turnarounds and move-ins may require more capital improvements and operating capital than mid-pack stations, and are usually harder to finance. On the other hand, turnarounds and move-ins offer the greatest opportunity for appreciation.

"Top-ranked stations are usually priced on actual cash flow or on cash flow multiples projected one or two years out (or in some cases based on potential under a new owner's business plan). There are no hard and fast rules."

Mid-rank stations are marketing and programming opportunities. Depending on format holes and availability of marketing opportunities, these facilities are sometimes just a format away from becoming top market stations. Cutting away the fat and putting the station into a winning attitude and position sounds easy, but in some mid-pack stations it is somewhat like trying to operate a tank on a narrow street. Experienced management, however, can turn this type of station's assets into offensive weapons and move them without a lot of cash.

Top-ranked stations are usually priced on actual cash flow or on cash flow multiples projected one or two years out (or in some cases based on potential under a new owner's business plan). There are no hard and fast rules for these stations, but any buyer expecting an

ACQUISITION/See Page 38



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BROADCAST ACQUISITION

Continued from Page 36

8x-10x multiple for a top station may have a long wait. The recent Doubleday transaction was priced on potential, with an extremely high actual cash flow multiple. Top-ranked stations face the constant challenge of maintaining their top-of-the-mountain position, and thus constantly fend off attacks from would-be challengers. Top stations are easier to bank, but still require capital beyond what banks will lend for purchase. Sellers of top facilities with good performance are also usually less flexible in their negotiations, feeling they have a choice of buyers. In each of the three types of major market stations there are experts, real and imagined, who want to purchase them. Most seek the top stations, next the mid-ranks, and finally a smaller number of entrepreneurs seek out the high-risk turnarounds and move-ins.

The Process Of Acquisition

Below is a quick study of terms, types, and basic timetables. Like any other investment, buyers must



Charles Giddens

know the rules, players, and potential problems in order to come up with a winning strategy. Here is an outline that should be helpful.

1) Find a broadcast broker you trust and who will take the time to explain the process of acquisition in today's market. If you are a first-time buyer, your honesty in explaining what money you have, or can get, is critical. Tower kick-

ers are usually the last to be called by brokers, since they rarely become real buyers. Good brokers represent sellers who want real buyers, not lookers. Lookers can damage an ongoing business, and lead to unnecessary frustrations and delays. Real buyers are committed to learning the rules, getting their plans in order, finding financial resources, and moving quickly to determine which properties are

"Find a broadcast broker you trust and who will take the time to explain the process of acquisition in today's market. If you are a first-time buyer, your honesty in explaining what money you have, or can get, is critical."

right for them. Anybody can be a looker; but to run ahead of the pack a real buyer must be able to know the difference in the pass-

port line, and recognize that for every good property there are many potential buyers.

2) Know what to look for when selecting deals to pursue. Many buyers get hung up on some minor point until the deal is gone. Usually in the overall scope of the transaction this minor point is of little consequence, and should be treated as such. Understand the community where the station is located; know what makes it tick, what its industries are, what its unemployment rate is, where its economic base lies, what its growth potential is, whatever competitive factors exist for the media (now and for the future), and what its potential for change may be.

3) Know where to find resources. The Duncan and Buono books ("American Radio" and "Investing in Radio") are great for many markets, but not all markets are large enough to be included in these guides. Local Chambers of Commerce, State Economic Development Materials, Regional Planning Commissions, Census Material, SRDS, and Sales Management Surveys buyer power estimates are all helpful. You cannot have too many sources. Radio revenues vary widely, as do the percentage of retail sales multiples. Ask questions of merchants in the market, and talk to outside broadcasters who are familiar with its economic situation. Remember, however, that future competitors may not always paint an accurate picture.

4) Ask the broker to send you his presentation on the station, which should include a coverage map; rate card; previous year-end financial statement; prior year financial statement; average monthly billing in the current year; equipment lists; employee lists, salaries, and contracts, if any; inventory of leases and contracts to be assumed; competitive picture of the market; appropriate promotional items; station price and terms;

market data; other station material; reason for selling.

5) Plan a market trip as soon as possible to get a personal feel for the market. Ride the signal, ask questions everywhere, from the rental car counter to the 7-Eleven. Inquire what people listen to, who the big employers are, and other feel-of-the-market questions.

6) Know which employees are key, and if they are available to stay. In some station transactions a new owner often finds himself with an empty house.

7) In negotiating with the seller, try to take his viewpoint into consideration. Verbal offers are all but useless. When you are ready to make an offer, put it in writing. Sellers are more than willing to answer your questions - if you ask them openly. You may not be able to make the seller a friend, but your efforts to be friendly and open can and will pay big dividends.

"Use an attorney who has completed broadcast deals, not someone who just practices law. The difference is that one is a deal-maker, not a deal-breaker. Losing a good deal because of lawyer conflict is all too common."

8) Use an attorney who has completed broadcast deals, not someone who just practices law. The difference is that one is a deal-maker, not a deal-breaker. Losing a good deal because of lawyer conflict is all too common, and usually happens before buyer and seller even know it is occurring. A good broker

ACQUISITION/See Page 40

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BROADCAST ACQUISITION

Continued from Page 38

and a good attorney usually can work out the tough parts.

9) Obtain good tax and accounting advice so you know how to best structure your deal. Many contracts have no specific allocations because what is usually good for the buyer is not necessarily good for the seller — and vice versa. Careful thought to accounting and tax ramifications of a deal can pay big dividends. Still, a word of caution is needed: accountants, like attorneys, are hired to assist and protect a client, no more and no less. Principals should make every financial decision; attorneys and accountants should only assist.

10) Obtain technical advice from someone who understands practical engineering. Tubes and tape heads can be easily replaced, while repairing a rusted, self-supporting tower is far more difficult. An engineering check before close is suggested, as is a review of station licenses. In most cases this will present few problems, though sometimes a license may have some items pending. Your FCC attorney should be able to give you a status report quickly.

11) Finally, recognize that most deals involve give and take. A good understanding of what you want to accomplish and what your parameters are, along with a willingness to negotiate, is essential to closing any deal.

Some Key Questions

Each buyer has unique items of interest, but the most-often-asked questions are:

1) What are the facilities? What is the situation regarding 80/90 drop-ins and move-ins? What is the power, the tower height, who owns the tower, or what is the lease amount if it's not owned? What is the status of the technical equipment?

2) Are the studios and offices

owned or leased? In either case, how much, how long, and in what condition are they?

3) Who owns the building, and what is its actual value?

4) What do the station revenue and expense reports (P&L's) look like over the past three years?

5) How much do the employees make? Who are the key employees, and how long have they worked there? Who is likely to stay or leave?

6) What rep handles the station?

7) What are the prevailing market rates and rate leaders?

"The rules for buying stations have changed — no three-year rule, no showing the FCC that you have the wherewithal to operate for a year, no limitation of seven stations per type, and no restriction at the banks on cash flow financing."

8) What leases and contracts would be assumed?

9) How does the station actually cover the market?

10) Are there any recent ownership changes in the market, or any anticipated future sales?

12) Are the FCC licenses in place, and are there any EEO problems or litigation?

13) Why are the sellers selling?

14) What are the terms of the deal? What do all parties need to accomplish the deal?

15) If a deal is struck with a letter of intent, who will draw the first contract draft? Letters of intent are a written agreement of terms and price; a formal contract usually is called for within 30-45 days. Once filed, a transfer application runs about 35-45 days at the FCC for approval.

Your Biggest Enemy

Time is any deal's worst enemy. Deals are rarely lost from asking too many questions, but problems can arise from stringing them out over too long a period of time. The rules for buying stations have changed — no three-year rule, no showing the FCC that you have the wherewithal to operate for a year, no limitation of seven stations per type, and no restriction at the banks on cash flow financing. Local banks still have difficulty in understanding radio station business, but more and more regional and large banks have a great deal of expertise.

Comparative pricing is a dangerous habit many buyers fall into. Each station is different according to its business and audience potential. A Class C on a mountaintop in Montana may cover more area than a Class B on top of the Empire State Building in New York, but not more people. A top biller in Denver may be more profitable than a similar station in Chicago. Radio stations are unique in that a great number of factors determine their viability and profitability.

Radio station equipment costs in 1986 are more standardized than ever. A good mid-market station may have better equipment than does a top 10 market station. New solid state transmitters replace older tube types, and computers take over hand log systems — but all this becomes a factor only in the total product consideration. Equipment costs can be figured into a

deal if replacement items are needed.

Can It Make Class?

Probably the biggest area of cost in the current marketplace is the cost of tower movement for Class C FMs. The new class structure mandated by the FCC by March 1987 means a full C must be at least 984 feet and 100 kw; a C1 over 500

"The radio business is complicated, requiring good information and a businesslike approach to finding and completing deals. Now is an excellent time for opportunities for both first time and group purchasers. The inventories this year will be larger and the opportunities greater for the serious investor.

feet, but less than 981 feet at 100 kw; and a C2 not more than 500 feet with 50 kw. B's remain the same at 500 ft af 50 kw and B1's stay at 300 feet at 25 kw. A's are at 328 feet, 3 kw, or the equivalent. Tall towers are not always possible because of FAA and zoning problems, so shared space and maximum allowable tower heights are being forced in many markets. Over the long haul this will be less of a factor,

while on the short term full market coverage weighed against partial coverage is of great pricing value.

Good stations in growth markets will remain the market's darlings. The Sunbelt is more sought after than the Frostbelt, although many buyers are finding excellent buys in non-spotlight markets that offer good operating income but lower appreciation. Beauty is always in the eyes of the beholder.

Today's buyers are more sophisticated than ever — but so are sellers. The radio business is complicated, requiring good information and a businesslike approach to finding and completing deals. Now is an excellent time for opportunities for both first time and group purchasers. The inventories this year will be larger and the opportunities greater for the serious investor. Blue chip stations, like blue chip stocks, ride with the market; the riskier deals like riskier stocks take a different discipline.

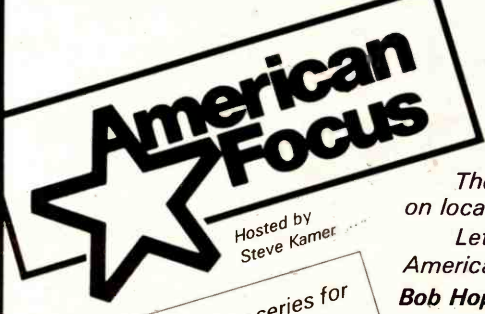
One final recommendation for potential buyers: Do your homework before you hit a specific deal, then use the questions and analysis approach to quickly rule in or out the property offered. If the station fits most of your criteria, then it is worth pursuing; if not, pass and go on to the next one. A good broker can quickly determine if a player is serious or not. Buyers who insist on 5x-8x cash flow deals, or that a deal be fully bankable, are going to find very few deals. Buyers who are realistic, who have their equity money available, and who want to put some work into looking for a proper fit will find success.

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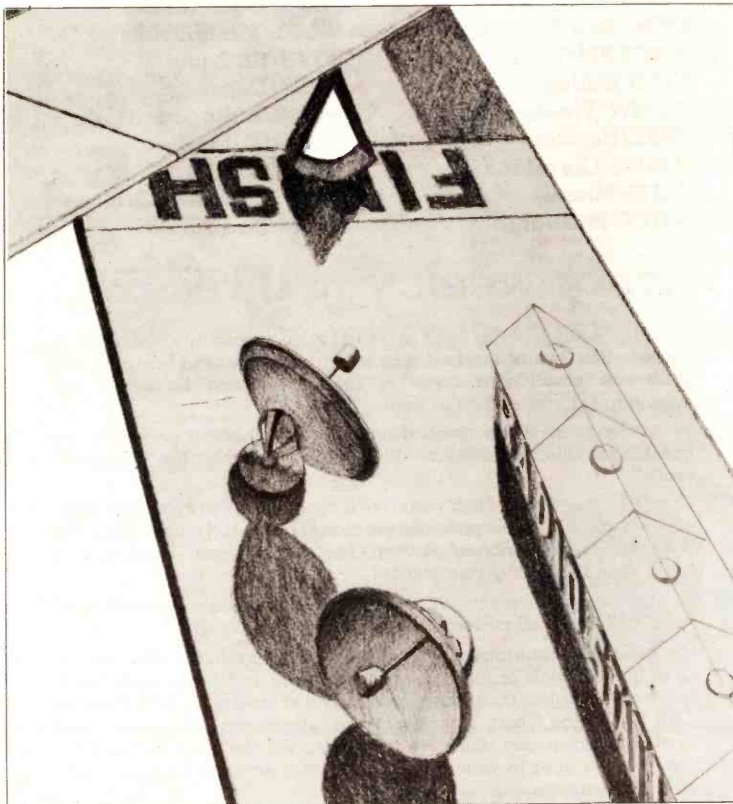
The role of the communications attorney has changed dramatically over the past decade. Paper pushers at the FCC are no longer in vogue. Instead, the serious-minded broadcaster seeking a communications law firm will now look to a firm that has both business as well as FCC expertise. The attorney, in order to be of assistance to the client, must not only know the law — business and FCC — but also must be conversant with tax planning, transaction structuring, bank financing, and the radio business. All are essential ingredients to a successful radio station acquisition that will work to the best interests of the client.

At the outset the astute lawyer will assist the client by providing an outline that will serve as a guide to assist in the critical review and analysis of the station and the marketplace.

Radio stations are usually offered for purchase by media brokers to qualified buyers. While most media brokers offer a broad-based inventory of broadcast properties, there are a number who specialize in small markets, regional areas, and/or large markets. In using the services of a broker, you should immediately ascertain:

- Whether the broker has a written listing from the owner
- The exact percentage or dollar amount of the commission
- Whether the broker is expecting payment from the buyer or seller
- If the broker is willing to spread out the brokerage payment or if it is to be paid in cash at closing.

The professional broker will have available to the interested buyer a detailed analysis of the station, its operation, and its ownership. It is also important to remember that a number of station owners prefer not to list their stations with brokers, instead dealing directly with the principals. Many times non-broker searches can have excellent results. Still, the majority of stations are sold through brokers.



Station Analysis

When looking at a particular station, begin with a detailed analysis of its technical facilities, licenses, and operations. Ascertain whether the station is operating with its maximum height and/or power. Utilize the services of a consulting engineer to determine whether any technical problems — past, present, or future — might inhibit the station from competing effectively in the marketplace. If a station does not have technical facilities equal to or better than others in the market, there will always be a struggle to keep up.

The dollars spent with a consulting engineer for a computer run are dollars well spent. The station's technical records, both within its public file and at the FCC, should

be checked in order to obtain historical insight into the station's technical operations. In many instances such an inspection will reveal that a station has unsuccessfully attempted to increase height, change frequency, or modify its facilities to the "promised" or anticipated level as projected by the owner of the property. Contemporaneously, an engineer and/or experienced broadcaster should visit the station (during off-business hours) to thoroughly inspect the technical facilities to insure that every piece of equipment is in good condition.

Also, a check should be made at the FCC to list all present and past operating licenses and authorities. This check will reveal whether there are any pending applications and/or problems facing the station

at the Commission. Areas of concern should include renewal, EEO, complaints, and temporary operating authorities.

The Financial Picture

The prudent buyer will request and review the station's profit-and-loss statements and balance sheets for a minimum of three and possibly up to five years, if available. If audited financial reports are not available, then tax returns are a suitable alternative. At the outset, it is imperative to establish pure dollar income, exclusive of trade or hidden promotion deals that tend to inflate sales and/or income. Be cognizant of all income sources — local, regional, national, and network. Also keep in mind that election years tend to inflate certain broadcast station revenues due to

BY JASON SHRINSKY

heavy campaign spending. Be certain to check out sales commissions, both at the station and with national/regional representatives. Ascertain whether the sales and agency commissions are in line with industry standards. Also determine whether one salesperson or the station owner is responsible for a disproportionate amount of sales.

It is much easier to track and get a feel for sales than it is to determine operating expenses. Every seller tries to persuade the buyer and/or the broker that the prospective buyer can operate a station for substantially less than is reflected in the financials. On the other hand, there may well be non-recurring expenses that are of a one-time only nature that will not affect the buyer in years to come. This is particularly true when a station has undergone a major equipment overhaul or facility improvement.

Carefully check the direct and indirect dollars that an owner/operator is taking out of the station. Contrary to popular belief (in the majority of situations) the total figure will not vary under the new ownership. This is one of the biggest mistakes made by prospective buyers in overestimating the savings to the new operation because the former owner's compensation package is excessive.

Contract Commitments

Check out all contracts, leases, and agreements. These should be broken down into categories: operating contracts, leases and agreements, and fixed. When looking at contracts and agreements, inspect all equipment leases, employment contracts, union contracts, network contracts, news service contracts, program service contracts, regional/national sales rep agreements, personal service contracts with employees, profit-sharing plans, pension plans, deferred compensation plans, special bonus plans, and hospital and major medical plans. Under the fixed category check for studio leases, business leases, transmitter site lease, tower lease, and STL or repeater site lease.

With respect to equipment leases it is important to note whether the seller will pay off the leases at the time of closing or if the lease payments will continue. In many in-

COMMUNICATIONS/See Page 44

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Christal Katz Republic

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COMMUNICATIONS ATTORNEY

Continued from Page 42

stances a prospective buyer can contract to purchase all equipment used in the operation of the station, only to find that one or more of these items are leased and that lease payments will continue after the station closing.

When examining the operating contracts, leases, and agreements, first determine the starting and ending date of each agreement. Make certain that if a cancellation notice is required this is not overlooked; also check to see when, if possible, protective cancellations are issued. This is particularly true with respect to agreements covering network affiliation, advertising representation, newswire service, consulting, and music service. Also make certain that the station is current with BMI, ASCAP, and SESAC, and that arrangements have been made for the issuance of new licenses once the sale of the station is completed (or acknowledgment from the music licensing companies has been received confirming that the seller will be responsible for all fees up to the time of closing).

Employment contracts, deferred compensation plans, pension and profit-sharing plans, and special bonus arrangements should also be reviewed by counsel. In a number of instances these arrangements are so onerous that they transform a good deal into a marginal transaction. In almost all cases employment contracts, profit-sharing, and pension plans and other similar employee benefit plans "must go with the deal." If so, this must be factored in with the overall consideration to be paid by the buyer to the seller.

Who Needs An Attorney?

Do you really need a communications attorney? If you haven't come to an obvious conclusion so far, the answer is unequivocally "yes." Just as lawyers specializing in communications law are ill-prepared to resolve landlord/tenant



Jason Shrinky

cases, so is the local lawyer ill-prepared to deal with the complex business and regulatory issues that must be addressed in any purchase agreement.

Most attorneys charge on an hourly basis. Before you engage an attorney you should enter into an "engagement" letter which sets forth with specificity the arrangements by which services are to be rendered. In most instances these services will be rendered on an hourly basis with out-of-pocket disbursements (postage, long distance charges, delivery charges, etc.) billed separately.

If you are in the market for a station and have not been working with an attorney specializing in telecommunications law, seek out the assistance of other industry colleagues, bankers, and brokers. Interview three or four such persons in order to gain insight into personality, business tactics, experience, and a commitment to performing the services on a priority basis. Make certain that the attorney you interview will be primarily responsible for the work to be done, and that the work will not be delegated down to a junior partner or associate. In short, make certain that you are able to work with the attorney and that the attorney in turn is committed to providing personal priority service.

Negotiating The Contract

It is often an excellent negotiating tactic for the principals to leave all negotiations to their attorneys from the outset. During these

negotiations the attorney will always make it clear to opposing counsel that any agreements reached are tentative and subject to the approval of the client. This provides an opportunity for review and reflection, and often results in a more reasoned solution to a problem. On the other hand, before negotiations between counsel begins, the material business terms and conditions should have already been agreed to by the buyer and seller. This often takes the form of a letter of intent.

While not a contract, the letter of intent spells out the business terms such as price; method of payment; assets to be included; any excluded assets; contracts, leases, and agreements; and if the purchase price is to be deferred, the terms and conditions of the promissory note. These terms can include length (in years); interest rate; and whether payments are to be made monthly, quarterly, semi-annually, annually, or deferred for any period of time. In addition, the letter of intent will spell out the collateral, if any, given as security for the promissory note. The letter of intent will confirm that all assets are to be delivered free and clear from all liens, claims, encumbrances, etc., or spell out to which of these the assets are being conveyed. In other words, if bank debt is to be assumed, or if there is to be a third party note, this should be set forth in the letter of intent. Also, if there are to be consulting or non-competition agreements, these should be spelled out as well as the specific terms (i.e., length, dollar amount, payment method, etc.).

As a practical matter the buyer's counsel should prepare the first draft of an asset purchase or stock purchase agreement. The first draft takes the form of a discovery instrument in that it requires a full disclosure of all business and related aspects of the station to be acquired. Past experience dictates that when a seller's counsel prepares the document, wholesale redrafting takes place; thus, rather

than going through an exercise of having counsel continually reinvent the wheel, buyer's counsel should have first crack at the contract draft.

As a practical matter, the client should insist upon a review of the draft before it is forwarded on to opposing counsel. This provides a twofold opportunity for the client to make certain that the contract reflects the agreements reached with the selling party, and provides an opportunity for resolving any ambiguities or questions that the client spots in his attorney's draft. Once the seller and his counsel have had an opportunity to review

to). More important, the meeting will expedite resolutions on each outstanding point and probably save days, if not weeks or months, of continued negotiations. Exchanging telephone calls and drafts through the mail only delays the inevitable and leads to frustration, anger, and — on too many occasions — an aborted deal. Bring the parties together and stay together for as long as it takes to reach an agreement and have the contract redrafted and executed.

In order to effect a smooth and orderly closing, the contract must be complete. All exhibits and schedules should be affixed to the agreement at the time of execution. This should include:

- A schedule of personal property
- Description of all real estate
- A list of all contracts, leases, and agreements
- Covenant-not-to-compete or consulting agreements
- Promissory notes, if any
- Security agreement
- Mortgages
- Stock pledge agreement
- Employment agreement
- Escrow agreement
- Post-closing escrow agreement
- Trade or barter deal schedule.

Most station sale transactions include an escrow agreement whereby the buyer places a good faith deposit in escrow to bind the contract. The escrow agreement becomes a part of the asset/stock purchase agreement and should be executed simultaneously and affixed as an exhibit to the purchase agreement. On the other hand, exhibits such as promissory notes, security agreements, consulting agreements, etc. are closing documents and are to be executed at the closing. However, they should be prepared along with the contract and agreed to in form so as to avoid confusion (and detailed negotiations) at the closing.

Remember, a complete contract traditionally leads to a smooth and orderly closing. An incomplete or sloppy contract leads to verbal warfare and endless delays.

"Make certain that the attorney you interview will be primarily responsible for the work to be done, and that the work will not be delegated down to a junior partner or associate. In short, make certain that you are able to work with the attorney."

the initial draft, the next step in the contract progression is for the seller's counsel to return a "marked-up" copy of the initial draft. The "marked-up" copy will reflect the changes, additions, and deletions suggested by the seller's counsel.

Decisions, Decisions

Now comes the time of decision: what is the best method for finalizing negotiations and having the contract executed? The best approach is for the parties to arrange a meeting at the office of the buyer's counsel, since the contract is in that firm's word processor (thus simplifying the procedure for finalizing the preparation of the contract once changes are agreed

New For 1986

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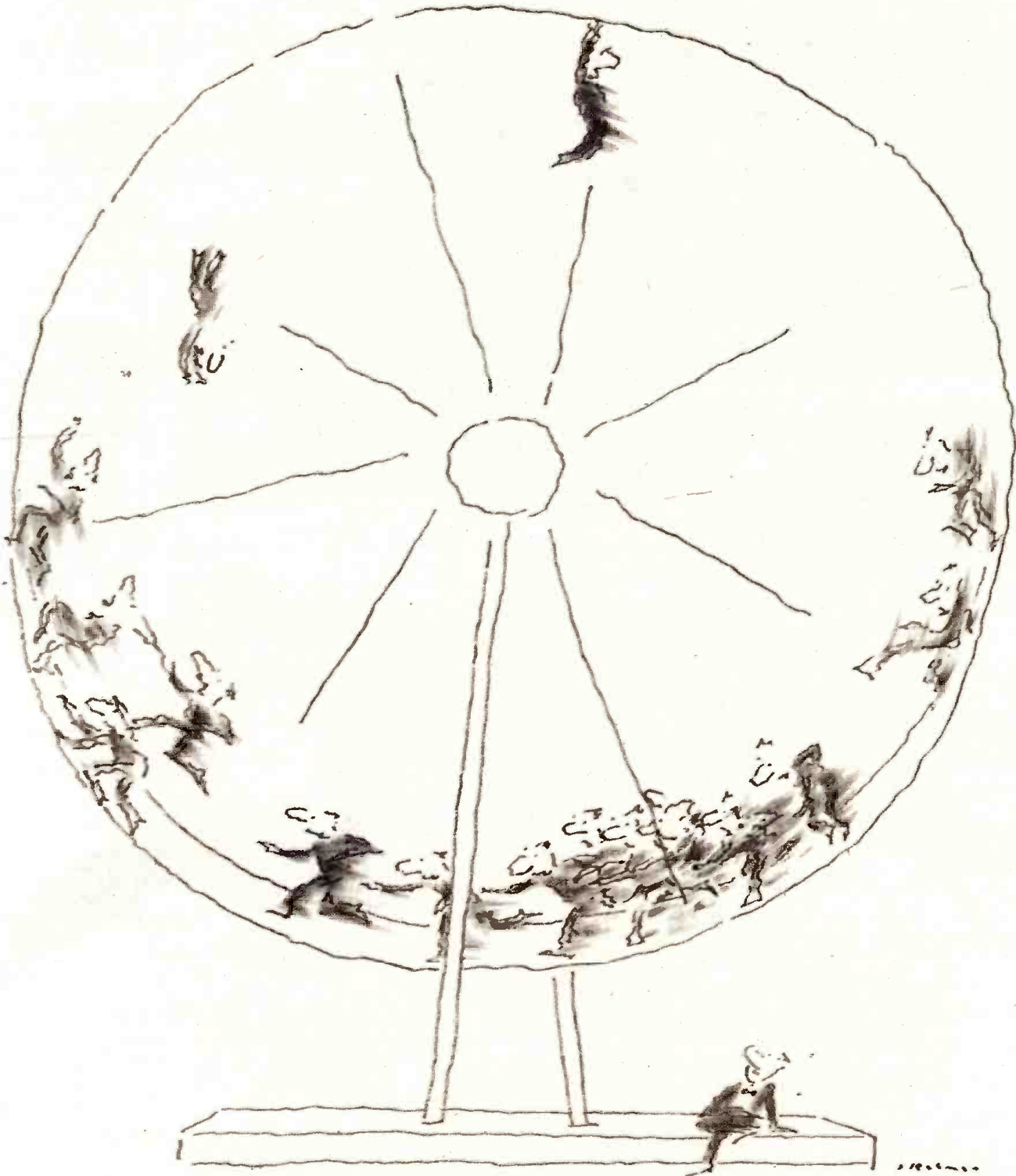
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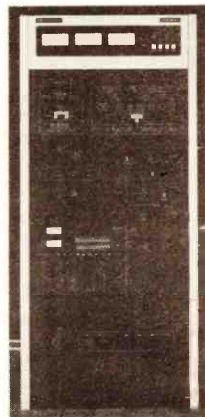
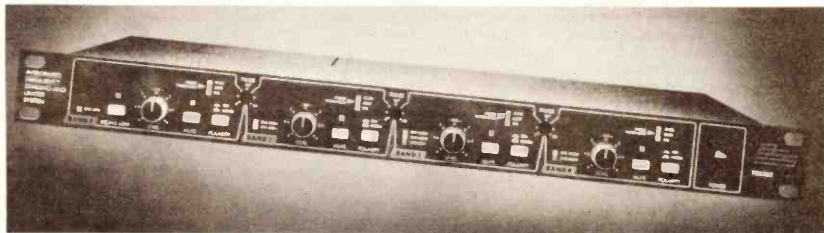
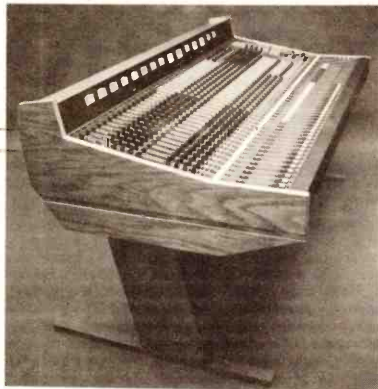
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ADWEEK



INSPECTING THE PLANT

New Product Directory



Pictured (clockwise from top left): Wheatstone AP-500 audio console; Kark Teknik FDS360 divider/limiter; Harris FM 35-K transmitter; JBL studio monitors; and Fostex model 4030 synchronizer with 4035 controller.

Buying your first radio station, or buying a station even if you are an experienced operator, has many engineering pitfalls that may be professionally fatal if you don't pay attention to them.

The FCC has tightened the rules and regulations regarding moving any class of FM station, and it is becoming very difficult in most developed areas to find new transmitter sites. The Commission is also getting very stingy with waivers to locate the main studio outside the city of license. AM stations are now faced with new allocation curves that have changed the possibility of moving transmitter sites without causing prohibited overlap, thus making new AM transmitter sites harder to find and requiring more

complex and expensive directional antenna systems to accommodate the more restrictive allocation curves.

The above are but a few examples of engineering problems that can be devastating to the success of the newly-acquired station. For this reason alone it is prudent that any prospective buyer complete an engineering evaluation report prior to the initiation of any final purchase negotiations. A few thousand dollars spent up front may save tens or hundreds of thousands later.

In fact, a well-prepared engineering evaluation report may be used as a tool to negotiate a better sale price for the buyer at the time final negotiations are underway. A well-prepared engineering profile of the station in question will also give the buyer a much better idea of the cost of required engineering

upgrades that may be necessary to compete in the marketplace.

Below are some guidelines in several different problem areas that may spell trouble and cost you a lot of money and headaches after you have committed to a transaction.

The station's market coverage is perhaps the most important element to consider. The market itself may not be the city of license; there are many great opportunities to buy stations which are licensed to an outlying suburb of a much larger population center. When these facilities are upgraded and/or moved they may cover the entire metro area and become very valuable properties, serving a much larger area than the original suburb to which they were licensed.

In every case the first thing you want to do is drive the market. Rent a car and drive through every



Elliott Klein

area of metro. Don't just drive the perimeter; drive through the market in all directions. Develop a competitive feel for the signal of the potential purchase. Ask yourself if the signal fades in areas where the competitive stations don't fade. Is there severe multipath breakup in important populated areas of the city you are trying to serve?

After you have considered the above factors, listen to the station. Is it competitive from a loudness standpoint? Does it jump out of the radio as you dial by it, or can you pass over it almost without notice? If you can answer yes to any of these questions there may be some

BY ELLIOTT KLEIN

trouble. The cures can be inexpensive, but they can also run into a lot of money.

For instance, in order to cure a coverage problem a transmitter site move may be in order. Because of ever-changing FCC rules and regulations, however, it may not be possible to move the transmitter site. This means you have just bought a station that has a real coverage and signal disadvantage over the competing stations in the market.

When you inspect or look at the station's studio and transmitter plant, also look behind console desks and in equipment racks. You don't have to be an engineer to spot rat nests in the station wiring, which may be a signal of impending trouble. Remember: a well-engineered station is clean.

As stated above, if any of the preceding questions about comparative signal quality evoke a "yes" answer, seek a professional engineering evaluation of the property before you spend the capital you worked so hard to get.

If you decide to get an engineering evaluation report on your prospective purchase, make sure the

INSPECTING/See Page 49

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Radio Update #7

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Hands Across America Coca-Cola Radio Network Special

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Hands Across America is heading for the finish line. In less than six weeks, between 6 and 10 million Americans will be mobilized in an unbroken line stretching over 4000 miles, from one end of this country to the other. In order to keep the momentum we want to keep America informed. And the source we need is up and working through the cooperation of The United Stations Radio Networks. They are serving as the electronic link between your station and your listeners. They are gathering current information and packaging it in free celebrity-hosted daily updates that will motivate greater participation on the part of your audiences. Being a part of Hands Across America is important because you're helping to feed the hungry and house the homeless in this country. Join the Hands Across America Coca-Cola Radio Network. Call 212-764-3900.

Make It Happen On The Network

Programming schedule as of March 31, 1986

- Daily Updates Monday - Friday
6:35AM, 8:35AM, 11:35AM (EST)
One-day advance pre-feed 1:05PM
Monday - Friday
Channels 12 and 13 15 kHz Mono
Channels 14 and 15 15 kHz Stereo

- Updates For Saturday and Sunday
Pre-fed on Friday 1:05PM (EST)
Channels 12 and 13 15 kHz Mono
Channels 14 and 15 15 kHz Stereo

- One-Hour Special (Date/Time TBA)
- Three-Hour Special (May 25)
Channels 14 and 15 15 kHz stereo ONLY

Programming is supplied free to all stations. ABC and Westwood One affiliates will need to change their transponder assignments. CBS and NBC affiliates already receive Transponder 19 but will need to change channel assignments. USRN affiliates are already on-line.

The telephone number for all affiliate information is 212-764-3900.



Updates Are Solid Programming

Much thought has gone into the daily news-and-information updates fed along the Hands Across America Coca-Cola Radio Network. The 60-second features have been developed for use in a number of ways: as fully-produced 60's, they are effective PSAs, they can also be aired as two stand-alone 30's owing to a natural break at the mid-point. The updates are also fed in a version without production overlay, making them solid news inserts. These daily reports bridge all formats and provide your station with "Star Quality." Ed Salamon, USRN Executive VP who designed the spots, advocates use as a program element. "What radio station doesn't want star power? I'd re-cycle audience into desired dayparts by promoting the celebrity hosting that day's report. It helps you and Hands Across America."

The Stars Shine For Hands Across America.

A host of celebrities are participating in the project, lending their talents towards increasing public awareness of the positive value of this once-in-a-lifetime event. Lily Tomlin held a special benefit performance of her smash Broadway hit *The Search For Signs of Intelligent Life In The Universe* on April 7th. Lily, along with Kevin Bacon, Bernadette Peters, Mariel Hemingway, Glenn Close, Chita Rivera, John James, Raul Julia and many others have voiced updates for the Hands Across America Coca-Cola Radio Network. And production continues on a daily basis, to bring fresh news to maintain your listeners' interest and participation.



To join the Hands Across America Coca-Cola Radio Network call 212-764-3900
For public relations information call Coca-Cola USA at 404-676-5077 or Hands Across America 213-556-1812

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— Willie Nelson.

promos which highlight your active role in this unique talent search.

Only one radio station in Atlanta, Chicago, Denver, Detroit, Houston, Los Angeles, Nashville, New Orleans and Seattle will be a part of this event.

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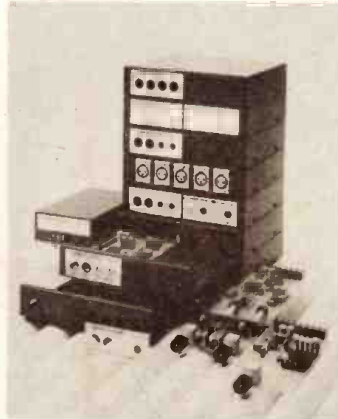
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ASSOCIATES, INC.
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THE RADIO GAME

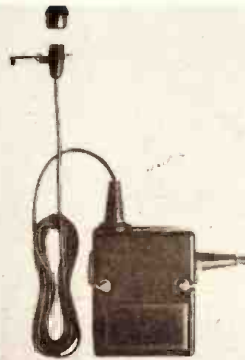
INSPECTING THE PLANT



Wheatstone A-500a audio console



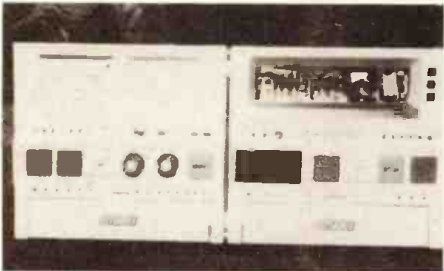
Radio Systems "DCX" circuit boards



Electro-Voice Model RE98
miniature electret
condenser microphone



Beyer MC 740 microphone



Otari CTM-10 cart recorder



Klark Teknik DN716 digital delay

Continued from Page 46

engineer preparing the report understands what you want in it. It should contain several sections:

- Information regarding the present condition of all studios and related equipment with detailed recommendations for correcting any problems and upgrades with the approximate costs involved.

- A report indicating the condition of the transmitter and any problems or upgrades needed — and approximate costs.

- An evaluation of the legal and engineering portion of the station's licensing and FCC authorization. This section should deal with the possibilities of power increases, FM class or frequency changes, and transmitter site relocation pro-

jects (if necessary) as determined in the engineering report. This section should also address correct licensing of the station's STL equipment and two-way services equipment.

You are about to spend up to several million dollars to acquire a new station. You have probably researched the market you want to operate in, and you know as much as you can learn about market revenue and competition. You have made a choice on format, and you feel comfortable with the financial potential of the new facility. Don't you think you should be safe — rather than sorry — about the engineering condition and technical operation of the station on which you are about to invest your life's savings?

The sound of your new radio station depends largely on the quality (and age) of the equipment. If your engineering inspection (or subsequent ownership experience) indicates that an upgrade is in store, you need to be familiar with the state-of-the-art technology available to you. Following is a brief look at new equipment (all of which is at this week's NAB convention in Dallas).

Brooke Siren Systems is introducing its FDS360 Integrated Frequency Divider and Limiter System. The FDS360 operates as either a 2-way stereo or 3- or 4-way mono crossover. The front panel includes separate level and mute controls for each of the four sec-

tions, and features an LED display indicating signal present, limiter threshold, and over-limit conditions. The FDS360 also includes two facilities for correcting signal misalignment due to speaker placement, and is capable of adjusting signal phase in the critical crossover region by using a phase control and polarity reverser switch. For true time correction a rear panel barrier strip provides patching points into each of the four sections.

Klark-Teknik Electronics has announced production of its new DN716 Digital Delay Line for sound reinforcement signal time delay. The DN716 is a 1-input, 3-output device that utilizes 16-bit linear A/D

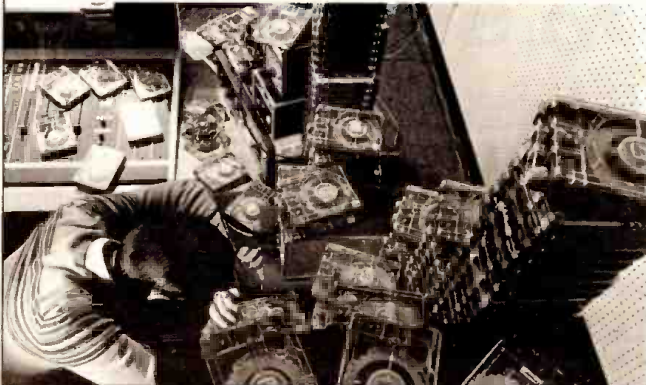
and D/A converters, and provides a full 90dB of dynamic range with a frequency response of 20 Hz to 20 kHz. Each of the three outputs is independently adjustable from 0 to 1.3 seconds in usec. increments. This new model replaces the DN700 and DN701.

Wheatstone Corporation has introduced three new audio consoles for both production and on-air use. The AP-500 Broadcast Production/Master Control features multiple source select; channel equalization; multiple mix-minuses; and logic, comprehensive control room, and studio output modules. Several formats are available for multitrack production and multiple stereo busses. Mainframe and me-

NEW EQUIPMENT/See Page 50

AT LAST!

Consistent cart quality, play after play. Without this kind of sacrifice.



Think of the hours spent testing, adjusting and aligning carts. Now consider this: phase error or flutter can degrade *any one* of them the *very next time* it goes in a playback machine.

The Harris Audio Time Base Corrector is an ingeniously simple, digital encoding/decoding system that eliminates the drudgery of individual cart surveillance. In addition, it guarantees flutter-free, phase corrected reproduction as true to the master as possible. Nothing else works as effectively or as efficiently.

Get cart confidence with the Harris Phase Fixer. Contact Harris Corporation, Broadcast Group, P. O. Box 4290, Quincy, IL 62305. 217-222-8200.



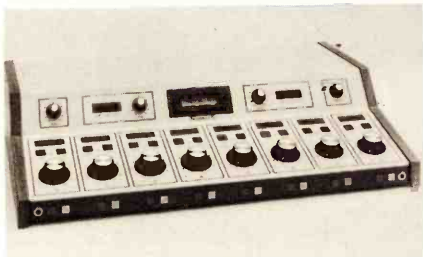
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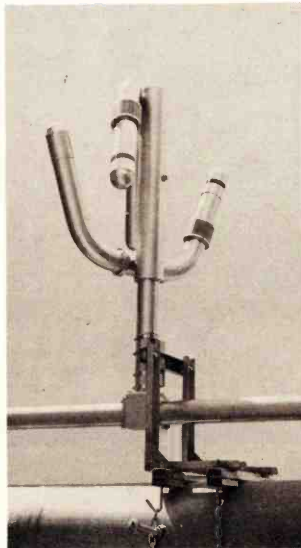
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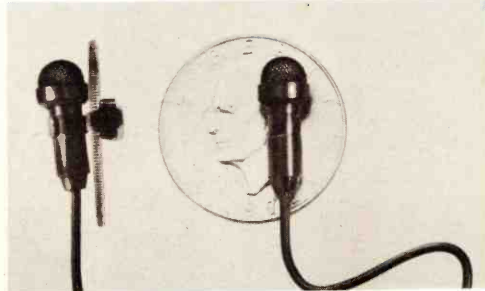
LPB Alpha A-8S on-air/studio mixer



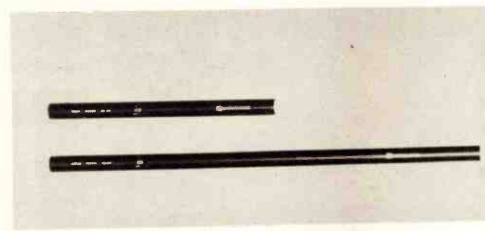
Wheatstone SP-5 audio console



Harris SkyGain antenna



Beyer MCE 6 and MCE 10 lavalier microphones



Beyer MC 736 & 737 PV microphones

Continued from Page 49

ter packages are configured to the client's specific requirements. The A-500a on-air radio console employs a plug-in modular frame, and features true modular design, logic follow, mode select, and three stereo mixes with dual PGM buss. Avail-

able options include clock, timer, turrets, full-function remote control, and user-specified formats. The SP-5 production console can be custom-configured to each station's requirements, and offers mono and stereo inputs as well as stereo subgroups, multi-track routing, and matrix submixing.

Composite stereo and mono mixes, in addition to 4 auxiliary send busses, are also included. The SP-5 also provides tape machine controls, clocks, timers, and user-specified frame widths.

Otari Corp. has introduced its new CTM-10 3-speed NAB cart ma-

chine with Dolby HX pro and standard mono and stereo heads. Front panel indicators include 3 cue tones, phase alignment, cart position sensor, and servo error. Other features included are headphone jack, splice finder, internal oscillator, and plug-in PC boards.

Reach Electronics is introducing its VIP II tone and voice pager, featuring a patented life-guard circuit which permits extended service utilizing an inexpensive throw-away battery. VIP II pagers provide maximum sensitivity and range, and new auto-reset allows for hands-free operation.

Harris Corp. is introducing its new FM-35K 35 kW FM transmitter

and SkyGain FM antenna. The FM-35K features color-keyed signal flow diagram for immediate system diagnosis, and utilizes a controller memory which records and stores exact time and date of overloads to help isolate technical problems. The SkyGain FM antenna is a high power, high-performance circularly-polarized FM unit.

Radio Systems is introducing a system of circuit boards, power supplies, and cabinets which combine for custom-designed studio requirements. These "DCX" circuit cards include phono pre-amps, line amps, headphone amps, power amps, and tone oscillator and control synchronizers.

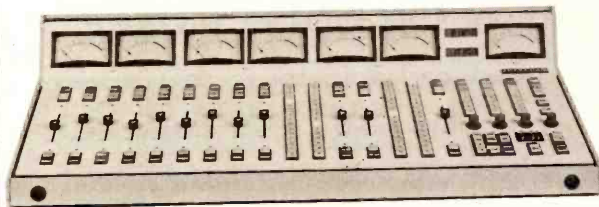
NEW EQUIPMENT/See Page 52

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Dallas, Texas.

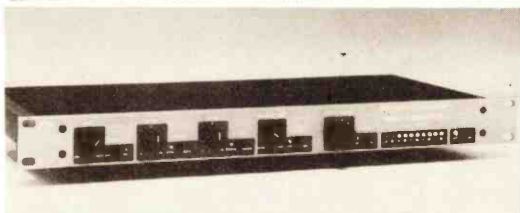
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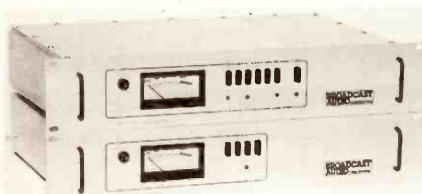
INSPECTING THE PLANT



Aphex Systems studio dominator



Audio-Technica ATH-M7 PRO closed-back dynamic stereophones



Broadcast Audio BA10T & BA10R studio transmitter links



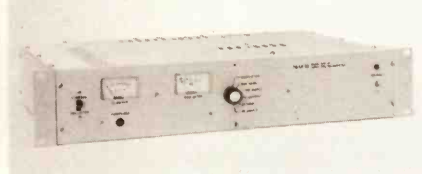
Broadcast Audio System 6 modular audio mixer



B&B Systems AM-2B phascope



Audio-Technica ATM33R condenser microphone



Marti Electronics STL-10 aural STL transmitter

Continued from Page 50

Electrovoice has introduced a new RE98 miniature, omnidirectional electret lavalier microphone tailored to broadcast studio, ENG, EFP, EJ, and SNG applications. The RE98 may be phantom-powered

(18-50 Vdc) or operated by a 9 volt "transistor radio" battery inside the belt pac electronics housing. It is designed for spaced-omni recording, binaural recording, close miking of instruments, and — through the use of the 370 barrier plate — may be used as a barrier or boundary-type microphone.

LPB Inc. is introducing its Alpha A-8S 8-Mixer on-air stereo console, which combines any combination of 24 stereo inputs with 2 external monitor inputs. The Alpha-8S also features an external headphone input with program cue, 1 program headphone input, 2 external headphone monitors, TTL digital logic-

controlled pushbutton switching, active balanced program and mono mixdown outputs, and 8 watts-per-channel internal monitor amplifiers. The model is designed for recessed or tabletop in-studio mounting.

The new Model 4030 synchronizer from Fostex Corp. is SMPTE time code-based, and can be used for audio-to-audio (and video-to-audio) sync. The serial interface port allows the operator to attach any computer for external control (such as running edit decision lists). The unit was initially designed for Fostex recorders, but software for Otari, MCI, and Studer models will soon be available.

Beyer Dynamic, Inc. is introducing its new MC 740 large diaphragm, multi-pattern studio con-

denser microphone and its MC 736-PV and MC 737-PV short and long shotgun condenser microphones. The MC 740 features five switchable polar patterns, switchable 10dB pad, and low frequency roll-off, all housed in a rugged brass casing for ENG/EFP applications. The MC 736 and 737 mikes are phantom powerable from 12 to 48 volts, with 12 dB pad and low frequency rolloff.

From Marti Electronics comes a new narrow-band aural STL/inner city relay system which is designed to double the number of STL channels in the present STL band. The narrow-band model STL-10 systems use only 200 kHz for AM stereo and 300 kHz for FM stereo STL. This unit also features increased noise, distortion, response, and channel separation.

NEW EQUIPMENT/See Page 54

BURT SHERWOOD

Media Brokerage
Anatole Hotel, Suite #1265 — Dallas

Please join us on Monday or Tuesday evening, April 14th and 15th, from 7 to 9pm, 16 meet with legal and engineering experts to assist you in the buying and selling of radio stations.

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You'll gain a competitive edge because Century 21's Compact Disc Production Library is available to only one station in a market. And you choose whether to lease or buy.

Put this new production power to work for you. Visit us at the NAB Convention in Booth 3452 or Anatole Suite 1172, or call toll-free for a 10 day trial. The number is (800) 582-2100. Act now. Or at least before your competition does.

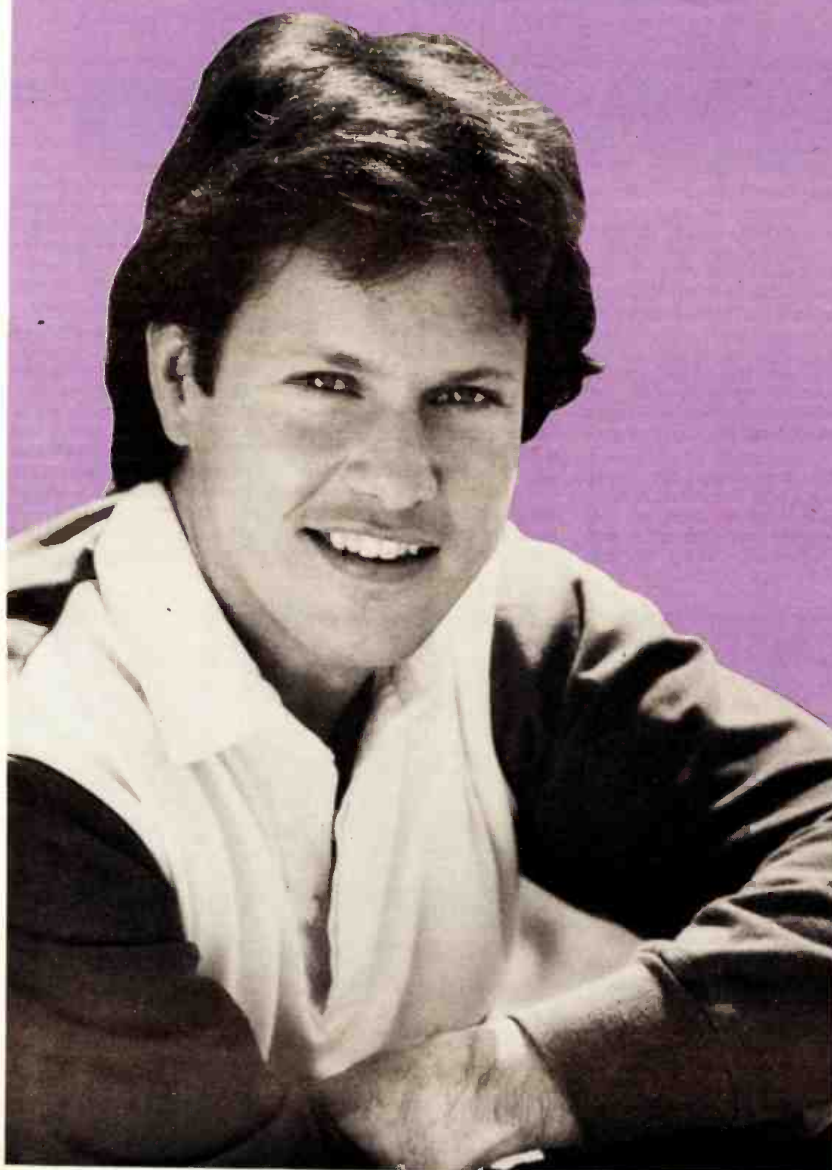
Century 21

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WEEKLY WONDER!

Rick DEES' WEEKLY TOP 40



Faster than a speeding Studebaker ... More drawing power than any other personality in radio ... Able to leap to the highest day-part ratings in a single bound.

"What's this?" You ask, "some new kind of superhero?"

Well ... no. Not exactly. But you're close.

It's Rick Dees, starring in RICK DEES' WEEKLY TOP 40, the single most successful long-form program produced today. And while we can't say for sure that Rick can bend steel with his bare hands, his ability to keep listeners coming back, week after week, is nothing short of a super-power.

The WEEKLY TOP 40 brings you Rick Dees in all his giddy glory, counting down the hits with the help of his entire cast of wacky characters. Between the tunes, the chart-topping artists often drop in to share inside info on their lives, their music, and their latest concerts and videos. It all adds up to a four-hour blockbuster that keeps listeners riveted to their radios.

No wonder RICK DEES' WEEKLY TOP 40 is the top-rated long form show in the nation, aired in more major markets than any other.

RICK DEES' WEEKLY TOP 40. It's not a bird. It's not a plane. But it's just about guaranteed to make your ratings soar.

RICK DEES' WEEKLY TOP 40 is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

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

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

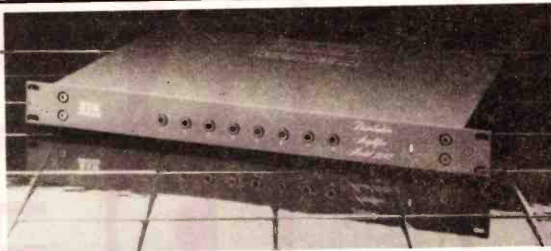
New York
Washington, D.C.
Chicago
Detroit
Dallas
Los Angeles
London



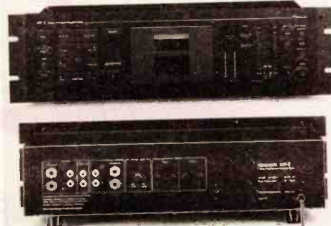
INSPECTING THE PLANT



ITC Scotch-Cart II broadcast tape cartridge



BGW model 2242 distribution amplifier



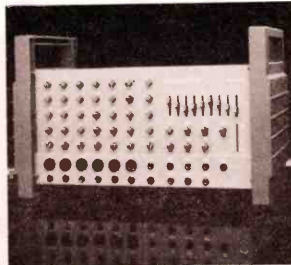
Nakamichi MR-2 2-head cassette deck



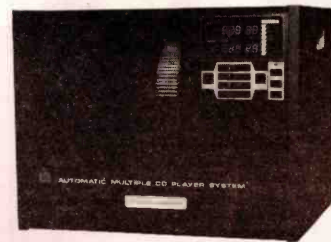
ITC ESL V eraser/splicer locator



Reach Electronics VIP II tone/voice pager



Biamp Systems Mixpak 6+ mixer



Allied broadcast AMCDS1000A compact disc player

Continued from Page 52

The new Studio Dominator from Apex Systems is designed to enable positive control of peak levels and loudness. Only two non-interactive controls are necessary to set absolute peak ceiling with zero overshoot and the desired density, and the new Automatic Limit Threshold (ALT) and Transient Enhancement Circuit (TEC) watch over the audio — yielding a dense, unprocessed sound.

B&B Systems, Inc. is introducing its new AM-2B phasescope designed specifically for AM and stereo FM product. The unit features full-time X/Y display, VU meters for left and right channels, and LED display of peak audio levels for left and right channels. The AM-2B is a smaller and lower-priced version of the company's original AM-2.

Broadcast Audio Corp. has developed a new STL, the BA 10T/BA 10R aural Studio Transmitter Link. The BA 10T incorporates recent technological advances for frequency stability, low noise, and receiver selectivity. The company is also introducing the System 6 modular audio console with 6 mixers, using the same plug-in assemblies as larger Broadcast Audio consoles.

JBL/UREI is introducing a series of amplifiers and loudspeakers, including the new JBL/UREI Model 6215, 1-rack space amplifier; 2-way Model 4406 165 mm monitor; 2-way Model 4408 200 mm monitor; 3-way Model 4410 250 mm monitor; and the 3-way Model 4412 300 mm monitor.

Audio Technica has developed a new line of condenser microphones and stereo headphones. The

ATM33R unit is a unidirectional, fixed-charge condenser mike, designed for professional recording and broadcast applications and intended for remote powering situations. The ATM33R will accommodate any external power source supplying 9-52 volts, DC. Extended frequency response and distortion-free sound of the ATH-M7 PRO stereophones is achieved through the use of a self-supporting coil and high-compliance diaphragm. Semi-elastic circumaural pads provide an acoustic seal without exerting unnecessary pressure on the wearer. Frequency response ranges from 20-20,000 Hz.

The new Model 2242 2-channel amplifier from BGW Systems features ultra-low distortion, wide bandwidth, very low noise, high output capacity, and a very high

common mode rejection. It features 27 dBm output capability, uses a high-power all-discrete regulated power supply with toroidal power transformer, and is designed for easy installation in any equipment rack.

Allied Broadcast Equipment has produced the new Audiometrics AMCDS1000A CD multiple compact disc player. The new unit handles 100 CDs at a time and features random select, +4 outputs, and can talk to a number of computers for easy programmability.

International Tapetronics Corp. has developed the ESL V eraser/splice locator and a new Scotch-Cart II broadcast tape cartridge. The ESL V is designed to erase today's higher-output, lower-noise tapes while adding high-speed splice locate in one step. The

ScotchCart II cartridge is designed for longer life than current 3M/TTC tape carts.

BIAMP Systems has introduced a new portable professional mixer featuring 6 inputs and a special hi-slew input unique for drum/synthesizers. The Mixpak 6+ operates at 250 watts @ 4 ohm, and incorporates 9 band-graphic EQ, individual reverb for main/monitor outputs, and complete patching capability.

Nakamichi USA Corp. is introducing its new MR-2 2-head cassette deck for production and on-air use. The MR-2 is a budget-priced cassette deck offering line output (-10 dB & 4 dBm), remote input/output ports for multiple deck operation, bias tune, pitch control, 19-inch rack-mount, and other standard features.

Whose new AGC makes your Optimod sound even better?

Only the new Harris Ulti-Mate 91 Tri Band AGC! Here's more subtle signal control than you'll get from anything else on the market.

Optimod is a trade name of Urban Associates Inc.

110 dB dynamic range improves any audio source. You'll hear the difference immediately. Put Ulti-Mate in front of your Optimod or other audio processing system for remarkable sound enhancement. With its unprecedented 110 dB dynamic range, not even digital source material is degraded.

Beef up your audio chain
Ulti-Mate's phase coherent design insures waveform fidelity and minimizes distortion as signals are processed and amplified. The linear VCA allows extraordinary processing capability to enhance even the purest system. And Ulti-Mate even

makes an excellent "final" broadband limiter.

Stereo ready
When you're ready for stereo—whether it's AM, FM or TV—so is Ulti-Mate 91. It's totally compatible with all broadcast stereo systems. And it can drive your STL, too.

Takes only 1 1/4" of rack space
The Harris Ulti-Mate 91 Tri Band AGC slips neatly into 1 1/4" of vertical rack space (3 1/4" for stereo version). Adjustments are deftly concealed but easily accessed through a slide-out drawer. And if unauthorized adjustments are a concern, secure tamper proofing is easily achieved.

First-rate equipment for first-place ratings
Good sound is the currency of Radio; it buys audience. Ulti-Mate gives you better dynamic equalization through the phase coherent Tri Band AGC, for markedly improved signal transmission. At a surprisingly low cost.

The Harris Ulti-Mate 91 Tri Band AGC. Audio processing has never been this good. For more information, contact Harris Corporation, Studio Division, P. O. Box 4290, Quincy, Illinois 62305. 217/222-8200.

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For your information, our name is Harris.

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You find that your competition is starting to play rough. Then you need to fight back . . . get 'rougher' . . . be smarter . . . WIN the game!

Radio stations play much the same way: Perhaps your station and the competition both run bare Optimod's.* Then all of a sudden one morning you tune to the 'other guy' and he's rushing, tackling, and running away with the hot spot on the FM dial! You retaliate . . . twisting and cranking on every conceivable knob on your Optimod, but to no avail, the competition just stopped playing 'tag' . . . and now YOU'RE IT!

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It started years ago, when we sat back and watched the competition and saw state-of-the-art slowing to a crawl. TEXAR huddled and the play was called . . . DIGITAL CONTROL was pioneered and implemented in the TEXAR AUDIO PRISM. The results, simply stated we're AMAZING. Since that time more and more radio stations are effectively playing against the competition and WINNING!

So, you have but two choices: Wait till someone yells 'TAG, You're it!' and then get serious . . . or do the yelling yourself!

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**Summer and Fall 1985 Arbitron Ratings. Total Persons 12+ Share, Mon-Sun, 6A-12M. (Used with permission.)



JHAN HIBER

WEEK IN REVIEW

McDonald's Switches To Birch

Effective immediately, according to Birch officials, McDonald's will use Birch as its primary radio buying and schedule evaluation service. McDonald's is recommending that all of its regional agencies use Birch estimates as their primary ratings service in Birch-surveyed markets. The key reason for the switch: "Birch does a better job of surveying young adults in various ethnic groups and has better response rates in the younger demographics."

Distortion Delisting, Part 2

One of the hottest Arbitron controversies in years erupted in New York with the recent decision to delist WHTZ (Z100) from the winter book. Why? Did Z100 deserve such harsh treatment? Was Arbitron's action consistent with its past use of the delisting option?

Recap

Last week the history of Arbitron's ratings distortion policy since 1977 was outlined. Examples of complaints against other stations were cited; others were penalized but not as harshly.

The key issues are fairness and consistency. While none of us condone ratings distortion activities, we can support Arbitron's policy only when it's applied fairly and consistently.

Precedents had established that stations that went beyond one or two isolated, humorous remarks and carried their questionable activity into other media were subject to delisting; otherwise, Arbitron took a less severe recourse.

Z100: Out Of The Book In Less Than 10 Seconds

Last week's column outlined the key offense charged against WHTZ — a brief, isolated, humorous, and exaggerated comment. Another statement included in the complaint was simply a "write it down" plea that didn't mention Arbitron or diaries.

Let's look at how the February 6 remark by Z100 PD Scott Shannon compares with previous ratings distortion complaints:

- Was the one slip of the tongue calculated as part of an ongoing on-air campaign to distort the numbers? No. You saw the verbatim, as supplied to Arbitron on tape by competitor WPLJ. No other possi-

ble sin was included in Arbitron's complaint except for the "write it down" mention several days later.

- Was there an attempt to use other media to spread the message? No. No ads, no mailer that encouraged people to "tell them you listen to us 24 hours a day." Like many stations in New York and elsewhere, Z100 was conducting a new multimedia ad blitz involving direct mail and TV, but nothing close to ratings distortion was even hinted at in these materials.

Arbitron's Perspective

It's clear, then, that WHTZ's in-advertent and brief remark met neither of the criteria previously used to delist stations. So why was the station removed from the book?

In a letter to Malrite Radio President Gil Rosenwald, Arbitron contended Shannon's blurb was made as a "conscious decision" by WHTZ management. The ratings firm also was concerned that Z100's statements could be construed to instruct survey participants to:

- "tell them you are 'listening to us,'" implying that survey participants should report other than actual listening to WHTZ
- "tell them all day long, every day," apparently suggestions to report exaggerated listening levels
- "tell them . . . you got 11,000 people living there and you all lis-

ten 24 hours a day": could suggest to future or current diarykeepers that they should request more than the correct amount of diaries, and/or then report exaggerated or false listening levels for non-existent survey participants.

Arbitron's concerns are well taken. WHTZ should have been more careful with its casual on-air remarks. The station thus deserved the same treatment accorded WLW/Cincinnati and WLS/Chicago, previously dealt with by much less severe means.

One highly placed Arbitron executive put it succinctly, "Stations should think of these sorts of references just like the FAA feels about jokes at airport screening locations. Signs there say don't joke about guns or hijacking. We're saying the same thing here."

Fine. Spread the word that joking is a no-no and that the precedent set at WLW and WLS no longer applies. But a delist? Ouch!

Policy By Polling

Regarding the politics involved in Arbitron's decision, you might think a policy is a policy, to be applied consistently. However it's not so cut-and-dried.

I learned that there were many conversations back and forth as Arbitron tried to put this matter in perspective. Some Arbitron officials were, I believe, looking for a way out that might satisfy ABC, which filed the complaint, penalizing Malrite. In addition, sources reported that Arbitron polled New York clients to see how they felt about the brouhaha.

What this amounts to is policy by polling. Being responsive to clients is fine in many service areas. However, in a matter as serious and costly as a ratings distortion complaint, one would hope the decision wouldn't rest on how your competition felt about screwing you. The industry needs a more clear-cut, less political policy in these matters.

Where Do We Go From Here

Here are some observations that have significant implications for all broadcasters.

1. Arbitron's ratings distortion policy, while worthy in intent, is fluid and unpredictable in its enforcement.
 2. Given a lack of consistency on Arbitron's part, stations would be well-advised to stay totally away from any remarks or activities (no matter how seemingly harmless) that might be construed as ratings distortion.
 3. Don't engage in any on-air humorous references that diarykeepers might misconstrue.
 4. If you plan a contest, promotion, or ad campaign and aren't sure if it'll pass Arbitron scrutiny, ask them. The ratings firm may give you a thumbs-up or down on your plans.
- Arbitron should decide what its role will be. Sometimes they say they don't want to be policemen; other times they delist. I don't think any responsible broadcaster wants to distort the numbers. We'll all play by the rules, but as you've seen, the rules sometimes change.
- I say either let's have consistent application of your policy, or keep

hands off in a laissez-faire fashion.

Station Recommendations

Station management would do well to consider implementing the following steps to avoid any possible delisting situation.

- Have all staff sign a statement of compliance with a corporate policy agreeing to go along with Arbitron's published ratings distortion prohibitions.
 - Have a meeting of all on-air staff, the GM, and PD to discuss what can and can't be said over the air. Basically, these are things to never allow any on-air talent to reference: Arbitron, Birch, diary, and ratings survey. Interestingly, Z100 didn't reference any of these first three items.
 - Be sure that no one implies to listeners to record listening they might not actually do.
 - Have all staff sign compliance statements for the above policies with the penalty being immediate dismissal.
 - Have all staff agree that if contacted by Arbitron or Birch they and their families will not take part in a survey. Additionally, if an on-air person is asked about how to fill in a diary a listener may have received, have them say this and no more: "Please be sure to fill it in as accurately as possible."
- While some will feel that Arbitron's delisting of WHTZ is undeserved, there may be two silver linings in this cloud of controversy. Arbitron will restate its ratings distortion guidelines and bring back consistency; 2) and stations will be more alert than ever to the dangers of even casual remarks.

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Start with the most popular hits ever recorded.

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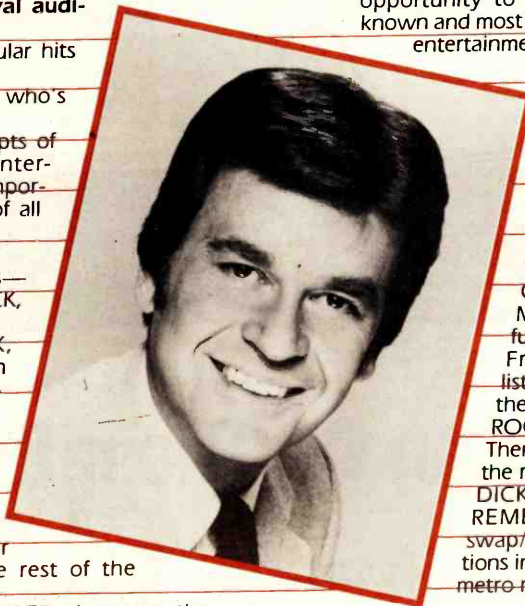
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RATINGS

FALL '85

Arbitron Demographic Rankings

Washington

WHUR Still Dominates Older Adult Demos; WDJY New Teen Champ; WAVA Grows In Adult Demos, Slips With Teens; WWDC-FM Keeps 18-34 Crown.

Sum Fa 12-17			Sum Fa 18-34			Sum Fa 18-49			Sum Fa 25-54		
'85	'85	Rank	'85	'85	Rank	'85	'85	Rank	'85	'85	Rank
4	1	WDJY (B/U)	1	1	WWDC-FM	1	1	WHUR	1	1	WHUR
7	2	WBMW (CHR)	2	2	WKYS	2	2	WKYS	3	2	WGAY
3	3	WWDC-FM (AOR)	3	3	WHUR	3	3	WWDC-FM	2	3	WKYS
5	4	WKYS (B/U)	7	4	WAVA	5	4	WLTT	8	4	WMAL
6	5	WHUR (B/U)	4	5	WRQX	4	5	WRQX	4	5	WLTT
2	6	WAVA (CHR)	5	6	WLTT (AC)	6	6	WGAY (B/EZ)	9	6	WWDC-FM
1	7	WRQX (CHR)	8	7	WDJY	14	7	WMAL (AC)	5	7	WMZQ (Ctry)
10	8	WCLY (AC)	14	8	WHFS (AOR)	10	8	WAVA	6	8	WCLY
16	9	WOL (B/U)	6	9	WCLY	7	9	WCLY	7	9	WRQX
14	10	WIYY (AOR)	11	10	WASH (AC)	9	10	WASH	11	10	WASH

Dallas

KVIL Sweeps All Adult Demos; KEGL Flies As Teen Champ; KKDA-FM Is Everyone's Second Favorite; KPLX Places Third With Older Adults.

Sum Fa 12-17			Sum Fa 18-34			Sum Fa 18-49			Sum Fa 25-54		
'85	'85	Rank	'85	'85	Rank	'85	'85	Rank	'85	'85	Rank
1	1	KEGL (CHR)	4	1	KVIL	1	1	KVIL	1	1	KVIL
2	2	KKDA-FM (B/U)	1	2	KKDA-FM	2	2	KKDA-FM	2	2	KKDA-FM
3	3	KTXQ (AOR)	6	3	KEGL	4	3	KPLX	3	3	KPLX
4	4	KTKS (CHR)	2	4	KTXQ	7	4	KSCS	4	4	WBAP
5	5	KAFM (CHR)	8	5	KPLX	6	5	KEGL	5	5	KSCS
6	6	KSCS (Ctry)	3	6	KZEW	3	6	KTXQ	6	6	KRLD (News)
9	7	KVIL (AC)	5	7	KTKS	9	7	WBAP (Ctry)	10	7	KLUV
10	8	KPLX (Ctry)	7	8	KMGC (AC)	10	8	KMGC	8	8	KMEZ-FM (B/EZ)
7	9	KZEW (AOR)	9	9	KSCS	11	9	KLUV	7	9	KMGC
8	10	KDLZ (B/U)	10	10	KLUV (AC)	8	10	KTKS	9	10	KTXQ

St. Louis

KSHE Repeats Previous Success; KMOX Still 25-54 Champ, Now Runner-up With 18-34 and 18-49; WIL-FM Makes Gains In All Demos; KMJM Moves To Second Place With Teens

Sum Fa 12-17			Sum Fa 18-34			Sum Fa 18-49			Sum Fa 25-54		
'85	'85	Rank	'85	'85	Rank	'85	'85	Rank	'85	'85	Rank
1	1	KSHE (AOR)	1	1	KSHE	1	1	KSHE	1	1	KMOX
3	2	KMJM (B/U)	3	2	KMOX	2	2	KMOX	2	2	KSHE
4	3	KWK (CHR)	4	3	KMJM	3	3	KSD	4	3	WIL-FM
2	4	KHTR (CHR)	2	4	KSD	6	4	WIL-FM	3	4	KSD
10	5	WIL-FM (Ctry)	5	5	KHTR	4	5	KMJM	7	5	KUSA
7	6	KMOX (N/T)	8	6	WIL-FM	8	6	KUSA	6	6	KEZK
8	7	WZEN (B/U)	6	7	KYKY (AC)	5	7	KYKY	5	7	KYKY
5	8	KSD (AC)	7	8	KWK	7	8	KHTR	9	8	KMJM
9	9	KADI (AC)	9	9	KUSA (Ctry)	10	9	KEZK (B/EZ)	8	9	KHTR
6	10	WESL (B/U)	10	10	KADI	9	10	KWK	10	10	KGLD (Gold)

Baltimore

WXYV Wins Older Adult Crowns, Grows In Other Demos; WIYY Retains 18-34 Dominance, Slips With Older Adults; WMKR Still A Hit With Teens; WBSB Runner-up With Teens And 18-49.

Sp Fa 12-17			Sp Fa 18-34			Sp Fa 18-49			Sp Fa 25-54		
'85	'85	Rank	'85	'85	Rank	'85	'85	Rank	'85	'85	Rank
1	1	WMKR (CHR)	1	1	WIYY	3	1	WXYV	3	1	WXYV
2	2	WBSB (CHR)	3	2	WXYV	2	2	WBSB	1	2	WLJF
5	3	WXYV (B/U)	2	3	WBSB	1	3	WIYY	4	3	WPOC
4	4	WIYY (AOR)	5	4	WWDC-FM	5	4	WPOC	2	4	WBSB
3	5	WWIN (B/U)	6	5	WWIN-FM	6	5	WYST-FM	11	5	WCAO (Ctry)
6	6	WEBB (B/U)	4	6	WMKR	8	6	WWIN-FM	8	6	WBAL (AC)
8	7	WWIN-FM (B/U)	8	7	WYST-FM (AC)	4	7	WLJF	5	7	WYST-FM
7	8	WRQX (CHR)	10	8	WQSR (Gold)	10	8	WQSR	9	8	WBGR (Rel)
12	9	WWDC-FM (AOR)	7	9	WPOC (Ctry)	7	9	WMKR	12	9	WWIN-FM
20	10	WLJF (B/U)	—	10	WGRX(AOR)	9	10	WWDC-FM	6	10	WIYY

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MANAGEMENT: TARQUIN GOTCH



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WRSR	WRCK	KIYS	WCGQ	KGOT
WMMS	WXLK	WFBG	WZYP	KYYA
KKRZ	WKZL	WIGY	Q101	KTRS
KMEL	WKDD	WZYQ	KNIN	KBIM
KUBE	WNCI	OK100	WHSL	OK95
98PXY				



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Which weighs more — the average woman's breast or a Big Mac?

Virtually everybody has vicariously second-guessed the contestants on "Jeopardy" or "The Price Is Right." What red-blooded male wouldn't want to win a date with Vana White, and what woman hasn't dreamed about planting a big one on Richard Dawson's lips? And who hasn't had the urge to dress like a rabbit and select the prize behind door number two? Survey says . . .

Fact is, game shows are back. The top-rated syndicated strip show on television is "Wheel Of Fortune," and other quiz programs fall right behind it on the ratings list. People are fascinated with how much they know, and love to expose their intelligence (or lack thereof) before a national audience of millions. Thanks in part to the waning faddism of Trivial Pursuit, knowledge has become big business. At least on the tube.

Move Over, TV

And radio, if game show maven Mark Richards has his way. Former jock, game show host, and proprietor of his own "game show contestant school," Richards has combined his quiz show expertise with his fascination for radio. The result: a package of syndicated radio game programs, adaptable to virtually any format, station, and market.

But who wants to listen to game shows on radio? KFRC/San Francisco's fulltime attempt at this sort of programming was ill-fated, and any jock can read a trivia question over the air. Why should anyone give the idea the time of day? "No



Mark Richards

one knows how to do it right," Richards explains. "Games can be either boring or exciting, depending on how much experience you have in the business. KFRC had a good idea, but they were a little misguided in the way they went about it. When I first heard what they were going to do I approached them with a few suggestions, but they said they knew what they were doing."

What they weren't doing, according to Richards, was programming a product that attracted listeners and kept them tuned in. "You can't do a game show on the radio where you ask things like 'How many miles across is the Atlantic Ocean at its shortest point?' No one cares about that. Instead you have to ask questions like 'To lose weight, are you better off doing the polka or having sex?'"

The Spice Of Variety

Listeners also aren't particularly interested in hearing questions and

answers for three hours straight, either. Radio has to follow television's lead and entertain its audience with a wide variety of games, Richards believes. "You can't just read a dry question on the air and expect it to entertain the listener," he continues. "You need to have a wide selection of innovative games — and a fast pace — in order to draw and maintain the audience."

Here's how the concept works. The emcee announces that two games — "Scramble" and "Money In The Bank" — are about to be played, and the station needs contestants. Callers are screened for the shows; the host then interviews two contestants on the air to loosen them up and get the audience familiar with them. A timer is set for three minutes, and the host starts asking questions. The two contestants use their touchtone phone to "buzz in" with their answers; correct responses receive applause while gaffs elicit a buzzer. Points are awarded for each correct answer, and the high score at the end of three minutes wins. Then it's on to the next game or spot or, on a music station, a song.

Richards first began his radio game show concept at KOGO/San Diego in 1982, then carried it with him to KGIL/Los Angeles and later to KFI, where he recently hosted three hours of games every weeknight. His current repertoire includes 16 games, ranging from "Down You Go" to "Love, Sex & Dating Quiz." Each game pits tele-

phone contestants against each other and lasts a maximum of three minutes. "That's the longest a game can remain interesting for the audience," Richards explains. Sound effects include buzzers, audience applause, and isolation booth music. Cash or merchandise prizes are provided by the station.

One-Stop Shopping

The game show package is currently being franchised through a distribution wing of L.A.-based Creative Radio Shows on a cash basis. But Richards says that barter syndication for major market stations is in the works. "We supply each station with all the sound effects and questions, and I personally train the jocks for a week so they can get the hang of being an emcee," Richards comments. Contrary to popular opinion, Richards says, game show hosts are not just one step above amoeba on the evolutionary ladder. "A lot of people think there's nothing to it, but hosting a game show is hard work that requires proper training."

Richards is aware of the uphill climb ahead of him. "Program directors are understandably a bit apprehensive about the game show concept," he admits. "But once they see the ratings, once they hear the games, and once they see how many callers try to get on, they forget all that."

By the way, the average breast weighs a pound, while a Big Mac weighs seven ounces. Without the box.

Contemporary Contestant Test

Ever wondered how you'd fare if you got on a game show? Would you win the Porsche Cabriolet or a case of Tabasco sauce? Here's your chance to find out, with actual game show questions from host/instructor/syndicator Mark Richards's personal collection:

1. You put some cheese in front of a pair of rats who are making love. According to Dr. Kinsey, is the male or female rat more likely to stop and go for the cheese?
2. According to *Cosmopolitan*, would the majority of housewives rather spend their spare time reading a good book or making love?
3. Do most women complain that men in singles bars are wimps or married?
4. Does it take longer to embalm a corpse or make love?
5. Again, according to *Cosmo*, which is more romantically stimulating for a woman: music or a candlelight dinner?
6. Which sex change operation is more expensive: male to female or female to male?
7. It's your wedding day, and your fiancé meets your mother for the first time and drops dead on the spot. According to *Emily Post*, do you get to keep your presents?
8. According to *Psychology Today*, would most people divorce their spouse for \$1 million?
9. According to *Barbara Cartland*, is it proper for a woman getting a divorce to go out on a date?
10. According to *Ann Landers*, what is the greatest labor-saving device: a microwave oven or a husband with lots of money?

Answers on Networks Feature Page.

Starstream Bows Two New Shows

Houston-based **Starstream Communications** has introduced two new information features: "The Car Show Coast To Coast" and "Power On."

"The Car Show" is hosted by John Restek and *Motor Trend* editor-at-large Len Frank, and features car reviews, interviews with auto industry pacesetters, information features, and phone-in questions from the show's listeners. The program is targeted to 18-49 male auto enthusiasts, but also caters to the novice listener-

driver as well. "The Car Show" runs one hour and is divided into five 12-minute segments and is designed to air every weekend.

"Power On" was developed to meet the new challenges of computer programming, local area networks, digitized speech, laser technology, and other technological breakthroughs that affects everyday life. The program is targeted toward an "upscale, upwardly-mobile 25-44 male audience, and consists of five weekly 2½ minute features covering recent inventions and technological developments.

The ABC Radio Network has launched "Rock Stars," a new 12-part 90-minute music-interview program. The new "summer series" features exclusive, current interviews with rock's top artists, and is the "story-behind-the-story" from the performers themselves as they talk about various influences on their music and their lives.

"Rock Stars" is hosted by music journalist Timothy White, who has profiled a number of artists for *Playboy*, *Rolling Stone*, *Spin*, *Musician*, and *Penthouse* magazine. He also has written several books on rock & roll, and produced MTV specials on John Belushi and Sting.



John Cougar Mellencamp (l) and Timothy White chat during the first segment of ABC's "Rock Stars."



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NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

March 31-April 4

MUSIC FEATURES

The Weekend

April 19-20	
American Christian Countdown (SP)	Legends Of Rock (NBCE)
Roby Duke	Crosby, Stills, Nash & Young
American Eagle (DIR)	Musical! (WO)
Hank Williams	Platinum Broadway & Hollywood records
Christian Countdown America (CCA)	On The Radio (NSBA)
Bill Pearce	Elton John
Countdown America With Dick Clark (US)	Pioneers In Music (DIR)
Heart	J. Geils/Steve Miller/Johnny Winter
Countdown USA (CUSA)	Power Cuts (GSN)
Journey/Steve Perry	Journey/Graham Nash/Bob Seger (4/20)
Country Calendar (CW)	Rick Dees' Weekly Top 40 (USP)
Gene Watson/Rosanne Cash	Force MDs
The Countdown (WO)	Rock Chronicles (WO)
Precious Wilson/Sade	Robert Palmer/Charlie Sexton/E.L.O.
Dick Clark's Rock, Roll & Remember (USP)	Rock Over London (RI)
Mary Wells	Blow Monkeys
Future Hits (WO)	Scott Shannon's Ticket To Ride (DIR)
George Michael/Billy Ocean	George Harrison: the post-Beatle years
Great Sounds (USP)	Scott Shannon's Rockin' America Countdown (WO)
Lionel Hampton	Bob Seger/Van Halen/INXS
Hot Rocks (USP)	Sinatra Special (CRN)
Survivor	Saturn songs
Jazz Show With David Sanborn (NBCE)	Solid Gold Saturday Night (US)
Chuck Mangione	Paul Revere and the Raiders
King Biscuit Flower Hour (DIR)	Super Gold (TRAN)
Rush	Four Seasons/Fats Domino
	That's Love (WO)
	Pointer Sisters/Steven Spielberg/Patti Davis
	Weekly Country Music Countdown (USP)
	John Schneider

The Week Of

April 21-25	
Country Closeup (NP)	Country Today (MJJ)
Earl Thomas Conley/Forester Sisters	Earl Thomas Conley
Earth News (WO)	Encore With William B. Williams (WO)
John Taylor/Walter Hill/Stacy Keach/David Graf/Mike & the Mechanics	1940: Benny Goodman
Live From Gilley's (WO)	Metalsop (MJJ)
Charly McClain	Hear'n' Aid special
Off The Record (WO)	Off The Record Special (WO)
Ozzy Osbourne/Jackson Browne/Talk	Pete Townshend
Pop Concert (WO)	Rockline (GSN)
Jimmy Buffet	Judas Priest/Honeymoon Suite (4/21)
Shootin' The Breeze (WO)	Solid Gold Country (USP)
Jermaine Stewart/L. Cool/J. Evelyn "Champagne" King	Glen Campbell (4/21)
Special Edition (WO)	April chart-toppers (4/22)
Smoky Robinson Pt. 2	Stars in the news (4/23)
Star Trak (WO)	Feature year: 1982 (4/24)
Simple Minds/John Taylor/Falco	Louisiana statehood salute (4/25)
Superstars Rock Concert (WO)	Turtles (4/25)
Tears For Fears/Hooters	

Game Show Answers:

1. Female; 2. Reading a book; 3. Married; 4. Embalm a corpse; 5. Musical; 6. Female to male; 7. Yes; 8. No; 9. Yes; 10. Husband with lots of money.

COMEDY

Comedy Hour (MJJ)	Daily Feed (DCA)
Richard Belzer/Woopi Goldberg/Albert Brooks/Bill Murray/Christopher Guest/Steve Wright/Johnny Carson	Yurchenko lives/death of funeral regs/ Bush oil policy/state of Union Carlsbad/cautious civility
Laugh Machine (PRN)	Live From The Improv (DIR)
David Brenner/Jean Rivers/Stiller & Mezar/Steve Wright/Robert Klein/Skip Stephenson	John Kasir/Paul Reiser/Mark Pilla/Tommy Siedge/Jan Karem
National Lampoon's True Facts (SLP)	Party Drop-Ins (ASR)
Justice for all/glass hole/tree humps/dead shot/camel driver	Ranch Nicaragua/health nut/genie of the bean dip/party pop quiz/chipmunk workout tape
Radio Hotline (ASR)	Stevens & Grdnic's Comedy Drop-Ins (ASR)
I can help you out! just wrote a book/skipped school/adopt me/the grief you're causing me	Lucky Louie's finance & loan/the people next door/you're overqualified/Captain Wonderful
United Spots Of America (ASR)	
Jackie, Jackie & Jackie/Harvey Kirschner/rod fishbuns/Mr. Wine from Scamco/luggies	

GENERAL INFORMATION

Computer Program (PRN)	Ed Busch Talk Show (AP)
Home computers/try-outs/documentation/pre-packaged software	Podiatry for amateurs/communism/Soviet relations (4/12)TV quality/stock market analysis (4/13)
NBC Extra (NBC)	News Blimp (PRN)
High tech cops	Over-zealous coaches/workfare/teen suicide/flower business/4-wheel drive
Sound Equalizer (PRN)	Sporting News Report (CW)
Louness/advice/tone controls/filters/bass	Roy Firestone/Jack Nicholson/Jim Simpson
Sports Flashback (CW)	Waldenbooks Review (WO)
Spectacular Bid/Born Borg/1979 Indy 500	"Sex Etiquette"/"Eclipse" "Joy Of Being Single"

PROGRAM SUPPLIERS KEY

AA = Audiotape Audition (415) 457-2741
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 BRE = Barnett-Roberts (818) 788-2331
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 CBSR = CBS Radio/Radio (212) 975-4321
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 IN = Interview (213) 852-9710
 KSE = Kris Stevens Enterprises (818) 981-8255
 LBP = Lee Bailey Prod. (213) 256-2778
 LW = London Weaving (814) 961-7800
 MBS = Mutual Broadcasting (703) 685-2000

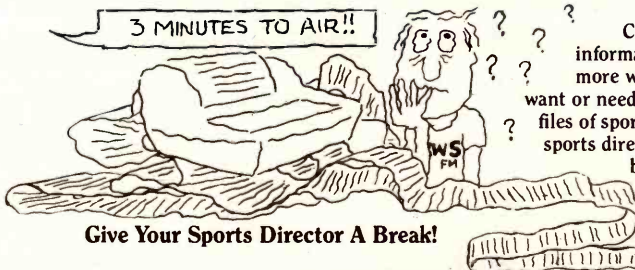
MJJ = MJJ Broadcasting (212) 245-5010
 MS = Musical Starstreams (415) 383-STAR
 NBC = NBC Radio (212) 854-4444
 NBCE = NBC Radio Entertainment (212) 864-4444
 NP = Narwood Productions (212) 755-9390
 NSBA = NSBA Network (213) 305-8009
 PRN = Public Interest Radio Network (212) 585-9400
 PIA = Public Interest Affiliates (312) 943-8888
 RI = Radio International (212) 696-2350
 SRS = Strand Broadcast (213) 318-1666
 SC = Syndicom (415) 386-1781
 SI = Synicate II (818) 841-9350
 SLP = Steve Lehman Productions (213) 467-2346
 SP = "The Spirit" Productions (518) 371-0808
 SPI = Spin Publications Inc. (212) 498-6100
 TRAN = Transair (213) 480-6383
 USP = The United Stations (703) 556-9870
 WRN = Weedeck Radio Network (213) 462-5922
 WO = Westwood One (213) 204-5000



SOUL ON A ROLL — Former Temptations lead singer Eddie Kendrick recently dropped by Satellite Music Network's "Heart & Soul" studios. Pictured (l-r): SMN's Ron Cooper, Alvin John Waples, Bob Jones, Lora Cain; Kendrick and SMN's Jim White and Scott Allen.

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EVALUATING SALESPEOPLE

Performance Appraisals: A Detailed Approach

By Charles Warner



Charles Warner

Charles Warner is a radio veteran whose background includes VP/GM posts with **WNBC/New York, WMAQ & WKQX/Chicago**, and **CBS Radio Spot Sales**. He currently lives in Palo Alto, CA and is Director of the Mass Communication program at Menlo College. He also consults, specializing in strategy, management development, and sales training.

In my last article (R&R 1-31) I discussed the importance of conducting regular performance reviews and present general techniques for making them effective.

Evaluation Criteria

How often you evaluate depends on several criteria. One case in point, for example, is the sales staff. Evaluating them depends on how long they've been selling, how effective they are, and how much coaching they need. All salespeople should be formally evaluated on a quarterly basis. The evaluation meeting should be structured and well organized.

The sales manager should review the salesperson's performance in terms of how well the salesperson carries out two major functions: 1) Positioning a station in customers' minds to have a differential competitive advantage, and 2) managing relationships with customers. Getting customers and keeping them is the end result of a number of sales activities and behaviors that are embodied in these two functions.

Often a salesperson can be going through the steps properly without achieving expected or budgeted revenue levels. There are a number of reasons: poor economy, seasonal list fluctuations, lack of sales tools, poor station ratings performance, poor sales and general management, or inadequate training. On the other hand, high revenue may not be the result of effective sales effort, but could be the result of good luck, windfalls, increased station ratings, or other reasons unrelated to a salesperson's effort.

Set Objectives

Therefore, objectives must be set and performance must not be evaluated merely in terms of revenue. Activities that should be stressed (and evaluated) are:

- **Prospecting** - Finding potential customers (creating opportunities). It should take about 10% of a salesperson's total time during an average month; more if a salesper-

son has a new or developmental type list but never less, even for senior salespeople with active agency lists. Salespeople should use all the material available to them, including station sales promotions, research material, and RAB information. They should be evaluated on how often and how well they use this material.

- **Qualifying** - Finding the right potential customers should take about 15% of salespeople's time in an average month. They should gather information and ascertain if potential advertisers are reasonable prospects and how large their potential is. One evaluating benchmark: the ratio of qualifying calls to legitimate sales presentation appointments.

- **Researching & Targeting** - Should normally take about 15% of a salesperson's total time. The best way for salespeople to demonstrate they're spending enough time in this area is to write presentations and give copies to management. Management not only sees the work is being done but how well it's being done.

Salespeople should set a target for the type of order they want to get from an account each time they make a presentation. Targets should be based on: 1) a specific availability, 2) a rate on price level, 3) the size of an order, or 4) a share of an advertiser's budget.

- **Presenting** - Face-to-face contacts with customers. Should take about 40% of a salesperson's time each month. Within this step are several phases: 1) approach, 2) discussion, 3) negotiation, and 4) close. One benchmark for evaluating effectiveness: look at a presentation-to-orders ratio (closing ratio).

- **Servicing** - Should take about 20% of an AE's time in an average month because it's more efficient to keep an account than to sell a

new one. One way to evaluate a salesperson's servicing effectiveness is to look at renewal percentages.

Related Functions

Remember that 20% of your clients will do 80% of your business, so salespeople should be spending 80% of their time calling on the high potential 20% of their accounts.

In addition to salespeople's aforementioned core functions, there are nine related ones on which they should also be evaluated:

- Developing new accounts
- Properly processing orders and observing office procedures
- Maximizing revenue (including selling specials)
- Providing customer service
- Managing accounts (billing, collections, promotions, etc.)
- Monitoring the marketplace and competition
- Forecasting
- Recommending tactics
- Cooperating.

Behavior

In addition to carrying out the above, AEs should be evaluated on the degree to which they display behavior indicative of the following personality characteristics:

- **Discipline and organization** - Salespeople must have the discipline to make weekly/monthly plans and stick to them. They must have the organizing skills to design a plan that maximizes the use of their time and the company's resources. This includes keeping track of the number and types of calls they make, the number of orders written, the amount of each order, the number of spots on each order, and the average rate on each order.

A salesperson can analyze and evaluate this information so he can identify his strengths and opportunities for improvement. These systems should be self-administered by salespeople and not used by

management to police activities. Remember, once the reports are used for evaluation and compensation purposes, they lose their effectiveness as developmental tools.

- **Autonomy** - The ability to work with a minimum of supervision and take personal responsibility for organizing work, making plans, and implementing them without frequent reminders.

- **Creativity** - The ability to look at problems in a new way and come up with novel solutions and a variety of alternatives. It takes creativity in packaging and in the use of a station's rate card to satisfy both the client's and station's needs.

- **Enthusiasm, optimism, and positive attitude** - Salespeople who gripe constantly are bad for morale. They will eventually poison their own and others' performance.

Weights should be given to the above functions, activities, and behaviors based on a number of variables such as list potential, degree of difficulty of the sales situation, client sophistication, amount of negotiating involved, account demographic target, etc.

Rating The Performance

Objective-setting meetings with all salespeople should be held once a month. The objectives set by the salespeople in these meetings should be activity-based, not revenue-based. Finally, brief weekly planning and strategy meetings should be held with all AEs.

The monthly objective meeting's format can vary according to each salesperson's needs. Meetings with experienced, successful salespeople might last only ten or 15 minutes and consist of positive reinforcement and a quick review of sales objectives, target accounts, and appropriate strategies.

Meetings with new salespeople who need more coaching and more detailed feedback might take an hour or 90 minutes, and include an

evaluation of the aforementioned functions, activities, and behaviors. Such a meeting might also include checking a salesperson's activity analysis - calls, orders, rates - and a review and critique of written presentations. The weekly planning and strategy meetings with new salespeople could include some evaluation and feedback on the previous week's activities.

The quarterly evaluation meeting should have virtually the same format for everyone; the sales manager should evaluate every salesperson on all the areas outlined above. The ideal situation is for both the sales manager and salesperson to fill out a rating sheet before the meeting. Then during the meeting they can discuss the areas of agreement and disagreement.

Managers should also compose a checklist for use in performance evaluation meetings. Each aspect (i.e., major/related functions, activities, and behavior) should be rated on a one-to-five scale:

- 1 = Outstanding
- 2 = Highly effective
- 3 = Fully satisfactory
- 4 = Needs some improvement
- 5 = Needs much improvement.

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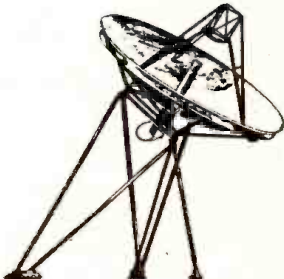
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How Accurately Are You Evaluating Your Top Salespeople?

By Norm Goldsmith

In a recent R&R article, I addressed some typical ways many sales managers perceive their staffs, particularly the top billers. One of the main points was that too often sales managers evaluate performance only on total billing, and assume the top billers are doing a job simply because they are the top billers.

This can lead to the sales manager rationalizing why the salespeople are not making the effort the station needs in such key areas as new business development and total inventory utilization, as well as internal cooperation and leadership.

There are sales managers who would say that billing is the name of the game, the bottom line, and that's all that should be expected of salespeople. They might even add that some top billers have paid

"Salespeople must respond primarily to station needs rather than their own wants."

their dues and earned the right to "do it their way." In the previous article, I attempted to point out the

fallacy in this kind of thinking. You may or may not agree, and it is not my intention to change your mind if you don't.

A New Perspective

Instead, my purpose is to get sales managers to reevaluate their salespeople, particularly the top billers, objectively, constructively, and honestly, from a slightly different perspective.

Let's consider four specific questions. 1) What are the basic differences between the goals of salespeople and management? 2) Why is it important to differentiate between the various ways salespeople become top billers? 3) Who should establish the criteria for successful performance at your station? 4) How can sales man-

agers develop a system to determine salespeople's real contributions rather than just their total billing?

Analyzing Goals

The goal difference is easy — salespeople's goals are to get orders, any orders at any rate using any inventory and dayparts, with whatever merchandising and promotion it takes. That's how they get paid. However, management's goal is profitability, which means maximizing rates, utilizing all of the inventory, and not giving the store away to get the business.

Obviously there are many instances when these goals are incompatible. If most salespeople sold the client half as hard for the rate as they sell the sales manager for the deal, radio would probably be a ten billion-dollar industry. I've seen some stations where the ideal sales manager would be Monty Hall. The point is, in spite of different goals and self-interests, your salespeople must respond primarily to station needs rather than their own wants.

"My purpose is to get sales managers to reevaluate their salespeople, particularly the top billers."

Is realistic to expect salespeople to do this? Why not? Who has the better understanding of what the sales department must accomplish? Is the salesperson or sales manager in a better position to accurately evaluate what it will take to get an order, and how efficient that would be for the station?

Does any of the following sound familiar? "They don't want to buy (a) nighttime (b) sports (c) AT40 or Paul Harvey or whatever (d) weekends (e) us."

"They won't go a nickel higher than (a) \$60 a point (b) \$50 a spot (c) what they paid last year (d) what they paid in 1978."

"There's no way we can get the buy unless we (a) lock in drive time at the top rate (hey, I talked them out of 6:30-8:30 only) (b) bonus nighttime and weekends (c) give them a trip (d) have Springsteen do a live concert in their store."

Question: If a salesperson is just going to "sell" someone what they want to buy for the price they want to pay with the merchandising and promotion they request, do you ever ask yourself why you need to pay a commission for that? I have an 82-year-old aunt who can handle



Norm Goldsmith

that on the phone, and she won't make cold calls either.

Another question: Should a salesperson's priority be to accommodate a buyer or to get the best possible deal for the station? Hint: look at the first five letters in salesperson. Actually, we shouldn't take this so lightly, because there is an extremely important point underlying everything we're talking about here. Who do you think your salespeople believe they work for, the advertisers or the station?

Let me suggest that a lot of sales managers might be quite surprised to find that if their salespeople were really honest about it, many would say they work for the advertisers. Why? Because although management signs their checks, they see that there wouldn't be a check without the advertisers. Certainly understanding the advertiser's interests is important to developing longterm relationships.

At the same time, there are often conflicts in the objectives of advertisers and media. This is particularly true with agencies where the primary objective is to grind stations for rates and other considerations. Salespeople who for whatever reason believe deep down that they work for the advertisers, especially the agencies, rather than the station, will rarely fight hard for rates, shares of budgets, dayparts, inventory, merchandising, or promotions. They are the ones who cost you money while they make money.

Next time: Comfort zones, diamonds & rhinestones, and other types of top billers.

Norman Goldsmith heads the sales and marketing consultancy **Radio Marketing Concepts, Inc.**, based in Warrenton, VA. Before forming RMC in 1977, he was GM of the six-station **Curt Gowdy Broadcasting Group**, Director/Sales & Marketing for the ABC-owned AM stations, and Sales Manager at **KGO/San Francisco**. RMC is based at Rt. 3, Box 328, Warrenton, VA 22186; (703) 347-3555.



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HARVEY MEDNICK

IMAGE & MARKETING

WILLIE NELSON/WRANGLER MUSIC INVITATIONAL

A Good Thing Gets Better

Last September, Lon Helton and I doubled-up to take an in-depth look at the "Wrangler Country Showdown," the highly successful talent program put together by the apparel company in over 350 markets. This year Wrangler has expanded the concept, branching out to CHR and Black/Urban in addition to Country. With this change Wrangler has moved beyond the limitations of a single format, but cut back on the total number of cities involved to a more manageable ten. This experimental step on its part affords us a unique opportunity to examine the process that went into making a major modification to an established ongoing promotion.

First: A Cornerstone

Launching the careers of deserving new artists has always been the goal of Wrangler, and was the prime reason behind the original Showdown concept. Here's yet another instance of "synchronization" coming into play to the benefit of a project.

Avet Anderson, Manager of the (renamed) Willie Nelson/Wrangler Music Invitational, said, "Willie has always had a desire to help aspiring artists, and he had heard about the showdown competition. He wanted to know more, and when we explained the Invitational concept to him, he got really excited because he felt it is totally in keeping with his image." Willie, as you may know, spent the early part of his career laboring in near-anon-

ymity before becoming successful, and had been looking for an opportunity to help young artists bypass some of the obstacles he had faced. Avet added, "We (Wrangler and Nelson) made a pact, and the whole 1986 Willie Nelson And Fam-

ily Tour grew out of it." And so Wrangler had a cornerstone upon which to build the new concept.

From Showdown To Invitational

The principal difference between the way in which the promotion has been run in the past and the plan for 1986 is that it has been repositioned as an "invitational." This new development is in line with the expansion into the CHR and Black/Urban formats.

comprised of a station person, one club representative (where the competition will take place), one record retailer, a booking person, and the local newspaper music critic. This panel then nominates seven bands to compete in each of the three formats — hence the name "invitational."

No More Amateurs/ Garage Bands

By using this "invitational" methodology you end up with pre-selected, established bands which have a local following. The only restriction is that they must not be bands on a "comeback" (once popular, no longer) or have an LP or single in the top 40. "In this way we are dealing with serious musicians who have the level of career commitment that's in keeping with the spirit of both Wrangler and Willie Nelson," added Bob Gordon, VP/ Special Projects for The Invitational's PR firm, Susan Hackney Associates.

The competitive field narrows down as local winners are chosen. Next, participants go to regionals where they are judged by professionals brought in by Wrangler. The Invitational culminates with a televised final of three bands per format, from which will emerge one grand prize-winner in each of the CHR/Urban/Country categories. Gordon said, "At every stage they (the bands) are being judged by people in the industry. I believe the final three bands should be considered important artists."

Here's what's planned for this year: an "official" radio station is chosen in each of the ten markets. This station then serves as the exclusive voice of the promotion, receives a media buy from Wrangler, and is the recipient of co-op dollars from the participating Wrangler retailers. This aspect of the promotion remains unchanged from years past; however, it really gets far afield from there on. The station moves into a pro-active role, forming a nominating committee



It's Going To Be Interesting

As you would expect, the final bands receive a bunch of nifty prizes, including instruments, cash, a video for release, and a one-year P.A. contract from Wrangler.

While Willie has proven his value in attracting artists outside of country for "Farm Aid" like Billy Joel, Jackson Browne, John Cougar Mellencamp, and Bob Dylan, it should be interesting to see which radio format proves to be ideal for the CHR/Urban/Country mix. It's also going to be a challenging chore for the stations involved to nominate appropriate bands outside their own format, an area where they might not have local market knowledge. Here's where the nominating committee becomes so critical.

If you are at all interested in new artists, then you have to applaud Wrangler and Willie for taking such a daring step in completely reworking such an extremely successful promotion as the "Country Showdown."

As Avet said, "There had never been an official spokesman for Wrangler until Willie... we feel it's a natural marriage." And it looks as if there's a real opportunity to extend the marriage just as naturally between the Invitational and additional radio formats.

ONE YEAR AGO TODAY

- Gary Fries Sunbelt Stations President
- Bill Stedman KSAN/San Francisco PD
- Rob Barnett KZEW/Dallas PD
- John Forsythe OM for KLZZ-AM & FM/San Diego
- Doug Stephan PD at WEEI/Boston
- #1 CHR: "We Are The World" — USA For Africa (Columbia) (2 wks)
- #1 AC: "Crazy For You" — Madonna (Geffen)
- #1 B/U: "We Are The World" — USA For Africa (Columbia)
- #1 Country: "Girls Night Out" — Judds (RCA/Curb)
- #1 AOR Track: "Don't Come Around..." — Tom Petty (MCA) (2 wks)
- #1 LP: "Southern Accents" — Tom Petty (MCA) (2 wks)

FIVE YEARS AGO TODAY

- Dwight Case President of Sunbelt Communications
- Bruce Johnson resigns as Shamrock President
- Ron Denman GM at KSFZ/San Francisco
- Miller London VP/Sales Motown
- #1 CHR: "While You See A Chance" — Steve Winwood (Island)
- #1 AC: "Morning Train" — Sheena Easton (EMI America)
- #1 B/U: "Being With You" — Smokey Robinson (Tama/Motown) (4 wks)
- #1 Country: "Old Flame" — Alabama (RCA) (3 wks)
- #1 LP: "Face Dances" — Who (WB)

TEN YEARS AGO TODAY

- Artie Mogull President of United Artists
- #1 CHR: "Disco Lady" — Johnnie Taylor (Columbia)
- #1 AC: "Let Your Love Flow" — Bellamy Brothers (WB/Curb) (2 wks)
- #1 B/U: "Disco Lady" — Johnnie Taylor (Columbia) (7 wks)
- #1 Country: "Til I Can Make It On My Own" — Tammy Wynette (Epic)
- #1 LP: "Comes Alive" — Peter Frampton (A&M) (4 wks)

DATELINES

1986

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

April 19
9th Annual Great Lakes Radio Conference
Presented by Specs Howard and Central Michigan University
University Center Building, Mount Pleasant, MI

May 2-4
2nd Annual Music Business Symposium
Ambassador Hotel, Los Angeles

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 9-10
18th Annual Burns Media Radio Studies Seminar
Sheraton Crystal City Hotel, Washington, DC

June 10-12
5th Annual International Radio Festival of New York
Sheraton Centre Hotel, New York

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

June 26-27
Atlanta Radio Forum '86
Burkhart/Abrams/Douglas/Elliott & Associates Programming Conference.
Atlanta

June 26-29
11th Annual Upper Midwest Communications Conclave
Radisson Plymouth, Minneapolis

August 26-29
Radio-Television News Directors Association's International Conference
Salt Palace Convention Center, Salt Lake City

Sept 4-7
5th Annual Jazz Times Convention
Roosevelt Hotel, New York

Sept 10-13
Radio '86 Management, Programming, Sales, and Engineering Convention, sponsored by NAB and NRBA.
New Orleans Convention Center, New Orleans



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KEN BARNES

ON THE RECORDS

Country Number Ones — A Comparison

About eight months ago, I broke the unwritten law of trade journalism by comparing No. 1 CHR records in R&R and *Billboard*. (The unwritten law of trade journalism dictates that you refrain from mentioning another trade publication by name and never directly compare your own publication with another.) The idea was to see which records had hit the top in one trade but not the other, and to ascertain how many records went to No. 1 yearly in each publication.

Since then, I've been asked by a few folks in the Country industry to compile a similar comparison of Country No. 1s. My interest was piqued, but I ended up putting the project on the back burner. However, listening to an explanation of *Billboard's* Country chart methodology at the Country Radio Seminar rekindled my interest, and following are the results.

Tons Of Number Ones

If your chart perspective is rooted in CHR, where No. 1 records tend to linger a while, Country chart-topper totals come as a bit of a shock. The average number of R&R CHR No. 1s in a year over the last half-decade is approximately 18 (slightly lower in *Billboard*). For the last five years, R&R has averaged 31.8 Country No. 1s a year. The *Billboard* average? 49.0.

That's a lot of turnover. I had planned to restrict this article, for brevity's sake, to the period 1980-85, but after seeing those averages I decided to count up the No. 1s from 1974-79, covering the remainder of R&R's existence. They went like this:

Year	R&R	BB
1974	31	40
1975	28	43
1976	32	36
1977	27	30
1978	33	31
1979	31	33

R&R averaged 30.3 No. 1s, a bit lower than during the '80s, while *Billboard* averaged 35.5, a considerably lower figure.

The Eighties Comparisons

Following are the total No. 1s in each publication for 1980 through 1985, and, just for interest's sake, lists of the records which went to No. 1 in one publication but not in another.

1980

Total R&R No. 1s: 35
Total BB No. 1s: 43



Dolly's "I Will Always Love You" was No. 1 BB, No. 11 R&R

Them Dukes didn't quite hit No. 1 in R&R

Kenny & Kim: A rare R&R #1 that didn't repeat in *Billboard*

Rosanne: No. 1 BB, but not R&R

#1 R&R But Not BB
John Conlee/Friday Night Blues
Merle Haggard/The Way I Am
George Jones & Tammy Wynette/Two Story House
Anne Murray/Daydream Believer

Kenny Rogers & Kim Carnes/Don't Fall In Love With A Dreamer
Don Williams/Good Ole Boys Like Me

#1 BB But Not R&R
Alabama/Tennessee River
Alabama/Why Lady Why
Razzy Bailey/Lovin' Up A Storm
Bellamy Bros./Dancin' Cowboys

Debby Boone/Are You On The Road To Lovin' Me Again
Crystal Gayle/If You Ever Change Your Mind
Mickey Gilley/True Love Ways
Waylon Jennings/Theme From Dukes Of Hazzard
Cristy Lane/One Day At A Time

Ronnie Milsap/Cowboys & Clowns
Dolly Parton/Starting All Over Again
Dolly Parton/Old Flames
Charley Pride/Honky Tonk Blues
Dottie West/A Lesson In Leavin'

In 1980 the approximate parity between the R&R and *Billboard* chart No. 1s that had prevailed for four years ended. The totals had varied by no more than four after 1975, with R&R actually having more No. 1s in 1978, but from 1980 on the gap in the totals would widen. Interestingly, 1980 was also the highest number of R&R No. 1s to date, a total that would only be exceeded once.

1981

Total R&R No. 1s: 30
Total BB No. 1s: 47
No. 1 R&R But Not BB
Emmylou Harris & Don Williams/If I Needed You
Johnny Lee/Prisoner Of Hope
Barbara Mandrell/Wish You Were Here

Oak Ridge Boys/Beautiful You
Don Williams/Falling Again

No. 1 BB But Not R&R
Razzy Bailey/I Keep Coming Back
Razzy Bailey/Friends
Razzy Bailey/Midnight Hauler
Rosanne Cash/Seven Year Ache

Rosanne Cash/My Baby Thinks He's A Train
Earl Thomas Conley/Fire And Smoke
David Frizzell & Shelly West/You're The Reason God Made Oklahoma
Crystal Gayle/Too Many Lovers

Merle Haggard/I Think I'll Just Stay Here & Drink
Merle Haggard/My Favorite Memory
George Jones/Still Doin' Time
Charly McClain/Who's Cheatin' Who
Ronnie McDowell/Older Women

Ronnie Milsap/Am I Losing You
Anne Murray/Blessed Are The Believers
Eddie Rabbitt/I Love A Rainy Night
Conway Twitty/Rest Your Love On Me
Conway Twitty/Tight Fitting Jeans
Steve Wariner/All Roads Lead To You
Dottie West & Kenny Rogers/

What Are We Doin' In Love
Hank Williams Jr./Texas Women
Hank Williams Jr./Dixie On My Mind

In 1981 the total gap widened to present-day levels; from 1981 to 1985 the average difference between R&R's total No. 1s and *Billboard's* was 17.2. With this sort of gap, obviously the list of *Billboard* #1s that didn't hit the top in R&R becomes a lot longer than the R&R chart-toppers that failed to hit the peak in *Billboard*. That trend continues.

1982

Total R&R No. 1s: 28
Total BB No. 1s: 47

No. 1 R&R But Not BB
George Jones/Same Ole Me
Charley Pride/I Don't Think She's In Love Anymore
Kenny Rogers/A Love Song
Conway Twitty/We Did But Now You Don't
Don Williams/Listen To The Radio

No. 1 BB But Not R&R
John Anderson/Wild & Blue
Razzy Bailey/She Left Love All Over Me
Bellamy Bros./For All The Wrong Reasons
Bellamy Bros./Redneck Girl
Ed Bruce/You're The Best
Break This Old Heart Ever Had
Rosanne Cash/Blue Moon With Heartache

Earl Thomas Conley/Some-where Between Right And Wrong
Janie Fricke/Don't Worry 'Bout Me Baby
Janie Fricke/It Ain't Easy Bein' Easy
David Frizzell/I'm Gonna Hire A Wino To Decorate Our Home
Merle Haggard/Big City

Merle Haggard & George Jones/Yesterday's Wine
Barbara Mandrell/Till You're Gone
Juice Newton/The Sweetest Thing
Dolly Parton/I Will Always Love You
Eddie Rabbitt/Someone Could Lose A Heart Tonight
Jerry Reed/She Got The Goldmine
Ricky Skaggs/Cryin' My Heart Out Over You
Ricky Skaggs/Heartbroke
George Strait/Fool Hearted Memory
Conway Twitty/Red Neckin' Love Makin' Night
Conway Twitty/Slow Hand
Gene Watson/14 Carat Mind
Hank Williams Jr./Honky Tonkin'

R&R hits an eight-year low for No. 1s, dipping under 30, while *Billboard* holds at 47.

1983

Total R&R No. 1s: 38
Total BB No. 1s: 50

#1 R&R But Not BB
Johnny Lee/Hey Bartender
Sylvia/Like Nothing Ever Happened
Conway Twitty/Lost In The Feeling

#1 BB But Not R&R
John Anderson/Black Sheep Lee
Lee Greenwood/Somebody's Gonna Love You
Merle Haggard/Going Where The Lonely Go
Emmylou Harris/On Our Last Date

George Jones/I Always Got Lucky With You
Charly McClain & Mickey Gilley/Paradise Tonight
Reba McEntire/Can't Even Get The Blues
Reba McEntire/You're The First Time I've Thought About Leaving

Oak Ridge Boys/Love Song
Charley Pride/Why Baby Why
Kenny Rogers & Sheena Easton/We've Got Tonight
Ricky Skaggs/I Wouldn't Change You If I Could
George Strait/A Fire I Can't Put Out

B.J. Thomas/Whatever Happened To Old Fashioned Love
B.J. Thomas/New Looks For An Old Lover

Billboard goes up to 50, which is close to maxing out — two records were #1 for two weeks in *Billboard* in 1983, but the second week of one of them was Dec. 31, an issue in which all charts were frozen. R&R was up rather dramatically to 38. I'm not sure why the jump, but the next year R&R switched from using radio station playlist numbers to the present rotation system.

Next week: 1984-85 & conclusion.



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DATEBOOK

SEAN ROSS

Petty Conflicts & Mad Daddies

MONDAY, APRIL 14

1964/In what **Mary Wells** later described as the use of her name to bolster his pop standing, the **Wells/Marvin Gaye** duet "Once Upon A Time" is released. Its flip, "What's A Matter With You Baby," is one of the earliest male/female dialog songs and, as such, a predecessor of **Starpoint's** recent "What You Been Missing."

1970/And then almost cut his hair: **Stephen Stills** sees a cop car in his rearview mirror and, while watching it, inadvertently crashes into a parked car.

1981/Another exclusive war breaks out in Los Angeles radio over **Tom Petty's** new "Hard Promises" LP. **KLOS** has "The Waiting" first but **KMET** has the album. Then-PD **Jack Snyder** explains, "I went in and asked for a **Teddy Pendergrass** album and it was Tom Petty."

Birthdays: **Loretta Lynn** 1935, **Ritchie Blackmore** 1945.

TUESDAY, APRIL 15

1965/**The Rolling Stones** release "Aftermath."

1967/**The Who's** "Happy Jack" is released in America.

1977/**Lynyrd Skynyrd's Gary Rossington** and **Ronnie Van Zant** present Atlanta Mayor **Maynard Jackson** with a gold LP for their "One More From The Road" LP, recorded in that city.

1982/**Billy Joel** crashes his motorcycle.

1983/Nine months after their first US LP finally broke, **Men At Work** release their second LP with a "Cargo" World Premiere Weekend."

Birthdays: **Dave Edmunds** 1944, **Allan Clarke** 1942.

WEDNESDAY, APRIL 16

1965/**The Hollies** begin their first New York tour at the Brooklyn Paramount.

1972/**Move** Away: **ELO** plays its first show as ELO. In early performances, **Roy Wood** tries to play too many instruments and stumbles over stage wiring trying to reach them.

1976/**Eddie Rabbitt's** "Drinkin' My Baby Off My Mind" goes #1 Country.

Birthdays: **Dusty Springfield** 1939.

THURSDAY, APRIL 17

1960/**Eddie Cochran** dies in a Bath, England hospital after being in a car crash that also injured **Gene Vincent**.

1977/**Led Zeppelin** fans storm Miami's Orange Bowl in a ticket riot.

1980/In what he later describes as "the greatest honor of my life," **Bob Marley** plays at Zimbabwe's Independence Day ceremonies. Given the lyrics of **Stevie Wonder's** "Master Blaster (Jammin')," it seems likely that **Wonder's** song was written on this day also.

1981/**Eric Clapton** is released from St. Paul's United Hospital, where he'd been treated for stomach ulcers.

Birthdays: **Jan Hammer** 1948, **Michael Sembello** 1954, **Jerry Knight (Ollie &)** 1953, **Steve Singleton (ABC)** 1959.



Allan Clarke, Loretta Lynn, Dusty Springfield, Jan Hammer

FRIDAY, APRIL 18

1975/A trade ad for **Rob Galbraith's** "Damn It All" (recorded several times in the '70s) reads, "Listen to it, damn it!" The hard-sell approach doesn't help much.

1975/130/**Pittsburgh** salutes **Benny Bell** with a "Shaving Cream" weekend by giving away hundreds of cans of shaving cream on the streets of Steel City.

1979/**Rick Dees** comes to Los Angeles for mornings on KHJ.

1985/**Ted Turner** makes his bid for CBS. The money spent fending him off eventually means cutbacks in both the record and broadcasting divisions.

SATURDAY, APRIL 19

1965/**WINS/New York**, where only a year before you could hear **Mad Daddy**, who played gurgling laboratory effects over records, becomes the first successful All-News station.

1978/**Dead Boys** drummer **Johnny Blitz** is stabbed in a street-fight outside New York's CBGB. To raise money, CBGB stages a week of special shows, including one where **Robert Fripp** joins **Blondie** for one performance.

1982/**Simon & Garfunkel** announce, after their Central Park reunion, that they'll stay together "for as long as the fans want us." By the time the LP they're working on comes out 18 months later, **Garfunkel** has been electronically erased from it.

SUNDAY, APRIL 20

1979/Great moments from the first disco era: **Leif Garrett** follows his final hit, "I Was Made For Dancin'," with a cover of the **Detroit Emeralds'** "Feel The Need." Trade ads show **Leif** sparring with **Muhammad Ali**. On the same day, **GQ's** "Disco Nights (Rock-Freak)" goes #1 Disco after it's already gone #1 B/U.

1984/**Billy Idol's** "Eyes Without A Face" and **Chicago's** "Stay The Night" are released.

1985/"We Are The World" goes #1 in Britain for two weeks.

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DAN O'DAY

AIR PERSONALITIES

Wiring Women In Radio

There's a new organization for women in radio, appropriately enough named **Women In Radio Enterprises (WIRE)**. According to member Rene Blake, WIRE is "a group of women radio broadcasters sharing our creativity, honing our skills by listening and talking with guest speakers, and producing our own projects.

"We meet once each month to answer the needs of women in radio broadcasting for an 'old girls' network.' We provide information about jobs, support, work critiques, and basic information. So far our group has been addressed on such topics as negotiating contracts, interpreting the ARB, voiceover work, special production, and an introduction to the

industry and are requesting that people send their stories and anecdotes with names and call letters to us:

What's the strangest job you ever got?

What's the strangest thing you ever did to get a job in radio?

Can you remember the longest night of your career?

The most exciting celebrity you ever met?

The biggest blooper you ever made?

Your crowning achievement that made everything worthwhile?

The funniest piece of fan mail you received?

What was the biggest case of 'Murphy's Law' you ever experienced on air?

"We will not print names and calls where we are requested to do otherwise. We would also appreciate women sharing their audition tapes with us."



'Zoo' Format with Cleveland Wheeler.

"We are currently working on a publication about women and their experiences in the radio in-

Anyone interested in further information can contact WIRE at P.O. Box 16233, Orlando, Florida 32861; (305) 841-9680.

Radio Stories

From Kris Robbins, WNOE/New Orleans: "This happened when I worked at WNDU in South Bend, at Notre Dame. Notre Dame being an old school, you have a number of steam tunnels that connect building to building. We routed a lot of closed circuit television into the priests' residences and into some of the dorm rooms, which originated from our television station.

"Our chief engineer was going to track down a problem one time on one of the cables and became rather disoriented. Now, these steam tunnels are about four feet high, so you have to kind of crawl through them. He had on his miner's hat with a light on it, filthy dirty, and he got disoriented in these steam tunnels. There are kick-out panels in various places that end up in basements of various buildings on the campus.

"His only resort was to kick out one of these panels to find out where he was, because there are no markings inside the tunnels at all. He punched out one of the panels. There happened to be a janitor cleaning the room this guy

kicked the panel out of. The engineer stuck his head through the hole, with his miner's light on top of his head, and said, "Where am I?"

"The janitor's eyes widened and he said, 'You're at the University of Notre Dame in South Bend, Indiana.' He apparently thought the guy was a lost Appalachian coal miner!"

From Bill Heywood, KOY/Phoenix: "This was my first radio job, at KSOK in beautiful Arkansas City, Kansas. I'm on the air with a request show from 10 to midnight, 'The 1480 Request Show.' I would get a record on, run out into the office, answer the phone, write down the requests, and come back in just as the record was ending.

"After a week of this, someone asked me how things were going. And I said, 'Well, everything's great, except that request show is really tough. I need somebody sitting out there to write down the requests and bring them in to me, because it's a hassle running out there to answer the phone.

"The guy said, 'What do you mean? There's a phone right under the console!' But it never rang, and no one had told me it was there!"

The PD/DJ Question List

In preparation for last month's Country Radio Seminar, I drew up lists of questions for both air personalities and program directors to consider. Because I received quite a few comments on them, I'm including them here.

Questions For The PD To Ask Himself/Herself

What, specifically, do I expect the jock to accomplish? How, specifically, will this be measured?

What skills and abilities do I expect the jock to have that I don't have? Am I qualified to recognize and judge those abilities in others?

How valuable is this airshift to the station? Am I willing to compensate the individual to a degree that reflects this value? Is the station willing to compensate the individual to a degree that reflects this value?

If I'm hoping to "develop" new talent, am I willing to allow that person to make mistakes?

If I want a true "personality," am I willing to allow that person to do some things on-the-air that I don't personally agree with?

Am I willing to back up my air talent in conflicts with sponsors? With sales? With management?

What is my station willing to do to make it so a good talent wants to stay with us?

Do I want a jock who reflects my personal vision of radio . . . or who reflects management's vision . . . or who reflects his/her own vision (within well-defined parameters spelled out by management in advance)?

Is my station prepared to reward productive air talent in a way equal, financially, to the way it rewards productive salespeople?

Am I controversial?

Can my personality jock speak his/her own mind . . . even when I completely disagree? Even when station management disagrees?

Is my station willing to make the investment of both time and money required to build a successful show? Are my expectations — of performance and of the length of time allowed — realistic?

Do I want to mold a personality who will be "just like" somebody else . . . or am I willing to accept someone who is a unique air personality?

Do I see my job as that of someone who tells the talent what to do? Or do I see my job as that of someone who is there to assist the personality in any way possible to create the most effective program?

Questions For The Air Personality To Ask Himself/Herself

Why have I chosen the field of radio? Why have I chosen to be an air personality?

How long do I plan to stay in radio? In what capacity?

What do I need to achieve in order to be happy with my career, in terms of:

- Market size
- Salary
- Airshift
- Lifestyle
- Free time
- Fringe benefits
- Ratings
- Status of station
- Work week (number of hours and days)

How do I perceive myself? What type of person do I think I am? Do other people see me this way?

How would I like to be? Can I succeed in changing into the person I'd like to be? How will I know I've become the person I'd like to be? How will other people know?

"Some people say that to make radio your career, you'd better absolutely love it. Do you absolutely love radio?"

What aspects of my personality do I want to highlight and present to my audience?

What aspects of my personality would I like to minimize vis-a-vis my audience?

What do I owe my listeners? What do I owe my fellow jocks? What can I offer my listeners that no other jock can?

Do I aircheck myself every day? When I listen to my airchecks do I simply enjoy my best bits . . . or do I look for weaknesses in my presentation?

Am I really willing to invest the time, effort, energy, and money required to build a successful radio career? (Or am I always putting off doing things, hoping someone will come up with some new "shortcut" for me to try?)

If I plan to stay in radio indefinitely, how do I plan to arrange for my financial security later in life?

What do I want to be doing — and when — two years from now? Ten? Twenty?

Some people say that to make radio your career, you'd better absolutely love it. Do you absolutely love radio?

A Few Thoughts About Being Pro

(reprinted by permission from "Programming Co-Operation Manual," Rt. 1, Box 400E, Fayetteville, Arkansas 72703)

1. Plan ahead. Think about what you'd like to do or say and about the best way it should be done.

2. Pre-read everything. Pre-read aloud.

3. Rehearse your ad-libs. If possible, write down bits of the thought to help keep "in focus."

4. Be aware of the pacing and balance of the show. Constantly refer back to your show preparation sheets to see where you've been.

5. Before each set, take a quick glance over the control board to make sure all the switches and pots are set correctly.

6. Don't leave the control room unless the next stopset is completely ready.

7. Don't answer the phone until the next stopset is completely ready.

8. Be as mechanically perfect as possible; watch the VUs.

9. The control room is not a library. Don't read books, magazines, or newspapers during the airshift.

10. You are in the business of presenting music and information in the best possible manner. Don't get in the way of the most important elements with unnecessary talk.

11. Talk to the listener on a one-to-one basis; never talk to "all you people out there."

12. Stay comfortable; relax to sound your best.



ADAM WHITE

RECORDS

ANOTHER LABEL REBORN

Now It's The 'New' Dunhill

Hey, let's discuss the compact disc again. It's only been ten minutes since it was last brought up. Seriously, with forecasts that CD shipments to the trade could reach 40 million units this year from 22 million in 1985, it's obviously one of the most important — and talked about — sectors of the music business.

Aside from the activity of major record companies, an increasing number of independents are getting involved. One of the newest is a compact disc-only venture boasting a familiar name and familiar executives at the helm. It's Dunhill Compact Classics, with Bobby Roberts as Chairman and Marshall Blonstein as President.

Both men are industry veterans. Bobby was one of the co-founders (with Lou Adler and Pierre Cossette) of the original Dunhill operation in 1964. Most recently at Lormar Productions, he's been associated with many other entertainment firms over the years. Marshall was VP/GM of Adler's Ode Records and later President of Island. Since then, he's operated his own computer software company, Alpha One, and a gospel label, Morada Records.

Catalog Market

The growth of the compact disc market prompted the two men to form their company six months ago. "The concept was to fill a gap the majors really aren't addressing," says Marshall, "which is CD catalog product. They're using their pressing time for the hits, naturally enough. And as consumers upgrade from vinyl to CD, they're initially buying the hits. Eventually, though, they're going to want to hear what artists like Tony Bennett, Dionne Warwick, and Woody Herman sound like on compact disc. That's the market we're going after."

According to Marshall, this type of repertoire squares with the demographic of the typical CD buyer, although the age is coming down as hardware prices drop. For the past four months, he's been licensing "as much product as possible" worldwide, and setting up pressing from Japan and U.S. distribution. Dunhill's first five releases, shipping in the next few weeks, feature Tony Bennett

("Chicago"), Sam Cooke ("You Send Me"), Woody Herman ("125th Street"), Lionel Hampton ("Vibe Boogie"), and the Royal Philharmonic Orchestra (performing Beatles hits).

Future CDs will include titles by Dionne Warwick (her '60s Scepter material, leased from CBS), John Coltrane, Lena Horne, Judy Garland, and a four-artist, 65-minute "Jazzy Ladies" package with Horne, Sarah Vaughan, Della Reese, and Carmen McRae. There are also plans to release '50s and '60s rock, and Marshall mentions such performers as Jerry Lee Lewis and the Yardbirds. He also says the label is preparing to issue a compact disc single soon: Garland's classic "Over The Rainbow."

Obviously, Dunhill's repertoire sources are many and varied. Mar-

shall says some majors have been receptive to the licensing proposals, while others are "more hesitant, because they don't know what they want to do with CD catalog yet."

One reason for this: the matter of artist royalties, which are mostly pegged to vinyl's \$8.98 suggested list price, not the laser-read disc's much higher levels. Talent managers are now pressuring record companies to increase those royalty rates as CD sales soar, and negotiations and/or disagreements are holding up conversion (and licensing) of catalog product to the new configuration. The absence of Beatles' albums on compact disc, for example, is attributable to this problem.

Sound Enhancement

Since high quality reproduction is integral to CDs consumer appeal, Dunhill is utilizing the Full Dimensional Sound (FDS) computerization process developed by veteran engineer Hank Waring.

YOUR TURN

Circus Acts And CD Service

My report last month on how record companies supply compact discs to radio sparked the following comments from Y97FM (WHYW)/Pittsburgh OM Jay Cresswell:

Dear R&R:

I knew the minute I saw "Servicing CDs to Radio" on the cover of R&R's March 21 edition that I would get angry all over again. Or maybe I should just say frustrated.

In August 1984 we made a commitment to go with compact discs. In fact, if I could play only CDs, I would. Not only are they better sounding than cassettes, but in the long run they are also more cost effective.

What has frustrated me is the circus acts I have to perform to get the CDs from the companies. And, believe me, I don't mind paying for them!

Two major companies have no policy regarding CDs, so if I want those, I have to go to the store and buy them at full price. No problem. Except that when I'm at the store, I see CDs that I didn't know were available or CDs that I paid for and still haven't seen since August 1984! And if they are newly available, I know then that I'll have to wait weeks, maybe months, to get them from the companies.

Different companies have different policies. Some take your check and send them as they are avail-

able. I've been waiting since August 1984 for a couple, and they have my station's money. Others give you credit for the discs that are out of stock. Others just send your check back and say "Out of Stock." When will they be in stock? WEA's is the most efficient way of doing business. You order the discs, they tell you what they have in stock, and then you send a check.

We have promoted CDs so heavily that our listeners accused us of being run by a CD manufacturing plant. We play at least 40% of our music from CDs. We have run at least (I'm not kidding) a half-million dollars' worth of promotional airtime for compact discs. About a year ago, a large CD promotion came down on the national level, and we weren't even considered.

Yes, I am frustrated. I'm willing to pay and wait, but to hold my station's money for 19 months or have no policy at all isn't worth the hassle. I'll just have to go out and buy what's available at the stores. I guess that'll make someone happy.

By the way, we stopped promoting CDs on the air. We just play them.

Fast Facts From CBS, Warner

Aside from financial data, the 1985 annual reports published last month by CBS and Warner Communications contain some interesting facts which may or may not be general knowledge. Here's a selection:

- CBS estimates that U.S. recording industry sales will grow by 3.5% in 1986, following 1985's flat performance. Shipments to the trade of records, tapes, and compact discs will be worth \$4.523 billion at list prices, projects the company. This compares with last year's \$4.388 billion.
- Worldwide sales for recordings outside the U.S. will be worth \$3.8 billion at wholesale prices in 1986 — an increase of 2.5% from last year's \$3.7 billion. These statistics cover markets served by CBS. American consumers are said to account for about 40% of worldwide recorded music sales.
- Bruce Springsteen's "Born In The USA" has sold seven million

copies outside the country he sings about, as well as ten million domestically.

• Madonna's "Like A Virgin" has sold five million units abroad, as well as six million at home. Combined, her first two albums have sold almost 16 million units worldwide in a little over two years.

• Warner Communications has begun constructing its own compact disc plants at WEA Manufacturing's Olyphant, PA facility and in Alsdorf, West Germany. Both are expected to be completed by the end of this year.

• The combined Led Zeppelin catalog of ten albums sold almost two million units in the U.S. during

1985, and the group ranked third among Atlantic Records' top revenue producers.

• Sales of Warner/Elektra/Atlantic labels' \$6.98 catalog product increased more than 20% in '85 and, claims the report, "outsold the combined budget-priced catalog lines of the rest of the industry" for the year.

• Direct mail sales of recorded music in the U.S. reached \$503 million last year, according to CBS, and passed this sector's previous peak of \$478 million, achieved in 1979. The 1985 revenues grew by 8.6% from \$463 million in '84.

• CBS paid \$7 million for its 50% controlling interest in music merchandising firm Winterland last June. It's obligated to buy the remaining 50% if Winterland's average annual pretax profits top \$4.2 million for the three years up to May 31, 1988.

This enhances the sound of older recordings to a remarkable degree, Marshall notes, and others in the business concur.

Marshall is using independent distributors — among them CRD, Navarre, Big State, Malverne, Schwartz Bros., and Rock Bottom — to reach record retailers. "We've also got a group of reps dealing with stereo stores, and we're going after home video outlets." Home video outlets? Marshall's logic here is that they've lost business to record stores in recent years. "What I'm proposing is to get some of that business back with compact disc." In addition, mail order and specialty packages via American Express are under consideration.

Since the retail demand for CD outstrips supply, Marshall doesn't feel that extensive promotion of the line is necessary, "although we're thinking of servicing radio with some of our releases." Dunhill may evolve beyond just reissues, too. "I would like to get off into some adventurous music of our own, once we've established a niche for ourselves in the market."

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BRAD WOODWARD

UNTHINKABLE OR INEVITABLE?

Talk On FM: Why Not?

Why is it that virtually all News and Talk stations are on AM? Is there something about FM that makes it inherently unsuitable for information formats? Or is it simply that the migration of younger demos to FM has left AMs with few options other than spoken word formats and their "mature" appeal?

I know of only two fulltime Talk stations on the FM band, WWDB/Philadelphia and KZIA-FM/Albuquerque. If there are other pioneers out there, please make yourselves known! (ABC flirted with Talk briefly at KGO-FM/San Francisco a few years back, but lost badly to itself — KGO-AM — and sold the station.)

Canadian FM Talk Net

Interestingly, information programming is more prevalent on FM in Canada, where government content regulation is a fact of life. It's also true that, while on the upswing, FM has nowhere near the 72% penetration it commands in the U.S. The CRTC (Canada's version of the FCC) pretty much lets AMs do what they want, while unique programming and experimentation is encouraged on FM.

That has given rise to CKO, a national, private, advertiser-supported News and Talk network. Eight of its nine affiliates are FMs. The net has had some ratings difficulties, but reportedly plans to seek license renewal in the near future.

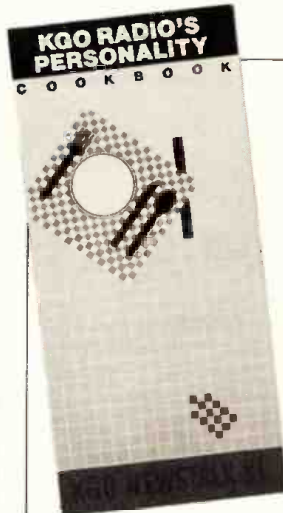
I wouldn't be surprised if AM broadcasters in this country shuddered at the thought of Talk moving over to FM. Having FM usurp one of AM's few remaining bastions of distinctive programming might be viewed as just another nail in AM's coffin.

FM Competition Intensifies

At the same time, it seems to me, the proliferation of FMs makes it inevitable that some of these stations will begin experimenting with information formats. If they find success, others are sure to follow. The FCC is in the process of licensing over 1000 new FMs, and we all know what happens when competition intensifies.

You might argue that Talk is doomed on FM because the format's older audience is contentedly listening to News, Talk, and Nostalgia on AM. How is it, then, that these older folks seem to have no problem wandering over to FM to find their Beautiful Music? And, as baby boomers gray at the temples, it won't be many more years before Talk's target demo starts to include men and women who grew up on FM.

WWDB Operations Mgr. Jack Elery says callers to the station's talk shows are routinely asked what other stations they listen to. "Invariably, we're getting AM answers," he observes. "Therefore, I don't think it would be very difficult to get AM listeners to turn to FM. The downside is that if you're starting up a new station you'd have to do some promotion to inform people what you're doing."



FEAST AND FAST — Talk listeners at opposite ends of the country are getting mixed signals. KGO/San Francisco has published a cookbook featuring its personalities' favorite recipes. Proceeds (\$5 per book) go to the Leukemia Society of America. Across the country, WMCA/New York ran an Eat Healthy Contest in conjunction with a morning diet program it airs. The seven winners, pictured here with 15-pound loser and WMCA President Ellen Straus (fourth from left), will participate in a diet workshop.

Larger Potential Audience

"The plus side is that all those people who are on FM — 72% of the listening public — are your potential listeners because they're over there. So right off the bat we have a lead that AMs may not have. And we're going to get some of them.

"That doesn't mean we program for kids. It has been proven that when Talk stations try to change format to reach the younger demo, they die. If they happen to tune in because we're on the band, that's terrific. But I would not make one iota of effort to get them.

"We go after our target demographic. But those station managers who think there aren't target demos 45+ who listen to FM are crazy. They listen to lots of things on FM — Easy Listening, Classical. So why not grab them and make them into Talk listeners?"

Elery adds, "I think it's a hole in the marketplace. Somewhere if some guy keeps trying new rock formats and just keeps dying with them, it certainly seems to me that Talk is a viable alternative."

WWDB gave up a faltering Jazz format for Talk 11 years ago. The

station posted a respectable 4.1 in last fall's Arbitron, compared to a 3.7 for rival AM News/Talker WCAU.

Sole Voice On FM

What are the benefits of being on FM? "The same advantages anyone else has on FM," Elery responds. "No static. On a thunderstormy night people don't turn us off. The primary advantage right now is that we're the only voice you hear on the FM dial. So we have an easy problem with station identification. People can't mistake us for WCAU."

"The primary advantage right now is that we're the only voice you hear on the FM dial."

— Jack Elery

Elery theorizes that Talk is actually infiltrating the FM band in a more subtle way than outright format changes. "You listen to any morning show now — I don't care how screaming the rocker — there's nothing but gab. Morning shows on FM have become nothing but old MOR stations with rock music. They have really changed."

To a struggling FM operator eyeing an information format Elery offers this counsel: "Give it a shot. It's stupid to shrug your shoulders if you're in any top ten market with 2.0s that you can't sell, you've had six PDs and six formats, and just can't break out. You could try Talk."

KZIA Still Experimenting

The only other FM talker I could find, KZIA, doesn't have quite as bright a story to tell. "I'll be honest with you, we're still experimenting with it," says PD J. Howard Deme.

The station carries wall-to-wall ABC Talkradio, except for some AM drive simulcasting of KZIA-AM. A year after going on the air,

the FM posted a 0.3 last fall to KZIA-AM's 3.1.

Deme hopes an upcoming power boost to 3.5 kw will help, but ultimately he's banking on the overall strength of the FM band: "I think it's going to give people a choice. There are so many new people who are FM-oriented."

TALK TAKES

So News/Talk stations won't be left out of the May 25 "Hands Across America" activities, WWDB/Philadelphia is organizing a conference call of information stations nationwide. Call OM Jack Elery (215-878-1500) to participate... 2400 revelers took advantage of free St. Patrick's Day cab rides from KABC/Los Angeles and an area hospital. Call KABC Community Services Director Neil Benton (213-557-7246) for organizational details... Also sponsoring a "CareCab" program March 17 was KING/Seattle... WOR/New York marked the day with a live broadcast from Ireland... WEEI/Boston employees gave up towels, sheets, and other linens for an animal hospital... KFBK/Sacramento raised nearly \$8000 for local flood relief with an on-air auction... WWDB/Philadelphia staged its annual Health & Fitness Fair, March 15-16... WBBM/Chicago VP/GM Gregg Peterson elected to the board of the Chicago Association of Commerce & Industry... KABC/Los Angeles Chief Engineer Art Sterman retires... WINZ/Miami's Neil Rogers celebrates ten years as a South Florida talk host... Jan Kramer new WINS/New York Advertising & Promotion Manager... WCAU/Philadelphia hires newsman Jim Rose from WBT/Charlotte... Orion Samuelson of WGN/Chicago is nominee for National Award for Agricultural Excellence... WOR/New York promotes Bernadette McGowan and Tom Goehring to Executive Producer and Associate Producer, respectively, for the "What's Your Problem" show... WTOP/Washington adds anchors John Lynker, Dick Bectell, reporters Wendy Rieger and Janice Sosbee.



WCAU HOLIDAY FUND — WCAU/Philadelphia raised \$315,000 for its 1985 Holiday Fund through remote broadcasts like the one shown here, corporate donations, a 30-hour radiothon, an Atlantic City casino trip, and tours of Philadelphia hotels, high rises and office suites, including the mayor's.

P L A T I N U M
B L O N D E
S O M E B O D Y
S O M E W H E R E



WBEN-FM 12-10
WNYS 27
WPHD 5-4
WRNO add
WMMS 37-34
KPLUS 16
K104 deb 39
WANS-FM add
WRQN deb 35
OK100 add
WGAN add
WOMP-FM add
KCMQ add
KHTZ add
KBIM add
CFTR
WERZ
WRCK
WCKN
WVIC
KKRD
KIKX
WZON
95XXX
95XIL
WHSL
KKLS-FM
99KG



BRAD MESSER

CALENDAR

Because Time Goes By

Springtime in America. Air staffers and contest participants are out there having fun at full speed; splashing into brilliantly-colored vats of Jell-O, hanging from baskets under colorful hot air balloons, adding on-air excitement by interviewing visiting celebrities . . . Heaven knows what all!

But it's not quite enough that Heaven knows. Audiences and clients and potential clients should know, too, and that's why stations which excel in promotion feel that having a good camera is almost a necessity.

To keep on-air triumphs from vanishing immediately, we routinely mix 'em into promos, but even the most wonderful promos wear out relatively soon.

Photographs are powerful publicity tools both in the short run and the long run. Hometown

newspapers and national trade publications relish good visuals (got those call letters clearly showing?) and sales staffs welcome "hard evidence" (look at those crowds we drew!) and, across time, a collection of publicity pictures can be the basis for demonstrating that your station consistently generates interest and excitement and is up to its neck in community involvement.

Beyond Polaroid stills and 35mm shots, VCRs have become

powerful promotion tools for sales departments. It feels good to a salesperson to have something tangible and interesting to present to a client. A ten-minute videocassette mix of station promotions, point-of-sale efforts, community projects, and the station's latest TV commercial can have impressive impact.

Publicity shots for the station's latest TV commercial can have impressive impact.

Publicity shots for the short run can become a station album over the years, illustrating the station's unique qualities and its individuality. Because, as the Kodak people say, time goes by.

And the price is right. What the heck? Almost any station can trade for a camera.

Lincoln Mortally Wounded

MONDAY, APRIL 14 — Abraham Lincoln was shot in the head by John Wilkes Booth, on the night of April 14, 1865; the President died the next day.

The "SS Titanic" rammed an iceberg on the night of April 14, 1912. With a 300-foot gash in her side, the liner sank two-and-a-half hours later, in the early-morning hours of April 15th. There were 1517 lives lost and 706 survivors.

A spring snowstorm hit Silver Lake, Colorado in 1921, and buried the landscape under 6 feet 4 inches of snow: that's the world record for snowfall in any 24-hour period.

Thomas Jefferson's birthday is observed as a state holiday today in Alabama and Oklahoma (birthday was yesterday, 4-13-1743).

Birthdays: Julie Christie 45. Pete Rose 45. Loretta Lynn 51. Bradford Dillman 56. Rod Stelger 61.

Lincoln Died In Coma

TUESDAY, APRIL 15 — President Lincoln died at 7:22 in the morning, April 15, 1865, in a boarding house across the street from Ford's Theater in Washington, where his assassin had shot him the previous evening. After the bullet hit, Lincoln never regained consciousness.

A nationwide swine flu vaccination program began in 1976. The first McDonald's franchise opened in 1955. The "SS Titanic" sank in the North Atlantic in 1912, at 2:27am.

In ancient Rome, April 15th (known as Fordicidia) was the date on which pregnant cows were offered as religious sacrifices to the goddess Tellus.

Income tax filing deadline.

Birthdays: Elizabeth Montgomery 53. Roy Clark 53.

Book of the Month Club

WEDNESDAY, APRIL 16 — People have magazine subscription, so why not book subscriptions too? That was the idea behind the Book of the Month Club, which began 60 years ago today (1926) and is still going strong.

The Supreme Court ruled in 1985 that Navajos can tax outsiders doing business on Indian land. American B-52s began massive bombing raids in North Vietnam in 1972, hitting the big cities Hanoi and Haiphong. The Zoomar lens (now just zoom) was demonstrated in 1947.

Birthdays: Kareem Abdul-Jabar (Lewis Ferdinand Alcindor Jr) 39. Dusty Springfield (Mary O'Brien) 47. Bobby Vinton 51. Edie Adams (Edie Enke) 57. Peter Ustinov 65.

Bay of Pigs Invasion

THURSDAY, APRIL 17 — 25th anniversary of the American-engineered Bay of Pigs invasion of Cuba in 1961, an unsuccessful raid by some 1500 Cuban exiles who had been trained by the CIA in an effort to overthrow Fidel Castro.

The Rolling Stones released their first album in 1964. Also in 1964, Mrs. Jerry Mock completed the first around-the-world solo airplane flight by a woman: it had taken her 29 days, with 21 stops (departed March 19th).

The circulation of blood was discovered in 1616 by William Harvey.

Birthdays: Harry Reasoner 63.

Session By Singing Cowboy

FRIDAY, APRIL 18 — 50th anniversary of Gene Autry, The Singing Cowboy, recording "Back In The Saddle Again" in 1936.

In 1942 - about four months after Pearl Harbor - a squadron of sixteen B-25 bombers carried out the first American air raids on Japan.

The Washateria, the first coin-op laundromat, opened in Ft. Worth, Texas in 1934. Eighty years ago this morning, San Francisco suffered the Great Earthquake of 1906: most of the 452 victims died in the ensuing three-day fire, which wiped out half the buildings in the city. Paul Revere's midnight ride happened in 1775.

Birthdays: Hayley Mills 40.

Saturday (4-19) Revolutionary War began 1775. Dudley Moore 51. Hugh O'Brian 56. Don Adams 59.

Sunday (4-20) Peter Frampton 36. Jessica Lange 37. Ryan O'Neal 45.

Preston

Continued from Page 3

Cramer, frees him "to consider BMI's future in the light of new technologies, to seek out new sources of revenue, to strengthen and improve copyright as it affects all writers and publishers, and to continue to improve relations with our sister licensing societies worldwide."

Cramer added, "Mrs. Preston, in addition to being a consummate music person knowledgeable in all settings, brings considerable managerial and business skills to her operations post."

Stated Preston, "I'm looking forward to working more closely with Ed Cramer. In keeping with the BMI tradition, I hope to continue to focus the spotlight on the achievements of our writers and publishers, and give them the recognition they so deserve."

Preston, one of the founders of the Country Music Association and the Country Music Foundation, joined BMI in 1958, and was named VP/Nashville in 1965. She became Senior VP a year ago.

Browning

Continued from Page 3

fall. WIOQ had a 3.7 to market-leader 'MMR's 9.8. Browning said that he will be "building on something, as opposed to starting from scratch," referring to WIOQ's demographic strength — the station was #1 25-34 women and 25-34 adults in the fall.

Browning had been at the Group One Denver combo since March 1984, following a PD stint at KZAP/Sacramento and a previous OM gig at Group One's WTUE & WONE/Dayton.

Battison

Continued from Page 3

to go back to the relationship he had prior to joining us in 1983 as outside consultant. His services have been very important to us over the last few years, but he wants an opportunity to go out and make his own \$100 million — and I certainly won't stand in the way of anybody doing that. Bill Battison has played an ever-increasing role in the financial side of the company, and he'll be even more involved in the future. Yusko is also a very talented young guy, and we expect great things from him as our chief accounting officer."

Battison commented, "Arthur Levine was very responsible for the growth of this company in its formative years. Now we're going to continue to grow, but we're going to grow as better operators. That's where I come to the table, because I've done this before. ABC is the number one-billing network right now, and we're determined to make this a two-horse race."

Levine served as financial consultant for Westwood One before he joined the company in 1983. His new company is LCL Investments, which because of noncompete clauses will not be broadcast-oriented.

Battison served as a financial officer for ABC Radio Networks for four years prior to his joining WW1 in December 1985. Yusko joined the company in May 1985 after serving eight years at Price Waterhouse.



RCA presented Mr. Mister with platinum awards for the "Welcome To The Real World" LP. Pictured (l-r) are producer Paul DeVilliers, RCA's Randy Miller, group's Steve Farris, manager George Ghiz, group's Richard Page, RCA VP Paul Atkinson, group's Pat Mastelotto and Steve George, RCA VP-USA & Canada John Ford, and engineer Lois Oki.

Wallace

Continued from Page 3

Said Wallace, "I think WKLH right now is in a prime position, and I'm very excited to be a part of a station that's making the kind of noise in Milwaukee WKLH is making."

Wallace had been with WISN for about six months, having worked in similar capacities at WTTI from 1981-1985.

Prevost

Continued from Page 1

main new release in the summer; it'll be a big thrust for us," he said.

Blackwell said that Island Records would continue — "more so than ever" — with its own promotion, marketing, A&R, and publicity resources. The label has approximately 15 staffers at present, he stated, and there are 15 acts on the roster.

Prevost joined Island in 1984 after a period of consulting Blackwell on the company's North American operations. He previously operated his own promotion/management firm, and worked in California for Mismangement with such acts as Supertramp and Chris DeBurgh.

VanDerheyden

Continued from Page 1

it sends a nice signal to the chain and our industry. Overall, we have a fairly young staff in terms of familiarity to the market, but I think we are on our way to rebuilding a very successful CHR in Boston."

He went on to address the problems of WHIT. "The marketing of the station has been a bit off-target, and it has lacked the showbiz quality it needs. I want to emphasize WHIT is not a sick station. It is one that's been floundering, and needs some good solid focus and its direction articulated a bit more."

VP/Programming for three years, VanDerheyden was also CBS Director/Programming Services and a former PD at WCBS-FM and WHN/New York and WGBS/Miami.

Selcom

Continued from Page 3

to maximize each station's share of national sales."

Among SRR's major market clients are WINS/New York, KFWB and KIQQ in Los Angeles, WXRT/Chicago, KYW/Philadelphia, KFOG/San Francisco, WXYT/Detroit, and WBZ/Boston. It was also announced that Select Radio Representatives' New York headquarters has moved to a new address: 1290 Avenue of the Americas, 11th Floor, New York, NY 10104; (212) 603-6200. Those offices adjoin those of co-owned Blair Radio at the John Blair & Company headquarters.

Format 41

Continued from Page 3

will be able to pick up a broader audience than we were ever able to with Classical music."

KAMJ GM Doug Berle commented, "Format 41 was an easy choice for us. It will provide us with a much larger profit opportunity than we found with the Classical format, and the response after just a few days has been tremendous. Advertisers aren't waiting to see how we're going to do; they're buying us right now while the price is right."

While both the Houston and Phoenix outlets have dropped Classical, both stress their support of the format in the marketplace. KJYY has donated its entire classical library to KUHF (operated by the University of Houston); KAJY has pledged its library, as well as legal and programming advice, to NPR affiliate KJZZ's attempt to put a non-commercial Classical station on the air.

New Oldies Format

Transtar also recently announced the introduction of a new format — "The Oldies Channel" — scheduled to debut May 1. The airstaff lineup includes Transtar vet Beau Weaver, KHIS-FM/Los Angeles's Jeffe Serr, KLZZ/San Diego's Jay Williams, KIQQ/Los Angeles's Bruce Chandler, and KMEN/San Bernardino PD Bill Michaels.

SMN

Continued from Page 3

Hamilton will also work on-air from 9-noon.

Hall went on to describe the Z-Rock format. "Aimed at 12-34s, this is an album-oriented hard rock presentation. Core artists will include Judas Priest, Motley Crue, Led Zeppelin, Ozzy Osbourne, and others of that genre. Z-Rock will take advantage of the hole AOR left when it decided to skew for upper demos." Hall added that Z-Rock will go on the air in mid-June, and both Pure Gold and Z-Rock will uplink from Dallas. He said an OM and staff for Z-Rock would be announced shortly.

Minority Entrepreneur Seminars

Three free regional conferences for minorities interested in getting into broadcast ownership will be held over the next several months: Phoenix, April 25; Atlanta, May 23; and New York City, June 27.

The sessions are cosponsored by the FCC, National Telecommunications & Information Administration (NTIA), and BROADCAST. For information call (202) 429-5393.

BROADCAST, the NAB offshoot that helps fund minority ventures was honored at the White House (4/9) at a reception hosted by the White House Office of Private Sector initiatives.

NAB Slates Dallas Acquisition Sessions

Four panels on radio station buying and selling have been scheduled for this week's NAB Convention in Dallas:

- Sunday, April 13 (noon) — "So... You Want To Buy Your First Station."
- Tuesday, April 15 (9:15am) — "Station Acquisition." (videotape replay, Tuesday, 3pm)
- Tuesday, April 15 (9:15am) — "Acquisition Fever: Strategies For Success."
- Wednesday, April 16 (8:30am) — "Acquisition Financing: Where To Get It And How To Get It With A Professional Business Plan."

Bryan

Continued from Page 3

top, but our motto is 'too much is never enough.'"

A former PD at KNBQ and KISW/Seattle, Bryan was also an air personality at KYA/San Francisco, WMET/Chicago, and WGCL/Cleveland.

Albright

Continued from Page 3

Albright, a former Drake-Chenault Country programming consultant and PD at KEEN/San Jose and KUZZ/Bakersfield prior to joining KMPS, said, "I've known and respected Bob since he programmed against me at KCUB/Tucson over ten years ago. He taught me a lot about successful marketing and I'm looking forward to working with him and the great team he's put together."

Abel

Continued from Page 1

GM for KIRO in 1980. Abel, who next year will also begin serving as Chairman of the CBS Radio Affiliates Board, told R&R, "We've worked hard, we've been lucky, and we've got to continue to strike the appropriate chord between news, talk, and sports. Even though we account for such a large share of audience and sales in this market, this is not a mature station; there's plenty of room for growth. I'm honored and humbled, but this is really recognition for the 75 other folks who make this place go."

Garza Gets Bakersfield FM

An FCC law judge has chosen Margaret Garza over Kern Communications as the winner of a new FM license in Bakersfield, CA. Garza won after the judge cleared her of charges that she misrepresented her educational credentials and standing as a teacher.

Since both applicants were 100% female-owned, the judge picked Garza because she is Hispanic, has longer residence in Bakersfield, and has more "substantial" participation in the community's civic affairs.

Kern is owned 100% by Catherine Swajian Abernathy, administrative assistant to U.S. Rep. William Thomas (R-CA).

CALL SIGN CHANGES

- Anoka, MN: KMGW to KMGK (effective 4/15)
- Beaufort, SC: WAGP (new station)
- Columbia, SC: WDPN to WMMC (4/1)
- Eagle, KGMJ to KEYQ (4/5)
- Fresno: KFRY to KRFE-FM (4/1)
- Knoxville: WBMK to WTGR (requested)
- Jacksonville, FL: WCRJ to WJXW (3/31)
- Miami: WINZ-FM to WSST (5/15)
- Milford, OH: WRXY-FM to WJOJ-FM (3/31)
- Pittsburgh: WPNT to WLTY (5/1)
- Salem, OR: KGAY to KYKN (5/15)
- Salisbury, MD: WKYZ to WLWV (3/15)
- Statesville, NC: WDRV to WNPAP (requested)



JOEL DENVER

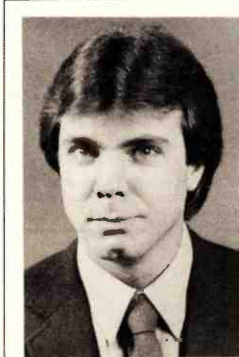
FREEWHEELING EXCHANGE

Format Issues: A Programmer's Think Tank

One of the best things about going to conventions, aside from seeing friends you've known for years, is the exchange of ideas. All too often, the well-intended premise of a panel discussion is lost in having too many people on the dais. And then there are times when the audience is either nonresponsive, easily distracted by the woman in the tight jeans who strolls in the room, or only mildly interested in the topics and would rather be at the bar.

However, there are those rare panel discussions which hit all the right notes and are productive. So, with the help of a conference call operator, we've put together a fresh approach for this column, "The Programmers Think Tank," offering the atmosphere of a panel discussion without the distractions.

For this first session I've called on some great programming minds, all with different levels of experience and each with a unique set of programming circumstances: KIIS-AM & FM/Los An-



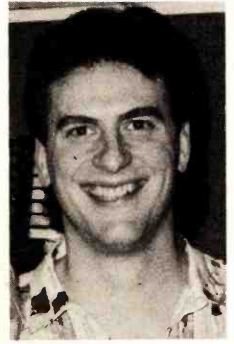
Gerry DeFrancesco



Steve Kingston



Bob Kaghan



Bob Case

geles's Gerry De Francesco, B104/Baltimore's Steve Kingston, KUBE/Seattle's Bob Case, and B106/Washington's Bob Kaghan.

Despite the proximity of Baltimore and Washington, the two markets are very different. Steve's situation is as the dominant CHR, and Bob represents the third CHR in the market trying to combat against two well-established competitors. Bob Case is on top in Seat-

le, but has repositioned his station as more musically aggressive to prevent someone from stealing his thunder; Gerry DeFrancesco, while still a strong number one, is under heavy attack from many sides.

So here's a free exchange between four fine PDs about how they are ready to defend, protect, and increase their respective market positions, and their comments on

each other's strategies.

Defending Your Position

R&R: As CHR has shown dominance in so many markets, it's only natural that competitors within a market are going to redefine their approach in an effort to win back audience. How do you see the best way to position yourself: go straight ahead with your present game plan, react to their moves, or take a totally passive stance on it? Gerry, with "Power 106" (KPWR) creating lots of excitement in Los Angeles, how are you dealing with them?

"KIIS-FM has been built on promotions. We have the image as the station that gives away the most cash and cars, and that's never going to go away."

— Gerry DeFrancesco

you're number one, you have to humble out and not pick on the little guy.

No Mention Of Competition

BK: In Washington, we are the "little engine that could." We are doing everything we can for attention.

SK: I agree. However, I see some stations spending entirely too much time promoting the guy across the street. I think it's a waste of time.

GD: No doubt, you can fall into the trap of being their best promotional vehicle, especially when you already have the cume.

BC: No one does that in Seattle; people are almost afraid to. We've never had those kinds of wars here. As far as reacting to the competition, in our case we use K-PLUS (KPLZ), the heavily teen-oriented CHR to kind of prove a record for us in sales or phones. But we never truly react to another radio station. We just forge ahead.

Keeping The Franchise Intact

R&R: In Los Angeles, the competition is very intense, not only on a musical basis, but also promotionally. KLOS continues to give away Porsches, KMET is doing its "Million Dollar Minute," where a listener gets to try carrying \$1 million out of a bank vault.

WKDD Operation Prom/ Graduation Saves Lives

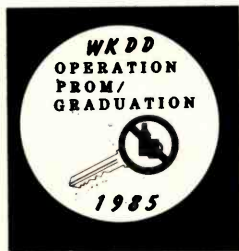
Nothing drives home the uncertainty of life as a use-less death, especially one caused by a driver under the influence of alcohol. Thanks to WKDD, teen deaths resulting from such accidents decreased dramatically in Akron last year because of Operation Prom/Graduation.

According to Promotion Director Deborah Sparks, 18 high schools participated last year. This year 34 schools are taking part. That means over 25,000 students will be pledging not to drink and drive on prom/graduation night.

Spirit Week

Centered around a school assembly/incentive program aimed at the junior and senior classes, the project encourages students to display their spirit via posters, signs, and other activities throughout a one-week period.

During this "spirit week," votes will be collected on a special phone line. The two schools registering the most votes and the two schools signing up the most students pledging not to drink and drive win tickets for the entire student body to Geauga Lakes Amusement Park. Third and fourth place schools earn half-price tickets for the entire student body.



All these votes will also be applied toward a special Operation Prom/Graduation contest, which ties in with workshops held by Akron and Kent Universities. Those students attending workshops will generate extra points for their schools. The top school will win a recognition assembly and a dance sponsored by WKDD, plus

an additional 100 free tickets to Geauga Lakes.

No Blood & Guts

The assembly program enlists the aid of WKDD celebrities, the Cleveland Force soccer team, police officers, and city officials to bring the anti-drunk driving message home. Rather than show films that depict the gory aftermath of such accidents, this program presents a movie about a man involved in a drinking-related accident and the effect it has on his life.

During the assembly students are given a packet containing a pledge card, button (pictured above), and a complete list of all other related events. There's another taking-the-pledge bonus: The card is good for substantial discounts on flowers, formal wear, and dinners. An additional \$250 college scholarship is also available for the student who writes and voices the best PSA about the program over WKDD.

Anyone wishing more information on starting a similar program should contact Deborah at (216) 836-4700.

"In Washington, we are the 'little engine that could.' We are doing everything we can for attention."

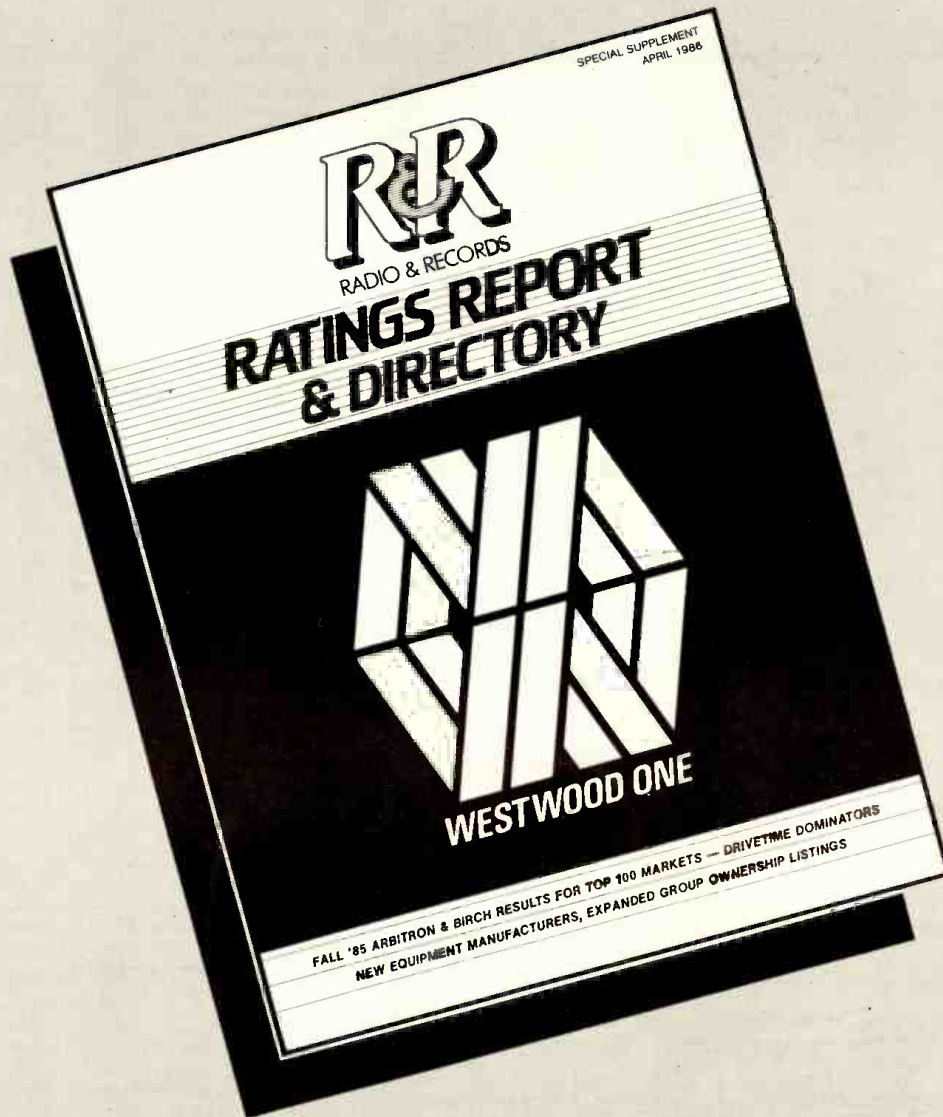
— Bob Kaghan

GD: Not only are they creating some noise, but KROQ is back with a sizable teen audience again. We are reacting, especially to KROQ, but we watch to see how influential they remain, as they seem to come and go. They've dropped us to number two in teens, and we'd like to recover the number one slot. So we're tracking their music to see which of their key songs show up in our requests. Then we play them.

SK: One thing you have to take into consideration is how the new station or the other station that's coming on is positioning itself. If they're challenging with an attitude like "the little engine that could," or a "from worst to first" type of strategy, they are in a position to hurt you. I don't discuss the competition on B104. If you're in a challenger's position, if you're smart you can utilize that position and take shots at the big guy. Once

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Format Issues: A Programmer's Think Tank

Continued from Page 7B

and Gerry, you've rekindled the Daily Cash Payoff, handing out the \$5000. At what point does the radio station wag the market, or the market wag the radio station?

GD: KIIS-FM has been built on promotions. We have the image as the station that gives away the most cash and cars, and that's never going to go away.

SK: You just have to keep the franchise intact as the leader.

GD: It's these elements, outside of the music, which help you get the audience off of listening and coming into the new competition. We knew that Power 106 and KROQ were getting hot, so we did this "Gas War" promotion and the whole city began talking about us again.

BC: Gerry, don't you think it's things like the Daily Cash Payoff and the Gas Wars, or something else outrageous that keeps 'em coming back?

GD: Yeah, that's true, but it's the combination of all the elements — the music, the personalities, and those events — which make people talk about you.

BC: Up here, KHIT did a \$1 million giveaway before the lottery was real hot. They got a huge come together, but their product wasn't ready. So they were checked out by the audience, and they left. It's like going into a store. You get one chance at giving them good service or food, and if you don't they might not come back. So it definitely takes more than a bunch of money to give away.

Music Or Money

R&R: Bob, in your market you've got WAVA and Q107, two firmly-established stations with a lot of money behind them. You folks know how to spend as well, but you're the third man in, as they say, on the format. You're positioning yourself as the market's music leader. In a sense you're trying to make them react to you, right?

BC: And they are too. We are in a market where because of its af-

fluence, the kids are pretty hip and like to think of themselves that way. So our slogan "Playing The Best New Music First" has positioned us properly in their minds. We still play the hits, but both Q107 and WAVA really hesitate so we can lead the way.

R&R: Listening to KIIS, it would be hard to attack them musically, be much hipper, or go farther out on the leading edge than they are. They are quick to jump to the reaction records started by KROQ, KLOS, KMET, or Power 106, so Gerry's got that franchise locked up.

BC: Well, it was easy here as both Q107 and WAVA were pretty conservative in almost all aspects. So now they're chasing us.

"If someone (outside of CHR) takes us head-on, it really hasn't been a big problem. My concerns are always centered on those surrounding us formatically."

— Bob Case

R&R: When you took over KUBE about two years ago, Bob, the station was rather conservative with its music as well. It started out aggressively, but quickly became stale-sounding. It's never got its hind quarters carved in the ratings, but you recognized very early on in your tenure that you needed to take preventive steps.

BC: We were winning by default. Our main competition was playing too many spots and talking too much, so that was easily handled. But we didn't really pay attention until KNBQ came on and that got us off our butts. We were playing all these funky oldies, and as soon as we stopped that and became aggressive we took off. Listeners were looking for a Seattle station to do that.

Don't Overlook The Challenge

R&R: Steve, I remember when K106 came on, you said, "They aren't going to be a factor," but suddenly they spiked up one book, and it became a sharp taste of reality for you. But you didn't overreact to your down book. Instead, you repositioned B104 back to what the market expected of it.

SK: Well, it's like with any type of business if you are the only McDonald's on the street or hit station on the block. After being here for several years without direct competition, we simply got into super-serving 25+ demos. When someone comes in and tries to rip the bottom end out of the radio station, you've got to look at the entire situation. What we more or less tried to do was become, I guess, more things to more people, if not all things to all people.

We have an incredibly large 25+ audience, and usually rank among the top three in 25-54 adults in any given book. Obviously, we lean more heavily female, a situation we'd never jeopardize. But once again, CHR is in the body business and we had to get as many as we could.

The competition here is a Mike Joseph "Hot Hits" station, now consulted by Rick Sklar. They have not moved off the challenger's strategy since I've been here. That hurts you. You can take potshots at the competition. They still talk about us, call us "WIMP 104."

"If you're in a challenger's position, if you're smart you can utilize that position and take shots at the big guy. Once you are number one, you have to humble out and not pick on the little guy."

— Steve Kingston

They almost sound identical to four years ago. Hot Hits is a great start-up format; you just have to know how to move it, nurture it, and let it grow up. Knock on wood, they haven't grown yet. We're just straddling the fence nicely.

Attack From The Side

BC: Steve, don't you find that it's not necessarily your direct competitors that are giving you the most trouble, but the ones on the fringes?

SK: Yeah, this is a fairly conservative market, so our most direct competition for a long while was AOR WIYY. So the fringe stations — the AORs the ACs, and Urbans — have to be considered, as our demos are so broad, wide, and healthy.

BC: If someone (outside CHR) takes us head-on, it really hasn't been a big problem. My concerns are always centered on those surrounding us formatically.

SK: When you're a CHR that has a good teen share and a lot of 25+ demos, you've almost got to keep one guy in check over here and then another guy in check over there so you aren't blindsided.

Editor's Comments

Over the next two weeks we'll present parts two and three of our Programmers Think Tank. If you have some ideas on some subjects you'd like to see presented in a similar forum, please call me, or jot 'em down and send 'em in.

MOTION

Gary Adkins, longtime MD at WOKI/Knoxville, exits to pursue a law degree but will continue to consult PD Ron Harper. The new MD is midday man Gary Beach. Kevin McCarthy segues from overnights to middays at KHTR/St. Louis, as midday-er Tony Davis gets the boost to MD/afternoons. Also, Tammi Rush moves from parttime to overnights, and Dave Hendry becomes the new weekendur.

Rick Halberg is now Production Director at WBNQ/Bloomington replacing Ted Brown, who moves to WJTW/Joliet, IL. For the record: Larry Wax did move from WBLI/Long Island to WPXY/Rochester, but he's doing middays, not mornings, as previously reported.

WQUE-FM/New Orleans welcomes News Director Lea Sinclair. Alex Stone, recently with WHTT/Boston, is now programming WINK-FM/Ft. Meyers, FL. Lineup changes at WCAU-FM/Philadelphia include former night personality Terry Young moving to mornings, Rich Hawkins and Glenn Kalina as the midday team, Billy Burke in the afternoon, Bill O'Brien at night, Christy Springfield on overnights, and Mike Frazier working swing/weekends.

WCKN/Greenville welcomes new PD Beau McCloud (aka Bruce Sum-

mers while Operations Director at WAUR/Chicago), who joins Jim Wilson on the morning show. KZZB/Beaumont welcomes morning voice man Andy Spinosi from WWKX/Nashville and PM driver Frank Seales from crosstown KTFA. Frank replaces Chris Baker, who's now programming KBU/Lake Charles, LA. Brian Gregory and Larry Doss are KF95/Boise's new morning team.

Chuck Finney returns to WkSF/Ashville to cohost mornings with PD John Stevens, and WkSF Promotions Director John Oliver begins his first on-air gig at the station, working 1-3pm.

WNOK-FM/Columbia names Mark Plemmons MD. Tom Rush is new to nights at WGAN-FM/Portland, from KKAZ/Cheyenne. 95XXX/Burlington morning man Mark Esbjerg moves his wake-up service to neighboring WVMT. At G100/Mobile, "Miami Steve" Crockett joins for overnights, and Rebecca St. John begins parttime work. KZZP/Phoenix acquires new parttimers: Carey Edwards of KMGX/Fresno, Jeff Harmon from crosstown KDKB, and Doug Roberts from neighboring KOPA. Anita Roth takes on News Director duties at WLWR/Champaign, IL, while overnighter Susan Accardi moves to late-nights and Joe Caruso steps into the vacated all-night slot. Also, PD Matt McCann will now do middays.

Jon Bradley leaves WLXR/LA Crosse, WI for afternoons at KRQ/Tucson, replacing Kent Lacey. Johnny O'Neil takes on nights at 94TYX/Jackson. Lenny Dessauer and Mark Wells are now co-MDs at WFWI/Fairfield, IL, and LaMar Choate is Oldies Director. WNVZ/Norfolk welcomes noon-3pm jock Tony Taylor from B106/Washington. Troy Leger is new to overnights at KSMB/Lafayette, LA. 96X/Miami midday man Beau Walker moves across town to Country KISS-FM.

KQXR/Bakersfield PM driver Rick Simon is elevated to MD/middays. Former Laser 558 PD Tommy Rivers takes on a weekend/swing position at KSTP/Minneapolis. Dave Williams joins KWES/Odessa-Midland for 7-11pm. At SLY96/San Luis Obispo, PD Joe Collins moves to mornings, Mark Lyons to afternoons, and former KMGG/Los Angeles morning news anchor Joni Carroll takes on the midday shift.

WRSR/Norfolk names Y106/Oriando's Shay St. Clair to noon-3pm and WARM/Atlanta's John Dawson to overnights. Sunny Joe Stevens exits 195/Savannah for 7pm-midnight at KC101/New Haven. Rich Allen returns to WKAU/Appleton-Oshkosh for middays.

BITS

• **Khadafy Kraziness** — 100KHI/Ocean City gave away a CD player each week for the "Laser Month" of March. Random callers tried to "zap Khadafy" via sound effects, and if they hit the target, they won a box of "Khadafy Taffy" and qualified for the weekly drawing. 100KHI declared itself "the only station that can start a war!"

• **Big Foot Returns** — WLS/Chicago has filmed a sequel to last year's "Big Foot" trailer. The original short feature played in all Platt Theatres as a PSA, designed to "stamp out abominable behavior" by encouraging people not to smoke, talk or leave litter in the theater. This year's sequel follows that same storyline but adds a few different twists. WLS reports that "Big Footers" will battle forces so villainous that even Darth Vader might run away in fear. The trailer will debut during a special screening of "Pretty In Pink."

• **Dial "Q" For Contest** — Q107/Washington challenged all ladies and gentlemen to an Alfred Hitchcock trivia contest. Correct answers netted a Hitchcock T-shirt and qualified contestants for the grand prize: a Southern California vacation, complete with round-trip airfare, hotel accommodations, spending money, limo rides, and tickets to various Southland attractions. Topping all that off, the special grand prize bonus in this giveaway was an "extra" role in an upcoming Hitchcock TV show.

• **Baggin' It** — KOKZ/Waterloo is buying things for listeners. In conjunction with a local food chain, it's sponsoring grocery bags with bargain coupons inside that can be honored by several other merchants around town for discounts and special deals. Different coupons are in every bag, and the promotion will last as long as the bags do.

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Coming Soon: Breakthrough Numbers

METRO (00)

	7AM	8AM	9AM	10AM	11AM	NOON	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM	MID	1AM	
WAAA																				
P12+ SHR	1.3	2.1	2.2	2.2	2.5	2.6	2.9	3.1	2.8	2.5	2.0	3.0	2.8	2.6	2.4	2.6	2.2	1.8		
P12+	21	102	166	166	185	186	200	201	184	174	143	133	128	116	83	77	81	53	26	
TEENS	7	6	9	2	3	1	2	5	2	1	1	3	2	1	14	20	21	14	6	
M 18-34		22	31	35	30	22	24	24	19	14	26	21	18	14	23	19	19	13	7	
W 18-34	6	31	55	58	61	63	75	73	71	78	62	78	67	44	25	24	17	12	2	
M 25-54	6	33	50	57	51	44	48	48	47	51	44	39	39	30	17	11	11	7	2	
W 25-54	8	34	5	72	80	78	88	88	86	77	79	66	66	60	17	17	17	17	7	
M 35-64	6	21	32	36	38	32	35	35	30	27	32	1	1	1	1	1	1	1	7	
W 35-64	2	21	38	41	51	50	59	59	59	59	59	31	1	1	1	1	1	1	1	
WBBB																				
P12+ SHR	3.7	2.2	4.7	4.9	5.3	5.2	5.2	6.1	6.1	5.4	5.4	4.8	3.8	2.1	1.6	1.1	1.1	1.1	1.1	
P12+	68	193	348	368	390	372	365	321	314	259	242	215	156	111	111	111	111	111	111	
TEENS	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
M 18-34	14	61	126	120	110	93	86	86	71	66	53	53	42	2	2	2	2	2	2	
W 18-34	10	44	100	122	142	123	114	128	93	86	86	42	2	2	2	2	2	2	2	
M 25-54	26	81	143	106	114	128	114	128	93	86	86	42	2	2	2	2	2	2	2	
W 25-54	11	73	122	161	156	123	114	128	93	86	86	42	2	2	2	2	2	2	2	
M 35-64	18	40	42	36	43	59	51	51	51	52	45	45	4	4	4	4	4	4	4	
W 35-64	6	36	53	67	79	81	79	79	66	66	4	4	4	4	4	4	4	4	4	
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TOTALS
P12+ SHR

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STEVE FEINSTEIN

How Many Hours Between Powers?

A GM new to the AOR format humbled me by asking how rock stations set up their power rotations. Sure, I knew how often certain stations repeated their most-frequently-played currents, but I was in the dark as to why. I always figured the specific reasons for those turnarounds had something to do with intricate reach-and-frequency calculations beyond my ken ... beyond even Ken Barnes's ken.

A small-scale inquiry into this pressing issue shows that mathematics can enter into it, but there are also other more subjective considerations. "It's a matter of intuition. You do a series of tightening and loosening moves to find what feels right," says KISW/Seattle Assistant Station Manager Beau Phillips, who plays his fastest currents at a clip of every four-and-three-quarter hours, with records staying in that rotation no longer than four to five weeks.

"You decide where you want to be relative to the competition — how to strike a balance of not being as repetitive as they are while still establishing familiarity for your music."

—Tom Owens

Similarly, there's no standard frequency for playing powers; the range of rotations among AORs reflects the variety of approaches to the format. For instance, take the Denver market. KBPI, positioned as a tight, high-cuming AOR/CHR hybrid, turns over powers as often as every three to three-and-a-half hours. Sandusky Corporate PD Jeff Sattler balances KBPI's rotations between the faster CHRs and the considerably slower rival AORs (KBCO and KAZY).

Doesn't such a tight rotation lead to quick burn? Sattler offers evidence to the contrary — tunes such as Dokken's "Alone Again" and the Firm's "Satisfaction Guaranteed" that showed no burn after 20-25 weeks in power. "That leads you to believe that you're rotating your powers about right," he says.

In contrast to KBPI, progressive KBCO prides itself on low repetition. Jocks, who program their own shows, choose from a list of 14 emphasis cuts. The same song is never heard between 6am and 6pm, and rarely is a tune played more than twice a day.

Adjusting

Many programmers don't adhere to a power rotation carved in stone. WHCN/Hartford's rotations

When Hayden sees his powers getting cross-format airplay, he slows down the speed of the rotation to avoid "common denominator songs blurring our image. We have a high cume duplication with not just (AOR) WCCC, but with CHRs and ACs, also. If a large percentage of our 'A' rotation is being played all around us, we might deemphasize that rotation and increase rotation of the categories with secondary album tracks. Emphasizing a different aspect of our music posture and deemphasizing the hits keeps our position clear."

"are sensitive to market conditions," says PD Daniel Hayden, who adjusts his turnover on powers "often, not just once or twice a year."



FOR WHOM THE GONG TOLLS — To qualify for a trip to Japan to see three concerts with Bob Dylan and Tom Petty & The Heartbreakers, listeners to KKDJ/Fresno had to call when the sound of a Japanese gong aired. From left, the winner's brother, Promotions Director Peter Napoli, and the winner. The sign's inscrutable message is a mystery.

"When you're playing lots of new music, the way to make it familiar quickly is to play it in a maximum rotation."

—Rick Carroll

Listeners can't tell you exactly how often they want to hear your powers, but they can tell you when they're hearing them too often. WDIZ/Orlando adjusted its powers to five hours after hearing complaints in focus groups about the previous level of every three-and-a-half to four hours. Now PD Rad Messick reserves a three-hour rotation for blockbuster new releases by acts like Van Halen and the Stones.

Consultant George Harris advocates varying the turnover of powers in each daypart according to time-spent-listening patterns. "Mornings are shortest — you can turn them over as often as every three hours — then afternoons are next, followed by both middays and nights when listening levels are longer. Overnights are loosest."

KGB/San Diego PD Ted Edwards's powers come up every four-and-three-quarter hours "to make sure that as the rotation turns over, it continues to move from daypart to daypart; that's why you wouldn't want it to be an even amount of hours like every six."

His rotation also "bumps" songs around so they don't often come up in the same quarter-hour. Also, the

four-plus hour interval "is just a little longer than an airshift, so someone who listens to an entire program isn't going to hear a song more than once."

KUPD/Phoenix's five-hour rotation is part of a system of graduated rotations of currents — every seven, 11, 15 hours — which ensures that the same set of three currents never comes up in a given hour over the course of two weeks. "That way it seems like we're playing even more currents than we are," says Assistant PD Curtiss Johnson.

WEBN/Cincinnati also plays powers in a five-hour rotation. PD Tom Owens says, "You decide where you want to be relative to the competition — how to strike a balance of not being as repetitive as they are while still establishing familiarity for your music."

"That's where reach-and-frequency is useful. Just like a salesman with an ad schedule, you can see how often your listeners hear records. For instance, we know that over the course of a week, our average listener hears a power 3.3 times. That's why it takes four to six weeks for a record to develop in our callout, even with heavy airplay."

Target Demo Consideration

A station's target demo also influences the speed of its powers. As KISW's Beau Phillips notes, "25+ listeners don't want new stuff powered in their face."

Consultant John Sebastian concurs. His 25+ "New AC" album format initially had its quickest rotation at seven hours, and has since slowed it down even more so that records don't get played more than twice a day. He feels lack of repetition is a big draw for older listeners.

"If you program for short listening, that's how people listen," says Sebastian. "If you program for long listening, that's what people do."

On the other hand, 12-24-skewed modern rocker KROQ/Los Angeles runs its powers — which range from Janet Jackson to Big Audio Dynamite — as often as every two hours and 50 minutes. The younger audience has more tolerance for repetition, and PD Rick Carroll explains, "When you're playing lots of new music, the way to make it familiar quickly is to play it in a maximum rotation. The average person doesn't commit all that much time to listening to the radio each day."

Carroll relies on phone response and, to a lesser extent, sales to guide his gut decisions on powers. "We figure 80% of the time we're right and 20% we're not," he says.



THE NOT-SO-DISCREET CHARM OF THE BOURGEOIS — KZAP/Sacramento was the first station to declare that Bourgeois Tagg was "it." The group's "Changed," now on its Island debut album, appeared on a KZAP Homegrown record in 1984 and led to a management contract with Bill Graham. Larry Tagg (left) and Brent Bourgeois show their gratitude to midday ace Bob Keller (at mike).

Parikhhal Perspective

Researcher John Parikhhal is a featured speaker at consultants Burkhart/Abrams/Douglas/Elliot's annual convention. An articulate observer of media and cultural trends, Parikhhal offered these thoughts in a recent conversation:

AOR's Use Of Heavy Oldies: How Long Will It Work?

"At the outside, 18 months . . . 12 months is more likely. The real crisping will come when two people start to use them in a market.

"It won't take long until research companies say, 'Well, let's take the position of classic oldies' and throw in a list of 800 records.' People that punch back and forth are going to say 'Geez, it sounded so great when I heard it last time, but I didn't want to hear it again.'"

Jazz And New Age On AOR

"A very dicey programming move. Try to put most of that stuff up against your universe of classic rock. Some of it might work with Pink Floyd or Yes, but it's not going to fit as well with other music. It would require acute attention to tempo and mixing, which a lot of radio stations have lost the ability to do.

"Rather than looking at Jazz and New Age, I'd be more inclined to look at blues, which has a more compatible guitar sound to it."

18-24s

"Fifteen to 25-year-olds feel they've been, as a generation, passed by. Half of them think AOR's new direction is great, but there's also a group of 18-24s that is dissatisfied with everything they're hearing. They don't want hard rock, they don't want classic rock, they want something for their generation. They don't even know exactly what they want. They're frustrated, and are waiting for something else to emerge.



John Parikhhal

"Musical phenomena emerge when enough people say, 'I want something that reflects what's happening to me in my life today.' Somebody with a 1.2 share is going to put together a format that works for these people, and then everybody's going to copy it. KROQ/Los

Angeles did a variation of what I'm talking about. They played a bunch of stuff no one was playing before, and got everyone very excited."

Clouds On The Horizon For AOR?

"Not right this minute. But AOR is going to have to be very careful as more and more competitors, such as Classic Rock stations, come on. AOR's had a holiday for the last year and a half, with people saying it was dead and stations getting out of the format. Without any competition, AOR stations have managed to widen their audience."

Hard Rock

"A classic comment in a focus group came from a 35-year-old man who said, 'I can't stand hard rock.' I asked, 'What's 'Helter Skelter?'" and he said, 'A great record by the Beatles.' Good rock can be a loud song that someone happens to like."

Humor

"Humor is the single most important element in radio right now. It cuts across all demos and everyone's looking for it."

SEGUES

Dean Opperman, who programmed KKDJ/Fresno from 1980-84, is back in the PD chair, as Don Fischer steps down but stays in mornings as of presstime . . . Dave Cowan from WROV/Roanoke replaces Sam Giles as WVVV/Blacksburg PD . . . Word has it that Don Ryan will be KDXR/Borger's new PD.

KDKB/Phoenix MD/afternoon Nick Summers exits . . . WZEW/Mobile MD Phil Coulloudon heads to AC WRCC/Cape Coral, FL. ZEW mid-days go to Ken McGhee from WGUD/Biloxi . . . KVRE/Santa Rosa

adds Rob Francis to middays and Rick Stuart to evenings . . . Tawn Mastrey takes on KNAC/Long Beach middays . . . WHJY/Providence adds local comedienne Rudy Cheeks to mornings as Assistant PD Glenn Stewart moves to middays, replacing Jim Ban.

Martha Mackin is upped from Assistant Promotion Director to Promotion Director at KINK/Portland . . . WAQY/Springfield, MA PM driver Mike Scott adds Promotion Director duties . . . Greg Hill from V-66 signs on as Promotion Coordinator at WAAF/Worcester-Boston . . . Morning show producer Keith Royer is named Acting MD at KGB/San Diego.

the UNFORGIVEN



HEARTBURNER — ZZ Top's "Afterburner" album inspired KSHE/St. Louis to cook up a radioactive batch of nuclear chili for 20 listeners when the band blew into St. Louis. Director/Marketing & Promotion Jim Marcheshyn washes down the hot stuff with a cool Corona.

RADIO ACTIVITY

Guessing Games At WNEW-FM And KSRR

After 18 years, WNEW-FM/New York figures it's getting close to playing its two millionth record. The listener who can predict which air personality will play that song, the date it'll be played, and the artist and title, will be richly rewarded. He'll nab a red, 1986 911 Porsche Targa with \$1027 worth of New York State Lottery tickets in the glove compartment. A series of on-air clues helps listeners narrow down their guesses.

To celebrate the 150th birthday of the state of Texas, KSRR (97 Rock)/Houston morning team Moby & Matthews is doing satellite broadcasts from ten locations across the state in ten days. As the duo travels from town to town in a \$250,000 custom tour bus, it announces how many miles are logged each day except for the last leg from Austin back to Houston. The listener who comes closest to guessing the total trip mileage wins \$10,000.

KSRR also has a neat way to inspire sampling — a "Winning Ticket" contest. It hands out numbered tickets to the first 11,000 people at events such as concerts and Rockets basketball games. The next morning, a winning ticket number is announced on the air, and the holder has nine minutes and seven seconds to call and claim \$1000. If there's no winner initially, numbers are drawn every hour until someone calls.

Holi-daze Of Our Lives

The weekend before St. Patrick's Day, WPKY/Albany did a remote from a ski resort called Kelly's Irish Alps. A shamrock was painted on the snow, and anyone who had the luck of the Irish to be named Kelly skied for free.

On St. Patrick's Day, KLOS/Los Angeles, home of the Kelly Boys programming team (PD Tim and MD Kurt, who are unrelated), gave free taxi rides home to 2400 people at restaurants

and bars. An effort to discourage drinking and driving, the project was endorsed by M.A.D.D. and the Los Angeles Police Department.

KOME/San Jose's "Dialing For Porkers" gave new meaning to the phrase "phone hog." Listeners whose postcards were drawn by morning man Frank Bennett won Easter hams if they picked up the phone "oinking" when he called.

WIOT/Toledo turned the first day of spring into the First Day Of Spring-bruce by playing 18 straight hours of Bruce and giving away record catalogues and concert tour shirts.

Desperate And Dateless

Every Friday, WYSP/Philadelphia morning man Scruff Connor goes to the phones for a "Desperate And Dateless" dating game feature where a woman selects one of two men for a rendezvous. A recent edition had 1986 Penthouse Pet Of The Year Cody Carmack choose either bachelor #1 or bachelor #2 for a dinner date.

Letters, We Get Letters

"I'm sure many AOR stations get great fan mail from their listeners. Why not use those letters to their fullest advantage?" says WQFM/Milwaukee PD Jerry Gavin. He put together excerpts from favorable letters for a listener testimonial ad in a local newspaper. Here's a sample of comments: "I was pleased to find a radio station that has enough respect for vintage rock and roll to pay tribute to it each weekday on 'Noon Nuggets' . . . You have made listening to a rock station worthwhile again" . . . "Your variety and selection of music can't be outdone in the city of Milwaukee."

Soliciting Allowed

Like to see your nifty promotion, penetrating insight, or good ratings news show up in these pages? Drop me a line or give me a call.

98 KZEW FM • KRQX AM 570 Communications Center Dallas, Texas 75202 (214) 748-9898

Gene Boivin
Vice President
General Manager

April 2, 1986

Mr. Bob Benderson
CMI
612 Hampton Drive
Venice, CA 90291

Dear Bob:

Since KZEW debuted its "Face It" spot on television during the Academy Awards on March 24th, our phones have not stopped ringing. The response from our listeners, our clients and local ad agencies has been incredible.

I want to thank you and your staff for your creativity, flexibility and professionalism. It was a pleasure to work with a group of people who understood the needs of the radio business.

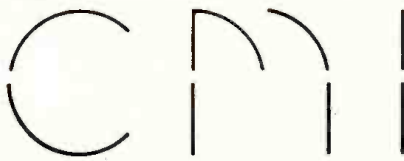
Best regards,



Gene Boivin
Vice President/
General Manager

GB/ujc

Belo Broadcasting Corporation



CALL CMI AT 213-392-8771
FOR MORE INFORMATION ON ITS NEW
TELEVISION CAMPAIGN FOR AOR RADIO,
"FACE IT."



GAIL MITCHELL

EASY LISTENING RADIO

WREF: A REFreshing Outlet

Last year on March 15, WREF/Ridgefield, CT debuted after a nearly 17-year battle to put the commercial station on the air. Although the station signed on only a week before the spring '85 Arbitron sweep, it managed to pull a 2.012+ share. And in the fall ratings 'REF climbed 2.0-3.9.

The WREF staff includes morning man Ron Landry, midday announcer Lenny Kerr, PM host Tony Napoleon, News Director Steve Hand, and Feature Director Judy Cutright. In the following interview 13-year radio vet and GM/PD Drew Wilder reflects on WREF's past and present:

R&R: What's the story behind WREF's sign-on delay?

DW: The CP was fought by other stations in the area; they thought it would interfere with their business. Finally, the license for the original call letters WVFR (The Voice of Fairfield and Ridgefield) was approved in the mid-'70s. But the town didn't want the tower erected on the (designated) town property, so it was moved to the town landfill, following several moves prior to that. It was going to be 1000 watts and turned out to be a 500-watt nondirectional station at 850 on the dial.



Drew Wilder

Then the ownership changed when WGCH/Greenwich, CT owner John Becker and VP/GM Dennis Jackson (also WREF's President) bought 51% of the license. So after 16½ years the outlet became WREF — "REFreshing" for music and the "REFerence" for news — and actually went on the air as a commercial radio station.

Shifting Into Gear

R&R: What programming did WVFR offer?

DW: It was a noncommercial outlet that broadcast community news. We did a lot of research which showed that Danbury, CT is the second fastest-growing town in New England, and by 1990 Fairfield County is projected to be the wealthiest county in the U.S. With that in mind and the fact that people are getting older, we found the one thing that was missing on AM and FM was something geared to 35-year-olds and over, an MOR format.

R&R: How did you go about making people aware of WREF?

DW: The first thing we did was only promote the morning show. We did a thing called "Morning Magazine Trivia;" we gave away subscriptions to Connecticut magazine and *Newsweek*. We wanted to get people listening to the mornings. Then we assumed that with the second book, we would try to recycle some of those people throughout the rest of the day. We're trying to be an upscale, classy type of station. We've done three big band parties at the Danbury Hilton and brought Lionel Hampton in about four months ago.

R&R: Why was *Primetime* chosen over other syndicators?

DW: Danbury may be growing, but it's still not a Boston or New York. You can't really limit the format to just big band artists — there aren't enough people 45+ to sell the format locally. We went after Primetime because they not only play big band music but also some of the carefully researched MOR and AC songs. So we market the station 35+ instead of 45+ or 55+.

Puzzling Promotion

R&R: Is *burnout* a factor?

DW: One of the big stations in our area dropped Music Of Your Life for that reason. To help alleviate that problem, we're almost all information in the morning. We call it the "Morning Magazine" and only play four songs an hour from 6-9am. We air news, sports, weather, and several local features like "Health Reports," a "REFresh Your Memory" trivia segment, "What's Happening," "Connecticut Spotlight," and "85 Seconds," which gives people 85 seconds to answer lifestyle questions.

The personalities and promotions really add to what we're doing. The key to a winning business, whether it's radio or not, is getting everyone to see the same goals and work as a team. For example, we just finished a Halley's Comet promotion, "WREF Follows the Stars." That was tied in with people going to sponsor locations, filling out entry forms, and listing the names of their three favorite stars,

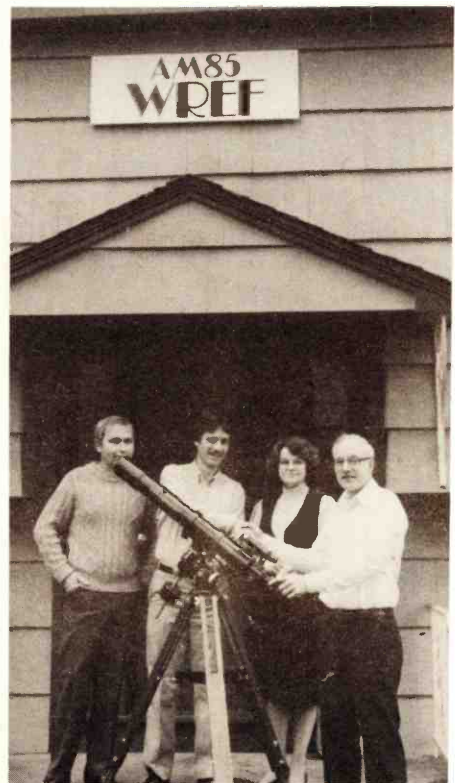
"The key to a winning business, whether it's radio or not, is getting everyone to see the same goals and work as a team."

like Como or Sinatra. We'd announce their names on the air and give them eight minutes and five seconds to call us back. If they did, they became eligible for a \$1000 telescope and a trip to Atlantic City to see one of their favorite stars.

We're about to go into a bumper sticker promotion called "Swing Into Spring." We're going to give away puzzles with our logo. One puzzle will have a secret code on it. The person who gets that puzzle

will automatically win the grand prize — free groceries for a month. We're going to promote it as "WREF Puts It All Together."

All these things divide the music up. So there's more to the format, and you don't hear the same stuff over and over.



HAILING HALLEY'S COMET — In honor of Halley's Comet WREF staged a "WREF Follows The Stars" contest. Listeners were asked to list their three favorite "music" stars at participating locations; the random drawing winner received a \$1000 Celestron telescope and tickets to Atlantic City to watch one of his favorite stars perform. The grand prize award ceremony starred (l-r) telescope donator Fred Pauli, WREF morning man Ron Landry, and the winning couple, Mr. & Mrs. Dick Hager.

R&R: What else do you think has helped your ratings performance?

DW: We've got a very good dial position. If we had tried to plan it, which you can't really do, this would be the place. We're right in the middle between WLAD/Danbury and WCBS/New York. Even though we do a lot of outside advertising and on-air promotions, many people have accidentally found us just by turning the dial to the left or right. We're licensed to Ridgefield and serve it, Wilton, and all of greater Danbury. We also serve the affluent Westchester County area.

Primetime Puckett

R&R: Why do you think the AM band is still viable?

DW: I've read articles and heard people say you've got to go stereo on AM, otherwise you're not going to make it. I'm not a believer in AM stereo, even though it sounds very good. But what's the point of having stereo on AM if people are already listening to it on FM? What's more, they've got to dish out money to buy special radios.

I agree with the people who say if you're creative and do things that haven't existed or will catch attention, that's reason enough for peo-

ple to listen to AM. Then again, you can't fool yourself and expect to do very well with the under 35-year-olds.

That's another reason why we chose this format. If you're not the full-service station in the market, then you have several choices: You can go on the air as a full-service and spend, spend, spend, but that's almost worthless. Or you can go all Talk.

R&R: Do you foresee anyone encroaching on your turf?

DW: It really boggles my mind that no one tried this format before we got here. But if any of the other AM stations tried it, it really wouldn't make much sense because we were here first. When you're here first and you're good, it's very hard to beat that station.

R&R: Where do you think the future of this format is headed?

DW: In ten or 15 years I'm not sure this format will exist. The people who listen to '40s music were (say) 25 in 1945; ten years from now they'll be close to 80 years old. By then, however, '60s music like Gary Puckett, the Beatles' softer songs, and the Rolling Stones' "As Tears Go By" may be our Primetime.

FLOW

Lisa Callahan has joined WLIF/Baltimore as PM news anchor... Bill Calder takes on afternoon drive host duties on WKAT/Miami... WPEN/Philadelphia welcomes Jim Wilson as its City Hall news reporter... Marti Mikkelsen shifts to WOKY & WMIL/Milwaukee as traffic reporter; she'll also double as an anchor/reporter for WOKY... WQAL/Cleveland boosts power to 11,000 watts... WNCN/New York has kicked off a six-month celebration of its tenth birthday; highlights include a trip for two to London, concerts, and other special programming... WPEN presents its fourth annual "Swing Into Spring" promotion, featuring trip giveaways, the 1986 WPEN Listeners Poll, and tickets for the 950 Club's (frequency tie-in) 40th anniversary dance.

For the third consecutive year WOLR/Kalamazoo gave away a 106-pound chocolate Easter bunny... WBBG/Cleveland is a co-sponsor of the 7th annual Tri-C Jazzfest... March 22 was KJOI/Los Angeles day at Disneyland... WXXS-AM/Boston and the Medford Rotary Club held a big band dance benefiting Children's Hospital... KFAC/Los Angeles received the Sigma Alpha Iota Award for Excellence in Music for a Radio Series for its "AT&T Music Center Magazine"

For the third year, KJOY/San Diego sponsored the Ice Spectacular benefiting the local chapter of the Leukemia Society of America.



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DONNA BRAKE

ADULT CONTEMPORARY

PART TWO

New Age: Is It For AC?



Bob Craig



Bob Hughes



Chris Mays



Stephen Meade



Michael Reading

Last week, I talked with Windham Hill VP/Promotion Jeff Heiman about that company's brand of instrumental music and its place in mainstream AC radio. This week, several mainstream AC programmers express their thoughts about how so-called new age music fits, or doesn't fit in AC.

Each of these programmers has been experimenting with Jazz programming and some have other specialty shows which include some limited use of the more accessible new age music. But the plain truth is, most are shying away from the new age product, (except selectively and sparingly), even though record and concert ticket sales would indicate a significant number of AC-type listeners are interested in the music.

Those Who Aren't Using It

WLTT/Washington PD Bob Hughes is not integrating new age music in any part of the station's programming and believes the interest in this form is part of a greater phenomenon. He said, "New age is a new element in the musical spectrum that the AC listener is interested in and aware of, but it's part of a greater phenomenon affecting the culture."

"There's been a shift in our culture which now allows for the inclusion of some types of music in some formats that weren't there before. Now, not only can you include it, but it's actually desirable to do so."

Bob has chosen to include jazz, but exclude new age. "In terms of doing anything with jazz or new age, programmers must determine that the inclusion of the music complements the usage pattern the listener has for the radio station."

Audio Wallpaper

Bob went on, "We're not playing new age music because we see it being used in a different way than the listener uses our radio station."

It's sort of audio wallpaper. The musicianship is impressive, but I don't think anybody sits there and sings along or taps their foot to it. We've determined that a lot of the new age stuff promotes a different state of mind than the rest of our format. It's a separate format."

As for the genre's consumer success, Bob drew an analogy. "Right now, ACs can give away tickets to a symphony, jazz concert, or Broadway show. The National Symphony Orchestra is coming to us for promotions because their marketing surveys have indicated that a large part of the audiences they are seeking — and getting — are listeners to WLTT. That does not suggest to me that we should include classical music in our programming."

Differentiating between what fits on-air for WLTT and what doesn't, Bob said, "There's the programming on the radio, and then there are these other events that occur outside the radio's entertainment events which still appeal to your audience."

Jazz Makes More Sense

Bob pointed out why jazz makes more sense for him than new age music. "The jazz artists we play on our jazz brunch and during our nighttime programming have been involved in making a lot of AC hits as producers and/or musicians for years. There's been some serious cross-pollination between AC and jazz for a long time, and now these jazz artists are finding they can have hits on their own. There's always been an element of jazz in AC; a lot of people just weren't aware of it."

The Alfalfa Sprout Crowd

KMGQ/Santa Barbara PD Stephen Meade sees new age music facing the same problem getting airplay on ACs that jazz once had. He elaborated, "It's unfamiliar music, it's unproven at the radio level. It's got no track record to speak of, and great sales don't always translate into great radio."

Stephen has some other thoughts about new age music. "I still really see it as music for the alfalfa sprout crowd or music to get a massage by, and I don't go to concerts or listen to radio to get a massage. Most of the new age music steps outside the reference of what we want to accomplish. A lot of it doesn't have a hook or a refrain."

"Besides, there are stations all over the place programming this music. People who want to hear it will seek it out at those outlets rather than expect to hear it on their favorite AC station."

Those Who Are Using It

The two words which kept coming up among the programmers who are using new age-edged music were "selectively" and "sparingly." The general feeling was that "a little dab'll do ya." Moreover, the usage was limited to the more accessible instrumental music in the Windham Hill vein.

While PDs Bob Craig at WMGK/Philadelphia and Michael Reading at KWAV/Monterey use the music in the context of their jazz shows, KLSY/Seattle PD Chris Mays has found this music works very well in the nightly love songs show, "Lights Out."

Chris said, "We use it mainly for background music for poetry readings or for reading touching letters from listeners. The beginnings of the songs serve as beds, and then we'll allow the songs to finish. It really blends in beautifully."

"But you can also go very easily from a Neil Diamond ballad to a George Winston to a Roberta Flack and it doesn't sound strange at all. Many of these instrumentals are very romantic and make people feel relaxed and good."

KLSY has the extra advantage of being in a market where a lot of new age music gets exposed on eclectic KEZX. Chris commented, "There's no doubt they break a lot of ground in making that music a lot more familiar in the area." She added that sales of this instrumental music are very strong in Seattle, especially with the upscale demos.

A Faulty Stereotype

Chris believes that some of the hesitation programmers may have with programming instrumental music is part of a faulty stereotype. "A lot of programmers have always believed that women prefer a more pop sound in their musical tastes and that women are uncomfortable hearing songs without words. But we've had tremendous response from women on songs such as the 'Theme From "Terms Of Endearment"' and 'St. Elmo's Fire.' We base our use of the new age-type music on the success of those records. Every time we add an instrumental track, it's one of the biggest responses we get on the station. Women are calling like crazy asking who it is."

"The people who are buying that music are exactly the demographics we want listening to the station. Sure, it's a smaller audience than perhaps the people who like Wham! But I don't think mixing some of the instrumental music in will drive anyone away as long as you don't play too much of it and sound too unfamiliar."

It Works With Mellow Jazz

KWAV's four-hour Sunday night jazz program features about 35%

carefully selected new age music. Said Michael Reading, "The things we play are not that far removed from a 'Tender Love' by Force MD's; they're both soft and quiet. The purpose of our show is for people to relax, so mixing the two forms is no problem."

But Michael remains very cautious. "I don't like the term 'new age' because a lot of what is called 'new age' is nothing more than 'hip Muzak.' We use the instrumental stuff that has a little more tempo and substance."

Are we witnessing the emergence of a new adult format? "No, said Michael, "I don't really see it as a format. Anytime you get too specialized in a pop music context, you're going to be in trouble. We all saw that with Disco. It's the same as any other music: the good stuff will last, and the rest will fall by the wayside. This music is different and hard to work into pop programming, but it can be done."

Bob Craig uses fewer new age tracks than Michael and notes some of the pitfalls of trying to work it in with jazz. "The problem I have with new age music is that much of it is non-melodic — not very lyrical. It's more for midconsciousness. In a jazz program, you really can't afford to play several of the new age-type artists together, then pop back into a Dizzy Gillespie cut."

What About Block Programming?

Can block programming be a more effective way to experiment with the new age music? Bob thinks, well, maybe. "It's like asking, 'Do you want to do a whole hour of be-bop music?' You have to take the same things into consideration. Maybe if a programmer experimented with a block of Windham Hill late at night it would have more impact on the audience"

Continued on Page 90

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ADULT CONTEMPORARY

New Age Syndication

What's available in New Age music syndication? **Thom Reinstein** produces a weekly, one-hour show called "Portraits In Sound" for the **Emfana Syndication Group**, while **Frank Forest** offers a two-hour program, "Musical Starstreams." But the two shows take quite different musical approaches.

Both Thom and Frank have had some success getting their programs aired, especially on more eclectic adult-oriented stations, but they're experiencing greater reluctance from mainstream AC PDs.

Thom prefers to call the music he used for his program "Modern Instrumental Music." He uses a good deal of **Windham Hill** product, as well as such artists such as **Andreas Vollenweider**, **Pat Metheny**, and **David Lanz** to name a few.

Thom hesitates to use the term "new age" because he feels it's a label loaded with misconception and a real misnomer for most of the music with that identifier. Defining new age, Thom said, "it goes back to the mid '70s, coming out of that whole holistic health movement, usually referring to spacy, ethereal, floaty, relaxing music used for meditation, massage, and things of that nature."

Thom said the music that labels such as Windham Hill and some of the other record companies are getting into "is moving toward a more percussive, pop sound . . . away from music that's primarily mood setting, to a more accessible sound." "Portraits in Sound" is marketed toward the broadest possible base within this instrumental genre.

On the other hand, Frank uses a combination of what he does refer to as new age and space music, sticking closer to what many believe was the original idea of new age music. He commented, "Everybody is calling everything new age to the point it's almost comical. A lot of it is just acoustic instrumental music without the emotional, mood-capturing quality I consider new age."



Thom Reinstein

"New age music is instrumental, environmental, inspirational, and visionary. In some ways it's traditional, and almost always created on acoustic instruments. Space music is synthesizer, laser, futuristic music. It can be more energetic than new age, and could include percussion. Those two musical forms come together for the show I do."

Both Thom and Frank believe there's a place for their musical forms on AC radio, and warn that this music should not be construed as jazz. Both feel this particular instrumental form will continue to develop in a direction all its own.

Thom, however does maintain, as he quoted Windham Hill CEO (and artist) **William Ackerman**, that "Modern Instrumental Music" has done more to get people into mainstream jazz than anything else—that if people hadn't heard this modern instrumental music, they wouldn't have taken that next step toward jazz.

Frank believes that new age/space music has greater musical

appeal than jazz because listeners perceive it as a whole new musical form, and, for the most part, like it once they get a chance to hear it.

But that brings us back to the problem of getting it heard on mainstream radio. Frank suggests either block programming, particularly on Sunday morning or night, or sprinkling the music in with other AC cuts to test the music. He says that's where stations running his program are having the greatest success exposing the music.

Thom feels that AC radio can no longer ignore this music that continues to gain popularity with adults. He said, "Radio's audience is changing and radio had better change with them. These light sounds are more conducive to a contemporary lifestyle than much of what the industry may believe. It's time for radio to catch up with the listeners once again."

In another arena it would appear that major labels are "catching up" with the consumer. Thom pointed out, "With CBS, RCA, and MCA getting into the picture with their own modern instrumental labels, there must be something there. After all, last I heard, record companies were still in the business to make money."



Frank Forest

New Age: Is It For AC?

Continued from Page 89

than on a Sunday morning or in the evening. There's an audience for it, but I don't know how mass appeal it is. The music becomes boring after a while. It's very hard to take a steady diet of it on a station such as mine."

Where Does That Leave Us?

I think we can safely assume

that we're not going to be hearing massive amounts of this form of instrumental music on AC radio any time soon. But at least for the time being, we can expect some of it to pop up here and there. And if record sales of this product continue to climb, well, who knows?

Bob Hughes reminded us of one important fact. He said, "The bottom line is that radio loves to play hits. The problem with some jazz

and a lot of new age is that a lot of it is not hit material. If you don't have the talent at your radio station who can recognize the hit material, you can get into far more trouble playing this stuff than you can accord yourself a benefit."

As far as AC in new age is concerned, I guess the signpost up ahead is saying, "Keep your eyes and ears open, but proceed with caution."



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LON HELTON

COUNTRY

ACM STATION OF THE YEAR

WAMZ Wins The Run For The Roses

Long one of the preeminent Country stations in America, WAMZ/Louisville will get a richly deserved honor when it receives the Radio Station of the Year award from the Academy of Country Music April 14. Kudos to GM Robert Scherer (who's also GM for sister station WHAS), PD Coyote Calhoun, and the entire staff.

For more than four years WAMZ has consistently been in a battle for the top spot 12+, achieving that goal twice in the past four Arbitrons. An interesting part of the story is that the chief competition for number one comes from WHAS, which has been on top the other two times.

The Key Is People

Coyote's entire six and a half years with WAMZ have been as PD, so I asked him what he thinks makes the station successful. "I've been blessed with a really good staff," he began. "The last turnover I had was back in 1982. This staff works together really well and has a fantastic winning attitude. They know what it takes to win, and don't mind doing outside promotions or going out to do station activities on their own time. They do whatever's asked of them, which makes me feel fortunate.

"I'm lucky because they feel like I do: If this is your chosen profession, then you ought to make the most of it and be successful at it."

Just so you don't think Coyote's blowin' smoke when he talks about



Bob Scherer



the importance of jocks to a station, let me say I know him and heard the passion in his voice when he talked about his staff. Coyote and GM Bob Scherer put their money where their mouths are by giving the talent a weekend a month off without docking their

pay. Said Coyote, "I feel that if I can guarantee a guy the entire weekend off on a regular basis, he'll return rejuvenated and will work that much harder."

Offering this anecdote, Coyote continued, "One thing happened a couple of years ago that upset me more than anything else. There was a big-time national programming VP for a big organization who said at some convention that jocks were 'pieces of meat,' that if they wanted to leave, he'd throw one away and get somebody else. Big deal, no big difference, he could work with anyone. I think that's a lousy way to look at people and radio as a whole. When you get right down to it, the most important thing you have at your station are the guys on the air. You need to have a bunch of motivated people who want to win. You need to have talent who don't read cards but who will paint a picture with words. These people sell this radio station like it's supposed to be sold.

"Of course, when you get good people, it's important to treat 'em nice and give 'em a few extra bucks. The results show up in the ratings. The books look good, which means more sales, which means we get good programming budgets to do even better. Sooner or later, PDs, GSMS, and GMS start to look like geniuses. But real-

ly what happened was that it was the people in the trenches on the air who made your radio station a success.



Coyote Calhoun

"If you're not winning in the halls, then you're not going to be winning in the streets."

—Coyote Calhoun

"On the other hand, if you don't want to treat your people well, you're going to rip the heart and soul out of your whole station. And I've got some news for you: if you're not winning in the halls, you're not going to be winning on the streets.

"Bob Scherer has to wear two hats in running both WAMZ and WHAS. It's not easy 'cause both programmers are aggressive and want to win. Bob is great about not showing any favoritism when it comes to budgets. He gives me the tools we need to win.

"For instance, I work with two consultants. Lee Bayley out of Dallas acts kind of like a third ear. He gives me an 'outside the market' opinion of how we sound both on the air and promotionally. We also use Jhan Hiber, who helps on the analytical side with ratings and research input."

The Sound

Describing the WAMZ sound, Coyote said, "We're an up, cookin', modern-sounding Country station. We're not traditional, but I wouldn't say that we play only modern product. We still play George Jones and Moe Bandy along with Crystal Gayle and Michael Murphey. We just make sure that the records in each set are balanced.

"We're not laid back even though we play three in a row. It's after the three in a row that our personality comes out. When a guy back-sells a set, I want him to be up and put life into what he's doing. We

Continued on Page 94

ACM PERSONALITY OF THE YEAR

Eddie Edwards: Son Of A Son Of A Jock

The first time you meet Eddie Edwards, there's little question that he's a personality with a capital "P." One also quickly realizes that he comes by the moniker "Crazy Eddie" honestly. As a matter of fact, after spending some time with him it becomes obvious that he relishes the reputation. One thing's for sure: on or off the air you never quite know what to expect next from "the double E."

When Eddie says, "In my family I'm normal," you have to take into consideration that he's a third generation broadcaster. His grandfather had a show on one of the "border blaster" Mexican-stations in the '40s. "He was teamed with 'Doc' Brinkley, the guy who used to sell goat medicine on the radio," laughed Eddie. "The station was one of the few places you could get country music in those days."

Eddie's dad was a jock and a musician. Using the name "Cousin Ernie," he worked at numerous Arkansas small-market outlets and in San Diego in addition to a Mexican station. "He also had a TV show," remembered Eddie. "It was live on Saturday mornings on

XETV. His sidekick" was named 'Oakie Bob.' I used to go down to the station, and I remember Wynn Stewart as a guest. I also remember seeing Merle Haggard before he had put together his first band of 'Strangers.'"

Lookin' For Work

With all this heritage one might be led to believe broadcasting was Eddie's first love and a fait accompli career-wise. Not so. "I didn't really want to be a DJ," he said. "I was an economics major in college and just started working so I could stay in school. Radio didn't fascinate me, not like it did for guys who say they listened to the radio all the time when they were



The Big Show (l-r) Duncan Stewart, Eddie Edwards, Paul Randall, Al Voecch.

growing up. I didn't do that."

The turning point for Eddie, who's only worked in Country radio, came when he was 23. "I got tired of going to school and working, so I tried to work a lot during the summers," he said. "Then a

guy I knew said that there was a guy he knew looking for a guy in Barstow and I could make good money. I went off to Barstow, liked the money, and never went back to school."

That was radio station KOIT.

From there it was to KOZN/San Diego, followed by a stint programming the Mexican station "The Express," then up to Brawley, CA. It was during his time in Brawley that Eddie went to Oregon on vacation. "I stopped by a radio station and met Dick Bond," recalled Eddie. "The next thing I knew I was working at KGAY/Salem." After a couple years there, Eddie met then-WMC/Memphis PD Les Acree at the Country Radio Seminar. WMC needed an afternoon jock, and Eddie was off. Eddie spent a year and a half there before leaving to take the morning show at WSIX/Nashville. He arrived six months ago to take the spot vacated when Gerry House left for mornings at Crosstown WSM.

On The Air With Eddie

Speaking of his present situation, Eddie said, "This is the best forum I've ever had to work in. The guys I work with are great. They've been

Continued on Page 94



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Eddie Edwards: Son Of A Son Of A Jock

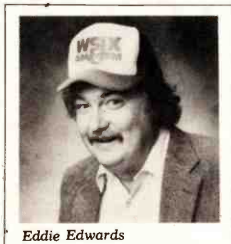
Continued from Page 92

together a while but there was an immediate chemistry among us when I came in. Al Voecks is super at giving the serious news and then moving into comedy. Paul Randall has the hardest job on the whole team, as being the 'second person' or straight man is tough. Duncan Stewart handles the sports and is always there contributing to the comedy. It's a pleasure to get up and come to work."

Discussing personality radio, Eddie observed, "I've been real lucky to work with PDs - Dick Bond, Les Acree, Ron Jones (WMC), and, Wayne Campbell (WSDX) - who encouraged personality radio. I've never worked for anybody who tried to stifle me. They enjoyed that type of radio and pushed me further than even I thought I could go. You just have to make sure the guy you work for has a sense of humor."

Describing his airwork, Eddie said, "What we're trying to do is put on a good four-hour show, as opposed to it being a showcase for 'Crazy Eddie.' I'm a personality within the context of a music format, and doing a bit within that context gives it more impact.

We're still trying to figure out the fine line between comedy, interaction, and playing music. We play no less than eight records and usually about ten in an hour.



Eddie Edwards

"A lot of what we do is prewritten, but I don't preproduce anything because I don't want to lose the spontaneity. I'll talk about the music, and do controversial stuff, show biz news, and parodies. Nothing is real long. We want to keep an uptempo flow by using quick bits. All that plus a lot of information, news, and weather."

The Casio Cowboy

This multitalented man plays two or three musical instruments

during the course of a show, and that sparks a large part of the fun on his show. The guitar, piano, and harmonica are weapons of humor to be used on many an unsuspecting record. While it may seem dangerous to play your own instrument over a record in the city where they make the records, Eddie insists he gets no hate mail from artists or producers. Eddie tells the story of trying to play with Vince Gill on "Oklahoma Borderline." "I could never get in tune with those guys," he said. "Then one day Vince drops by and says he's been laughing at me for weeks. Vince said that they speeded up the tape ever so slightly after it was recorded. They were playing in a key somewhere between G and G# which I was never gonna find."

Playing To Music City

All of this brings up another temptation for someone on the air in Nashville - that of "playing" to the industry - especially when you consider that Eddie has been an MD in the past and therefore knows a high percentage of the record people and artists. "About 20% of the stuff I do might be a little inside," he offered. "While I try to

not play to the music industry people, I do point a few bits at them. But I mostly do nationally related stuff. This is a real sophisticated town. They read a lot about what's going on in the music business in the local press, so even those who aren't directly in music or radio will still understand most of that 20%."

Asked about the future, Eddie said, "I'm after Larry Holmes. Ac-

tually, I'm not one of those people who make long-range plans. I love workin' here. This is an exciting time to live in Nashville. The presentation of radio is changing and country music is changing. The next few years will be a renaissance period for Country.

"Being where the industry is is a large part of what makes this a great place to be on the radio."

WAMZ Wins The Run For The Roses

Continued from Page 92

already have a Beautiful Music station in town; I want my people excited. I want them to stand out. I'd put my staff against any in town when it comes to personality."

WAMZ doesn't have a lot of news on the station. Coyote ascribes this to WHAS doing such a fantastic job in that area. He feels that if people want news, that's where they'll go. However, WAMZ does run a couple minutes of local news and a minute of national headlines an hour.

Happy about what he foresees for his station and the format, Coyote concluded, "I really like the trends I see in our research relative to what's happening in country music. The fact Country has been able to break so many new acts in the last year or two has been beneficial to my station. In fact, I think the music may be better now than it's ever been.

"A big part of our success in the last year is due to a lot of great product that's kept the younger audience we're aiming for listening longer than they have in the past."



Jerry Solomon, Sales Manager



Ralph Dix, News Director



Tad Murray, 6pm-11pm



Mark Griffin, Overnights



Dan Robinson, Weekends



Dick Brawn, 6-10am



Bobby Jack Murphy, 10-2pm



Randy Davidson, production director

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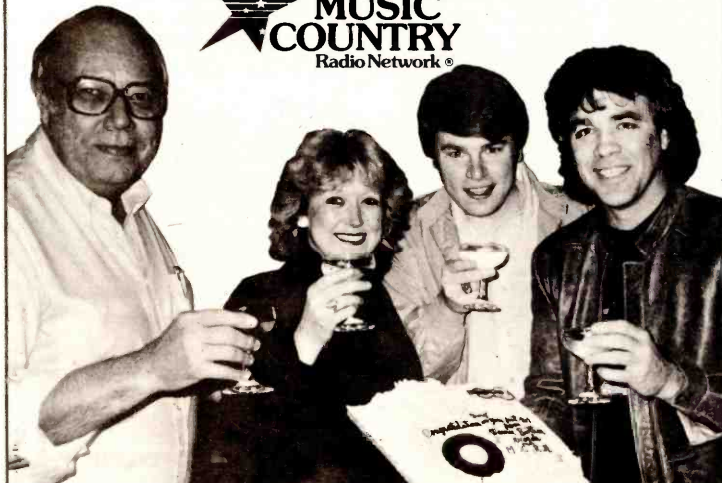
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For additional information call Jim Williams at (202) 955-7214 or Jeff Lyman at (615) 885-6789.



MCRN gave Gary Morris a congratulatory party for his first number one single "Baby Bye Bye." Shown toasting Morris from left to right are: Charlie Douglas, Talent Co-ordinator Trisha Walker, Kyle Cantrell & Gary Morris.



SHARON ALLEN

NASHVILLE THIS WEEK

CRB's New Board Members

New board members were elected for the Country Radio Broadcasters following the 17th annual Country Radio Seminar, held in Nashville March 6-8.

They are: WBOS/Boston GM Bob Abernethy, CMA Assoc. Exec. Director Ed Benson, Events Unlimited President Patsy Bruce, Warner Bros./Nashville co-National Promotion Director Bob Saporiti, and Osburn/Reynolds Radio owner/manager Rusty Reynolds, who will also serve as Agenda Chairman of the 1987 Country Radio Seminar.

Relected to the board are: Cook Communications/McVay Media's Charlie Cook, Capitol/EMI America/Nashville National Promotion Director Paul Lovelace, and KNSS/Reno OM Tom Pfifer.

Officers for the coming year are: Great Empire Broadcasting President Mike Oatman, reelected President; PolyGram Director of Marketing Joe Polidor, elected Vice President; KJYY/Des Moines PD Beverlee Bleisch, elected Secretary; and Aristo Music Associates President Jeff Walker, reelected Treasurer.

Newly-elected board members begin their terms immediately, and each will serve three years. Officers are elected to a one-year term.

ACM Instrumentalist Winners

Winners of the ACM's "Hat" awards in the instrumentalist categories were determined by a vote of members of the Academy's musician/bandleader/instrumentalist and artist/entertainer categories. This year, Archie Francis will pick up his tenth "Hat" award

for drums; Buddy Emmons his ninth for steel guitar; Johnny Gimble will be named top fiddler for the eighth consecutive year; the Ricky Skaggs Band captured its fourth consecutive award for touring band; guitarist James Burton will pick up his fourth trophy in that category, while his victory in the specialty instrument category marks the second time he has won for dobro; bassist Joe Osborn will pick up his fourth "Hat" award; Glen D. Hardin will claim his first trophy in the keyboard category; while Jerry Whitehurst's Nashville Now Band garners its first "Hat" award in the Non-Touring Band category.

The Academy's 21st annual awards ceremonies will emanate live from Knott's Berry Farm on Monday, April 14, on NBC.

Billy Sherrill Salute

The Nashville Entertainment Association salutes legendary Nashville producer Billy Sherrill with its Master Award April 21 at Vanderbilt Plaza.

Sherrill, the third recipient of the award, has been a key industry figure in developing the "Nashville Sound." The former CBS staff producer gained fame with Tammy Wynette, George Jones, Charlie Rich, David Allan Coe, Ray Charles, Kris Kristofferson, Tanya Tucker, and many others.

Sherrill's credits as a songwriter include many country standards: "Stand By Your Man," "Almost



NASHVILLE ENTERTAINMENT ASSOCIATION — The newly-renamed association's Chairman David Skepner, MCA Publicity Director Kay Shaw, NEA President Mary Matthews, ASCAP Associate Director Merlin Littlefield, and NEA Executive Director Lynn Gillespie celebrate following a two-evening extravaganza that featured local and regional rock & roll artists and entertainers. NEA was formerly the Nashville Music Association.

Persuaded," "Most Beautiful Girl," "My Elusive Dreams," "Too Far Gone," "I Don't Wanna Play House," and "Takin' It Easy."

Previous NEA Master Awards have honored the Jordanaires and Grady Martin.

Songwriter Workshop

A Country Songwriter Workshop sponsored by the ASCAP Foundation begins a six-week series here April 29. Open to anyone, but limited to 40 participants, the free workshop is headed up by songwriter Peter McCann ("The Right Time Of The Night," "She's Single Again").

Fellow songwriters tentatively scheduled for the continuing panels are Troy Seals, Fred Knoblock, Mike Reid, and Charlie Monk.

BITS AND PIECES: Nashville finally has an official theme song, titled "I Still Hear The Music of Nashville." The tune was chosen by a panel of five music industry and business professionals whose identities were not revealed. Winning songwriters Chris Waters and Kix Brooks competed with 35 fellow Top 10 hit writers for the honor. The Nashville Symphony and a guest star vocalist will debut the song during the local Summer Lights celebration.

Alabama will again host its 5th charity fundraiser June Jam concert, and here's who's on tap for the event: Waylon Jennings, Willie Nelson, Gary Morris, the Charlie Daniels Band, the Forester Sisters,

and Mel Tillis . . . The American Eagle Cross Country Music Show will feature an all-women radio special with the Forester Sisters, Rosanne Cash, Dottie and Shelly West, Reba McEntire, and Tammy Wynette on Mother's Day weekend . . . The Foresters have signed an endorsement with Peavy and will be using its amps for all live concerts . . . Expect to see Ray Stevens serving as spokesperson for Toyota Trucks.

Jerry Clower is being honored by state and local officials with the dedication of Jerry Clower Blvd., previously known as U.S. Highway 49E, the primary thoroughfare in his hometown Yazoo City, MS . . . In conjunction with her comeback tour, Barbara Mandrell will star in a two-hour television special, "The Lady Is A Champ." It is the syndicated television version of Barbara's Las Vegas revue. It will air

in some 50 TV markets during a May/June or August/September run.

Just thought you'd like to know!

NASHVILLE IN MOTION

Frances Preston has been named Exec. VP for BMI (see Page 3). She will be overseeing all aspects of the BMI operation. Preston has been with BMI for 30 years, having begun operating BMI's Nashville office from her home in 1955. She became a VP in 1965, then last March was named Senior VP, which extended her sphere of influence to the organization's New York and Los Angeles offices . . . John Anderson has signed with Buddy Lee Attractions for tour representation and concert booking.

WHO'S NEW

Dobie Gray is no newcomer to radio listeners. He established himself with "The In Crowd" (1965) and "Drift Away" (1972), which became pop classics. Now he bounces back in the eighties with his latest chart single, "That's One To Grow On."

Produced by Harold Shedd, Gray is about to release his first Capitol album, "From Where I Stand," with six self-penned songs.

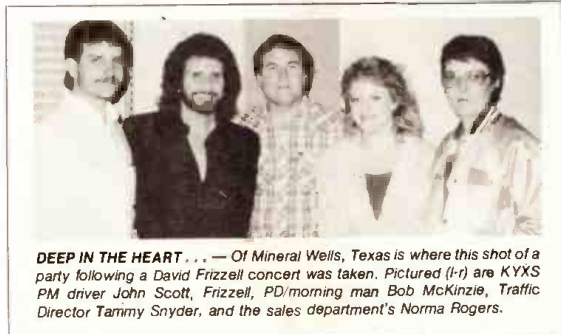
Since moving to Nashville in 1978, Dobie Gray has concentrated on developing as a songwriter. He has had material recorded by John Conlee, Exile, John Denver, Razy Bailey, and Tom Wopat, among others.

Before moving to Nashville, Gray performed in the Los Angeles production of "Hair" for two years and today is still in demand for national radio and television commercials. He can be heard on Budweiser Light, Natural Light, Miller Beer, Air Canada, and Hardee's spots.



Dobie Gray

Who's New is a recurring Nashville This Week feature spotlighting artists making their debut in R&R's Country New & Active section.



DEEP IN THE HEART . . . — Of Mineral Wells, Texas is where this shot of a party following a David Frizzell concert was taken. Pictured (l-r) are KYXS PM driver John Scott, Frizzell, PD/morning man Bob McKinzie, Traffic Director Tammy Snyder, and the sales department's Norma Rogers.



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WALT LOVE

Radio In The U.S. Virgin Islands

In honor of spring fever, I thought this week I'd take you all on a trip to where it's always sunny - the Caribbean. Here's a look at what Black/Urban radio is like in the Virgin Islands, as told by local broadcasters who know it best.

The people interviewed consisted of two owner/GM types, a PD, one MD and an air personality who is now working on the mainland in Macon, Georgia.

Arbitron, Birch - Where Are You?

The most important factor affecting radio in this beautiful destination, a three-island cluster (pop: 115,000) where blacks are the predominant ethnic group, is that there's no local ratings service. How do broadcasters there know which the most popular station is? They don't, and that makes for some interesting and creative radio, from both sales and programming perspectives.

The slow, carefree image of the Caribbean is not reflected in the island radio industry. WVIS (FM 106)/St. Croix OM Elmo James said, "It's a dog-eat-dog world down here. The sales person with the best rap gets the business."

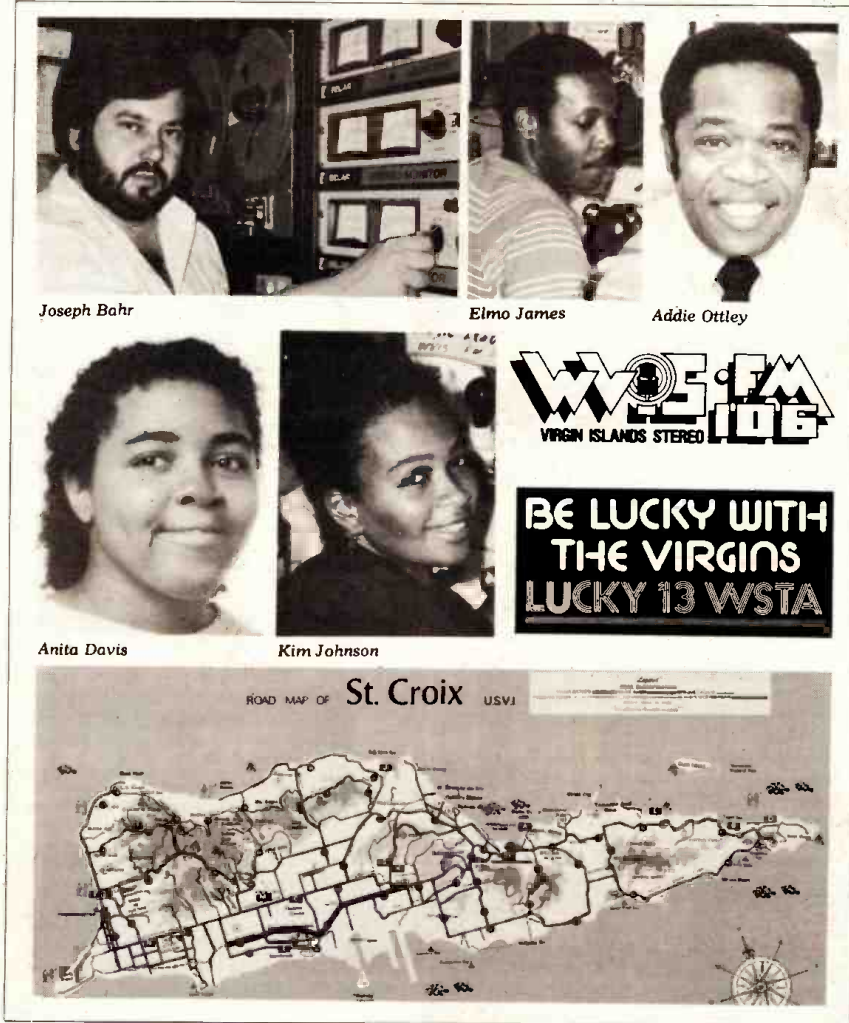
Originally from San Juan, PR, WVIS-FM owner Joseph Bahr obtained his CP in 1971 and built the station with his own hands. "We really need a company to do a sampling of the listening habits of native Virgin Islanders," he said. "Presently, anyone's sales staff can say they reach the most audience. And who's to say if they do or not?"

CHR's Pirates Of The Caribbean

When asked if the UC format is profitable for him, Joe quickly responded, "No, it's not. We have to struggle for all the advertising we get. Because so many CHR stations here are playing almost the same music we do, we have a hard time holding our audience. I'm shocked to see how much black music the CHR stations are playing these days. We look at the national charts weekly and notice it's continuing to happen even back on the mainland. I feel these CHR stations are fragmenting our efforts."

National Sales Could Use A Boost

How's FM106's national business? "We've tried, but haven't had luck with any large accounts," said Joe. "We've just started making efforts to meet with some of the black advertising agencies in Chi-



Joseph Bahr

Elmo James

Addie Ottley

Anita Davis

Kim Johnson

cago, New York, and Atlanta. Black-owned agencies should help support the efforts of black/minority-owned radio stations."

Future Uncertain

Operating without a ratings resource or a solid sales foundation, Bahr is hoping he can stick with Black/Urban programming. "We really believe in this format and in the music itself. But it's very hard fighting for the dollar so we can continue. An accurate survey would do wonders for us. We just don't want to see what happened to stations like KRLY/Houston, WJAX/Jacksonville, and others happen to us. They left the format because advertisers couldn't see the value of the audience they delivered."

By the way, Joe added that he's looking for some good talent, especially sales people. So if you can

handle some on-air work and have the urge to live and work in the year-round balmy climate of St. Croix, give him a call and tell him we sent you.

WSTA: The Island AM Urban Outlet

Addie Ottley is owner/President/morning personality of AM outlet WSTA/St. Thomas, a station with 24 fulltime employees and an eight-person airstaff. He's worked at WSTA since 1965, and with the help of Broadcap purchased the facility a year ago.

Addie explained that WSTA does get some audience measurement feedback. "Our ratings come from an organization in Puerto Rico and we're the number one station throughout this area. It's tough selling ourselves down here," he agreed. "but we know who our audience is and we've been making

the sales. I'm just glad we don't have ratings every day like back on the mainland."

We Play It All

WSTA MD Anita Davis, who hails from Brooklyn, had her heart set on living and working in radio in a warm climate. She's been with WSTA for nearly three years, and became MD in May '84.

A large playlist is standard at WSTA. Said Anita, "We regularly play approximately 75 currents. We also air popular reggae and calypso music, which adds an additional 25-30 songs." Sure seems like a lot of music, but in the Virgin Islands variety is the order of the day. Most stations there seem to try to please every segment of the population.

Calypso Season

Discussing rotations, Anita said, "We play two oldies and two reg-

gae tunes per hour. The rest of the mix would be current Black/Urban Contemporary music from the US mainland." When "Carnival" is in full swing (the celebration is beginning now) WSTA's calypso rotation picks up dramatically. "Carnival is a very important time in this area," explained Anita. "We've already started increasing our amount of calypso music to five cuts per hour. When Carnival gets under way we'll back off of the reggae and mainstream R&B altogether and play only calypso."

Insight From The Mainland

WPGA/Perry, GA PD Ken Tobin was born in New York City, but until eight months ago had lived in the US Virgin Islands for 15 years. Since he's been an air personality in both the continental US and the Caribbean and on the mainland, Ken was able to draw some comparisons about the different working environments.

When asked whether he prefers working on the mainland or in the Islands, Ken replied, "I really like working here because it enables you to learn things about the industry much more quickly. I can't say which is better because of the advantages each situation offers. Since I lived in the Virgin Islands for such a long time, I must admit to missing family, friends, clean white sandy beaches, and a lot of other nice things." (Can you imagine living in an area like that and being on the radio too?)

Competition Is Stiffer At Home

Ken continued, "There's also more professional competition here. I've noticed that broadcasters on the mainland seem to have a sense of urgency that doesn't exist in the Caribbean.

Sharing some interesting notes about radio life on the Islands, Ken said, "One of the main forms of communications there is the radio. The telephone is also a source, but most people don't have phones in their homes. There are still times when the announcer will give a greeting to someone on another island just like a request. People write to the radio stations and ask the jock to congratulate someone on getting married or anything of personal nature. Here on the mainland, telephone contests are a daily part of a radio station's success. Not so in the Islands. Yes, they do telephone contesting, but obviously the number of people who have a chance to win is cut in half." Joseph Bahr mentioned that the telephone penetration was only 50% on all three islands.

Who's ready to start a research ratings service in the US Virgin Islands? I hear the golf's great all year 'round!



BARBARA BARNES

JACUZZI JAZZ?

Solving The 'New Age' Mystery

The talk of the town these days seems to be new age music. Despite impressive sales (i.e., Windham Hill) and some multi-format airplay, new age is still a mystery to many people. Questions range from "What is it?" to "Should we play it?" Several Jazz programmers give their views.

What Is It?

For a long time new age or "neo-instrumental" music has been "lumped in with jazz simply because it doesn't have any words," says WKSU/Kent MD Linda Yohn. But not all instrumentals are jazz, even though some of this music may contain jazz elements.

So if it's not jazz, what is it? KJAZZ/San Francisco PD Tim Hodges takes a stab at it. "It's an amalgam of folk, classical, jazz, and rock — something that stands all by itself." Adds WJZZ/Detroit MD Dorian Paster, "It's an ambient music that's sort of set up for psychological moods." Other adjectives programmers use to describe the music include less or non-active music, meditational, atmospheric, therapeutic, environmental, Beautiful Music of the '80s and, yes, even jacuzzi jazz.

"As a programmer, I can't avoid the response when we play George Winston, Paul Winter, or Paul Greaver. The phone lights up!"

— Linda Yohn

aren't jazz, some still think this music can be played on Jazz radio. Hodges feels it fits in well during KJAZZ's "Dinner Jazz" program, which runs from 6-10pm. "This is a quiet, mellow period where you'll hear something like a Michael Hedges or Liz Story. We play up to two cuts an hour of this music dur-

ing this period. Sometimes the music may even pop up during other dayparts. But we try," he adds, "to hold our energy level a little higher than that through the daytime and late-nights."

Yohn uses new age music in several ways. "It's real nice wake-up music," she says. And since 'KSU is multi-formatted (Classical/Jazz/News & Information),

Yohn notes, "The music's also a good bridge between folk and jazz, and classical and jazz. We also use it to soften things up a bit during evening jazz."

Jazz radio also recognizes there's an audience for this music — an audience that may even be enticed to sample regular jazz programming. "That's exactly our plan for the 'Sunday Solstice' show, reveals Paster. "There are people who are still confused about what jazz really is." He feels that introducing the station via this show

could win 'JZZ more listeners. However, he admits, "We have to be careful. Most of our jazz audience would get bummed very quickly if we played too much of it."

And still, some things just can't be denied. Yohn says, "While I'm known to be a hard-core jazz, as a programmer, I cannot avoid the response we get from our listeners when we play a piece by George Winston, Paul Winter, or Paul Greaver. The phone lights up!"

"It's an amalgam of folk, classical, jazz, and rock — something that stands all by itself."

— Tim Hodges

Programs like NPR's "Hearts of Space," Frank Forest's "Musical Starstreams," WKSU's "Vertical Skies," and "Sunday Solstice" (a soon-to-be-aired show on WJZZ) help perpetuate the music's ethereal image. Many of the programmers and others I spoke with, including AC Editor Donna Brake, agree that it's very light, unobtrusive, and can be played on AC, MOR, or adult rock stations. (For AC programmers' views turn to Donna's column in this issue, for AOR's reaction check out Steve Feinstein's 2-14 column.)

Musing On Use

Although Jazz programmers are quick to tell you neo-instrumentals



WHALUM'S FLOP STOP — While in town for performances at Concerts-By-The-Sea, Columbia artist Kirk Whalum stops at KKGQ/Los Angeles, to promote his album Floppy Disk. Shown (l-r) are Columbia B/U Promotion Junius Taylor, PD Jeff Gehringer, Whalum, and Columbia National Director/Jazz Progressive Promotion Doug Wilkins.



THE BOHEMIANS SKYWALK — At the studio, recording group Skywalk celebrates the completion of their second Zebra release "The Bohemians." Seated are (l-r) Engineer Pat Glover, and group's Tom Keenlyside and Graeme Coleman. Standing (l-r) are group's Rene Worst, Manager Suzanne Neilson, group's Van Berkel, Engineer Ken Lomas and group's Jim McGilveray.



FRIENDS AT FESTIVAL — KLON/Long Beach invited a group of station fans to the Concord Jazz Festival last August. Pictured in white pants (center) is Concord Records Promotion Director Ellen Findlay, flanked by PD Ken Borgers (left) and DJ Alan Harvey (right). DJ Bubba Jackson stands on Harvey's right.

JAZZ

Off The Record On New Age

This week's column on new age music was culled from conversations with five Jazz programmers, three label execs, and a couple of record store staffers. As with any opinion poll there were positive *and* negative comments.

Some people just don't like the music. "I think it's highfalutin background muzak that cops to a group of people who want to say, 'See, I'm hip to music that other people aren't. That makes me special and intelligent,'" says one source. Adds another, "It's pretentious. It's not even good background music. It doesn't have any substance."

Others contend new age threatens to keep black artists off the air. "It's a way for white people (artists) to get a jazz image," states one. Says another, "Instead of playing artists like Wynton Marsalis or Ahmad Jamal, these stations would be more apt to play Andreas Vollenweider or George Winston. There's nothing wrong with their music. But even when

this so-called new age wasn't in style, only artists like Bob James, John McLaughlin, and Jean-Luc Ponty would get a lot of airplay."

On the other hand, some people maintain new age not only represents another hurdle for black musicians, but for jazz as well. They feel it will horn in on airtime that might otherwise be contemplated for jazz. Concluded another non-new age fan, "It's already tough enough for jazz folks without all this music which, through sheer ignorance, is being thought of as jazz."

ALL THAT JAZZ

WMID/Atlantic City drops Big Band/Jazz for automation and is no longer a reporting station... Mark Ruffin named MD of WBEE/Chicago... WYRS/Stamford needs an evening jock (preferably female). Call PD Rick Petrone at (203) 327-1400... Fulltime announcer also needed at WHRO/Norfolk (classical helpful). Call PD Joe Lowrey (804) 489-9476.

Former KGU/Honolulu jock Karen Waygood joins Manhattan Cable's radio Skyline Jazz... Carmen Brown named host of "Saturday Night Jazz Colors" at CHR WKRG/Mobile... More jazz record service please for: AORs KGRQ/Casper (just picked up a CD) (307) 266-1400, WHMD/Louisiana (504) 345-1070, and WDHA/New Jersey (201) 328-1055. AC WMJX/Boston also needs service for its "Sunday Morning Jazz" show. It's hosted by Jesse Sandidge and features music "from Ella to Miles."

The Second Annual Hennessy Jazz Search '86 is offering a grand prize, which includes performing at the Playboy Jazz Festival in Los Angeles (June 14-15), and a master quality demo recording of the winner's music. The demo will be provided by Kareem Abdul-Jabbar's Cranberry Records, which also holds first right of refusal to sign the winner to a recording contract. Competitions will be held simultaneously in New York, Chicago, and Los Angeles on June 14. The finals are scheduled for June 12 at the L.A. Playboy Club... KJAZ/San Francisco held its third annual Spring Swap & Festival on April 6.



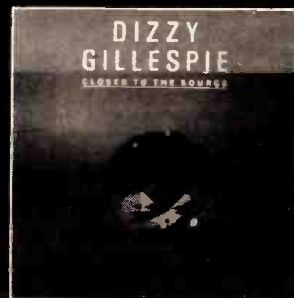
MAYORAL CAMPAIGN MUSTERS MISTY MEMORIES — Mayoral candidate Clint Eastwood dropped by KRML/Carmel, CA for a campaign interview. The station was the site of his film, "Play Misty For Me." Recalling those 20-year-old memories are (l-r) Eastwood, morning man Chaz, and afternoon Johnny Adams (who instructed Eastwood on the fine art of running the board for the movie).



LOUNGE LIZARDS? — While in New York last fall, KPLU/Tacoma-Seattle MD Charles Tomaras (r) stopped by the Manhattan-Blue Note offices. Shown lounging with him are National Jazz & Secondary Promo Manager Susan Levin, and the sax Bill Evans (l).

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VIDEO #5 features B100/B Morning Zoo, KS103/Crazy Dave Otto, KMGG/Robert W. Morgan, KHS/Paul Freeman-Benny Martinez-Larry Morgan and KFI/Steve Labeau. 2 full hours, VHS or BETA, specially priced at \$30.00 through 4/15/86.

Current issue #72 features KLOS/Shana, WDTX/Jim Harper, KEGL/Steve & Pruitt, KHIT/Andy Barber, KKHR/Jack Armstrong, Albuquerque CHR battle w/KISS, KNMQ & KIVA, plus WROQ/J.J. McKay & Q Zoo. 90-min. cassette, \$5.50.

Current issue #71 features WNBC/Don Imus, WAPP. KPWR/Mucho Morales, KFRC/20th Anniversary w/Dr. Don & Friends, KHS/Big Ron O'Brien, KFI/Mark Taylor, WLLZ/J.J. & George Baer, KMEL/London & Engelman, & KWSS/Kelly & Kline. 90-min. cassette, \$5.50.

Special issue #5-76 features PORTLAND AM DRIVE, with CHRs KMJK & KKRZ, AORs KINK & KGON, plus ACs KKCW, KGW, KEX, KKLJ & KSGO. 90-min. cassette, \$5.50.

Special issue #5-77 features DALLAS-F.T. 'WORTH!' CHRs KTKS, KEGL, & KAFM, AORs KZEW & KTXQ, ACs KVIL, KMGC & KLUV, Urban KKDA & Oldies KRQX. 90-min. cassette, \$5.50.

Classic Issue #C-65 features the KFRC 20th Anniversary Reunion! Many of the all-time KFRC greats, including Chuck Buell, Dr. Don Rose, Dave Sholin, Bobby Dale, Bobby Ocean, Bill Lee, Mike Phillips, Mark McKay, Big Tom Parker & more! THE RADIO EVENT OF 1986! 3 full hours on cassette, \$10.50. Still Available: S-75 (San Antonio & El Paso), S-72 (New Orleans-Shreveport-Jackson), @ \$5.50 each.

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OPPORTUNITIES

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NATIONAL

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You took the new air shift. On the third day, the boss asks you to sign "standard" papers. You balk. No one ever mentioned this. You made the deal yourself. The only lawyers you know are Uncle Sid's cousin in Milwaukee, a geek you went to junior high with and Joyce Davenport. Something's not kosher. Back yourself up. Hire a pro. For \$100 this Radio/TV/FCC lawyer will review the contracts to protect you. A fast, confidential once-over will let you work without worry.

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Due to the large number of placements of our registrants and the increased demand of radio stations across the country, NATIONAL is in need of qualified personnel for virtually all radio positions, particularly news people and announcers, for small, medium, and major markets. We are also short of qualified female personnel. If you are seriously seeking a move, contact NATIONAL now. For complete information including brochure and registration form enclose \$1 postage/handling to:

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We're looking for two winning salespersons to represent our seven winning formats and their nationally acclaimed consultants.

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EOE/M/F

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I'm always asked for good talent for all formats. But I'm running out of names of creative, adult air talent and promotionally-minded, creative, programming leaders. Send me your resume, your demo tape or station composite and a letter about yourself.

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EOE M/F

OPPORTUNITIES

OPENINGS

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444 N. Michigan Ave., Chicago, Illinois 60611

EOE M/F

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The industry's fastest-growing market research firm is looking for an exceptional sales professional to join our senior management team. Position reports to CEO. Candidate should have successful track record in sales. Radio management background also preferred.

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A national research company needs monitors in all top 20 markets. Call (316) 688-0940. Leave name and number.

OPENINGS

Now accepting tapes and resumes from Program Directors and Air Talent for major and medium market openings for Country, Oldie and AC formats. Send your information to: Joel Raab, 666 Fifth Avenue, MJI Suite, New York, NY 10103
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EAST

Hartford/CT Rocker WCCB seeks aggressive pro PD. Immediate opening. Contact: Manager, (203) 233-4426 EOE M/F (4-11)

wdel radio 1150

Delaware's Radio News leader, WDEL (AC format), will pay Top Market salary & fringes to two mature, conversational news anchor/reporters, who write clear concise copy and produce short contemporary audio. Minimum 3-years medium or major market experience plus stable employment record. Resume & uncut airchecks to BOB MERCER, WDEL, 2727 Shipley Road, Wilmington, DE 19803. EOE

OPENINGS

New AOR seeks Asst. PD/Promotion Director with airshift. Must have three years' experience. T&R: Steve Becker, KIX-FM, 1022 Wilks Ave., Syracuse, NY 13204. (4-4)

Top 30 AOR. Possible DJ opening. Production helpful. T&R: Glenn Stewart, WHJY, 115 Eastern Avenue, E. Providence, RI 02914. EOE M/F (4-4)

NEW NORTHEAST AC

Seeking personalities for all dayparts. Top 50 market. Must have natural ability to relate and natural enthusiasm to win! T&R to: Radio & Records, 1930 Century Park West, #298, Los Angeles, CA 90067. EOE

SOUTH

KDLZ/Dallas staff expanding. Seeking dynamic, warm announcers and production people. Aggressive & creative individuals only. T&R: Kelly McCann, Box 7116, Ft. Worth, TX 76111. EOE M/F (4-11)

Nashville market 100kw Country has future openings for all shifts. Adult communicators only. T&R: Bob Cleaver, Box 298, Russellville, KY 42276. EOE M/F (4-11)

"Southern Country Cooker"

is looking for the best Morning Drive Small/Medium Market Talent in the Country. If you're a motivated, creative, listener-responsive Jock who needs to be #1 . . . Rush T&R to: Radio & Records, 1930 Century Park West, #301, Los Angeles, CA 90067. EOE

Announcer/sales AC WLCC & WRAA. Great place to live and work, with benefits. Females encouraged. T&R: Kevin Miller, Box 387, Luray, VA 22835. EOE M/F (4-11)

Incredible market potential No. Dallas AC will listen to qualified tapes for PD/MD, & all positions. T&R: Daryl D. Doss, KWPL-FM, Box 865649, Plano, TX 75086. EOE M/F (4-11)



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Future openings at WQRX. Pros only. T&R: Chris James, Box 309, Valley Head, AL 35898. EOE M/F (4-11)

PD needed for WZLD. Must have proven AC experience. Contact: Ray Cross, (803) 796-8896

WRXL 102 FM Richmond's Rock n' Roll

News/Programming Cohost

WRXL 102 FM (XL-102) is looking for a Morning Show Cohost-News Anchor. Casual, lifestyle news presentation is a must. Ability to ad-lib and interact with morning air personality is required. A good sense of humor won't hurt, either. Contact Clair Shaffner, General Manager, XL-102, 3245 Basie Road, Richmond, VA 23228.

Senior anchor with strong voice, ability to write creative copy/tape editing skills wanted. T&R: Jerry Dahmen, WSM, 2844 McGavock Pike, Nashville, TN 37214. EOE M/F (4-11)

Coastal AOR has possible opening for air personality. Creative production helpful. T&R: Dave Priest, WXOR, Box 1356, Jacksonville, NC 28541. EOE M/F (4-11)

PD needed! FL Gulf Coast. T&R: Personnel, Palmer Communications Centre, 333 8th St., So. Naples, FL 33940. EOE M/F (4-11)



14-WBTB
BE THE BOSS!

Full time AM on N.C. Coast needs experienced person for Operations Manager/mornings/possibly sales. Community involvement. Growing company. Benefits. Low cost of living. Need to LOVE a small station. C&R: PAUL FRANKLIN, Box WBTB, Beaufort, NC 28516. EOE

OPENINGS

OPENINGS

KEBE & KOOL RADIO 1400 STEREO 106

Sales Pro Wanted

For leading East Texas high-power FM. Excellent situation for former announcer who sells, writes, and produces way to the top. Phone JOE McNAMARA (214) 586-2527. EOE

SW FL top-rated CHR WINK-FM seeks solid weekend air talent/vacation fill-in. CHR experience preferred. T&R: Alex Stone, Box 331, Ft. Myers, FL 33902, or (813) 337-2346 EOE M/F (4-11)

Announcer/chief engineer needed for fast-growing 100kw CHR. AM/FM with tall tower project. T&R: Rick Ward, WPIQ/WYNR, Brunswick, GA 31520-9119, or (912) 264-3820 EOE M/F (4-11)

HOT

But CLASSY CHR in Mid-Atlantic medium market is searching for talent to talk with and for adults. NO screamers or beginners. You must sound warm and real, and have a very friendly manner. Send T&R to Radio & Records, 1930 Century Park West, #306, Los Angeles, CA 90067. EOE

ND needed for morning drive. Be part of top-rated show in 100k+ market. Must be go-getter. T&R: Kyle Dewberry, Box 3289, Jackson, TN 38303. EOE M/F (4-4)

ND needed for newly-crowned top-rated AC. Great City/corporation. T&R: Nat Humphreys, Sunny 105, Box 669, Augusta, GA 30903. EOE M/F (4-4)

New 100kw AOR staffing up. Need jocks for all shifts. No CHR yuckers. T&R: Bill White, KDXR, Box 1478, Berger, TX 79008. EOE M/F (4-4)

FL AOR seeks ND to join established morning show. Public affairs experience helpful. T&R: Rad Messick, WDI2, 2659 Lee Rd., Ste. 470, Winter Park, FL 32789. EOE M/F (4-4)

MIDWEST

MOR/Talk AM, Modern Country FM have immediate openings. Experience preferred. Airshift/production. T&R: Bob Belcher, KTTR, Box 727, Rolle, MO 65401. EOE M/F (4-11)

Sales/announcer. Best of both worlds. Base + commission. C&R: Michael Shannon, PD, WAMJ, 1129 N. Hickory, South Bend, IN 46615. No calls. EOE M/F (4-11)

Adult Contemporary FM Powerhouse

In Midwest medium market needs great voices! Radio pros only . . . no beginners. Salary negotiable. Send T&R to Radio & Records, 1930 Century Park West, #303, Los Angeles, CA 90067. EOE M/F

Need morning communicator for top-rated, Modern Country station. Lots of involvement. Smooth/confident/personable. T&R: Peg Mason, KRGI, Box G, Grand Island, WI 68802. EOE M/F (4-11)

Oklahoma City took my morning man; I need one now! Personality AC FM. Team players and pros only. T&R: Jim Davis, KHME, Box 216, Comanche, OK 73533. EOE M/F (4-11)

FM UNUN

MORNINGS TOP 50 ADI

Talented Morning Drive/Personality needed for 50,000-watt dynamic FM, #1 Rated, AC-formatted Country, \$25,000 and up. T&R to: WNNW, 6123 S. Westridge, Kalamazoo, MI 49002. EOE

US3 needs energetic CHR morning entertainer to maintain double-digit market dominance. C&R: Steve Delaney, WNDU, Box 1818, South Bend, IN 46634. EOE M/F (4-11)

Top 10 Market-Morning Drive

Major Midwest station (Major broadcast group) looking for a morning entertainer who is reliable, topical, friendly, sincere, creative, and who possesses a quick wit and a strong desire to be the leadoff hitter on a winning team. Minimum 2 years Major/Medium Market experience an absolute MUST . . . TAPES A MUST with resumes to: Radio & Records, 1930 Century Park West, #304, Los Angeles, CA 90067. EOE M/F

OPPORTUNITIES

OPENINGS

Midday personality. Phones/community involvement. Three-five years' experience. Also need multitrack production pro. T&R: Bill Garcia, KS94-FM, St. Louis, MO 63132. EOE M/F (4-11)

WEST

Newsperson for Ventura County FM. Writing/voice experience preferred. T&R: GM, Box 5053, Ventura, CA 93003. EOE M/F (4-11)

KRKT-AM & FM has opening for fulltime staff announcer. 6-12 midnight slot. T&R: Bill O'Brian, OM, 1207 E. 9th, Albany, OR 97321. EOE M/F (4-11)

SOUTHERN CALIFORNIA AOR

Seeks AIR TALENT plus! Experience & knowledge in any of the following: Programming, Music, Production, Promotion. Looking for you to fill an airshift & contribute to our team. Warm & friendly personality helps. Three years experience required. Excellent pay for the right person. Cassette & resume to: Radio & Records, 1930 Century Park West, #305, Los Angeles, CA 90067. EOE

Need engineer for AM/FM combo. Knowledge of directional antennas, automation, RF, SCA a must. T&R: John King, GM, KBIM, Box 2308, Roswell, NM 88201. (505) 623-9100 EOE M/F (4-11)

Future opening at KSMA/Santa Maria. C&R: Jeff Harris, Box 1240, Santa Maria, CA 93456. EOE M/F (4-11)

You Think It's Funny?

Then tell us about it. We're looking for an exciting morning show. Our ambitions are no joke. We're in a major market battle in a picturesque medium market. We need a topical, friendly approach to humor to round out our staff of pros. If you want to work for a stable company that offers management support and a creative environment then send your C&R to: Radio & Records, 1930 Century Park West, #308.LH, CA 90067. EOE

Possible future opening for PM drive/production director. Minimum two years' experience preferred. T&R: Chris Alexander, OM, Q-96, Box 2128, Rock Springs, WY 82901. EOE M/F (4-11)

We're expanding! Announcer/engineer for MOR. T&R: Gerry Grooms, KBGG, Box 9000, Medford, OR 97501. EOE M/F (4-11)

HIGH-PROFILE

MORNING PERSONALITY

With the WORKS, needed for Coastal Southern California AM. Creative - Humorous - Great phones - Lots of community talk. Live and work in a highly desirable area. Tapes & resumes to: Radio & Records, 1930 Century Park West, #307, Los Angeles, CA 90067. EOE.

In between jobs? Stay in practice doing shifts on San Francisco Bay area station. CHR. Contact: Jim Bryan, (415) 944-5275 EOE M/F (4-11)

600 KIX. Modern Country in Fort Collins, CO seeks morning personality. T&R: Dale Sparks, PD, Box 2204, Fort Collins, CO 80522. No calls. EOE M/F (4-11)

KFWB NEWS 98

News Director

KFWB All News 98 Los Angeles, a Westinghouse Broadcasting station has an immediate opening for a news director, to oversee 24 hour day news operations. We are looking for a special leader, a manager who understand radio, as well as news. 10 years Electronic Media Management experience preferred. Please NO PHONE CALLS. Send resume to David Forman, Executive Editor.

KFWB
6230 Yucca Street
Hollywood, CA 90028
EOE

POSITIONS SOUGHT

Associate Editor Radio & Records/Los Angeles seeks Asst. Sales/Promotion. Prefer New Haven area. Organized, perceptive. PAMELA MARITZER: (203) 435-5447 (4-11)

Female jock must go. Great voice, personality + Her value will only increase. Major/medium market. No reasonable offer refused. STACEY: (702) 734-7956 (4-11)

Experienced AOR communicator. Solid production. Adult, music-oriented. AOR/hybrid/CHR. JOHN: (312) 262-3773 (4-11)

MORNIN & KRANTZ

If all started at WJOK/Washington Then we played nothing but love songs at WPIX in 1985, the Morning Zoo on WZOU/Boston. We're warm, outrageous, original. All markets welcomed. (617) 566-7028.

Hello SE NY. Announcer with eight years' experience seeks gig CHR/AC. Currently employed. STEVE: (401) 596-8961 (4-11)

'Mac The Knife,' Hot Rockin' CHR/AOR jock. Mornings/afternoons/evenings. MD experience. SCOTT 'THE DOG': (415) 449-4751 (4-11)

I want to do my best to make you the best. Broadcast school graduate with experience. Mold me to what you need. KENT SUNDERMAN: (402) 687-2893 (4-11)

PD/MD with 14 years' experience. Want to relocate. D. JENKINS: (502) 866-3173 8-12pm (CST) (4-11)

Top-rated morning talent seeks move up. Stable, great production. Medium/large market. Serious inquiries only. GARY: (716) 741-2414 (4-11)

ND seeks medium market sports/talk. Experienced. MIKE: (414) 248-1550, 248-8701, or 1026 Wisconsin St., Lake Geneva, WI 53147. (4-11)

Major market programmer. Strong research background. Marketing/management degree. Presently employed. Ready to move to committed Country/AC South/SW. ANDY: (318) 221-9882 (4-11)

Experienced MD seeks same/Asst. PD in medium/large market. Hardworking, creative, organized. Extensive music knowledge. GARY: (301) 759-3264 (4-11)

Country personality/MD seeks same. Hard worker. Seek knowledge of Country music. MICHAEL: (615) 729-3844 (4-11)

Talent with 14 years' experience. CHR/AC/AOR. Versatile talent, good production, enthusiastic. BILL: (205) 381-7336. (4-11)

Hairbrag! 12-year talent coming your way soon, with or without radio career. Experienced AOR/CHR/Country/AC. MARK: (814) 536-3874 (4-11)

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THE SLIM ONE

WLS-FM, KFRC, Los Angeles (213) 666-9111

Funny morning show. Guaranteed to generate good publicity for your station. Good bits, banter, experience. Will relocate top 100/CHR/AOR/AC. J. C.: (914) 965-5079 (4-11)

Sharp, dedicated midday communicator. Seek opportunity to rock your city. Five years' experience. BU, CHR/AC. Team player, good production. SANDI: (205) 457-6523 (4-11)

Sudden impact. Production/copywriting. Ready to make things happen. Prefer West Coast, but I'm open. MARCIAL: (916) 544-3558 (4-11)

Want back in MW college towns. Will go anywhere, any shift/former. KEVIN ZVACEK: (601) 445-2339 (4-11)

Asst. PD/afternoon drive personality. WEZC/Charlotte. Seek job as PD. 16-year pro. STEVE SUTTON: (404) 479-4148 (4-11)

15-year vet available for West Coast CHR/AC/AOR/Oldies. Successful PD/air talent. DWAYNE BONDS: (714) 882-0753 (4-11)

Seven years' experience with WKAT/Miami. Two years' weekends/overnights. Personality with untapped potential seeks new opportunity. RICK: (305) 672-4890 (4-11)

Presently on-air S. FL. Four years' experience CHR/AOR/AC. Also write & carry a sharp razor. SANTO: (305) 752-8303 (4-11)

Operations, PD/air work. AC/Country/CHR. 18-year vet. WCII/WKJJ/WKWK. Will relocate, available now. JACK ARMSTRONG: (207) 846-5945, (717) 667-2251 (4-11)

GM to make your small/medium market station profitable. Community involved/professional. No B.S. Just blood, sweat, tears. TED POPE: (308) 632-2199 (4-11)

Ten-year pro seeks PD/MD opening AC/Country. Prefer SW. Dependable/stable, excellent references. GARY: (409) 835-4659 (4-11)

Female pro in medium market with six years' experience. CHR/Oldies. MD. ROXANNE: (512) 682-1005 (4-11)

POSITIONS SOUGHT

Dedicated, hard-drivin' workaholic with nine years' experience. Five as PD. Will go with all formats. DAVE: (602) 426-9477 (4-11)

Miami pro. Currently at 96X. Formerly at Y100/K102. Willing to relocate. Great team player. JEFF: (305) 566-2151 (4-11)

Top-rated L.A. announcer seeks fulltime gig. Strong writing, content, Warm/friendly. Vast promotions/administrative background. BILL: (714) 529-6858 (4-11)

Blind broadcast school graduate. Fully qualified to work in any format. Must have public transportation. B. C.: (904) 359-6352 (4-11)

12-year vet seeks mornings and/or first programming gig. Dedication, enthusiasm, experience. Country/AOR/AC. BILL: (813) 268-0931 (4-11)

Drivetime team seeks home in medium market. Adult, not zany. Want to work with strong PD/management. DAN: (314) 335-9516, 651-3791 (4-11)

MAJOR MARKET NEWS PRO

Award-winning veteran newsmen seeking major market anchor or on-air news director position. Formerly of WNEW-FM and KCBS-TV. Aggressive, dynamic, street-wise. Solid, conversational on-air delivery. An Emmy-winning television producer, a bonus for TV-radio combos. A competitor looking for a #1 station — or one that wants to be.

Michael Linder
(213) 306-8447

17-year pro. Married, stable. Morning man/news/copy, production, PD. Available immediately for growing medium/better market. LARRY KAY: (717) 653-2500 (4-11)

I'm not crazy, just fun. Seek drive shift in Top 50 market in NE. D. FROST: (404) 641-9336 (4-11)

Jock with 9 mo. experience at Shadow of NYC AC seeks full-time AOR/CHR/AC. Will relocate. DANNY TOY: (718) 726-3454 (4-11)

Lack of years, not experience. Current small market Production Manager. Want to relocate to medium market. NE coasts. FL. KEVIN: (814) 226-4762 (4-11)

Ten-year news pro. Top 25 market seeks ND. Serious journalist with excellent management style. RANDY HENNING: (414) 542-6000 (4-11)

Lady DJ. Six years' Top 5 market AC/CHR/Oldies. Experience includes PD/MD/promotions/production. Seek major West Coast. MELISSA MCCONNELL: Box 5277, San Mateo, CA 94402. (4-11)

Strong news/sports announcer. Reporting/PBP skills. Five years' experience. Prefer Los Angeles area. MIKE: (419) 537-0313 (4-11)

Nine-year pro. Country/AC/AOR. Minneapolis/Milwaukee. MD/drive. Smooth, conversational, concise. Seek MW medium/large market. BRIAN JARRETT: (414) 327-3062 (4-11)

PD. Believe in good research, dedicated staff. Top-rated morning show, smooth music flow, fun promotions. PETER HAMLETT: Box 12573, Columbia, SC 29211. (4-11)

BE A WINNER!

Did your station's ratings drop... again? I'm a take-charge PD — 16 years experience, including air/programming positions in Atlanta, Philadelphia, and New York City. I specialize in turnaround situations. I'll deliver top CHR programming, HOT promotions, plus award-winning productions. Call Bo Weaver (919) 760-2435.

Looking for me? I'm young, single, hungry, cheap. Love Country. Will relocate. Call me. VINCE COLLINS: (813) 848-4710 (4-11)

POSITIONS SOUGHT

Country Personality

Mature, any shift, trucker nights to metro mornings, reliable, reliable, highly capable, 25-54, general, former MD. Now in SW medium, seek major SW, Rockies, West Coast Texas. ED. 505-836-2457.

Eight-year pro seeks gig in L.A. Hardworking, mature, dependable. Record promotion/MD/Asst. PD/on-air & off. No ego problem. DAVE BARE: (213) 930-4380 (4-11)

White male seeks news gig medium/major market. No help for EOE, but will help your news credibility. Five years' experience. STEVEN: (417) 451-7937 (4-11)

Anchor/reporter with three years' experience. BS journalism. Excellent delivery/writing skills. GREG: (412) 733-2011 (4-11)

Aggressive female ready for gig in radio sales/production. Will relocate. WENDY SANDERS: (602) 870-1518, 9417 N. 2nd St., Phoenix, AZ 85020. (4-11)

MISCELLANEOUS

100,000 watt KFMC needs single and album record service from all labels, plus giveaways. Contact: Allan James, Box 491, Fairmont, MN 56031, or (507) 235-5595 (4-11)

Need oldies library 1950-71. Prefer reel-to-reel. Contact: Kevin, (906) 786-6145 (4-11)

Country/AC hybrid seeks record service from all labels. Contact: Mike Bissell, KLDN, 209 E. Second St., Eldon, MO 65026 or (314) 392-3793 (4-11)

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.

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To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

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OPPORTUNITY FORM

POSITION SOUGHT
 MISCELLANEOUS

OPENING

Region _____ NAME: _____

PD Name: _____ PHONE: () _____

GM Name: _____

1. Please type or print clearly, using 24 words or less to include address/phone number, and attach to this form.

2. Do not use abbreviations.

3. All ads are subject to editing.

Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

NATIONAL MUSIC FORMATS

Added This Week

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

CULTURE CLUB "Move Away"
BARRY MANILOW "He Doesn't Care..."
P. LABELLE & M. McDONALD "On My Own"

Modern Country

JOHN CONLEE "Harmony"
MARIE OSMOND "Read My Lips"
KEITH WHITLEY "Miami, My Amy"
DWIGHT YOAKAM "Honky Tonk Man"
LEE GREENWOOD "Hearts Weren't Made To Break"

Century 21

Greg Stephens (214) 934-2121

The Z Format

HEART "Nothin' At All"
NU SHOZZ "I Can't Wait"
TEARS FOR FEARS "Mothers Talk"
HOWARD JONES "No One Is To Blame"
BILLY OCEAN "There'll Be Sad Songs"
HOOTERS "Where Do The Children Go"
P. LABELLE & M. McDONALD "On My Own"

The AC Format

HOWARD JONES "No One Is To Blame"
BILLY OCEAN "There'll Be Sad Songs"

Super-Country

ED BRUCE "Nights"
SOUTHERN PACIFIC "Reno Bound"
KATHY MATTEA "Love At The Five And Dime"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

HEART "Nothin' At All"
MADONNA "Live To Tell"
JOURNEY "Be Good To Yourself"
TEARS FOR FEARS "Mothers Talk"
P. LABELLE & M. McDONALD "On My Own"

Country

RANDY TRAVIS "Can't Stop Now"
SOUTHERN PACIFIC "Reno Bound"
STEVE EARLE "Hillbilly Highway"
EVERLY BROTHERS "Born Yesterday"
JIM GLASER "The Lights Of Albuquerque"
GEORGE JONES "Sombbody Wants Me Out Of The Way"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

MADONNA "Live To Tell"
CULTURE CLUB "Move Away"
JOURNEY "Be Good To Yourself"
STARSHIP "Tomorrow Doesn't Matter Tonight"

Contempo 300

MADONNA "Live To Tell"
CULTURE CLUB "Move Away"
P. LABELLE & M. McDONALD "On My Own"

Great American Country

EXILE "Super Love"
JUICE NEWTON "Old Flame"
MARIE OSMOND "Read My Lips"
SOUTHERN PACIFIC "Reno Bound"
DAN SEALS "Everything That Glitters"
BARBARA MANDRELL "When You Get To The Heart"

Media General

Broadcast Services

Bob Dumais (901) 320-4433

Action

MADONNA "Live To Tell"
WAX "Right Between The Eyes"
ROLLING STONES "Harlem Shuffle"
HOWARD JONES "No One Is To Blame"
VOICES OF AMERICA "Hands Across America"
JANET JACKSON "What Have You Done For Me Lately"

MEDIA GENERAL CONTINUED

Your Country

JUICE NEWTON "Old Flame"
MARIE OSMOND "Read My Lips"
DAN SEALS "Everything That Glitters"
BARBARA MANDRELL "When You Get To The Heart"

Hit Rock

MADONNA "Live To Tell"
DENNIS D'YOUNG "Call Me"
CHERRELLE "Saturday Love"
WAX "Right Between The Eyes"
JOURNEY "Be Good To Yourself"
HONEYMOON SUITE "Feel It Again"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

EXILE "Super Love"
KEITH WHITLEY "Miami, My Amy"
TANYA TUCKER "One Love At A Time"
GIRLS NEXT DOOR "Love Will Get You Through..."
C. McCLAIN & W. MASSEY "When It Was Down To You..."

The Great Ones

MADONNA "Live To Tell"
LEVEL 42 "Something About You"
ATLANTIC STARR "If Your Heart Isn't In It"

Radio Arts

John Benedict (818) 841-0225

Country's Best

ED BRUCE "Nights"
EXILE "Super Love"
LEE GREENWOOD "Hearts Weren't Made To Break"

Soft Contemporary

MADONNA "Live To Tell"
HOWARD JONES "No One Is To Blame"
ATLANTIC STARR "If Your Heart Isn't In It"
JONATHAN BUTLER "Baby Please Don't Take It"

Sound 10

MADONNA "Live To Tell"
HOWARD JONES "No One Is To Blame"
VOICES OF AMERICA "Hands Across America"
ATLANTIC STARR "If Your Heart Isn't In It"
JONATHAN BUTLER "Baby Please Don't Take It"
JANET JACKSON "What Have You Done For Me Lately"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

BANGLES "Manic Monday"
MADONNA "Live To Tell"
P. LABELLE & M. McDONALD "On My Own"

Country Coast-To-Coast

GENE WATSON "Carmen"
OAK RIDGE BOYS "Juliet"
DWIGHT YOAKAM "Honky Tonk Man"
WILLIE NELSON "Living In The Promiseland"

Rock 'N' Hits

MADONNA "Live To Tell"
JOURNEY "Be Good To Yourself"
HONEYMOON SUITE "Feel It Again"
HOOTERS "Where Do The Children Go"
SIMPLE MINDS "All The Things She Said"

BALTIMORA

"Living In The Background"

THE FOLLOW-UP TO HIS TOP 10 SMASH!

CKOI
WCAUFM
KPLUS
Q100
KHFI
WANSFM
96X
KBFM
WXLK
KTUX
KJ103
WRQN
KEYNFM
KQMQ
95XXX
100KHI
KQIZFM
WYKS
WZYP
Q101
WHSL
WVBS
WDBR
KDVV
KGOT
KTRS
KBIM



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BLACK/URBAN

BREAKERS

JOHNNY KEMP Just Another Lover (Columbia)

73% of our reporting stations on it. Rotations: Heavy 0/0, Medium 27/3, Light 34/9, Total Adds 12, WUSL, WAMO, WCGI, WATV, WENN, KDLZ, WHYZ, WQFX, WPDQ, WBLX, KHYS, KBUZ. Debuts at number 37 on the Black/Urban chart.

MORRIS DAY The Character (WB)

63% of our reporting stations on it. Rotations: Heavy 2/0, Medium 27/3, Light 24/11, Total Adds 14, WVEE, K94, WCGI, WDMT, WZAK, WKND, WPEG, JET94, KDLZ, WZAZ, WLOU, KHYS, WANT, WANM. Debuts at number 40 on the Black/Urban chart.

TEASE Firestarter (Epic)

60% of our reporting stations on it. Rotations: Heavy 6/0, Medium 27/4, Light 17/9, Total Adds 13, WAMO, WDMA, WCGI, KACE, KDAY, WQFX, WQFM, KIIZ, KJCB, WBLX, WV01, KBUZ. Debuts at number 38 on the Black/Urban chart.

NEW & ACTIVE

ROSE BROTHERS "I Get On You" (Malaco) 4/6

Rotations: Heavy 14/0, Medium 20/0, Light 14/6, Total Adds 6, WXYV, KMJQ, WHRK, WTMP, WCGI, WDMT, Heavy: WAMO, WDJY, WVEE, WYLD-FM, W0W1, WAOX, K0XL, WXOK, WFXC, WQMG, WJMI, WZAZ, WANM, WAAA. Debuts at number 35 on the Black/Urban chart.

PHILIP BAILEY "State Of The Heart" (Columbia) 4/23

Rotations: Heavy 0/0, Medium 16/3, Light 31/20, Total Adds 23, WHUR, WVEE, KMJQ, W0W1, WZAK, WLLM, KMJM, XHRM, KSOL, WKND, OC104, WENN, Z93, WQFX, KIIZ, WLOU, WBLX, KHYS, WDDM, WAAA, Z103, WKWM, WBO1.

JANET JACKSON "Nasty" (A&M) 4/29

Rotations: Heavy 7/2, Medium 10/4, Light 29/23, Total Adds 29, WVEE, WDMA, WHRK, WYLD-FM, K94, WTMP, WBXM, WDMT, WJLB, WLLM, KMJM, KDAY, XHRM, KSOL, WAOX, K0XL, WXOK, WATV, Z93, WPEG, JET94, WQMG, WJYL, WJIS, WBLX, WPLZ, WOPR, WTLG, KDKD.

RENE & ANGELA "You Don't Have To Cry" (Mercury/PolyGram) 4/29

Rotations: Heavy 1/0, Medium 11/0, Light 30/29, Total Adds 39 including WWIN, WVEE, K104, KMJQ, WDMA, WHRK, HOT105, WEDR, WYLD-FM, WTMP, WBXM, WCGI, WDMT, WLLM, KMJM, KDAY, WDKX, K0XL, WXOK, WATV, Z93, JET94, WQFX, WQMG, WQFX, WJMI, WKXI, WBLX, WCKX, WTLG.

BILLY OCEAN "There'll Be Sad Songs (To Make You Cry)" (Jive/Arista) 3/8/8

Rotations: Heavy 0/0, Medium 12/12, Light 26/26, Total Adds 38 including WWIN, WXYV, WILD, WAMO, WHUR, WVEE, K104, WHRK, HOT105, WTMP, WBXM, WBLZ, WZAK, WLLM, KACE, KDAY, XHRM, OC104, WDKX, K0XL, WATV, JET94, WMMC, WFXC, KDLZ, WQMG, WHYZ, WPLZ, KAPE, KDKD.

TKA "One Way Love" (Tommy Boy) 3/7/9

Rotations: Heavy 3/0, Medium 11/3, Light 23/6, Total Adds 9, WCGI, WDMT, WLLM, WFXA, K0XL, WENN, WQFX, WZAZ, WEDR, Heavy: HOT105, WMP, KJLH, Medium: WDAS, WEDR, KDAY, XHRM, KSOL, WFXC, WQMG, WANM.

WEST COAST CREW "Jai-Ban" (KMA) 3/3/2

Rotations: Heavy 3/0, Medium 15/0, Light 15/2, Total Adds 2, WQMG, WTLG, Heavy: K104, WTMP, WQMG, Medium: KMJQ, WDMA, WEDR, WDMT, K0XL, WTKL, WXOK, WATV, WQFX, WQMG, WKXI, WBLX, KHYS, WANT, WOPR.

JULIAN FLENOY "Turn Me Out" (KMA) 2/9/7

Rotations: Heavy 0/0, Medium 6/0, Light 23/7, Total Adds 7, WXYV, WHUR, WBXM, WENN, Z93, WZAZ, WTLG, Medium: WEDR, K0XL, JET94, WQMG, WBLX, WOPR.

LISA-LISA & CULT JAM with FULL FORCE "Can You Feel The Beat" (Columbia) 2/7/2

Rotations: Heavy 7/0, Medium 13/1, Light 7/1, Total Adds 2, W0W1, KDLZ, Heavy: WHUR, WEDR, KDAY, KJLH, OC104, WQMG, WBLX, Medium: WWIN, WRKS, WDAS, WUSL, WDJY, WTMP, WBLZ, WDMT, WJLB, KSOL, WDRL, KHYS.

SLY FOX "Let's Go All The Way" (Capitol) 2/6/6

Rotations: Heavy 8/1, Medium 12/2, Light 6/3, Total Adds 6, WCGI, WMMC, WJIS, KHYS, WYKO, WZEN, Heavy: K94, WZAZ, WZAK, KMJM, JET94, WQMG, WDDM, Medium: WVEE, WHRK, HOT105, KJLH, OC104, WFXA, Z93, WHYZ, WPLZ, Z103.

SIGNIFICANT ACTION

TROY JOHNSON "It's You" (Kallista/Motown) 2/1/0

Rotations: Heavy 0/0, Medium 4/0, Light 20/10, Total Adds 10, WDJY, WHUR, WDMA, W0W1, WFXA, WATV, WQMG, WQFX, WBLX, WKWM, Medium: WDAS, KDAY, JET94, WAAA.

MAI TAI "Female Intuition" (Crittique) 2/4/7

Rotations: Heavy 0/0, Medium 9/3, Light 15/4, Total Adds 7, WDMA, WEDR, WXOK, WMMC, WQFX, WTLG, WVO1, Medium: WHNC, WFXC, WQMG, WBLX, WANT, WAAA.

TA MARA & SEEN "Thinking About You" (A&M) 2/3/1

Rotations: Heavy 2/0, Medium 6/0, Light 15/1, Total Adds 1, KBUZ, Heavy: WHUR, WLOU, Medium: WDAS, KIIZ, WQMG, WCKX, WVO1, WJYL.

FORCE MD'S "Here I Go Again" (Tommy Boy/WB) 2/2/7

Rotations: Heavy 1/0, Medium 6/0, Light 15/7, Total Adds 7, WWIN, WATV, Z93, WPEG, WMMC, WPDQ, WPLZ, Heavy: KDAY, Medium: K104, HOT105, WYLD-FM, WDMT, WAAA, WZEN.

PRECIOUS WILSON "I'll Be Your Friend" (Jive/Arista) 2/2/3

Rotations: Heavy 1/0, Medium 8/0, Light 13/5, Total Adds 3, WWIN, WQMG, WTLG, OC104, KHYS, Heavy: KIIZ, Medium: WRKS, WDAS, WHUR, WKND, WHNC, WDKX, WAAA, WZEN.

BB&Q BAND "On The Shelf" (In Your Face) 2/1/5

Rotations: Heavy 0/0, Medium 10/1, Light 11/4, Total Adds 5, WLD, WQMG, WJYL, KHYS, KBUZ, Medium: WWIN, WXYV, WRKS, WHUR, W0W1, KSOL, WHNC, KIIZ, WANT.

FAT BOYS "Sex Machine" (Sutra) 2/0/10

Rotations: Heavy 1/0, Medium 5/0, Light 14/10, Total Adds 10, WDJY, K104, XHRM, WKND, Z93, WFXC, WQMG, KHYS, WPLZ, KDKO, Heavy: WZAK, Medium: WDAS, WDMT, WJLB, KMJM, KDAY.

MOST ADDED

RENE & ANGELA (39)
You Don't Have (Mercury/PolyGram)
BILLY OCEAN (36)
There'll Be Sad Songs (Jive/Arista)
JANET JACKSON (29)
Nasty (A&M)
PHILIP BAILEY (23)
State Of The Heart (Columbia)
MORRIS DAY (14)
The Character (WB)

HOTTEST

PRINCE (61)
Kiss (WB)
NU SHO0Z (58)
I Can't Wait (Atlantic)
STEPHANIE MILLS (36)
I've Learned To Respect The (MCA)
FALCO (25)
Rock Me Amadeus (A&M)
PATTI LABELLE/MICHAEL McDONALD (25)
On My Own (MCA)

PAUL LAURENCE "Strung Out" (Capitol) 20/10

Rotations: Heavy 1/1, Medium 6/1, Light 13/8, Total Adds 10, KMJQ, WBXM, KQXL, WENN, WQMG, WQFX, KIIZ, WLOU, WBLX, WPLZ, Medium: WZAK, WHNC, Z93, WZAZ, WAAA.

PET SHOP BOYS "West End Girls" (EMI America) 20/10

Rotations: Heavy 4/0, Medium 7/0, Light 3/4, Total Adds 10, WHUR, K104, K94, WDMT, OC104, JET94, WMMC, KJCB, WQMG, Z103, Heavy: WLLM, Medium: WJLB, WBLX, KMJM, XHRM, WDKX, WZEN.

BARBARA MITCHELL "Ace Of My Heart" (Atlanta Artists/PolyGram) 20/6

Rotations: Heavy 0/0, Medium 3/1, Light 17/5, Total Adds 6, WDMA, WZAK, WZAZ, WLOU, WANM, WVO1, Medium: WDMT, WFXC.

GRANDMASTER FLASH "Style (Peter Gunn Theme)" (Elektra) 20/3

Rotations: Heavy 4/0, Medium 7/0, Light 3/4, Total Adds 3, WXOK, WKXI, KHYS, Heavy: WKND, WJMI, WANM, WZEN, Medium: K104, KMJQ, WZAK, KMJM, WQFX, WQMG, WPLZ.

DONNELL PITMAN with CHI-LITES "Your Love Is Dynamite" (After Five/Fastfire) 19/7

Rotations: Heavy 0/0, Medium 1/0, Light 18/7, Total Adds 7, KMJQ, WEDR, KQXL, JET94, WFXC, KDLZ, WZEN, Medium: WTKL.

MASTERDON COMMITTEE "Get Off My Tip!" (Profile) 19/5

Rotations: Heavy 0/0, Medium 4/1, Light 15/4, Total Adds 5, WEDR, WACK, WBLX, WOPR, WTLG, Medium: WDAS, WTMP, WDMT.

NEWCLEUS "Na Na Beat" (Sunnyview) 19/2

Rotations: Heavy 0/0, Medium 5/0, Light 14/2, Total Adds 2, WTKL, KHYS, Medium: WDAS, WDMA, WEDR, WZAK, WBLX.

RAINY DAVIS "Sweetheart" (Supertronic) 18/4

Rotations: Heavy 0/0, Medium 10/1, Light 6/3, Total Adds 4, WAMO, WHUR, WFXC, WQMG, Medium: WWIN, WILD, WRKS, WDAS, WEDR, W0W1, WTMP, WQFX, WANT.

52ND ST. "Tell Me (How It Feels)" (MCA) 14/11

Rotations: Heavy 1/0, Medium 1/1, Light 12/10, Total Adds 11, WILD, K104, WHRK, HOT105, WYLD-FM, WDMT, KMJM, KIIZ, WLOU, KAPE, WTKM, Heavy: W0W1.

ORIGINAL CONCEPT "Can You Feel It" (Def Jam/Columbia) 14/4

Rotations: Heavy 1/0, Medium 0/0, Light 13/4, Total Adds 4, WDMT, WQMG, WBLX, WTLG, Heavy: WTMP.

MARZ "It's Hard To Fall Out Of Love" (Manhattan) 14/3

Rotations: Heavy 0/0, Medium 4/0, Light 10/3, Total Adds 3, WHRK, K0XL, WJLB, Medium: KDLZ, WJMI, WKXI, KJCB.

MILDRED SCOTT "Prisoner Of Love" (4th & Broadway/Island) 14/2

Rotations: Heavy 0/0, Medium 4/1, Light 10/1, Total Adds 2, WDMA, WHNC, Medium: WEDR, WKXI, WVO1.

CULTURE CLUB "Move Away" (Epic) 13/5

Rotations: Heavy 0/0, Medium 8/2, Light 5/3, Total Adds 5, WHRK, KSOL, OC104, WFXA, WMMC, Medium: K94, WTMP, WLLM, KACE, WANM, WAAA.

WINANS "Very Real Way" (Qwest/WB) 13/5

Rotations: Heavy 0/0, Medium 2/0, Light 11/5, Total Adds 5, WDMA, WPEG, WJYL, WBLX, WZEN, Medium: K104, KAPE.

RUTH DAWES "I Love Only You" (Profile) 13/3

Rotations: Heavy 0/0, Medium 2/0, Light 11/3, Total Adds 3, WAOX, WBLX, WTLG, Medium: WDAS, WTMP.

JOYCE SIMS "All & Ail" (Sleeping Bag) 13/2

Rotations: Heavy 3/0, Medium 5/0, Light 5/2, Total Adds 2, KIIZ, WANT, Heavy: HOT105, W0W1, WDKX, Medium: WWIN, WILD, WRKS, K94, WLOU.

ZAPP "Itchin' For Your Twitchin'" (WB) 12/7

Rotations: Heavy 0/0, Medium 2/0, Light 7/5, Total Adds 7, WVEE, KSOL, WDKX, WAOX, WFXA, WENN, WQMG, Medium: WTMP, WATV, WALT.

MASAYOSHI TAKANAKA "Teaser" (Amherst) 12/2

Rotations: Heavy 0/0, Medium 8/0, Light 4/3, Total Adds 2, WEDR, WZAK, Medium: WTMP, WDMT, WDKX, WATV, WKXI, WBLX, WTLG, KJCB.

PAUL HARDCASTLE "Don't Waste My Time" (Chrysalis) 11/5

Rotations: Heavy 0/0, Medium 4/0, Light 10/5, Total Adds 5, WXYV, KACE, WJYL, WAAA, WTLG, Medium: K94, Z103.

SLAVE "Thru Me" (Ichiban) 11/5

Rotations: Heavy 0/0, Medium 7/2, Light 4/3, Total Adds 5, WDMA, WTMP, WAOX, WPEG, WOPR, Medium: WEDR, WXOK, WLOU, WBLX, KHYS.

TIMEX SOCIAL CLUB "Rumors" (Jay) 11/5

Rotations: Heavy 1/0, Medium 3/1, Light 7/4, Total Adds 5, WXYV, KMJQ, XHRM, KSOL, KDKO, Heavy: K104, Medium: KDAY.

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 11/2

Rotations: Heavy 0/0, Medium 4/0, Light 7/2, Total Adds 2, KSOL, WDKX, Medium: KACE, KJCB, WQMG, WTLG.

JENNIFER HOLLIDAY "Dreams Never Die" (Geffen) 11/1

Rotations: Heavy 0/0, Medium 3/0, Light 8/1, Total Adds 1, WQFX, Medium: WJMI, WAAA, WTLG.

YARBROUGH & PEOPLES "I Wouldn't Lie" (Total Experience/RCA) 10/9

Rotations: Heavy 0/0, Medium 2/1, Light 8/2, Total Adds 9, WWIN, K104, HOT105, WFXC, KIIZ, WPLZ, WAAA, WCKX, WTLG, Medium: KDAY.

WILLIE COLLINS "Let's Get Started" (Capitol) 10/8

Rotations: Heavy 0/0, Medium 2/2, Light 8/6, Total Adds 8, WDMT, WZAK, WFXA, WQFX, KAPE, WCKX, WVO1, WXC.

ISH "You're My Only Lover" (Geffen) 10/5

Rotations: Heavy 0/0, Medium 3/1, Light 7/4, Total Adds 5, WVEE, WHNC, WATV, WZAZ, WAAA, Medium: WEDR, WPEG.

JOESKI LOVE "Pee Wee's Dance" (Wintertainment) 10/3

Rotations: Heavy 2/0, Medium 3/1, Light 5/2, Total Adds 3, WDJY, WZAK, WAAA, Heavy: KDAY, XHRM, Medium: WRKS, WQMG.

MAGAZINE 60 "Don Quichotte" (Baja) 10/1

Rotations: Heavy 1/0, Medium 4/1, Light 5/0, Total Adds 1, WZAK, Heavy: XHRM, Medium: KMJM, KSOL, WOPR.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. **New & Active** records are receiving airplay at 25 or more stations. Records in **Significant Action** are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved **Breaker** status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

THERE ARE SINGERS
AND THERE ARE DANCERS
AND THERE ARE ACTORS.
THERE IS ONLY ONE
MORRIS DAY.

"THE CHARACTER"

BREAKER

FROM THE SMASH LP THE COLOR OF SUCCESS



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Up
And
Coming

Zapp

"Itchin'
For
Your
Twitchin'"

COUNTRY

TOP 50

APRIL 11, 1986

Three Weeks
Two Weeks
Last Weeks

	Three Weeks	Two Weeks	Last Weeks	Artist	Title	Label
5	2	1	1	JUDDS	Grandpa (RCA/Curb)	
7	4	3	2	EARL THOMAS CONLEY	Once In A Blue Moon (RCA)	
13	6	4	3	HANK WILLIAMS JR.	Ain't Misbehavin' (WB/Curb)	
16	11	6	4	KENNY ROGERS	Tomb Of The Unknown Love (RCA)	
17	14	7	5	RONNIE MILSAP	Happy Happy Birthday Baby (RCA)	
1	1	2	6	BELLAMY BROTHERS	Feelin' The Feelin' (MCA/Curb)	
15	12	9	7	JANIE FRICKE	Easy To Please (Columbia)	
12	10	8	8	MERLE HAGGARD	I Had A Beautiful Time (Epic)	
19	17	11	9	TANYA TUCKER	One Love At A Time (Capitol)	
18	16	12	10	WAYLON JENNINGS	Working Without A Net (MCA)	
21	19	13	11	REBA MCENTIRE	Whoever's In New England (MCA)	
24	21	14	12	ROSANNE CASH	Hold On (Columbia)	
26	22	15	13	NITTY GRITTY DIRT BAND	Partners, Brothers, And Friends (WB)	
29	23	19	14	STEVE WARINER	Life's Highway (MCA)	
3	3	5	15	ANNE MURRAY	Now And Forever (You And Me) (Capitol)	
32	27	22	16	FORESTER SISTERS	Mama's Never Seen Those Eyes (WB)	
28	24	21	17	KEITH WHITLEY	Miami, My Amy (RCA)	
37	29	24	18	EDDIE RABBITT	Repetitive Regret (RCA)	
30	25	23	19	GIRLS NEXT DOOR	Love Will Get You Through... (MTM)	
43	31	27	20	OAK RIDGE BOYS	Juliet (MCA)	
31	28	26	21	JOHN CONLEE	Harmony (Columbia)	
34	30	28	22	DWIGHT YOAKAM	Honky Tonk Man (Reprise/WB)	
46	38	31	23	WILLIE NELSON	Living In The Promiseland (Columbia)	
4	5	16	24	ALABAMA	She And I (RCA)	
42	37	32	25	RESTLESS HEART	Til I Loved You (RCA)	
35	32	30	26	CONWAY TWITTY	You'll Never Know How Much I... (WB)	
11	8	10	27	SAWYER BROWN	Heart Don't Fall Now (Capitol/Curb)	
6	15	18	28	GEORGE STRAIT	You're Something Special To Me (MCA)	
9	9	20	29	RANDY TRAVIS	1982 (WB)	
7	7	17	30	DON WILLIAMS	We've Got A Good Fire Goin' (Capitol)	
—	45	37	31	DAN SEALS	Everything That Glitters (EMI America)	
—	44	38	32	BARBARA MANORELL	When You Get To The Heart (MCA)	
43	40	36	33	EVERLY BROTHERS	Born Yesterday (Mercury/PG)	
10	16	25	34	RICKY SKAGGS	Cajun Moon (Epic)	
—	50	43	35	JUICE NEWTON	Old Flame (RCA)	
BREAKER	37	32	36	CHARLIE DANIELS BAND	Drinkin' My Baby Goodbye (Epic)	
BREAKER	37	32	36	MARIE OSMOND	Read My Lips (Capitol/Curb)	
47	43	40	38	JOHN ANDERSON	You Can't Keep A Good Memory... (WB)	
44	41	39	39	KEITH STEGALL	I Think I'm In Love (Epic)	
BREAKER	40	35	41	EXILE	Super Love (Epic)	
—	47	44	42	ODDIE GRAY	That's One To Grow On (Capitol)	
14	13	29	42	LARRY GATLIN & THE GATLIN BROTHERS	Nothing But Your Love Matters (Columbia)	
—	46	42	43	CHARLY McCLAIN & WAYNE MASSEY	When It's Down To Me And You (Epic)	
DEBUT	44	41	44	LEE GREENWOOD	Hearts Aren't Made To Break (MCA)	
38	36	35	45	GENE WATSON	Carmen (Epic)	
—	50	46	46	STEVE EARLE	Hillbilly Highway (MCA)	
DEBUT	47	44	47	JUDY RODMAN	Until I Met You (MTM)	
—	49	48	48	OSMOND BROTHERS	Baby Wants (EMI America/Curb)	
DEBUT	49	48	49	ED BRUCE	Nights (RCA)	
6	20	33	50	GARY MORRIS	100% Chance Of Rain (WB)	

Total Reports/Adds

Heavy Medium Light

Total Reports/Adds	Heavy	Medium	Light
160/0	143	15	2
159/1	128	24	7
157/0	130	23	4
162/1	112	46	4
163/0	101	62	0
153/1	111	30	12
154/0	101	44	9
139/0	105	24	10
161/0	91	64	6
157/1	93	50	14
160/1	76	76	8
153/2	65	78	10
160/1	63	82	15
160/3	43	108	9
126/0	82	23	21
160/1	31	108	21
147/2	58	66	23
159/1	24	107	28
143/2	44	68	31
159/4	12	108	39
145/3	28	90	27
148/2	23	92	33
158/16	4	102	52
101/0	39	42	20
144/15	11	84	49
133/1	15	85	33
96/0	38	39	19
94/0	43	25	26
87/0	27	42	18
88/0	43	24	21
138/22	6	63	69
130/23	4	68	58
116/10	6	67	43
80/0	36	20	24
129/25	4	55	70
106/15	3	61	42
119/22	3	54	62
105/10	0	59	46
79/2	4	55	20
99/28	2	40	57
95/9	4	46	45
66/0	21	29	16
84/14	1	42	41
91/55	2	31	58
68/2	10	43	15
83/20	3	32	48
88/14	0	31	57
54/2	2	35	17
88/36	1	22	65
46/0	10	21	15

MOST ADDED

- LEE GREENWOOD (55)
Hearts Aren't Made To Break (MCA)
- SOUTHERN PACIFIC (42)
Reno Bound (WB)
- ED BRUCE (36)
Nights (RCA)
- EXILE (28)
Super Love (Epic)
- GEORGE JONES (27)
Somebody Wants Me Out... (Epic)
- RANDY TRAVIS (27)
On The Other Hand (WB)
- MICHAEL JOHNSON (26)
Gotta Learn To Love Without You (RCA)
- JUICE NEWTON (25)
Old Flame (RCA)
- BARBARA MANORELL (23)
When You Get To The Heart (MCA)
- KATHY MATTEA (23)
Love At The Five... (Mercury/PolyGram)

HOTTEST

- JUDDS (100)
Grandpa (RCA/Curb)
- HANK WILLIAMS JR. (75)
Ain't Misbehavin' (WB/Curb)
- BELLAMY BROTHERS (54)
Feelin' The Feelin' (MCA/Curb)
- RONNIE MILSAP (53)
Happy Happy Birthday Baby (RCA)
- EARL THOMAS CONLEY (49)
Once In A Blue Moon (RCA)
- KENNY ROGERS (47)
Tomb Of The Unknown Love (RCA)
- MERLE HAGGARD (42)
I Had A Beautiful Time (Epic)
- ANNE MURRAY (28)
Now And Forever (You And Me) (Capitol)
- TANYA TUCKER (25)
One Love At A Time (Capitol)
- REBA MCENTIRE (23)
Whoever's In New England (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

MARIE OSMOND
Read My Lips (Capitol/Curb)

On 73% of reporting stations. Rotations: Heavy 3, Medium 54, Light 62, Total Adds 22 including WPOC, WBOS, WOKQ, WCVR, KASE, WCOS, KKIX, WESC, WSM, WWKA, WTQR, KGHL, KFMS, KOLO, KMPS. Moves 48-42-37 on the Country chart.

CHARLIE DANIELS BAND
Drinkin' My Baby Goodbye (Epic)

On 65% of reporting stations. Rotations: Heavy 3, Medium 61, Light 42, Total Adds 15, WQBE, WZZK, WCOS, WGTO, KPLX, WKSJ, WLWI, KYXX, WRNL, KRMD, WSLR, WONE, WCXI, KVOC, KUGN. Moves 46-41-36 on the Country chart.

EXILE
Super Love (Epic)

On 61% of reporting stations. Rotations: Heavy 2, Medium 40, Light 57, Total Adds 28 including WPTR, WTQR, KASE, KPLX, KYXX, WUSQ, KSO, WQHK, WMIL, KTTS, WIL, KVOC, KYGO, KZLA, KWJJ. A most added record. Moves 47-40 on the Country chart.

P S S S T . . .

"READ MY LIPS" ST-5564
MARIE OSMOND

R&R BREAKERS 37

Capitol Curb RECORDS



COUNTRY

NEW & ACTIVE

DOBBIE GRAY "That's One To Grow On" (Capitol) 95/9

Rotations: Heavy 4, Medium 46, Light 45, Total Adds 9, WBOS, WKYG, WVMI, WCOS, WIRK, WTSO, KTTS, KIK-FM, KUUY, Heavy: KKIX, WOKK, WCUZ, KRKT, Medium: WWA, KSOP, Moves 47-44-41

LEE GREENWOOD "Hearts Aren't Made To Break" (MCA) 91/55

Rotations: Heavy 2, Medium 31, Light 58, Total Adds 55 including WBGW, WAJR, WKYG, KASE, WZZK, WUSY, WVK, WDAF, WOW, KFDI, KLZ, KZLA, KOLO, KRPM, KIIM, Debuts at 44.

ED BRUCE "Nights" (RCA) 88/36

Rotations: Heavy 1, Medium 22, Light 65, Total Adds 36 including WGA, WFOR, WVMI, WESC, WSIX, WTQR, WMNI, WCUZ, WKCO, WTHI, KRST, KYGO, KFRE, KRAK, KRPM, Debuts at 49.

JUDY ROOMAN "Until I Met You" (MTM) 88/15

Rotations: Heavy 0, Medium 31, Light 57, Total Adds 14, WQBE, WIXL, WFOR, WSEN, KEAN, WESC, KLLL, WRNL, KJNE, WKKO, WITL, KCJB, KUGN, Debuts at 47.

CHARLY McCLAIN & WAYNE MASSEY "When It's Down To Me And You" (Epic) 84/14

Rotations: Heavy 1, Medium 42, Light 41, Total Adds 14, WYRK, WRKZ, WTCR, WFOR, WSEN, WVMI, KILT-FM, KYXK, WOKK, WTQR, KBMR, KIK-FM, KLZ, KRPM, Moves 46-43.

STEVE EARLE "Hillbilly Highway" (MCA) 83/20

Rotations: Heavy 3, Medium 32, Light 48, Total Adds 20 including WCAO, WTSV, WRKZ, WIXL, WEZL, WGTO, WKSJ, KBMR, WDSY, KTPK, KUZZ, KFMS, KZLA, KRAK, KGA, Moves 50-46.

SOUTHERN PACIFIC "Reno Bound" (WB) 76/42

Rotations: Heavy 0, Medium 14, Light 62, Total Adds 42 including WDSY, WCVR, WIXY, WUSY, WTVY, WAMZ, WCMS, KJNE, WBSO, KKYX, WTCM, KIK-FM, KLZ, KCCY, KSAK.

JOHNNY LEE & LANE BRODY "I Could Get Used To This" (WB) 69/9

Rotations: Heavy 1, Medium 31, Light 37, Total Adds 17 including WYRK, KEAN, WESC, WCMS, WIRK, WITL, KUGN, KCCY, Heavy: WCUZ, Medium: WCAO, WBSO, WOV, WTVY, KTTS, KTCM.

KATHY MATTEA "Love At The Five & Dime" (Mercury/PolyGram) 65/23

Rotations: Heavy 0, Medium 19, Light 46, Total Adds 23 including WYRK, KEAN, WESC, WCMS, WRNL, WIRK, KSO, KWMT, WKCO, KVOO, KYAK, KUUY, KOIL, KIIM.

SWEETHEARTS OF THE ROODEO "Hey Oil Baby" (Columbia) 58/17

Rotations: Heavy 2, Medium 11, Light 45, Total Adds 17 including WQBE, WFOR, WWA, WYII, KEAN, WGTO, WAMZ, KLLL, WIRK, KWMT, WXCL, WTHI, KVOO, KFRE, KTCM.

MARK GRAY "Back When Love Was Enough" (Columbia) 52/17

Rotations: Heavy 1, Medium 15, Light 36, Total Adds 17 including WGA, WCAO, WIXL, KRVR, WTVY, KYXK, WTQR, KBMR, KWMT, KTTS, KFDI, KEIN, KOLO.

SIGNIFICANT ACTION

CHANCE "I Need Some Good News Bad" (Mercury/PolyGram) 45/7

Rotations: Heavy 1, Medium 16, Light 26, Total Adds 7, WCAO, WWA, WSLR, KWMT, WTSO, KTTS, KLZ, Heavy: WCUZ, Medium: WBSO, KKYX.

ROBIN LEE "I'll Take Your Love Anytime" (Evergreen) 42/12

Rotations: Heavy 1, Medium 11, Light 30, Total Adds 12, WBGW, WWA, WYII, KEAN, KSO, WCXI, WITL, WKCO, WTCM, KTCM.

GEORGE JONES "Somebody Wants Me Out Of The Way" (Epic) 35/27

Rotations: Heavy 0, Medium 7, Light 28, Total Adds 27 including WGA, WVAM, KRVR, KYKR, WAMZ, KFGO, WXCL, KKAL, KWJ, KALF.

CHARLEY PRIDE "Love On A Blue Rainy Day" (RCA) 33/4

Rotations: Heavy 0, Medium 9, Light 24, Total Adds 4, KJNE, KWMT, KTTS, KOIL, Medium: WBGW, WTSV, KKYX, WTOD, KRKT, KEIN.

RANDY TRAVIS "On The Other Hand" (WB) 30/27

Rotations: Heavy 0, Medium 5, Light 25, Total Adds 27 including WCAO, WNYR, KEAN, KKIX, WSM, WAXX, WOW, KFDI, KOLO, KCKC.

VEGA BROTHERS "Heartache The Size Of Texas" (MCA) 30/14

Rotations: Heavy 0, Medium 3, Light 27, Total Adds 14 including WCAO, WFOR, WCVR, KHEY, WDXE, KYXK, KWMT, WKCO, KVOO, KRWO.

MICHAEL JOHNSON "Gotta Learn To Love Without You" (RCA) 27/26

Rotations: Heavy 0, Medium 2, Light 25, Total Adds 26 including WVAM, WTSV, WYII, KRVR, WLWI, WIRK, KCJB, WOW, KIK-FM, KNIX.

GLEN CAMPBELL "Cow Poke" (Atlantic America) 26/17

Rotations: Heavy 0, Medium 1, Light 25, Total Adds 17 including WGA, WIXY, WEZL, WIRK, WWWW, WGEE, WDAF, KRKT, KALF, KCBQ.

ROY CLARK "Tobacco Road" (Silver Dollar) 25/4

Rotations: Heavy 0, Medium 8, Light 17, Total Adds 4, WCAO, WBGW, KFGO, KWMT, Medium: WLWI, KKYX, KTTS, WTOD, KRWO, KSOP.

TOM WOPAT "True Love" (EMI America) 23/8

Rotations: Heavy 0, Medium 3, Light 20, Total Adds 8, WGA, WCAO, WGTO, WDXE, WKSJ, KFGO, WTCM, KEIN, Medium: WCUZ, KRWO, KIGO.

JAMES & MICHAEL YOUNGER "Back On The Radio Again" (Air) 22/6

Rotations: Heavy 0, Medium 7, Light 15, Total Adds 6, WKYG, WSEN, WTVY, WLWI, KWMT, KRWO, Medium: WOKK, KKYX, WCXI, KOLO.

MALCHAK & RUCKER "Let Me Down Easy" (Alpine) 22/3

Rotations: Heavy 1, Medium 2, Light 19, Total Adds 3, WLWI, WKKO, KQIL, Heavy: WCUZ, Medium: KRWO, KIGO, Light: WVAM, WBGW, KRVR.

TARI HENSLEY "Oh Yes I Can" (Mercury/PolyGram) 19/8

Rotations: Heavy 1, Medium 5, Light 13, Total Adds 8, WCAO, KRVR, KRMD, WSLR, KVOD, KLZ, KRWO, KALF, Heavy: WOKK, Medium: WGA.

JERRY REED "Country's Alive And Doing Well" (Capitol) 19/0

Rotations: Heavy 0, Medium 8, Light 11, Total Adds 0, Medium: WGA, WBGW, WTSV, KRVR, KKYX, KTTS, WTCM, KRWO, Light: WAXX, KUZZ.

JOHNNY DUNCAN "The Look Of A Lady In Love" (Pharoah) 18/3

Rotations: Heavy 1, Medium 3, Light 14, Total Adds 3, WGA, WLWI, KFDI, Heavy: KSO, Medium: WGA, WLWI, KFDI, Light: WTSO, KRKT, KOLO.

A.J. MASTERS "Back Home" (Bermuda Dunes) 18/0

Rotations: Heavy 0, Medium 9, Light 9, Total Adds 0, Medium: WVAM, WIXY, KRVR, WEZL, WDXE, WOW, KKAL, KRWO, KALF.

T. GRAHAM BROWN "I Wish That I Could Hurt That Way Again" (Capitol) 18/16

Rotations: Heavy 0, Medium 3, Light 13, Total Adds 16 including WCAO, WRKZ, WYII, WDXE, WAMZ, WSM, KKYX, KUZZ, KRWO, KALF.

CAL SMITH "I Know It's Not Over" (Step One) 15/2

Rotations: Heavy 0, Medium 3, Light 12, Total Adds 2, KRVR, KFDI, Medium: WTSV, KRKT, KIGO, Light: WTSV, KRKT, KIGO, Light: WYII, WOW, KVOO, KALF, KSOP.

JOHNNY RODRIGUEZ "Maxine" (Epic) 12/9

Rotations: Heavy 0, Medium 0, Light 12, Total Adds 9, WCVR, WIXY, WOW, WWA, WTCM, KVOO, KRKT, KKAL, KALF.

KAREN TAYLOR-GOOD "Come In Planet Earth" (Mesa) 11/7

Rotations: Heavy 0, Medium 0, Light 11, Total Adds 7, WBGW, WYII, WPAP, WCUZ, WXCL, KRKT, KSOP, Light: WDXE, WTCM, KVOO, KRWO.

BILL THORNBURY "Time And Time Alone" (MTM) 11/4

Rotations: Heavy 0, Medium 1, Light 10, Total Adds 4, WVAM, WYII, KYXK, KQIL, Medium: KRKT, Light: WBGW, KRVR, KVOO, KRWO, KIGO.

CARLETTE "Sugar Shack" (Luv) 11/4

Rotations: Heavy 0, Medium 3, Light 8, Total Adds 4, WESC, KWMT, KFRE, KSOP, Medium: WTVY, KFGO, KIGO, Light: WLWI, KKYX, KSO, KVOO.

TONY ARATA "Same Old Story" (NobleVision/MCA) 11/5

Rotations: Heavy 0, Medium 3, Light 8, Total Adds 5, WVAM, WBGW, WKIX, KVOO, KRWO, Medium: KTTS, Light: WYII, KRKT, WLWI, WPAP, KKYX.

RAY GRIFF "What My Woman Does To Me" (RCA/Canada) 11/4

Rotations: Heavy 0, Medium 1, Light 10, Total Adds 4, WOKK, KKYX, KWMT, KVOO, Medium: WCVR, Light: WTVY, WLWI, WOW, KSOP.

JIM GLASER "The Lights Of Albuquerque" (NobleVision/MCA) 10/10

Rotations: Heavy 1, Medium 0, Light 9, Total Adds 10, WVAM, WBGW, KRKT, KRST, KKAL, KVOO, KRWO, KQIL, KALF, KSOP.

BILLY SWAN "You Must Be Lookin' For Me" (Mercury/PolyGram)

Rotations: Heavy 0, Medium 1, Light 9, Total Adds 10, WVAM, WEZL, WOKK, WCMs, WCUZ, KRWO, KALF, KSOP, KIGO.

BOBBY BARE "Better Not Look Oown" (EMI America) 10/7

Rotations: Heavy 0, Medium 0, Light 10, Total Adds 7, WOKO, WCVR, WIXY, WOW, WTCM, KIK-FM, KSOP, Light: WTSV, KALF, KCBQ.

WRAY BROTHERS "I Don't Want To Know Your Name" (Mercury/PolyGram) 10/7

Rotations: Heavy 0, Medium 2, Light 8, Total Adds 7, WVAM, WIXY, KASE, WCMs, KALF, KOLO, KSOP, KRPM, Medium: KRKT, KRWO.

BRUCE HAUSER & SAWMILL CREEK BAND "Somethin' Old Fashioned" (Cross Country) 10/5

Rotations: Heavy 0, Medium 0, Light 10, Total Adds 5, WVAM, WCAO, WBGW, KEIN, KSOP, Light: KRVR, KBMR, WWA, KVOO, KUUY.

LISA CHILDRESS "This Time It's You" (AMI) 9/4

Rotations: Heavy 0, Medium 2, Light 7, Total Adds 4, WTVY, KVOO, KFDI, KSOP, Medium: KTTS, KUGN, Light: WLWI, WPAP, WAXX.

J.D. MARTIN "Running Out Of Reasons To Run" (Capitol) 9/3

Rotations: Heavy 0, Medium 2, Light 7, Total Adds 3, WCVR, KFGO, WOW, Medium: WCMs, KRWO, Light: WVAM, WOKO, WIXY, KALF.

DAVID FRIZZELL "Celebrity" (America) 9/2

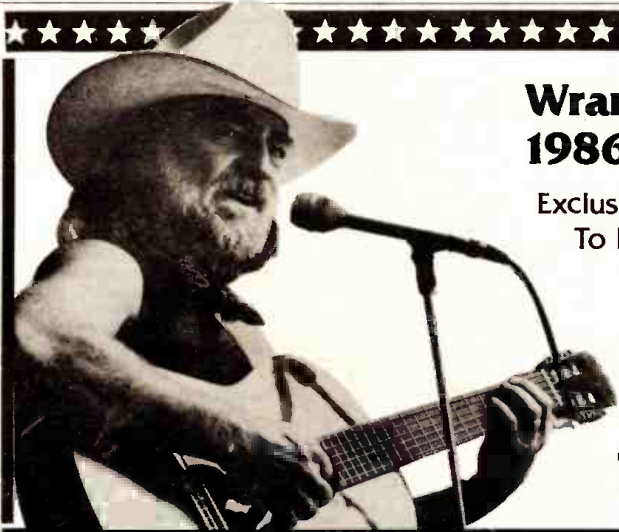
Rotations: Heavy 0, Medium 3, Light 6, Total Adds 2, KWMT, KRWO, Medium: WWA, WPAP, KKYX, Light: WDXE, KFGO, WOW, KALF.

RANDY TRAVIS "Can't Stop Now" (WB) 8/8

Rotations: Heavy 0, Medium 1, Light 7, Total Adds 8, WCVR, KASE, KKIX, WWA, WPAP, WOW, KRST, KOIL.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
CONWAY TWITTY/Lay Me Down Carolina (WB)	Chasin' Rainbows
MICHAEL MARTIN MURPHEY/Rollin' Nowhere (WB)	Tonight We Ride
DWIGHT YOAKAM/Guitars, Cadillac (Reprise/WB)	Guitars, Cadillac, Etc., Etc.



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BREAKERS

MADONNA

Live To Tell (Sire/WB)

74% of our reporters on it. Rotations: Heavy 4, Medium 41, Light 36, Total Adds 36 including WCLY, WSB-FM, KVIL-FM, WLTS, WMJI, WNIC, WMYX, KMJI, KHLY, B100. Debuts at number 19 on the AC chart.

HOWARD JONES

No One Is To Blame (Elektra)

56% of our reporters on it. Rotations: Heavy 0, Medium 27, Light 34, Total Adds 34 including WSB-FM, WMYX, KHLY, B100, KEZR, WXTC, WSFL, WTRX, WQHQ, WTNV.

BILLY OCEAN

There'll Be Sad Songs (To Make You Cry) (Jive/Arista)

51% of our reporters on it. Rotations: Heavy 0, Medium 22, Light 34, Total Adds 56 including WPIX, WHTX, WMJI, KYKY, KOST, KKLT, K101, 96WAVE, KELT, WSFL, WAVE. Debuts at number 30 on the AC chart.

MIKE & THE MECHANICS

All I Need Is A Miracle (Atlantic)

51% of our reporters on it. Rotations: Heavy 7, Medium 29, Light 20, Total Adds 10, WSNY, WKGW, WRKA, KQ99, WGLL, WTNV, WORG, WKYX, K99. Debuts at number 29 on the AC chart.

NEW & ACTIVE

- MOODY BLUES "Your Wildest Dreams" (Threshold/PolyGram) 42/42
Rotations: Heavy 0, Medium 8/8, Light 34/34. Total Adds 42 including WHTX, WCLY, KVIL-FM, KIFM, WFSM, WKYE, 96WAVE, U102, WSFL, WAVE, WNAM, KIOA, KGMG, KWFM, WJON.
- VOICES OF AMERICA "Hands Across America" (EMI America) 31/13
Rotations: Heavy 1/0, Medium 14/5, Light 16/8. Total Adds 13 including WCLY, WMJI, K594, V100, WKGW, WSKL, WQHQ, WFFX, KTYL, I94, WKUS. Heavy: WFSM. Medium including WHTX, 97AIA, KUDL, KKLV, KALE.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 PHIL COLLINS	108/0	88	18	2
2 FORCE MD'S	106/0	93	10	3
3 JERMAINE JACKSON	105/1	79	21	5
4 WHITNEY HOUSTON	109/3	71	34	4
5 DIRE STRAITS	101/5	78	15	8
6 DIONNE WARWICK	101/2	72	25	4
7 STEVIE WONDER	102/0	71	26	5
8 DENNIS DeYOUNG	100/2	46	47	7
9 BANGLES	94/9	51	37	6
10 SADE	103/5	26	64	13
11 SIMPLY RED	97/12	40	44	13
12 HEART	83/0	38	32	13
13 ATLANTIC STARR	81/0	41	30	10
14 ANNE MURRAY	81/2	41	34	6
15 MIAMI SOUND MACHINE	85/8	23	52	10
16 PATTI LABELLE & MICHAEL McDONALD	94/21	9	62	23
17 ELTON JOHN	69/1	20	34	15
18 MELISSA MANCHESTER & AL JARREAU	70/1	22	42	6
19 MADONNA	81/36	4	41	36
20 LEVEL 42	75/11	6	51	18
21 CULTURE CLUB	70/16	5	41	24
22 ELO	56/0	16	25	15
23 OMD	68/9	9	39	20
24 STARSHIP	46/0	5	27	14
25 TEDDY PENDERGRASS	63/3	6	43	14
26 JACK WAGNER w/VALERIE CARTER	52/2	9	30	13
27 JAMES TAYLOR	46/0	5	26	15
28 BARRY MANILOW	63/3	4	36	23
29 MIKE & THE MECHANICS	56/10	7	29	20
30 BILLY OCEAN	56/56	0	22	34

MOST ADDED

- BILLY OCEAN (56)
There'll Be Sad Songs... (Jive/Arista)
- MOODY BLUES (42)
Your Wildest Dreams (Threshold/PolyGram)
- MADONNA (36)
Live To Tell (Sire/WB)
- STEPHEN BISHOP (30)
The Heart Is So Willing (MCA)
- PATTI LABELLE/MICHAEL McDONALD (21)
On My Own (MCA)

HOTTEST

- FORCE MD'S (77)
Tender Love (Tommy Boy/WB)
- PHIL COLLINS (65)
Take Me Home (Atlantic)
- JERMAINE JACKSON (48)
I Think It's Love (Arista)
- DIRE STRAITS (46)
So Far Away (WB)
- STEVIE WONDER (42)
Overjoyed (Tamla/Motown)

- STEPHEN BISHOP "The Heart Is So Willing" (MCA) 30/30
Rotations: Heavy 0, Medium 1/1, Light 29/29. Total Adds 30 including KOST, KEY103, 96WAVE, WSFL, WAVE, WNAM, KIOA, KGMG, KWFM, WEIM, WKNE, WSKI, WPPA, WMT-FM, I94.
- ATLANTIC STARR "If Your Heart Isn't In It" (A&M) 29/19
Rotations: Heavy 0, Medium 7/0, Light 22/19. Total Adds 19 including KEY103, WSEL, WNAM, KIOA, WTRX, WMMJ, WEIM, KKLV, Medium: WPIX, KOST, KELT, WFFX, KTYL, WMT-FM, KALE.
- JANET JACKSON "What Have You Done For Me Lately" (A&M) 26/13
Rotations: Heavy 0, Medium 7/2, Light 19/11. Total Adds 13 including KVIL-FM, B100, K101, WAEB, WKYE, KEY103, WTRX, WGLL, KFBS, KALE. Medium including KYKY, V100, WSKI, WPPA, KTYL.

SIGNIFICANT ACTION

- WAX "Right Between The Eyes" (RCA) 23/1
Rotations: Heavy 0, Medium 12/0, Light 11/1. Total Adds 1. WQHQ, Medium: WHTX, WKYE, KDUK, KWFM, WMMJ, WEIM, WGLL, WSKI, WCHV, WJON, KQSW, KALE.
- MARILYN MARTIN "Move Closer" (Atlantic) 19/6
Rotations: Heavy 0, Medium 8/2, Light 11/4. Total Adds 6. 96WAVE, WTRX, WCHV, KTYL, KQSW, KMGO, Medium: KIFM, WEIM, WSKY, WFFX, KKLV, KALE.
- PET SHOP BOYS "West End Girls" (EMI America) 18/9
Rotations: Heavy 3/1, Medium 7/3, Light 8/5. Total Adds 9. KVIL-FM, WLTF, B100, WKYE, KQ99, WENS, WMGN, WPPA, KALE. Heavy including V100, WMMJ. Medium including WAVE, WPMK, WEIM, WCKO.
- GRAHAM NASH "Innocent Eyes" (Atlantic) 17/2
Rotations: Heavy 0, Medium 7/0, Light 10/2. Total Adds 2. WAEB, WAEV, Medium: 96WAVE, WEIM, WGLL, WZLO, KTYL, WJON, KALE.
- JONATHAN BUTLER "Baby, Please Don't Take It" (Jive/Arista) 16/7
Rotations: Heavy 0, Medium 4/2, Light 12/5. Total Adds 7. KIFM, 96WAVE, WNAM, WZLO, KTYL, WBOW, KQSW, Medium including WKNE, WMT-FM.
- HOOTERS "Where Do The Children Go" (Columbia) 16/7
Rotations: Heavy 0, Medium 3/0, Light 13/7. Total Adds 7. WNAM, WEIM, WKNE, WCKQ, WCHV, KQSW, KALE. Medium: WKYE, WMGN, WSKI.
- ROLLING STONES "Harlem Shuffle" (Rolling Stones/Columbia) 16/2
Rotations: Heavy 5/0, Medium 3/0, Light 8/2. Total Adds 2. WTRX, KQSW. Heavy: WKYE, KQ99, WMGN, WSKY, WCKO. Medium: V100, KTYL, KALE.
- MR. MISTER "It's In Love" (RCA) 13/2
Rotations: Heavy 0, Medium 6/1, Light 7/1. Total Adds 2. KVIL-FM, KVUU, Medium: V100, WMGN, WEIM, KQSW, KALE, WJON, KKLV, KQSW, KALE.
- FREDDIE JACKSON "Love Is Just A Touch Away" (Capitol) 12/5
Rotations: Heavy 0, Medium 3/1, Light 9/4. Total Adds 5. WPIX, WCHV, WZLO, WMT-FM, KALE. Medium including 97AIA, WPPA.
- DREAM ACADEMY "Love Parade" (Reprise/WB) 11/11
Rotations: Heavy 0, Medium 3/3, Light 8/8. Total Adds 11. WSFL, WMGN, KDUK, WVKI, WQHQ, WPPA, WSKY, WJON, KKLV, KQSW, KALE.
- BOB SEGER "American Storm" (Capitol) 11/2
Rotations: Heavy 0, Medium 6/0, Light 5/2. Total Adds 2. KIOA, WQHQ, Medium: V100, WFSM, WFMK, WMGN, KTYL, KALE.
- ZZ TOP "Rough Boy" (WB) 11/1
Rotations: Heavy 0, Medium 5/0, Light 6/1. Total Adds 1. WKYE, Medium: WHTX, KEY103, 96WAVE, WJON, KALE.
- RENE & ANGELA "Your Smile" (Polydor/PolyGram) 9/1
Rotations: Heavy 0, Medium 3/1, Light 6/0. Total Adds 1. WPIX, Medium: 97AIA, KQSW.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

The Call That Gets It All!



RADIO & RECORDS
(213)553-4330

AOR ALBUMS

Three Two Last
Weeks Weeks Weeks

157 Reports

APRIL 11, 1986

	Three Weeks	Two Weeks	Last Week	Album	Label	Reports/Adds	Power	Heavy	Medium
1	1	1	1	ROLLING STONES/Dirty Work (Rolling Stones/Columbia)		153-0	61-	143=	10=
2	2	2	2	VAN HALEN/5150 (WB)		137-0	74+	133+	4-
DEBUT	3	3	3	BOB SEGER & THE SILVER.../Like A Rock (Capitol)		148 /7	44	127	20
3	4	4	4	JACKSON BROWNE/Lives In The Balance (Asylum)		138-2	25-	84-	51+
4	5	5	5	ZZ TOP/Afterburner (WB)		128-1	34-	103=	23-
5	6	6	6	JULIAN LENNON/The Secret Value Of Daydreaming (Atlantic)		150-0	23=	100+	46-
6	7	7	7	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)		134-1	30+	97+	37-
7	8	8	8	ROBERT PALMER/Riptide (Island)		112-1	35-	90+	17+
8	9	9	9	HONEYMOON SUITE/The Big Prize (WB)		123-3	27+	81+	38-
9	10	10	10	SIMPLE MINDS/Once Upon A Time (Virgin/A&M)		123-5	6+	55+	66-
10	11	11	11	ABSOLUTE BEGINNERS/Soundtrack (EMI America)		131+7	12+	48+	71-
11	12	12	12	MR. MISTER/Welcome To The Real World (RCA)		116+4	20+	64+	52-
12	13	13	13	MIKE & THE MECHANICS/Mike & The Mechanics (Atlantic)		108-4	12-	53-	50+
13	14	14	14	PHIL COLLINS/No Jacket Required (Atlantic)		93-1	30-	78-	13-
14	15	15	15	GRAHAM NASH/Innocent Eyes (Atlantic)		129+2	5+	32+	89-
15	16	16	16	FIRM/Mean Business (Atlantic)		101-0	5-	37-	59-
16	17	17	17	CALL/Reconciled (Elektra)		116-3	4=	35-	70-
17	18	18	18	JOE COCKER/Cocker (Capitol)		107-1	9+	35-	67-
18	19	19	19	JOE JACKSON/Big World (A&M)		98+21	3-	21+	66+
19	20	20	20	DIRE STRAITS/Brothers In Arms (WB)		73-1	14-	45-	24-
20	21	21	21	INXS/Listen Like Thieves (Atlantic)		97+18	6-	31-	57+
21	22	22	22	PRETTY IN PINK/Soundtrack (A&M)		73+4	6-	33-	34+
22	23	23	23	JUDAS PRIEST/Turbo (Columbia)		106+5	1=	15+	70-
23	24	24	24	TED NUGENT/Little Miss Dangerous (Atlantic)		96-3	2=	18+	65-
24	25	25	25	PETE TOWNSHEND/White City (Atco)		88-5	1-	22-	58-
25	26	26	26	BRIAN SETZER/The Knife Feels Like Justice (EMI America)		87-0	3-	35-	47-
26	27	27	27	JIMMY BARNES/Jimmy Barnes (Geffen)		106+11	2-	10=	81+
27	28	28	28	OZZY OSBOURNE/The Ultimate Sin (CBS Associated)		78-1	2-	27-	46-
28	29	29	29	STARSHIP/Knee Deep In The Hoopla (GrunT/RCA)		82+11	2=	17+	58+
29	30	30	30	HOOTERS/Nervous Night (Columbia)		81+5	2+	13=	58+
30	31	31	31	PET SHOP BOYS/Please (EMI America)		54+5	11+	28-	25+
31	32	32	32	LEVEL 42/World Machine (Polydor/PG)		60=8	6=	22+	33-
32	33	33	33	HEART/Heart (Capitol)		74+45	1=	17+	50+
33	34	34	34	HOWARD JONES/Action Replay (Elektra)		65+27	4+	15+	40+
34	35	35	35	WAX/Magnetic Heaven (RCA)		64+3	0=	8=	46+
35	36	36	36	GREG KINN/Love And Rock & Roll (EMI America)		62-1	1=	6=	51+
36	37	37	37	ELVIS COSTELLO/King Of America (Columbia)		45-0	2-	15-	27-
37	38	38	38	KATRINA & THE WAVES/Waves (Capitol)		66+5	2=	9+	48+
38	39	39	39	UFO/Misdemeanor (Chrysalis)		68-2	0=	2=	48=
39	40	40	40	OUTFIELD/Play Deep (Columbia)		40-2	4-	23-	14=

ICEHOUSE

measure for measure



41527

The New Album Featuring
"NO PROMISES"

Chrysalis

BREAKERS

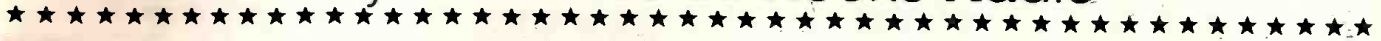
BOB SEGER & THE SILVER BULLET BAND
Like A Rock (Capitol)
94% of our reporters on it.

JOE JACKSON
Big World (A&M)
62% of our reporters on it.

NEW & ACTIVE

- MODELS "Out Of Mind Out Of Sight" (Geffen) 65/16 (49/14)
Adds including WKLS, KAZY, KBGO, KMET, KLBJ, WONE, WTUE, WLAY. Powers 2. Heavy 11 including WLUP, WOFM, WLIR, KTCZ. Medium 32 including WNEW, WMMR, KBPI, KLOS, KROG, WZZO, WPDH, WEZX, KILQ, KLPX, WBLM.
- TEARS FOR FEARS "Songs From The Big Chair" (Mercury/PolyGram) 62/26 (36/36)
Adds including WHJY, WKLS, KSRR, KROR, WPYX, WAAF, WDIJ, WAPL, KZEL. Heavy 3 including WHMD, KQGL. Medium 46 including WNEW, WMMR, WNOR, WCKG, KBPI, KROD, KGB, WFYV, WRXL, WLAV.
- FIONA "Beyond The Pale" (Atlantic) 54/3 (52/7)
Adds: KQRS, WYSP, WHMD. Heavy 3: WBCN, WZZO, KROU. Medium 40 including WNEW, WXRK, WMMR, WHJY, KZEW, WSHE, WLLZ, KMET, KUPD, KZAP, KGB.
- ROBERT TEPPER "No Easy Way Out" (Scotti Bros./CBS) 44/11 (34/12)
Adds including WSHE, KSHE, KROR, KISW, WYSP, WXXE, WLAV. Heavy 1: WSKS. Medium 27 including WNEW, WHJY, KSRR, WYNF, WLLZ, KGB, WHEB, WPDH, WEZX, KLAQ, KLPX.
- BIG AUDIO DYNAMITE "This Is Big Audio Dynamite" (Columbia) 37/7 (31/9)
Adds: KBGO, WPYX, WKLQ, WBRU, WGBK, KRIR, WCPZ. Powers 2. Heavy 7 including WBCN, WXRK, KROD, WLIR, KTCL, KQGL. Medium 14 including WNEW, WMMR, KZEW, WOFM, KISW, WEZX, KLAQ, KYTD.
- MODERN ENGLISH "Stop Start" (Sire/WB) 28/4 (25/1)
Adds: WHCN, CHEZ, WPDH, WHMD. Powers 1: Heavy 7 including KROD, WLIR, WWRK, KTCL, KQGL, KVRE. Medium 13 including KAZY, WHFS, CFNY, WONE, WTUE, WWWW, KTYD.

PolyGram Records **Rocks Radio**



THE MOODY BLUES **"Your Wildest Dreams"**



AOR TRACKS BREAKERS

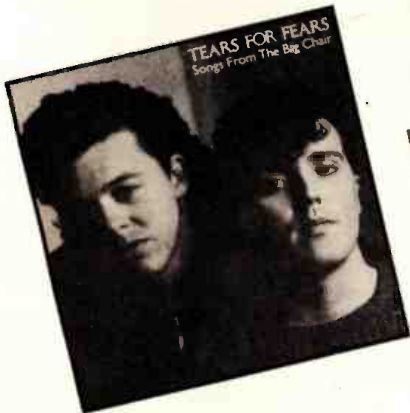
CHR SIGNIFICANT ACTION

DEBUT **19**

32/32

#1 Most Added Track

The Album "The Other Side Of Life"
On Your Desk Later This Week



TEARS FOR FEARS **"Mother Talk"**

TRACKS DEBUT **53**

ALBUMS

NEW & ACTIVE

A Most Added Album

CHR BREAKERS

145/62

From The Quadruple-Platinum Album "Songs From The Big Chair"

JEFF PARIS **"Back On My Knees"**

MARK DIDIA, WXRK: "Don't neglect this Jeff Paris track. It's hot!!"
RAD MESSICK, WDIZ: " 'Back On My Knees' should have been the one they chased in the first place. This guy is talented!"

From The Album "Race To Paradise"



On Over 30 Stations,
Including WLLZ, WSHE,
WXRK, WLAV, WDIZ, KLPX,
KGB, WYSP

NEW & ACTIVE

JOHN COUGAR MELLENCAMP **"Rain On The Scarecrow"**



**12" On Your Desk
And 7" At CHR
This Week!**

**The Fourth Smash Single
From The Almost Triple-Platinum
Album "Scarecrow"**



MODELS

ON THE AIR!
A Proven Hit At
WBAB

WNEW	WMMR	WKLS
------	------	------

KSRR	WSHE	WLUP	WQFN
------	------	------	------

KAZY	KBCO	KBPI	KLOS
------	------	------	------

KMET	KROQ	91X	KRQR
------	------	-----	------

"OUT OF MIND OUT OF SIGHT"

WYSP	KLBJ
------	------

KNCN	WTUE
------	------

WLAV	KPOI	AND MORE!
------	------	-----------

NEW & ACTIVE



GEFFEN
RECORDS
A&M MANAGEMENT

DON'T MISS OUT!
THIS RECORD
IS REAL!

AOR TRACKS 55

PRODUCED BY MARK PHITZ FOR PACIFIC DELUXE PTY. LTD.

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

Three Weeks
Two Weeks
Last Week

157 Reports

Three Weeks	Two Weeks	Last Week	Rank	Artist/Track	Total Reports/Adds	Power	Heavy	Medium
3	2	1	1	VAN HALEN/Why Can't This Be Love (WB)	132-0	70+	126-	6+
—	—	11	2	JOURNEY/Be Good To Yourself (Columbia)	133+/14	37+	104+	26-
8	4	3	3	JULIAN LENNON/Stick Around (Atlantic)	146-0	23+	99+	43-
7	7	5	4	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	130-11	30+	95=	35-
1	1	3	5	ROLLING STONES/Harlem Shuffle (Rolling Stones/Columbia)	118-0	42-	105-	13+
4	3	2	6	BOB SEGER & THE SILVER.../American Storm (Capitol)	123-0	37-	109-	12-
—	18	8	7	ROLLING STONES/One Hit (To The Body) (Rolling Stones/Columbia)	132+/13	17+	84+	44-
6	6	6	8	ZZ TOP/Rough Boy (WB)	119-11	31+	99-	18-
2	4	7	9	ROBERT PALMER/Addicted To Love (Island)	94-0	34-	84-	8-
9	9	12	10	HONEYMOON SUITE/Feel It Again (WB)	109-11	26+	77+	31-
21	15	14	11	DAVID BOWIE/Absolute Beginners (EMI America)	131+/7	12+	47+	72-
25	22	19	12	MR. MISTER/Is It Love (RCA)	115-14	20+	63+	52-
23	20	15	13	SIMPLE MINDS/All The Things She Said (Virgin/A&M)	120-16	6+	53+	64-
13	10	10	14	PHIL COLLINS/Take Me Home (Atlantic)	93-11	30-	78-	13-
—	28	18	15	ROLLING STONES/Winning Ugly (Rolling Stones/Columbia)	111+/13	2=	53+	54+
36	24	21	16	GRAHAM NASH/Innocent Eyes (Atlantic)	127+/1	5+	32+	88-
5	5	9	17	JACKSON BROWNE/For America (Asylum)	92-0	19-	63-	26-
—	25	22	18	VAN HALEN/Best Of Both Worlds (WB)	107+/5	5+	45+	53=
—	29	24	19	DEBUT MOODY BLUES/Your Wildest Dreams (Polydor/PG)	120 /119	4	29	79
19	16	20	20	CALL/Still Believe (Great Design) (Elektra)	112-4	4=	34-	67-
15	13	17	21	JOE COCKER/Shelter Me (Capitol)	99-11	8+	35-	60-
—	29	24	22	VAN HALEN/Dreams (WB)	86-/5	0-	44+	40-
—	17	12	23	DEBUT BOB SEGER & THE SILVER.../Like A Rock (Capitol)	90 /90	5	38	48
17	12	13	24	BOB SEGER & THE SILVER.../Fortunate Son (Capitol)	72-0	8+	45-	26-
38	33	29	25	JUDAS PRIEST/Locked In (Columbia)	104+/5	1=	15+	68-
28	27	27	26	TED NUGENT/Little Miss Dangerous (Atlantic)	94-/3	2=	17+	66-
12	11	16	27	BRIAN SETZER/The Knife Feels Like Justice (EMI America)	84-0	2-	35-	44-
26	26	28	28	FIRM/Live In Peace (Atlantic)	81-17	1+	25+	52-
45	37	31	29	JIMMY BARNES/Working Class Man (Geffen)	106+/11	2-	10=	81+
14	14	23	30	OZZY OSBOURNE/Shot In The Dark (CBS Associated)	76-0	2-	27-	44-
11	17	25	31	MIKE & THE MECHANICS/All I Need Is... (Atlantic)	64-11	11-	43-	18-
32	30	30	32	PETE TOWNSHEND/Secondhand Love (Atco)	84-17	1-	20-	56-
42	38	33	33	JACKSON BROWNE/Lives In The Balance (Asylum)	72+/8	5=	33+	37+
20	19	26	34	DIRE STRAITS/So Far Away (WB)	58-11	11-	37-	17-
55	42	35	35	HOOTERS/Where Do The Children Go (Columbia)	78+/5	2+	13=	55+
51	43	36	36	PET SHOP BOYS/West End Girls (EMI America)	51+/5	9+	26-	24+
—	45	37	37	JOE JACKSON/Right And Wrong (A&M)	75+/19	2+	12+	56+
—	41	38	38	STARSHIP/Tomorrow Doesn't Matter Tonight (GrunT/RCA)	76+/11	2=	15+	56+
—	57	40	39	DEBUT BOB DYLAN w/ THE HEART BREAKERS/Band Of The Hand (MCA)	72+/54	0=	5+	53+
—	58	41	40	VAN HALEN/Love Walks In (WB)	54+/9	2-	21+	28+
—	58	41	41	HOWARD JONES/No One Is To Blame (Elektra)	64+/26	4+	15+	40+
46	40	37	42	LEVEL 42/Something About You (Polydor/PG)	56-/5	5-	22+	30-
—	56	44	43	DEBUT BOB SEGER & THE SILVER.../Tightrope (Capitol)	46 /46	1	22	22
—	56	44	44	INXS/Listen Like Thieves (Atlantic)	68+/22	2=	12+	46+
—	56	49	45	KATRINA & THE WAVES/Is That It? (Capitol)	64+/5	2=	9+	45+
50	47	46	46	MIKE & THE MECHANICS/Hanging By A Thread (Atlantic)	56+/6	1=	15-	37+
49	44	42	47	GREG KIHN/Love And Rock & Roll (EMI America)	59-11	1=	6+	49+
57	52	48	48	WAX/Right Between The Eyes (RCA)	56+/3	0=	7+	41+
52	48	47	49	UFO/This Time (Chrysalis)	66-/2	0=	2=	46=
—	59	54	50	DEBUT HEART/Nothin' At All (Capitol)	59 /54	1	11	41
31	31	32	51	MARILLION/Lady Nina (Capitol)	60-11	0-	5-	41-
16	23	34	52	INXS/What You Need (Atlantic)	34-11	4-	22-	11=
—	59	54	53	DEBUT TEARS FOR FEARS/Mothers Talk (Mercury/PG)	62+/27	0=	3-	46+
—	59	54	54	FIONA/Living In A Boy's World (Atlantic)	53+/3	0=	3=	39+
—	57	55	55	MODELS/Out Of Mind Out Of Sight (Geffen)	61+/13	2=	10+	31+
—	55	56	56	OMD/If You Leave (A&M)	33+/5	3+	19+	12+
35	35	38	57	ELVIS COSTELLO/Don't Let Me Be Misunderstood (Columbia)	42-11	2-	11-	28-
22	34	39	58	OUTFIELD/Your Love (Columbia)	34-0	4-	22-	9-
—	45	44	60	DEBUT HONEYMOON SUITE/Bad Attitude (WB)	47+/15	1=	10+	23+
48	45	44	60	GLEN BURTNICK/Little Red House (A&M)	50-11	0-	4-	38-

BREAKERS

MOODY BLUES
Your Wildest Dreams (Polydor/PolyGram)
76% of our reporters on it.

ADULTROCKSM

Powerful, Profitable AOR for Adults

AdultRock. It's rocking the air waves—and raising ratings. And it's been drawing the valuable Adult AOR market since 1983.

Harris Communications Corp., with a roster of major market stations, consults the two most listened-to AOR's in the country using the principles of *AdultRock*. The results have been spectacular:

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AOR in the country*

#1 Men 25-54
#1 Men 25-49
#1 Men 25-34
#1 Men 18-49
#1 Men 18-24

WMMR-FM

#2 most listened-to
AOR in the country*

#1 Men 25-49
#1 Men 25-34
#1 Women 18-34
#1 Women 18-49
#1 Adults 25-49
#1 Adults 25-54
#1 Adults 18-34

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*Fall 1985 Arbitron, MSA, M-Sun, 6am-Mid, 12+, Avg 1/4 hr. persons

AOR TRACKS

MOST ADDED

- MOODY BLUES (119)**
Your Wildest Dreams (Polydor/PolyGram)
- BOB SEGER & THE SILVER BULLET BAND (90)**
Like A Rock (Capitol)
- BOB DYLAN w/THE HEARTBREAKERS (54)**
Band Of The Hand (MCA)
- HEART (54)**
Nothin' At All (Capitol)
- BOB SEGER & THE SILVER BULLET BAND (46)**
Tightrope (Capitol)

HOTTEST

- VAN HALEN (70)**
Why Can't This Be Love (WB)
- ROLLING STONES (42)**
Harlem Shuffle (Rolling Stones/Columbia)
- JOURNEY (37)**
Be Good To Yourself (Columbia)
- BOB SEGER & THE SILVER BULLET BAND (37)**
American Storm (Capitol)
- ROBERT PALMER (34)**
Addicted To Love (Island)

CHART CLIMBERS

- BOB SEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 90/90 (0/0)**
Adds including WBAB, WNEW, KSRR, WNOR, WLVO, KYSS, KAZY, KBCC, KUPD, KGO, WOUR, WAAF, WLAV, Heavy 38 including WLUP, WEBN, WRIF, KGB, KFOG, KROR, KRIS, WHCN, WPDH, WEZX, WFWY, WAPL, KILO, Medium 48 including WKLS, KTXX, WCKG, WPKX, KLB, WOI, WRX, WTUE, KGGG, WIOT, KZEL, KLPX. Debuts at 23.
- VAN HALEN "Dreams" (WB) 86/5 (86/12)**
Adds: WCHA, WPLR, WHEB, WAPL, WBA, Heavy 44 including WNEW, WXRK, WHYJ, DC101, WLVO, WRIF, KORS, KSHE, KUPD, KROR, KOME, WLAV, KILO, KTYD, Medium 40 including WBAB, KSRR, WNOR, KYSS, KLOS, KZAP, YSJO, WRDU, KLPX, KQZZ. Moves 24-22.
- HOOTERS "Where Do The Children Go" (Columbia) 78/5 (74/12)**
Adds: KTXX, KBPI, WRX, KEZO, KRSP, Heavy 13 including WBCN, WNEW, WMMR, WHYJ, WPLR, WPDH, WAQX, WKOO, WAPL, Medium 55 including WXRK, WPLR, WPDH, WAQX, WKOO, WAPL. Remains at #35.
- STARSHIP "Tomorrow Doesn't Matter Tonight" (GrunT/RCA) 76/11 (66/28)**
Adds including WNEW, WHYJ, KSJO, WPKX, WAQX, WOUR, WLAV, WBLM, WRUF, Heavy 15 including WKLC, WPDH, WCMF, WAPL, KGGG, WWCZ, KFMG, KPOI, Medium 56 including WSHE, WLVO, WRIF, WQFM, KORS, KBPI, KUPD, KGO, KGB, KLAO, WKDF, WDI, WRX, KLPX. Moves 48-31.
- JOE JACKSON "Right And Wrong" (A&M) 75/19 (56/27)**
Adds including WSHE, WNOR, WLUP, WQFM, WYSP, WFWY, WTKX, WAPL, KLPX, WBLM, Heavy 12 including WNEW, WEBN, KBCC, WHFS, WPDH, WKOO, Medium 56 including WBAB, WXRK, WMMR, WHYJ, KZEW, KLOL, VICKG, WLVO, KAZY, KMET, KZAP, KRDR, KLB, WONE, KILO. Moves 45-37.
- BOB DYLAN w/THE HEARTBREAKERS "Band Of The Hand" (MCA) 72/54 (16/16)**
Adds 54 including WYNY, WBAE, WXRK, WNOR, WYNF, WLUP, WLVO, KAZY, KBCC, KZAP, WHCN, WAAF, WFWY, WONE, WWWW, Heavy 5: WNEW, KZEW, WCKG, WXRK, KFOG, Medium 53 including WQVE, WQFM, KMET, KUPD, WOUR, KLB, WRX, WAPL, KILO, KQZZ, KTYD. Debuts at #39.
- JACKSON BROWNE "Lives In The Balance" (Asylum) 72/8 (67/7)**
Adds: KMET, WPLR, WPDH, WFO, KATT, KFMG, KRSP, WGIR, Heavy 33 including KZEW, WLVO, KYSS, KAZY, KBCC, KFOG, KROR, WHCN, WONE, WRQK, WBLM, WWWW, KTYD, Medium 37 including WYTY, DC101, KLOL, WNOR, WLUP, KGO, KZAP, WPKX, WDI, WLAV, WIOT, KILO, KZEL. Remains at #33.
- INXS "Listen Like Thieves" (Atlantic) 68/22 (47/8)**
Adds including WKLS, KSRR, KYSS, KROR, KROR, KSJO, WZZO, WEZX, KLAO, WIOT, KLPX, Heavy 12 including WHYJ, KLOL, KGB, KILO, KPOI, WWWW, Medium 46 including KTXX, WSHE, KFOG, WPKX, WHCN, WPDH, WOUR, WOI, WRQK, KZEL, KEZE, KTYD. Moves 56-44.
- HOWARD JONES "No One Is To Blame" (Elektra) 64/26 (35/25)**
Adds including WXRK, KSRR, WYNF, WHEB, KLB, WBLM, WWWW, Heavy 15 including CHOM, WLUP, KAZY, WZZO, WOUR, WONE, WTUE, KGGG, Medium 40 including WBAB, WNEW, WSHE, WXRK, WLVO, KBCC, KBPI, CFOX, WPOH, WRDU, WAPL, WRQK, WLAV. Moves 58-41.
- KATRINA & THE WAVES "Is That It?" (Capitol) 64/5 (60/13)**
Adds: WAPL, K97, KEZE, WGIR, KQZZ, Heavy 9: CHOM, WLUP, CHEZ, WIZN, WHMD, KFMX, WCPZ, KSPN, KVRE, Medium 45 including WBAB, WNEW, WXRK, KSRR, WSHE, KORS, KAZY, KMET, KROO, CFOX, WZZO, WFWY, WONE, KILO. Moves 49-45.
- TEARS FOR FEARS "Mothers Talk" (Mercury/PolyGram) 62/27 (36/36)**
Adds: WYNY, WBAE, WKLS, KSRR, KROR, KROR, WPKX, WAAF, KMXJ, WDI, WAPL, KZEL, Heavy 3 including WHMD, KCGL, Medium 46 including WNEW, WMMR, WNOR, WCKG, KBPI, KROO, KGB, WPDH, WEZX, WFWY, WLAV, KLPX, KQZZ, KTYD. Debuts at #53.
- MOOLES "Out Of Mind Out Of Sight" (Geffen) 61/13 (48/13)**
Adds including WKLS, KBCC, KMET, KLB, WLAV, KMO, KMBY, Heavy 10 including WLUP, WQFM, WLIR, WIZN, KSPN, Medium 31 including WNEW, WMMR, KBPI, KLOS, KROO, WZZO, WPDH, WEZX, KILO, KLPX, WBLM. Moves 57-55.
- HEART "Nothin' At All" (Capitol) 59/54 (5/3)**
Adds including WHYJ, DC101, WKLS, KLOL, KSRR, WSHE, WLVO, KSHE, KSJO, KISW, WOUR, Heavy 11 including Q107, KOME, WPLR, WPDH, KRSP, KEZE, Medium 41 including WYNY, KGO, KZAP, KGB, WZZO, KISS, WAPL, KGGG, KILO, KLPX, WWWW. Debuts at #50.
- MIKE & THE MECHANICS "Hanging By A Thread" (Atlantic) 56/6 (54/6)**
Adds: KSHE, WPKX, WEZX, WGIR, WRUF, KQZZ, Heavy 15 including WNEW, KLOL, WLVO, KFOG, KROR, WHCN, WPDH, WOUR, WFWY, KISS, KILO, WWWW, KRIS, Medium 37 including WYTY, WCKG, WHEB, WHTE, KLB, WDI, WAPL, KEZO, KZEL. Remains at #46.
- WAX "Right Between The Eyes" (RCA) 56/3 (54/5)**
Adds: WKOO, KDJK, KFMZ, Heavy 7: WEBN, WPDH, WOUR, KPOI, WCPZ, KSPN, KROO, Medium 41 including WNEW, WMMR, KZEW, KSRR, WYNY, WLUP, WXRK, WLVO, WLLZ, WQFM, KSHE, KAZY, KINK, KGB, WPKX, WZZO. Remains at #48.
- VAN HALEN "Love Walks In" (WB) 54/9 (47/12)**
Adds: WLUP, WPKX, WPDH, WFO, KEZO, WWCZ, KKOJ, KQWB, WKLT, Heavy 21 including WMMR, Q107, DC101, KLOL, WEBN, WLVO, KGB, KROR, WYSP, WFWY, WLAV, Medium 28 including CHOM, KSRR, WNOR, WOUR, KLB, KLAO, WRDU, WRQK, WIOT. Remains at #40.
- FIONA "Living In A Boy's World" (Atlantic) 53/3 (51/8)**
Adds: KORS, WYSP, WHMD, Heavy 3: WBCN, WZZO, KROO, Medium 39 including WNEW, WXRK, WMMR, WHYJ, KZEW, WSHE, WLLZ, KMET, KUPD, KZAP, KGB, WHCN, KLAO, WAPL, KLPX. Remains at #54.
- PET SHOP BOYS "West End Girls" (EMI America) 51/5 (50/2)**
Adds: KMXJ, KKDJ, WIZN, WWWW, KTLA, Heavy 26 including WBCN, WBAB, KSRR, WSHE, KAZY, KBPI, CFOX, WKDF, WPDH, WONE, WRQK, WTUE, Medium 24 including WNEW, WXRK, KBCC, WPDH, KGGG, WBLM. Remains at #36.
- HONEYMOON SUITE "Bad Attitude" (WB) 47/15 (33/14)**
Adds including WYNY, KZAP, KGB, KSJO, WPDH, WAQY, WAQX, WWWW, Heavy 10 including KLOL, WQFM, KOME, KISW, KILO, KEZE, KTYD, Medium 23 including WEBN, WLLZ, KMET, KFOG, WEZX, WOI, WRUF, KQZZ. Debuts at #59.
- BOB SEGER & THE SILVER BULLET BAND "Tightrope" (Capitol) 46/46 (0/0)**
Adds including WYTY, WXRK, WKLS, KTXX, WRIF, WQFM, KSHE, KROR, KOME, WHEB, Heavy 22 including WHYJ, DC101, KLOL, KGB, KFOG, WPDH, WFWY, KISS, WAPL, WWWW, KTYD, Medium 22 including WNOR, WCKG, WEBN, KUPD, KGO, KZAP, KGGG, KZEL. Debuts at #43.

NEW & ACTIVE

- KROKUS "Burning Up The Night" (Arista) 46/18 (28/29)**
Adds including KZEW, WRIF, KMET, KGB, WOUR, WKDF, WIOT, KMBY, Heavy 3 including KISS, WGIR, Medium 28 including WMMR, WHYJ, KLOL, WQFM, KORS, WPKX, WPDH, KLAO, WRQK, WLAV, KILO, KLPX.
- ROBERT TEPPER "Don't Walk Away" (Scotti Bros./CBS) 37/12 (25/12)**
Adds including KSRR, WSHE, KSHE, KROR, KISW, WLAV, KMBY, Heavy 0: Medium 23 including WNEW, WHYJ, WHEB, WPDH, WEZX, KLAO, KLPX.
- ROBERT PALMER "Hyperactive" (Island) 36/15 (28/7)**
Adds including KROO, KZAP, WEZX, KILO, WWWW, WRUF, Powers 1: Heavy 11 including Q107, KZEW, WLVO, KBCC, WHEB, Medium 20 including DC101, KTXX, KLOL, KSRR, WCHA, WPDH, WKOO, WIZN.

- BIG AUDIO DYNAMITE "Medicine Show" (Columbia) 36/7 (30/9)**
Adds: KBCC, WPKX, WKLC, WBRU, WGBK, KRIS, WCPZ, Powers 1: Heavy 7 including WBCN, WXRK, KROO, WLIR, KTCL, KCGL, Medium 13 including WNEW, WMMR, WQFM, KISW, WEZX, KLAO, KTYD.
- GIUFFRIA "I Must Be Dreaming" (MCA) 31/31 (0/0)**
Adds including WSHE, WLLZ, WQFM, KOME, KSJO, WPDH, WAQX, WOUR, KLB, KLAO, KRIS, Heavy 2: WKOO, KROO, Medium 18 including KLOL, KMET, KUPD, KGB, WDI, KISS, KGGG, WLAV, KLPX.
- JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 30/6 (24/6)**
Adds: KBCC, KUPD, WRX, KISS, KSTM, KTYD, Powers 2: Heavy 13 including WLUP, KINK, WAQX, KLO, KZQK, Medium 16 including WBAB, DC101, WCKG, WONE, WAPL, WTUE, WIOT, KZEL.
- MODERN ENGLISH "Ink And Paper" (Sire/WB) 28/4 (25/1)**
Adds: WHCN, CHEZ, WPDH, WHMD, Powers 1: Heavy 7 including KROO, WOUR, WLIR, WWRTR, KTCL, KCGL, KVRE, Medium 13 including KAZY, WONE, WTUE, WWWW, KTYD.
- ROLLING STONES "Back To Zero" (Rolling Stones/Columbia) 26/3 (29/7)**
Adds: KLOL, WNOR, WFWY, Heavy 8 including CHOM, DC101, KPOI, WBLM, WHMD, KOLA, Medium 18 including WBAB, KORS, KLOL, KGO, WIOT, KZEL, KQZZ.
- JOE JACKSON "Wild West" (A&M) 24/4 (21/8)**
Adds: KUPD, KLAO, KDJK, KCGL, Heavy 6: WXRK, KBCC, WPDH, CFNY, KPOI, WCPZ, Medium 15 including Q107, WCKG, KROO, KFOG, KISW, WRDU, KLPX, KTYD.
- BOB SEGER & THE SILVER BULLET BAND "The Aftermath" (Capitol) 23/23 (0/0)**
Adds including CHOM, WNOR, KZAP, WOUR, KEZO, WIOT, Heavy 10 including WMMR, Q107, DC101, KTXX, KGB, WAQX, WLAV, Medium 11 including KZEL.
- JEFF PARIS "Back On My Knees" (Mercury/PolyGram) 23/5 (17/11)**
Adds including WEZX, WHTE, KMBY, WXRK, Heavy 1: KRIS, Medium 9 including WXRK, WLLZ, WHEB, KLAO, WLAV, WRUF.
- BOB SEGER & THE SILVER BULLET BAND "Sometimes" (Capitol) 21/21 (0/0)**
Adds including WYTY, KMET, WIOT, Heavy 11 including WMMR, DC101, KZEW, WRIF, KORS, WHCN, WAAF, Medium 10 including KZAP.
- ICEHOUSE "No Promises" (Chrysalis) 21/21 (0/0)**
Adds including KTXX, WSHE, WQFM, KBCC, KROO, KGO, WEZX, KLAO, WWWW, Heavy 1: WLIR, Medium 9 including WLAV.
- BOB SEGER & THE SILVER BULLET BAND "Miami" (Capitol) 20/20 (0/0)**
Adds including WSHE, WLVO, WLLZ, KAZY, WDI, KZY, Powers 1: Heavy 9 including KLOL, KINK, KROR, WBLM, WWWW, Medium 10 including KMET, WRQK, WTUE.
- BRYAN FERRY "Is Your Love Strong Enough" (MCA) 20/1 (21/3)**
Adds: KVRE, Powers 2: Heavy 7 including WBCN, CHOM, KBCC, WLIR, Medium 11 including KLOL, WCKG, WPDH, KILO.
- ELO "Sorrow About To Fall" (CBS Associated) 19/1 (19/3)**
Adds: KSPN, Heavy 7 including KAZY, WONE, WTUE, KTCZ, Medium 10 including WQFM, KBCC, KLB.
- MENTAL AS ANYTHING "Live It Up" (Columbia) 19/1 (20/6)**
Adds: KBCC, Heavy 7 including WPLR, WAAF, KSPN, Medium 10 including WHEB, WONE, WTUE.
- BOURGEIS TAGG "Mutual Surrender (What A Wonderful World)" (Island) 19/0 (19/3)**
Heavy 3: WLIR, CHEZ, KVRE, Medium 14 including KROO, KZAP, KDJK.
- SWIMMING POOL Q'S "Now I'm Talking About Now" (A&M) 18/3 (17/1)**
Adds: WLIR, WHMD, WZEW, Heavy 2: WBCN, KTCL, Medium 11 including WKLS, WXRK, KLAO.
- PSYCHEDELIC FURS "Pretty In Pink" (A&M) 17/2 (17/2)**
Adds: KTXX, WPDH, Powers 1: Heavy 7 including WBCN, KROO, WBRU, Medium 10 including WYTY, WNEW, WMMR, WBLM, WWWW, KTYD.
- ROB JUNGKLAS "Boystown" (Manhattan) 16/15 (1/1)**
Adds including KROR, WEZX, KRIS, KRIS, Heavy 0: Medium 8: WKLS, KTXX, KZEW, KLOL, WSHE, WLVO, KGB, WHMD.
- BOB SEGER & THE SILVER BULLET BAND "It's You" (Capitol) 15/15 (0/0)**
Adds including WKLC, WKDF, KGRQ, Heavy 5: KLOL, KTCZ, WGIR, KTLA, KKR, Medium 10 including WNOR, KORS, WIOT.
- TALK TALK "Living In Another World" (EMI America) 15/4 (10/2)**
Adds: CHOM, WCHA, WIZN, KOWB, Powers 1: Heavy 6 including WXRK, KBCC, CHEZ, Medium 6 including WLIR, WLAV.
- INXS "Do You Want You" (A&M) 15/1 (15/1)**
Adds: WCMF, Heavy 6 including KZEW, KROO, KILO, Medium 8 including KLOL, WLUP, KORS, KLOS, WHEB, KTYD.
- AUTOGRAPH "We're An American Band" (RCA) 15/0 (17/6)**
Heavy 1: KZEW, Medium 11 including WNEW, WLLZ, KLAO, WLAV, KLPX, KTYD.

AOR ALBUMS

MOST ADDED

- HEART (45)**
Heart (Capitol)
- HOWARD JONES (27)**
Action Replay (Elektra)
- TEARS FOR FEARS (26)**
Songs From The ... (Mercury/PolyGram)
- JOE JACKSON (21)**
Big World (A&M)
- INXS (18)**
Listen Like Thieves (Atlantic)

HOTTEST

- VAN HALEN (74)**
5150 (WB)
- ROLLING STONES (61)**
Dirty Work (Rolling Stones/Columbia)
- BOB SEGER & THE SILVER BULLET BAND (41)**
Like A Rock (Capitol)
- ROBERT PALMER (35)**
Ripide (Island)
- ZZ TOP (34)**
Afterburner (WB)

NEW & ACTIVE

Continued from Page 116

- JEFF PARIS "Race To Paradise" (Mercury/PolyGram) 25/5 (19/9)**
Adds including WEZX, WHTE, KMBY, WXRK, Heavy 1: KRIS, Medium 11 including WXRK, WLLZ, KGB, WHEB, KLAO, WLAV, KATT, WRUF.
- SWIMMING POOL Q'S "Blue Tomorrow" (A&M) 22/3 (21/4)**
Adds: WLIR, WHMD, WZEW, Heavy 2: WBCN, KTCL, Medium 14 including WKLS, WXRK, WHFS, KLAO, WFWY, WONE, WTUE.
- BOURGEIS TAGG "Bourgeois Tagg" (Island) 22/0 (22/4)**
Heavy 3: WLIR, CHEZ, KVRE, Medium 17 including KROO, KZAP, WHFS, CFNY, KLB, KTCZ, KDJK.
- MENTAL AS ANYTHING "Fundamental" (Columbia) 21/1 (24/6)**
Adds: KBCC, Heavy 7 including WPLR, WAAF, WIZN, KSPN, KTCL, KCGL, Medium 11 including WHYJ, CHEZ, WHEB, WONE, WTUE, KTCZ.
- KEEL "The Final Frontier" (Gold Mountain/MCA) 20/4 (24/3)**
Adds: KGB, WAQX, WQFM, WRUF, WHMD, Heavy 0: Medium 14 including WLLZ, KUPD, WPDH, KISS, KATT, KRIS.
- LEGEND "Soundtrack" (MCA) 20/1 (21/3)**
Adds: KVRE, Powers 2: Heavy 7 including WBCN, CHOM, KBCC, WLIR, CFNY, Medium 11 including KLOL, WCKG, CFOX, WPDH, KILO.
- DEL LOROS "Johnny Comes Marching Home" (EMI America) 15/0 (16/1)**
Powers 1: Heavy 1: KFMX, Medium 10 including WXRK, WXRK, WLLZ, WHFS, CHEZ, WYSP, WPDH, KSTM.

EAST
MOST ADDED
 Billy Ocean
 Heart
 Nu Shooz

HOTTEST
 Robert Palmer
 Van Halen
 Pet Shop Boys

HITS & HOTS

SOUTH
MOST ADDED
 Billy Ocean
 Heart
 Howard Jones

HOTTEST
 Prince & The New Power Generation
 Robert Palmer
 Pet Shop Boys

EAST
PARALLEL TWO

WFLY/Abingdon, NY
 Martin/D'Brien
 JAMIE JACKSON
 HEART
 HONEYMOON SUITE (dp)
 SAGE (dp)
 Hottest:
 ROBERT PALMER 10-2
 PHIL COLLINS 7-3
 DIRE STRAITS 13-10
 VAN HALEN 12-7
 PET SHOP BOYS 16-8

WSPK/Poughkeepsie, NY
 Dayton/Well
 BILLY OCEAN
 HEART
 REBE & ANGELA
 PSYCHEDELIC PUB (dp)
 Hottest:
 VAN HALEN 4-1
 ROLLING STONES 7-2
 PALCO 1-3
 PET SHOP BOYS 10-10
 JAMIE JACKSON 23-16

Q100/Albion, PA
 Bryan/Geronimo
 DAVID BOWIE
 Hottest:
 ROBERT PALMER 2-1
 PET SHOP BOYS 4-2
 VAN HALEN 5-4
 PRINCE 8-5
 ROLLING STONES 11-8

WZOU/Boston, MA
 McKay/Nelson
 HEART
 Hottest:
 VAN HALEN 5-1
 PHIL COLLINS 13-5
 ROLLING STONES 15-10
 ZZ TOP 19-13
 JOURNEY 26-18

WVSR/Charleston, WV
 Spencer/Hampton
 SAGE
 LEVEL 42
 Hottest:
 PALCO 1-1
 PRINCE 6-2
 FORCE MD'S 8-5
 SLY FOX 15-11
 VAN HALEN 17-14

K106/Elle, PA
 Bill/Shannon
 MOODY BLUES
 LOVERBOY
 HEART
 BLOW MONKEYS
 MIKE & THE MCKEAN
 BILLY OCEAN
 Hottest:
 ROBERT PALMER 4-1
 PHIL COLLINS 5-2
 INXS 8-3
 VAN HALEN 16-6
 PET SHOP BOYS 15-11

WERZ/Exeter, NH
 Jilly/Brady
 SAGE
 JOURNEY
 CULTURE CLUB
 SIMPLE MINDS
 TEARS FOR FEARS
 JETTS
 GREGG KITTIN (dp)
 PATTI AUSTIN (dp)
 PRINCE 3-1
 ROBERT PALMER 6-2
 INXS 2-2
 BANGLES 5-4
 STEVIE NICKS 7-5

WNNK/Scranton, PA
 Bruce/Bond
 VAN HALEN
 VANITY
 LABELLE & MCDONALD
 GRANAN BUSH
 NICOLE
 HEART
 HOTTENROT
 PRINCE 4-2
 PET SHOP BOYS 15-11
 ROLLING STONES 17-10
 ROBERT PALMER 22-16

WTFM/Fairfield, CT
 Walt/West
 JETS
 SIMPLE MINDS
 BILLY OCEAN
 Hottest:
 JAMIE JACKSON 6-3
 ROBERT PALMER 9-6
 PET SHOP BOYS 11-7
 WHITNEY HOUSTON 25-17
 MADONNA 16-24

WAMN/Huntington, WV
 Robinson/Callins
 STARSHIP
 HIRCAAPS
 GRANAN BUSH
 TALKING HEADS
 Hottest:
 ROBERT PALMER 5-4
 PHIL COLLINS 7-5
 VAN HALEN 8-6
 STEVIE NICKS 10-7
 PET SHOP BOYS 17-11

WLEE/Huntington, WV
 Miller/Bogum
 BILLY OCEAN
 MIKE & THE MCKEAN
 HOWARD JONES
 HONEYMOON SUITE
 SAGE
 Hottest:
 PALCO 2-1
 INXS 4-3
 BANGLES 5-4
 ROBERT PALMER 6-5

WLAN/FM/Lancaster
 Martin/Wiles
 LEVEL 42
 BOB SEGER
 MADONNA
 BOYS DON'T CRY
 VANITY
 Hottest:
 ROBERT PALMER 3-2
 PRINCE 2-3
 VAN HALEN 12-6
 WHITNEY HOUSTON 25-13

KC101/New Haven, CT
 Ben/Ryan
 JETS
 HONEYMOON SUITE
 STARSHIP
 Hottest:
 PALCO 1-1
 PET SHOP BOYS 7-4
 VAN HALEN 10-6
 ROBERT PALMER 11-8
 BANGLES 14-11

Q108/York, PA
 Davey/Crockett
 BOB SEGER
 MADONNA
 NU SHOOZ
 LABELLE & MCDONALD
 HOTTENROT
 PRINCE 3-1
 INXS 8-5
 JERMAINE JACKSON 11-7
 DIRE STRAITS 13-10
 ROLLING STONES 18-12

100KH/Ocean City, MD
 J.J. McKay
 MADONNA
 LAMARLE & MCDONALD
 HEART
 SIMPLE MINDS
 TEARS FOR FEARS
 BALTHORA
 OZZY OSBOURNE
 HOWARD JONES
 VANITY
 Hottest:
 ROLLING STONES 16-8
 PHIL COLLINS 20-9
 BOB SEGER 19-15
 WAX 21-16
 MIAMI SOUND MACH: 28-19

WGAN/Portland, ME
 Felton/D'Neil
 HOWARD JONES
 HEART
 TEARS FOR FEARS
 MOODY BLUES
 NU SHOOZ
 PLATINUM BLOWIE
 NU SHOOZ
 PSYCHEDELIC PUB
 HOTTENROT
 ROBERT PALMER 1-1
 PRINCE 5-3
 INXS 7-4
 PET SHOP BOYS 10-5
 VAN HALEN 12-6

WPKX/Wilmington, PA
 Minier/Stratton
 JOHNNY
 HOWARD JONES
 ROBERT TEPPER
 MOODY BLUES
 NU SHOOZ
 Hottest:
 ROBERT PALMER 2-1
 SLY FOX 7-4
 PET SHOP BOYS 13-10
 PHIL COLLINS 19-11
 JAMIE JACKSON 15-12

WABW/FM/Mobile, AL
 Fram/Sawyer
 STEVIE NICKS
 TEARS FOR FEARS
 HOWARD JONES
 HOTTENROT
 PRIL COLLINS 11-7
 ROBERT PALMER 13-8
 PET SHOP BOYS 14-12
 NEW EDITION 23-13
 OUTFIELD 24-17

WHY/FM/Montgomery, AL
 Alan/DuPlessis
 BOYS DON'T CRY
 WAX
 MADONNA
 MOODY BLUES
 HOTTENROT
 PALCO 1-1
 PRINCE 5-2
 PET SHOP BOYS 16-7
 ROBERT PALMER 21-14
 VAN HALEN 22-15

WCKN/Greenville, SC
 McCleod/Wilson
 NU SHOOZ
 STARSHIP
 BILLY OCEAN
 BOYS DON'T CRY (dp)
 OZZY OSBOURNE (dp)
 Hottest:
 PRINCE 1-1
 JAMIE JACKSON 7-4
 ROBERT PALMER 11-5
 VAN HALEN 15-7
 PET SHOP BOYS 13-10

KBB/Houston, TX
 Phil/Cheney
 MADONNA
 STARSHIP
 TEARS FOR FEARS
 LABELLE & MCDONALD
 SIMPLE MINDS
 BOURGDOIS TAGG
 HOTTENROT
 HOTTENROT
 HOTTENROT

MTY/Crawford, MS
 Aab/Crews
 SAGE
 MADONNA
 JOURNEY
 HOTTENROT
 INXS 2-1
 SLY FOX 7-2
 ROBERT PALMER 9-5
 VAN HALEN 11-7
 WHITNEY HOUSTON 21-13

Y107/Nashville, TN
 St John/Pearce
 LABELLE & MCDONALD (dp)
 CULTURE CLUB
 STARSHIP
 BILLY OCEAN
 JULIAN LEONOW
 HOTTENROT
 PRINCE 1-1
 ROBERT PALMER 6-2
 INXS 5-4
 BANGLES 7-5
 PET SHOP BOYS 13-7

BJ105/Olando, FL
 Thomas/Wright
 PSYCHEDELIC PUB
 SAGE
 HONEYMOON SUITE
 BILLY OCEAN
 E.G. DAILY
 PET SHOP BOYS 4-1
 ROBERT PALMER 10-6
 VAN HALEN 12-9
 BANGLES 19-16
 NU SHOOZ 28-22

Y108/Olando, FL
 Stacy/Blair
 ZZ TOP
 PREIL COLLINS
 CULTURE CLUB
 BILLY OCEAN
 ROBERT PALMER
 HOTTENROT
 PRINCE 1-1
 BANGLES 8-3
 ROBERT PALMER 11-6
 VAN HALEN 15-10
 MADONNA 29-15

94Z/Raleigh, NC
 DeLore/Hunter
 E.G. DAILY
 VANITY
 SAGE
 BILLY OCEAN
 HOTTENROT
 JERMAINE JACKSON 2-1
 NEW EDITION 9-8
 PHIL COLLINS 14-12
 MR. MISTER 27-19
 LEVEL 42 0-26

WVW/Williamsport, VA
 Lamb/Wynn
 JOURNEY
 LABELLE & MCDONALD
 BILLY OCEAN
 TEARS FOR FEARS
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 INXS 5-3
 BANGLES 7-5
 SLY FOX 11-6

WXLU/Roanoke, VA
 Brown/O'Shea
 PSYCHEDELIC PUB
 SIMPLE MINDS
 DREAM ACADEMY
 CULTURE CLUB
 BILLY OCEAN
 HOTTENROT
 PET SHOP BOYS 5-1
 OZZY 8-2
 DIRE STRAITS 9-3
 OZZY 4-6
 PHIL COLLINS 12-8
 LEVEL 42 0-26

WVW/Williamsport, VA
 Lamb/Wynn
 JOURNEY
 LABELLE & MCDONALD
 BILLY OCEAN
 TEARS FOR FEARS
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 INXS 5-3
 BANGLES 7-5
 SLY FOX 11-6

WXLU/Roanoke, VA
 Brown/O'Shea
 PSYCHEDELIC PUB
 SIMPLE MINDS
 DREAM ACADEMY
 CULTURE CLUB
 BILLY OCEAN
 HOTTENROT
 PET SHOP BOYS 5-1
 OZZY 8-2
 DIRE STRAITS 9-3
 OZZY 4-6
 PHIL COLLINS 12-8
 LEVEL 42 0-26

WVW/Williamsport, VA
 Lamb/Wynn
 JOURNEY
 LABELLE & MCDONALD
 BILLY OCEAN
 TEARS FOR FEARS
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 INXS 5-3
 BANGLES 7-5
 SLY FOX 11-6

WXLU/Roanoke, VA
 Brown/O'Shea
 PSYCHEDELIC PUB
 SIMPLE MINDS
 DREAM ACADEMY
 CULTURE CLUB
 BILLY OCEAN
 HOTTENROT
 PET SHOP BOYS 5-1
 OZZY 8-2
 DIRE STRAITS 9-3
 OZZY 4-6
 PHIL COLLINS 12-8
 LEVEL 42 0-26

WOMP/FM/Wheeling, WV
 Fawcett/Hawthorn
 KATHINA & THE WAV
 JETS
 HEART
 LOVERBOY
 PSYCHEDELIC PUB
 PLATINUM BLOWIE
 BILLY OCEAN
 MOODY BLUES
 HOTTENROT
 PALCO 1-1
 PRINCE 11-6
 VAN HALEN 11-6
 OUTFIELD 17-11
 PHIL COLLINS 38-19
 JAMIE JACKSON 37-25
 WHITNEY HOUSTON 30-24

WVW/FM/Charlottesville, VA
 Paul/Delake
 MOODY BLUES
 BILLY OCEAN
 DREAM ACADEMY
 LOVERBOY (dp)
 LABELLE & MCDONALD
 DAVID HOWIE
 HOTTENROT
 FORCE MD'S 4-3
 BANGLES 5-4
 ROBERT PALMER 8-6
 PET SHOP BOYS 11-8

WGVU/Bangor, ME
 Roberts/Worcester
 MADONNA
 HOTTENROT
 JOURNEY
 OZZY OSBOURNE
 HEART
 JOHNNY
 HOWARD JONES
 NIAMI SOUND MACH: 14-7
 PET SHOP BOYS 16-8
 VAN HALEN 22-11
 WHITNEY HOUSTON 26-15
 OZZY 27-18

WVW/Baton Rouge, LA
 Robinson/Allen
 WHITNEY HOUSTON
 MIKE & THE MCKEAN
 OZZY OSBOURNE
 HOTTENROT
 MADONNA
 HOTTENROT
 PALCO 1-1
 PRINCE 5-3
 ROBERT PALMER 10-8
 PET SHOP BOYS 20-10
 PHIL COLLINS 16-12

WVW/Baton Rouge, LA
 Michael/Adams
 STARSHIP
 MIKE & THE MCKEAN
 NIAMI SOUND MACH: 10-8
 HOTTENROT
 SLY FOX 9-2
 ROBERT PALMER 18-8
 VAN HALEN 13-9
 PHIL COLLINS 15-10

KEZZ/Beaumont, TX
 Mike/Murphy
 OZZY OSBOURNE
 JETS
 NU SHOOZ
 HOWARD JONES
 BILLY OCEAN
 HEART
 HOTTENROT
 PRINCE 2-1
 PET SHOP BOYS 7-3
 JAMIE JACKSON 11-9
 VAN HALEN 13-10

WVW/Birmingham, AL
 Penh/Wood
 SIMPLE MINDS
 TEARS FOR FEARS
 HOWARD JONES
 CULTURE CLUB
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 CHERRELLE 4-4
 MAGNATE 40 13-13
 OZZY 21-21

KEZZ/Beaumont, TX
 Henry/Simon
 JERMAINE JACKSON
 MADONNA
 CULTURE CLUB
 LABELLE & MCDONALD
 VAN HALEN (dp)
 PALCO 1-1
 PRINCE 5-2
 OZZY 10-8 3-2
 JAMIE JACKSON 27-12
 MIKE & THE MCKEAN 25-20

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Williamsport, PA
 Minier/Stratton
 JOHNNY
 HOWARD JONES
 ROBERT TEPPER
 MOODY BLUES
 NU SHOOZ
 Hottest:
 ROBERT PALMER 2-1
 SLY FOX 7-4
 PET SHOP BOYS 13-10
 PHIL COLLINS 19-11
 JAMIE JACKSON 15-12

WABW/FM/Mobile, AL
 Fram/Sawyer
 STEVIE NICKS
 TEARS FOR FEARS
 HOWARD JONES
 HOTTENROT
 PRIL COLLINS 11-7
 ROBERT PALMER 13-8
 PET SHOP BOYS 14-12
 NEW EDITION 23-13
 OUTFIELD 24-17

WHY/FM/Montgomery, AL
 Alan/DuPlessis
 BOYS DON'T CRY
 WAX
 MADONNA
 MOODY BLUES
 HOTTENROT
 PALCO 1-1
 PRINCE 5-2
 PET SHOP BOYS 16-7
 ROBERT PALMER 21-14
 VAN HALEN 22-15

WCKN/Greenville, SC
 McCleod/Wilson
 NU SHOOZ
 STARSHIP
 BILLY OCEAN
 BOYS DON'T CRY (dp)
 OZZY OSBOURNE (dp)
 Hottest:
 PRINCE 1-1
 JAMIE JACKSON 7-4
 ROBERT PALMER 11-5
 VAN HALEN 15-7
 PET SHOP BOYS 13-10

KBB/Houston, TX
 Phil/Cheney
 MADONNA
 STARSHIP
 TEARS FOR FEARS
 LABELLE & MCDONALD
 SIMPLE MINDS
 BOURGDOIS TAGG
 HOTTENROT
 HOTTENROT
 HOTTENROT

MTY/Crawford, MS
 Aab/Crews
 SAGE
 MADONNA
 JOURNEY
 HOTTENROT
 INXS 2-1
 SLY FOX 7-2
 ROBERT PALMER 9-5
 VAN HALEN 11-7
 WHITNEY HOUSTON 21-13

Y107/Nashville, TN
 St John/Pearce
 LABELLE & MCDONALD (dp)
 CULTURE CLUB
 STARSHIP
 BILLY OCEAN
 JULIAN LEONOW
 HOTTENROT
 PRINCE 1-1
 ROBERT PALMER 6-2
 INXS 5-4
 BANGLES 7-5
 PET SHOP BOYS 13-7

BJ105/Olando, FL
 Thomas/Wright
 PSYCHEDELIC PUB
 SAGE
 HONEYMOON SUITE
 BILLY OCEAN
 E.G. DAILY
 PET SHOP BOYS 4-1
 ROBERT PALMER 10-6
 VAN HALEN 12-9
 BANGLES 19-16
 NU SHOOZ 28-22

Y108/Olando, FL
 Stacy/Blair
 ZZ TOP
 PREIL COLLINS
 CULTURE CLUB
 BILLY OCEAN
 ROBERT PALMER
 HOTTENROT
 PRINCE 1-1
 BANGLES 8-3
 ROBERT PALMER 11-6
 VAN HALEN 15-10
 MADONNA 29-15

94Z/Raleigh, NC
 DeLore/Hunter
 E.G. DAILY
 VANITY
 SAGE
 BILLY OCEAN
 HOTTENROT
 JERMAINE JACKSON 2-1
 NEW EDITION 9-8
 PHIL COLLINS 14-12
 MR. MISTER 27-19
 LEVEL 42 0-26

WVW/Williamsport, VA
 Lamb/Wynn
 JOURNEY
 LABELLE & MCDONALD
 BILLY OCEAN
 TEARS FOR FEARS
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 INXS 5-3
 BANGLES 7-5
 SLY FOX 11-6

WXLU/Roanoke, VA
 Brown/O'Shea
 PSYCHEDELIC PUB
 SIMPLE MINDS
 DREAM ACADEMY
 CULTURE CLUB
 BILLY OCEAN
 HOTTENROT
 PET SHOP BOYS 5-1
 OZZY 8-2
 DIRE STRAITS 9-3
 OZZY 4-6
 PHIL COLLINS 12-8
 LEVEL 42 0-26

WVW/Williamsport, VA
 Lamb/Wynn
 JOURNEY
 LABELLE & MCDONALD
 BILLY OCEAN
 TEARS FOR FEARS
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 INXS 5-3
 BANGLES 7-5
 SLY FOX 11-6

WXLU/Roanoke, VA
 Brown/O'Shea
 PSYCHEDELIC PUB
 SIMPLE MINDS
 DREAM ACADEMY
 CULTURE CLUB
 BILLY OCEAN
 HOTTENROT
 PET SHOP BOYS 5-1
 OZZY 8-2
 DIRE STRAITS 9-3
 OZZY 4-6
 PHIL COLLINS 12-8
 LEVEL 42 0-26

KMBL/Lafayette, LA
 Segrevas/Small
 HEART
 BILLY OCEAN
 HOWARD JONES
 JETS
 HOTTENROT
 BANGLES 7-4
 SLY FOX 6-5
 PET SHOP BOYS 16-7
 VAN HALEN 18-12
 WHITNEY HOUSTON 22-13

Q101/Meriden, MS
 Dale/Taylor
 WAX
 DREAM ACADEMY
 BILLY OCEAN
 MODELS
 HEART
 MOODY BLUES
 HOTTENROT
 PRINCE 4-1
 ROBERT PALMER 8-3
 JANET JACKSON 16-8
 VAN HALEN 12-11
 PHIL COLLINS 20-14

KNOE/FM/Monroe, LA
 Knight/Crawley
 WHITNEY HOUSTON
 STARSHIP
 SIMPLE MINDS
 TEARS FOR FEARS
 HOWARD JONES
 HEART
 HOTTENROT
 INXS 2-1
 PRINCE 4-2
 ROBERT PALMER 9-4
 JANET JACKSON 13-10
 PHIL COLLINS 21-7

KWES/Ossea Midland, TX
 John/Clay
 BLOW MONKEYS (dp)
 VOICES OF AMERICA (dp)
 WHITNEY HOUSTON 11-3
 BOYS DON'T CRY 1-1
 PRINCE 4-2
 PET SHOP BOYS 6-3
 VAN HALEN 9-6
 MADONNA 30-19

WJWB/Bainbridge, GA
 John/Stevens
 MADONNA
 JOURNEY
 SAGE
 BOYS DON'T CRY (dp)
 ROBERT PALMER 5-1
 PET SHOP BOYS 7-5
 JAMIE JACKSON 13-11
 JANET JACKSON 14-12
 ZZ TOP 30-24

WVW/Williamsport, PA
 Minier/Stratton
 JOHNNY
 HOWARD JONES
 NIAMI SOUND MACH: 14-7
 PET SHOP BOYS 16-8
 VAN HALEN 22-11
 WHITNEY HOUSTON 26-15
 OZZY 27-18

WVW/Baton Rouge, LA
 Robinson/Allen
 WHITNEY HOUSTON
 MIKE & THE MCKEAN
 OZZY OSBOURNE
 HOTTENROT
 MADONNA
 HOTTENROT
 PALCO 1-1
 PRINCE 5-3
 ROBERT PALMER 10-8
 PET SHOP BOYS 20-10
 PHIL COLLINS 16-12

WVW/Baton Rouge, LA
 Michael/Adams
 STARSHIP
 MIKE & THE MCKEAN
 NIAMI SOUND MACH: 10-8
 HOTTENROT
 SLY FOX 9-2
 ROBERT PALMER 18-8
 VAN HALEN 13-9
 PHIL COLLINS 15-10

KEZZ/Beaumont, TX
 Mike/Murphy
 OZZY OSBOURNE
 JETS
 NU SHOOZ
 HOWARD JONES
 BILLY OCEAN
 HEART
 HOTTENROT
 PRINCE 2-1
 PET SHOP BOYS 7-3
 JAMIE JACKSON 11-9
 VAN HALEN 13-10

WVW/Birmingham, AL
 Penh/Wood
 SIMPLE MINDS
 TEARS FOR FEARS
 HOWARD JONES
 CULTURE CLUB
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 CHERRELLE 4-4
 MAGNATE 40 13-13
 OZZY 21-21

KEZZ/Beaumont, TX
 Henry/Simon
 JERMAINE JACKSON
 MADONNA
 CULTURE CLUB
 LABELLE & MCDONALD
 VAN HALEN (dp)
 PALCO 1-1
 PRINCE 5-2
 OZZY 10-8 3-2
 JAMIE JACKSON 27-12
 MIKE & THE MCKEAN 25-20

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

PARALLEL THREE

KFMH/Abilene, TX
 Dom/Tate
 NU SHOOZ
 TEARS FOR FEARS
 RONNIE TAYLOR
 HEART
 CULTURE CLUB
 SIMPLY RED
 OZZY OSBOURNE (dp)
 HOTTENROT
 ROBERT PALMER 2-1
 PET SHOP BOYS 10-2
 VAN HALEN 4-3
 BOYS DON'T CRY D-19

KQIZ/FM/Mariko, TX
 Brian/Kryaz
 HEART
 BALTHORA
 CULTURE CLUB
 DENNIS DEYOUNG
 BOYS DON'T CRY
 HOTTENROT
 PRINCE 1-1
 ROBERT PALMER 2-1
 JANET JACKSON 16-8
 VAN HALEN 12-11
 PHIL COLLINS 20-14

KNOE/FM/Monroe, LA
 Knight/Crawley
 WHITNEY HOUSTON
 STARSHIP
 SIMPLE MINDS
 TEARS FOR FEARS
 HOWARD JONES
 HEART
 HOTTENROT
 INXS 2-1
 PRINCE 4-2
 ROBERT PALMER 9-4
 JANET JACKSON 13-10
 PHIL COLLINS 21-7

KWES/Ossea Midland, TX
 John/Clay
 BLOW MONKEYS (dp)
 VOICES OF AMERICA (dp)
 WHITNEY HOUSTON 11-3
 BOYS DON'T CRY 1-1
 PRINCE 4-2
 PET SHOP BOYS 6-3
 VAN HALEN 9-6
 MADONNA 30-19

WJWB/Bainbridge, GA
 John/Stevens
 MADONNA
 JOURNEY
 SAGE
 BOYS DON'T CRY (dp)
 ROBERT PALMER 5-1
 PET SHOP BOYS 7-5
 JAMIE JACKSON 13-11
 JANET JACKSON 14-12
 ZZ TOP 30-24

WVW/Williamsport, PA
 Minier/Stratton
 JOHNNY
 HOWARD JONES
 NIAMI SOUND MACH: 14-7
 PET SHOP BOYS 16-8
 VAN HALEN 22-11
 WHITNEY HOUSTON 26-15
 OZZY 27-18

WVW/Baton Rouge, LA
 Robinson/Allen
 WHITNEY HOUSTON
 MIKE & THE MCKEAN
 OZZY OSBOURNE
 HOTTENROT
 MADONNA
 HOTTENROT
 PALCO 1-1
 PRINCE 5-3
 ROBERT PALMER 10-8
 PET SHOP BOYS 20-10
 PHIL COLLINS 16-12

WVW/Baton Rouge, LA
 Michael/Adams
 STARSHIP
 MIKE & THE MCKEAN
 NIAMI SOUND MACH: 10-8
 HOTTENROT
 SLY FOX 9-2
 ROBERT PALMER 18-8
 VAN HALEN 13-9
 PHIL COLLINS 15-10

KEZZ/Beaumont, TX
 Mike/Murphy
 OZZY OSBOURNE
 JETS
 NU SHOOZ
 HOWARD JONES
 BILLY OCEAN
 HEART
 HOTTENROT
 PRINCE 2-1
 PET SHOP BOYS 7-3
 JAMIE JACKSON 11-9
 VAN HALEN 13-10

WVW/Birmingham, AL
 Penh/Wood
 SIMPLE MINDS
 TEARS FOR FEARS
 HOWARD JONES
 CULTURE CLUB
 HOTTENROT
 PALCO 1-1
 PRINCE 2-2
 CHERRELLE 4-4
 MAGNATE 40 13-13
 OZZY 21-21

KEZZ/Beaumont, TX
 Henry/Simon
 JERMAINE JACKSON
 MADONNA
 CULTURE CLUB
 LABELLE & MCDONALD
 VAN HALEN (dp)
 PALCO 1-1
 PRINCE 5-2
 OZZY 10-8 3-2
 JAMIE JACKSON 27-12
 MIKE & THE MCKEAN 25-20

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

WVW/Charleston, SC
 Phil/Allen
 NICOLE
 STARSHIP
 HOTTENROT
 ROBERT PALMER 1-1
 BALTHORA
 PRINCE 4-3
 OUTFIELD 7-4
 VAN HALEN 11-9

MIDWEST

MOST ADDED Billy Ocean
HOTTEST Pet Shop Boys
Robert Palmer
Tears For Fears Prince & The New Power Generation

CHR ADD & HITS

WEST

MOST ADDED Billy Ocean
HOTTEST Pet Shop Boys
Robert Palmer
Tears For Fears Prince & The New Power Generation

MIDWEST

PARALLEL TWO

WKD/Akron, OH
Patrick/Kntridge
HEART
SIMPLE MINDS
TEARS FOR FEARS
DREAM ACADEMY
FABULOUS THUNDERBOLTS
MOODY BLUES
NU SHOZ
HOLE
INXS 2-1
ROBERT PALMER 3-2
PHIL COLLINS 6-4
DIE STRAITS 7-5
OUTFIELD 9-8

WKAU/Applenton/Oakbrook, WI
Rosa/Bradleigh
MADONNA
CULTURE CLUB
STARSHIP
CULTURE CLUB
BILLY OCEAN
HOLE
INXS 1-2
ROBERT PALMER 5-3
PET SHOP BOYS 11-4
VAN HALEN 14-10
OMD 21-3

WGCL/Cleveland, OH
LoCascio/Bumper
MADONNA
FORCE MD'S
WHITNEY HOUSTON
VOICES OF AMERICA
HOLE
PRINCE 7-1
ROBERT PALMER 4-2
OUTFIELD 10-4
PHIL COLLINS 12-10

WNCH/Columbus, OH
Richard/Foxa
BILLY OCEAN
DREAM ACADEMY
STARSHIP
LABELLE & MCDONALD
HOLE
PRINCE 3-1
SLY FOX 4-2
FORCE MD'S 6-4
PET SHOP BOYS 7-5
INXS 9-7

KIUD/Davenport, IA
Jim O'Hara
MADONNA
JOURNEY
SAGE
JANET JACKSON
STARSHIP
CULTURE CLUB
MOODY BLUES
HOLE
BANGLES 2-1
PET SHOP BOYS 19-6
PHIL COLLINS 23-9
OMD 28-18
WHITNEY HOUSTON 30-20

WGZ/Detroit, MI
John Robertson
CULTURE CLUB
NU SHOZ
HONEYMOON SUITE
HEART
HOLE
ROBERT PALMER 3-1
INXS 2-2
SLY FOX 4-4
VAN HALEN 13-8

KRND/Des Moines, IA
Doug Gillan
MADONNA
MIKE & THE MECHAN
JULIAN LENNON
BOBBIE OCEANOGRAPH (dp)
HOLE
PALCO 1-1
PRINCE 5-2
SLY FOX 7-4
PET SHOP BOYS 23-13
WHITNEY HOUSTON 22-14

KZSD/Durham, NC
Michael/Mineman
STARSHIP
TEARS FOR FEARS
LOVERBOY (dp)
HEART
SIMPLE MINDS
HOLE
PRINCE 5-1
SLY FOX 4-3
BANGLES 1-1
ROBERT PALMER 7-6
VAN HALEN 9-7

WMEFL/Wayne, IN
Tony Richards
BILLY OCEAN
HOLE
PRINCE 1-1
VAN HALEN 6-4
ROBERT PALMER 9-5
BANGLES 14-7
WHITNEY HOUSTON 25-14

WGPD/Grand Rapids, MI
Steve/Dave
HEART
TEARS FOR FEARS
ROBERT PALMER
OMD
HOLE
ROBERT PALMER 2-1
SLY FOX 3-2
BANGLES 4-3
PHIL COLLINS 10-6
VAN HALEN 14-9

WKXG/Grand Bay, WI
McCarthy/Michael T
HONEYMOON SUITE
JOURNEY
STARSHIP
LABELLE & MCDONALD
HOLE
PRINCE 4-1
BANGLES 3-2
PET SHOP BOYS 8-4
PHIL COLLINS 11-7
WHITNEY HOUSTON 16-12

WZPL/Indianapolis, IN
Jim Miles
JOURNEY
JULIAN LENNON
TALKING HEADS
HOLE
ROBERT PALMER 5-4
PRINCE 6-5
PET SHOP BOYS 11-8
ROLLING STONES 18-13
HOW SEGER 20-16

WKRR/Kalamazoo, MI
Terry/Wacht
MADONNA
HEART (dp)
WHITNEY HOUSTON
BOYS DON'T CRY
HOLE
VAN HALEN 14-12
PET SHOP BOYS 19-16
ROBERT PALMER 22-19
JANET JACKSON 30-26

WHOT/Youngstown, OH
Dick Thompson
WHITNEY HOUSTON
MADONNA
JOURNEY
JULIAN LENNON
STARPOINT
HOLE
JANET JACKSON 3-1
VAN HALEN 3-1
PRINCE 5-2
DIE STRAITS 1-1
FORCE MD'S 12-7
PHIL COLLINS 15-11

MIDWEST

PARALLEL THREE

KEYN-FM/Wichita, KS
Land/Peerman
BILLY OCEAN
HEART
SIMPLE MINDS
TEARS FOR FEARS (dp)
HOLE
PHIL COLLINS 1-1
INXS 10-2
OUTFIELD 5-3

KRRD/Wichita, KS
Oliver/Williams
TEARS FOR FEARS
PET SHOP BOYS 11-8
ROLLING STONES 18-13
HOW SEGER 20-16

WKRR/Kalamazoo, MI
Terry/Wacht
MADONNA
HEART (dp)
WHITNEY HOUSTON
BOYS DON'T CRY
HOLE
VAN HALEN 14-12
PET SHOP BOYS 19-16
ROBERT PALMER 22-19
JANET JACKSON 30-26

WHOT/Youngstown, OH
Dick Thompson
WHITNEY HOUSTON
MADONNA
JOURNEY
JULIAN LENNON
STARPOINT
HOLE
JANET JACKSON 3-1
VAN HALEN 3-1
PRINCE 5-2
DIE STRAITS 1-1
FORCE MD'S 12-7
PHIL COLLINS 15-11

KEYN-FM/Wichita, KS
Land/Peerman
BILLY OCEAN
HEART
SIMPLE MINDS
TEARS FOR FEARS (dp)
HOLE
PHIL COLLINS 1-1
INXS 10-2
OUTFIELD 5-3

KRRD/Wichita, KS
Oliver/Williams
TEARS FOR FEARS
PET SHOP BOYS 11-8
ROLLING STONES 18-13
HOW SEGER 20-16

WKRR/Kalamazoo, MI
Terry/Wacht
MADONNA
HEART (dp)
WHITNEY HOUSTON
BOYS DON'T CRY
HOLE
VAN HALEN 14-12
PET SHOP BOYS 19-16
ROBERT PALMER 22-19
JANET JACKSON 30-26

WHOT/Youngstown, OH
Dick Thompson
WHITNEY HOUSTON
MADONNA
JOURNEY
JULIAN LENNON
STARPOINT
HOLE
JANET JACKSON 3-1
VAN HALEN 3-1
PRINCE 5-2
DIE STRAITS 1-1
FORCE MD'S 12-7
PHIL COLLINS 15-11

MIDWEST

PARALLEL THREE

KEYN-FM/Wichita, KS
Land/Peerman
BILLY OCEAN
HEART
SIMPLE MINDS
TEARS FOR FEARS (dp)
HOLE
PHIL COLLINS 1-1
INXS 10-2
OUTFIELD 5-3

KRRD/Wichita, KS
Oliver/Williams
TEARS FOR FEARS
PET SHOP BOYS 11-8
ROLLING STONES 18-13
HOW SEGER 20-16

WKRR/Kalamazoo, MI
Terry/Wacht
MADONNA
HEART (dp)
WHITNEY HOUSTON
BOYS DON'T CRY
HOLE
VAN HALEN 14-12
PET SHOP BOYS 19-16
ROBERT PALMER 22-19
JANET JACKSON 30-26

WHOT/Youngstown, OH
Dick Thompson
WHITNEY HOUSTON
MADONNA
JOURNEY
JULIAN LENNON
STARPOINT
HOLE
JANET JACKSON 3-1
VAN HALEN 3-1
PRINCE 5-2
DIE STRAITS 1-1
FORCE MD'S 12-7
PHIL COLLINS 15-11

MIDWEST

PARALLEL THREE

KEYN-FM/Wichita, KS
Land/Peerman
BILLY OCEAN
HEART
SIMPLE MINDS
TEARS FOR FEARS (dp)
HOLE
PHIL COLLINS 1-1
INXS 10-2
OUTFIELD 5-3

KRRD/Wichita, KS
Oliver/Williams
TEARS FOR FEARS
PET SHOP BOYS 11-8
ROLLING STONES 18-13
HOW SEGER 20-16

WKRR/Kalamazoo, MI
Terry/Wacht
MADONNA
HEART (dp)
WHITNEY HOUSTON
BOYS DON'T CRY
HOLE
VAN HALEN 14-12
PET SHOP BOYS 19-16
ROBERT PALMER 22-19
JANET JACKSON 30-26

WHOT/Youngstown, OH
Dick Thompson
WHITNEY HOUSTON
MADONNA
JOURNEY
JULIAN LENNON
STARPOINT
HOLE
JANET JACKSON 3-1
VAN HALEN 3-1
PRINCE 5-2
DIE STRAITS 1-1
FORCE MD'S 12-7
PHIL COLLINS 15-11

MIDWEST

PARALLEL THREE

KEYN-FM/Wichita, KS
Land/Peerman
BILLY OCEAN
HEART
SIMPLE MINDS
TEARS FOR FEARS (dp)
HOLE
PHIL COLLINS 1-1
INXS 10-2
OUTFIELD 5-3

KRRD/Wichita, KS
Oliver/Williams
TEARS FOR FEARS
PET SHOP BOYS 11-8
ROLLING STONES 18-13
HOW SEGER 20-16

WKRR/Kalamazoo, MI
Terry/Wacht
MADONNA
HEART (dp)
WHITNEY HOUSTON
BOYS DON'T CRY
HOLE
VAN HALEN 14-12
PET SHOP BOYS 19-16
ROBERT PALMER 22-19
JANET JACKSON 30-26

WHOT/Youngstown, OH
Dick Thompson
WHITNEY HOUSTON
MADONNA
JOURNEY
JULIAN LENNON
STARPOINT
HOLE
JANET JACKSON 3-1
VAN HALEN 3-1
PRINCE 5-2
DIE STRAITS 1-1
FORCE MD'S 12-7
PHIL COLLINS 15-11

Music Key: (DP) indicates the song is getting play during certain parts of the day and/or night. (RA) indicates the song was dropped from the playlist then readded.

237 Reporters
234 Current Reports
The following stations failed to report this week and therefore their playlists were frozen:
B94/Pittsburgh
KAMZ/E Paso
KSN/D Eugene

PARADELS

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

237 Reports

JOHN DOE
"Hi Song" (Ariyabell)
LP: Hi Song

Regional Summary
Up 11
Down 10
Add 25

EXAMPLE

100/25 - 100 CHR reporting stations on it this week including 25 new adds

44% - Percentage of this week's reports playing it

Regional Reach - Percentage of reporters playing the song within each region

National Summary
Up 61 - Number of stations moving it up on the charts

Debut 20 - Number of stations debuting the song this week

Same 4 - Number of stations reporting no movement this week (On to On, Add to On, 31-31, etc.)

Down 0 - Number of stations moving it down on the charts

Adds 25 - Total number of stations adding it this week

B

BANGLES
"Manic Monday" (Columbia)
LP: Different Light

Regional Summary
Up 11
Down 10
Add 25

JACKSON BROWNE

For America (Asylum)
LP: Lives In The Balance

Regional Summary
Up 11
Down 10
Add 25

28

28

28

28

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28

DAVID BOWIE
Absolute Beginners (EMI America)
LP: Absolute Beginners Soundtrack

Regional Summary
Up 11
Down 10
Add 25

Regional Summary
Up 11
Down 10
Add 25

Regional Summary
Up 11
Down 10
Add 25

Regional Summary
Up 11
Down 10
Add 25

Regional Summary
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Regional Summary
Up 11
Down 10
Add 25

CHERELLE W/ ALEXANDER O'NEAL
Saturday Love (Tabou/CBS)
LP: High Priority

Regional Summary
Up 11
Down 10
Add 25

Regional Summary
Up 11
Down 10
Add 25

Regional Summary
Up 11
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CULTURE CLUB
Movey (Virgin/Epic)
LP: From Luxury To Heartache

Regional Summary
Up 11
Down 10
Add 25

Regional Summary
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Regional Summary
Up 11
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Regional Summary
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DENNIS DE YOUNG
Call Me (A&M)
LP: Back To The World

Regional Summary
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HOTTERS
Where Do The Children Go (Columbia)
LP: Nervous Night

Regional Summary
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Regional Summary
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Regional Summary
Up 11
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Regional Summary
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Regional Summary
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PARALLELS

SIGNIFICANT ACTION

F FABULOUS THUNDERBIRDS <i>Tuff Enuff (CBS Associated)</i> LP: Fabulous Thunderbirds P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	K KATRINA & THE WAVES <i>Is That It? (Capitol)</i> LP: Waves P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	M MENTAL AS ANYTHING <i>Live It Up (Columbia)</i> LP: Fundamental P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	O DZDY OSBOURNE <i>Shot In The Dark (CBS Associated)</i> LP: The Ultimate Sin P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	S SIMPLY RED <i>Holding Back The Years (Elektra)</i> LP: Picture Book P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	BONNIE TYLER <i>I Wish You Were A Woman (And I Was A Man) (Columbia)</i> LP: Secret Dreams And Forbidden Fire P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21
J FINE YOUNG CANNIBALS <i>Johnny Come Home (IRS/MCA)</i> LP: Fine Young Cannibals P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	L GREG KINN <i>Rock 'N' Roll (EMI America)</i> LP: Love & Rock 'N' Roll P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	N MENTAL AS ANYTHING <i>Live It Up (Columbia)</i> LP: Fundamental P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	P PLATINUM BLONDE <i>Somebody Somewhere (Epic)</i> LP: Alien Shores P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	T TALKING HEADS <i>Once In A Lifetime (WB)</i> LP: Stop Making Sense P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	V VANITY <i>Under The Influence (Motown)</i> LP: Skin On Skin P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21
J THE JETS <i>Crush On You (MCA)</i> LP: The Jets P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	L LOVERBOY <i>Lead A Double Life (Columbia)</i> LP: Lovin' A Minute Of It P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	N GRAHAM NASH <i>Innocent Eyes (Atlantic)</i> LP: Innocent Eyes P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	P PSYCHEDELIC FURS <i>Pretty In Pink (A&M)</i> LP: Pretty In Pink Soundtrack P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	R ROBERT TEPPER <i>Don't Walk Away (Scotti Bros./CBS)</i> LP: No Easy Way Out P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21	V VOICES OF AMERICA <i>Hands Across America (EMI America)</i> LP: Hands Across America P1: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 SOUTH: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 WEST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 P2: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21 EAST: K104 15-19, WETO on, Q100 16-21, WPCX on, 100.5 16-21, WPCX on, 100.5 16-21

WEEK #9

AIR Priorities

WEEK #9

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, April 16, 1986.

TITLE	ARTIST	LABEL
PETER GUNN	ART OF NOISE with DUANE EDDY	CHRYSALIS
WHO NEEDS LOVE LIKE THAT	ERASURE	SIRE/WB
MOVE CLOSER	MARILYN MARTIN	ATLANTIC
LEAD A DOUBLE LIFE	LOVERBOY	COLUMBIA
MAGIC OF LOVE	SHEENA EASTON	EMI AMERICA

COMPETITION #5

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

Active Industry Research • P.O. BOX 1136 • COLUMBIA, MARYLAND 21044 • 301-964-5544

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CONTEMPORARY HIT RADIO

BREAKERS

CULTURE CLUB

Move Away (Virgin/Epic)

74% of our reporters playing it. Moves: Up 58, Debuts 48, Same 31, Down 0, Adds 39 including Z100, WAVA, 94Q, WNVZ, WMMS, WHY?, ZZ99. See Parallels, debuts at number 36 on the CHR chart.

STARSHIP

Tomorrow Doesn't Matter Tonight (Grunt/RCA)

68% of our reporters playing it. Moves: Up 49, Debuts 35, Same 48, Down 0, Adds 29 including PRO-FM, WRSR, WKTI, KWK, KWOD, KWSS, WVIC. See Parallels, debuts at number 40 on the CHR chart.

TEARS FOR FEARS

Mothers Talk (Mercury/PolyGram)

61% of our reporters playing it. Moves: Up 6, Debuts 26, Same 51, Down 0, Adds 62 including WKSE, Q107, WRNO, 92X, WCZY, Y108, KMEL. Complete airplay in Parallels.

JULIAN LENNON

Stick Around (Atlantic)

61% of our reporters playing it. Moves: Up 88, Debuts 14, Same 33, Down 0, Adds 10 including CKOI, ZZ99, Z103, Y107, KRNG, WZPL, KOFM. See Parallels, debuts at number 37 on the CHR chart.

NEW & ACTIVE

NU SHODZ "I Can't Wait!" (Atlantic) 141/41

Moves: Up 64, Debuts 21, Same 14, Down 1, Adds 11 including K106, WCAU-FM, PRO-FM, WAVA, 92X, WL0L-FM, KPKE, WKXS-FM 6-5, Z100 7-6, 93FM 23-9, KIIS-FM 29-16, FM102 13-8, KS103 25-17, KUBE 4-3, KEZB 19-7. See Parallels, moves 37-31 on the CHR chart.

PATTI LABELLE/MICHAEL McDONALD "On My Own" (MCA) 138/47

Moves: Up 40, Debuts 21, Same 30, Down 0, Adds 47 including WHIT, WCAU-FM, 93FM, Q105, KMJK, KWSS, KNBQ, K106 27-22, Z100 30-24, 94Q 15-9, 937 22-16, WCZY 26-18, KIIS-FM 27-19, WCKN 39-18. See Parallels, debuts at number 39 on the CHR chart.

SIMPLE MINDS "All The Things She Said" (A&M) 127/41

Moves: Up 25, Debuts 18, Same 43, Down 0, Adds 11 including WCAU-FM, 93FM, WKXS-FM, WERZ, 99KQ, WRBR 38-35, 98PXY 40-34, WRKC 38-33, WOKI 40-38, KIYS 33-26, WOLY 38-30, WHSL 37-33, WDBR 39-32.

HOWARD JONES "No One Is To Blame" (Elektra) 109/54

Moves: Up 13, Debuts 20, Same 22, Down 0, Adds 54 including 94Q, Z93, KTRS, I95, Q105, Y108, KWSS, KEGL 20-6, WL0L-FM 35-28, KPLUS 32-27, WTIC-FM 37-33, WGFN 39-34, KZPS 30-24, WKOD 39-33, KCMQ 39-32.

WAX "Right Between The Eyes" (RCA) 108/9

Moves: Up 45, Debuts 17, Same 37, Down 0, Adds 9 including WRSR, WCZY, WBCY, WHHY-FM, KMGX, 103CIR, Q101, WKSE 37-33, KKRZ 32-29, KMJK 23-20.

HOOTERS "Where Do The Children Go" (Columbia) 106/17

Moves: Up 25, Debuts 19, Same 45, Down 0, Adds 17 including 937, 95R, WMMX, KRKC, KMEL, B106, KCPX, WCAU-FM 35-30, PRO-FM 33-30, Q100 38-34, WNNK 36-31, WKRZ-FM 39-25, WTLO 38-26, KFMM 37-33, KGOT 34-30.

HEART "Nothin' At All" (Capitol) 98/98

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 98 including WHIT, WKXS-FM, WPHD, PRO-FM, 94Q, Z93, 937, WRNO, WRSR, B96, WMMS, Z99, KRKC, KMJK, KI03.

BILLY OCEAN "There'll Be Sad Songs (To Make You Cry)" (Jive/Arista) 93/93

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 93 including B104, WKXS-FM, WBLI, PRO-FM, WAVA, I95, 937, WOLY-FM, Q105, WMMS, KEGL, Z99, KMJK, KWOD, KUBE.

DENNIS DEYOUNG "Call Me" (A&M) 93/7

Moves: Up 47, Debuts 6, Same 33, Down 0, Adds 7, WKSE, WL0L-FM, WFMI, KRNO, 95XXX, KQIZ-FM, WGLF, WBEH-FM 36-33, WRNO 34-30, K104 22-17, KC101 28-24, KRBD 28-23, KIYS 19-15, WBWB 26-19.

CHERRELLE with ALEXANDER O'NEAL "Saturday Love" (Tabu/CBS) 87/3

Moves: Up 50, Debuts 3, Same 20, Down 11, Adds 3, Z100, WBCY, WKYS, K106 28-24, WKXS-FM 19-13, WBEH-FM 26-22, WNVZ 32-27, FM102 2-11, KWSS 19-14, KUBE 21-17, WRQD 31-24, KZPS 24-19, KBDS 26-20, KYNO-FM 7-3, KDON-FM 11-7.

STARPOINT "Restless" (Elektra) 73/9

Moves: Up 40, Debuts 4, Same 20, Down 0, Adds 9 including K106, Y100, KBEO, WSSX, WCKN, KRBE, KIKX, B104 26-22, WKSE 13-10, WCAU-FM 21-15, 937 29-25, KIIS-FM 32-27, KMEL 22-12, WKXS 28-23, WKYS 23-17.

BOYS DON'T CRY "I Wanna Be A Cowboy" (Profile) 65/33

Moves: Up 8, Debuts 9, Same 17, Down 0, Adds 33 including WBEH-FM, WNNY, WPHD, KRKC, KPLUS, WKXS-FM 8, KJ103 22-17, KXYQ 39-36, WGAN 37-30, KFMM 0-19, KWES 1-11, WPFM 10-8, KYYY 40-31, WCIL-FM 16-12, KYA 8-7.

DAVID BOWIE "Absolute Beginners" (EMI America) 64/6

Moves: Up 19, Debuts 6, Same 33, Down 0, Adds 6, KITS, O100, KJ103, KCPX, WFBG, WGLF, WKXS-FM 33-27, WPHD 35-32, 936 33-30, WMMS 31-29, R104 40-30, WRKC 35-32, WKLK 38-28, KIYS 40-37, WHSL 38-35.

LITTLE RICHARD "Great Gosh Almighty" (MCA) 52/0

Moves: Up 28, Debuts 0, Same 20, Down 4, Adds 0, WHIT 27-25, WRNO 26-24, WCZY 35-27, KPLUS 23-21, KUBE 20-18, KZZB 40-38, WOUT 31-28, KZZU 35-32, WGLY 35-31, WKIK 40-37, WGAN 22-19, KWES 25-22, KYYY 33-30, WCIL-FM 21-16, WAZE-FM 29-26.

SIGNIFICANT ACTION

KATRINA & THE WAVES "Is That H?" (Capitol) 47/6

Moves: Up 11, Debuts 2, Same 28, Down 0, Adds 6, PRO-FM, WL0L-FM, KF95, WOMP-FM, WOGQ, KGOT, WKSE 38-34, CHUM 28-24, WMMS 34-32, KUBE 34-32, WLAN-FM 31-28, KBFM 39-37, KYNO-FM 35-33, OK100 37-34, KFMM 38-36.

JETS "Crush On You" (MCA) 46/26

Moves: Up 9, Debuts 4, Same 7, Down 0, Adds 26 including WKSE, WNNY, WAVA, 94Q, Z93, WHYY, WL0L-FM, KZPP, KIIS-FM 24-20, WKBQ 39-29, WFMI 31-17, KCAD 35-31.

VOICES OF AMERICA "Hands Across America" (EMI America) 43/8

Moves: Up 6, Debuts 6, Same 23, Down 0, Adds 8, WL0L-FM, R104, WOKI, WGLC, KFV, 95XXX, KWES, WHSL, K106 d-29, WPLJ on, WOUT 36-33, KYNO-FM 39-34, KQIZ-FM 36-32, KISR 36-27.

JIMMY BARNES "Working Class Man" (Geffen) 43/3

Moves: Up 22, Debuts 3, Same 15, Down 0, Adds 3, WGLY, WGLF, KKAZ, WPHD 25-20, Q100 39-35, K104 24-20, WERZ 40-37, WTLO 36-35, WSSX 32-30, Z104 37-34, KXYQ 40-37, OK100 27-22, 95XL, 32-22, WDBR 39-35, KTRS 38-35.

MOST ADDED

- HEART (98)
Nothin' At All (Capitol)
- BILLY OCEAN (93)
There'll Be Sad Songs... (Jive/Arista)
- TEARS FOR FEARS (62)
Mothers Talk (Mercury/PolyGram)
- HOWARD JONES (54)
No One Is To Blame (Elektra)
- PATTI LABELLE/MICHAEL McDONALD (47)
On My Own (MCA)

HOTTEST

- PET SHOP BOYS (143)
West End Girls (EMI America)
- ROBERT PALMER (141)
Addicted To Love (Island)
- PRINCE & THE NEW POWER GENERATION (127)
Kiss (WB)
- VAN HALEN (113)
Why Can't This Be Love (WB)
- PHIL COLLINS (67)
Take Me Home (Atlantic)

SIMPLY RED "Holding Back The Years" (Elektra) 41/6

Moves: Up 7, Debuts 6, Same 22, Down 0, Adds 6, WKRZ-FM, WBCY, KFMM, Q104, WZYP, KTRS, KIIS-FM 30-26, KS103 34-24, KITS d-28, KMEL 18-14, KWSS d-26, WGAN 38-34, WVBS 31-27.

FINE YOUNG CANNIBALS "Johnny Come Home" (IRS) 39/0

Moves: Up 15, Debuts 6, Same 18, Down 0, Adds 0, WCAU-FM, WKRZ-FM, 95XXX, KFMM, WZYP, WVBS, KZQZ, WKSE on, Q102 33-30, KNBQ 39-37, K103 40-32, WKWK d-40, OK100 d-40, Q104 d-36, KTRS 39-37.

BOURGEOIS TAGG "Mutual Surrender" (Island) 36/8

Moves: Up 7, Debuts 3, Same 18, Down 0, Adds 8, PRO-FM, WKRZ-FM, KRBE, KOFM, KFV, WGLY, WKSF, KZQZ, KPLUS 17-6, WERZ 33-30, KZZB 37-36, KZZU 30-22, KFMM 34-30, WHSL 39-38, WRNO 33-31.

MOODY BLUES "Your Wildest Dreams" (Polydor/PolyGram) 32/32

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 32 including WPHD, WRNO, KHTR, K104, WGFN, WPST, WSKZ, WOKI, Z103, WHYY-FM, WKOD, KWK, KOZE, WKRZ, KBIM.

DREAM ACADEMY "Love Parade" (Reprise/WB) 31/31

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 31 including WPHD, WRSR, WMMS, KKRZ, KMEL, KUBE, 98PXY, 93Q, WRKC, WXLK, WKLD, WKOD, WNCI, Z104, KIYS.

DZZY OSBOURNE "Shot In The Dark" (CBS Associated) 30/11

Moves: Up 6, Debuts 3, Same 10, Down 0, Adds 11 including 93FM, WKRZ-FM, KZZB, WCKN, KIKX, KDON-FM, KFMM, 99KQ, KHTR 30-28, Q100 19-18, WRKC 31-30, 95XXX d-31, KQIZ-FM 16-13, Q104 9-6, OK95 25-24.

VANITY "Under The Influence" (A&M) 25/12

Moves: Up 1, Debuts 1, Same 10, Down 0, Adds 17 including WNNK, WLAN-FM, WKQB, WANS-FM, 96X, 94Z, KTXU, KOFM, KIYS, KKRZ d-35, KMJK on, FM102 on, KMEL 33-28, Q100 on, KKRC on.

FABULOUS THUNDERBIRDS "Tuft Enuff" (CBS Associated) 29/4

Moves: Up 5, Debuts 5, Same 15, Down 0, Adds 4, WOKI, WKOD, WJAD, KRKC, WPHD d-37, WMMS d-39, K104 35-29, WAMX on, KZZU d-38, OK100 34-29, KFMM d-37, KMJK 36-31, KKOL-FM d-35, KBIM 31-29, OK95 31-20.

PLATINUM BLONDE "Somebody Somewhere" (Epic) 28/8

Moves: Up 12-10, WNNY 28-27, WPHD 5-4, WMMS 37-34, KPLUS 17-16, K104 d-39, WRQI d-35.

BALTIMORA "Living In The Background" (Manhattan) 27/3

Moves: Up 6, Debuts 1, Same 17, Down 0, Adds 3, KJ103, 100KH, KQIZ-FM, CKOI on, WCAU-FM 39-33, KPLUS on, Q100 40-36, KHFI on, KBFM 36-35, WRNO on, KDMQ on, 95XXX 34-27, KDVV 36-32, KGOT d-34, KBIM 32-30.

PSYCHEDELIC FURS "Pretty In Pink" (A&M) 25/12

Moves: Up 5, Debuts 1, Same 13, Down 0, Adds 12 including WNNY, WPHD, WMMS, WSPK, WGFN, BJ105, WXLK, WKXS-FM on, KIIS-FM 28-18, KS103 37-29, KMEL 27-19, KPLUS 3-2, KXYQ d-39, OK95 32-26.

GREG KIHN "Love & Rock 'N' Roll" (EMI America) 22/2

Moves: Up 6, Debuts 2, Same 12, Down 0, Adds 2, WKXS-FM, WERZ, FM102 23-21, K104 on, WOKI on-dp, WKZL on, WRNO 29-28, K093 on, KDON-FM d-40, 95XL d-38, WHSI on, WSPF 16-15, KYA 26-24, KOZE 32-31, KHIZ 36-11.

LORVERBY "Lead A Double Life" (Columbia) 22/19

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 19 including KEGL, KRKC, KMJK, KPLUS, KUBE, K104, KZIO, KZZU, WFBG, Q100 95XL, WOMP-FM, WCIL-FM, WDBR, KHIZ.

GRAHAM NASH "Innocent Eyes" (Atlantic) 20/4

Moves: Up 2, Debuts 4, Same 10, Down 0, Adds 4, WRNO, WNNK, WAMX, WPST, WL0L-FM d-31, K104 d-34, WLRN on, KZIO on, WZPL 30-26, KIYS d-40, KZZU on, OK100 d-36, K5MB on, WHSL 32-29, WDBR on.

TALKING HEADS "Once In A Lifetime" (WB) 20/4

Moves: Up 5, Debuts 0, Same 11, Down 0, Adds 4, WNNK, WZPL, KQIZ-FM, WZYP, WHTR on, KEGL on, KMJK on, KPLUS 33-30, KUBE 33-30, WPST on, WRQD on, 94Z on, Z104 33-27, KQZE 34-29, OK95 33-29.

ATLANTIC STARR "If Your Heart Isn't In It" (A&M) 19/7

Moves: Up 0, Debuts 2, Same 10, Down 0, Adds 7, WKSE, WTLO, KHFI, KBFM, KOFM, KDVV, KBIM, WKQB d-34, WSSX d-35, WRQD on, WFMI on, KJ103 on, 103CIR on, WOMP-FM on, KTRS on-dp.

MODELS "Out Of Mind, Out Of Sight" (Geffen) 16/15

Moves: Up 0, Debuts 1, Same 0, Down 0, Adds 15 including KEGL, B96, KKRZ, KWOD, KPLUS, R104, WOKI, WLRN, WKZL, KMJK, Q101, WHSL, KDVV, KTRS, OK95 d-39.

ROBERT TEPPER "Don't Walk Away" (Scotti Bros./CBS) 11/11

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 11, Y106, KTXU, WGRD, WGLY, WFX, WJAD, WCGO, Q104, WKYS, KGOT, KHIZ.

E.G. DAILY "Say It Say It" (A&M) 11/4

Moves: Up 2, Debuts 2, Same 3, Down 0, Adds 4, WKQB, 96X, BJ105, 94Z, WKSE d-38, CKOI on, FM102 on, KWOD on-dp, KMEL d-29, WRQD 36-31, KFV 35-32.

MENTAL AS ANYTHING "Live It Up" (Columbia) 10/0

Moves: Up 3, Debuts 0, Same 7, Down 0, Adds 0, WBEH-FM 32-30, WPHD 24-22, Q100 21-20, KFMM on, WCGQ on, WHSL on, WCIL-FM on, WDBR on-dp, WSPF on-dp.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title designation indicate the total number, how many added for the first time this week. Moves indicate the type of activity this week: up for upward chart movement. Same for sideways or continued uncharted activity. Down for downward chart activity, and Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay. CHR Rotation Chart includes: Full-time Adds and/or One-time plays in a 24-hour period, three of them before midnight. Dayparted Adds and/or One-time plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 129
Adds & Hits Begin on Page 127
P-1 Playlists Begin on Page 124



CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	Artist/Track	Label
6	4	2	1 PRINCE & THE REVOLUTION/Kiss (WB)	
12	7	4	2 ROBERT PALMER/Addicted To Love (Island)	
15	11	7	3 PET SHOP BOYS/West End Girls (EMI America)	
5	3	3	4 INXS/What You Need (Atlantic)	
9	6	5	5 BANGLES/Manic Monday (Columbia)	
23	15	11	6 VAN HALEN/Why Can't This Be Love (WB)	
17	13	10	7 ROLLING STONES/Harlem Shuffle (Rolling Stones/Columbia)	
26	18	13	8 PHIL COLLINS/Take Me Home (Atlantic)	
1	1	1	9 FALCO/Rock Me Amadeus (A&M)	
13	10	9	10 FORCE MD'S/Tender Love (Tommy Boy/WB)	
10	9	8	11 SLY FOX/Let's Go All The Way (Capitol)	
25	19	16	12 OUTFIELD/Your Love (Columbia)	
21	17	15	13 JERMAINE JACKSON/I Think It's Love (Arista)	
34	23	19	14 MIAMI SOUND MACHINE/Bad Boy (Epic)	
—	36	23	15 WHITNEY HOUSTON/The Greatest Love Of All (Arista)	
24	20	17	16 DIRE STRAITS/So Far Away (WB)	
37	25	20	17 JANET JACKSON/What Have You Done For Me Lately (A&M)	
14	12	12	18 STEVIE NICKS/I Can't Wait (Modern/Atco)	
40	30	22	19 OMD//I You Leave (A&M)	
32	24	21	20 BOB SEGER/American Storm (Capitol)	
3	2	6	21 JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)	
—	38	30	22 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)	
2	5	14	23 HEART/These Dreams (Capitol)	
39	34	29	24 LEVEL 42/Something About You (Polydor/PG)	
38	29	26	25 JOHN TAYLOR/I Do What I Do (Theme For 9 1/2 Weeks) (Capitol)	
—	39	31	26 MR. MISTER/Is It Love (RCA)	
4	8	18	27 ATLANTIC STARR/Secret Lovers (A&M)	
31	26	24	28 JACKSON BROWNE/For America (Asylum)	
—	39	29	29 MADONNA/Live To Tell (Sire/WB)	
—	40	34	30 ZZ TOP/Rough Boy (WB)	
—	37	31	31 NU SHOOSZ/I Can't Wait (Atlantic)	
—	35	32	32 SADE/Never As Good As The First Time (Portrait/CBS)	
—	36	33	33 HONEYMOON SUITE/Feel It Again (WB)	
—	40	34	34 JOURNEY/Be Good To Yourself (Columbia)	
33	27	35	35 STEVIE WONDER/Overjoyed (Tama/Motown)	
BREAKER	36	36	36 CULTURE CLUB/Move Away (Virgin/Epic)	
BREAKER	37	37	37 JULIAN LENNON/Stick Around (Atlantic)	
7	14	25	38 ELTON JOHN/Nikita (Geffen)	
DEBUT	39	39	39 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)	
BREAKER	40	40	40 STARSHIP/Tomorrow Doesn't Matter Tonight (GrunT/RCA)	

N&A Begins on Page 134

ADULT CONTEMPORARY

21	20	4	1 PHIL COLLINS/Take Me Home (Atlantic)	
5	2	1	2 FORCE MD'S/Tender Love (Tommy Boy/WB)	
8	6	3	3 JERMAINE JACKSON/I Think It's Love (Arista)	
26	14	10	4 WHITNEY HOUSTON/The Greatest Love Of All (Arista)	
12	8	5	5 DIRE STRAITS/So Far Away (WB)	
13	7	6	6 DIONNE WARWICK/Whisper In The Dark (Arista)	
3	1	2	7 STEVIE WONDER/Overjoyed (Tama/Motown)	
23	12	7	8 DENNIS DeYOUNG/Call Me (A&M)	
30	19	13	9 BANGLES/Manic Monday (Columbia)	
—	21	14	10 SADE/Never As Good As The First Time (Portrait/CBS)	
25	16	11	11 SIMPLY RED/Holding Back The Years (Elektra)	
2	4	8	12 HEART/These Dreams (Capitol)	
1	3	7	13 ATLANTIC STARR/Secret Lovers (A&M)	
10	9	9	14 ANNE MURRAY/Now And Forever (You And Me) (Capitol)	
29	19	15	15 MIAMI SOUND MACHINE/Bad Boy (Epic)	
—	23	16	16 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)	
4	5	11	17 ELTON JOHN/Nikita (Geffen)	
22	20	18	18 MELISSA MANCHESTER & AL JARREAU/The Music Of Goodbye (MCA)	
BREAKER	21	19	19 MADONNA/Live To Tell (Sire/WB)	
—	25	20	20 LEVEL 42/Something About You (Polydor/PG)	
DEBUT	21	21	21 CULTURE CLUB/Move Away (Virgin/Epic)	
14	11	15	22 ELO/Calling America (CBS Associated)	
—	28	23	23 OMD//I You Leave (A&M)	
9	13	21	24 STARSHIP/Sara (GrunT/RCA)	
—	30	26	25 TEDDY PENDERGRASS/Love 4/2 (Elektra)	
16	15	17	26 JACK WAGNER with V. CARTER/Love Can Take Us All Away (Qwest/WB)	
6	12	18	27 JAMES TAYLOR/Only One (Columbia)	
—	29	28	28 BARRY MANILOW/He Doesn't Care (But I Do) (RCA)	
BREAKER	29	29	29 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)	
BREAKER	30	30	30 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	

N&A Begins on Page 114

AOR TRACKS

Three Weeks	Two Weeks	Last Week	Artist/Track	Label
3	2	1	1 VAN HALEN/Why Can't This Be Love (WB)	
—	31	2	2 JOURNEY/Be Good To Yourself (Columbia)	
8	8	4	3 JULIAN LENNON/Stick Around (Atlantic)	
7	7	5	4 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	
1	1	3	5 ROLLING STONES/Harlem Shuffle (Rolling Stones/Columbia)	
4	3	2	6 BOB SEGER & THE SILVER.../American Storm (Capitol)	
—	18	8	7 ROLLING STONES/One Hit (To The Body) (Rolling Stones/Columbia)	
6	6	6	8 ZZ TOP/Rough Boy (WB)	
2	4	7	9 ROBERT PALMER/Addicted To Love (Island)	
9	9	12	10 HONEYMOON SUITE/Feel It Again (WB)	
21	15	14	11 DAVID BOWIE/Absolute Beginners (EMI America)	
25	22	19	12 MR. MISTER/Is It Love (RCA)	
23	20	15	13 SIMPLE MINDS/All The Things She Said (Virgin/A&M)	
13	10	10	14 PHIL COLLINS/Take Me Home (Atlantic)	
—	28	15	15 ROLLING STONES/Winning Ugly (Rolling Stones/Columbia)	
36	24	21	16 GRAHAM NASH/Innocent Eyes (Atlantic)	
5	5	9	17 JACKSON BROWNE/For America (Asylum)	
—	25	22	18 VAN HALEN/Best Of Both Worlds (WB)	
BREAKER	19	19	19 MOODY BLUES/Your Wildest Dreams (Polydor/PG)	
19	16	20	20 CALL/I Still Believe (Great Design) (Elektra)	
15	13	17	21 JOE COCKER/Shelter Me (Capitol)	
—	29	24	22 VAN HALEN/Dreams (WB)	
DEBUT	23	23	23 BOB SEGER & THE SILVER.../Like A Rock (Capitol)	
17	12	13	24 BOB SEGER & THE SILVER.../Fortunate Son (Capitol)	
38	33	29	25 JUDAS PRIEST/Locked In (Columbia)	
29	27	27	26 TED NUGENT/Little Miss Dangerous (Atlantic)	
12	11	16	27 BRIAN SETZER/The Knife Feels Like Justice (EMI America)	
26	26	28	28 FIRM/Live In Peace (Atlantic)	
45	37	31	29 JIMMY BARNES/Working Class Man (Geffen)	
14	14	23	30 OZZY OSBOURNE/Shot In The Dark (CBS Associated)	

Complete Tracks Chart Begins on Page 118

BLACK/URBAN

4	2	2	1 NU SHOOSZ/I Can't Wait (Atlantic)	
1	1	1	2 PRINCE/Kiss (WB)	
9	7	3	3 STEPHANIE MILLS/I've Learned To Respect The Power Of Love (MCA)	
6	6	4	4 JETS/Crush On You (MCA)	
32	20	8	5 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)	
17	15	7	6 PATTI AUSTIN/The Heat Of Heat (Qwest/WB)	
33	26	19	7 SOS BAND/The Finest (Tabu/CBS)	
15	11	5	8 STARPOINT/Restless (Elektra)	
10	9	6	9 FALCO/Rock Me Amadeus (A&M)	
16	14	10	10 CASHFLOW/Party Freak (Mercury/PG)	
14	12	12	11 COLONEL ABRAMS/I'm Not Gonna Let (MCA)	
37	21	16	12 SADE/Never As Good As The First Time (Portrait/CBS)	
20	16	13	13 FREDDIE JACKSON/Love Is Just A Touch Away (Capitol)	
11	10	9	14 STEVIE WONDER/Overjoyed (Tama/Motown)	
24	17	17	15 EVELYN "CHAMPAGNE" KING/High Horse (RCA)	
27	22	21	16 VANITY/Under The Influence (Motown)	
34	31	23	17 ATLANTIC STARR/If Your Heart Isn't In It (A&M)	
22	18	18	18 ALEEM featuring LEROY BURGESS/Love's On Fire (Atlantic)	
—	39	32	19 WHITNEY HOUSTON/The Greatest Love Of All (Arista)	
30	29	24	20 MICHAEL HENDERSON/Do It To Me Good (Tonight) (EMI America)	
40	35	29	21 JUNIOR/Oh Louise (Mercury/PG)	
—	37	32	22 ALEXANDER O'NEAL/What's Missing (Tabu/CBS)	
—	38	35	23 CONTROLLERS/Slay (MCA)	
36	32	30	24 L.L. COOL J/Rock The Bells (Def Jam/Columbia)	
5	5	15	25 GAP BAND/Going In Circles (Total Experience/RCA)	
3	4	11	26 NEW EDITION/A Little Bit Of Love (Is All It Takes) (MCA)	
—	38	37	27 GEORGE CLINTON/Do Fries Go With That Shake (Capitol)	
13	13	22	28 JERMAINE JACKSON/I Think It's Love (Arista)	
DEBUT	29	29	29 MELISSA MORGAN/Do You Still Love Me (Capitol)	
—	39	30	30 ANITA BAKER/Watch Your Step (Elektra)	
35	33	31	31 ISLEY BROTHERS/May I? (WB)	
39	36	33	32 TRINERE//I'll Be All You Ever Need (Music Specialist)	
2	3	14	33 JANET JACKSON/What Have You Done For Me Lately (A&M)	
DEBUT	34	34	34 FIVE STAR/Love Take Over (RCA)	
DEBUT	35	35	35 ROSE BROTHERS/I Get Off On You (Malaco)	
8	8	20	36 TEDDY PENDERGRASS/Love 4/2 (Asylum)	
BREAKER	37	37	37 JOHNNY KEMP/Just Another Lover (Columbia)	
BREAKER	38	38	38 TEASE/Firestarter (Epic)	
DEBUT	39	39	39 STEVE ARRINGTON/Jammin' National Anthem (Atlantic)	
BREAKER	40	40	40 MORRIS DAY/The Character (WB)	

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