

I N S I D E:

ARBITRON WINTER RATINGS RESULTS

New York: WHTZ below the line but on top of the pile
Los Angeles: KIIS holds on as KPWR debuts with 4.4; KROQ top AOR
Chicago: WGN way ahead; WGCI-FM once again top music station
San Diego: KJQY tops; XHRM, XTRA-FM surge into contention.

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STATION TRAFFIC JAM COMING FROM CONGRESS?

Rep. Al Swift considers proposing a restoration of the three-year trafficking rule as station transactions proliferate.

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A NEW LOOK AT TOP BILLERS

Norm Goldsmith turns the traditional methods of evaluating top-billing salespeople upside down in the conclusion of his thought-provoking series.

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IN THE NEWS THIS WEEK

- Randy Miller sues KZZC for \$4.4 million
- Bob Summer President of CBS/International
- Mike Burnette VP/GM at KMEO-AM & FM
- John Betancourt inks new PolyGram deal
- Scotty Andrews dies at 44
- Rand Gottlieb VP/GM at WLTE
- Joel Webber VP at Island
- Michael Craven adds WIP GM duties
- Primus Robinson VP, Doug Daniel Sr. Director at E/A
- WMJM, WFAV face license loss
- Shamrock buys KGOL for \$13 million
- Affiliated puts 9 stations on block

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ACM STUDY BOOSTS COUNTRY

Country audiences are light years removed from the hick stereotypes ad agencies still cling to, according to the ACM's recent study.

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ARE BLACK/URBAN PLAYLISTS OVERSATURATED?

Walt Love explains how excessive numbers of adds and records in heavy rotation ultimately don't help anyone get a fair shot of airplay.

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IS BIRCH BRINGING IN THE BUCKS?

Jhan Hiber polled radio managers to see if Birch-based buys had increased over the past year, and this issue details the results.

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HOW EX-PDs HIRE NEW PDs

Programmers-turned-executives Chuck DuCoty and Jeff Sattler check off the attributes they seek in hiring AOR PDs, with some surprising points made.

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NEXT WEEK IN R&R

Lon Helton tackles a recent Country furor — the proportion of oldies being played by stations in the format.

Newsstand Price \$5.00



Infinity Buys KROQ For \$45 Million

Infinity Broadcasting has agreed to purchase format-leading AOR KROQ/Los Angeles from Mandeville Broadcasting Corp. for more than \$45 million. The actual price was undisclosed, although Mandeville principal Ken Roberts claims KROQ went "for more than any other (stand-alone)

radio station," which would exceed the \$44 million paid for neighbor KJ01 last October by Legacy Broadcasting. Blackburn & Co. handled the transaction.

Roberts said that after 12 years of license problems and litigation with former partners, he feels he's "done the best job

anyone could do resurrecting something that was 20 feet in the ground. Now, this is the next step for KROQ." Roberts, who also manages Sly Stone, added that he'll remain as a consultant to KROQ under Infinity.

Infinity President Mel Karmazin joked, "We paid more than (Metromedia Chairman) John Kluge paid for (AOR rival) KMET," adding that there are no plans to change KROQ's adventurous "Rock Of The '80s" new wave/dance rock format. "It's one of the highest-rated stations in the number one radio revenue market," he said. "With its remarkable position in a 75-station marketplace, why would we want to change it?"

KROQ/See Page 8

LISTED BELOW LINE

WHTZ Back In Winter Book

Arbitron has reversed its decision to delist Malrite's WHTZ (Z100)/New York from the just-released winter book, following a ruling by U.S. District Court Judge Robert J. Ward last week (4-17). WHTZ will be flagged on the front cover of the survey, while its numbers will appear in the book below the line, with an extensive explanation appearing on page 5b.

While maintaining that Arbitron was unduly harsh in its decision to delist the station, while WHTZ had technically

violated Arbitron ratings distortion policies, the court has retained jurisdiction over the matter for the next five years. This enjoins WHTZ from engaging in any activity that would violate Arbitron's published policy on ratings distortion. Should the problem come up again, it will become a judicial matter.

Malrite Chairman CEO Milton Maltz stated, "We are pleased with the outcome of this dispute and gratified by Judge

WHTZ/See Page 7

QUARTARARO VP/SINGLES; BISCEGLIA SR. DIRECTOR

Arista Resets Promotion Dept.



Phil Quartararo



Rick Bisceglia

In restructuring and expansion within Arista's promotional department, former Island VP/National Promotion Phil Quartararo has joined the company as VP/Singles Promotion, and will direct Arista's national promotion efforts in that area. He previously was East Coast

Regional Promotion Director at RCA Records and also did local promotion for A&M. At the same time, Director/National Singles Rick Bisceglia was promoted to Sr. Director/Singles Promotion, while Joan Lawrence advanced from Director/

ARISTA/See Page 7

Newmark Becomes KPWR's VP/GM

Phil Newmark, President of radio rep firm Hillier, Newmark, Wechsler & Howard, has accepted the VP/GM post at Emmis Broadcasting's KPWR (Power 106)/Los Angeles, beginning May 15. Emmis Regional VP Doyle Rose, who had been overseeing operations there since former GM Don Nelson left the company in early January, will return to Minneapolis at that time and maintain group supervisory duties from there.

Rose remarked, "We've worked with Phil in other markets, and in my estimation,



Phil Newmark

he was the one responsible for making HNWH work. HNWH has represented a lot of stations similar to Power, and if anyone knows all the little tricks, Phil does. Emmis is a very people-oriented, collaborative-style company, and Phil is that kind of person himself, so he should fit really well with us. He will certainly know how to keep tabs on our rep."

NEWMARK/See Page 8

Roberts CBS-FM Program VP



Dave Roberts

Former RKO Radio Networks VP/Programming Dave Roberts has been appointed VP/Programming, CBS Owned FM Stations. Roberts also served in several capacities with CBS since 1981, when he was named PD at CBS-owned KRQR/San Francisco. He will be responsible for overseeing all aspects of program research and development for the 12-station group, and will report directly to CBS Owned FM Stations VP Bob Hyland.

Bob Hosking, President/CBS Radio Division, said, "Dave's association with CBS has been valuable in building our FM radio stations from the early days of Hot Hits to the diversified 12-station group we main-

ROBERTS/See Page 10

Greenberg Sr. VP/GM At UA



Bob Greenberg

Twenty-two-year record industry veteran Bob Greenberg has been named Senior VP/GM of the recently revived United Artists Records. Between 1980-85, Greenberg was a partner in Mirage Records, and earlier was VP at Atlantic, where he began in 1974 as West Coast GM.

President Jerry Greenberg noted, "Bob's experience in marketing, promotion, and talent acquisition will be very helpful for the future of the United Artists label."

Added Bob Greenberg, "It's a very exciting time for the record business in general, with what's going on with soundtracks and CDs, for example. It was a natural evolution for UA to get into this business right now. The timing is perfect."

Quality Counts

Sometimes, when assessing airplay information, it's easier to take a quick look at the quantity of airplay instead of more carefully checking its quality. This week Joel Denver provides a timely reminder about the qualitative information found in the Parallels, how to use it, and why it's the real key to how a record is performing. See Page 46.



WESTWOOD ONE RADIO NETWORKS PRESENT

SIMPLE MINDS



SIMPLE
MINDS

in Concert EXCLUSIVE STEREO SIMULCAST WITH



The Westwood One Radio Networks and MTV proudly present a digital stereo simulcast showcasing one of the 1980s' hottest bands - Simple Minds! This hour-long concert, to be broadcast May 7 at 10 p.m. (EST), was recorded late last year in Holland during the Scottish quintet's European tour. Simple Minds bandmembers Jim Kerr, John Giblin, Charles Burchill, Mick MacNeil and Mel Gaynor deliver rousing performances of the most memorable songs from their eight LPs, including such smash singles as "Sanctify Yourself," "Alive And Kicking," "All The Things She Said" and their 1985 Number One hit, "Don't You (Forget About Me)." So kick back and listen to some great rock & roll from Simple Minds - brought to you exclusively by MTV and the Westwood One Radio Networks. For further information, contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.

APRIL 25, 1986

ZIMMERMANN ON CAPITOL'S RESURGENCE

Capitol President Don Zimmermann tells Adam White the factors leading to his label's new prominence.

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DISMISSAL DISPUTED

Miller Sues KZZC For \$4.4 Million

In a six-count suit filed last week in Johnson County District Court, former KZZC/Kansas City air personality Randy Miller is seeking a \$4.4 million settlement against Wodlinger Broadcasting over his firing from the station's morning show March 31 over a pre-April Fool's joke.

Burnette VP/GM At KMEO-AM & FM



Mike Burnette
After five months as acting GM, Mike Burnette has been promoted to VP/GM at Westinghouse's recently-acquired Easy Listening combo KMEO-AM & FM/Phoenix. For the past nine years Burnette had been OM for the company's KJQY/San Diego, and since 1982 had been OM for the Group W FM Group, which also includes KQZY/Dallas-Ft. Worth and KOSI/Denver, in addition to KJQY and KMEO-FM.

FM Group VP Bert Wahlen commented, "Mike's been a right hand of mine for a long time. He has a very winning personality, and can sell as well as anyone I've ever worked with at selling this format. Mike knows all the nuances — the upsides and the downsides."

Burnette told R&R, "I'm grateful to this company for sticking with me for five years. It's given me a chance to learn a heck of a lot, experiment a lot, and work with a station of my own. We've had a great success story in KMEO in the past and under new ownership we can make it even better."

Gottlieb VP/GM At WLTE

Rand Gottlieb has been named VP/GM of Midwest Communications' WLTE/Minneapolis, replacing Doug Brown, who became VP/Group Operations for Legacy Broadcasting a month ago.

Midwest President James Rupp commented, "I have followed Mr. Gottlieb's career achievements since we first met at Cox Broadcasting 12 years ago. He is bringing to WLTE a unique combination of experience and expertise in radio broadcasting and management."

Gottlieb previously served five years with LIN Broadcasting as President/GM of WBBG & WMJQ/Rochester. Prior to that he held a variety of executive positions with Cox, including Director of Broadcast Acquisitions, Assistant to the VP/Corporate Development, and Assistant to the VP/Subsidiary Operations. He was also NSM at then-Cox outlet WLIF/Baltimore.

Miller went on the air promoting a \$5-a-seat spoof concert starring Bob Seger & the Silver Bullet Band to benefit the "homeless future farmers of America." The bit drew a crowd of angry listeners, many of them reportedly farmers.

According to the Kansas City Star, the suit charges Wodlinger with fraud and breach of contract, seeking \$1.4 million in actual damages and the remainder in punitive damages. Among the charges are that PD Todd Chase had prior knowledge of the prank and approved it, and that Miller's contract was breached.

Contract Details

Attached to the suit, the Star related, was a copy of a letter of agreement written on KZZC stationery dated June 7, 1985, signed by President/GM Connie Wodlinger and Miller. The two-year contract specifies a \$75,000 salary, plus incentives for Miller's on-air work at ZZ99, and an additional \$20,000 for work on a TV show done on the company's low-power TV station in Houston.

The text of the contract says, "This agreement is irrevocable by MILLER/See Page 8



Bob Summer

Summer CBS/Intl. President

Former RCA/Ariola International President/CEO Bob Summer has been named President of CBS Records International. The appointment was announced by CBS/Records Group President Walter Yetnikoff, to whom he will report.

Summer assumes full responsibility for overseeing the division's worldwide network of 36 wholly-owned companies, seven joint ventures and ten licensees, and will direct their efforts in A&R, business affairs, manufacturing, marketing and distribution.

He succeeds Allen Davis, who has been President of CBS Records International since 1979. At presstime, Davis's future plans weren't known.

Summer joins CBS after 30 years with RCA, most recently as President of its Red Seal classical record division. He moved into that post last December, having served as President of RCA Records (and subsequently RCA/Ariola International) since 1978. He was the company's Division VP/International from 1973-77.

V103 PD Andrews Dies



Scotty Andrews

Veteran B/U programmer Charles "Scotty" Andrews, whose name was virtually synonymous with WVEE (V103)/Atlanta, died last Saturday (4/19) following a three-month battle with lung cancer. He was 44 years old.

Andrews joined WVEE from PD jobs at WIGO/Atlanta and WHH/Norfolk, working at V103 from its inception with automated Disco in 1976 through its transition to the South's most prominent B/U outlet. He was named Program Manager in 1978. As one of the first B/U programmers to mix black and white product, he established V103 as a media voice of the new South ... and of Atlanta's black community. ANDREWS/See Page 8



BETANCOURT RE-SIGNS WITH POLYGRAM — PolyGram Sr. VP/Promotion John Belancourt has been signed to a new long-term agreement with the label. He's pictured (left) with President Dick Asher sealing the deal.

DANIEL SR. DIRECTOR

Robinson New E/A VP/Special Markets

Elektra/Asylum West Coast Promotion Marketing Manager Primus Robinson has been promoted to VP/Special Markets. He replaces Greg Peck, who has left the label, and relocates to E/A's New York headquarters.

Reporting to Sr. VP/Marketing & Promotion Mike Bone, Robinson assumes responsibility for all aspects of E/A's black music division. It was also announced



Primus Robinson

that E/A Director/Special Markets Doug Daniel was elevated to Senior Director of the department, reporting to Robinson.

Bone said, "Primus has the experience, intellect, and work ethic we need to continue the development of an already-strong black music department. Doug Daniel will be a great field lieutenant for Primus. Plainly put, Doug is closer to radio and has the street awareness to take it from airplay to retail."

Robinson worked for E/A between 1978-81 as National Marketing Director/Jazz Fusion, then National Promotion Director/Special Markets. He left to become Arista's West Coast Director of A&R/R&B, and later worked as an independent consultant before re-joining E/A in 1985. Daniel has been with E/A since 1978, holding posts in national college promotion and local R&B promotion before becoming Director/Special Markets last year.

Craven Adds WIP GM Duties



Michael Craven

WMMR/Philadelphia VP/GM Michael Craven has assumed the GM duties for sister AM Metromedia AC WIP, following the departure of VP/GM Hal Smith. Craven said his responsibilities will remain "for the foreseeable future," adding that for now each station will maintain its own sales staff.

WIP, a onetime market leader, has recently suffered a ratings decline and hasn't cracked a four

CRAVEN/See Page 8



Joel Webber

Webber Island VP/A&R

Joel Webber has been appointed VP/A&R and Artist Development at Island Records. Webber, who was President of Uproar Records/Uproar Artist Management and a Director of the annual New Music Seminar, will be responsible for talent acquisition and the development of present and future artists signed to Island. As part of his arrangement with the label, he'll continue as a Director of the New Music Seminar.

Island founder Chris Blackwell, to whom Webber reports, was unavailable for comment on the appointment. Webber told R&R, "Our commitment will be more old-fashioned than is currently

WEBBER/See Page 7



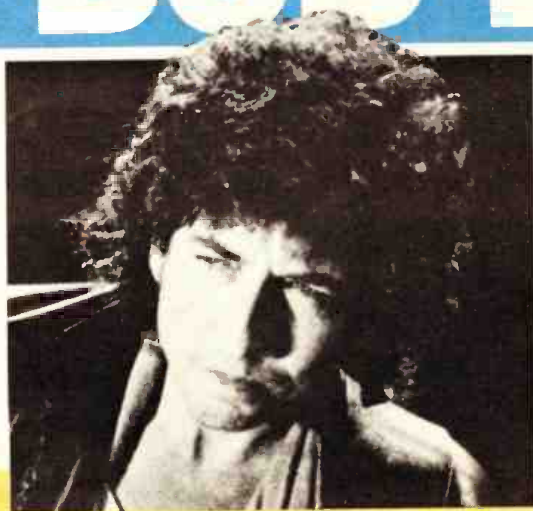
WESTWOOD ONE RADIO NETWORKS

— P R E S E N T S —

The Westwood One Radio Networks proudly announce the sponsorship of one of the decade's greatest rock & roll events: Bob Dylan, in his first major national concert tour in five years, with Tom Petty & The Heartbreakers, joining forces for the *True Confessions* U.S. concert tour. They'll hit the road with a June 9 performance at the San Diego Sports Arena and tour throughout the summer. Dylan with Petty & The Heartbreakers will also be joined on four big concert dates by none other than The Grateful Dead! Westwood One is the only broadcast medium to

sponsor major rock tours, and the *True Confessions* tour not only marks yet another of the networks' precedent-setting national tour sponsorships, but the first it has undertaken without a co-sponsor. By sponsoring Bob Dylan with Tom Petty & The Heartbreakers, Westwood One now moves from the radio to the road with two of rock & roll's greatest attractions. So get in on the excitement of this summer's Big Event - Bob Dylan with Tom Petty & The Heartbreakers' *True Confessions* U.S. Tour - brought to you exclusively by the Westwood One Radio Networks.

BOB DYLAN



TRUE
CONFESSIONS
TOUR



WITH

TOM PETTY
HEARTBREAKERS

A L O N E + T O G E T H E R

There's Nothing Like *Solid Gold* A 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.

So, come on! Join the more than 250

affiliates nationwide that air the

leading live oldies call-in show in America. SOLID GOLD SATURDAY NIGHT.

SOLID GOLD SATURDAY NIGHT is transmitted live, in stereo, via satellite, and is available on a barter basis.

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SOLID GOLD
SATURDAY NIGHT!
STARRING DICK BARTLEY



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

NEWS

Arista

Continued from Page 1

Southern Promotion to Director/National Secondaries, relocating from Nashville to L.A.

Additionally, Geoffrey Schulman and Tony Gates have been named West Coast Promotion Director and Midwest AOR Promotion Director, respectively. Schulman, who will be based in L.A., previously handled West Coast Regional Marketing & Promotion for Island and operated his own marketing firm. Working out of Chicago, Gates was with New Avenues Music and earlier was PD/MD at WLAV-AM & FM/Grand Rapids. Both report to Sr. Director/National AOR Promotion Sean Coakley.

Arista's two new Regional Promotion Directors are Peter Schwartz (West Coast) and Johnny Powell (DC/Baltimore/Virginia). Schwartz returns to a position he previously held with Arista after heading his own production and marketing firm, SPN Entertainment. Powell was previously a marketing rep for Jonas Cash Promotions; before that he spent 14 years in various promotion/marketing/sales positions at A&M. Schwartz and Powell report to Bisceglia.

Webber

Continued from Page 3

fashionable in the record business; it's not going to be one strike and you're out. We're not about to go out and compete for those one-hit haircut wonders. The company has never had a reputation for doing that, and I'm not going to try second-guessing the public."

Webber formed Upoar in 1982, involved with such acts as Dominatrix, the Lounge Lizards, and the Units. Before that, he worked in independent promotion for various labels.



Joan Lawrence



Tony Gates



Geoffrey Schulman



Peter Schwartz

Regarding Quartararo, Sr. VP/Promotion Don Jenner said, "I've looked up to Phil since we worked together between 1979-83, and always thought he'd fit into our unique method of promoting records/artists. His love and awareness of all facets of the record business, combined with impressive leadership abilities, will enable him to take the Arista singles area to even greater heights."

Of Bisceglia, Jenner continued, "What can I say about Rick except that this is a much deserved and well-earned promotion. He's been a valuable part of our efforts over these years and I couldn't have done

it without him. He and Phil will be the Mantle and Maris of the '80s."

Announcing the additions to the AOR team, Coakley commented, "Geoffrey brings to this position an astute promotional talent, experience in marketing and retail, and a passionate love for music. When Tony was in radio he was a great morning man and PD, and he's now developed into the best rock radio promoter in the Midwest. I'm thrilled to have both of them joining Arista, and together with (Manager/National Album Promotion) Zif Krout, they make up the rock radio promotion staff we've been waiting for."

WHTZ

Continued from Page 1

Ward's conclusion that on-the-air remarks made on WHTZ were not intentional. We are also pleased with Arbitron's decision to include WHTZ in the winter 1986 ratings survey.

Steve Glickstein, of the law firm Kaye, Scholer, Fierman, & Handler and counsel for WHTZ, amplified, "I would emphasize, as the court found, the remarks in question were not intentional, and did not reflect Malrite policy. And they were isolated, brief, and intended to be humorous, and would not likely have a distorting effect on the ratings."

As fate would have it, WHTZ was the number one station in the winter book (see Page 10). VP/GM Dean Thacker remarked, "This feels as good as our first number one book, or better. We are happy as hell. For (PD) Scott Shannon and all of us, this is a special book."

Decision Sets Precedent

Arbitron's VP/Sales & Marketing Rhody Bosley commented to R&R, "I think the court gave a very fair and solid legal opinion which sets precedent. We no longer have to defend our contract, nor the issue that ratings distortion is a threat to radio, nor the fact that our license agreement is valid, and that what Z100 said was a technical violation of that policy. This means our ratings policy is stronger today than before the court's order and opinion."

The controversy stemmed from tape-recorded monitoring done by crosstown competitor WPLJ, whose President/GM Joe Parish told R&R, "I can't say I was disappointed with the decision. All we did was report a violation, and both Arbitron and Malrite responded. The listing below the line is justified and will create some doubt as to the credibility of Z100's num-

bers. Hopefully this type of activity will be eliminated from the marketplace and we can all get down to business."

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HARRIS

FOR YOUR INFORMATION, OUR NAME IS HARRIS

Newmark

Continued from Page 1

Discussing his departure from HNWH, Newmark told R&R, "I've been on a plane for five years with no family life at all, and decided I didn't want to do that for another five. I'll miss the day-to-day relationships of my friends and business associates, but this is an opportunity to take over a hot station ready to explode onto the scene. The total commitment Emmis has to KPWR and the L.A. market will ensure its success. These guys are entrepreneurial, hungry, and carry a winning attitude - that's what attracted me to them."

Prior to HNWH, Newmark was GSM for two years at WMC/Memphis, and earlier served five years as an AE with John Blair & Co. in New York. Discussing the station's strategic position in light of its im-

pressive 4.4 winter Arbitron 12+ debut, Newmark continued, "Everybody points to one or two stations as targets, but as far as I'm concerned the entire market's a target. Once we get a good look at the winter and spring books, our listeners will have told us exactly what kind of format we have and what our selling lines are. KPWR is right on track programming-wise, and it's our challenge to maximize its marketing potential."

Following Newmark's departure, HNWH Western Division Manager Ira Wechsler will become interim President for two months, whereupon a decision regarding a successor will be made. Newmark noted, "There are a number of qualified people within (parent) Interop who can step in. Chuck Hillier, Bernie Howard, and Ira will be working very closely together, and I anticipate a smooth transition."

Andrews

Continued from Page 3

Andrews had been hospitalized on and off since January 21. News of his sickness was not widely spread and, until the end, only a handful of close friends knew where he was hospitalized. Only when Andrews was readmitted on April 14 did most realize the severity of his illness. He died at Northside Hospital on Saturday morning at 4:45am.

V103 GM Rick Rogers described Andrews as "a highly professional

communicator who worked long hours and had a seven-day-a-week interest in his job. He was greatly respected by his fellow broadcasters and especially unselfish in his time and energy in community affairs."

WGCI/Chicago PD Lee Michaels, a protege of Andrews since their Norfolk days, told R&R, "Scotty was very special to me. He was the type of guy who, if you ever just had to reach out and get some feedback - on a personal or professional level - he always had the ear and the patience to respond. That's going to be greatly missed in our business."

Prelude's Stan Hoffman, who knew Andrews over the course of several decades, called him "a gentleman of gentlemen. The man was always 100 percent straight, decent, kind and a good friend."

Recently appointed WVEE Assistant PD Ray Boyd is serving as interim PD until further notice. Services for Andrews were held Tuesday (4/22) at Atlanta's Mt. Zion Church. He is survived by his wife Eunice, daughter Andrea, and son Scott. Several Atlanta record people are working to establish an anonymous trust for Andrews's children; more information on that is available through Bob Patton & Associates, (404) 875-8271.

KROQ

Continued from Page 1

Without elaborate promotions or visibility, KROQ finished sixth 12+ in the winter Arbitron ratings, a full share ahead of competitors KLOS and KMET. Observed Karmazin, "We see an awful lot of similarities between KROQ and (co-owned AOR) WBCN/Boston. Both stations do extraordinarily innovative programming and are successful by breaking a lot of the industry rules that say what you can and can't do."

The purchase gives Infinity nine stations, divided among seven of the top eight markets: WJIT & WXRK/New York, KROQ, WJJD & WJMK/Chicago, WYSP/Philadelphia, KOMA/San Jose-San Francisco, WBCN/Boston, and KXYZ/Houston.

Looking ahead, Karmazin indicated Infinity's next move may be to make combos where it has stand-alones - possibly Los Angeles, Houston, Boston, or San Francisco. He said that company plans are focused on expansion only within the top ten markets. While acknowledging differences among the stations' programming slants, Karmazin noted the possibility of the Infinity rock stations - WXRK, KROQ, WYSP, KOMA, WBCN - joining together for special programming, since the company now has the ability to clear five of the country's top seven markets.

Miller

Continued from Page 3

either party as long as you are physically and mentally able to perform your duties as a fulltime air personality, including personal/promotional appearances for the station. The agreement can be terminated only by mutual agreement of both parties." The suit charges a breach of contract because of the dismissal.

Miller's lawyer Fritz Riesmeyer, of Kansas City law firm Spradly & Wirken, told R&R, "Despite what others say, Todd Chase learned about the pre-April Fool's joke while it was being aired, liked it, and made no effort to stop it until Connie Wodlinger called him and told him to fire Randy."

"Randy's unique style of radio was not an unknown quantity to the management of ZZ99. They hired him for his outrageousness and promoted him as such. They put up billboards all over town with Randy's picture, and all it said was 'Randy Miller Is Nuts . . . ZZ99.'"

Miller added, "They took \$2000 out of my last paycheck, which was my severance, to pay for Rush concert seats to placate the listeners who showed up at the radio station. Unfortunately for them, they left me \$119, just enough for the filing fee for the lawsuit." Miller declined further comment, but is preparing to begin his new morning assignment for KSDO-FM/San Diego in early May.

ZZ99: "Justified Actions"

Connie Wodlinger, speaking through her counsel Mark Gunnison of the law firm McDowell & Rice, told R&R, "ZZ99 clearly believed at the time and continues to believe that the actions it took concerning Randy Miller were legally and otherwise justified under all the facts and circumstances. ZZ99 does not, however, feel it is appropriate to litigate this matter or vilify it in the media. Accordingly, specific comment to Mr. Miller's claims will be reserved for pleadings filed in court. ZZ99 does firmly believe this process will justify its actions."

Miller's firing from KZZC comes almost a year after his dismissal from KKCI, also in Kansas City.

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Craven

Continued from Page 3

share (Arbitron 12+) in almost three years. Said Craven, "The challenge is not much different than the position (AOR) WMMR found itself in at one point; both stations have exceptional marketplace heritage. We want to return WIP to a position of dominance in both revenue and ratings. We're confident that it can be the AM station that changes the face of AM around the country." Craven says there will be no plans to change WIP's format and personality.

Craven joined WMMR in March 1984 after 15 years as GSM and Asst. GM at crosstown WFIL & WUSL. Recently, WMMR has dominated its market, finishing first 12+ in several consecutive surveys.



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Winter '86 Arbitron Ratings

San Diego

KJQY Extends Lead; KSDO Up To Second; XTRA-FM Makes Run At KGB; XHRM Scores Solid Rise; KWLT, KIFM, KYXY AC Gainers

	Fa '85	Wl '85
KJQY (B/EZ)	9.4	9.7
KSDO (N/T)	6.1	6.6
KGB (AOR)	7.8	5.9
KFMB-FM (AC)	7.6	5.9
XHRM (B/U)	4.5	5.7
XTRA-FM (AOR)	4.5	5.5
KPOP (BBnd)	4.8	5.1
KFMB (AC)	6.4	4.8
KSDO-FM (CHR)	4.8	4.3
KIFM (AC)	3.0	3.7
KWLT (AC)	2.1	3.7
KSON-FM (Ctry)	4.5	3.3
KYXY (AC)	2.6	3.1
XTRA (Gold)	2.9	3.1
KFSD (Clas)	2.7	3.0
KLZZ-FM (AC)	3.5	3.0
KCBQ-FM (Ctry)	3.0	2.7
KNX (News)	1.6	2.1
KHITZ (AOR)	2.7	1.8
KGMG (AC)	1.1	1.5
KCBQ (Ctry)	1.3	1.3
KLZZ (AC)	1.4	1.1
KSON (Ctry)	.9	1.0

Chicago

WGN Closes In On Double Figures; WGCI-FM Regains Top Music Slot From WBMX; WBBM Shoots To Third; WLOO, WLUP Up; WKQX Ties WBBM-FM For CHR Lead As WLS Slips

	Fa '85	Wl '85
WGN (Talk)	8.0	9.7
WGCI-FM (B/U)	5.3	6.4
WBBM (News)	4.5	6.1
WLOO (B/EZ)	5.2	5.8
WBMX (B/U)	6.4	5.6
WLUP (AOR)	4.0	4.7
WLAK (AC)	3.4	3.5
WJMK (Gold)	3.2	3.4
WBBM-FM (CHR)	3.7	3.3
WKQX (CHR)	3.2	3.3
WCLR (AC)	3.3	3.2
WJJD (BBnd)	3.2	3.1
WXRT (AOR)	2.6	2.8
WLS (CHR)	4.1	2.7
WUSN (Ctry)	3.3	2.7
WMAQ (Ctry)	2.6	2.5
WAIT (BBnd)	2.2	2.3
WCKG (AOR)	1.9	2.2
WYZZ* (CHR)	2.0	2.2
WFYR (AC)	3.1	2.0
WFMT (Clas)	1.5	1.7
WVON (B/U)	1.6	1.5
WOJO (Span)	1.9	1.3
WMET (AC)	1.6	1.2
WIND** (Span)	3.2	1.0

* Formerly WLS-FM
** Formerly Talk-Terraced

New York

WHTZ Below Line But Regains Top Spot; WRKS Steady For Second; WPLJ Now Third; WCBS-FM Up; WXRK Gains On WNEW-FM

	Fa '85	Wl '85
WRKS (B/U)	5.5	5.6
WPLJ (CHR)	6.0	5.5
WOR (Talk)	5.2	5.2
WINS (News)	4.5	4.7
WBSL (B/U)	4.7	4.0
WLTV (AC)	4.5	3.8
WNEW-FM (AOR)	4.1	3.7
WCBS (News)	3.6	3.7
WPAT-FM (B/EZ)	3.4	3.5
WRFM (B/EZ)	3.1	3.5
WCBS-FM (Gold)	2.8	3.4
WNEW (BBnd)	3.0	2.9
WABC (Talk)	2.6	2.8
WXRK (AOR)	2.1	2.8
WHN (Ctry)	2.2	2.2
WNBC (AC)	2.6	2.0
WYNY (AC)	2.0	1.9
WADO (Span)	1.9	1.8
WPIX (AC)	2.3	1.7
WSKQ (Span)	1.8	1.7
WAPP (CHR)	1.7	1.6
WRDM (Span)	1.1	1.3
WPAT (B/EZ)	1.0	1.3
WQXR-FM (Clas)	1.3	1.3
WNCN (Clas)	1.2	1.3
WWRL (Rel)	1.0	1.2
WHLI (BBnd)	.6	1.0
WMCA (Talk)	1.0	1.0
WHTZ* (CHR)	5.5	6.1

* WHTZ placed below the line for on-air survey references

Los Angeles

KIIS-FM Off But Holds First; KPWR Powers Into #2 Contemporary Slot; KABC Holds Second Overall; KBIG, KJOI Tie For Third; KROQ Rockets To Top AOR As KMET Nearly Overtakes

	Fa '85	Wl '85
KIIS-FM (CHR)	8.2	7.4
KABC (Talk)	6.0	6.1
KBIG (B/EZ)	4.7	5.1
KJOI (B/EZ)	4.9	5.1
KPWR* (B/U)	—	4.4
KROQ (AOR)	3.9	4.3
KOST (AC)	3.4	4.1
KIQQ (AC)	2.5	3.9
KRTH-FM (Gold)	3.3	3.7
KFWB (News)	3.9	3.3
KLOS (AOR)	4.8	3.3
KNX (News)	3.0	3.3
KMET (AOR)	2.5	3.2
KMPG (BBnd)	3.4	2.9
KTNQ (Span)	2.0	2.2
KJLH (B/U)	2.3	2.0
KZLA (Ctry)	2.6	1.9
KRLA (Gold)	2.0	1.7
KBZT (AC)	2.0	1.6
KFI (AC)	1.6	1.6
KKHR (CHR)	2.4	1.6
KLVE (Span)	1.6	1.5
KKGO (Jazz)	1.6	1.4
KLAC (Ctry)	1.5	1.4
KUTE (B/U)	1.2	1.4
KDAY (B/U)	2.2	1.3
KWKW (Span)	1.3	1.3
KSKQ (Span)	1.3	1.2
KFAC-FM (Clas)	1.6	1.1
KNOB (AC)	.8	1.0

* Formerly KMGG (AC)

Roberts

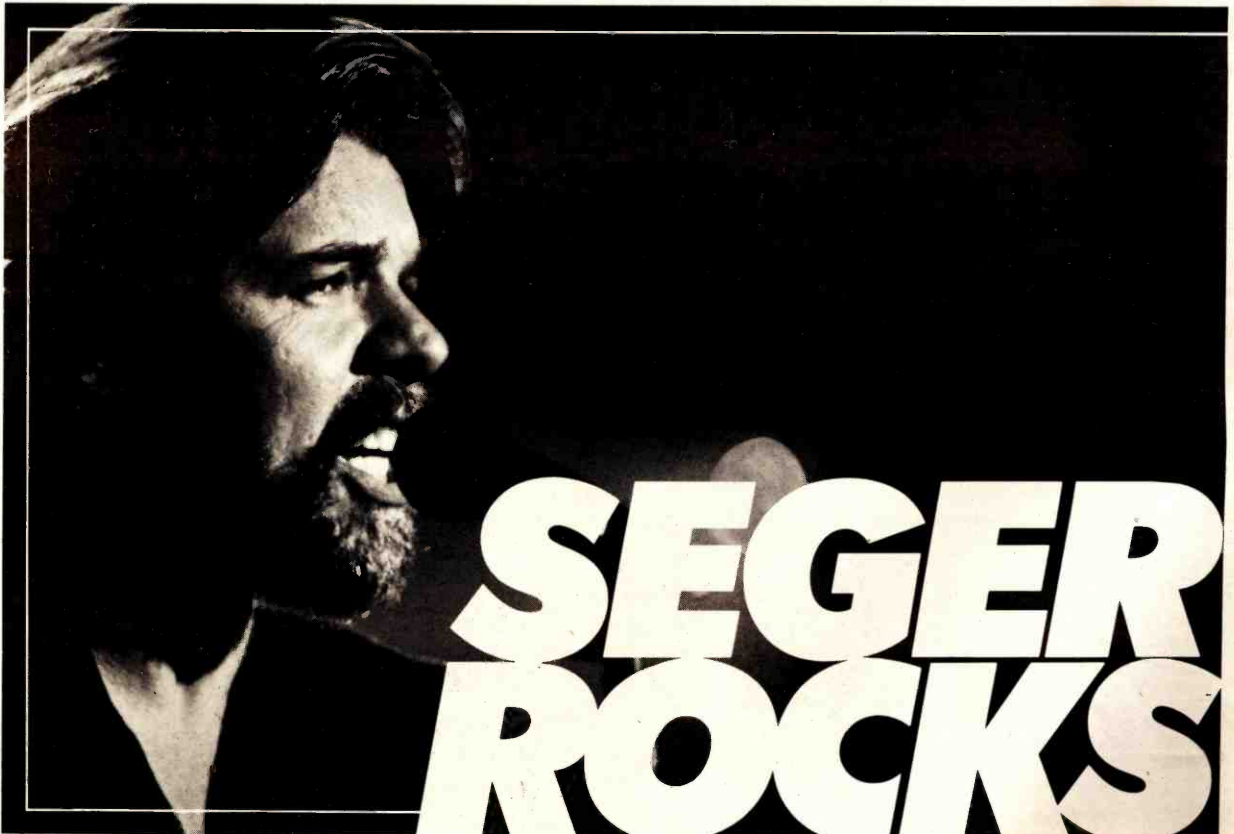
Continued from Page 1

tain today. We welcome his expertise in this role and look forward to sharing our future successes together."

Roberts told R&R, "I've worked in AC, AOR, and CHR, and this was a great opportunity to bring it all to bear in the actual day-to-day programming of a group of radio stations. We have some of the most talented PDs in the country, and my goal is to make sure all the CBS resources are available to them. I look forward to helping the PDs with their specific needs."

Following his departure from RKO in 1984 Roberts formed his own consultancy, Dave Roberts & Associates. He first joined CBS in 1981 as KRQR's PD, and in 1982 was named Manager/Market Research for CBS Owned Stations. Prior to joining CBS he served as Director/Research at King Broadcasting.

The CBS FM Stations are WCBS-FM/New York, KKHR/Los Angeles, WBBM-FM/Chicago, KRQR/San Francisco, WCAU-FM/Philadelphia, WHTT/Boston, KLTR/Houston, WLTT/Washington, KTXQ/Dallas, KHTR/St. Louis, and WYNF/Tampa. Roberts also supervises the company's only music-programmed AM, WYNF's sister WSUN.



NEWS IN BRIEF



- Linda Forem** Eliza Brownjohn Sharon Heyward Elise Mora Larry Leibowitz Mark Diller Skip Bishop David Grossman Don Kelley Jamie Cohen John Snyder
- **Sterling Communications** has promoted its three station GMs to VP. Advancing are **WJDX & WMSI/Jackson, MS's KENNY WINDHAM, WKJN/Baton Rouge's MICHAEL BAER,** and **WGSL & WSSL/Greenville, SC's GARY VINCENT.** Also announced was that **LEN SHACKELFORD,** Director/Market Research for co-owned **Patrick Communications,** has assumed additional duties as Sterling's Director/Research.
 - **LINDA FOREM** joins **WRNL & WRXL/Richmond** as GSM. Most recently GSM at **KBCO/Boulder-Denver,** Forem was previously an AE at **WPXK/Washington** and GSM at **KRXY/Denver.**
 - **LINDA BYRD COOPER** has been promoted from GM to VP/GM at **WCRJ/Jacksonville.** Cooper was earlier GSM for the **Justice Broadcasting** station.
 - **LARRY "THE DUCK"** adds Asst. PD duties at **WLIR/Long Island** to his responsibilities as MD/morning personality.
 - **SHARON HEYWARD** has been re-joined **RCA Records** as Product Director, responsible for a number of label acts, including the **Pointer Sisters, Five Star,** and **Evelyn King.** She was previously Promotion Manager at **E/PIA's** black music division, and before that, worked for **RCA** in various product management and marketing capacities.
 - **MARK DILLER,** Midwest Regional Promotion Manager for **Chrysalis Records,** transfers to New York as Northeast Regional Promotion Manager.
 - **QUINCY JONES** has formed the **Qwest Entertainment Company** to serve as the umbrella organization for **Qwest Records, Quincy Jones Productions, Qwest Music Publishing,** and the newly-formed **Qwest Films & Television** and **Qwest Home Video** divisions. **DON WILLIAMS** will serve as President, while **MADELINE RANDOLPH** becomes Exec. VP of the new organization.
 - **ELIZA BROWNJOHN** is named Sr. Director/International Operations at **Arista Records,** advancing after two years as Director/IO. Manager/IO **KEVIN KEENAN** becomes Associate Director, while Administrative Asst. **MARCK O'CONNELL** steps up to Manager/IO.
 - **ELISE MORA** is **Arista Records'** new Manager/Production. She joins the label from **PolyGram,** where she worked nine years as a manager/supervisor in pre/post-production.
 - **LARRY LEIBOWITZ** is named GSM at **Katz Broadcasting's KWEN/Tulsa.** Most recently GM at **WYLF/Rochester,** Leibowitz also brings sales experience from **WNBC/New York, KFRC/San Francisco,** and **KSJO/San Jose.**
 - **KOIL/OMAHA** has switched from AC to a "Classic Hits" format featuring music from the '60s to 1982.
 - **SKIP BISHOP,** most recently VP/Programming for **Broadcast Properties, Inc.,** has accepted the local Houston rep post for **RCA Records.**
 - **DON KELLEY** becomes Program Manager at **Katz Broadcasting's WYYY/Syracuse.** A former PD for **Sconnix** and **Knigh Quality Stations,** Kelley's been PD at **WFTQ/Worcester** since 1984. Before that he was OM at **WMAS-AM & FM/Springfield, MA.**
 - **JOHN BENNETT,** Chief Engineer at **Contemporary Christian-formatted WLIX/Bay Shore, NY,** has been promoted to Operations Manager. Bennett, who's been with **WLIX** since 1979, maintains his CE duties.
 - **CHRIS BECK,** Sales Manager for **WINZ (AM)/Miami,** has assumed additional responsibilities as Director/Sales Training for parent **Guy Gannett Broadcasting's** new Sales Training and Performance Management Program. He'll work with the sales personnel of the company's eight radio outlets.
 - **DAVID GROSSMAN** is named PD of **Capitol Broadcasting Co. AOR WRXL/Richmond,** following stints as **WCCC/Hartford** PD and **KRTH/Los Angeles MD.**
 - **JAMIE COHEN** has joined **Columbia Records** as Director/Talent Acquisition, **West Coast A&R.** He comes from **Arista,** where he served as **West Coast A&R Director** for the past year. Previously, he held A&R posts at **EMI America** and **Slash** from 1981-85.
 - **JOHN SNYDER** becomes Director/Jazz Production for **Atlantic Records,** overseeing new artist signings, album reissues, and the assembling of the "Atlantic Jazz" anthology. Founder of the **A&M/Horizon Jazz Series** in 1975, Snyder has also worked with **CTI Records,** and from 1977-82 operated the **Artists House** recording company.
 - **R.C. ROGERS,** PD at **Entercom, Inc.'s KMFY/Minneapolis,** has transferred to co-owned **KJJY (Joy 95)/Houston** as OM and morning personality. His successor, **TOBY HART,** has now also joined the **Transtar** Format 41 station as Rogers's assistant and afternoon personality. Now overseeing **KMFY** is **BRUCE HANSON,** OM for Easy Listening sister station **WAYL.**

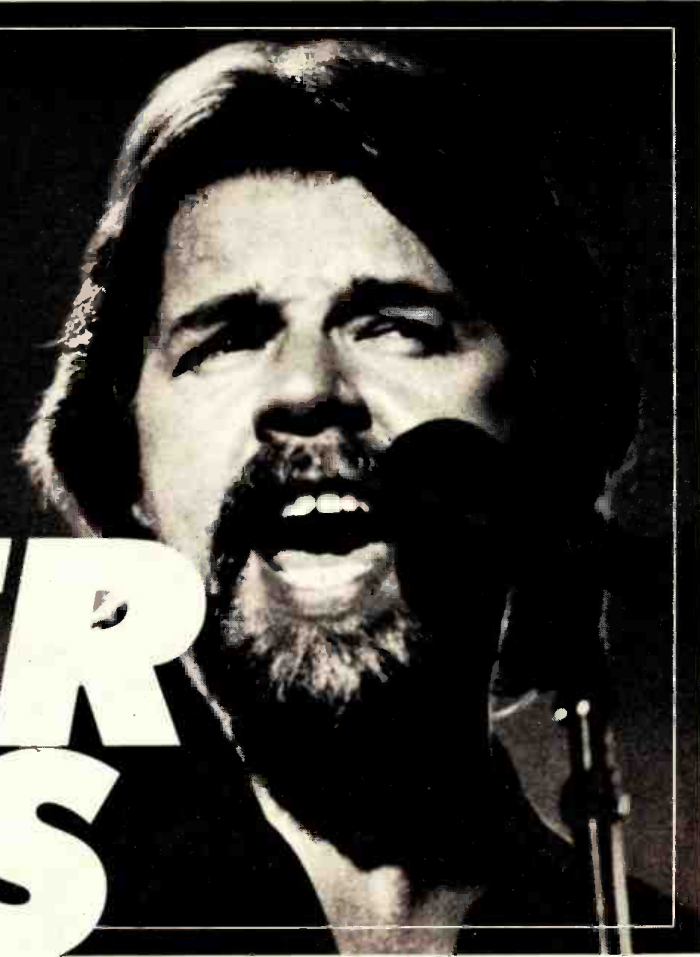
ALBUM PARTY/APRIL 29

Bob talks for the first time about his new Capitol LP, "Like A Rock," from his Hollywood home with host Rona Elliot. Broadcast via satellite. Produced by NBC Radio Entertainment.



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SEGER TALKS



Shamrock Buys KGOL For \$13 Million

Shamrock Broadcasting Co. will purchase KGOL/Lake Jackson (Houston) from Houston FM Communications, Inc., owned by John Frankhouser and Jack Rich, for approximately \$13 million. The seller recently acquired KGOL from John Brown Broadcasting and is constructing a 2000-foot tower to improve KGOL's 100 kw signal. The Religious outlet operates at 107.5 MHz.

Shamrock Radio Division President Bill Clark said, "We're very excited about serving Lake Jackson and the Greater Houston area. We look forward to expanding our operations in Texas." Shamrock also owns KMGG/Dallas, as well as KABL-AM & FM/San-Francisco, WCXI (pending FCC approval) & WWWW/Detroit, WTKN & WWSW/Pittsburgh, WFOXI/Atlanta, and WHB & KUDL/Kansas City.

Gary Stevens of Wertheim & Co. represented both parties in the transaction.

KUDO/LAS VEGAS

PRICE: \$2.3 million
 BUYER: Unicom Broadcasting, Inc., headed by John Rook and Larry du Boef. It also owns flagship KCDA/Coeur d'Alene, ID; KEYF-AM & FM/Spokane; and is in the process of building KEYW/Tri-Cities, WA.
 SELLER: Quality Broadcasting of Las Vegas
 DIAL POSITION: 93.1 MHz
 POWER: 100 kw
 FORMAT: AC

WAVE/SARASOTA

PRICE: undisclosed
 BUYER: Susquehanna Radio Corp., a subsidiary of Susquehanna Broadcasting Co. It also owns KFOG/San Francisco, KLIF & KPLX/Dallas-Ft. Worth, WARM & WMGS/Wilkes-Barre/Scranton, WARM-FM/Atlanta, WFMS/Indianapolis, WGH & WRSR/Norfolk, WKIS/Orlando, WQBA-AM & FM/Miami, WRRM/Cincinnati, and WSBA-AM & FM/York-Lancaster-Harrisburg.
 SELLER: Cosmos Broadcasting Corp. It also owns WMT-AM & FM/Cedar Rapids and WIS/Columbia.
 DIAL POSITION: 102.5 MHz
 POWER: 100 kw at 570 feet
 FORMAT: AC

KGRE & KYOU/ GREELEY, CO

PRICE: \$1,750,000
 BUYER: Surrey Broadcasting Co., which also owns KATT-AM & FM/Oklahoma City, KDZA & KZLO/Pueblo-Colorado Springs, and the Denver-based Surrey Consulting & Research Co.
 SELLER: O'Kieffe Broadcasting Co.
 DIAL POSITION: 1450 kHz; 92.5 MHz
 POWER: 1 kw days/250 watts nights; 25 kw at 470 feet
 FORMATS: AC; Country
 BROKER: Kelli & Co., Inc., Tucson.

KMRY/DES MOINES

PRICE: \$360,000
 BUYER: Fuller-Jeffrey Group, which also owns KJJY/Des Moines, WOKQ/Portsmouth-Dover, WBLM/Portland, and KRXC & KPOP/Roseville-Sacramento. Pending FCC approval are California acquisitions KSCO-AM & FM/Santa Cruz and KFMF/Chico.
 SELLER: John Enoch
 DIAL POSITION: 1390 kHz
 POWER: 1 kw
 FORMAT: Nostalgia

KGRZ & KDXT/ MISSOULA, MT

PRICE: \$800,000
 BUYER: Sunbrook Missoula Radio Corp., owned by Larry Roberts, Alan Cooper, and Edward Cooper. They also own KCSX/Pueblo, CO.
 SELLER: Windpoint 1970 Holding Co.
 DIAL POSITION: 1450 kHz; 93.3 MHz
 POWER: 1 kw; 43 kw at 2440 feet
 FORMATS: AC; CHR
 BROKER: Chapman Associates

Congress May Get Trafficking Bill

Rep. Al Swift (D-WA) may try to legislate a return of the old three-year station trafficking rule. For details see the Washington Report, Page 14.

WFUZI/OCALA, FL

PRICE: \$4 million
 BUYER: The Wooster Republican Printing Co., Albert Dix, President. It also owns WWST & WQKT/Wooster, WTBO & WKGO/Cumberland, MD; and WRAD & WRIO/Radford, PA.
 SELLER: WMOP, Inc., Jim Kirk, President. It retains WOMPI/Ocala.
 DIAL POSITION: 93.7 MHz
 POWER: 100 kw at 190 feet
 FORMAT: Country

WNNR/HAMDEN, CT

PRICE: \$600,000
 BUYER: WNNR Broadcasting Co., owned 20% by programming consultant Peter Salant and 80% by Speed-O-Print Business Machines Corp. of Chicago.
 SELLER: Palmer C. Dante will first sell station to its noteholder, General Broadcasting Co., which will then sell to WNNR Broadcasting.
 DIAL POSITION: 1220 kHz
 POWER: 1 kw daytime only
 FORMAT: station now dark (Oldies planned)
 BROKER: Chapman Associates

KPOI/HONOLULU

PRICE: \$2.6 million cash
 BUYER: Charles Cotton, Sales Manager of KFMB/San Diego.
 SELLER: Sudbrink Broadcasting, which also owns WBXI/Jacksonville; WCBF/Tampa; WYDE/Birmingham; KJIM/Denver, and KAAY/Little Rock.
 DIAL POSITION: 97.5 MHz
 POWER: 83 kw at 46 feet
 FORMAT: AOR
 BROKER: Blackburn & Co.

CALL SIGN CHANGES

Abilene, TX: KFMM to KKSL (4/14)
 Atlanta, GA: WPBD (new station)
 Charlotte, NC: WMPF (new station 4/16)
 Charlotte, NC: WJZR to WRFX (4/14)
 Chicago: WMET to WRXR (request-e)
 Eureka, CA: KTCD (new station)
 Indianapolis: WMLF to WTUX (5/5)
 Lincoln, NE: KHAT to KHAT-FM (4/10)
 Lincoln, NE: KECK to KHAT (4/10)
 Morgantown, WV: WCLG to WMGG (cancelled)
 Muskegon, MI: WTRU to WSNX (5/1)
 Muskegon, MI: WSNX to WSNX-FM (5/1)
 New York: WRFM to WNSR (4/17)
 Pascagoula, MS: WPMO to WPMO-FM (4/16)
 Pascagoula, MS: WPMP to WPMO (4/16)
 Pasco, WA: KTCW to KEYW (4/15)
 Royal Palm Beach, FL: WOOD (new station)
 Seattle: KXA to KRPM (4/11)
 Seattle: KRPM to KRPM-FM (4/11)
 Washington, DC: WCXR (AM) to WCPT (4/16)

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.

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SPECIAL NEWS!

Memorial Day Weekend
 The Dionne Warwick Story



- 3-4 The Outfield
- 10-11 Janet Jackson
- 17-18 Nu Shooz
- 24-25 The Pet Shop Boys
- 31-1 Howard Jones



TRANSACTIONS

Affiliated Puts Nine On Block

In an effort to place greater emphasis on investments in cellular phone systems and newspapers, **Affiliated Broadcasting** has put its nine radio stations up for sale. The properties involved are **KMPS-AM & FM/Seattle**, **WOKV & WAIV/Jacksonville**, **KRAK-AM & FM/Sacramento**, **KFYE/Fresno**, and **KMAJ/Phoenix**. Pending FCC approval is **Affiliated's** acquisition of **KFLR/Phoenix**, which will be included in the divestiture.

Affiliated Publications President **John Giuggio** noted, "We've been in the radio broadcasting business for ten years and believe we can get maximum value at this time for these properties. They are all in excellent markets."

The **First Boston Corporation** will act as broker for the transactions.

KQWK/PITTSBURG, KS

PRICE: undisclosed
BUYER: American Media Investments, which also owns 10 kw clear-channel neighbor **KKOW**. Local businessman **Gene Bicknell**, President/Chairman of National Pizza Company, has become a partner of the buyer, joining **KKOW GM Bob Freeman** and **Wichita businessman Frank Carney**.
SELLER: Heartland Broadcasting, which retains AM outlet **KNZS/Pittsburg**.
DIAL POSITION: 96.9 MHz
POWER: 100 kw at 390 feet
FORMAT: CHR

KBCQ & KCKN/ROSWELL, NM
PRICE: \$600,000
BUYER: Ardman Broadcasting Corp., Myer Feldman, President. Feldman is part owner of **WLLH/Lawrence, MA**; **WSSH/Boston**; and **WLAM & WZKS/Lewiston, ME**.
SELLER: National Capital Christian Broadcasting.
DIAL POSITION: 1020 kHz; 97.1 MHz
POWER: 50 kw; 100 kw at 360 feet
FORMATS: AC & Religion; Country
BROKER: Cecil L. Richards

KFLR/PHOENIX
PRICE: \$1,050,000
BUYER: Affiliated Broadcasting, which is planning to sell **KFLR** plus its seven other stations (see story this page). Company is a subsidiary of **Affiliated Publications**, publisher of the *Boston Globe*.
SELLER: Family Life Broadcasting Systems, Warren Bolthouse, President.
DIAL POSITION: 1230 kHz
POWER: 1 kw
FORMAT: Religious

For The Record

The correct figure for **Sage Broadcasting's** purchase of eight stations from **Sentry Broadcasting** and **Stevens Point Broadcasting (R&R 4/18)** was \$9.4 million. **Sage's** principals are **Gerald Poch**, **Gerald Lebow**, **Leonard Fassler**, and **Asher Levitsky**.

WWKI/KOKOMO, IN
PRICE: \$3.9 million
BUYER: Shepard Communications, Inc. of Grand Rapids, MI, **John J. Shepard**, principal.
SELLER: BGS Broadcasting Corp., owned by **Donald Rice** and **James Gregg**.
DIAL POSITION: 100.5 MHz
POWER: 20 kw at 500 feet
FORMAT: Country
BROKER: Cecil R. Richards, Inc.

KZKZ/FLAGSTAFF, AZ
PRICE: \$403,000
BUYER: Communications Limited, partners **Edward** and **Becky Raabe**, **Paul** and **Rosa Seyler**, all of Orange, CA.
SELLER: TW/Broadcasting, Inc., **Tom Mueller**, principal.
DIAL POSITION: 690 kHz
POWER: 1 kw
FORMAT: AC
BROKER: Chapman Associates

KZNG & KWBO/HOT SPRINGS, AR
PRICE: \$1 million
BUYER: Demaree Media, Inc., **Levy** and **Reba Pearl Demaree**, principals. They also own **KFAY & KKEG/Fayetteville, AR**; 75% of **KWCK & KSER/Searcy, AR**; **WMBH & KKUZ/Joplin, MO**; and **KXUS/Springfield, MO**.
SELLER: **George Heinrich**
DIAL POSITION: 1340 kHz; 97.5 MHz
POWER: 1 kw; 100 kw at 800 feet
FORMAT: Music Of Your Life; Country

DISTRESS SALE ABUSE

WMJM & WFAV Face License Revocation

The FCC last week began license revocation proceedings against **WMJM & WFAV/Cordele, GA** for alleged abuses of the Commission's distress sale policy and a possible unauthorized transfer of control.

Precise details of the charges against owner **Silver Star** have not been released, but must be issued within 30 days in a "bill of particulars" from the Mass Media Bureau.

To preserve maximum flexibility, the Commission also notified the combo that, even if its license is not revoked, it may still face a \$20,000 fine.

The problems came to light during an investigation last year into

how **Silver Star** acquired the **Cordele** combo in a distress sale — an FCC process that allows stations in license trouble to sell out at a reduced price to minorities.

The **Cordele** problems became an issue late last year in the **Cap Cities/ABC** spinoff of **WRIF/Detroit** to **Silver Star Communications of Detroit**, which shares some of the same principals as the **Albany** corporation. However, the FCC ruled that the **Georgia** matter should not hold up the **Detroit** sale.

Last week the Commission said that, while the current case is pending, **Silver Star** is free to buy and sell other stations.



DAYTIMER PROGRESS — Promising developments for daytime-only broadcasters were reported by **Larry Eads**, FCC Audio Services Chief; **Gregg Skall**, **Baker & Hostetler**; **Barry Umansky**, NAB; **David Palmer**, WATH/Athens, OH.

- 3-4 Rosanne Cash
- 10-11 George Jones
- 17-18 Earl Thomas Conley
- 24-25 Don Williams
- 31-1 Eddie Rabbit

THE WEEKLY COUNTRY MUSIC COUNTDOWN

- 3-4 Phil Collins
- 10-11 Heart
- 17-18 Stevie Nicks
- 24-25 Jackson Browne
- 31-1 Thompson Twins

HOT ROCKS

- 3-4 Creedence Clearwater Revival
- 10-11 Martha and The Vandellas
- 17-18 Bobby Rydell
- 24-25 Supremes/All Number One
- 31-1 Beach Boys

DICK CLARK'S

Rock Roll & Remember

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



FAVORS MARKETPLACE APPROACH

Fowler Blasts Public Trustee View Of Broadcasters

In his closing remarks to last week's NAB Convention in Dallas, FCC Chairman Mark Fowler declared war on the notion that broadcasters hold a public trust. "Let's not even think of reversing our course," he said in defending his continuing deregulatory crusade. "Instead, let's attack the rest of the tomfoolery."

Despite abundant speculation that he might touch upon his future plans, Fowler gave no hint about whether he'll seek reappointment when his current term on the FCC expires in June.

"Absurd"

Spectrum Scarcity

Fowler declared, "The reasoning we used to saddle broadcasting with the trusteeship notion borders on the absurd today," adding that the spectrum scarcity argument "doesn't make sense any more. In many markets there are channels awaiting, but unclaimed. Why? Because advertising, not spectrum, is in short supply."

Fowler noted that "the transition from a trusteeship approach to broadcasting to a marketplace approach has made steady progress. It's permitted you, the broadcaster, to have more freedom and choice, and less government intrusion."

Broadcasting As Business

"It's forced us in government to realize what everyone else does — that the broadcasting business is a

business. And when we forget that fact, we distort that process at our own peril, and at the public's peril, as well."

Fowler asked the assembled broadcasters, "What's really wrong with the trustee approach? It's that you are always beholden to somebody else instead of to your own consciences, your own bottom lines, your own judgment."

Fowler cited these examples of the public trustee approach "at its most idiotic":

- "Talking heads at six in the morning discussing the history of grain in order to make a numerical program quota"

- Ascertainment of community leaders via "little tea parties among them all at the local Ramada Inn"

- DJs fined for violating program length commercial rules while doing "funny things with advertiser copy"

- Comparative hearings: "Did you enjoy hiring a lawyer to prove that a competitor was a member of the Kiwanis Club for three years, not seven as she claimed?"



WHAT'S NEW AT THE FCC? — That was the topic of one of more than 60 radio panels at last week's NAB Convention in Dallas. With NAB Sr. VP/General Counsel Jeff Baumann (right) moderating, a wide range of issues from trafficking to FM translators was discussed by (l-r) Gene Mullin of Mullin, Rhyne, Emmons & Topel; Ed Hummers of Fletcher, Heald & Hildreth; and FCC Commissioners Dennis Patrick and Jim Quello.

NEWS BRIEFS

Rep. Swift Weighs Trafficking Bill

After returning from last week's NAB Convention in Dallas, Rep. Al Swift (D-WA) instructed his staff to begin studying possible legislation to reimpose the former trafficking rule that required owners to hold stations for three years before selling at a profit.

Swift legislative aide Scott Johnson says his boss was impressed by the concerns of FCC Commissioner Jim Quello and some broadcasters that the rapid turnover of stations is "changing the character of the industry."

Johnson said the legislative options appear to be either writing the three-year rule back into law, or ordering the FCC to reinstate the rule. He said three years, chosen because it used to be the length of a license term, is admittedly "arbitrary" but "doesn't unite anybody's hands unreasonably."

Discouraging Speculators

Pointing to the huge debt piled up by CBS and other broadcasters, Johnson said the message to the industry would be, "Don't stretch yourself so thin you can't hold this for a three-year commitment."



Rep. Al Swift

He said the legislation would try to thwart buyers who "literally speculate, and if they start to lose money, dump out on a moment's notice."

Radio Station Ranks Top 10,000

Fueled by the rapid licensing of new FMs, the number of radio stations in the United States has passed the 10,000 mark for the first time. As of March 31, the FCC reported 10,025 stations on the air.

That figure includes 4894 AMs, 3693 commercial FMs and 1238 educational FMs. There are 1641 operating television stations of all types.

Radio Reporters Among NASA Finalists

NASA has narrowed the group of applicants for first journalist in space to 100. Of that group, 41 are electronic journalists, although only a few are radio broadcasters.

The first radio reporter in orbit could be one of the following: Steve Vogel, WJBC & WBNO/Bloomington, IN; John Hockenberry, National Public Radio; Donn Pearlman, WBBM/Chicago; Rob Navius, UPI Radio; Jim Slade, Mutual; or Jay Barbree, NBC.



GROVER COBB AWARD — NAB bestowed this year's Grover C. Cobb Award for service to broadcasting upon the two foremost advocates in the House of radio deregulation, Reps. Billy Tauzin (D-LA) and Tom Tauke (R-IA). In Dallas last week, Tauzin (right) accepts his plaque from NAB TV Chairman Bill Turner.



COMPOSERS DIG IN — Music composers and lyricists converged on Capitol Hill last week to fight a television industry proposal to alter the way they're compensated for use of their works in syndicated TV programming. Pictured at a press conference prior to a Senate hearing on the issue are (left to right) ASCAP President Hal David, Donny Osmond, T.G. Sheppard, Paul Williams, and Marilyn Bergman.

Q Who represents more professional and college play-by-play sports than any other radio rep?

A Katz Radio Group

Katz Radio Group

- Represents more professional and collegiate sports properties than any other rep
- Produces top dollars from traditional sports advertisers and generates new revenue from non-traditional sports accounts
- Assists with pricing, packaging, merchandising and sales development
- Teams up with client stations to cultivate new advertisers and account opportunities and work on local endorsements to solidify sports sales



Christal Katz Republic

Katz Radio Group. The best.

MORE PROGRAMMING THAT WINS

TODAY'S PEOPLE

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.

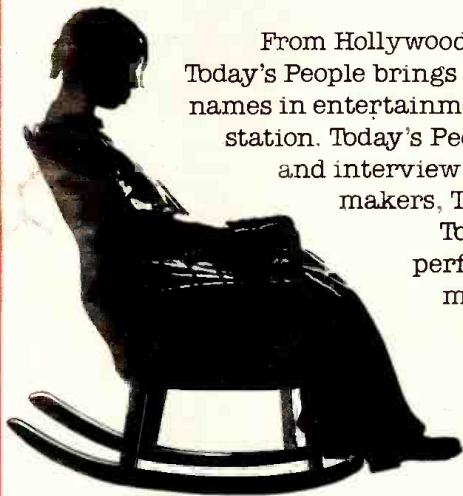
ABC Radio Networks delivers programming that wins big audiences—like Paul Harvey,

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

PRO:MOTIONS

WRDU Promotes Parson

WRDU/Raleigh AE Doug Parson has been upped to Business Development Manager. He succeeds Annel Kirkland, who has moved up to Regional Sales Manager.

PROS ON THE LOOSE

Pete Bunch — Mornings KIOC/Beaumont, TX (409) 833-2959

Brian Chase — Afternoons WTIX/New Orleans (504) 489-4779

Mike DelGiorno — Nights WTIX/New Orleans (504) 466-0291

Mark Gillespie — News WWWW/Detroit (317) 286-7394

Terry Hickman — MIDDAYS WTIX/New Orleans (504) 561-0001

Karyn Kasl — MD/Assistant PD KIOC/Beaumont, TX (409) 899-9488

John "The Bird" Kempf — Nights CILQ(Q107)/Toronto (416) 423-9179

Blake McIntosh — MIDDAYS KFMV-FM/Salt Lake City (801) 377-1929

Kevin Metheny — VP/Programming VH-1 (212) 877-0558

Brian Murphy — Afternoons WNVZ/Norfolk (804) 428-9089

Tim Phillips — PD/Afternoons KIOZ/Woodward, OK (412) 869-8440

Bob Reich — VP/Sales EZ Communications (703) 591-1000 or (703) 644-5490

Joe Roberts — Mornings WRFM/New York (516) 368-0238

Mike Rubie — PD WGBR/Goldsboro, NC (919) 735-2216, or (919) 736-1150

Bruce Summers — PD WCKN/Greenville, SC (803) 879-7973

Glenn Summers — PD/MD WPOE/Greenfield, MA (413) 774-2946

Bob Whitney — Mornings KLZX/Salt Lake City (801) 225-8694

Jeff Young — News Director Z100/New York (203) 622-9168

RCA/Ariola Names Blaskey, Sturm



Rick Blaskey



Dorus Sturm

RCA/Ariola has tapped Rick Blaskey as VP/European Marketing and Dorus Sturm as European VP/Marketing Licensed Labels. Blaskey joined Arista Records in 1979 as Manager/Artist Development in the U.K. and later advanced to Director/International Marketing for the Ariola International Group in 1983. A year later he was named VP/International Operations for Arista. Sturm had served five years as VP/Marketing for the Ariola International Group.

Thieman New KWNK LMS

Gary Thieman has been appointed Local Sales Manager at KWNK/Simi Valley, CA. He was previously GM of WGUF/Gulfport-Biloxi, MS.

NARM Taps Cohen, Gorlick

NARM's Director/Administration and Association Programs Pam Cohen has been upped to Executive Director. With the organization since 1985, she had previously spent 12 years with WEA in a variety of record and video sales positions. Patrick Gorlick has rejoined NARM as Director/Creative Services. He had served as Director/Marketing before leaving to operate a Seattle-based marketing consulting firm. In other activity Carolyn Baker and Lynn Lindsley have been promoted to Membership Coordinator and Director/Member Services, respectively.

Gaither Partners With Jubilee

Bill Gaither has become a partner in Jubilee Communications, Inc., the parent company of Star Song Records and the Star Song Publishing Group. As part of the arrangement, Star Song's Nashville-based publishing operation has merged with Ariose Music, owned by Gaither and Gary McSpadden. Both operations will retain their respective names, but will be known corporately as Star Song Music.

CHRONICLE

Born To:

● WNEW-FM/New York personality Dave Herman and wife Libby, son Max Charles, April 6.

● WGSV/Guntersville MD Greg Bell and wife Robbie, daughter Erica Ashley, April 4.

Married:

● WRKA/Louisville Asst. PD Jeff Crawford to Carol Watson, April 19.

● WRGI/Naples, FL PM Driver Tommy Dee to GSM Kim Styles, April 13.



Amy Stanton

Stanton A&M Video Producer

Amy Stanton has been upped to Video Producer at A&M Records. Most recently Associate Producer of Creative Services, she joined the label in 1979 and worked in the Artist Relations and Production departments. Stanton will continue to produce radio and TV commercials for A&M product.

Mulligan To John Blair Manager

Clare Mulligan has been elevated to Manager/Administrative Services for John Blair & Company's Radio Representation Division. She joined Blair almost five years ago as a sales assistant in New York, advancing to Sales Administrator in 1983. Mulligan's background also includes a sales assistant post at Buckley Radio Sales and two years as Assistant Buyer, Premium Buyer, and Cost Estimator for Mort Keshin & Company.

Tanzi Joins PerforManZ

Linda Tanzi has formed a partnership with Michael Zoto of PerforManZ Personal Management, becoming a VP of the company. She was formerly Account Executive, Chief Financial Officer and Assistant to the President at Shankman De Blasio, Inc.

Jobete/Stone Diamond Reorganizes

Motown Records' publishing arm, Jobete/Stone Diamond, has completed a major reorganization under the direction of President Lester Sill. The company has opened a Nashville office and added staffers to its New York and Los Angeles offices. VP Roger Gordon heads the Nashville office; working with him are Professional Manager Susan Burns and Office Manager Pat Payne.

In New York Director of East Coast Professional Activities Holly Greene is working in tandem with Professional Manager Shawn Alexander and staff assistant Barbara Silinski. VP/Administration and International Operations Frank Banyai and VP/Business Affairs for Jobete/Stone Diamond and Motown Record Corporation Vince Perrone are the two new additions to the L.A. headquarters. The staff also includes Professional Manager Joey Averbach and Rodney Gordy.

CHANGES

Richard Topper, former AE at WRQC/Cleveland, joins WTUE/Dayton as AE.

Jeff Lingg, former AE for Blair Radio/New York, joins Christal Radio/Chicago as AE.

Keith Bretz, former President of Winner Communications, joins KTFX/Tulsa as AE.

John Clorite, former AE at WHUE/Boston, joins WICE/Cumberland as AE.

Laura Falvey, former programmer for Rollins Cablevision/Lincoln, joins WICE/Cumberland as AE.

Linda Bottega-Andrew, former AE at WLKW/Providence, joins WICE/Cumberland as AE.

Bailey Symington, AE at WZAM & WMYK/Norfolk, has been named Sr. AE/Virginia Regional Sales Manager.

ACCELERATE YOUR RATINGS!

High performance is on the air...with "The Car Show Coast To Coast", now available to radio stations across the nation. This one-hour weekly program, hosted by two of the country's most knowledgeable and entertaining car experts, Len Frank, Editor-at-Large of "Motor Trend" magazine, and John Retsek, automobile expert, is right on track with insightful car reviews and timely interviews, fascinating features and listener phone-in questions. Get better mileage from your format and learn more about this unique new outlet for America's flourishing love affair with the automobile.

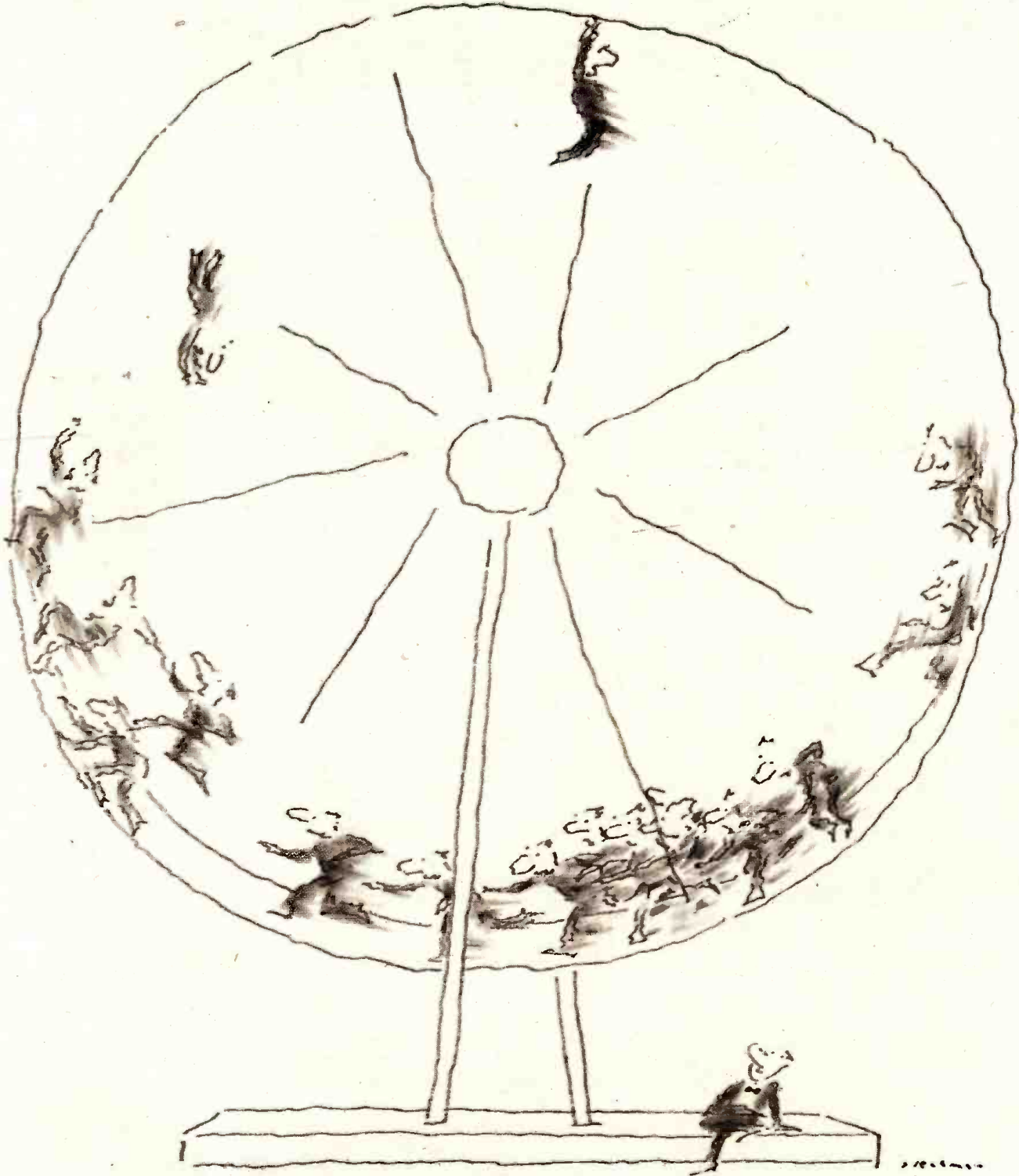
THE CAR SHOW COAST TO COAST

Starstream
COMMUNICATIONS GROUP, INC.

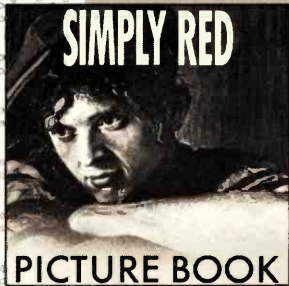
CALL STARSTREAM COMMUNICATIONS GROUP, 713-781-0781

We report on the lively world of advertising.

ADWEEK



IT MUST BE...



PICTURE BOOK

SIMPLY RED
 "Holding Back The Years"
 From the *Picture Book* LP
 CHR NEW & ACTIVE
 83:34 35%



STARPOINT
 "Restless"
 From the *Restless* album.
 NOW ON 69 CHR
 REPORTERS!



HOWARD JONES
 "No One Is To Blame"
 From the *Action Replay* EP
 CHR CHART:
 485:29
 78%



ON ELEKTRA MUSIC CASSETTES,
 RECORDS AND COMPACT DISCS.

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WHTT d-35
 WKXFSM 31-24
 WNYS a-35
 PRO-FM 32-28
 CHUM a
 94Q d-33
 B-97 a
 WCZY 30-24
 WHYT d-28
 KPKE d-25
 Y108 26-23
 KIISFM 16
 KZZP a
 FMI02 d-25
 KWOD 35-29
 KITS 15-9
 KMEL 10-0
 KWSS 17-11

B 104 20-18
 K106 on
 WKSE 9-7
 WCAUFM 14
 B94 30-27
 Y100 37-31
 B97 20-16
 WCZY 31-29
 KBEQ on
 KIISFM 25
 FMI02 14
 KITS on
 KMEL 7-7
 KWSS 20-18

WBENFM a-37
 WCAUFM a
 Q107 d-24
 WAVA 20-17
 Z93 32-30
 KEGL 2-1
 Y100 a-35
 B97 26-20
 WQUEFM d-28
 WNVZ a-39
 WRSR 39-33
 Q105 30-23
 WLS 34-23
 Z95 28-23
 92X 35-31
 WHYT a
 WKTI a
 WLOLFM 21-17
 KPKE 29-17
 KIISFM 33-30
 KZZP 21-18
 KKRZ 21-18
 FMI02 d-24
 KWOD 36-25
 KSIO3 37-26
 KMEL 27-23
 KPLUS 20-15
 KNBQ 37-32
 KHTR a-35

R&R STREET TALK

The *Wall Street Journal* report on indie promotion last Friday (4-18) has many wondering how the newspaper secured copies of RIAA papers subpoenaed by the New York grand jury probing the topic. Since member companies were supplied with copies of what the association gave to the authorities, label "leaks" may be responsible. From the documents, the Journal revealed the identities of companies which reportedly supported and opposed an RIAA-organized investigation into the use of independents.

Magazine publisher **MACFADDEN HOLDINGS, INC.** may have filed an *intent* to offer \$25/share for **JOHN BLAIR & CO.** stock, but rumblings about a \$287.5 million hostile takeover bid haven't materialized in an actual offer . . . yet. In addition to its rep business, Blair also owns stations in Boston, Dallas, Tampa, and Indianapolis.

WRFM/NEW YORK may have tied Easy Listening rival **WPAT-FM** for tenth in the winter **ARBITRON** (see Page 10), but no matter — the station is now "New York's Soft Rock" **WNSR**. While the **BONNEVILLE** station had a fine book, it's boldly trading in its 17-year in-house format for a local approach that puts it against not one, but five AC competitors, all of which went down this sweep. Meanwhile, **WPAT** gets the NYC Easy market to itself. "Solid Gold Saturday Night" host **DICK BARTLEY** is reportedly handling mornings on a temporary basis, and word is he'd like the gig permanently, but only if **WNSR** will agree to carry his syndicated show. And who will be first to grab those attractive **WRFM** call letters?

ELEKTRA-ASYLUM has put its entire promotion department into the capable hands of VP **DAVE URSO**. Look for Dave to head East to company HQ sometime around August, and get a promotion to boot. Sr. VP **MIKE BONE** will continue to run E/A's overall day-to-day operations.

Looks like **BOB JAMIESON**, VP/Marketing & Sales for **CBS RECORDS INTERNATIONAL** in Europe, is packing his bags for a new Stateside gig. He's been in the Paris-based post for nearly a year, and now we hear he'll join **DICK ASHER** as GM at **POLYGRAM**.

And word is that **EMI AMERICA** Philly rep **RICHIE TAMBURRO** will soon be moving to **MANHATTAN RECORDS** as National Promotion Director.

So when will **WGN/CHICAGO**'s **WALLY PHILLIPS**, who owns the keys to Windy City morning drive, make the move to afternoons? Our sources say that in mid-late July, Wally and afternoon ace **BOB COLLINS** will swap shifts. Noting that the move has been



THE GREAT PRETENDER — Posing as Ready For The World bandmember Willie Triplett, 26-year-old Robert Hill was recently interviewed on at least three Salisbury/Ocean City, MD stations, convinced several locals to cash checks for him, sang "Oh Sheila" at two clubs (reportedly very well), married a local girl and then convinced her parents to give him a car! Hill and his new bride were reportedly in Oklahoma by the time his ruse was discovered. Hill was arrested April 17 and was sent home to Baltimore to face bad check and larceny charges. "We don't get a lot of celebrities here in Ocean City," said WOCQ PD Dave Allan, explaining the eagerness of locals to accept the bogus celebrity. Hill is seen here (l) helping OC104's Scott Jantzen host the Sunday Night Dedication party.

researched and studied for years, VP/GM **WAYNE VRIESMAN** said confidently at **NAB** last week, "We know it will work."

With speculation rampant about Mets flagship **WHN/NEW YORK** becoming **WMET**, what will **WMET/CHICAGO** become? The station's quietly applied for new calls **WRXR**, which sure doesn't sound like an AC handle, does it?

The **T.J. MARTELL FOUNDATION** honored **QUINCY JONES** with its 1986 Humanitarian Award in NYC April 19, raising a colossal \$3.7 million for leukemia and cancer research. The music industry deserves more credit for its ongoing charity efforts, said Q in his acceptance speech, and he criticized the media for accentuating what's negative about the biz. Incidentally, the NY Hilton event probably boasted the largest dais lineup in recent memory, which **ED "60 Minutes" BRADLEY** introduced with dexterity and endurance. Rock me on the dais, indeed . . .

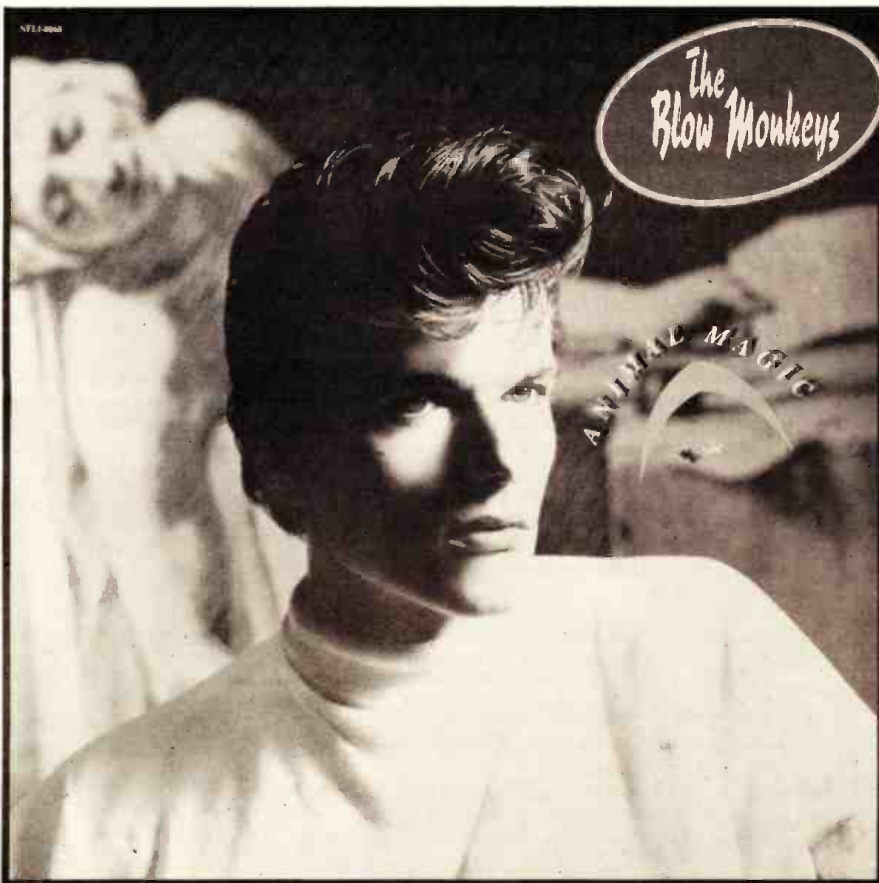
On the subject of good causes, **ARISTA** will donate proceeds from sales of "We Got The Love" by **JERSEY ARTISTS** for **MANKIND (JAM '86)** to charities fighting hunger. The single, due May 16, features **BRUCE SPRINGSTEEN** and various **E STREET** bandmembers, as well as **SOUTHSIDE JOHNNY, CAROLYN MAS**, and scores of other Garden State musicians. The JAM band will also be raising money through concerts, the first of which involves **WPST/TRENTON** and **HANDS ACROSS AMERICA** on May 25. There'll also be an album from Arista.

Continued on Page 22

B I O	TO	PROGRAM DIRECTORS	AIR DATE	MAY 7	TIME	10 PM (ET)
	FROM	WESTWOOD ONE	AREA CODE	213-204-	NUMBER	5000
M E S S A G E	SIMPLE MINDS					
	EXCLUSIVE SIMULCAST with MTV!!					
O	<input checked="" type="checkbox"/> FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY					

BLOW MONKEYS

“DIGGING YOUR SCENE”



Keith Naftaly, MD, KMEL/San Francisco —

“Don’t let the name freak you out — this is a mass appeal record that musically crosses all barriers. Gets immediate response across the board . . . possibly the best song I’ve heard this year! Don’t blow it.”

Rick Carroll, PD, KROQ/Los Angeles —

“Sure sounds like a number one record to me!”

Bobby Christian, PD, KTCZ/Minneapolis —

“Blow Monkeys has been an excellent record for us. Receiving great phones. It’s one of those exceptional cutting-edge songs that has both a progressive sound and a strong adult appeal.”

Chris Knight, MD, WHTT/Boston —

“Don’t let the name of the group fool you. This is a hit record! Crank up the volume and enjoy . . . I know your listeners will.”

Cowboy Don O’Shea, MD, K92/Roanoke —

“Hot record! Great phone response, both males and females. Try it . . . you’ll like it!”

WHTT	FM102	RI-104	WXLK	OK100	WKSF	WPFM	KOZE
CKOI	KMEL	WTLQ	WIGY	100KHI	WZYP	WHSL	
PRO-FM	K104	WANS-FM	95XXX	95XIL	KWES	WVBS	

Adult Contemporary Airplay: 10/5



RCA
Records and Cassettes

≡ Retail Flash: ≡

Debuts at 16 this week at Tower/Sunset in L.A.!



INTRODUCING "MOVE CLOSER"

(7-89424)



THE NEW SINGLE FROM MARILYN MARTIN'S DEBUT ALBUM

(81292)

"NIGHT MOVES," the album's first single, was a solid TOP 20 hit. "MOVE CLOSER," the follow-up single, is moving in the same direction. (The song itself has already been an international hit.) Without a doubt, Marilyn Martin's moving closer to the top.

EXECUTIVE PRODUCER: ARIF MARDIN



On Atlantic Records & Cassettes

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STREET TALK

Continued from Page 20

Heartfelt sympathy to the family of **ARTHUR HULL HAYES**, who passed away April 14 in Valhalla, NY at 81. Hayes served as President of **CBS RADIO** from 1955 until he retired in '67. He was also a onetime VP/GM at **KCBS/San Francisco**.

Late flash at deadline was that **JOHN PICCILLO**, PD at **CHR WPHD/BUFFALO**, will be named PD cross-town when AC outlet **WUWU** switches to AOR next month. Word is those call letters will become **WBVR**.

Across town, former **WWKB/Bufalo** PD/air personality **SANDY BEACH** has inked a deal to do wake-up service on **WNYS**. Working with him are **SUSAN HUNT** ("PM Magazine"), **DAN NEAVERTH JR.** (**WWKB**), and meteorologist **LOU McNALLY III** (**WIVB-TV**).

Amidst rumors that **WFIL/PHILADELPHIA** is going to switch to a satellite oldies format, **WFIL & WUSL GSM RICK GUEST** was let go. It's said that Pres./GM **BRUCE HOLBERG** decided that it was "time for a change."

Back in New York, recently departed **MTV** VH-1 VP **KEVIN METHENY** can be heard middays on **Z100**, and we're waiting to hear if that'll become his fulltime gig.

Coming soon to an **R&R** near you: **ADAM WHITE**'s look at living legends in promotion: **JUGGY GAYLES**, **MOE PRESKELL**, and **GEORGE FURNESS**. The trio got together at the recent **NARM** convention in L.A. and reminisced. You can read about 'em in the May 9 issue.

Which radio group owner is on a tear these days? None other than the **FULLER-JEFFREY GROUP**, which has bought four properties in the last two weeks alone (see **Transactions**, Page 12-13).

By the way, next month's **MUSIC BUSINESS SYMPOSIUM** in Los Angeles has scheduled a panel on indie promotion, among its many sessions. Slated so far to participate are **MCA Sr. VP/Promotion STEVE MEYER**, indies "**HEAVY LENNY**" **BRONSTEIN** and **RALPH TASHJIAN**, and programmers **MIKE SCHAEFER** and **SKY DANIELS** from L.A.'s **KIIS-AM & FM** and **KMET**, respectively. The event runs May 2-4 at the Ambassador Hotel.

Condolences to the family and friends of 14-year **WARNER BROS.** Regional Marketing Manager **AL FRONTERA**, 49, who passed away from a sudden heart attack.

The first "Classic Hits" casualty? **KLZX/PROVO-SALT LAKE CITY** will drop that format, and change calls to **KFMY (AM)** to simulcast with sister **CHR K96 (KFMY-FM)** May 15.

To make last-minute tax-preparation a bit easier, **KOOL-FM/PHOENIX** set up a promotion with the P.O. to process forms from 6pm 'til midnight April 15 at a local mall. **OM B.J. HUNTER** and staff were all set to begin broadcasting live when it was discovered one of Ma Bell's favorite sons at a switching station had left his post early and not made the final connections. Why? The man realized his taxes weren't done! **KOOL-FM** managed to get on the air from the mall by 9pm and kept taxpayers cool with 7000 free servings of ice cream.

For National Secretaries Day, **WYNY/NEW YORK** staged its own "Secretaries Olympics" April 23 in the World Trade Center lobby. The city's "elite" secretaries competed in typing tests to win a trip for two to Jamaica (and, we assume, a carriage return). Keeping tabs on the eight-hour event were the "Hermes" **HARRIS** & "Underwood" **WADE** morning team and the midday show with **RANDY "Remington" DAVIS**.



GASOLINE ALLEY — When **WWFX/Belfast-Bangor** first launched its gas war recently, the price tumbled to only 38.9 cents/gallon for six hours. Rival **WGUY** retaliated by lowering fuel fees to 29.9. **WWFX** countered with a 0.1 cent deal, and finally **WGUY** started pumping petrol for free. The two stations ended up bargaining away 7500 gallons of gas, attracting what **WWFX** claimed was a seven-mile-long line of cars, trucks, motorcycles, and probably even a trike or two.

**STRATEGIC
RADIO
RESEARCH**

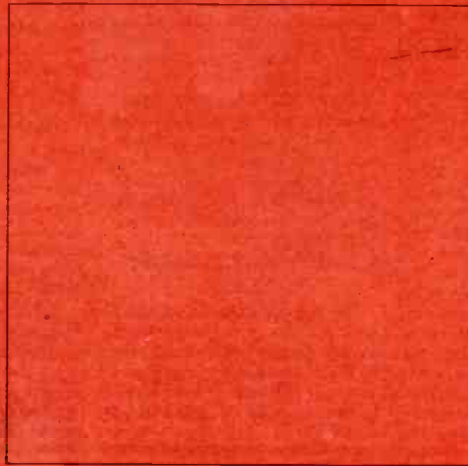
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JHAN HIBER

RATINGS AND RESEARCH

Birch Bucks: Your Feedback

How's Birch doing? Last year the Avis of the radio ratings biz came forth with some headline-grabbing announcements about major agencies that were switching from Arbitron. Yet one heard grumbling or cynical remarks concerning the amount of dollars coming forth from those big spenders. No big flow of buys based on Birch has been seen.

In our January 24 column readers were asked to report on how many bucks were seen coming from campaigns planned or bought on Birch criteria. The votes are in so let's look at the results.

One-Third Subscribe

We received approximately 100 usable replies. Within this sample there was a significant range in the variety of responses.

In terms of market size, the replies came from the top three down to metro rank #140. There seemed to be a pattern of usage that had to do with market size. One-third of the respondents stated that they subscribe to Birch. Of that number, however, very few were in the top markets.

There was a much better penetration in markets 51+. Indeed, in metros outside the top 50 almost half the sample claimed to subscribe to Birch. In retrospect, this is not too surprising. Birch began as a grass-roots service concentrating on small and medium markets before moving into the big leagues to challenge Arbitron. It was, however, most interesting to see confirmation of that pattern.

National/Local Usage: One-Third

How many told us their reps used Birch on a national/regional basis? That number corresponded well with the overall subscription basis, as might be expected. One-

third - again, primarily those in smaller or medium size markets - claim to be using Birch to vie for those national/regional dollars.

Does Birch do any better on the local front? No. Again, about one-third of our sample (virtually all the Birch subscribers) say they use Birch to help reach their local sales goals.

So it appears there is a high degree of correlation between Birch subscribers and its sales usage. It's not just a programming tool anymore. But how many dollars are being realized as a result of Birch?

Overall Revenues: Birch 1%-20%

It may be great from Birch's perspective to see that one-third of the stations replying to our unscientific survey stated they use the telephone-based service on the street. However, the stations using Birch, at least those in our study, aren't yet seeing corresponding revenue payoff.

Of those who claim to use Birch as a sales tool, the range of Birch revenues was between 1%-20%. The 1% figure came from a top-three market GSM. The 20% impact figure was supplied by the respondent in metro rank #140.

Averaging the amounts supplied by those who use Birch on the street showed that about 7% would be a good figure for determining the overall sales derived from Birch buys. That compares with the 15% estimate supplied to

Birch VP/Sales & Marketing Bill Livek in January. Perhaps a different sample would show different Birch penetration. However, we did obtain feedback from 88 different metros (there was more than one reply from some of the markets), so our survey was well distributed geographically.

Expectations For '86

Given the spate of optimistic Birch agency coup announcements last year, we wondered if stations thought they'd be getting more of their dollars from Birch this year. It's a mixed bag.

No station thought it would see fewer dollars based on Birch this year. Half felt their Birch-based revenues would remain about the same as '85; the other half were looking for increased revenues based on Birch estimates. The telling difference in the replies had to do with whether or not the station subscribed to Birch.

Virtually all of the Birch subscribers looked forward to more Birch bucks this year. Some non-subscribers at the time of the survey are apparently considering Birch, as they looked for some Birch contribution in '86. The vast majority of those who didn't subscribe to Birch last year stated that they expected to maintain that stance; thus, their Birch revenue expectations were "about the same" as in '85 (meaning little/no Birch revenue flow to their coffers).

Agency Buys Increase?

No.

The key question in our ballot dealt with the impact of the major agency deals announced last year by Birch. Had stations seen - on a national, regional, or local levels - an increase in Birch-based buys?

In a word, no. None of the stations replying felt they had observed more Birch-based schedules come down the trail. Not even Birch subscribers had seen evidence of an increased dollar flow since those announcements.

As was mentioned in the January 24th article there may be several reasons why stations aren't perceiving an improved Birch dollar flow as might have been expected. These reasons could include:

- Birch was too optimistic in its announcements. Perhaps the Birch folk raised a higher level of expectations than was realistic.

- The major agencies involved have been slow to change gears to Birch-based planning/buying. Given the number of offices, personnel, and accounts involved, it may take some time before everyone at these shops gets the word or become comfortable using Birch estimates.

- Stations were hungry for bucks and were unrealistic in expecting key advertisers/accounts to switch immediately to Birch. This anticipation on the part of broadcasters was probably fueled in part by the first item noted above.

Whatever the explanation, one thing is clear: Birch, the time of our survey, had yet to deliver more money to the waiting tills of responding radio stations. Therefore, the rush of excitement and expectation that followed the Birch agency news last year was deflated somewhat as a result.

What's Ahead For '86

Given the feedback from our sample it might be wise for Birch to be more cautious in the announcement of a major new advertiser/agency usage deal. I've seen evidence that they have

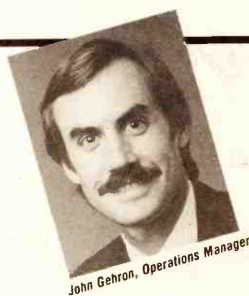
already done so. Two major fast food accounts that Birch feels they have locked up and convinced to switch have not been announced yet. Birch is waiting until all the key advertiser/agency personnel involved are notified and ready to begin Birch buys before letting the rest of the world in on the arrangement. This seems like a wise move.

Other likely events that could take place this year include:

- Continued gearing up by both Arbitron and Birch on the advertiser/agency/service front. Both companies have recently added personnel in this area. Certainly Arbitron is giving better service than ever in its effort to stave off the Birch attack.

- Wheeling and dealing to grab key broadcast groups. The prospect of having to cut deals must have about as much appeal to Arbitron as a cold swamp, but it may be a necessity. A huge amount of Arbitron's contracts are up for renewal this year. Birch will certainly try to take away a few clients. Unless the ratings titan becomes more responsive to client concerns about costs (and there is evidence they are being more flexible) Birch may grab some real prizes.

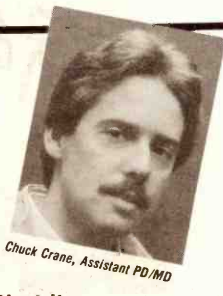
Based on the readership responses, there is still some disbelief that Birch's agency coups will pay off in additional revenues this year. If Birch can overcome that cynicism, and if they can shorten the time between announcement of a deal and the flow of dollars, they may progress in what could be a landmark year for both ratings firms. Birch has much homework to do, as Arbitron isn't going to sit idly by. Stay tuned for the next round of this fascinating battle.



John Gehron, Operations Manager

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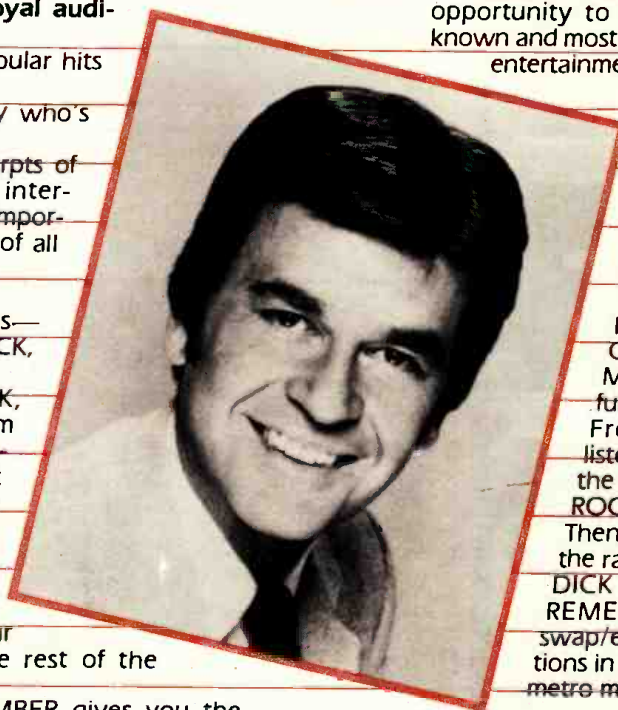
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DICK CLARK'S ROCK, ROLL & REMEMBER from United Stations Programming Network. The hit 4-hour weekly program that adds the necessary excitement to your weekend programming to keep your listeners rooted to your station throughout the rest of the week.

ROCK, ROLL & REMEMBER gives you the



opportunity to feature one of the best-known and most popular personalities in the entertainment industry, Dick Clark, in a proven format. Dick plays

all the greatest hits from the greatest artists—Elvis to Elton... The Beatles to The Beach Boys—plus rare taped interviews from Dick's own archives.

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Then sit back. Relax. And watch the ratings grow.

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

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WBEN-FM deb 34
 WKSE 39-37
 WNYS on
 WXKS-FM on
 WCZY deb 36
 WHYT add
 KKRZ add
 KMJK add
 FM102 on
 KMEL add
 KUBE add
 WERZ on
 WNNK deb 37
 KC101 add
 WSPK deb 38
 93Q add
 WBBQ 40-32
 WSSX add
 KAMZ add 30
 KMGX on
 95XXX add
 WGAN on
 WZYP add
 WPFM add

Five Top

**PATTI
 AUSTIN**
 "THE HEAT
 OF HEAT"



RATINGS

FALL '85

Arbitron Demographic Rankings

Tampa-St. Petersburg

WRBQ-FM Still Sweeps Adult Demos, Now Second Place With Teens; WZNE New Teen Zone; WIQI Becomes Runner-up With Older Adult Demos; WYNF Stays Second Choice With 18-34, Slips With Older Adults; WNLТ Makes Good Debut.

Sp '85	Fa '85 Rank	12-17	Sp '85	Fa '85 Rank	18-34	Sp '85	Fa '85 Rank	18-49	Sp '85	Fa '85 Rank	25-54
2	1	WZNE (CHR)	1	1	WRBQ-FM	1	1	WRBQ-FM	1	1	WRBQ-FM
1	2	WRBQ-FM (CHR)	2	2	WYNF	3	2	WYNF	3	2	WYNF
3	3	WYNF (AOR)	3	3	WYNF	2	3	WYNF	7	3	WYNF
6	4	WNLТ (AC)	5	4	WNLТ	7	4	WYNF	4	4	WYNF
5	5	WYNF (AC)	4	5	WZNE	8	5	WNLТ	10	5	WSUN
9	6	WQYK (Ctry)	14	6	WRXB	4	6	WZNE	8	6	WZNE
4	7	WTMP (B/U)	7	7	WQYK	8	7	WZNE	7	7	WNLТ
16	8	WRXB (B/U)	6	8	WTMP	10	8	WSUN (Ctry)	6	8	WTMP
10	9	WPDS (AC)	12	9	WPDS	6	9	WTMP	4	9	WZNE
14	10	WPLP (Talk)	9	10	WAVE (AC)	14	10	WPDS	14	10	WPDS

Milwaukee-Racine

WQFM First Choice Of Teens And Young Adults Again; WKTI New 25-54 Leader, Solid Second In Other Demos; WLTQ Jumps With Adults; WLUM Also Increase Adult Positions.

Sp '85	Fa '85 Rank	12-17	Sp '85	Fa '85 Rank	18-34	Sp '85	Fa '85 Rank	18-49	Sp '85	Fa '85 Rank	25-54
1	1	WQFM (AOR)	1	1	WQFM	1	1	WQFM	3	1	WKTI
3	2	WKTI (CHR)	2	2	WKTI	2	2	WKTI	1	2	WTMJ
4	3	WZUU-FM (CHR)	3	3	WLUM	4	3	WLUM	2	3	WEZW
2	4	WLUM (B/U)	11	4	WLTQ	13	4	WLTQ	8	4	WLUM
6	5	WNOV (B/U)	4	5	WMYX	9	5	WMLL	14	5	WLTQ
5	6	WRKR (CHR)	6	6	WMTG	6	6	WEZW	9	6	WMLL
10	7	WMYX (AC)	8	7	WMLL	5	7	WTMJ	11	7	WISN
7	8	WLTQ (AC)	7	8	WEMP (Gold)	3	8	WMYX	4	8	WMYX
8	9	WTMJ (AC)	10	9	WEZW (B/EZ)	8	9	WEMP	12	9	WQYK (BBnd)
12	10	WMLL (Ctry)	13	10	WNOV	7	10	WMTG	10	10	WBCS-FM (Ctry)

Cleveland

WMMS Sweeps Adult Demos, Still Teen Runner-up; WGCL Remains Teen Leader, Drops In Adult Demos; WMJI Becomes Adults' Second Choice; WZAK Makes Adult Gains.

Sum '85	Fa '85 Rank	12-17	Sum '85	Fa '85 Rank	18-34	Sum '85	Fa '85 Rank	18-49	Sum '85	Fa '85 Rank	25-54
1	1	WGCL (CHR)	1	1	WMMS	1	1	WMMS	2	1	WMMS
2	2	WMMS (CHR)	4	2	WMJI	3	2	WMJI	3	2	WMJI
5	3	WDMT (B/U)	5	3	WZAK	2	3	WLTF	1	3	WLTF
3	4	WROC (CHR)	2	4	WLTF	5	4	WZAK	4	4	WQAL
4	5	WZAK (B/U)	3	5	WGCL	7	5	WQAL	8	5	WZAK
6	6	WLTF (AC)	6	6	WDMT	6	6	WDMT	7	6	WDOK
10	7	WMJI (AC)	7	7	WONE-FM	4	7	WGCL	10	7	WDMT
21	8	WONE-FM (AOR)	10	8	WGAR-FM	8	8	WGAR-FM	6	8	WGAR-FM
11	9	WKDD (CHR)	9	9	WROC	10	9	WDOK (B/EZ)	9	9	WWWE
7	10	WGAR-FM (Ctry)	13	10	WQAL (B/EZ)	9	10	WWWE (AC)	5	10	WGCL

Phoenix

KUPD Still The Young Adult Leader, Second Home For Teens; KNIX-FM Still First With 25-54, Now Second With 18-49; KZZP-FM Still Teen Topper, Drops In Adult Demos; KOOL-FM Makes Hot Advances Across The Board.

Sp '85	Fa '85 Rank	12-17	Sp '85	Fa '85 Rank	18-34	Sp '85	Fa '85 Rank	18-49	Sp '85	Fa '85 Rank	25-54
1	1	KZZP-FM (CHR)	1	1	KUPD	1	1	KUPD	1	1	KNIX-FM
3	2	KUPD (AOR)	8	2	KOOL-FM	3	2	KNIX-FM	5	2	KOOL-FM
4	3	KUKQ (B/U)	2	3	KZZP-FM	7	3	KOOL-FM	3	3	KUPD
2	4	KOPA-FM (CHR)	7	4	KDKB	2	4	KKLT	2	4	KKLT
5	5	KDKB (AOR)	4	5	KKLT (AC)	4	5	KZZP-FM	6	5	KTAR
8	6	KLZI (AC)	5	6	KOPA-FM	9	6	KDKB	8	6	KMEO-FM
6	7	KNIX-FM (Ctry)	3	7	KLZI	15	7	KMEO-FM (B/EZ)	13	7	KOYT
24	8	KRDS (Rel)	6	8	KNIX-FM	5	8	KLZI	9	8	KOY (AC)
13	9	KOOL-FM (Gold)	11	9	KUKQ	8	9	KTAR (N/T)	4	9	KLZI
17	10	KNIX (Ctry)	9	10	KSTM (AOR)	6	10	KOPA-FM	12	10	KDKB

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PRODUCED BY DAVID KERSHENBAUM AND JOE JACKSON.

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REED BUNZEL

BORN AGAIN

Comedy: The Once And Future King

Don't look now, but there's a subtle surge of comedy nipping at your heels. Comedy on radio is nothing new; the two have gone together like Burns and Allen or Fibber McGee and Molly ever since broadcasting's infancy 60 years ago. But the recent personality-cum-humor trend sparked by CHR radio has produced a rebirth of comedy — some of it old and some of it new.

Comedy on radio can take any (and all) forms. From the fast-quipping morning jock using a joke sheet, to specially-produced drop-in bits or classic routines, virtually every style of humor can be found somewhere on the dial. Some of this material works; some of it doesn't. Comedy is a very subjective product — what works for one person may easily offend or bore the next. Still, networks and syndicators are predicting land-office business in comedy in the coming months and are climbing aboard the trend before it fades (or becomes too crowded).

"This spurt of comedy is all due to the homogenizing of rock and roll radio," says DIR Broadcasting President Bob Meyrowitz. "CHR stations use comedy so successfully, and AORs are just getting into it." That same rock and roll influence, however, has fueled the subjectivity of comedy. He adds: "A Howard Stern sort of comedy will work in AOR. Rick Dees is perfectly suited for CHR, and David Brenner or Richard Belzer would fit better in an AC environment."

Personality radio is one contributing factor in this comedy surge.

but MJI Broadcasting President Josh Feigenbaum believes a broader trend is largely responsible. "We have seen a heightened public awareness toward comedy over the last few years, starting with 'Saturday Night Live,' 'National Lampoon,' and other outlets. Almost every city has its own comedy club now, and there is an audience out there that really sinks its teeth into good comedy."

Independent producer (and upcoming "National Flash" creator) Ron Cutler believes that comedy has become such a visible factor in a station's success that no PD or GM with an eye on the ratings can win without it. "Everybody in the industry who understands radio programming knows the value of comedy. The jocks with the big numbers usually use a heavy element of comedy in their shows. Based on the success of Howard Stern and Rick Dees, comedy has become a hot product because people see the value of what good radio can mean to ratings and listener loyalty."

How to best use comedy on radio is as subjective as comedy itself. Some jocks prefer the scripted



comedy bits, others opt for the snappy drop-in or interactive bit, while still others go for parodies or other topical humor. In addition, short-and long-form programs featuring new or classic comedy routines are also hot tickets in the competitive radio ratings race.

"Comedy works best in a short form during morning or afternoon drive as a break to what often becomes monotony or predictability," says Steve Lehman, President of Steve Lehman Productions and producer of "National Lampoon's True Facts." "It's something that tunes people's listening attention directly toward the feature. Comedy is entertainment, and the criteria for programming anything on radio is that it entertains. Comedy is about the lightest way to entertain and is something everyone likes."

Lehman also views album tracks as problematic, but cites the subjectivity of the material as another concern. "The challenge with pulling material from an album is that it is difficult to find cuts that are generic enough to work for a wide audience without offending some of the listeners. Comedians are as segmented as artists: there are those you like and those you don't." Thus, while some audience segments prefer Kip Addotta's "Wet Dreams," others find anything more current than Jack Benny too risqué.

Comedy produced for radio better suits the medium than does material produced for other audiences, Cutler believes. "Radio comedy has to be sonic," he explains. "It has to be comedy that plays to

the ear as opposed to the eye. A lot of comedy you get on radio is lifted from album tracks that were recorded at night clubs and were designed for people to watch. A lot of comedy is visual comedy, even if there's a punch line attached to it. Radio comedy has to be designed for the ear, and it has to be quick and hard-hitting. Anybody can play a record, but good comedy is special. Radio stations value it, and syndicators are starting to realize the role it can play in giving the station a competitive edge."

Length is a very definite factor in the impact of a comedic bit, according to ProMedia "Fun Factory" Executive Editor James Wynbrandt. "As a rule, if you can keep coming up with enough funny material you might be able to keep people laughing for an hour," he comments. "But it gets to the point where the audience wants more than continuous comedy. Comedy is a great adjunct to radio, but it isn't the sort of thing that can entertain the audience ad infinitum — even if it's the funniest thing you ever heard. People like a bunch of different things when they're tuning in."

In addition to running time, content is also crucial. Wynbrandt adds: "You have to watch out for anything that is too political or morbid, and you can't do anything that will go over the listeners' heads. It has to be something everyone can relate to."

Comedy is comedy and funny is funny, says Feigenbaum. "A good comedic bit is going to be funny no matter what format it's in or who hears it. Sure, it's very subjective, and a lot depends on how it's used. But comedy is part and parcel of today's radio sound, and the contemporary listener is exposed to so much on TV and in clubs that the thirst for good material is obvious. It's important to play good comedy, but you can't get too analytical over whether this works and that doesn't, and why and what can be done about it."

In other words, don't just talk about it. Do it.

COMIC RELEASE

Pick Of The Crop

A quick check with the Network Feature File indicates the growth in syndicated comedy programming. Following is a quick recap of comic product regularly listed in the pages of R&R:

- **Comedy Hour:** Classic/contemporary comedy routines produced by MJI Broadcasting and collected in a program of self-descriptive length.
 - **Comedy Show:** Topical, classic comedy from St. Louis-based Clayton Webster.
 - **Daily Feed:** Firesign Theatre-type political and contemporary short-form satire produced by DC Audio.
 - **Laugh Machine:** Daily classic comedy and comic montages produced by ProMedia.
 - **Live From The Improv:** Exclusive contemporary routines recorded at the Improv in New York and produced by DIR Broadcasting.
 - **National Lampoon's True Facts:** True "amazing stories" from the pages of National Lampoon, produced by Steve Lehman Productions.
 - **Party Drop-Ins:** Short party-time bits from All Star Radio.
 - **Radio Hotline:** Short "call-in" bits from All Star Radio.
 - **Stevens & Grdnic's Comedy Drop-Ins:** Short drop-ins featuring comedy team Ron Stevens and Joy Grdnic, distributed by All Star Radio.
 - **United Spots Of America:** Commercial parodies from — you guessed it — All Star Radio.
- Also coming your way:
- **National Flash:** Long-form comedy feature using the talents of a comic repertoire group; produced by Ron Cutler Productions.
 - **Fun Factory:** Series of 60-second bits designed especially for drop-in use, distributed by ProMedia.

PROGRAM NOTES

CBS Producing For APR; West 57th Also Scheduled

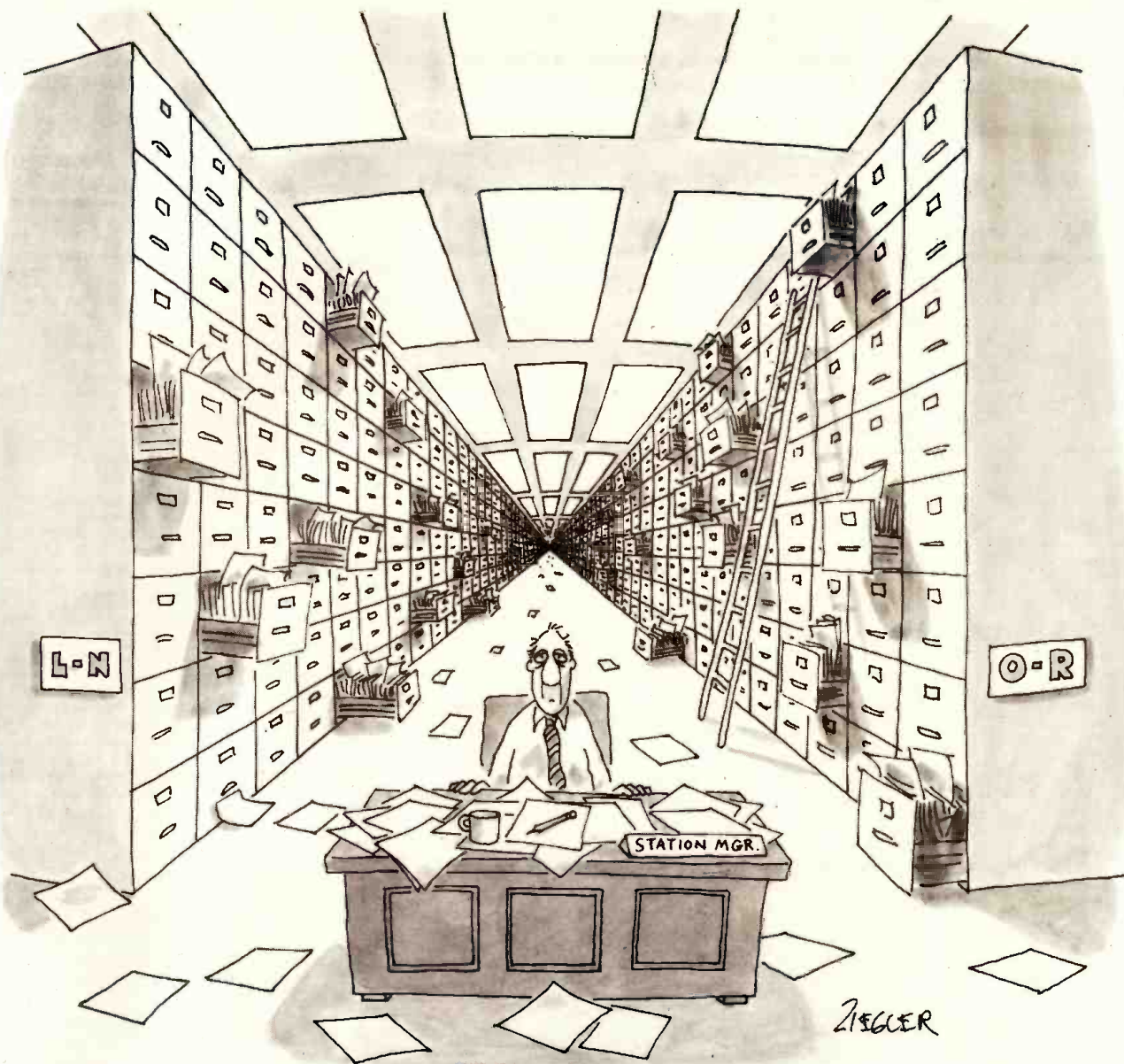
CBS Radio and CBS News have entered into a joint venture with American Public Radio to produce "Business Update," a series of daily business news features slated to run on APR-affiliate stations. CBS Correspondent Frank Settipani will anchor the 30-minute broadcasts, which will contain a mix of hard news, economic features, stock market activity, commodity trading, and other investment information.

In addition, CBS RadioRadio will begin broadcasting "In Touch: West 57th," a weekly 30-minute public affairs magazine show based on the elusive television program of the same name. Each weekly segment will feature three stories adapted from the TV version, as reported by principal correspondents Jane Wallace, John Ferrugia, Meredith Vleria, and Bob Skott.

ABC Launches "Today's People," Wins Triple Crown

ABC Radio Networks has launched a full-time actuality service — "Today's People" — which features voice cuts and interview clips with movie stars, recording artists, TV celebrities, and sports figures. These individual sound bits are designed to be "short and splashy," and are offered to affiliates of all six ABC networks.

ABC has also reached an agreement with the New York Racing Association to broadcast the Belmont Stakes live from Belmont Racetrack on June 7. The network was granted worldwide rights for both the 1986 and '87 races, completing its triple crown coverage; ABC will broadcast the Kentucky Derby on May 3 and the Preakness Stakes on May 17.



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Wherever there's music, there's BMI.

NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

April 28-May 2

MUSIC FEATURES

The Weekend

May 3-4	
American Christian Countdown (SP) Steve Camp	King Biscuit Flower Hour (DIR) Heart
American Eagle (DIR) Janie Fricke/T.G. Sheppard	Musical! (WO) Ann-Margret/"Damn Yankees"
Christian Countdown America (CCA) Fritz Petersen	Pioneers in Music (DIR) Rod Stewart/Freddie Mercury/Van Morrison
Countdown America With Dick Clark (US) Robert Palmer	Power Cuts (GSN) Peter Gabriel/Boyz n the Moor Special (5/4)
Countdown USA (CUSA) Culture Club	Reelin' In The Years (GSN) Donovan
Country Calendar (CW) Family Brown/Hank Williams, Jr.	Rick Dees' Weekly Top 40 (USP) Outfield
The Countdown (WO) Controllers/Alexander O'Neal	Rock Chronicles (WO) Stevie Nicks/Del Fuegos/Mike Rutherford/Gene Simmons
Dick Clark's Rock, Roll & Remember (USP) Creedence Clearwater Revival	Scott Muni's Ticket To Ride (DIR) Pete Best
Elvis Hour (CRN) Louisiana Hayride	Scott Shannon's Rockin' & Remember (WO) Van Halen/Nu Shooz/Outfield
Future Hits (WO) 36 Special/INXS	Sinatra Special (CRN) Big band
Gary Owens' Supertracks (CRN) Beatles/Chuck Berry	Solid Gold Saturday Night (US) Dave Clark Five
Great Sounds (USP) Ray Charles	Super Gold (TRAN) Diana Ross & the Supremes/Three Dog Night/Drifters
Hot Rocks (USP) Phil Collins	That's Love (WO) Patrick Swazye/REO Speedwagon/Sissy Spacek
Jazz Show With David Sanborn (NBCE) Dizzy Gillespie	Weekly Country Music Countdown (USP) Rosanne Cash

The Week Of

May 5-9	
American Music Magazine With Rick Dees (USP) Pet Shop Boys (5/5) Janet Jackson (5/6) Peter Gabriel (5/7) ABC (5/8) Ta Mará & the Seen (5/9)	Country Calendar (CW) Dobie Gray (5/5) Ricky Skaggs (5/6) Ronnie Milsap (5/7) Joe Osborne (5/8) Chance (5/9)
Country Today (MJJ) Anne Murray	Country Today (MJJ) Anne Murray
Earth News (WO) Patrick Swazye/Parker Stevenson/Jackson Browne/Judd Nelson/Culture Club	Earth News (WO) Patrick Swazye/Parker Stevenson/Jackson Browne/Judd Nelson/Culture Club
Innerview (IN) Graham Nash	Innerview (IN) Graham Nash
Live From Gilley's (WO) Mickey Gilley	Live From Gilley's (WO) Mickey Gilley
MetaShop (MJJ) Accept	MetaShop (MJJ) Accept
Off The Record (WO) Ted Nugent/INXS/Graham Nash	Off The Record (WO) Ted Nugent/INXS/Graham Nash
Off The Record Special (WO) Bob Seger	Off The Record Special (WO) Bob Seger
Rockline (GSN) Fabulous Thunderbirds (5/5)	Rockline (GSN) Fabulous Thunderbirds (5/5)
Shootin' The Breeze (WO) Nu Shooz/Falco/Aleem	Shootin' The Breeze (WO) Nu Shooz/Falco/Aleem
Solid Gold Country (USP) Tammy Wynette (5/5) Live hits (5/6) Feature year: 1972 (5/7) Elvis Presley's double hits (5/8) Mothers (5/9)	Solid Gold Country (USP) Tammy Wynette (5/5) Live hits (5/6) Feature year: 1972 (5/7) Elvis Presley's double hits (5/8) Mothers (5/9)
Solid Gold Scrapbook (USP) Birthdays and anniversaries (5/5) This week in 1975 (5/6) Motown's greatest hits (5/7) This week in 1963 (5/8) Billy Joel (5/9)	Solid Gold Scrapbook (USP) Birthdays and anniversaries (5/5) This week in 1975 (5/6) Motown's greatest hits (5/7) This week in 1963 (5/8) Billy Joel (5/9)
Special Edition (WO) Freddie Jackson	Special Edition (WO) Freddie Jackson
Star Trak (WO) Stevie Nicks/Culture Club/Feargal Sharkey	Star Trak (WO) Stevie Nicks/Culture Club/Feargal Sharkey
Star Trak Profile (WO) Elton John Pt. 2	Star Trak Profile (WO) Elton John Pt. 2

COMEDY

Comedy Hour (MJJ) Dennis Miller/Woody Allen/Robin Williams/Martin Mull/Don Rickles/Soupy Sales	Comedy Hour (MJJ) Dennis Miller/Woody Allen/Robin Williams/Martin Mull/Don Rickles/Soupy Sales
Comedy Show With Dick Cavett (CW) History/Bill Cosby/Flip Wilson/Smothers Brothers/Bob Newhart	Comedy Show With Dick Cavett (CW) History/Bill Cosby/Flip Wilson/Smothers Brothers/Bob Newhart
Daily Feed (DCA) What summit?/Khaddafi hosts SNL/Pulitzer prize for labeling/Reagan vacation schedule/better not	Daily Feed (DCA) What summit?/Khaddafi hosts SNL/Pulitzer prize for labeling/Reagan vacation schedule/better not
Laugh Machine (PRN) Robert Klein/Freddie Prinze/Steve Martin/Reiner & Brooks/Jackie Mason/Henry Youngman	Laugh Machine (PRN) Robert Klein/Freddie Prinze/Steve Martin/Reiner & Brooks/Jackie Mason/Henry Youngman
Live From The Improv (DIR) Jimmy Brogan/Dana Carvey/Bobby Gaylor/Jeff Marder/Randy Lubia	Live From The Improv (DIR) Jimmy Brogan/Dana Carvey/Bobby Gaylor/Jeff Marder/Randy Lubia
National Lampon's True Facts (SLP) Marriage takes a dive/nobody's home/an insurance caller/how to keep your head together/Garden of Eden	National Lampon's True Facts (SLP) Marriage takes a dive/nobody's home/an insurance caller/how to keep your head together/Garden of Eden
Party Drop-ins (ASR) Party pig-out/comedy angle/woman's intuition/party beat/Peter Wolf's disease	Party Drop-ins (ASR) Party pig-out/comedy angle/woman's intuition/party beat/Peter Wolf's disease
Radio Hotline (ASR) I'm stupid! I bought a mink coat! I need a jump start/camp Dillymy sister's in town	Radio Hotline (ASR) I'm stupid! I bought a mink coat! I need a jump start/camp Dillymy sister's in town
Stevens & Grdic's Comedy Drop-ins (ASR) Flight 118/this word from Michael Jackson/maybe you need help/Rosemary Moore/Lucky Louie's funeral home	Stevens & Grdic's Comedy Drop-ins (ASR) Flight 118/this word from Michael Jackson/maybe you need help/Rosemary Moore/Lucky Louie's funeral home
United Spots Of America (ASR) National Star choir/Martian teen nymphos/budget always/two guys named Vinnie/genetic memory camp	United Spots Of America (ASR) National Star choir/Martian teen nymphos/budget always/two guys named Vinnie/genetic memory camp

GENERAL INFORMATION

Computer Program (PRN) Elementary schools/colleges/business/traveling/word processing	Computer Program (PRN) Elementary schools/colleges/business/traveling/word processing
Ed Busch Talk Show (AP) Cod liver oil/collectibles (4/26) Stock investments/gardening (4/27)	Ed Busch Talk Show (AP) Cod liver oil/collectibles (4/26) Stock investments/gardening (4/27)
NBC Extra (NBC) Alternative medicine	NBC Extra (NBC) Alternative medicine
The Bilmp (PRN) Stubble/sewing machines/'80s fads/gift advice/acting sick	The Bilmp (PRN) Stubble/sewing machines/'80s fads/gift advice/acting sick
Sound Advice (PRN) Leaves/cueing/dubbing/echo & reverb	Sound Advice (PRN) Leaves/cueing/dubbing/echo & reverb
Sports Flashback (CW) Fastest Derby/1970 Derby/1941 Triple Crown	Sports Flashback (CW) Fastest Derby/1970 Derby/1941 Triple Crown
Westwood One Book Review (WO) Christopher Buckley/Patti Davis: "Hometront"	Westwood One Book Review (WO) Christopher Buckley/Patti Davis: "Hometront"

NETWORK PEOPLE

• **Charlie Strickland** has joined **Satellite Music Network** as **GSM**. Strickland, who has been in management and ownership of radio stations for over 20 years, currently owns **KSTV-AM & FM/Stephenville, TX**. His background includes management positions at **WXIA-TV/Atlanta** and **KTXQ-FM and KLIF** in Dallas.

PROGRAM SUPPLIERS KEY

AA = Audiophile Audition (415) 457-2741
ABC = ABC Direction Net (212) 687-7777
AP = Associated Press (202) 955-7200
ASR = All Star Radio (213) 850-1169
BBE = Barnett-Roberts (818) 789-2331
CB = Continuum Broadcasting (612) 560-9525
CBS = CBS Radio (212) 975-4322
CBSR = CBS Radio/Red (212) 975-4322
CCA = Christian Countdown America (312) 820-1369
CRS = Creative Radio Shows (818) 787-0410
CUSA = Countdown USA (415) 383-7302
CW = Cayton Webster (314) 728-0908
DCA = DC Audio (202) 638-4222
DIR = DIR Broadcasting (212) 371-6850
ESG = Entera Syndication Group (209) 578-8747
GSN = Global Satellite Net (818) 906-1888
IN = Innerview (213) 652-8710
KSE = Kris Stevens Enterprises (818) 981-8255
LBP = Lee Bailey Prod. (213) 256-2778

LW = London Wavelength (914) 961-7600
MBF = Mutual Broadcasting (703) 885-2000
MJJ = MJJ Broadcasting (212) 245-5010
MS = Musical Starstreams (415) 383-7827
NBC = NBC Radio (212) 664-4444
NBCE = NBC Radio Entertainment (212) 664-4444
NP = Newwood Productions (212) 755-3320
NSBA = NSBA Network (213) 306-8009
PRN = Progressive Radio Network (212) 585-9400
PIA = Public Interest Affiliates (312) 943-8888
RI = Radio Internazionale (212) 302-1670
SBS = Strand Broadcast (213) 318-1866
SC = Syndicom (415) 366-1781
SI = Syndicate II (818) 841-9350
SLP = Steve Latham Productions (213) 487-2346
SP = "The Spirit" Productions (518) 371-0908
SPI = Spin Publications Inc. (212) 496-8100
TRAN = Transar (213) 460-6383
USP = The United Stations (703) 276-2900
WRN = Westcoast Radio Network (213) 482-5922
WO = Westwood One (213) 204-5000



DYLAN-PETTY TOUR SPONSORSHIP — Westwood One President Norm Pattiz chats with Bob Dylan and Tom Petty after announcing WWI's sponsorship of their joint U.S. tour. The tour begins June 9.

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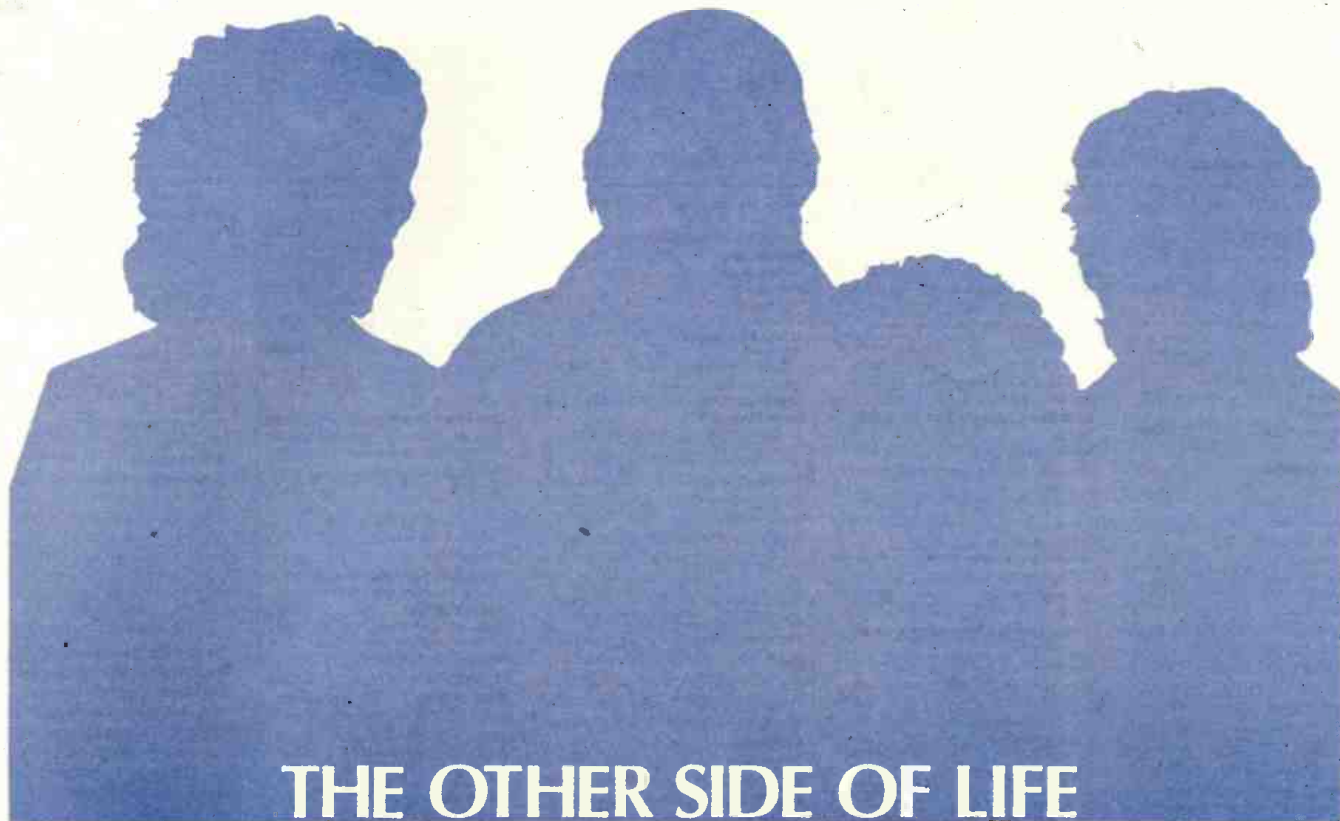
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Wednesday, May 7 10PM Eastern 9PM Central 8PM Mountain 7PM Pacific

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PART II

How Accurately Are You Evaluating Your Top Salespeople?

By Norm Goldsmith

There are two broad category types of top billers, and it's important to recognize the differences in them. First and foremost, there are many salespeople who get there the old fashioned way — they earn it. Regardless of whether they started with the station at the bottom or in the middle, they have done an outstanding job of building their account lists.

They work hard to develop new advertisers and upgrade them into longterm accounts. They maximize their billing when the station has good ratings, and minimize the bleeding when it doesn't. They can be counted on for that extra effort when management has to have it. Even though their incomes have grown rapidly and dramatically, they don't let themselves fall into comfort zones. They are self-starting and self-motivated. They are the diamonds of this industry, and I wish you an entire staff of them.

Rhinestone AEs

Unfortunately, there are also a lot of rhinestones around. Among them are those top-billing salespeople who are in comfort zones, who resist developing new business, and who haven't really built their lists as much as they've just had them grow because they inherited accounts when other people left. While the first two problems are obvious, the third one is much more insidious.

A lot of salespeople who have been with their current stations three years or more have amassed a top account list in large part through staff attrition. As others left, they were given bigger and bigger accounts and agencies; in some cases as reward for good performance and in others simply because there was no one else to give them to.

While many of these fortunate salespeople appreciated what they received and were inspired to perform even better, others have reacted differently. These folks have short memories and now believe, or would have their sales managers believe, that they created, nurtured, and built every dollar from every account on their list. This charade might not be so bad if they

"If a salesperson can say to a sales manager, 'Hey, I made my quota my way, so what if I didn't make many new calls or have any new accounts on,' then that sales manager is in a reactive position."

were continuing to develop new dollars for the stations. However, they have gotten into comfort zones because of the big earning increases of the last two years and don't feel any sense of urgency to do it. They start to believe their own copy about how good they are because they make so much money. They can fulfill their comfort zones by covering the available dollars on their lists.

Some sales managers don't agree with the comfort zone philosophy. They say, "She's got to be hungry because she only made \$30,000 last year." They overlook two key factors. One, while entry level earnings in our business may be low, there very often is a dramatic escalation in year two, three, and four. That person earning \$30,000 last year may only have earned \$18,000 the year before last and \$15,000 before that. It's all relative.

Top Of The Mountain

Secondly, sales managers and general managers often tend to relate to what they made as top salespeople and what they make now. When they see a salesperson making \$45,000, they think he's still hungry because they were still challenged at that stage of their careers. Unfortunately, not everyone has as much inner motivation, so that same \$45,000 can seem like the

top of the mountain to someone less competitive.

The end result often is that some salespeople's earnings increase significantly in their third and fourth years at the station, primarily because of a consolidation of more big accounts to fewer people. As mentioned before, those people are making more and more, but the station's billing isn't increasing commensurately because of this recycling of dollars. Consequently, many top billers are being very well compensated for servicing renewal business while not contributing much in the way of new dollars to the mix.

Why does this situation exist at some stations? One reason is that often management has allowed the top billers to establish the criteria for successful performance. Obviously, this is not done intentionally, and no sales manager would admit to having done it. But it exists at a lot of stations. Does it exist at your's?

Ask yourself a few questions. Is total billing the only real criterion for my top billers? Does it override poor performance in the areas of new business, top rates, larger shares of budgets, selling all day-parts and all the inventory, and internal cooperation and leadership? Have I in fact established standards of performance in each of these areas? Is hitting a new business quota as important as hitting the total billing quota?

The real question is whether a sales manager is acting to create and implement high standards for total performance or reacting to the top billers' standards, which will be billing only. If a salesperson can say to a sales manager, "Hey, I made my quota my way, so what if I didn't make many new calls or have any new accounts on," then that sales manager is in a reactive position. He or she may be in charge but not in control, and sooner or later that sales manager is going to have to pay the piper. If you've checked with the piper's union lately, you know how expensive that can be.



Norm Goldsmith

Norm 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.

Zero-Based Contribution

So what can management do to get an accurate picture of each salesperson's true value to the station? Let me suggest that we start by considering as the primary criterion *contribution* instead of just billing. Certainly billing is one part of contribution but only a part. Some of the areas of contribution are more subjective than others, so they are harder to pinpoint. But it's still possible to get a good fix on them. The idea is to consider the concept of zero-based contribution as the starting point.

Starting with your top billers, analyze their accounts to see how many they have developed and how many they were given. Look at the growth of these accounts. Are they growing in rate, billing, and share of budget as well as being developed to use a broader spread of inventory? Why? Because those accounts belong to the station, not the salesperson, and each account has significant growth potential. If the salesperson covering a particular account isn't maximizing that potential, then he or she is costing you money because of a net loss in contribution.

If the salesperson is billing \$25,000 a year with the account at 10% commission, he or she sees a \$2500 profit. However, if the account should be billing \$40,000, then the station is really losing \$15,000. Think the salesperson looks at it that way? By the way, if you think you're getting hurt with a poor job on a particular account, imagine what it costs you in an agency.

Next, look at how many accounts your top billers have on each month and how many new ones are added. The life blood of a station's growth is new advertisers, because without them attrition will eat you up. If some of your big billers are sitting on a list of major accounts and agencies without developing anything new, they are hurting you in several ways.

True Value

First, as mentioned above, they aren't maximizing what they have, so you have a net loss. Second, they are controlling accounts and agencies that could be used to create lists for more aggressive salespeople who would build a broader base. Some of these may be the newer people on your staff with great potential. However, because so many major accounts are taken by people not making the total contribution you need, you may very

well lose good young people who don't see any upward mobility where they are. Third, your management ability and credibility suffer with both your salespeople and your superiors because you are reacting rather than acting.

In the more subjective areas of contribution are such things as leadership, cooperation, and support. If your top billers aren't making a positive contribution in these areas, they're hurting you. Whether they deserve it or not, these people have a great deal of influence on the newer AEs on your staff. While this is more difficult to measure, it's every bit as important. Take a moment to ask yourself what kind of contribution you are getting from the salespeople getting big dollars from the station.

"Take each salesperson's total billing and subtract from it what you think the station would get based on ratings, image, and past performance. Factor in a minimal sales effort, essentially just covering the bases. What's left is the actual dollar contribution."

Obviously, there are many other specific points on which you should evaluate contribution. However, in its simplest most objective form — dollars — think about this concept of zero-based contribution. Take each salesperson's total billing and subtract from it what you think the station would get based on ratings, image, and past performance. Factor in a minimal sales effort, essentially just covering the bases. What's left is the actual dollar contribution. You might be surprised to find that some of your middle level billers are making a greater contribution than some of your top ones.

When you factor in the contribution or lack thereof in the key quantitative and qualitative areas, you start to get a more accurate picture of each salesperson's true value. If you think that's important, why not consider reevaluating them from this perspective. I think you'll find it to be a very interesting and valuable exercise.

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19

COUNTRY SIX PACK

86

May

Memorial Day

The Hank Williams, Jr. Story

Having recorded fifty albums, there is no doubt that this artist, who once existed in the shadow of his famous father, has achieved success in his own right. His presence on the charts since 1964 is evidence of his ability to consistently please the audience, although his "outlaw" image has probably inhibited him in receiving his share of industry awards. He is one of country music's best selling album artists and draws some of its most youthful audiences.



July

Fourth of July

Ricky Skaggs: The Great Entertainer

His reverence for traditional forms of country music coupled with his ability to successfully update them, contributed to this artist's immediate acceptance with his major label debut in 1981. His years on the bluegrass circuit and as a session musician had well equipped him for success and he became country music's fastest rising star. Still in his early thirties, he is recognized as a top recording artist, producer and this year's Country Music Association Entertainer Of The Year.



September

Labor Day

The Award Winners

This year, more traditional forms of country music, albeit performed by fresh young stars, swept the Country Music Association Awards. Top male vocalist George Strait, top female vocalist Reba McEntire and group/duo winner The Judds tell their stories in exclusive one hour music/interview profiles. These three stars have been voted as the best in country music today.



November

Thanksgiving

The Alabama Story

It was only a few short years ago that these four young men became the first successful country group to play their own instruments, as well as sing. Possessing songwriting talent, and the ability to find hit material written by others, quickly established them as recording stars. Their energetic live performances drew crowds comparable to the most popular rock acts and brought a new youthful audience to country music—in fact, the 1985 Gallup poll even ranked them as one of the top five favorite groups among teens! Alabama has achieved one of the longest unbroken string of number one singles ever on the country charts.



January

New Years

The Willie Nelson Silver Anniversary Special

Celebrate a milestone with country music's most revered singer/songwriter on the occasion of the 26th anniversary of his first national hit records "Touch Me" and "Willingly". Of course, the story begins even earlier with Willie's first songwriting successes and will include not only his solo hits, but his collaborations with such artists as diverse as Merle Haggard, Ray Charles, Ray Price and Waylon Jennings. This commemorative radio special with the superstar himself will be an important radio event.



December

Christmas

Christmas Around The Country 1986

This program has become an annual Christmas tradition with Country radio. In a newly produced show every year—not merely an update—country artists share their Christmas plans and holiday memories. The latest seasonal songs, as well as old favorites by country radio's biggest stars, provide the musical reason for each artist's appearance.



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

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HARVEY MEDNICK

HERALD EXAMINER'S RAY RICHMOND

They Write The Words

Last year I interviewed Jim McFarlin of the Detroit News to give you an inside view of how a radio columnist works. This time we move to the West Coast's Ray Richmond, who after four years with the L.A.-area Daily News was recently named Radio Editor for the L.A. Herald Examiner.

Born and raised in L.A., Ray got his radio ears wet handling sports talk and radio business programs at his college station and a listener-supported outlet while writing about radio for the Daily News. Ray pointed out that at the Daily News, there was no specific attitude towards radio coverage. "They didn't take radio seriously. Forget the fact that you listen to it every day, that it's a part of your life. Radio's still an afterthought as far as newspaper coverage is concerned."

On-The-Job Training

Ray learned by doing. "At first I didn't know a ratings point from a basketball point. I made a lot of mistakes, and slowly, from interviewing PDs, GMs, and other executives, I learned the business." Interesting ideas came out of this experience which are valuable to remember when you pitch your local radio columnist. At the top of his list is a subject already painful to many of us - the emphasis on the financial end instead of on show

business. Ray said, "Radio is such an unabashedly bottom-line business, PDs and GMs are not afraid to tell me that they let go of someone because he was making too much money. It also became clear to me that radio had a real inferiority complex. A lot of executives felt they weren't being taken seriously, that by being in radio they were sitting in media's back seat."

The Herald's Position

Ray considers himself a champion of radio. "It's absolutely absurd that radio is not given its due press. Although I've only been at the Herald a couple of weeks, they want to develop a real radio focus: they feel it's important." What does Ray feel his readers want to know about in the radio world? "People are real creatures of habit when it comes to radio listening. They have their favorite stations, and they're interested in reading about anything that rocks the boat or makes waves."

Interestingly, the ratings books affect Ray almost as much as they do us. "After a ratings book comes out it's a lush time for stories. Many pieces react to the survey results: who's rising, who's dying, the various hirings and firings due to the numbers."

Here's a key for story timing. Make sure that feature-oriented, nonratings stories are pitched during the sweep, not right after the book comes out. Don't try to compete with abundance; rather, think about relieving drought.

Pitch It Right

Pitching a story is an art many of us either lost the knack for or never learned. When asked how he liked to be pitched, he said, "If a PR person wants to have a good relationship with a writer, it's his responsibility to tell it like it is, even if his boss behind the scenes may not like it so much. It will reflect better on the station in the long run if they're honest with the writer."

Ray's situation is unusual because the Herald calls for daily radio items and has even committed covers of its Friday leisure section for radio's meatier subjects. One Ray mentioned was the decline of AM radio and the measures it's taking to ensure survival.

Discussing differences between how the public perceives the electronic media, Ray continued, "Loyalty is one thing that TV stations don't have; people are loyal to individual programs. In contrast, people are loyal to radio stations throughout the day. Many choose one and hold onto it. They really want to know what's going on with the stations they listen to." Ray acknowledged, however, no one reads the paper only to find out what's happening in radio. "Sports, yes - radio, no."

Sadly, Ray feels that PR people don't know how to effectively reach their radio writer. "I think they consider it important, but just don't know how the process works. They don't know how to pique a reporter's interest nor get on his good side." It's suggested that simply keeping in touch with your local radio reporter can pay important dividends down the road. Ask yourself: when was the last time you called your local radio reporter just to say hello even though you don't have a story to pitch?

Ray's Tips For Success

- Get to know your local reporter.
• Tell it like it is; don't cover up.
• Avoid hype; pitch stories that

Another Tough One-Run Loss For The Dodgers/C-1
LOS ANGELES HERALD
WALL STREET HELLS ITS WAY TO 38.32 CLARK
ALHAMBRA 10K MING-BALL
RECORD CLOSE FOR \$1 MILLION NATIONAL TITLE
MONEY/A-12 BOTH IN YOUR SPORTS/C-8

Khadafy's alive and kicking

U.S. says cities fail to combat terrorism
He says Reagan 'should be put on trial as war criminal'
Bradley's budget: \$2.36 billion and 100 new officers
House Republicans foil 'coo game' on contra aid
NEWS FOCUS



Ray Richmond

are stories.
• Make sure your boss knows the difference between a real story and a non-story.
• Never lose the trust of the reporter; it may take years to get it back, if ever.
Final Thoughts
Although Ray's situation may be unique because he works for a paper with a real commitment to radio coverage, I've discovered similarity between his approach to our medium and that of radio editors working for any paper in every market. The solution is simple: work to develop an interpersonal relationship based on honesty and mutual respect, one tempered with professionalism and a genuine understanding of the editor's needs, as well as your station's. I'll bet you'll get more ink as a result.

DATELINES

- 1986
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 Burns Media
18th Annual Radio Studies Seminar
Sheraton Crystal City Hotel, Washington D.C.
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
Burkhardt/Abrams/Douglas/Elliott & Associates Programming Conference, Atlanta
June 26-29 11th Annual Upper Midwest Communications Conclave
Radisson Plymouth, Minneapolis
July 13-16 7th Annual New Music Seminar
Marriott Marquis, New York
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

ONE YEAR AGO TODAY
• Gil Rosenwald Marite Radio Division President
• T. Patrick Welsh KROQ/Los Angeles GM
• Bill McHate rejoins Selcom as Senior VP
• Dean Goodman upped to WLVE/Miami VP/GM
• #1 CHR: "Crazy For You" - Madonna (Geffen)
• #1 AC: "Crazy For You" - Madonna (Geffen) (3 wks)
• #1 BIU: "We Are The World" - USA For Africa (Columbia) (3 wks)
• #1 Country: "Somebody Should Leave" - Reba McEntire (MCA) (3 wks)
• #1 AOR Track: "Everybody Wants To Rule The World" - Tears For Fears (Mercury/PolyGram)
• #1 LP: "Southern Accents" - Tom Petty & The Heartbreakers (MCA) (4 wks)
FIVE YEARS AGO TODAY
• Walt Love R&R Black Radio Editor
• Jeff Pollack consults ABC FM Network
• Vincent Benedict Jr. VP/GM at WCAU-FM/Philadelphia
• Neal Mirsky PD for WSHE/Miami
• #1 CHR: "Just The Two Of Us" - Grover Washington Jr. (Elektra) (2 wks)
• #1 AC: "Her Town Too" - James Taylor & J.D. Souther (Columbia) (2 wks)
• #1 BIU: "A Woman Needs Love (Just Like You Do)" - Raydio (Arista) (2 wks)
• #1 Country: "Falling Again" - Don Williams (MCA)
• #1 LP: "Face Dances" - Who (WB) (3 wks)
TEN YEARS AGO TODAY
• #1 CHR: "Welcome Back" - John Sebastian (Reprise/WB)
• #1 AC: "Welcome Back" - John Sebastian (Reprise/WB)
• #1 BIU: "Disco Lady" - Johnnie Taylor (Columbia) (3 wks)
• #1 Country: "Together Again" - Emmylou Harris (Reprise/WB)
• #1 LP: "Presence" - Led Zeppelin (Swan Song/Atlantic)

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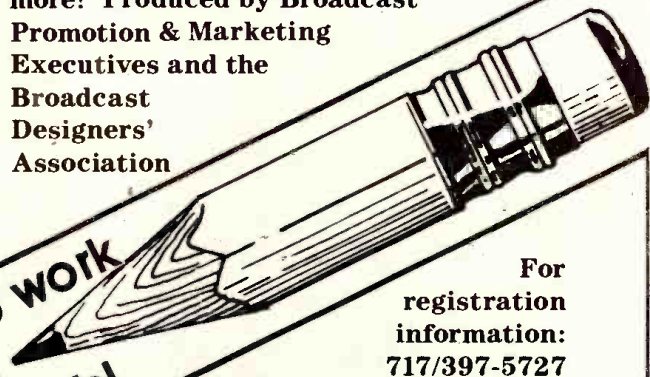
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KEN BARNES

HITS HIS THING

O'Kelly Isley: 30 Years Of Rock & Soul

The death of O'Kelly (or simply Kelly) Isley, from a heart attack, at age 48, forcibly reminded me just what a monumental musical institution the Isley Bros. have been and continue to be. For nearly 30 years they've been at the forefront of countless musical trends.

Originally a quartet (another brother, Vernon, died in the '50s), they began cutting singles for small labels like Cindy and Mark X (the immortal "Rockin' MacDonald," which probably has little chance of being revived as a new Quarter-Pounder jingle), but hit their stride with RCA as the '50s drew to a close. 1959's "Shout" was a classic rock-soul-gospel fusion, recognized as such by the multitude of artists who covered it: Tom Petty, Dion, the Beatles (officially unrecorded), Joey Dee & the Starlites, the Shangri-Las, and more.

What Kind Of Song Is This?

RCA, however, did not always have the clearest understanding of the Isleys' potential, and had them recording standards like "Gypsy Love Song" and "How Deep Is The Ocean" and schlocky tunes like "He's Got The Whole World In His Hands" and the original of teen idol Eddie Hodges's hit "I'm Gonna Knock On Your Door." The group did have one more classic on RCA, "Respectable," later a hit for the Outsiders and also covered by the Yardbirds.

A move to Atlantic under the production helm of the legendary Leiber/Stoller team promised great things, but strangely L/S had them doing standards ("Shine On Harvest Moon," "Jeepers Creepers") as well. Their final single under this arrangement, "Your Old Lady," was a raucous number later made semifamous by Steve Miller Band and David Lindley covers.



1985: A distinguished American institution (Kelly, Ronald, Rudolph)

Shake It Up Baby

Shifting to Wand in 1962, the Brothers failed to establish a dance sensation with "The Snake." But the brilliant and underrecognized songwriter/producer Bert Berns took them in hand with an unsuccessful tune he'd had released by the Top Notes a bit earlier, and "Twist & Shout" zoomed to #7 *Cash Box*, #17 *Billboard*. Fueled by fiery Isley vocals, the record is still hard to top for sheer excitement, although the Beatles gave it a hell of a shot.

Nobody Can Do The Shingaling . . .

After a lackluster follow-up, "Twistin' With Linda," the Isleys released the self-composed "No-

body Can Do" and "Behind A Painted Smile" were considered classics by British soul fanatics (like Adam White). But Motown was not the ticket for a group that was ready to test its own producing and writing powers.

Sockin' It To 'Em

So the Isleys took the bold step of leaving Motown and forming their own label, reviving the T-Neck insignia and landing a distribution deal with Buddah. It paid off instantly in early 1969 with the R&B and pop monster "It's Your Thing," one of the crucial records bridging the gap between '60s soul and '70s funk.

They milked that groove for all it was worth with "I Turned You On"/"I Know Who You Been Sockin' It To" and "The Blacker The Berry . . ." and produced some other interesting artists on T-Neck (including a hard rock group called Privilege). But a turning point occurred with a 1971 cover of the Stephen Stills hit "Love The One You're With."

Pop That Thang

Influenced by the next generation of Isleys (bassist Marvin, keyboards man and cousin Chris Jasper, and guitarist Ernie, who'd begun playing with them on the "It's Our Thing" LP), the group, as pointed out in a British music paper recently, became the first to

consistently reverse the usual pattern of white musicians appropriating and adapting innovations in black music — they took rock songs and techniques (Ernie was a fluid, exciting guitarist, greatly influenced by his older brothers' former employee, Hendrix) and scored substantial successes in the R&B world (plus some pop hits).

The expanded group Isleyfied songs like "Spill The Wine," "Lay Lady Lay," and even "Summer Breeze." They also revived "That Lady" in 1973 for their new T-Neck/CBS deal and had a definitive smash, and their liquid guitar patterns were an obvious influence on Nile Rodgers and disco in general. Another highly influential record was 1975's "Fight The Power," an unusually frank political statement whose "all the bullshit goin' down" line stirred up considerable controversy.

The Isleys have continued to make Black/Urban hits, "Between The Sheets" becoming a big one in 1983. Even with a split between the elder and younger segments of the group (the latter becoming Isley, Jasper, Isley and staying with CBS, the original trio moving to Warners), the Isley name has remained a chart staple, with "Colder Are My Nights" and "May I" 1985 and 1986 entries. Sad as Kelly's passing is, I hope Ronald and Rudolph keep their illustrious tradition alive in years to come.

body But Me," yet another classic rocker turned into a much bigger hit four years later by the Human Beinz and revived more recently by George Thorogood. Moving to UA, retaining Berns's services, they released the original "Who's That Lady," as mentioned here recently, and also, having scored with "Shout" and "Twist & Shout," witnessed lightning failing to strike a third time with "Surf & Shout." A single on UA subsidiary Veep did little, and the Brothers returned to Atlantic.

Playing on 1965 releases like "Wild Little Tiger" and "Move Over And Let Me Dance" was the group's new guitarist, a former paratrooper named Jimmy Hendrix, and his incendiary guitar style is audible on some of these singles. But nothing much was happening commercially, and after one record on their own T-Neck label (then distributed by Atlantic), the Isleys moved to the Motown family.

Behind A Painted Smile

Motown packed them into the production line, first with top-of-the-line producers Holland-Dozier-Holland and later with lesser lights. Their Tamla debut, "This Old Heart Of Mine," was a Top 15 hit, they did "That's The Way Love Is" a couple of years before Marvin Gaye had a hit with it, and several of their upbeat tracks like "Got To



1969: The trio does its thing in full late '60s baroque regatta



1967: Motown vintage Isleys (l-r, Kelly, Ronald, Rudolph)

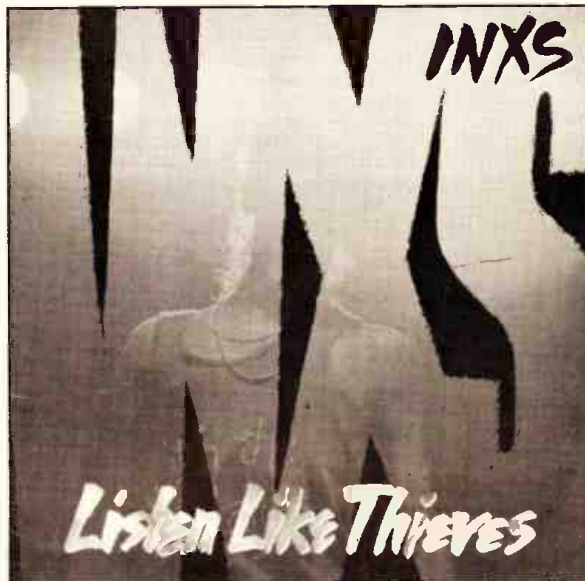
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DATEBOOK

SEAN ROSS

Buck Changes Positions

MONDAY, APRIL 28

1963/Andrew Loog Oldham sees the Rolling Stones for the first time and signs them the next day. Through Allen Klein, Oldham is also connected to Stones duet partner Bobby Womack, whom he's produced recently.
1978/Dolly Parton's "It's All Wrong, But It's All Right" goes #1 Country.
1979/WJPC/Chicago and morning man Tom Joyner start selling 33-cent gallons of gas. Rival 1390 WVON counters with 13.9-cent gas. WVON then starts giving gas away.
1980/Marshall Tucker vocalist Tommy Caldwell dies in a car accident in Spartanburg, SC.

TUESDAY, APRIL 29

1962/Jerry Lee Lewis returns successfully to England, the country he was booted out of after marrying his cousin four years before.
1972/"The field of bag-ism art," said the Mayor, would be hardest hit: New York's John Lindsay intervenes in John Lennon's immigration proceedings. The Mayor calls attempts to deport Lennon "a grave injustice in light of (his) unique contributions in the fields of music and art."
1976/Security guards forcibly remove Bruce Springsteen from Graceland when he attempts to visit Elvis Presley.
1977/The Temptations leave Motown for two-and-a-half relatively-obscure years with Atlantic.
Birthdays: Tommy James 1947, Duane Allen (Oak Ridge Boys) 1944.

WEDNESDAY, APRIL 30

1976/Buck Owens buys a new frequency, 970 AM, for his flagship station, Country legend KUZZ/Bakersfield. In early 1986, KUZZ trades frequencies with another local Country station and changes positions again.
1976/Bruce Lundvall is named President of CBS Records.
1984/Melissa Manchester makes her acting debut on an episode of "Fame" which she also co-wrote.
1984/R&B legend Z.Z. Hill dies at age 49 of a heart attack stemming from phlebitis and a broken leg.
Birthdays: Willie Nelson 1932-33 maybe, Bobby Vee 1943.

THURSDAY, MAY 1

1972/Mutual launches its "Black Network," later spun off to become the Sheridan Broadcasting Network.
1979/Elton John becomes the first Western rocker in Israel.
1980/The Academy of Country Music names Loretta Lynn Artist of the Decade.
1983/KFRC/San Francisco runs the nuclear war simulation "Firebreaks" and allows listeners to call in and decide whether to drop the next series of bombs.
1985/On her 41st birthday, Rita Coolidge becomes a full-time VJ on MTV's VH-1.
Birthdays: Ray Parker Jr. 1954, Judy Collins 1939.



Willie Nelson, Rita Coolidge, Tyrone Davis, Bob Seger

FRIDAY, MAY 2

1975/If Boomer Castleman's "Judy Mae" had done better, it could've become one of those much-hated Paper Lace type hits from the '70s. On this day, Boomer's song — about a father who drops dead after seeing his son have sex with his new stepmother — is advertised as "already one of the most important records of 1975." The artwork shows a man's face waist-high to a naked woman.
1975/R&R reports that KING/Seattle has put a picture of Elton John on the door to the men's room. Olivia Newton-John's picture is on the door of the ladies room.
1980/The South African government bans "Another Brick In The Wall," which has become the anthem of the school strike.
Birthdays: Shannon 1957, Larry Gatlin 1948, Link Wray 1935, Lesley Gore 1946, Lou Gramm (Foreigner) 1950.

SATURDAY, MAY 3

1971/Grand Funk Railroad finally deigns to hold a press conference; only six reporters show up.
1982/Mike Joseph's "Hot Hits" format debuts on WBBM-FM/Chicago and beats WLS for the next three years.
1982/Solar executive Margaret Nash, former ex-wife of Johnny and partner in his JAD label, dies in a car crash.
Birthdays: Bob Seger 1945, Peter Gabriel 1950, Frankie Valli 1937, Engelbert Humperdinck 1936.

SUNDAY, MAY 4

1959/In the first Grammy awards, the Kingston Trio wins best record for "Tom Dooley." "The Chipmunk Song" wins for Best Engineering, thus establishing a later Oscar tradition of giving special effects awards to the movies you're too embarrassed to admit you like.
1964/The Moody Blues are formed; four years later, "Days Of Future Passed" enters the charts for the first time.
1979/Patrick Hernandez's "Born To Be Alive" is released in America.
1981/"Rockline"'s first show is broadcast from the studios of KLOS/Los Angeles. B. Mitchell Reed is host; Tom Johnston and Joe Walsh are the guests.
Birthdays: Nick Ashford 1943, Tyrone Davis 1938, Marilyn Martin 1954, Jackie Jackson 1951

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RECORDS

THE CHALLENGE OF GROWTH

Zimmermann's View From The Tower

EMI Music Chairman Bhaskar Menon was direct when he addressed senior Capitol/EMI executives at a management meeting in Hollywood last August. Sales and profit goals set for fiscal 1986 will "test the company's competitive abilities to the full," he said. But Menon was also upbeat, stating that the necessary investment in "extended talent acquisition and delivery power strategies" had been made, and that Capitol was "adjusting well to the challenge of growth" after three tough years.

Most record people would probably agree that Menon's optimism was not misplaced. The Capitol gold and platinum tally for 1985 included albums by Ashford & Simpson, Duran Duran, Iron Maiden, Freddie Jackson, Maze featuring Frankie Beverly, Anne Murray, Tina Turner (four million), and Power Station. More recently, Arcadia's "So Red The Rose" turned platinum, and Heart has been certified for sales of three million.

Recently I spoke with President Don Zimmermann, a 21-year Capitol veteran, about that "adjustment" to the challenge of growth, and other goals. Here are excerpts from the conversation.

Limited Roster

R&R: How has Capitol's revitalization come about? Did you depart from past practice in any way?

DZ: That's difficult to answer, but we've just focused very hard on specific artists and projects. We don't have a lot of acts signed. The roster is about 55 artists now, plus about ten other acts that come to us from EMI overseas, so that our release schedule never gets jammed. Every album and, more important, every single that comes out has a few weeks' window that allows us to focus on it and get something going.

"(With) the creative forces of our industry, there may be some influences from outside, but I don't think they're going to be conscious ones."

If there's a secret (and there isn't), it's that we believe in a long-term career arc for each particular artist. We're not going to get off it; there's a total commitment from everybody in the company, a team approach. This is my second time as President of Capitol Records, and I've always believed in the focus/concentration theory. And our goals are that if we have 60 artists represented in the marketplace, we try to have 60 multi-platinum albums. Before you sign an

"Everybody thought we were crazy for signing Tina Turner and Heart, but we believed those artists could come back, and they did."

act, you should believe very strongly that you can deliver and that the artist can deliver.

R&R: For example?

DZ: Tina Turner and Heart. Everybody thought we were crazy for signing them in the beginning, but I don't think there was anybody in Capitol who had second thoughts. We believed those artists could come back, and they did. That gives the company self-confidence as well as credibility in the market, and as a result, everyone's enthusiasm just builds.

R&R: Did Heart come to you with finished material?

DZ: No, there were no songs. It was essentially a meeting that (VP/A&R) Don Grierson and I had with the band and Front Line Management around 18 months ago. Everybody was saying the same thing — that we had to find songs, whether they came from the band or outside. We said that whatever we mutually agreed would be successful, we should do.

Solo Hearts

R&R: Does the band have solo projects planned?

DZ: Ann Wilson does, which was part of the original deal. At that time, I don't think Nancy had any such aspirations. Whether she's since changed her mind, I don't know. The next release will be a group album, probably around next February or March.

R&R: What stimulated the Paul McCartney re-signing?

DZ: This whole business is built on relationships and in Capitol terms, Paul is one of our most valid relationships, going back to the Beatles. EMI outside North America has always had the relationship, so we saw it as Paul coming home. I hope he feels that way about it. There should be an album

in June. We'd hoped for it earlier, to take advantage of "Spies Like Us." Unfortunately, it wasn't completed in time.

R&R: How much record company involvement can there be today with superstars in terms of the recording process? You've waited three years for this Bob Seger album.

DZ: Three years and five months. And about two days. And three hours. Well, there's all kinds of involvement. Seger was the first major artist who happened when I was first President of Capitol. In fact, when I was a brand new District Manager in San Francisco, the first real hit I worked was "Ramblin' Gambler Man," so Bob holds a special place in my heart. Plus there's a personal relationship that I value.

But it's not a creative involvement. Rather, it's constant conversations and focus. Bob recorded in the Capitol Tower, so we saw a lot of him, but even to intimate that there was any creative input from the record company would be wrong.

"We believe in a long-term career arc for each particular artist. There's a total commitment from everybody in the company, a team approach."

Creative Forces

Seeger and artists like Springsteen, Prince, Stevie Wonder — they're the creative forces of our industry. There may be some influences from outside, but I don't think they're going to be conscious ones. And when they do become conscious, then the project isn't as good as it should be or could be.

R&R: Does the same apply to an artist like Tina Turner?

DZ: With Tina, there is not as much involvement as you might expect with an artist who isn't a singer-songwriter. But her manager, Roger Davies, is extremely capable. He'll come in, bounce ideas off us, play demos, and all sorts of things. But so far, we haven't heard Tina's voice on anything because she hasn't put her voice to anything. So there isn't that day-in, day-out involvement that would happen with other artists. But as long as it's working, that's terrific.

R&R: When do you expect her next album?

DZ: Tina goes into the studios the second week of April, and the album is scheduled for September. I think it'll make it.

R&R: Capitol's black music division is performing well. Again, have there been any new strategies?

DZ: We took immense pride in being the number one black label last year. There is no brand new strategy or philosophy as such. We've been committed to that business for a number of years, and it just seemed to come together in 1985. Also, radio became much more receptive to records by black artists, and we benefitted — with not a whole lot of releases, in fact.

R&R: Are there plans now to expand that division? How many acts are signed?

DZ: Fifteen. That number was optimum for a year ago, but it's time to grow. We'll probably sign four or five more artists initially, but you always have to be cognizant of the mix you bring to the market. You can't always be working brand new, unproven acts at any particular time.

We've just released a record by Willie Collins, who's new and looks very promising. And we feel very positive about a re-signing: Beau Williams. He's with Hush Productions now.

Profitable Nashville

R&R: Records by black artists are crossing over, but the same can't be said for country.

DZ: Anyone who's been involved in the music business for more than a couple of years knows it's just a matter of trends — the pendulum swings. In today's society, you won't see the sort of 180-degree swings we've seen historically, but there will be hits and what we characterize as country artists in the future.

"Particular care has to be given to anything previously recorded on analog that's released on CD. I've heard some compact discs that were atrocious, yet could have been very good."

In the meantime, we're selling a lot of records. Our Nashville division is extremely profitable. (Capitol/EMI America Nashville President) Jim Foglesong is doing a phenomenal job. Sawyer Brown and some new artists have done extremely well, but Jim has also been

Executive Bio



Don Zimmermann, 51, has been with Capitol Records since the summer of '65. He joined its San Francisco branch as a salesman after several years with Chatton, an independent distributor. He moved through positions in district and regional sales management to become VP/Sales in 1972, and Sr. VP/Marketing in 1974.

Zimmermann was appointed Exec. VP/COO of Capitol two years later, and President/COO in '77. He took on more responsibility when EMI acquired United Artists Records and launched the EMI America label, and was subsequently named COO/Recorded Music Group and Corporate VP of Capitol Industries/EMI. Don embarked on his second tour of duty as President of Capitol Records in July 1984.

When he's not working, Zimmermann plays tennis (by his own admission, "very badly") and goes boating. On a recent vacation ("my first in four years"), he tried scuba diving at Australia's Great Barrier Reef. Notes the Capitol chief, "Steve Miller told me, 'You will never swim as fast in your life as when you see in clear water a shark that's 100 yards away.' And you know, Steve was right."

able to bring home careers that have been around with Capitol, such as Mel McDaniel, as well as signing Don Williams, Tanya Tucker, and Marie Osmond.

R&R: Capitol repertoire by artists like the Beatles and Frank Sinatra. haven't appeared on compact disc yet. Meanwhile, the company is building its own compact disc plant. Will we see those albums on CD soon?

DZ: It depends on one's definition of "soon." If we're talking the next 12-18 months, I suspect you will. But particular care has to be given to anything previously recorded on analog that's released on CD. I've heard some compact discs that were atrocious, yet could have been very good. You have to be careful in the mastering; if possible, the recordings should be remixed for the format.

R&R: But isn't it the matter of artist royalties that's holding up some of these albums from CD release?

DZ: That's a big part of it, yes. **R&R:** I've seen reports that put Capitol's market share now around

Continued on Page 42

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Zimmermann's View From The Tower

Continued from Page 40

the nine-percent mark, which presumably includes EMI America and Manhattan. Is that accurate, and do you have any plans to staff up?

DZ: That figure is probably pretty close. It may be tied more to chart share than market share, which is probably closer to ten percent. When you consider that it was six percent a year and a half ago, that's a pretty good improvement.

"There are grass-roots sorts of markets that allow you to develop an act to a significant point without a hit single. You build it up to the point where radio is going to be more aware of it."

Staffing Up

So, yes, since we're in a particular mode of development as a label, we do need to step up a lot of activities. Over the last 18 months, we've gradually enlarged our staff and it just follows that once you've increased your ability for a (talent) catchment area, you have to become more effective in your exploitive area. I would think we'll be adding around seven to eight people in marketing and probably the same number in promotion.

R&R: Promotion will be first, presumably, because you're no longer using indies?

DZ: They'll be essentially simultaneous with marketing, and it doesn't have anything to do with the publicity over independent promotion. The plan was already in place.

R&R: Is radio still the primary medium for breaking new talent?

DZ: It's certainly the most effective medium, and it always will be. But there are grass-roots sorts of

markets — college, clubs, new age — a lot of different areas that allow you to develop an act to a significant point without a hit single. You build it up to the point where radio is going to feel better about it and be more aware of it. It may be the cutting edge of a new trend or sound, so it's important to do these things.

That said, I look at CHR very positively right now. For the first time in my 26-27 years in the record business, CHR is essentially playing the hits, the best records. They're conscious of consumer trends and what people want to hear, but they're also looking at records without prejudice. I don't necessarily mean that in a racial sense, although that's certainly true. They're really playing hit records, which is what pop radio should be all about.

AOR has also refocused the most part, and really identified who its consumer is. Black radio, too, has become extremely important in the past couple of years, and has also picked out target demographics. So there are a lot more opportunities for records and artists than there were a few years ago.

Conservative Image

R&R: How do you react to the criticism that Capitol has a conservative, bland image?

DZ: I've heard it about all record companies — that the majors don't sign enough artists, that they tend to release records in tune with radio trends or what radio is looking for, that they gear their A&R profile to that. I don't 100% agree. Obviously, every label is a commercial business, and has either stockholders or owners, so there's a need for profit.

But the sort of shots we take and the directions we try to move in — to establish something new or a lit-

tle left or right of center — essentially go unnoticed. Yet there aren't as many artists signed or records released as there were ten years ago, and there are fewer rec-

"For the first time in my 26-27 years in the record business, CHR is essentially playing the hits, the best records. They're conscious of consumer trends and what people want to hear, but they're also looking at records without prejudice."

ord companies. That, unfortunately, is part of the economics of the business.

As conservative as maybe Capitol is accused of being, we've done deals with Rhino and Enigma which are for pressing and distribution to begin with, but which allow either label to enter into longer-term relationships with new talent. As an act matures musically and positive things start to happen, then Rhino or Enigma can request that we step in. Then it becomes more of a production situation. In my mind, I find this exciting because it's giving more fresh talent that window of opportunity. There won't be any new musical trends if you don't allow that smaller window to the left or right of the big window.

I must also say that Capitol does bring in a lot of new people. Our A&R situation has expanded, and so have press and publicity. We're expanding in terms of marketing, so there will be more new blood. It probably is a fair comment that we did become a bit inbred, but we're very conscious of that and are more than halfway to correcting it.

"OUT OF MIND OUT OF SIGHT"

7-28762



MODELS



CHR
NEW &
ACTIVE

THIS WEEK:

WXKS-FM
WPHD
CKOI
KEGL
B96
WMMS
KKRZ
KMJK
KWOD
KPLUS
WZOU
WNNK
WRCK
WTLQ
KTUX
WKAU
WRON
KSND
KXYQ
KZZU
WGUY
WIGY
WOMP-FM
WYKS
WZYP
WCIL-FM
WDBR
WSPT
KGOT
KBIM
KZ0Z



57/24



MMA MANAGEMENT
CHRIS MURPHY

KIM FRANKIEWICZ
228 WEST 55th ST., 2ND FLOOR
NEW YORK, N.Y. 10019

PRODUCED BY MARK DITZ
FOR PACIFIC DELUXE PTY. LTD.

VIDEO
NOW
PLAYING
ON



BROADCAST
AND CABLE
FORMATS

FROM THE
Geffen ALBUM
OUT OF
MIND OUT
OF SIGHT

GHS159624100



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Geffen Company

Metromix

RPM

RCA says it has no plans for a commercial 45 release of John Denver's "Flying For Me," which was recently serviced in 7-inch form to CHR, AC, and Country stations. The song is Denver's tribute to the Challenger astronauts, and he performed it in Houston at the late-March benefit for the shuttle crew's families. Performance royalties go to a shuttle-related fund chosen by those families and NASA. "Flying," produced by Roger Nichols, will appear on the next Denver album, "One World."

Fantasy Records has signed a distribution deal to handle Fred Catero's Catero label in connection with three new age albums by Paul Speer, Cyrille Verdeaux, and Doug McKeenan & Air Craft. They ship later this month.

Another Fantasy-distributed label is Knobhill, whose "Welcome Back America" by Artists For American

Young was recently released as a 12-inch. A portion of the proceeds from its sale will go to Pros For Kids, the San Mateo, CA-based organization founded to help fight drug and alcohol abuse among teenagers. The record features Eddie Money, Lenny Williams, and L.J. Reynolds, among other musicians and prominent Bay Area athletes.

This year's National Association of Independent Record Distributors and Manufacturers convention in Chicago (April 30-May 4) features a keynote speech by Jerry Wexler, and a "legends" panel with Frank Gulda (LeGrand), Hy Weiss (Old Town), Armand Boldolan (Westbound), and Dave Clark (Malaco). There are sessions devoted to distribution, alternative marketing, artist development and promotion, all from the indie perspective, and the concluding awards banquet will be hosted by

WXRT/Chicago MD Lin Brehmer. Venue is the Americana Congress Hotel. More details from Sunny Richmond at (609) 665 8085.

Domestic retail and international distribution of "Class Of '55," the Carl Perkins/Johnny Cash/Jerry Lee Lewis/Roy Orbison reunion project, is with PolyGram as previously reported (R&R 4/18). Selling the album on TV in the U.S., however, will be the task of Chips Moman's America label, from whom PolyGram licensed the recording.

The original cast recording from Dave Clark's new British musical, "Time," will be released worldwide by EMI, including Capitol in the U.S. The double album from the show, which premiered in London earlier this month, features music by Cliff Richard, Ashford & Simpson, Freddie Mercury, Stevie Wonder, Dionne Warwick, Leo Sayer, and Dionne Warwick.

Al,
We'll Miss You.

Al Frontera
November 13, 1937 - April 18, 1986



The International Smash

ABSOLUTE BEGINNERS

The single by
David Bowie

"ABSOLUTE BEGINNERS is spectacular — one of the most ambitious and exciting movies of the decade."

John Powers — L.A. Weekly

"ABSOLUTE BEGINNERS is just absolutely breathtaking."

David Hinckley — New York Daily News

CHR NEW & ACTIVE

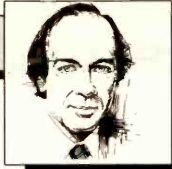
This week's adds:

WRNO	KTUX	KYNOFM
WSSX	WKZL	103CIR
96X	WKFR	KHTZ

TRACK **9** ALBUM **11**



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BRAD MESSER

CALENDAR

Truth Always Best Policy?

Alcohol and drug abusers, general screw-ups, liars, thieves, and jes' plain lazy folks find their way into all businesses, including ours. The standard worker not only creates trouble while he or she is on staff, but has the potential to cause terrible problems later, long after he has quit or been fired.

The residual problem surfaces when you are listed by a former employee as a reference. When a potential employer calls to check the reference, telling the truth may be the worst thing you can do, because anything negative can open the way for a lawsuit alleging slander ... even if what you said is true!

Slander is generally defined as uttering or spreading a false statement harmful to another's character or reputation. (*Libel* refers to the written word, *slander* to the spoken word.) When you are asked to describe your former employee's job performance or personal characteristics, the most

dangerous pitfall is to say anything negative which has not been proven. Even if what you say is true, the former employee can sue for slander, forcing you into a time-consuming and expensive legal defense effort in which the burden of proof rests on you and your company.

Even a successful defense against a slander suit can be much more trouble than it was worth. That's why many broadcasters no longer give frank and informative comments about ex-employees.

The problem is not confined to radio. The state of Arizona recently passed a law limiting the exposure of certain financial institu-

tions to slander suits, to solve a widespread problem. Some cashiers who were known to be thieves had been fired from their bank jobs, but were promptly hired by other banks because their former employers refused to mention the thievery, for fear of slander suits.

To the best of my knowledge, there are no similar exemptions for broadcasters; therefore, saying anything bad about a former employee is still a big-risk proposition.

This brief mention is meant to point out the potential for trouble, but certainly isn't to be construed as legal advice. It might be to your advantage to have a chat with your company lawyer about your potential for exposure when giving a negative reference.

In the case of a job reference, truth may not always be the best policy, whereas silence may be.

Mutiny on the Bounty

MONDAY, APRIL 28 — The mutiny on the "Bounty" took place 197 years ago (1789, same year George Washington became President). The crew of the British Navy ship forced Captain William Bligh and 18 sailors into a small launch and abandoned them in mid-Atlantic. Bligh and his men astounded the world by rowing their 23-foot boat 3600 miles to Timor. The mutineers sailed the "Bounty" to Pitcairn Island, burned the ship, and started a colony whose descendants still live there today.

WWII Italian leader Benito Mussolini was executed by a mob in 1945. Leslie Ervin made the first free-fall parachute jump in 1919, at Dayton, Ohio. Maryland became the 7th state in 1788.

Confederate Memorial Day: state holiday in Alabama, Georgia, and Mississippi. Birthdays: Ann-Margret (Ann-Margret Olsson) 45. Jack Nicholson 49.

U.S. Evacuated Vietnam

TUESDAY, APRIL 29 — Orders for all Americans to evacuate Vietnam were issued by President Gerald Ford in 1975. The last 400 Americans, and about ten times that many Vietnamese, escaped in helicopters and boats, as the victorious Communist forces overran Saigon.

One year ago, the Supreme Court decided that a car recall can be ordered even after five years or 50,000 miles (1985). Adolf Hitler married Eva Braun in 1945, one day before they both died.

The first successful zipper, the Hookless #1, was patented 73 years ago (1913). Birthdays: Goller Johnny Miller 39. Conductor Zubin Mehta 50. Rod McKuen 53. Dancer Renee Jeanmaire 62. Celeste Holm 67. Tom Ewell (Yewell Tomkins) 77. Japanese emperor Hirohito 85.

Heroic Death of Casey Jones

WEDNESDAY, APRIL 30 — Railroad engineer Casey Jones died in a train wreck near Vaughan, Mississippi, 85 years ago this morning (1901). His Cannonball Express rammed the back of a freight train which had not been parked completely clear of the main track.

Adolf Hitler and Eva Braun committed suicide in 1945 as Russian troops poured into Berlin (WWII). The size of the United States approximately doubled with the Louisiana Purchase in 1803. Louisiana became the 18th state in 1812. George Washington was inaugurated in 1789.

Birthdays: Jill Clayburgh 42. Bobby Vee 43. Willie Nelson 53. Corinne Calvet and Cloris Leachman 60. Eve Arden (Eunice Guedens) 74.

Cherokee Trail of Tears

THURSDAY, MAY 1 — Two years after giving the Cherokee Indians an ultimatum to leave their own land, U.S. troops began applying force against the remaining holdouts 148 years ago today (1838). About 15,000 Cherokees were forced out of Georgia, Alabama and Tennessee - where white men had discovered gold - on a march to reservations in Oklahoma. Some 4000 Cherokees died during the trip, which became known as the Trail of Tears.

The Empire State Building was dedicated in 1931. America adopted the Stars and Stripes in 1795 (15 stars, 15 bars): May Day. This month is named for the ancient Greek goddess Maia, the mother of Mercury, whose father was Jupiter.

Birthdays: Jockey Steve Cauthen 26. Judy Collins 47. Jack Paar 68. Glenn Ford (Gwyllyn Ford) 70. Kate (Kathryn) Smith 79.

E.F. Hutton Guilty Plea

FRIDAY, MAY 2 — One year ago, the E.F. Hutton brokerage firm entered a plea of guilty to some 2000 charges, including check fraud, and agreed to pay \$2.75 million in fines and court costs (1985).

The first nonstop flight coast-to-coast began in 1923: Lt. Oakley Kelly and Lt. John Macready took off from Roosevelt Field, New York, in a Fokker monoplane, and landed at Coronado Beach, California the next day.

General Thomas "Stonewall" Jackson was shot by one of his own Confederate soldiers in 1863 after some confusion over a password: the General died eight days later.

Birthdays: Larry Gatlin 38. Lesley Gore 40. Englebert Humperdinck (Arnold Dorsey) 50. Theodore Bikel 62.

Saturday (5-3) Doug Henning 39. Frankie Valli (Frank Castellaccio) 49. James Brown 52.

Sunday (5-4) Eta Aquarid meteor shower. El Corobos 50. Roberta Peters 56. Audrey Hepburn 57.



DAN O'DAY

AIR PERSONALITIES

A Conversation With Al Wyntor

Al Wyntor is the very funny morning jock on Nashville's WSM. He began his career in his hometown of Carrrington, ND in 1966. After working "in a lot of little towns you never heard of," he did nights at WDAF/Kansas City and middays at WHK/Cleveland before coming to Nashville in 1984.

R&R: *The only thing I hear on your show that sounds specifically "country" is the music you play.*

WYNTOR: I take that as a compliment. I don't think of our listeners as country music fans. They happen to like the kind of music we're playing; that doesn't mean they've got their heads in the sand and don't know current events or aren't concerned about their town or don't have dry wit. It's just a taste in music; the people are the same as other radio listeners.



Al Wyntor

"Country is just a taste in music; the people are the same as other radio listeners."

There are people out there who don't appreciate what I do. I'll do a parody on Brother Bobby, who's the pastor of the Church of the Holy Roller Derby (and who also operates the Foundation for Oriental Women Who Want To Learn More About Country Music), and maybe that conflicts with some people's traditional values. But there are just as many people who can laugh at themselves. In fact, there are more of them.

Sophistication Works

R&R: *More than one jock has complained to me about a PD or GM who insisted, "You can't be funny on Country radio. The listeners aren't sophisticated enough."*

WYNTOR: I don't doubt that, because there are a lot of crazy conceptions that go around. And you know where those come from? It's because very few people have the benefit of starting out in a big market. If you go to work in a small fish tank where you've got to be more responsive to a few people, you're going to get called

"If I don't do prep it tells on the air. If I do the four hours of prep I can get the job done."

more often by those few people who aren't really the majority but who carry a lot more weight. And those beliefs follow you as a manager, as a programmer, as an air personality, as you grow into a bigger market.

That's one of the weaknesses of Country radio. You've seen it in all the debate about the music; shoot, let the public decide. They always have. We've sat and developed our own "conventional wisdom," but the public has always been the final arbiter of, "Is Al Wyntor or Gerry House funny? Is Ricky Skaggs country music? Is Exile country music?"

R&R: *I would guess that to the average listener the question, "Is it country music?" is much less important to most of them than the question, "Do you like listening to it?"*

WYNTOR: Sure. And they're not like a concert audience. Sometimes we think we're playing to an audience that is critiquing us constantly on our music, and that's not true. These people don't pay anything to hear our morning show. If I paid 12 bucks to hear George Jones, I'd want to hear George Jones and I wouldn't accept any substitutes. But if I'm going to work in the morning and I want to know what the roads are like and they don't tell me, I'm going to find a station that will. Or if I want to hear a funny bit or if I associate what some guy's doing with the way I lead my life — if he's somebody I identify with — then I'll stay.

R&R: *What people inspired or influenced your style?*

WYNTOR: Well, I was so far out of reach for a while that I couldn't hear many great jocks. In the late '60s and early '70s there was a guy named Don Dresser at WDAY in Fargo and his buddy named Earl Williams, who I thought were terrific. They were funny, and they could have gone places had they wanted to. I admire Rick Dees a whole bunch. I think Lujack's great. I love the Greaseman.

Wyntor's Tales — Excerpts From The Show

(Dramatic music up) "He's back. Al Wyntor's Pictures presents 'Bambi II.' Yes, that frightened, innocent, saucer-eyed little fawn is now a 500-pound stag, and he's ready to kick some butt! Look out poachers, look out trappers, look out you hunters: Bambi's back in the woods and he's spoiling for a fight! 'Bambi II' — starring Fred Williamson as Bambi, Ruth Gordon as Thumper, and Mayor Fulton as the Antler. 'Bambi II' — rated G; may be too gamey for wimps!"

"It's St. Patrick's Day 1986. You can check that in your almanac if you like. I don't really think it's necessary, though, 'cause we have this trust relationship built up . . ."

"Hello again, friends, this is your announcer/pastor, Brother Bobby, speaking today on behalf of my Irish brethren & sisters & their children. You know, my goal has been to end the violence in Ireland, and I have had a vision. I'm going to do it with recreation. Idle hands are the devil's workshop. But we can stop all the bombin' and the shootin' and the drinkin'. In two weeks I'll be opening the doors to my new mission. I call it Brother Bobby's Belfast Karate Dojo. We'll teach 'em chops, kicks & finger-bendin' until they're too pooped to pop. And you can be part of it. Your love gift of \$49.95 will sponsor an entire Irish family of four for a whole month's karate classes at Brother Bobby's Belfast Karate Dojo. Reach out with me now, fight fire with fire, end violence with violence. As soon as I cash your check for \$49.95, I'll send you actual photographs of your little Irish family kicking the daylight out of each other, your own Kelly-green karate pajamas, and a little black belt bookmark. And if you act before midnight tonight, we'll have one of 'em break a

board in two in your honor. Our address is simply: Brother Bobby's Belfast Karate Dojo, Dei Rio, Texas!"

(Dramatic music up) "A young couple tenderly embraces in the moonlight. The breeze rushes through the leaves around them on Lover's Lane. Or . . . is it just the breeze? Their romance is about to turn into terror, as they encounter the deadliest farm animal known to man. Just when you thought it was safe to go back to the farm . . . 'Porka, the Killer Swine!'"

(Voice #2:) Gee, whatever happened to Old Ben?"

(Voice #3) I dunno. Maybe the hogs ate him . . . Scientists call it Pigus Outacus . . . or the Great White Hog. You'll call it horror. Coming in the summer of '86 . . . Steven Spielberg's 'Porca, The Killer Swine!'"

"I like a slow song like that on a morning like this because you probably didn't know it, but ol' Al tried to kick the cigarettes this weekend. I made it through Saturday, but I fell down on Sunday. What I tried to do was substitute Life Savers for cigarettes. And I'll tell you, I got so sick of the smell of burning candy . . ."

Heavy Preparation

R&R: *How do you prepare for your show?*

WYNTOR: I'll take a look at some of the humor sheets and get a newspaper in the afternoon, sit down at my trusty little Japanese typewriter and try to give myself at least 15 ways to involve myself in what's going on . . . or talk about me and the terrible time my kid's having . . . or anything that goes on that relates to me a little bit. Then I'll try to expand on that. I'll come up with a Question of the Day: "What would you do if . . .?" Then I'll take a look in the newspaper and find somebody who did something good, and I'll salute them: "If you see So-and-So today, tell him 'good job!'"

Program directors generally feel it's good to be local, and that's true. But then again some people aren't very aware locally; there's a lot of apathy. Some people are lucky if they read the headlines. So if you do Khadafy jokes, that's great because at least they'll know who he is.

I go on the air at five in the morning. I'll get there around 3:30, take another look at what I've got, run through the wires, get an early paper . . . and then I'll go in the production room around 4:00 and produce any scripts I've created for fake spots, drop-ins, etc. By 5:00 I've got myself laden down with all kinds of stuff, half of which I won't use.

R&R: *How much time in all would you say you spend preparing for your four-hour airshift?*

WYNTOR: About four hours. It's been said before that it takes an hour of prep for every hour on the air. If I don't do prep, I feel like shit and it tells on the air. If I do the four hours of prep I can get the job done. If you really want to, you can base your entire life on that show. But I've got four kids and a wife who's been nothing short of terrific for 17 years, and they're more important than my job. Although my job serves a purpose, I don't want it to take over what my life really is all about.

Radio Stories

Many of us have a Sunday morning horror story from early in our careers. The following one from KVET/Austin's Mike Carta is typical:

"I was hired parttime at a little radio station in South Central Kentucky. Parttime turned out to be 45 hours a week. We ran a tape-recorded program for this minister out of Cincinnati. You had to cue up to a certain portion of the tape, where he started 'The Prayer Hour.' This was a big deal; I mean, people would send in hundreds and thousands of dollars to this guy!"

"On this particular day, it was the second part of the previous week's program. I cued up the tape to the very first audible sound, introduced it — 'And now, ladies and gentlemen, it's time for 'The Prayer Hour.'" — hit the start button on the recorder . . . and what you heard was this guy going, 'Yeaaahhh . . . arrghhh . . . uhhmmmm.' He cleared his throat for what must've been 15 minutes before he finally went into his sermon.

"The hot line in the studio rang; it actually was a red phone with a red flashing light on it. I didn't answer it!"



JOEL DENVER

CONTEMPORARY HIT RADIO

EXPLORING THE PARALLELS

The Quality Counts More Than Ever Now

Only a few months ago (R&R 1-10) this column discussed the importance of "Reading Between The (Parallel) Lines." But in view of the present state of the information exchange between the radio and record communities, it's already time for a review.

Why so soon? Many people are still missing the boat, on both sides of the dock. We're in a period of adjustment and transition, so the sooner we achieve a real understanding, the happier everyone will be.

"For too long, too many programmers have made their airplay decisions based simply on the total number of stations already playing a song, or, even more fundamentally, on the number of adds it received. What's developed is commonly referred to as *double-digit mentality*."

Avoid Double-Digit Mentality

The CHR songs appearing on the Inside Back Page are listed in numerical order according to the number of stations playing each record. It is simply the easiest and most nonbiased method of presenting a national overview.

For too long, too many programmers have made their airplay decisions based simply on the total number of stations already playing a song, or, even more fundamentally, on the number of adds it received.

What's developed is commonly referred to as *double-digit mentality*. Just as a record which achieves Breaker is not guaranteed of being a hit, neither is a record which gets ten or more new stations each week. By the same token, those records which receive checkmarks aren't carrying a certification of their hit status either.

Weigh Quantity & Quality

As things stand now, records aren't generally receiving as many adds per week as they once did. Why? Without the independents there is a good deal less information being relayed. Record com-

pany staffs are building, but it still take a few months for things to get back to normal and for relationships to solidify between these new people and their radio stations.

In many cases I still hear reports from programmers that they're only being promoted on records on the basis of the number of stations playing them and the number of adds received. Again, it must be stressed this quantitative approach is just one aspect to consider when deciding on your music each week.

On the other side of the coin it's sad to hear that too few programmers are looking at the moves of the individual records. As a result, hit records are being lost. Why? Simply because they didn't have double-digit airplay action. But in many cases those records had a regional or local story to tell at a handful of credible reporters. This is where the quality comes in.

Parallels Show All Moves

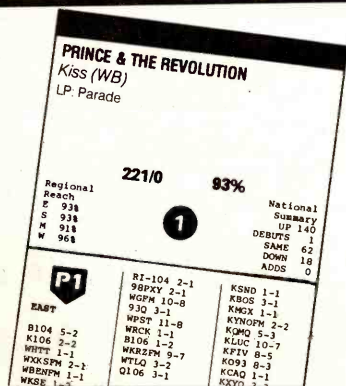
In an effort to highlight the movement of records in New & Ac-

tive and Significant Action on individual playlists, we're now listing

"Just as a record which achieves Breaker is not guaranteed of being a hit, neither is a record which gets ten or more new stations each week. By the same token, those records which receive checkmarks aren't carrying a certification of their hit status either."

fewer call letters of stations adding these songs. Instead, we're beefing up the number of calls showing chart movement. We will now list up to 15 station calls and the chart movement.

This is a more well-rounded capsule summary of each record's development. But there's more: to make an effective decision on new records, utilizing a national perspective, it's vital to pay attention to the Parallel pages.



The station adds and moves of every active record on the National Airplay/40, New & Active, and Significant Action lists can be found on the Parallel pages. R&R is the only publication to show every call letter, along with the chart movement and current position, on every active record with ten or more stations reporting it. This is the most complete information available.

Put The Info To Work

Take the time to put this information to work for you. If you are a radio station seeking to use the CHR information to its fullest potential, then an examination of the Parallels is imperative.

If you are interested in a particular record, seek out those stations already playing it which are similar to yours in philosophy and/or market composition. You'll find them in the Parallels. See how they are moving it each week. If 1) the moves are strong, 2) you like the record, and 3) it fits your station, go ahead and play it, no matter how many or few others are playing or adding it.

Don't pass on a record just because it didn't get a checkmark or didn't have double-digit adds. Make your own leadership decisions based on your own experi-

ence and savvy as a programming professional.

"The station adds and moves of every active record on the National Airplay/40, New & Active, and Significant Action lists can be found on the Parallel pages."

Get The Big Picture

If you are in the record industry, don't simply promote your radio stations solely on the number of adds each of your records receive. It is only the tip of the iceberg. Tell them about the movement on similar stations they respect. Add in the local sales information and any possible promotional support from your company.

In short, neither side of the radio or record community should be using the number of stations playing and/or adding a record as an excuse not to play a record, nor as a reason for not getting it played. A new record receiving only a handful of adds today may mean more

"Don't pass on a record just because it didn't get a checkmark or didn't have double-digit adds. Make your own leadership decisions based on your own experience and savvy as a programming professional."

than one which got 40 or more its first week out, especially if it's by an unknown artist. Those few adds show honest, legitimate interest on the part of some aggressive programmers who think with their ears and guts.

Open and honest communication will go a lot further than simply quoting numbers. Don't forget to include the quality. Then, tell one another how you feel about each record. When both sides know, understand, and respect the other's feelings and goals, our business will more quickly return to the same positive, exciting, and creative levels it needs to operate at for success.

USA Today Provides Show Prep

Ask a morning personality when he does show prep, and he's likely to answer, "Whenever I'm awake." Now he might tell you, "I do it in my sleep," especially if he's one of the subscribers to a new on-line information service called USA Today Broadcast.

Even as America's finest morning air talent are recharging their brains, they can set their modems to dial a number, enter a password, and — like magic — five pages of text (approximately 20-25 stories a day) will log to file or paper across their PCs.

To find out more about subscribing, I spoke with Susan Bokern, National Manager/Broadcast, who described this service as an outgrowth of an on-line service, USA Today Update, which debuted in December 1984. "There were some radio stations using this service," she said, "and we received solicitations to expand. The result is USA Today Broadcast."

The contents of the service are feature-oriented and written in USA Today's factual, to-the-point style. "Mechanically, our editors in-



Roslyn, VA work with the USA Today editors," Susan said. "They go through the news budget, and the stories are rewritten in broadcast style. It's all ready to go to radio by 11pm EST, Sunday-Thursday for Monday-Friday broadcast.

"The types of stories are geared to be the 'talk of the country.' Features are our forte. We look for tidbits, no hard news. It's designed to be a lifestyle information service — tips and tidbits of information.

Very top of the mind. Our service takes the pulse of the country in the following areas: health, travel, trends, finance, entertainment, movies, people, TV, videos, records, celebrities, sports, and weather, but nothing run-of-the-mill.

"We try to bring our subscribers as many exclusive stories as possible. Anything we get from other sources is rewritten, verified, rechecked, and given a fresh angle. Right now we're surveying people for an accompanying audio service. We plan on supplying eight features and/or stories a day on the audio service, and there's a demo tape available."

The Source, one of the larger on-line data base services, is now the main distribution center for USA Today Broadcast. The fees are \$75/month, but you don't have to be a Source subscriber. There are no other surcharges or connection fees; you simply dial a local number to hook in. For more information, call (800) 222-0990.



sledgehammer

Peter Gabriel

7-Inch Single from

the Peter Gabriel album So.

Produced by Daniel Lanois and Peter Gabriel.

Management: Gail Colson/Gailforce, London.

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PROGRAMMER'S THINK TANK, PART III

Current Product, Tempo And Balance

As the CHR format has evolved over the last several years, it has been the target of nearly every contemporary competitor in the market. And why not? Indeed, CHR has grabbed away a lot of audience and revenue.

In 1986, most marketplaces are indeed more competitive than say, a few years back. As a result, some CHRs have weathered the storm of fragmentation well. Others have drifted slightly off course in the process.

Keeping a consistent sound is vital to the successful CHR process, and that includes playing a variety of hits. Leaning too far one way or the other can drastically change how your station is perceived.

Our format experts, **KIIS-AM & FM/Los Angeles VP/Programming Gerry DeFrancesco**, **B106/Washington PD Bob Kagan**, **B104/Baltimore programmer Steve Kingston**, and **KUBE/Seattle PD Bob Case** share their thoughts on these subjects and others in the final installment of a "Programmer's Think Tank."

Current Product Flow

R&R: Sometimes label product flow provides too much of one type of music for the right balance. Many feel that six months ago CHR suffered because of the high number of soft records and Urban ballads, which dragged down momentum.

SK: You have to make adjustments for the available product. Any PD who just fills slots, relying only on records that are available, is committing suicide.

BK: If you talk to record stores, they're screaming for people to come in. So I think it's been pretty soft out there. We've just now reached the "comfort zone" where

all the product sounds alike. We need something to help break us out of our cycle right now.

Wide Variety Of Product

R&R: Right now CHR seems to be in a much better situation, look-

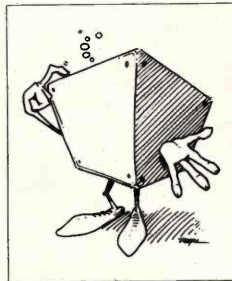
"You have to make adjustments for the available product. Any PD who just fills slots, relying only on records that are available, is committing suicide."

—Steve Kingston

ing at the number of unique, up-tempo records in the Top 10: Falco, INXS, John Cougar Mellencamp, Robert Palmer, Bangles, Sly Fox, Atlantic Starr, and Force MD's. Right behind them are the Stones, Van Halen, Pet Shop Boys, and Stevie Nicks. That's a great variety of artists, styles, and tempos.

BK: Overall, I still don't think it has the same excitement of two or three years ago. The novelty has worn off.

GD: I disagree. Right now, there is a real exciting mix out there on R&R's Back Page.



"It's been pretty soft out there. We've just now reached the 'comfort zone' where all the product sounds alike. We need something to help break us out of our cycle right now."

—Bob Kagan

SK: Yeah, but how many of us are going to play Falco a year from now? It's going to burn out and go away.

Momentum Building

R&R: But that's what makes you folks professionals. You evaluate what's good for your station at any given time and decide when a record has served its purpose. You can't play everything wondering, "Will my audience want to hear this a year from now?" If you did, you'd miss a lot of timely product.

"Be a true CHR. Stick to your guns and the format basics. The stations I see getting hurt are leaning too far in a certain direction . . . And certainly, don't let oldies control the market. Keep it interesting and give them a reason to listen."

—Bob Case

BC: I don't know about anyone else, but OMD and Pet Shop Boys are two of my biggest records this week.

GD: Same here in L.A.

BC: I look at it the same way as things were two and half or three years ago; I feel the momentum building again. With people wrongfully bailing from the format, they are going to miss the boat. During Christmas the music was awful, but to me there is no shortage of great music now.

BK: Yes, the lack of product was worse this year at Christmas than I can remember in many years. Tempo was a real problem, and it's only now beginning to correct itself.

Listen To The Product

R&R: If programmers as a whole decide they don't want to play anything a bit different or up-tempo, it begins to reflect that way in this publication, which in turn affects more programmers who are the followers. If programmers keep their ears open and are willing to take some chances, (along with providing the necessary personality and promotion), CHR will remain strong.

SK: Balance and variety is the key. Whether you're in Baltimore,

"Balance and variety is the key. Whether you're in Baltimore, Washington, Seattle, or L.A., you have to appeal to the market."

—Steve Kingston

Washington, Seattle, or L.A., you have to appeal to the market. We are more rhythmic than many stations, as so many Urban records begin here. The luxury of CHR as a format is to play a wide variety of music to varying degrees, depending on your market. If you are in a narrowcast format like AC or AOR, you don't have those choices. If you play too many Country crossovers, you'll have a backlash in that direction. The trick is to not go too far in any one direction.

Parting Comments

R&R: Any parting thoughts?

SK: CHR is the most viable format in 1986. Don't be nervous when things jiggle a bit with the music. Just deal with it and adjust, but don't give up the franchise of play-

"There is no such thing in CHR as 'It does not fit my format.' The music defines the format as you go. As long as you reflect the taste of your market, you will be very healthy, prosperous, and have a job."

—Gerry DeFrancesco

ing the hits for your market.

BK: Don't panic. Everything goes in cycles. We all knew the format would level off a bit, and who knows where it's headed next. But the level off is pretty high, in my estimation. Just ride it out.

BC: Be a true CHR. Stick to your guns and the format basics. The stations I see getting hurt are leaning too far in a certain direction. Also, don't let the product control your station. Keep the interest in your station multifaceted, using promotions and personality. And certainly, don't let oldies control the market. Keep it interesting and give them a reason to listen.

GD: I'm having so much fun with CHR. We can draw from all demos. There is no such thing in CHR as "It does not fit my format." The music defines the format as you go. As long as you reflect the taste of your market, you will be very healthy, prosperous, and have a job.

Editors Thoughts

I've already received many positive comments regarding the first installment of this three-part series. Once each quarter, I plan to set up a new Think Tank and let four of our format's best programming minds have at it. Have some ideas for the next one? Drop me a line or give me a call. Should I use your suggestion, you've won a seat at the next Think Tank!

MOTION

WCKN/Greenville OM/PD Bruce Summers exits due to philosophical differences, and **Jim Wilson** returns to fill the slot . . . **WHHY-FM/Montgomery MD Alan Du Priest** steps into the PD chair at **WCGQ/Columbus** to replace **Ralph Carroll**, who's now with **Chrysalis Records** . . . **Dan Wright**, last at **WNVZ/Norfolk**, is now doing nights at **KX106/Birmingham** . . . At **WKNE-FM/Keene, NH**, **Tony Daniels** joins mornings from **WTSA/Battleboro, VT**. **Kevin McNeil** moves to middays from **WKNE-AM**. **Marla Deluca** moves from **AM** to **PM drive**, and **Bernie Hartnett** is named **MD** . . . **Jeff McKay** returns to **B94/Pittsburgh** as Production Director/swing personality.

SLY96/San Luis Obispo acquires afternoon talent **Cindy Haines** from crosstown's **KZOZ**, and former **PM driver Mark Lyons** segues to middays . . . **Steve Mapel** is upped from late-nights to middays at **Z93/Atlanta**, and swing-man **Charles Henry** takes over the open shift . . . **Y100/Miami** wel-

comes **Paco Lopez** to 6-10pm from **Q105/Tampa** . . . **J.J. Jeffries (Jon Schlogel)** signs on afternoons at **KDVV/Topka**, replacing **Max Montana** . . . **Q100/Allentown** night personality **Tony Thomas** acquires Production Director duties.

At **WCZY/Detroit**, **PD Steve Weed** takes himself off the air and announces the following changes: evening personality **Bob Campbell** exits to cohost mornings at **Z103/Memphis**, late-niter **Denny Schaefer** takes over evenings to replace him, over-nighter **Kim Carson** is upped to late-nights, and middayer **Rowdy Brian Patrick** moves to **PM drive**. New to middays is **Doug Dunbar** . . . **Buddy Baker** exits the Production Director slot at **WGCL/Cleveland**, and **PD Phil LoCascio** is looking for an able-bodied replacement . . . **WHYT/Detroit** is losing midday man **Bob Stewart**, and **PD Gary Berkowitz** needs someone to fill that slot . . . **KKLS-FM/Rapid City** welcomes back **Charles O'Douglas** to 5-9pm from the programming slot at **KXJX/Pella, IA**.

BITS

• **What Size Are You? — WGCL/Cleveland** put some sole on several lucky listeners during "Imelda Marcos Day," a special celebration of the former Philippine first lady's material holdings. Since shoes are one of her mainstays (she owned over 3000 pairs), a local shoe establishment and **G98** gave away a pair of shoes to all women wearing Imelda's size, 8½. To make the contest less exclusive, **Knuth Shoes** and **WGCL** invited all those with a different size to visit the store anyway and receive a special discount.

• **Your Best Fantasy — WKAI/APlepton-Oshkosh** is inviting listeners to reveal their innermost thoughts for lots of fun and prizes. In 25 words or

less, contestants must confess their biggest fantasy. Then when those fantasies are replayed on the air, they must call in within ten minutes to win one of many hourly prizes. Those entries will then be considered once more to find the ultimate fantasy, and the grand prize winner will receive \$50,000.

• **Going Offbeat — WAVA/Washington** is inviting listeners to a "Jump-Off" to celebrate Touchstone's latest film release, "Offbeat." The movie's theme centers on police training, and one of those agility tests is a 360-degree turn in the air, performed 61 times without falling down! WAVA's winner will be the last person left standing.

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KNBQ add	WIXX add	KSMB add
WAMX add	WKFR add	KYYY add
WGFM add	WZOK add	KFMW add

CHR PICTURE PAGE



JUST ANOTHER POSTCARD — KIIS-FM/Los Angeles, Pepsi Cola and MCA Records received over 3.2 million postcards in a recent "Free Concert" promotion, where the high school sending in the most postcards won a free concert with MCA's Oingo Boingo. Fountain Valley High School was proclaimed the winner with a stunning sum of 500,000 entries. Swimming in postcards (left) is Oingo Boingo lead singer Danny Elfman, and smiling over contest results (right pic, l-r) are KIIS Programming Assistant Gwen Roberts, MCA's Billy Brill, KIIS VP/Programming Gerry DeFrancesco, Elfman, Assistant PD Mike Schaefer, President/GM Wally Clark, band manager Mike Gormley, and MCA Senior VP Steve Meyer.



ONE AFTER ANOTHER — Fresh from the success of their first single, "Silent Running," Mike & The Mechanics are now making the rounds to promote their second release, "All I Need Is A Miracle." Visiting with KKHR/Los Angeles (l-r) are "Silent Running" composer B.A. Robertson, "Mike" Rutherford, KKHR MD Lou Simon, the band's Paul Young, KKHR PD Ed Scarborough, and Atlantic's Mark Gorlick.



K106 GETS NASTY — Janet Jackson visited the K106/Baltimore studios to promote her "Control" LP and latest single, "Nasty." Here she is with K106 PD Ralph Wimmer.



HE WANTS TO BE YOUR... — Clarence Clemons visited some notable programming heroes during a recent stay in New York. Shown here (l-r) are EZ Communications' VP/Programming Dan Vallie, Clarence, Z100/New York PD Scott Shannon, and Columbia's Jim Del Balzo.



KISS MY NIPS — KJET/Seattle 7pm-midnight personality Mike Fuller always wanted to be a model. So when KJET sponsored its first annual swimsuit competition, he proudly displayed his own action for summer.



THOUSAND-DOLLAR SMILE? — KITS/San Francisco GM Ed Krampf (l) happily delivered a \$10,000 check to the KITS "Jackpot Contest" winner. Pictured (l-r) are Ed and KITS staffer Flip Fryer (window), winner Paula Spence, and KITS staffers Lori Thompson and Steve Masters; (roof, l-r) KITS's Ed Volkman and Mark Van Gelder.

AOR PICTURE PAGE



TEN IN TEN, TEXAS STYLE — KSRR/Houston morning men Moby (left) and Matthews get a sweet sendoff for their Texas Tour, which marked the state of Texas's 150th birthday with ten satellite broadcasts in ten days from towns such as Pecos, El Paso, and Austin. The pair told listeners how much mileage the tour logged each day, except for the last leg from Austin to Houston, and gave \$10,000 to the closest estimate of the total miles.



HEART FULL OF SOUL — Backstage after a Nashville concert are Heart's Ann Wilson, Capitol's Sandy O'Connor, the band's Nancy Wilson, and WKDF Assistant PD David Hall.

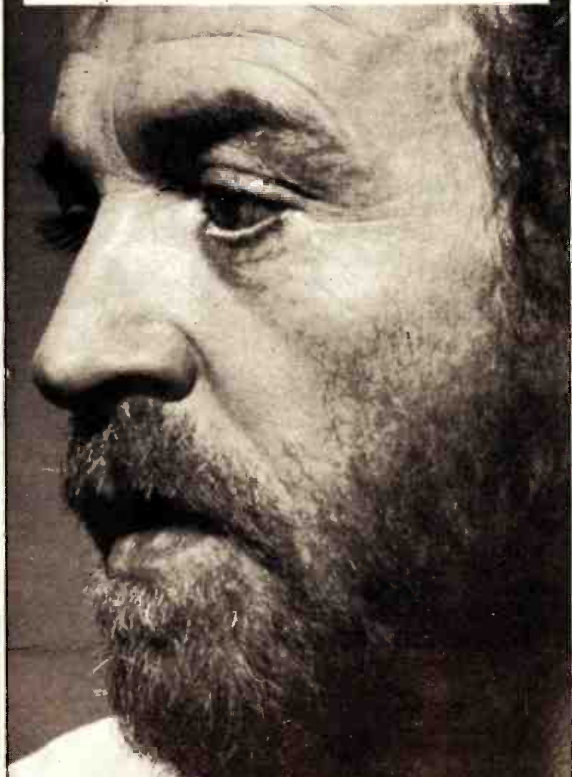


WHEN UGLY IS BEAUTIFUL — Captain Lou Albano, national chairperson for the Multiple Sclerosis "Ugly Bartender" promotion, visits WCKG/Chicago to discuss its execution of the fundraising contest. From left: midday man Sean Donahue, the Captain, PD Don Davis, and PM driver John Fisher.



OUTFIELD IN MOTION — Outfield goes to bat at WKLS-FM/Atlanta. From left, Columbia rep Alan Oremen, the band's Tony Lewis, John Spinks and Alan Jackman, and MD Bob Bailey.

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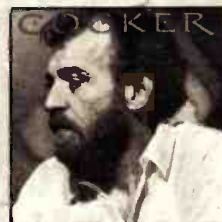
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STEVE FEINSTEIN

When A Programmer Hires A Programmer

It's rare to see a programmer in charge of hiring a program director for his station; that responsibility usually falls to the general manager. That's why I asked two programmers to recount, in their own words, the experience of hiring a program director. Their perspectives are valuable for both job seekers and decision-makers.

Chuck DuCoty

WIYY/Baltimore's Chuck DuCoty was promoted from Program Director to Station Manager in May '85. He's conducted two PD searches since — first hiring Ted Edwards, who returned to KGB/San Diego shortly thereafter, and then choosing Tom Evans last month. DuCoty offers some hard facts on what becomes a candidate most:

Recommendations

The first step was getting recommendations from consultants, other PDs and GMs, trade paper writers, and a few record people. It's critical, by the way, for young programmers to understand that as they go about their day-to-day duties, they're building a reputation for themselves. This is particularly important with respect to how they profile themselves in the trades and at conventions.

Know Your Goals

The second stage was talking briefly with potential candidates on the phone. A few washed out at this point — people who were wishy-washy or hadn't the remotest idea of where their careers are headed. If you don't have a long-term plan for your career, I doubt if you have one for your station, either.

On the other hand, there were a few people who, although they disappointed me by choosing not to be a candidate, at the same time impressed me because they had well-planned, thought-out career goals. These are people who will be on my list when someone asks me for names.

When you call someone cold and ask him about a potential job in a major market, you throw him off balance a bit. However, we all get hit with the unexpected every day, and it's part of our job to be able to handle and adjust. Remember, you only get one opportunity to make a first impression, and that initial phone call is it.

I asked the next round of candidates to send me, beyond the standard resume, a short paper describing their feelings on topics like the direction of the format, use of research, management style, etc. While I didn't want anyone to make a term paper out of the project, I did want to get a sense of the person's thought process and ability to express himself. This part of the project netted some surprising results.

Turn-Ons

I was impressed by:
1) Well-written, clearly-executed, neatly-typed thoughts and observations.

Chuck DuCoty's Checklist



Chuck DuCoty

Chuck DuCoty looks for the following qualities in a PD:

- A winning attitude and track record. It's no coincidence that some guys always work for losing stations, no matter how good they seem to look on paper.
- Motivation. Some guys who were once really good seem to have lost that spark.
- Management style. Someone who fits with the philosophy of WIYY and our sister station WBAL.
- Ability to handle a veteran staff. Someone who has the maturity to guide and motivate the people we have in place.
- Ability to manage a line item budget.
- The sensitivity to properly balance the inevitable conflicts between sales and programming.
- An understanding of the format and its proper execution.
- Good ears. I'd rather have someone who's musically conservative than someone who views the music as a "cause" or wants the station to be adventurous.
- Ability to analyze and apply research in positioning and marketing the station.
- A flair for conceptualizing and executing creative promotions.
- Ability to analyze the competition and exploit their weaknesses.

2) Quick responses. When someone got back to me within a day or two, it sent the message that he was eager for the opportunity.

A couple of people were delayed in getting their material to me, but had the wherewithal and courtesy to phone and explain why. I was impressed on two counts. First, taking the time to call told me that they were genuinely interested in the job. Second, when the delays were due to things going on at their stations, it told me that even though they had a new career opportunity, their priorities were still with their current employer.

3) One person had a change in status with his current employer and called to withdraw himself from consideration. Though disappointed, I still appreciated him getting back to me and not just playing out the situation.

Turn-Offs

I was not impressed by:
1) Presentations with typos, misspelled words, or general lack of neatness. My God, if someone pays that little attention to detail concerning his career, what kind of attention will he pay to a sales promotion that he may not be really excited about?

2) Long delays in sending the material. That just showed a lack of interest.

3) Some people never sent material after promising they would. No explanation, no phone call... nothing. When someone asks me for PD candidates, that's something I'll remember. "So-and-so looked like a prospect but had no follow-through" isn't something I would want said about me.

4) I know we're all proud of the radio stations we work for, but I question writing cover letters and resumes on your current employer's stationery. This may be nit-picking, but I think not; it's out-of-order to use your current employer's supplies in finding another job.

Since we were looking for an on-air PD, I also asked for an air-check. No one was disqualified because of the quality of his air work, but one tape contained a number of questionable and undisciplined breaks that showed bad judgment. I ruled that person out.

After a round of more lengthy phone conversations with the remaining candidates, I scheduled interviews with the leading candidates in their cities. This gave me the chance to listen to their station before the interview. In most cases, I would monitor the station for a few hours at night, listen to the morning show, and then meet the candidate for lunch.

There were several reasons for this method. First, in smaller markets, a person could be getting great numbers by default; without

good competition, the station may not be as good as it looks on paper.

Second, I got a good sense of the PD's musical philosophy and how disciplined his airstaff was. Sometimes I had questions about something being done on the station and could ask about it when we got together.

One point stood out at lunch — I was surprised at people who would order a couple of drinks. I was always careful to let them order first so I sent no signals their way. A person ordering drinks in an interview setting with someone they know little about sends a negative signal to me, especially when I knew they were going back to work after lunch. I'm not opposed to drinking per se; I just thought it wasn't the best judgment in those circumstances.

The final part of the project was to have the finalists come into Baltimore to meet with (WIYY & WBAL VP/GM) David Barrett, and get a sense of the station and the city. The end result is that Tom Evans was clearly the best person for our needs.

Jeff Sattler's Checklist



Jeff Sattler

- These are some of the questions Jeff Sattler asks prospective PDs:
- How do you incorporate input from management?
 - Where do you get promotional ideas, and how do you develop them?
 - How do you create compelling on-air promos?
 - What are your goals — career and personal; short and longterm?
 - What's your view of the sales/programming relationship?
 - How do you deal with record people?
 - What do you do to expand your horizons beyond radio?

Jeff Sattler

KBPI/Denver had been without a fulltime program director for 18 months before Sandusky Corporate PD Jeff Sattler hired Tom Hunter last month. Sattler outlines his procedure for finding Mr./Ms. Right:

Planning

Prepare now for the eventuality of hiring a new program director. Keep a file of future PDs — it'll come in handy. I've actually had Tom Hunter's proposal on file since last August.

Preplan your hiring strategy just as carefully as you design your station's position. Know exactly what you're looking for in a program director, and prioritize those skills and qualities in order of their importance.

Personal Qualities

After an initial phone conversation leads me to believe a prospect is qualified, I have him write an informal letter telling me about himself. I ask not only for a programming philosophy, but also personal tastes: movies, comedians, music, etc. that he likes or dislikes and why.

Positioning

When meeting with a candidate, I want to find out if his programming vocabulary includes a handle on KBPI's AOR/CHR hybrid format. To see how well he can evaluate music for the station's position and sound, I have him select songs from R&R's AOR and CHR Back Page charts and explain why those songs fit or don't fit KBPI.

Personality

Besides his programming acumen, I want to know as much as possible about a candidate's personality.

Experiences: I'm interested in his life and radio experiences, good and bad. We all go through hard times, and our attitude and perception of those times reveals our general outlook on life.

Perspective: I look for someone who has the radio business in proper perspective; someone who, just like our listeners, is balanced and doesn't live and breathe radio 24 hours a day.

Compatibility: Every station or company has its own personality and style. Will the candidate fit in with the people with whom he'll be working?

Leadership Skills

Is the candidate skilled in these areas:

Building Morale: Team spirit and camaraderie are ultimately transmitted on the air, and creating an upbeat, positive mood within

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Radio Update #9

HANDS ACROSS AMERICA™

Hands Across America Video Released

The eagerly-awaited video of Hands Across America, the hit theme song for the human chain which will span our country on May 25th, has been released. The five-minute music video, involving over 180 crew members and 17 directors of photography, has been in production since January, when a host of celebrities joined local townspeople in Taft, California, for a "Hands Across Taft." The video was previewed on Entertainment Tonight, April 18th, and world premiered on MTV, April 19th.

To reinforce the nationwide scope of Hands Across America, a dozen cities are featured in the video, which required 27 shoots in New York, Atlanta, Miami, Dallas, St. Louis, Albuquerque and Los Angeles. To maximize impact, the video features local residents being joined by a host of celebrities including Don Johnson, Phillip Michael Thomas, Jane Fonda, Raul Julia, Kenny Rogers and Lily Tomlin.

Cherry Blossom Parade Honors Hands Across America

This year's Cherry Blossom Parade, held in Washington, D.C., Saturday, April 12th, had a distinct Hands Across America theme. The parade is the finale of the week-long Cherry Blossom festival, one of the largest events held in the nation's capital (second only to the presidential inauguration!).

The Mid-Atlantic Coca-Cola Bottling Co. sponsored the lead float, and Hands Across America was the parade's designated charity. Hands Across America provided the Grand Marshal of the parade, Beau Bridges, and Robert Prosky (Sgt. Yablonski on Hill Street Blues) commanded the Hands Across America/Coca-Cola float. The Bottler-sponsored broadcast of the parade on WTTG, one of the largest independent television stations in the country, received a 32 share of the television audience.



HANDS ACROSS AMERICA FLOAT LEADS PARADE — This year's Cherry Blossom Parade in Washington, D.C., was led by the Hands Across America float.

Hands Across America Coca-Cola Radio Network Sets One-Hour Special

"The Hands Across America Story" has been set for broadcast on the weekend of May 3-4. Hosted by WPLJ's popular morning personality Jim Kerr, who anchored the historic Good Friday simulcast, the one-hour pre-produced national radio special tells the story of the event from inception through formulation and planning for May 25th, when six to 10 million Americans will join hands in an unbroken line stretching from coast-to-coast. Joining Jim on the "Hands Across America Coca-Cola Radio Network Special" are over a dozen celebrities including Christopher Reeve, Bernadette Peters, Kevin Bacon, Chita Rivera and event co-chair Lily Tomlin. They will not only discuss how Hands Across America came about, but also their personal commitment to the project. To ensure that the program bridges all formats, musical highlights of the guests' appearances on TV and in films will be inserted in addition to the playing of "Hands Across America" and "We Are The World." The program is available via satellite from United Stations Radio Networks and other networks. To be a part of this special broadcast call 212-764-3900 or your local network.

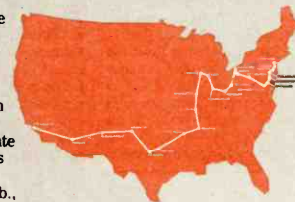
Enthusiasm Grows For Hands Across America

With one month to go before six to 10 million Americans join hands in an unbroken line from coast-to-coast, enthusiasm for Hands Across America is at an all-time high. Reports coming in from HAA's 16 state offices and from states off the 4000-mile route illustrate how well the project is being received.

KLUC Radio in Lincoln, Neb., has adopted a segment of the line which goes through Arizona! They heard how difficult it was to fill the Sonoran Desert portion of the line and "wanted to make sure it happens." Parents Without Partners in Michigan is organizing 5000 members and children to be a part of the Toledo, Ohio segment.

A "Rally in the Alley" — New York's Shubert Alley theatre district — takes place May 6th. A committee of actors and producers, headed by Lily Tomlin, Glenn Close and Mike Nichols, is encouraging Broadway performers to entertain at the event, where sign-up forms will be available to encourage participation in the May 25 line. A five-mile stretch of the Arizona line, west of Holbrook, has been reserved for Native Americans, who will be joining hands across the Navajo Indian Reservation. The momentum is in full swing.

Make sure you're a part of Hands Across America!



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

AOR

When A Programmer Hires A Programmer

Continued from Page 52

the station is the direct responsibility of the program director. I ask for personal techniques and case histories that demonstrate this ability.

Inspiring Creativity: No program director can come up with all the promotional ideas by himself. He must know how to create an atmosphere conducive to the staff contributing ideas.

Tight-Loose Management Style: Can the applicant walk the fine line between being a friend and a boss?

Grading Process

I grade each applicant on the following:

Integrity — If you don't have respect for yourself, you won't earn it from others.

Attitude — Must be positive and genuine.

Energy: If the PD doesn't have it, the troops won't either.

Appearance — A professional appearance sets the tone for professional work at the station.

Post-Interview

(Source programming chief) **Frank Cody** once gave me a valuable piece of advice — don't ignore your intuition, or it becomes dulled over a period of time. After the interview process, I ask myself, "Does this candidate feel right?"

If so, my final step is to phone references. I include not just those listed on the resume, but also former GMs who weren't listed. In addition, air talent the applicant has managed, past and present, can tell how he deals with people.

There's always at least one specific concern about each applicant. Isolate it and discuss it with the references. And listen as much for what a reference doesn't say about an applicant as to what he does say.

Turn-Ons

Besides his experience and abilities, Tom Hunter impressed me in these areas:

Did His Homework. He came in to town a day early, rented a car, and drove around the city to get a feel for it.

Salesmanship. After the interview, Tom sent me four chocolate letters — K, B, P, I — with a card reinforcing that he wanted the job. This demonstrated follow-through, creativity and, most important, desire.

In contrast there were folks I interviewed who seemed lackadaisical toward what could be the best opportunity of their careers. If you're not aggressive and energetic during the interview process, what will you be like when you're on the job?

SEGUES

KXAX/St. James-New Ulm. MN goes AOR at night with PD **Steve Burns** and OM **Dick Rogers** at (507) 375-3386.

Dan Belford replaces **Rick Singer** as WRQK/Canton PD. **Rick Richards** will be WRUF-FM/Gainesville's new MD. **WKLC/Charleston WV MD Beau Michael Moore** leaves for crosstown Country outlet WCAW. **KICT/Wichita MD Lee Roberts** moves to KMYZ/Tulsa afternoons. **EX-WCCC/Hartford MD Brian Illies** lands at WKFM/Syracuse as Assistant PD/PM driver. **Harve Allen** is 'CCC's Acting PD. **WIBA/Madison MD Christa Lane's** plans now call for her to join local independent TV station WMSN (channel 47) as an AE. **Christopher West**, last at KEZR/San Jose, is handling mornings and MD duties at

KMGG/Santa Rosa.

KQRS/Minneapolis mornings now feature **Tom Barnard**, a national voice-over talent who's done stints at neighboring KSTP and WDHY. After a stint at local TV outlet KOIN, **Rebecca Webb** rejoins KINK/Portland as News Director. **KZEP/San Antonio** names **Greg Holcomb** Promotions Director. **Terry Gladstone**, ex-KEZY/Anaheim, joins KNAC/Long Beach weekends. **WGRX/Baltimore** brings on parttimers **Erika**, **Lynn Baker**, and **Todd Mayor**.

WFOS(AM)/Tampa was a progressive AOR circa 1969-1978. It's now News/Talk WPLP, which'll be doing a WFOS retrospective on 6/1 and would like to hear from old staffers. Contact **Gordon Byrd** at (813) 392-2215.

KCFX Makes Everybody A Buddy

Member last year when **Pete Rose** was approaching his most-hits-of-all-time record? While most people kept track of Rose's hit tally, leave it to **David Letterman** to come up with the **Buddy Biancalana** Hit Counter to show how many hits the Kansas City Royals shortstop needed to catch up with Rose. Y'see, Buddy isn't the most prolific hitter around; he only hit .188 during the season, though he did zoom to .278 in the World Series, after which he appeared on Letterman's show for more abuse. . . . and we all know how painful that can be.

"Classic Rock" KCFX ("The Fox")/Kansas City has taken to championing Buddy as an underdog. He's in the station's TV spot, saying "I wish we'd play KCFX in



the dugout . . . 101, I wouldn't want it as an average but it's a great radio station . . . better than Late Night TV, know what I mean, Dave?" He also did updates and reports from spring training, called "Buddy Briefs," on KCFX.

The latest tie-in was for the Royals opening game when KCFX made up 10,000 masks with Bud-

dy on one side and a fox on the other. The masks were given away at sports bars around the city to people who rode chartered buses to the game and in the stadium's parking lot, where Buddy's parents directed fans to KCFX's location. Plans are for Buddy to join KCFX in front of the Zoo's fox den to autograph the "If You Can't Be A Royal, Biancalana" masks.

WHAT IS NEW AGE MUSIC?

Actually, New Age music defies definition. It means many things to many people. But one thing's certain: New Age music is making inroads at all levels of our industry that cannot be ignored. As always, JEM Records is in the forefront of musical styles. And now, JEM proudly presents:

The

LANDSCAPE

series

... the first English label devoted exclusively to New Age music.

Landscape means Quality.

Quality Artists

... like **TOM NEWMAN**, whose work as producer includes the legendary "Tubular Bells"
... the renowned **RICK WAKEMAN**, whose solo piano album will startle and fascinate his fans
... **CLAIRE HAMMILL**, whose Landscape album features no instruments at all — just the power of the human voice

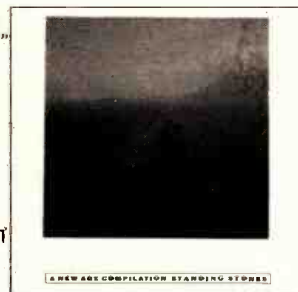
Quality Packaging

Audiophile pressing . . . chrome cassettes . . . embossed and laminated jackets . . . rip-tear outer bags (no shrink-wrap)
... 16-page color booklet in every record . . . all releases digitally mastered and available on CD

Landscape — music that lasts and builds into a timeless collection.

Listen to Landscape on "Musical Mainstreams."

And on "Standing Stones," a New Age compilation (For your free copy, send your request on radio station letterhead stationery.)



And coming in June: The debut of Audion Recording, the electronic/new Age label formed by Passport Records and Larry "Synergy" Fast, featuring America and Europe's best New Age and electronic artists!

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records

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1-800-932-0579

A 15-year history of quality and innovation. Just look at what we're doing with Passport/Jazz . . . but that's a story for another ad!



DONNA BRAKE

ADULT CONTEMPORARY

KBLX's Quiet Storm In San Francisco

There is a musical landscape, so lovely, so harmonious, so unique, that its territory is explored by only one radio station, The Quiet Storm. KBLX. Sophisticated, transcultural, and unconventional. Down to earth, yet magic like sunrise. Turn your radio on 102.9 FM.

That's the copy for the TV spot running in San Francisco for KBLX. It's not your typical copy by any means. Then again, it's not your typical radio station.

But let me back up for a second. The idea for this column was inspired by a letter I received from KBLX GM Harvey Stone telling me how disappointed he was in my San Francisco market overview a couple of months ago. The fact is, I didn't include KBLX.

As it turns out, R&R has always classified "Quiet Storm" stations as Black/Urban, a real bone of contention for Harvey and PD Tony Kibert, and a label the station has been combatting for years.

A Look At The Facts

In the fall '85 Arbitron 25-49 adult cell, KBLX finished ahead of San Francisco stations most frequently classified as ACs: K101, KYUU, KOIT-FM, and KLOK-FM.

Looking at KBLX's composition, 49.4% of its audience is 25-34 evenly split between men and women, 31.1% is 35-54, 11.4% is 18-24, 6.8% is teens, and only 1.2% is 55+.

Harvey says the station's research indicates only 29% of the audience composition is black, while seven to eight percent is

KBLX

The Quiet Storm 102.9 FM

Hispanic. There's very little reliable research to determine the percentage of Asian listening.

Lifestyle research shows the KBLX listener is, in general, a very well educated, upscale, professional with healthy discretionary income. Harvey added that a high percentage of the listeners tend to be independent, ambitious, successful, and free thinking.

So What's The Problem?

Musically, the station is such an interesting mixture of AC hits, album cuts, and jazz (much of which is by black artists) that it's been labelled by many as a Black/Urban station. The fact is, if you do a quick check of the Back Page, you'd find KBLX has very little in common with the tracks on the Black/Urban chart. And KBLX's playlist doesn't exactly look like the AC chart either.

KBLX positions itself in the market and is sold as an AC, but Har-

vey's had his share of problems convincing some of that identity.

First of all, KBLX is owned by Inner City Broadcasting Corporation, a black-owned company with other Black-formatted stations (including WBLS/New York). Also, the term "Quiet Storm" has come to imply, for many, black-formatted programming. Harvey explained, "The 'Quiet Storm' is simply a logo line, not a format identifier. It's an identification of a style. There is no exact 'Quiet Storm' format. There are several stations using the logo line and each sounds completely different."

Harvey pointed out KBLX was never designed to specifically attract an ethnic audience. "Five years ago, we looked at the market and realized it was unique. People were willing to listen to and be approached musically in a way radio had not done before. KBLX was created not for an ethnic concentration but out of the realization that the marketplace was different enough and sophisticated enough to appreciate music of all kinds. KBLX is soft and warm; each song fits what we're doing."

Tony added, "KBLX is truly adult contemporary for this very cross-cultural market. The Bay Area has always been a place for an interesting mix of music, and we're just reflecting that. The music we play has an adult flavor - intelligent, relaxed, and contemporary in that it's really '80s music."

Sensitivity Is The Key

Harvey is one of those rare GMs who has a devoted interest in the programming of the station. He works very closely with Tony on programming aspects, including sitting in on music and jock meetings. Tony sees Harvey's involvement as very positive, and noted that the two are very much in sync about what they're achieving at KBLX.

Furthermore, they feel the sensitivity and passion each has for music is conveyed in the programming. Harvey commented, "All of our music has a very special feel. It's a positive-sounding and feeling station that's not going to be listened to by anyone who doesn't have a little depth and sensitivity. The music molds itself to people's feelings, whether it be romantic, sad, remembering, or love."

Overall, KBLX is very current, playing only four "classic tracks" per hour. The rest is selected from seven different current categories. When picking the music Tony said that KBLX is, of course, interested in playing some hit material, but



Harvey Stone



Tony Kibert

the main concern is making sure each track blends in and complements the total sound of the station.

What You'll Hear

The power rotation at KBLX as of 3/14/86 included:

- Elton John - "Nikita"
- P. LaBelle & M. McDonald - "On My Own"
- Stevie Wonder - "Overjoyed."
- "Whereabouts."
- "Go Home"
- James Ingram - "Hard To Say"
- Luther Vandross - "Only For One Night"
- Eugene Wilde - "Diana"
- Heart - "These Dreams"
- Isley Bros. - "May I."
- "Release Your Love."
- "My Best Was Good"
- Joni Mitchell - "Dog Eat Dog."
- "Lucky Girl."
- "Impossible"
- Sade - "Never As Good As The First Time."
- "Is It A Crime."
- "Taboo."
- "Maureen"
- Jack Wagner - "Love Can Take Us All Away"
- Dionne Warwick - "Whisper In The Dark."
- "Remember Your Heart."
- "That's What Friends Are For"

Harvey commented, "What we're representing is what new music is appealing to right now. A lot of very hot artists are coming out of the R&B mold. AC stations are playing more black crossover than ever before. But that's because these artists are doing music that's more mass appeal than ever before."

Added Tony, "The evolution of this station very much mirrors the evolution of the contemporary mu-

sic scene. There's been so much cross-pollination. It's funny... it's like people have caught up with us. What we were doing years ago, the rest of the world have finally become aware of."

Tony explained that there are no music logs, and that he gives each personality flexibility in selecting the music, which requires each air talent to be a musicologist.

The on-air presentation is much like that of most AC stations. The staff is as cross-cultural as the station - a combination of black, white, and Asian personalities.

No Judging Allowed

When a station provides programming that doesn't fall into an existing category, it seems folks naturally try to squeeze it in to one. Said Harvey, "We're reverting to a racist negativity when we try to put stations in pigeonholes based on the color of the artists. We do not judge our music on the basis of color, but on the basis of what sounds good. That should be a very positive thing, and yet it ends up being a real battle for us. We don't listen to color, and yet the station gets labelled."

Harvey concluded, "I'd love not to have a label on the format at all; I'd like to simply say we're a very fine music radio station that's full service. But if I'm forced to make a statement putting it into an existing category, I'd have to say we're adult contemporary."

What do you think?

ACCELERATION

Bobby Kay and **Jim Metzger** make up the new afternoon drive team at WING/Dayton... **Kevin Molloy** will do weekends at WFYR/Chicago... **David Anderson** adds morning drive duties to MD at WMAD/Madison.

Brenda Matthews takes over nights at WLHT/Grand Rapids... **Gary Walker** moves into nights at WGLL/Mercersburg... **Garry Smith** slides into afternoons from weekends at KWEB/Rochester... **Jamie Cohen** and **Jeff Adams** are new weekenders at WYST-FM/Baltimore.

C.J. Hunter becomes PD at WZLQ/Tupelo... **Steve McFarland** lands as Assistant PD at WKRC/Cincinnati... Changes at KLYF/Des Moines: **Alan Cooke** replaces J.P. Andrews, who moves into sales; **Crickett Davis** moves to nights.

Motion at KIOA/Des Moines: **Tom Oakes** becomes Operations Manager, **Carole Gassaway** is named Production Director, and **Jackie King** is promoted to News Director.

Marty Bishop goes from mornings to afternoons while taking on Promotions Director duties at KWFM/Tucson, and **Dave Cook** takes over the morning slot.

Tony Crockett is now doing afternoons and T.J. Griffin goes to middays at KELT/McAllen... **Jeff Martin** joins WGBR/Goldsboro for overnights.

Ken Rush is MD at KEYI/Austin... **Jack Becker** joins WICC/Bridgeport as assistant PD... **John St. Clair** is new afternoon drive personality/Production Director at KQSW/Rock Springs.

Changes at KLYF/Des Moines: **Alan Cooke** replaces J.P. Andrews, who moves into sales; **Crickett Davis** moves to nights.

Call Letter And Slogan Changes: WMGG/Oriando becomes WOCL (Class 105.9), WPNT/Pittsburgh is, Light 92.9 with new call letters on the way. WHNN/Saginaw is Sunny 96.1 with no call letter change.

EVENTS

April Fools!

WRAN/Randolph, NJ presented a full day of foolery on April 1 by first getting a lot of off-air staff on air. Then it broadcast two hours of comedy in morning drive, aired "Jammin' With The GM" (the GM actually played his favorite records for an hour), and then offered the "Supermarket Tabloid Hour" (for inquiring minds). The only snag came when the news director was scheduled to do an hour of stupid news stories, and a major news story actually broke.

WQPO/Harrisonburg, VA presented the "wrong song" contest for April Fool's Day. Throughout the day, \$101 was given to listeners who could catch the air personalities incorrecly identifying a song.

Nuggets Nuptials

Love and marriage go together like KOAQ and the Denver Nuggets? Yep. Q103 invited couples who were planning marriages to send in a postcard for the grand prize drawing in the Q103/Nuggets Nuptials contest. The winners were married at center court during halftime of the Nuggets/Utah Jazz game March 28. They also received his and hers wedding bands, a honeymoon suite for their wedding night, and a honeymoon vacation in Acapulco.

But wait, there's more. (And I don't mean ginsu knives.) The couple was also provided with formal wear, flowers, and 100 tickets to the game for their wedding guests. Now that's my kind of wedding!



LON HELTON

COUNTRY

ACM Study Tells What's Right With Country

At last month's Country Radio Seminar, the Academy of Country Music presented the results of a study it commissioned, examining the "reality versus the perception" of the country music listener. Conducted by New York-based Landsman-Webster Enterprises, the 21-page report is based on a customized research study developed by Maurie Webster and Dean Landsman and executed by Birch Research. The presentation also includes an extensive analysis of information from the most recent (1985) national study by the Simmons Market Research Bureau.

Landsman-Webster's radio survey examines the listening habits of today's Country radio audience and provides an in-depth consumer profile. The profile looks at age, education, and financial worth, in addition to station loyalty and frequency of listening.

The project consisted of interviews with 1007 Country radio listeners, 18-64 years of age. The country was divided into five demographic regions, with approximately 20% of the interviews conducted in each region.

Among the firm's discoveries:

- Country is second only to Adult Contemporary as the most listened to format (out of a total 13).

- Country music reaches over one-sixth of the American public daily.

- Country radio listenership is up 33% from last year and 60% from five years ago.

Straight From The Chairman

For an overview of the research, including the reasons why it was done and the ACM's hopes for its usage, I talked with ACM Chairman of the Board Ron Martin. As for the "why," Martin commented, "The primary goals of the ACM during its almost 22 years of existence has been the promotion of country music and Country radio. The latter part of '85 saw any number of folks taking potshots at country. We felt it was time to do something major to enhance the country image. We wanted to provide radio with a tool that would help it fight the daily battles — locally as well as nationally."

The result is an invaluable tool that no sales staff should be without and which no programmer should ignore it. It also wouldn't be a bad idea to have your air talent read it.

More Results

Quoting from the Landsman-Webster cover sheet, this study "was undertaken to combat misconceptions that . . . Country radio listeners fall into a stereotype unattractive to advertisers."



Ron Martin

Also among the findings:

- Country music attracts more college graduates than all-News radio, more city dwellers than AOR, and more owners of \$100,000 homes than Classical (2.8 times more).

- Of all radio listeners, country music fans rank number two in the category of fulltime employment and the following work groups: management/administrative, precision workers/craftsmen, and sales/clerical/technical. They rank number three in the category of professionals.

- Country music listeners are third in terms of college graduates and those with one to three years of college; they are second in high school graduates.

- They are the largest group of homeowners of any format and second with homes valued at \$50,000+.

- They are the third largest group living in central city metropolitan areas — metropolitan suburban areas as well.

- Country fans are the third largest group with household income over \$50,000; second in the \$30,000-\$49,999 range. (This is especially impressive when you consider the average household income in the U.S. is \$28,808.)

- 54% of those surveyed listen to one or two stations daily and listen only to country music. 35% remain loyal to a single station.

What They Want

The survey also polled listeners on what they expect from a Country radio station. "Lots of music and less talk" garnered the biggest response (79%), followed by weather (66%), local news (65%), and traffic information (54%).

When the jocks do talk, 50% of the respondents said they want information. 44% said they want concert data, 42% want "entertaining" DJs, 42% artist news, 36% show tickets, and 25% want contest cash prizes.

Another interesting stat is that 69% of the listeners want to hear new country releases. And the audience is an avid group of record buyers, with 54% responding that they are volume buyers.

Although I've only provided a few highlights, it's easy to see how the information can be used as a helpful sales tool. That's exactly what the ACM hoped for at the survey's outset.

"The socio-economic information that came from this shows Country consumers are not the negative stereotype that Madison Avenue perceives them to be," said Chairman Martin. "The truth is, they're much higher quality and better consumers than anyone has ever given them credit for. They make more money, own more homes which are more expensive than was thought, and buy more cars than previously thought. Interestingly enough," laughed Ron. "The Country listener is not the number one beer consumer."

Educating major agencies is not the only use Martin sees for this information. Actually, he believes it can prove to be an equally good educational tool locally. "The advertiser on the local level may well have just as distorted a view of what the Country listener is like," he said. "One of the biggest problems in selling Country radio is selling country in the first place. By using this material you can at least change the local businessman's perception of the Country listener. Once that's done, you can go about the business of selling your radio station."

Takin' It To The Streets

Regarding the ACM's future plans for its research data, Martin explained, "We're in the process of making a standup flip chart, which can be used onsite by a salesman.

THE BIG THREE PERCENT OF ADULTS LISTENING DAILY

ADULT CONTEMPORARY	23.0
COUNTRY	17.5 ✓
CHR/TOP 40	14.8

SMRB-1985

COUNTRY LISTENERS

LISTEN MORE TODAY

	vs Last Year	vs 5 Years Ago
MORE	33%	60%
SAME	54%	28%
LESS	13%	12%

LW/BIRCH 1986

It should prove to be a great sales tool. It will be available at a nominal charge in the future.

"We're also preparing a video of the presentation Maurie Webster and Dean Landsman did in New York. Rather than having a sales manager memorize all this data and present it over and over, we want him to gather people from two or three agencies and play this professionally produced, classy video."

"The socio-economic information that came from this shows Country consumers are not the negative stereotype that Madison Avenue perceives them to be."

—Ron Martin

There are also plans to take the show on the road. Martin's hope is to take a presentation with slides, charts, video, etc. into New York, Chicago, L.A., San Francisco, and Detroit on a regular basis. He added, "We want to invite a couple hundred heavyweight decision-makers — not time buyers — and do a lunch or dinner presentation. We want to constantly remind them of the quality consumer that Country radio can deliver."

Offering an example of what's

contained in the report, Martin said, "The consumer information in the back is mind-boggling. We took almost everything a consumer buys and indexed it, the average being 100. The Country listener indexes higher than 125. That means they're a great consumer group. That's what we have to get across to the agencies. It's a matter of educating them to change their perceptions."

One thing that's bothered me during the 14-some-odd years I've been involved with Country is the tendency of agencies/advertisers/people in general to ignore this type of research. They do so because it conflicts with their own narrowminded, stereotypical view of the Country listener.

Martin explained that's largely the reason why the ACM selected distinguished and respected firms like Landsman-Webster, Birch, and Simmons for this project. "Their reputations make this information irrefutable. There's no way they (agencies, et al.) can take a study from a firm like Simmons and only believe the results for formats they like or listen to."

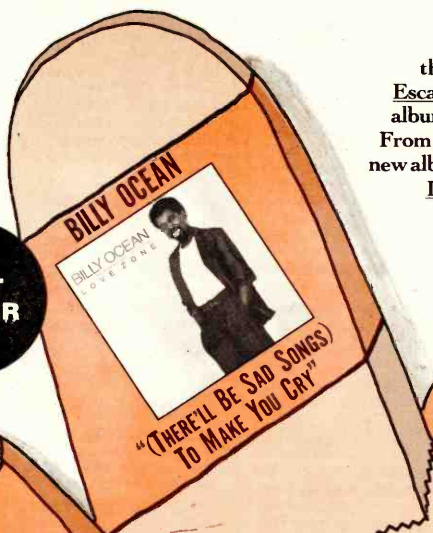
How To Get Yours

Copies of the study are available free of charge to all ACM members. If you're not a member, it'll cost you \$100. The good news is that an ACM membership only costs \$30. Obviously, the ACM would love for you to join so it could send you the booklets free. The ACM's address is Box 508, Hollywood, CA 90028; phone number is (213) 462-2351.

Hit Flavors For Every Taste

The new single
and future classic from
Billy's just-released
new album, Love Zone.

**OUR
BEST
SELLER**

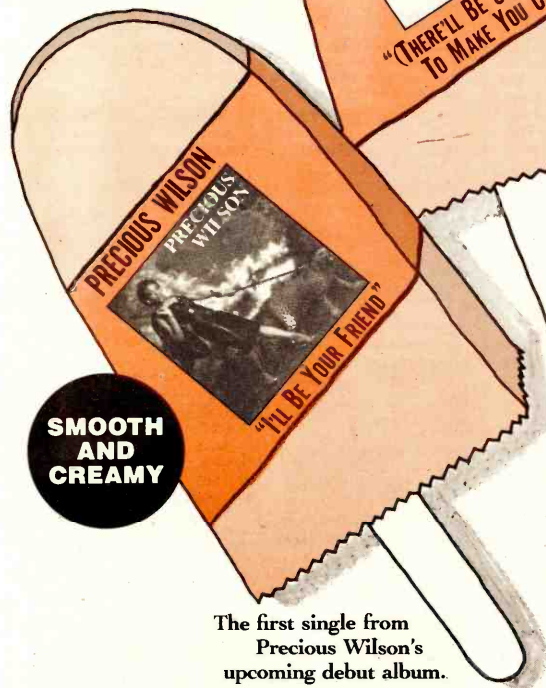


The new single from
the group that made
Escape the #1 rap
album in history.
From Whodini's
new album, Back
In Black.

**MADE
FRESH
DAILY**

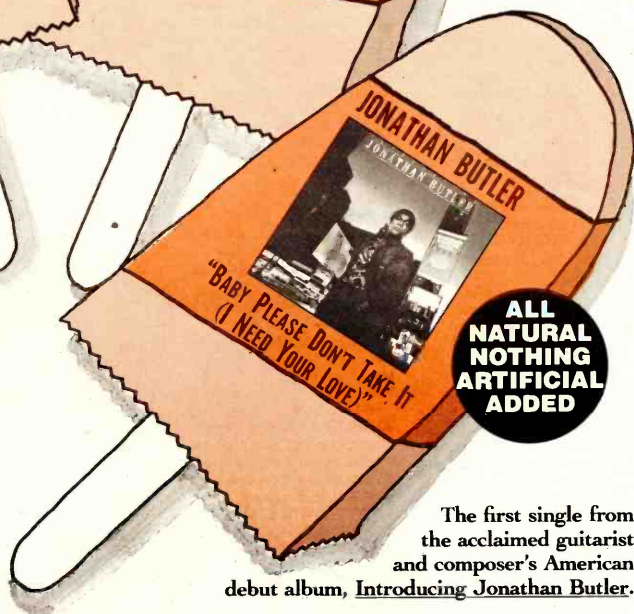


**SMOOTH
AND
CREAMY**



The first single from
Precious Wilson's
upcoming debut album.

**ALL
NATURAL
NOTHING
ARTIFICIAL
ADDED**



The first single from
the acclaimed guitarist
and composer's American
debut album, Introducing Jonathan Butler.

**Indulge Yourself With Tasty Music
From Jive/Arista Records.**

Watch out for two more fabulous treats: Aretha Franklin's "Ain't Nobody Ever Loved You"
and Jermaine Jackson's "Do You Remember Me?" Coming soon!



WALT LOVE

BLACK/URBAN

Loose Lists Sink Hits Revisited

My five years at R&R have been a positive growth experience, allowing me to learn more about the broadcasting/music industries. I've also watched you grow, as more professionals swell the ranks of Black/Urban Contemporary radio.

Since adopting a Monday-Tuesday schedule the first of the year, we've watched the weekly reporting process develop into a smooth, timely, and efficient operation. For this we thank you. However, a problem we addressed last year ("Loose Lists Sink Hits," R&R 10-4-85), is cropping up again - out-of-control playlists.

Programming Basics

In light of the current independent promotion/payola investiga-

tion, as well as the paper adds controversy, many music-formatted radio stations have looked closer at their playlists. For example, according to R&R CHR research, the average CHR station adds five records per week. In Black/Urban, however, there are some PDs who add 15-20 records per week. One of the first things you learn in the programming school of hard knocks is that no credible amount of exposure can be given to that number of

records on a weekly basis.

This inordinate amount of adds has nothing to do with color, culture, or format. It has everything to do with adhering - or not adhering - to programming's basic tenets.

Every now and then PDs inquire why the R&R Black/Urban Chart moves so fast. There's a very simple answer: Most B/U programmers add the records just as fast as they take them off. We can only reflect what the stations tell us; it's your chart more than it's ours.

Giving Away The Hits

It appears that some B/U programmers are opening the flood-

gates when it comes to adding new product and letting the CHRs take the hits they've made. Now we're not suggesting that new artists be left out in the cold. But we are suggesting that there be more of balance between the new and established hits. You shouldn't have a playlist of 67 records just because you can. It serves no purpose; try as you might some records will get lost in the shuffle.

I had a PD tell me last week that he couldn't be expected to limit his playlist to 67 records because he felt he should add every record that came in to be fair to the record companies. It's really unfair to the record companies to add that many records, because few of

them will get a fair shot. And how can any B/U station drop songs by Stevie Wonder, Whitney Houston, New Edition, Alexander O'Neal, the Gap Band, and others after an abnormally short period of time, and still expect to have great Arbitron or Birch ratings?

In the accompanying sidebar you'll see actual playlist reports from two different, unnamed stations. Pay close attention to the adds and drops. You'll notice some strong songs being dropped as unproven new entries are added.

If you have any thoughts or suggestions concerning excessively long or high-turnover playlists, please drop me a line.

'Out-Of-Control' Playlists

Here are two lists from the week of April 11, 1986 which illustrate the problem of playlist promiscuity. So that you can follow each station's musical biography, we're showing both the adds and drops for the week.

Many of the songs you see here - in heavy rotation, in some cases - weren't hits when this was written. Many won't ever be. We're not suggesting that any of the songs shown on these lists are, by themselves, bad choices. They'll do very well on some stations because they'll be exposed within a controlled musical universe.

What these lists illustrate are the combined numbers of non-hits (each of these stations usually add more than ten records per week), as well as the fact that each station added too many records to familiarize for an audience. Both stations insist they play 20 songs in heavy rotation, despite the fact that most programmers actually work with a maximum of 7-12 As.

Station A

HEAVY

NU SHOOZI/Can't Wait
CASHFLOW/Party Freak
JETS/Crush On You
STEPHANIE MILLS/Respect The Power...
STARPOINT/Restless
LABELLE & McDONALD/On My Own
ROSE BROTHERS/I Get Off On You
EVELYN KING/High Horse
FREDDIE JACKSON/Love Is Just A Touch Away
ALEEM/Love On Fire
COLONEL ABRAMS/I'm Not Gonna Let
TRINERE/I'll Be All You Ever Need
WHISTLE/Just Buggin'
VANITY/Under The Influence
PATTI AUSTIN/The Heat Of Heat
MEL'SA MORGAN/Do You Still Love Me
SADE/Never As Good As The First Time
ISLEY BROTHERS/May I
TATA VEGA/Miss Celie's Blues
SOS BAND/The Finest

MEDIUM

BB&Q BAND/On The Shelf
L.L. COOL J/Rock The Bells
LITTLE RICHARD/Great Gosh A'Mighty
CONTROLLERS/Stay
ALEXANDER O'NEAL/What's Missing
GRANDMASTER FLASH/Style
ATLANTIC STARR/If Your Heart Isn't In It
TKA/One Way Love
JUNIOR/Oh Louise
ANITA BAKER/Watch Your Step
WEST COAST CREW/Jailbait
STEVE ARRINGTON/Jammin' National Anthem
DIONNE WARWICK/Whisper In The Dark
GEORGE CLINTON/Do Fries Go With That Shake
MAI TAI/Female Intuition
WHITNEY HOUSTON/The Greatest Love Of All
JOESKI LOVE/Pee Wee's Dance
JOHNNY KEMP/Just Another Lover
FIVE STAR/Love Take Over
MORRIS DAY/The Character
JULIAN FLENOY/Turn Me Out
GEORGE HOWARD/Love Will Follow

LIGHT

STEADY B/Just Call Us Def
TONEY LEE/Goin' Through The Motions Of Love
BRENDA & BIG DUDES/Weekend Special
NEWCLEUS/Na Na Beat
JENNIFER HOLLIDAY/Dreams Never Die
BARBARA MITCHELL/Ace Of My Heart
MILDRED SCOTT/Prisoner Of Love
MASTERDON COMMITTEE/Get Off My Tip!

PHILIP BAILEY/State Of The Heart
DONNELL PITMAN/Your Love Is Dynamite
TA MARA & SEEN/Thinking About You
TEASE/Firestarter
RENE & ANGELA/You Don't Have To Cry (ADD)
B.P.S./You're A Clown (ADD)
ORIGINAL CONCEPT/Can You Feel It (ADD)
PAUL LAURENCE/Strung Out (ADD)
TROY JOHNSON/It's You (ADD)
BILLY OCEAN/There'll Be Sad Songs... (ADD)
RAINY DAVIS/Sweetheart (ADD)
FAT BOYS/Sex Machine (ADD)
MARVIN GAYE/The World Is Rated X (ADD)
WHODINI/Funky Beat (ADD)
JANET JACKSON/Nasty (ADD)
BOOKER NEWBERRY/Take A Piece (ADD)

DROPS

PRINCE/Kiss
GAP BAND/Going In Circles
STEVIE WONDER/Overjoyed
JERMAINE JACKSON/I Think It's Love
FULL FORCE/Unselfish Lover
VAL YOUNG/If You Should Ever Be Lonely
ET/Best Friends
KURTIS BLOW/AJ Is Cool
WALLY BADAROU/Chief Inspector
SIMPLY RED/Holding Back The Years
ALYSON WILLIAMS/Yes We Can Can
MAURICE WHITE/Lady Is Love
READY FOR THE WORLD/Slide Over

Station B

HEAVY

PRINCE/Kiss
NU SHOOZI/Can't Wait
STEPHANIE MILLS/Respect The Power...
JETS/Crush On You
STARPOINT/Restless
FALCO/Rock Me Amadeus

LIGHTS

MAZARATI/Player's Ball
CHAKA KHAN/The Other Side Of The World (ADD)
JOHNNY KEMP/Just Another Lover (ADD)
TKA/One Way Love
TA MARA & SEEN/Thinking About You
GRANDMASTER FLASH/Style (ADD)
STEVE ARRINGTON/Jammin' National Anthem
NEWCLEUS/Na Na Beat (ADD)
JULIAN FLENOY/Turn Me Out
MAI TAI/Female Intuition
FIVE STAR/Love Take Over
JANET JACKSON/Nasty
DONNELL PITMAN/Your Love Is Dynamite

MEDIUM

FULL FORCE/Unselfish Lover
WALLY BADAROU/Chief Inspector
JUNIOR/Oh Louise
L.L. COOL J/Rock The Bells
ISLEY BROTHERS/May I
WHISTLE/Just Buggin'
WHITNEY HOUSTON/The Greatest Love Of All
TRINERE/I'll Be All You Ever Need
ALEXANDER O'NEAL/What's Missing
CONTROLLERS/Stay
GEORGE CLINTON/Do Fries Go With That Shake
SANITA BAKER/Watch Your Step
DIONNE WARWICK/Whisper In The Dark
GENE CHANDLER/Lucy
LISA LISA/Can You Feel The Beat
ROSE BROTHERS/I Get Off On You
READY FOR THE WORLD/Slide Over
TEMPTATIONS/Touch Me
TEASE/Firestarter
MEL'SA MORGAN/Do You Still Love Me
NICOLE/Don't You Want My Love
WEST COAST CREW/Jailbait
SLAVE/Thrill Me
ALFIE/Just Gets Better With Time
BRENDA & BIG DUDES/Weekend Special

DROPS

JANET JACKSON/What Have You Done For Me Lately
NEW EDITION/A Little Bit Of Love
GAP BAND/Going In Circles
TEDDY PENDERGRASS/Love 4/2
JERMAINE JACKSON/I Think It's Love
VAL YOUNG/If You Should Ever Be Lonely
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Country

SAWYER BROWN "Shakin'"
GLEN CAMPBELL "Cow Poke"
KATHY MATTEA "Love At The Five & Dime"
DOLLY PARTON "Tie Our Love (In A Double Knot)"
T. GRAHAM BROWN "I Wish I Could Hurt That Way Again"
JOHN SCHNEIDER "You're The Last Thing I Needed . . ."

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

HEART "Nothin' At All"
HOWARD JONES "No One Is To Blame"
P. LABELLE & M. McDONALD "On My Own"
BILLY OCEAN "There'll Be Sad Songs (To Make You Cry)"

Contempo 300

OMD "If You Leave"
SIMPLY RED "Holding Back The Years"

Great American Country

EVERLY BROTHERS "Born Yesterday"
DOLLY PARTON "Tie Our Love (In A Double Knot)"
C. McCLAIN & W. MASSEY "When It's Down To Me & You"

Media General

Broadcast Services

Bob Dumais (901) 320-4433

Action

ELO "So Serious"
PET SHOP BOYS "West End Girls"
DREAM ACADEMY "The Love Parade"
GEORGE MICHAEL "A Different Corner"
STEPHEN BISHOP "The Heart Is So Willing"
ARETHA FRANKLIN "Ain't Nobody Ever Loved You"

MEDIA GENERAL CONTINUED

Your Country

JUDY RODMAN "Until I Met You"
RANDY TRAVIS "On The Other Hand"
MICHAEL JOHNSON "Got To Learn To Love Without You"

Hit Rock

HOWARD JONES "No One Is To Blame"
GEORGE MICHAEL "A Different Corner"
HOOTERS "Where Did The Children Go"
JOHN COUGAR MELLENCAMP "Rain On The Scarecrow"
BILLY OCEAN "There'll Be Sad Songs (To Make You Cry)"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

JUICE NEWTON "Old Flame"
RANDY TRAVIS "On The Other Hand"
JIM GLASER "Light Of Albuquerque"
DOLLY PARTON "Tie Our Love (In A Double Knot)"

The Great Ones

DAVID PACK "That Girl Is Gone"
HOWARD JONES "No One Is To Blame"

Radio Arts

John Benedict (818) 841-0225

Country's Best

GLEN CAMPBELL "Cow Poke"
STEVE EARLE "Hillbilly Highway"
RANDY TRAVIS "On The Other Hand"
GEORGE JONES "Somebody Wants Me Out Of The Way"
MICHAEL JOHNSON "Gotta Learn To Love Without You"
T. GRAHAM BROWN "I Wish I Could Hurt That Way Again"

Soft Contemporary

MARILYN MARTIN "Move Closer"
GEORGE MICHAEL "A Different Corner"

Sound 10

ELO "So Serious"
GEORGE MICHAEL "A Different Corner"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

MOODY BLUES "Your Wildest Dreams"
HOWARD JONES "No One Is To Blame"
SIMPLY RED "Holding Back The Years"
BILLY OCEAN "There'll Be Sad Songs (To Make You Cry)"

Country Coast-To-Coast

JUICE NEWTON "Old Flame"
RESTLESS HEART "Til I Loved You"
BARBARA MANDRELL "When You Get To The Heart"

Rock 'N' Hits

NU SHOZ "I Can't Wait"
CULTURE CLUB "Move Away"
TEARS FOR FEARS "Mothers Talk"
38 SPECIAL "Like No Other Night"
HOWARD JONES "No One Is To Blame"
JOHN COUGAR MELLENCAMP "Rain On The Scarecrow"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

HEART "Nothin' At All"
DREAM ACADEMY "The Love Parade"
P. LABELLE & M. McDONALD "On My Own"
SIMPLE MINDS "All The Things She Said"
BILLY OCEAN "There'll Be Sad Songs (To Make You Cry)"

TM AC

P. LABELLE & M. McDONALD "On My Own"
BILLY OCEAN "There'll Be Sad Songs (To Make You Cry)"

TM Country

RANDY TRAVIS "On The Other Hand"
EVERLY BROTHERS "Born Yesterday"
KATHY MATTEA "Love At The Five & Dime"
C. McCLAIN & W. MASSEY "When It's Down To Me & You"

Transtar Country

Ed Chandler (213) 460-6383

EXILE "Super Love"
DAN SEALS "Everything That Glitters . . ."
BARBARA MANDRELL "When You Get To The Heart"
CHARLIE DANIELS BAND "Drinkin' My Baby Goodbye"

JAZZ

TOP 30

APRIL 25, 1986

Last Weeks

- 1 **LARRY CARLTON**/Alone/But Never Alone (MCA Master Series)
- 2 **JOHN SCOFIELD**/Still Warm (Gramavision)
- 3 **FREDDIE HUBBARO/WOODY SHAW**/Double Take (Blue Note)
- 4 **CABO FRIO**/Right On The Money (Zebra/MCA)
- 5 **EDDIE DANIELS & LONDON PHILHARMONIC ORCHESTRA**/Breakthrough (GRP)
- 6 **JONATHAN BUTLER**/Introducing Jonathan Butler (Jive/Arista)
- 7 **CHICK COREA**/Elektric Band (GRP)
- 8 **AHMAD JAMAL**/Rossiter Road (Atlantic)
- 9 **BOBBY HUTCHERSON**/Color Schemes (Landmark)
- 10 **SKYWALK**/The Bohemians (Zebra/MCA)
- 11 **RUSS FREEMAN**/Nocturnal Playground (Brainchild)
- 12 **PAQUITO D'RIVERA**/Exploration (Columbia)
- 13 **DOC SEVERINSEN & XEBRON**/Doc Severinsen & Xebron (Passport)
- 14 **JOE WILLIAMS**/A Just Want To Sing (Delos)
- 15 **IRA STEIN & RUSSELL WALDOER**/Transit (Windham Hill)
- 16 **DIZZY GILLESPIE**/Closer To The Source (Atlantic)
- 17 **MUSIC FROM THE BILL COSBY SHOW**/A House Full of Love (Columbia)
- 18 **NANCY WILSON**/Keep You Satisfied (Columbia)
- 19 **KEITH JARRETT**/Standards Live (WB)
- 20 **MISTER SPATS**/Love Speaks (Pausa)
- 21 **JOE HENDERSON**/State Of The Tenor, Vol. 1 (Blue Note)
- 22 **JON FADDIS**/Legacy (Concord)
- 23 **DAVID BENOIT**/This Side Up (Spindletop)
- 24 **PHAROAH SANDERS**/Shukuru (Theresa)
- 25 **GEORGE HOWARD**/Love Will Follow (TBA/Palo Alto)
- 26 **TERENCE BLANCHARD/DONALD HARRISON**/Discernment (George Wein/Concord)
- 27 **JEANNIE & JIMMY CHEATHAM**/Midnight Mama (Concord)
- 28 **LIONEL HAMPTON & HIS ORCHESTRA**/Sentimental Journey (Atlantic)
- 29 **JOHN JARVIS**/So Fa So Good (MCA Master Series)
- 30 **RAY BROWN ALL STARS**/Don't Forget The Blues (Concord)

DEBUT
DEBUT

Black/Urban stations contributing to Jazz: WKND/Hartford, Melonae McClean, KJCB/Lafayette, Horalio Handy, WYLD-FM/New Orleans, Dell Spencer, WDMT/Cleveland Dean/Dean Rulis.

NEW & ACTIVE

- LESLIE DRAYTON & FUN** "What It Is, Is What It Is" (Esoteric) 14/9
Rotations: Heavy 0.0, Medium 5/4, Light 6/2, Extra Adds 3, Total Adds 9, KERA, WMOT, WBEE, KBEM, KTCJ, KJZZ, KPLU, WVPE, KXPR, Medium WBGO
- SUSANNAH McDORKLE** "How Do You Keep The Music Playing?" (Pausa) 13/3
Rotations: Heavy 1/0, Medium 5/1, Light 7/2, Extra Adds 0, Total Adds 3, KUFF, WBBY, WUSF, Heavy KPLU, Medium WBFO, WRTI, WUWM, WYFE
- SPECIAL EFX** "Slice Of Life" (GRP) 11/8
Rotations: Heavy 4/2, Medium 3/0, Light 2/2, Extra Adds 3, Total Adds 8, KERA, WLOQ, WJZZ, KKGO, KPLU, WLVE, KLCC, KXPR, Heavy WKOP, KFM, Medium WFAE
- NABIL TOTAH** "Double Bass" (Consolidated Artists) 11/1
Rotations: Heavy 2/3, Medium 7/0, Light 1/0, Extra Adds 1, Total Adds 1; KMHD, Heavy KLOM, WVPE, Medium WGBH, WBFO, KUHF, WMOT, KAOX, WUSF, KXPR
- RUBY BRAFF/SCOTT HAMILTON** "A Sailboat In The Moonlight" (Concord) 10/0
Rotations: Heavy 0/0, Medium 0/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy: WYRS, KUHF, WKSU, KADJ, KLOM, WUSF
- SADAO WATANABE** "Parker's Moon/Live At Bravas Club '85" (Elektra) 10/0
Rotations: Heavy 2/0, Medium 4/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy: KADJ, KKGO, Medium WRTI, WKSU, KLOM, KJZZ, KLCC, Heavy KFM
- LYLE MAYS** "Lyle Mays" (Geffen) 9/8
Rotations: Heavy 1/0, Medium 4/4, Light 2/2, Extra Adds 2, Total Adds 8, WGBH, WBFO, WRTI, WNOP, WKSU, WLVE, KWMMU, KLCC, Heavy KFM
- BERTRAMI** "Dreams Are Real" (Milestone/Fantasy) 9/1
Rotations: Heavy 2/0, Medium 3/0, Light 4/1, Extra Adds 0, Total Adds 1, KLSK, Heavy WYRS, WJZZ, Medium WRTI, WNOP, WVPE
- MARIA MULDAUR** "Transcendancy" (Uptown) 8/2
Rotations: Heavy 1/0, Medium 4/1, Light 3/1, Extra Adds 0, Total Adds 2, WBBY, KLSK, Heavy KLCC, Medium WRTI, KPLU, WUSF
- MARC JOHNSON** "Bass Desires" (ECM) 8/0
Rotations: Heavy 1/0, Medium 4/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WUWM, Medium WRTI, WDET, KJZZ, KUOP

BLUE NOTE PRESENTS

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MOST ADDED

- AHMAD JAMAL** (10)
Rossiter Road (Atlantic)
- LESLIE DRAYTON & FUN** (9)
What It Is, Is What It Is (Esoteric)
- DIZZY GILLESPIE** (8)
Closer To The Source (Atlantic)
- LYLE MAYS** (8)
Lyle Mays (Geffen)
- SPECIAL EFX** (8)
Slice Of Life (GRP)

HOTTEST

- LARRY CARLTON** (19)
Alone/But Never... (MCA Master Series)
- JOHN SCOFIELD** (16)
Still Warm (Gramavision)
- FREDDIE HUBBARO/WOODY SHAW** (12)
Double Take (Blue Note)
- EDDIE DANIELS & LONDON...** (10)
Breakthrough (GRP)
- BOBBY HUTCHERSON** (10)
Color Schemes (Landmark)

REGIONALIZED ADDS & HITS

EAST	SOUTH	WEST
WBGW/Boston Eric Jackson MR. SPATS DIZZY GILLESPIE MORAN & VACCA JOE FADDIS LYLE MAYS JIMMY GIUFFRÈ Hottest: BOBBY HUTCHERSON PHAROAH SANDERS MR. SPATS CABO FRIO JOE HENDERSON WFOG/Buffalo John Warwick BOBBY HUTCHERSON LYLE MAYS RUSS FREEMAN Hottest: EDDIE DANIELS HUBBARO & SHAW CHICK COREA LARRY CARLTON KEITH JARRETT WBUR/Buffalo Al Walker SKYWALK CHICK COREA LARRY CARLTON PAQUITO D'RIVERA NANCY WILSON EDDIE DANIELS WEEB/Chicago (*) Hill/Wulf ABSOLUTE BEGINNER CHICK NANCINE LESLIE DRAYTON BLANCHARD & HARRI CHET ATKINS Hottest: JEANNIE & JIMMY C LARRY CARLTON HUBBARO & SHAW GEORGE HOWARD JOE WILLIAMS WNP/Chicagoland (*) Chris Wagner CABO FRIO THIRD KIND OF BLUE NANCY WILSON LYLE MAYS Hottest: CHICK COREA SKYWALK LARRY CARLTON GEORGE HOWARD JOHN SCOFIELD WBTV/Columbus (*) Wilson/Parkins DIZZY GILLESPIE AHMAD JAMAL MARC JOHNSON STEIN & WALDER SUSANNAH McDORKLE MARC O'CONNOR Hottest: GEP CABO FRIO DAVID BENOIT JOHN SCOFIELD GEORGE HOWARD WDET/Detroit Judy Adams BOBBY HUTCHERSON L. SUBRAMANIAM SCOTT COSSU CHICK COREA AHMAD JAMAL Hottest: PAQUITO D'RIVERA KEITH JARRETT SAM RUI JOHN SCOFIELD DIZZY GILLESPIE WYZZ/Detroit BILLY PIERCE WACAR GUYER JAMES WILLIAMS JOE HENDERSON BUCKWHEAT ZYDECO BILL HADJAPAN JAMES COTTON Hottest: BOBBY HUTCHERSON HUBBARO & SHAW JEANNIE & JIMMY C BLANCHARD & HARRI AHMAD JAMAL WRTV/Philadelphia BOBBY HUTCHERSON LYLE MAYS METHYEN & COLLEMAN Hottest: LYLE MAYS METHYEN & COLLEMAN WILTON NASCIMENTO RICK STONE JOHN SCOFIELD WYRS/Stamford (*) Rick Patone LOU RANLS Hottest: LIONEL HAMPTON HOUTSON PERSON PAQUITO D'RIVERA NANCY WILSON CABO FRIO EDDIE DANIELS WBEW/Syracuse Eric Jackson MR. SPATS DIZZY GILLESPIE MORAN & VACCA JOE FADDIS LYLE MAYS JIMMY GIUFFRÈ Hottest: BOBBY HUTCHERSON PHAROAH SANDERS MR. SPATS CABO FRIO JOE HENDERSON WRTV/Philadelphia BOBBY HUTCHERSON LYLE MAYS METHYEN & COLLEMAN Hottest: LYLE MAYS METHYEN & COLLEMAN WILTON NASCIMENTO RICK STONE JOHN SCOFIELD WYRS/Stamford (*) Rick Patone LOU RANLS Hottest: LIONEL HAMPTON HOUTSON PERSON PAQUITO D'RIVERA NANCY WILSON CABO FRIO EDDIE DANIELS WFAE/Charlotte Paul Stribling JEANNIE & JIMMY C SUSANNAH McDORKLE SCOTT COSSU BLANCHARD & HARRI Hottest: LARRY CARLTON JOHN SCOFIELD EDDIE DANIELS STEIN & WALDER RUSS FREEMAN KERA/Dallas-Ft. Worth Ed Budanuro LESLIE DRAYTON STEVE BACH MR. SPATS LARRY CORYELL Hottest: LARRY CARLTON SKYWALK CHICK COREA AHMAD JAMAL RUSS FREEMAN WFSF/Payetteville John Haynes AHMAD JAMAL LIONEL HAMPTON Hottest: DOC SEVERINSEN & SKYWALK JOHN SCOFIELD LICK & HAMILTON JONATHAN BUTLER KUHF/Houston Barbara Entman JEANNIE & JIMMY C SUSANNAH McDORKLE LILIAN TERRY w/DI DAVID BENOIT none KRVS/Lafayette Cherie Monopon JONATHAN BUTLER BLANCHARD & HARRI STEIN & WALDER DIZZY GILLESPIE BOBBY HUTCHERSON Hottest: JOHN SCOFIELD CABO FRIO DAVID BENOIT UZER DOC SEVERINSEN & WMOJ/Monroe Rick Forest LESLIE DRAYTON Hottest: PHAROAH SANDERS KEITH JARRETT LARRY CARLTON RITZ JOHN SCOFIELD WHRD/Monroe JO Lowery LARRY CORYELL L. SUBRAMANIAM CABO FRIO Hottest: JOHN SCOFIELD HUBBARO & SHAW BOBBY HUTCHERSON LARRY CARLTON RAY BROWN WFLV/Louisville Leon/Vincenza none Hottest: CABO FRIO KEITH JARRETT JOHN SCOFIELD JOE FADDIS RAY BROWN KADJ/Denver (*) JD Ball none Hottest: RAY BROWN SPIKE ROBINSON JOE FADDIS DAVE KANDOLA COMTE CANDOLA w/R Hottest: LARRY CARLTON EDDIE DANIELS HILL MR. SPATS KLCC/Eugene Michael Canning AHMAD JAMAL CHET BAKER LYLE MAYS SPECIAL EFX FRANK DOUGLAS Hottest: STEIN & WALDER LARRY CARLTON ALUM & HERSCH JOHN JARVIS MARC MULDAUR KTCJ/Minnneapolis (*) Syl Jonas LESLIE DRAYTON DIZZY GILLESPIE Hottest: GEORGE HOWARD RUSS FREEMAN SKYWALK JONATHAN BUTLER NANCY WILSON KBEM/Minnneapolis JD Ball LESLIE DRAYTON AHMAD JAMAL Hottest: LARRY CARLTON RUSS FREEMAN SKYWALK JOHN JARVIS WPEF/Southband/Elkhart Joe Kaufman/Kamell BOBBY HUTCHERSON AHMAD JAMAL GEORGE HOWARD NANCY WILSON LESLIE DRAYTON TOMY SUPPES Hottest: JONATHAN BUTLER STEVE KIJALA HUBBARO & SHAW KEITH JARRETT KWML/SLouis Jim Wallace BLANCHARD & HARRI LYLE MAYS CHET ATKINS Hottest: KEITH JARRETT JOHN SCOFIELD IVAN LINS STEIN & WALDER JOE WILLIAMS WFLV/Louisville, WKND/Hartford, and KADJ/Denver called in from play lists. WYLD-FM New Orleans failed to call in a report. Its playlist was frozen. KADJ/Denver (*) Ray BROWN FRANK DOUGLAS PETA SADORO & LOND BUDDY RICH JOHN JARVIS DAVE KANDOLA COMTE CANDOLA w/R Hottest: LARRY CARLTON EDDIE DANIELS HILL MR. SPATS KCNRM/Portland (*) Ray Horn FRANK PETTETTE BUDDY RICH CANNONBALL ADLER EDDIE DANIELS HUBBARO & SHAW BOBBY HUTCHERSON NANCY WILSON JOE HENDERSON PETE PETERSEN KRVS/Sacramento Gary Verrelli BOBBY HUTCHERSON DUKE ELLINGTON DIZZY GILLESPIE IVAN LINS SCOTT COSSU CABO FRIO RUSS FREEMAN JONATHAN BUTLER Hottest: JOHN SCOFIELD BOBBY HUTCHERSON L. SUBRAMANIAM EDDIE DANIELS KFVS/San Diego (*) O'Connor/Whinn CHUCK NANCINE Hottest: LARRY CARLTON SPECIAL EFX JOHN JARVIS C SKYWALK CLIFF SARDE KJZZ/Phoenix Bill Shedd JEANNIE & JIMMY C SCOTT COSSU LIONEL HAMPTON DOC SEVERINSEN JOHN SCOFIELD CABO FRIO CHICK COREA EDDIE DANIELS WLOQ/Oriando (*) Sherry Summers CABO FRIO SPECIAL EFX STEVE BACH JOHN WELLES JOHN JARVIS TED FILTZBECKER STEIN & WALDER SPECIAL EFX WUSF/Tampa Bob Seymour DIZZY GILLESPIE JONATHAN BUTLER SUSANNAH McDORKLE MILTON NASCIMENTO HUBBARO & SHAW BOBBY HUTCHERSON JOHN SCOFIELD EDDIE DANIELS JOE FADDIS KJAZ/San Francisco (*) Bob Patocha PETE PETERSEN STEVE BROWN PAQUITO D'RIVERA JOHN SCOFIELD FRANK COLPETTE MARK HERPBY JOE VAN ECKHUIZEN CLAUDIO RODITI LARRY CARLTON SKYWALK Hottest: LARRY CARLTON BOBBY HUTCHERSON HUBBARO & SHAW EDDIE DANIELS LIONEL HAMPTON IVAN LINS KLSK/San Fran Fe (*) Nick Franca BOBBY HUTCHERSON DIZZY GILLESPIE BERTRAMI HUBBARO & SHAW AHMAD JAMAL MARC MULDAUR CABO FRIO Hottest: EDDIE DANIELS MR. SPATS STEIN & WALDER LARRY CARLTON BIXBY KOSTALA KUOP/Santa Ana Sam/Raney DIZZY GILLESPIE JUST BETWEEN FRIT HUBBARO & SHAW HILLIE EDDIE DANIELS JOHN SCOFIELD RUSS FREEMAN LARRY CARLTON KPLU/Tacoma-Salt Lake Charles Tomaras BUDDY RICH LESLIE DRAYTON JOE HENDERSON SCOTT COSSU SPECIAL EFX Hottest: HUBBARO & SHAW BOBBY HUTCHERSON AHMAD JAMAL SUSANNAH McDORKLE CHICK COREA KFVS/San Diego (*) O'Connor/Whinn CHUCK NANCINE Hottest: LARRY CARLTON SPECIAL EFX JOHN JARVIS C SKYWALK CLIFF SARDE 46 Reporting Stations 42 Current Reports		

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SCHEDULE OF EVENTS

FRIDAY, MAY 2

Registration 3:00 p.m. - 5:00 p.m.
7:00 p.m. - 9:00 p.m. Cocktail Party

SATURDAY, MAY 3

Registration 12:00 - 4:00 p.m.
6:30 - 8:00 p.m. Cocktail Party
8:00 p.m. - 11:00 p.m. Banquet

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COUNTRY

TOP 50

APRIL 25, 1986

Three Weeks
Two Weeks
Last Week

Three Weeks	Two Weeks	Last Week	Artist/Title
7	5	1	RONNIE MILSAP/Happy Happy Birthday Baby (RCA)
11	9	2	TANYA TUCKER/One Love At A Time (Capitol)
6	4	3	KENNY ROGERS/Tomb Of The Unknown Love (RCA)
4	3	4	HANK WILLIAMS JR./Ain't Misbehavin' (WB/Curb)
13	11	5	REBA MCENTIRE/Whoever's In New England (MCA)
15	13	10	NITTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB)
19	14	7	STEVE WARINER/Life's Highway (MCA)
12	10	8	WAYLON JENNINGS/Working Without A Net (MCA)
14	12	11	ROSANNE CASH/Hold On (Columbia)
9	7	6	JANIE FRICKE/Easy To Please (Columbia)
22	16	11	FORESTER SISTERS/Mama's Never Seen Those Eyes (WB)
24	18	14	EDDIE RABBITT/Repetitive Regret (RCA)
1	1	4	JUDD'S/Grandpa (RCA/Curb)
27	20	16	DAK RIDGE BOYS/Juliet (MCA)
28	22	15	DWIGHT YOAKAM/Honky Tonk Man (Reprise/WB)
31	23	20	WILLIE NELSON/Living In The Promiseland (Columbia)
26	21	19	JOHN CONLEE/Harmony (Columbia)
21	17	15	KEITH WHITLEY/Miami, My Amy (RCA)
32	25	22	RESTLESS HEART/Til I Loved You (RCA)
37	31	25	DAN SEALS/Everything That Glitters (EMI America)
23	19	17	GIRLS NEXT DOOR/Love Will Get You Through... (MTM)
3	2	7	EARL THOMAS CONLEY/Once In A Blue Moon (RCA)
38	32	26	BARBARA MANDELL/When You Get To The Heart (MCA)
43	35	27	JUICE NEWTON/Old Flame (RCA)
42	37	29	MARIE OSMOND/Read My Lips (Capitol/Curb)
—	44	30	LEE GREENWOOD/Hearts Aren't Made To Break (MCA)
36	33	28	EVERLY BROTHERS/Born Yesterday (Mercury/PG)
47	40	32	EXILE/Super Love (Epic)
41	36	31	CHARLIE DANIELS BAND/Drinkin' My Baby Goodbye (Epic)
2	6	21	BELLAMY BROTHERS/Festlin' The Festlin' (MCA/Curb)
40	38	33	JOHN ANDERSON/You Can't Keep A Good Memory... (WB)
44	41	34	DOBBIE GRAY/That's One To Grow On (Capitol)
46	43	35	CHARLY McCLAIN & WAYNE MASSEY/When It's Down To Me And You (Epic)
—	49	36	ED BRUCE/Nights (RCA)
—	47	37	JUDY RODMAN/Until I Met You (MTM)
—	39	38	SOUTHERN PACIFIC/Reno Bound (WB)
8	8	23	MERLE HAGGARD/Had A Beautiful Time (Epic)
50	46	42	STEVE EARLE/Hillbilly Highway (MCA)
BREAKER	35	35	KATHY MATTEA/Love At The Five & Dime (Mercury/PG)
5	15	24	ANNE MURRAY/Now And Forever (You And Me) (Capitol)
DEBUT	41	41	T. GRAHAM BROWN/I Wish That I Could Hurt... (Capitol)
—	49	42	MARK GRAY/Back When Love Was Enough (Columbia)
DEBUT	43	43	JOHNNY LEE & LANE BRODY/Could Get Used To This (WB)
DEBUT	44	44	RANDY TRAVIS/On The Other Hand (WB)
DEBUT	45	45	MICHAEL JOHNSON/Gotta Learn To Love Without You (RCA)
DEBUT	46	46	GEORGE JONES/Somebody Wants Me Out Of The West (Epic)
—	50	47	SWEETHEARTS OF THE RODEO/Hey Doll Baby (Columbia)
16	24	38	ALABAMA/She And I (RCA)
DEBUT	48	48	RONNIE McDOWELL/All Tied Up (MCA/Curb)
DEBUT	50	50	DOLLY PARTON/Tie Our Love (In A Double Knot) (RCA)

Total Reports/Adds	Heavy	Medium	Light
162/0	134	25	3
160/0	133	25	2
159/0	122	29	8
151/1	124	21	6
159/0	118	36	5
157/0	97	55	5
161/1	88	70	3
148/0	109	29	10
154/1	92	56	6
144/0	103	34	7
160/0	70	83	7
158/0	63	85	10
139/0	110	16	13
161/3	33	111	17
155/3	54	84	17
162/1	22	117	23
146/4	41	90	15
129/0	50	64	15
150/1	26	92	32
157/3	23	98	36
129/1	43	69	17
119/0	60	37	22
150/8	13	104	33
153/9	8	99	46
150/13	6	103	41
154/17	6	84	64
132/4	14	75	43
125/8	5	81	39
130/9	13	75	42
114/0	62	34	18
111/4	5	64	42
103/7	5	56	42
114/18	5	58	51
126/15	1	59	66
126/13	2	62	64
122/16	2	56	64
103/1	48	31	24
97/7	2	42	53
97/13	4	38	55
50/0	19	13	18
89/43	1	22	66
81/15	1	36	44
72/3	2	42	28
82/23	3	27	52
85/21	1	19	65
82/16	1	25	56
74/10	2	25	47
38/0	5	15	18
66/37	0	13	53
64/44	1	9	54

MOST ADDED

- DOLLY PARTON (44)
Tie Our Love (In A Double Knot) (RCA)
- T. GRAHAM BROWN (43)
I Wish That I Could Hurt... (Capitol)
- RONNIE McDOWELL (37)
All Tied Up (MCA/Curb)
- JOHN SCHNEIDER (24)
You're The Last Thing I Needed (MCA)
- JUDY RODMAN (23)
Until I Met You (MTM)
- RANDY TRAVIS (23)
On The Other Hand (WB)
- EMMYLDU HARRIS (22)
Today I Started Loving You Again (WB)
- MICHAEL JOHNSON (21)
Gotta Learn To Love Without You (RCA)
- C. McCLAIN & W. MASSEY (18)
When It's Down To Me And You (Epic)
- LEE GREENWOOD (17)
Hearts Aren't Made To Break (MCA)

HOTTEST

- RONNIE MILSAP (81)
Happy Happy Birthday Baby (RCA)
- HANK WILLIAMS JR. (89)
Ain't Misbehavin' (WB/Curb)
- JUDD'S (72)
Grandpa (RCA/Curb)
- TANYA TUCKER (56)
One Love At A Time (Capitol)
- KENNY ROGERS (51)
Tomb Of The Unknown Love (RCA)
- REBA MCENTIRE (43)
Whoever's In New England (MCA)
- JANIE FRICKE (28)
Easy To Please (Columbia)
- NITTY GRITTY DIRT BAND (27)
Partners, Brothers, And Friends (WB)
- DWIGHT YOAKAM (24)
Honky Tonk Man (Reprise/WB)
- EARL THOMAS CONLEY (23)
Once In A Blue Moon (RCA)

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

KATHY MATTEA

Love At The Five & Dime (Mercury/PolyGram)

On 60% of reporting stations. Rotations: Heavy 4, Medium 38, Light 55, Total Adds 13, WGNA, WYMK, KHEY, WSIX, KJNE, WSLR, WMNI, WCXI, WCUZ, KIOV, KYGO, KUGN, KGA. Heavy: WAMZ, KFDD. Moves 48-38.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. **New & Active** records are those receiving airplay at 30-59% of the stations. Records in **Significant Action** are receiving airplay at 5-29% of the stations. Records do not have to reach **Breaker** in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve **Breaker** status. Checkmarks signify the most added of the non-charted records.



BREAKER! BREAKER!
Radio Knows It's Time For...

"Love At The Five & Dime"
KATHY MATTEA

Management: Bob Tittley Producer: Allen Reynolds

R&R

BREAKERS 39

BB 43

CB 65



PolyGram Records

COUNTRY

NEW & ACTIVE

T. GRAHAM BROWN "I Wish That I Could Hurt That Way Again" (Capitol) 89/43
 Rotations: Heavy 1/0, Medium WHN, WFOR, WNYR, KASE, WZZK, WUSY, KPLX, WUBE, WXCL, WTHI, KTOM, KSOP, KRPM, KIIM. Debuts at number 41.

MICHAEL JOHNSON "Gotta Learn To Love Without You" (RCA) 85/21
 Rotations: Heavy 1, Medium 19, Light 65, Total Adds 21 including WTCR, WNYR, KEAN, WYNK, WUSY, KSSN, WKSJ, WQDR, WQYK, KKOL, KFDI, KUGN, KOIL, KCBO, KRPM, KGA. Debuts at number 45.

RANDY TRAVIS "On The Other Hand" (WB) 82/23
 Rotations: Heavy 2, Medium 27, Light 52, Total Adds 23 including WOBE, WHN, WDSY, WVMI, WSOC, WKLO, WOKK, WTQR, WFMS, WMIL, KIK-FM, KVOC, KUUY, KZLA, KUPL. Debuts at number 44.

GEORGE JONES "Somebody Wants Me Out Of The Way" (Epic) 82/16
 Rotations: Heavy 1, Medium 25, Light 56, Total Adds 16, WCAO, WYRK, WVMI, KKIX, WIRK, KSO, WFMS, WKCCQ, KTKP, WTCM, KIK-FM, KYAK, KUUY, KUGN, KQIL, KGA. Debuts at number 46.

MARK GRAY "Back When Love Was Enough" (Columbia) 81/15
 Rotations: Heavy 1, Medium 36, Light 44, Total Adds 15, WRKZ, WHN, WCVR, WGTO, WIVK, WAMZ, WKSJ, WUSO, WVMI, KSO, WCXI, WCUZ, KCJB, WWJQ, KUGN. Moves 49-42.

SWEETHEARTS OF THE RODEO "Hey Doll Baby" (Columbia) 74/10
 Rotations: Heavy 2, Medium 25, Light 47, Total Adds 10, WDNA, WVAM, WHN, WXL, WXIU, WKSJ, KJNE, WVMI, KCJB, KMPS. Heavy: WTSV, KFDI. Moves 50-47.

JOHNNY LEE & LANE BRODY "I Could Get Used To This" (WB) 72/3
 Rotations: Heavy 2, Medium 42, Light 28, Total Adds 3, WVAM, WVMI, KFMS. Heavy: KSO, WCUZ. Medium: WCAO, WVVA, KRRV, WTVY, WKKA, KKYX, KTTT, WTCM, KOLO, KMPS. Moves 42-43.

RONNIE McDOWELL "AN Tied Up" (MCA/Curb) 66/37
 Rotations: Heavy 0, Medium 13, Light 53, Total Adds 37, WOKQ, WXL, WIXY, WXBO, WEZL, WCMS, KJNE, WUBE, WAXX, WVOO, KIK-FM, KFMS, KWJL, KCCY, KMPS. Debuts at number 49.

DOLLY PARTON "Tie Our Love (In A Double Knot)" (RCA) 64/44
 Rotations: Heavy 1, Medium 9, Light 54, Total Adds 44 including WTCR, WAJR, WHN, WDSY, WSOC, WESC, WCMS, WVMI, KXXY, WOV, KFDI, KRKT, KYAK, KGH, KMPS. Debuts at number 50.

GLEN CAMPBELL "Cow Poke" (Atlantic America) 62/11
 Rotations: Heavy 0/0, Medium 18/2, Light 44/9, Total Adds 11, WIXL, WYNK, WTVY, WOKK, WPAP, KKYX, KJNE, WUSQ, WITL, KCJB, KTKP, Medium: KRWO, KNIX, KTOM, KIIM.

ROBIN LEE "I'll Take Your Love Anytime" (Evergreen) 55/6
 Rotations: Heavy 0, Medium 18, Light 37, Total Adds 6, WAJR, WRNL, KJNE, WTSO, KVOC, KEIN. Medium: WVAM, WCAO, WESC, WLWI, WPAP, WSLR, WOV, WXCL, KALF.

SIGNIFICANT ACTION

VEGA BROTHERS "Heartache The Size Of Texas" (MCA) 43/3
 Rotations: Heavy 0, Medium 11, Light 32, Total Adds 3, WYNK, WKQK, KEIN. Medium: WBGW, WUSY, WTVY, WOKK, WTCM, KFDI, KRKT.

JIM GLASER "The Lights Of Albuquerque" (NobleVision/MCA) 41/12
 Rotations: Heavy 1, Medium 9, Light 31, Total Adds 12 including WXBO, WOKK, KJNE, WIRK, WAXX, WXCL, KTTT, KIK-FM, KEIN, KOLO.

EMMYLOU HARRIS "Today I Started Loving You Again" (WB) 40/22
 Rotations: Heavy 1, Medium 8, Light 31, Total Adds 22 including WXTU, WVMI, WEZL, WLWI, KKYX, WOV, KTTT, KFDI, KIK-FM, KOLO.

BILLY SWAN "You Must Be Lookin' For Me" (Mercury/PolyGram) 38/8
 Rotations: Heavy 1, Medium 6, Light 31, Total Adds 8, WBGW, WXBO, KKYX, WQYK, KTTT, KFDI, KUUY, KWJL.

TDM WOPAT "True Love" (EMI America) 37/10
 Rotations: Heavy 1, Medium 11, Light 25, Total Adds 10, WOBE, WIXY, WOKK, KSO, KWM, WITL, WTSO, KTTT, WTHI, KFDI.

ROY CLARK "Tobacco Road" (Silver Dollar) 32/2
 Rotations: Heavy 0, Medium 9, Light 23, Total Adds 2, WUSY, WIRK, KKYX, WOV, KTTT, WTOO, KVOD, KRWO, KALF, KOLO.

BILLY JOE ROYAL "Boardwalk Angel" (Atlantic America) 31/5
 Rotations: Heavy 0, Medium 8, Light 23, Total Adds 5, WOBE, WIXY, WUSY, WUSQ, KSOP. Medium: WOKK, WCUZ, WOV, KRWO.

RANDY TRAVIS "Can't Stop Now" (WB) 26/6
 Rotations: Heavy 1, Medium 9, Light 16, Total Adds 6, KYKR, WLWI, KFDI, KIK-FM, KGA. Heavy: WOV. Medium: WTSV, WCVR, KKYX, WAXX.

JAMES & MICHAEL YOUNGER "Back On The Radio Again" (A&R) 25/8
 Rotations: Heavy 0, Medium 12, Light 13, Total Adds 8, WPOC, WAJR, WIXY, WKLO, WTOO, KCCY, KCBO, KIGO. Medium: KKYX, KRWO, KOLO.

JOHN SCHNEIDER "You're The Last Thing I Needed" (MCA) 24/4
 Rotations: Heavy 0, Medium 2, Light 22, Total Adds 24 including WRKZ, WNYR, WYII, KIKK, WOKE, KSSN, WTQR, KUZZ, KNIX, KCKC.

JAN GRAY "Cross My Heart" (Cypress) 22/4
 Rotations: Heavy 0, Medium 3, Light 19, Total Adds 4, WBGW, WCVR, WCKI, KTTT. Medium: KRRV, KFOI, KRKT. Medium: KRRV, KFOI, KRKT. Light: WGTO, KTOM, KIGO.

TARI HENSLEY "Oh Yes I Can" (Mercury/PolyGram) 21/3
 Rotations: Heavy 0, Medium 3, Light 18, Total Adds 3, KTKP, KEIN, KSOP. Medium: WTVY, WPAP, KRWO. Light: KEAN, KRRV, KKYX, KWMT.

MALCHAK & RUCKER "Let Me Down Easy" (Alpine) 19/0
 Rotations: Heavy 0, Medium 6, Light 12, Total Adds 0. Heavy: WCUZ. Medium: WPAP, WTCM, KRWO, KQIL, KALF, KIGO. Light: WVAM, WIXY, WLWI.

BANDANA "Touch Me" (WB) 18/17
 Rotations: Heavy 0, Medium 1, Light 17, Total Adds 17 including WVAM, WCVR, WYII, WDXE, KKYX, WKA, WCUZ, KRKT, KSOP.

LISA CHILDRESS "This Time It's You" (AMI) 18/6
 Rotations: Heavy 1/0, Medium 3, Light 14, Total Adds 6, WCAO, KKYX, KJNE, KSO, KTKP, KRWO. Heavy: KTTT. Medium: WTVY, KFDI, KUGN.

JOHNNY RODRIGUEZ "Maxine" (Epic) 18/3
 Rotations: Heavy 1, Medium 5, Light 12, Total Adds 3, KRRV, KILT-FM, KTTT. Heavy: KFOI. Medium: WOV, WVJO, KRKT, KAL. Light: WBGW, WCVR.

KAREN TAYLOR-GOOD "Come In Planet Earth" (Mesa) 17/4
 Rotations: Heavy 0, Medium 1, Light 16, Total Adds 4, WLWI, KKYX, KFGO, KTTT. Medium: WCUZ. Light: WIXY, WYII, KRKT, KRWO, KIGO.

WRAYS "I Don't Want To Know Your Name" (Mercury/PolyGram) 17/2
 Rotations: Heavy 0, Medium 2, Light 15, Total Adds 2, WLWI, KEIN. Medium: KRKT, KRWO. Light: WBGW, WIXY, KASE, WCKI, KWMT, WTHI.

SAWYER BROWN "Shakin'" (Capitol/Curb) 16/16
 Rotations: Heavy 0, Medium 3, Light 13, Total Adds 16 including WBGW, WTSV, WNYR, WGTO, WAMZ, KXXY, KRKT, KOIL, KOLO, KTOM.

J.D. MARTIN "Running Out Of Reasons To Run" (Capitol) 15/2
 Rotations: Heavy 0, Medium 2, Light 13, Total Adds 2, WTCM, KFDI. Medium: WCMS. Medium: WVAM, WOKQ, WCVR, WIRK, KFGO, KYOC.

CAL SMITH "I Know It's Not Over" (Step One) 14/1
 Rotations: Heavy 0, Medium 2, Light 12, Total Adds 1, KTTT. Medium: WOV, KIGO. Light: WBGW, WYII, KRRV, WYNK, KSO, KRWO, KALF.

PAKE McENTIRE "Savin' My Love For You" (RCA) 13/13
 Rotations: Heavy 0, Medium 2, Light 11, Total Adds 13 including WBGW, WTSV, KASE, WOKK, WIRK, KXXY, KFDI, KUZZ, KNIX, KOLO.

DAVID ALLAN COE "A Country Boy Who Rolled The Rock Away" (Columbia) 13/8
 Rotations: Heavy 0, Medium 3, Light 10, Total Adds 8, WGTO, WSM, WCUZ, WOV, KRKT, KALF, KSOP, KIGO. Medium: WTSV, KFDI.

BOBBY BARE "Better Not Look Down" (EMI America) 12/0
 Rotations: Heavy 0, Medium 2, Light 10, Total Adds 0. Medium: WCVR, KKYX. Light: WOKQ, WIXY, WCMS, KFGO, WOV, WTCM, KRKT, KIK-FM.

RAY GRIFF "What My Woman Does To Me" (RCA/Canada) 12/0
 Rotations: Heavy 1, Medium 1, Light 10, Total Adds 0. Heavy: WCVR. Medium: WOV. Light: WOKK, WLWI, KKYX, WIRK, KTTT, KVOD, KFDI, KSOP.

CARLETTE "Sugar Shack" (Luv) 11/0
 Rotations: Heavy 0, Medium 3, Light 8, Total Adds 0. Medium: WTVY, KSO, KFGO. Light: WESC, WLWI, KKYX, KWMT, KVOD, KSOP, KIGO.

BARBARA FAIRCHILD "Just Out Riddin' Around" (Capitol) 10/7
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 7, WCVR, WKQK, WAXX, WOV, KVOD, KFDI, KALF. Light: WTSV, WYII, KRWO.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
DWIGHT YOAKAM/Guitars, Cadillac (Reprise/WB)	<i>Guitars, Cadillac, Etc.</i>
MICHAEL MARTIN MURPHEY/Rollin' Nowhere (WB)	<i>Tonight We Ride</i>
DON WILLIAMS/Then It's Love (Capitol)	<i>New Moves</i>
JUDDS/Rockin' With The Rhythm... (RCA/Curb)	<i>Rockin' With The Rhythm</i>
WAYLON JENNINGS/Will The Wolf Survive (MCA)	<i>Will The Wolf Survive</i>
CONWAY TWITTY/Lay Me Down Carolina (WB)	<i>Chasin' Rainbows</i>
REBA McENTIRE/Can't Stop Now (MCA)	<i>Whoever's In New England</i>
REBA McENTIRE/Little Rock (MCA)	<i>Whoever's In New England</i>
EMMYLOU HARRIS/Just Someone I Used To Know (WB)	<i>Thirteen</i>
GEORGE STRAIT/In Too Deep (MCA)	<i>Something Special</i>
MICHAEL MARTIN MURPHEY/Fiddlin' Man (WB)	<i>Tonight We Ride</i>
WAYLON JENNINGS/Shadow Of Your Distant Friend (MCA)	<i>Will The Wolf Survive</i>
REBA McENTIRE/One Thin Dime (MCA)	<i>Whoever's In New England</i>

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CONTRIBUTORS & HOSTS

MOST ADDED EAST HOTTEST

Dolly Parton (RCA) Ronnie Mills (RCA)
T. Graham Brown (Capitol) Hank Williams Jr. (WB Curb)

MOST ADDED SOUTH HOTTEST

Ronnie McDown (MCA Curb) Ronnie McDown (MCA Curb)
Hank Williams Jr. (WB Curb) Hank Williams Jr. (WB Curb)

MOST ADDED MIDWEST HOTTEST

Hank Williams Jr. (WB Curb) Hank Williams Jr. (WB Curb)
Dolly Parton (RCA) Ronnie Mills (RCA)

MOST ADDED WEST HOTTEST

Ronnie McDown (MCA Curb) Hank Williams Jr. (WB Curb)
Hank Williams Jr. (WB Curb) Hank Williams Jr. (WB Curb)

EAST

WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.
WTVS Clatsop, NH JOHN SCHNEIDER BARRY BRONSON JOHN PATRICK BARRON BRONSON HOLLY WELSH RONNIE HILFAS RONNIE HILFAS FORNIE HILFAS STEVE HABNER SWEETHEARTS OF TH HANK WILLIAMS JR.
WYGO Albany, NY JUDY WHITTON LEE GREENWOOD JOHN ANDERSON JOHN SCHNEIDER RICKY ROBERTS RICKY ROBERTS HANK WILLIAMS JR. TAYNA TOCKER REBA McENTRISTEFORD
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.

MIDWEST

WLSR Akron, OH CHARLY MCCLAIN SOUTHERN PACIFIC PATRY HARTY JIMMY LEE METZ BARRY HENNINGSON HANK WILLIAMS JR. RONNIE BOGERS DONNY ROSSER
KSO Des Moines, IA HANK GRAY SOUTHERN PACIFIC GAYNE JONES DONNY ROSSER JIM GLASER JIMMY LEE METZ BARRY HENNINGSON HANK WILLIAMS JR. RONNIE BOGERS DONNY ROSSER
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.

SOUTH

SEAN/AM TX JOHN SCHNEIDER BARRY BRONSON JOHN PATRICK BARRON BRONSON HOLLY WELSH RONNIE HILFAS RONNIE HILFAS FORNIE HILFAS STEVE HABNER SWEETHEARTS OF TH HANK WILLIAMS JR.
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.

WEST

WVXK Reno, NV HANK GRAY SOUTHERN PACIFIC MICHAEL JOHNSON PATRY HARTY JIMMY LEE METZ BARRY HENNINGSON HANK WILLIAMS JR. RONNIE BOGERS DONNY ROSSER
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.

WEST

KRK Albany, OR LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.

RYOD/CO JUDY WHITTON LEE GREENWOOD JOHN ANDERSON JOHN SCHNEIDER RICKY ROBERTS RICKY ROBERTS HANK WILLIAMS JR. TAYNA TOCKER REBA McENTRISTEFORD
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.

KYON CA DOLORE HARRIS SOUTHERN PACIFIC DONNY ROSSER JIMMY LEE METZ BARRY HENNINGSON HANK WILLIAMS JR. RONNIE BOGERS DONNY ROSSER
WYAG Waukesha, WI WOLFE/AM NY DAN BEALS LEE GREENWOOD SWEETHEARTS OF TH SOUTHERN PACIFIC DOLLY PARTON BARRON BRONSON RICKY ROBERTS JUDAS GARY JACKSON JOHN COOPER LARRY FORDER HANK WILLIAMS JR.

162 Reporters 160 Current Reports
The following stations reported no change in their rotations this week:
WDBS/Boston WDAF/Kansas City KSON/San Diego
The following stations failed to report this week and their rotations were frozen:
WBCS/Milwaukee KFRE/Fresno
WSEN/Syracuse is no longer a Country reporting station.
WZKC/Rochester becomes an R&R reporting station, effective April 28.

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

Three Two Last
Weeks Weeks Week

12	5	1	1	WHITNEY HOUSTON /The Greatest Love Of All (Arista)	47/0	43	4	0
1	1	2	2	STEVIE WONDER /Overjoyed (Tamla/Motown)	43/0	27	15	1
9	7	6	3	DENNIS DeYOUNG /Call Me (A&M)	42/2	33	8	1
11	9	5	4	DIRE STRAITS /So Far Away (WB)	40/0	31	9	0
3	2	3	5	FORCE MO'S /Tender Love (Tommy Boy/WB)	38/0	25	13	0
6	6	4	6	DIONNE WARWICK /Whisper In The Dark (Arista)	37/1	30	7	0
—	15	12	7	SADE /Never As Good As The First Time (Portrait/CBS)	41/3	18	21	2
—	20	17	8	PATTI LABELLE/MICHAEL McDONALD /On My Own (MCA)	38/3	15	22	1
19	13	10	9	PHIL COLLINS /Take Me Home (Atlantic)	34/2	22	11	1
8	8	7	10	MELISSA MANCHESTER & AL JARREAU /The Music Of Goodbye (MCA)	32/0	22	9	1
20	16	13	11	BANGLES /Manic Monday (Columbia)	31/2	18	10	3
—	20	12	12	MADONNA /Live To Tell (Sire/WB)	39/5	5	27	7
—	18	15	13	MIAMI SOUND MACHINE /Bad Boy (Epic)	32/3	15	12	5
18	14	14	14	BARRY MANILOW /He Doesn't Care (But I Do) (RCA)	35/1	5	27	3
4	4	9	15	HEART /These Dreams (Capitol)	32/0	11	16	5
16	12	11	16	JERMAINE JACKSON /I Think It's Love (Arista)	28/1	18	9	1
—	19	17	17	SIMPLY RED /Holding Back The Years (Elektra)	33/4	13	14	6
2	3	8	18	ATLANTIC STARR /Secret Lovers (A&M)	31/1	13	14	4
DEBUT	19	19	19	BILLY OCEAN /There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	35/9	2	20	13
BREAKER	20	20	20	MOODY BLUES /Your Wildest Dreams (Polydor/PG)	30/13	1	14	15

APRIL 25, 1986

Total Reports/Adds	Heavy	Medium	Light
47/0	43	4	0
43/0	27	15	1
42/2	33	8	1
40/0	31	9	0
38/0	25	13	0
37/1	30	7	0
41/3	18	21	2
38/3	15	22	1
34/2	22	11	1
32/0	22	9	1
31/2	18	10	3
39/5	5	27	7
32/3	15	12	5
35/1	5	27	3
32/0	11	16	5
28/1	18	9	1
33/4	13	14	6
31/1	13	14	4
35/9	2	20	13
30/13	1	14	15

MOST ADDED

GEORGE MICHAEL (15)
A Different Corner (Columbia)
MOODY BLUES (13)
Your Wildest Dreams (Polydor/PolyGram)
BILLY OCEAN (9)
There'll Be Sad Songs... (Jive/Arista)
DREAM ACADEMY (9)
Love Parade (Reprise/WB)
MADONNA (5)
Live To Tell (Sire/WB)

HOTTEST

WHITNEY HOUSTON (36)
The Greatest Love Of All (Arista)
DIRE STRAITS (19)
So Far Away (WB)
PHIL COLLINS (18)
Take Me Home (Atlantic)
DIONNE WARWICK (17)
Whisper In The Dark (Arista)
FORCE MO'S (15)
Tender Love (Tommy Boy/WB)

CHART EXTRAS

CULTURE CLUB

Move Away (Virgin/Epic)

52% of our reporters on it. Rotations: Heavy 3, Medium 17, Light 5, Total Adds 0.

BREAKERS

MOODY BLUES

Your Wildest Dreams (Polydor/PolyGram)

63% of our reporters on it. Rotations: Heavy 1, Medium 14, Light 15, Total Adds 13 including WPRO, WSB, WTMJ, WCCO, KJR, WRVA, WHBY, KBOI, WASK. Debuts at number 20 on the Full-Service chart.

GEORGE MICHAEL

A Different Corner (Columbia)

52% of our reporters on it. Rotations: Heavy 1, Medium 12, Light 12, Total Adds 15 including WWKB, KHOW, KFMB, WTIC, WGY, WGOW, WHBC, WING, WIBC, WIBA.

NEW & ACTIVE

LEVEL 42 "Something About You" (Polydor/PolyGram) 22/3

Rotations: Heavy 2/0, Medium 15/1, Light 5/2, Total Adds 3, WCCO, WGY, WWNR, Heavy: WCIL, KTWO, Medium including WFBR, WTVN, KHOW, KFMB, KJR, WCHS, WGOW, WING, WSPD, KBOI.

MIKE & THE MECHANICS "All I Need Is A Miracle" (Atlantic) 21/3

Rotations: Heavy 1/0, Medium 11/1, Light 9/2, Total Adds 3, WTVN, WGY, KBOI, Heavy: WMTR, Medium including WWKB, KHOW, KFMB, WHBC, WWNR, WGBR, WSTU, WCIL, KYJC.

DREAM ACADEMY "Love Parade" (Reprise/WB) 17/9

Rotations: Heavy 1/0, Medium 8/2, Light 8/7, Total Adds 9, WCCO, KHOW, KFMB, WGOW, WHBC, KUGN, WWNR, WJBC, WASK, Heavy: KTWO, Medium including WWKB, WIBA, WSTU, KYJC, KVEC.

HOWARD JONES "No One Is To Blame" (Elektra) 17/4

Rotations: Heavy 0, Medium 8/1, Light 9/3, Total Adds 4, WD50, KHOW, WCHS, KBOI, Medium including KUGN, KSL, WPOE, WGBR, WJBC, WASK, KYJC.

OMD "If You Leave" (A&M) 15/3

Rotations: Heavy 1/0, Medium 13/2, Light 1/1, Total Adds 3, WTVN, WCCO, KSL, Heavy: WWKB, Medium including KHOW, WCHS, WING, WSPD, KBOI, WWNR, WMTR, WSTU, KTWO, KYJC.

ATLANTIC STARR "If Your Heart Isn't In It" (A&M) 13/3

Rotations: Heavy 0, Medium 8/1, Light 5/2, Total Adds 3, WGBR, WJBC, KTWO, Medium including WHBY, WWNR, WPOE, WTKO, WSTU, KYJC, KVEC.

MARILYN MARTIN "Move Closer" (Atlantic) 10/2

Rotations: Heavy 0, Medium 8/1, Light 2/1, Total Adds 2, WMTR, KTWO, Medium including WFBR, WHBY, WIBA, WWNR, WPOE, WTKO, WSTU.

SIGNIFICANT ACTION

VOICES OF AMERICA "Hands Across America" (EMI America) 8/0

Rotations: Heavy 0, Medium 3/0, Light 5/0, Total Adds 0, Medium: WFBR, KOIL, WJBC, Light: WCHS, WWNR, WTKO, WGBR, WASK.

MATT BIANCO "Half A Minute" (Atlantic) 7/1

Rotations: Heavy 2/1, Medium 2/0, Light 3/0, Total Adds 1, WCCO, Heavy including KTWO, Medium: KUGN, WPOE.

TEMPTATIONS "A Fine Mess" (Motown) 6/3

Rotations: Heavy 0, Medium 2/1, Light 4/2, Total Adds 3, KHOW, WWNR, WMTR, Medium including WSTU.

HANK WILLIAMS JR. "Ain't Misbehavin'" (WB) 6/1

Rotations: Heavy 0, Medium 4/1, Light 2/0, Total Adds 1, KOB, Medium including WCCO, WBA, KTWO.

WILLIE NELSON "Living In The Promiseland" (Columbia) 6/1

Rotations: Heavy 1/0, Medium 2/0, Light 3/1, Total Adds 1, WCL, Heavy: WTMJ, Medium: WHBY, KSL.

PET SHOP BOYS "West End Girls" (EMI America) 6/1

Rotations: Heavy 0, Medium 5/1, Light 1/0, Total Adds 1, WTAE, Medium including WTVN, KHOW, WICC, WWNR.

STEPHEN BISHOP "The Heart Is So Willing" (MCA) 5/4

Rotations: Heavy 0, Medium 1/1, Light 4/3, Total Adds 4, KBOI, KSL, WASK, KYJC, Light including WSPD.

JOHN DENVER "Flying For Me" (RCA) 4/4

Rotations: Heavy 0, Medium 1/1, Light 3/3, Total Adds 4, WTMJ, WHBY, KSL, WJBC.

RONNIE MILSAP "Happy, Happy Birthday Baby" (RCA) 4/2

Rotations: Heavy 0, Medium 3/2, Light 1/0, Total Adds 2, WHAS, KTWO, Medium including WFBR.

DON DORSEY "Prestol" (Telarc) 4/1

Rotations: Heavy 0, Medium 0, Light 4/1, Total Adds 1, WTMJ, Light including WCCO, WHBY, WHBC.

CHUCK MANGIONE "Save Tonight For Me" (Columbia) 4/1

Rotations: Heavy 0, Medium 2/0, Light 2/1, Total Adds 1, WCCO, Medium: WHBY, KVEC.

SHEENA EASTON "Magic Of Love" (EMI America) 4/1

Rotations: Heavy 0, Medium 2/0, Light 2/1, Total Adds 1, WCCO, Medium: KUGN, WPOE.

GRAHAM NASH "Innocent Eyes" (Atlantic) 4/0

Rotations: Heavy 0, Medium 2/0, Light 2/0, Total Adds 0, Medium: WWNR, KTWO, Light: WING, KYJC.

HOOTERS "Where Do The Children Go" (Columbia) 3/2

Rotations: Heavy 0, Medium 2/1, Light 1/1, Total Adds 2, KTWO, KYJC, Medium including WPOE.

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RADIO & RECORDS

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ADULT CONTEMPORARY

BREAKERS

GEORGE MICHAEL

A Different Corner (Columbia)

72% of our reporters on it. Rotations: Heavy 1, Medium 39, Light 38, Total Adds 40 including WPX, WSB-FM, KVIL-FM, 2WD, W101, WSNY, WNIC, WOMC, KS94, KHYL, KLFM. Debuts at number 23 on the AC chart.

ATLANTIC STARR

If Your Heart Isn't In It (A&M)

57% of our reporters on it. Rotations: Heavy 2, Medium 31, Light 29, Total Adds 16 including WCLY, WSB-FM, WLTS, WMYX, K106, WDLT, WAVE, KQ99, KDUK. Debuts at number 25 on the AC chart.

STEPHEN BISHOP

The Heart Is So Willing (MCA)

50% of our reporters on it. Rotations: Heavy 1, Medium 29, Light 24, Total Adds 5, KMJi, KHYL, WSPM, WGLL, WTNy. Debuts at number 29 on the AC chart.

NEW & ACTIVE

- ✓ **DREAM ACADEMY "Love Parade" (Reprise/WB) 48/16**
Rotations: Heavy 1/0, Medium 23/5, Light 24/11, Total Adds 16 including WCLY, 97AIA, WARM98, KOST, V100, WKYE, U102, K10A, KQ99, KWFM. Heavy: KALE. Medium 23 including WSB-FM, WSFL, WMGN, KDUK, KWAV.
- ✓ **TEMPTATIONS "A Fine Mess" (Motown) 45/16**
Rotations: Heavy 0, Medium 15/3, Light 30/13, Total Adds 18 including WAEB, WSPM, WKGW, K106, WJDX, WTRX, WMGN, KDUK, KGMG, KQFM, 94, K99. Medium including 96WAVE, WQHO, WMT-FM, KMGQ, KALE.
- ✓ **MARILYN MARTIN "Move Closer" (Atlantic) 43/12**
Rotations: Heavy 0, Medium 19/2, Light 24/10, Total Adds 12, KKL, WKYE, WRKA, WSFL, WAVE, KWAV, KWFM, WKNE, WQHO, KWEE, WJON, K99. Medium including WAEB, 96WAVE, 94, KKL, KOSW, KALE.
- ✓ **JONATHAN BUTLER "Baby, Please Don't Take It" (Jive/Arista) 42/15**
Rotations: Heavy 0, Medium 14/4, Light 28/11, Total Adds 15 including KVIL-FM, WKGW, WYTC, WVVY, WTRX, KWAV, WGLL, WTNy, 94, KQSW, KALE. Medium including KIFM, 96WAVE, KWFM, WEIM, WMT-FM.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 WHITNEY HOUSTON	109/0	106	3	0
2 PHIL COLLINS	107/0	103	3	1
3 SIMPLY RED	104/4	80	22	2
4 SADE	106/0	72	27	7
5 PATTI LABELLE/MICHAEL McDONALD	105/5	70	29	6
6 DENNIS DeYOUNG	102/2	76	22	4
7 DIRE STRAITS	96/0	72	18	6
8 MADONNA	108/8	40	53	15
9 JERMAINE JACKSON	91/0	48	38	5
10 BANGLES	95/1	57	27	11
11 MIAMI SOUND MACHINE	94/5	44	45	5
12 BILLY OCEAN	105/18	10	69	26
13 DIONNE WARWICK	83/0	30	43	10
14 LEVEL 42	87/4	27	51	9
15 FORCE MD'S	79/0	24	43	12
16 CULTURE CLUB	86/8	14	61	11
17 STEVIE WONDER	71/0	19	38	14
18 MOODY BLUES	89/20	7	54	28
19 HOWARD JONES	81/13	11	57	13
20 OMD	76/4	20	45	11
21 MIKE & THE MECHANICS	76/9	18	48	10
22 HEART	61/0	15	30	16
23 GEORGE MICHAEL	78/40	1	39	38
24 ATLANTIC STARR	52/0	10	25	17
25 ATLANTIC STARR	62/16	2	31	29
26 ANNE MURRAY	42/0	9	17	16
27 BARRY MANILOW	53/0	6	35	12
28 ELTON JOHN	39/0	3	24	12
29 STEPHEN BISHOP	54/5	1	29	24
30 DREAM ACADEMY	48/16	1	23	24

MOST ADDED

- GEORGE MICHAEL (40)
A Different Corner (Columbia)
- ARETHA FRANKLIN (32)
Ain't Nobody Ever Loved You (Arista)
- DAVID PACK (31)
That Girl Is Gone (WB)
- EL DeBARGE (25)
Who's Johnny (Gordy/Motown)
- MOODY BLUES (20)
Your Wildest Dreams (Polydor/PolyGram)

HOTTEST

- PHIL COLLINS (89)
Take Me Home (Atlantic)
- WHITNEY HOUSTON (88)
The Greatest Love Of All (Arista)
- SIMPLY RED (59)
Holding Back The Years (Elektra)
- DIRE STRAITS (45)
So Far Away (WB)
- DENNIS DEYOUNG (45)
Call Me (A&M)
- PATTI LABELLE/MICHAEL McDONALD (35)
On My Own (MCA)

- JANET JACKSON "What Have You Done For Me Lately" (A&M) 39/6
Rotations: Heavy 3/0, Medium 20/1, Light 16/5, Total Adds 6, WHTX, KJDL, WJDX, KDUK, WTNy, WKYX, Heavy: WKYE, WSKI, WPPA. Medium including KVIL-FM, KYYX, WABJ, V100, WTRX, KWFM.
- VOICES OF AMERICA "Hands Across America" (EMI America) 37/4
Rotations: Heavy 1/0, Medium 16/3, Light 20/1, Total Adds 4, V100, 3WA, WTNy, KWEE, Heavy: WSPM, Medium including WHTX, 97AIA, WLTY, WKYE, 96WAVE, KWFM, WEIM, WSKI, KKL, KALE.
- ARETHA FRANKLIN "Ain't Nobody Ever Loved You" (Arista) 33/32
Rotations: Heavy 0, Medium 7/7, Light 26/25, Total Adds 32 including WAEB, WKYE, 96WAVE, WJDX, KELT, WSFL, WNAM, K10A, WTRX, WMGN, KWFM, WMMJ, WGLL, WQHO, KDUK, KQSW.
- DAVID PACK "That Girl Is Gone" (WB) 32/21
Rotations: Heavy 0, Medium 3/3, Light 29/28, Total Adds 31 including WMYX, KOST, WSPM, K106, 96WAVE, WSFL, WAVE, WNAM, KDUK, KGMG, KWFM, WSKI, WQHO, WMT-FM, 94, KFSB.
- ELO "So Serious" (CBS Associated) 27/6
Rotations: Heavy 0, Medium 7/2, Light 20/4, Total Adds 6, WTRX, WMGN, WKYX, 94, WJON, KMGQ. Medium including WSKI, WPPA, WFFX, KTYL, KALE.
- PET SHOP BOYS "West End Girls" (EMI America) 27/3
Rotations: Heavy 11/0, Medium 11/2, Light 5/1, Total Adds 3, KVUU, WGLL, WXUS, Heavy including WLTY, B100, V100, WKYE, WAVE, WMGN, Medium including KVIL-FM, WVVY, U102, WNAM, WENS, WFMK.
- EL DeBARGE "Who's Johnny" (Gordy/Motown) 25/25
Rotations: Heavy 0, Medium 5/5, Light 20/20, Total Adds 25 including WHTX, WKYE, KELT, WSFL, WNAM, K10A, KGMG, WEIM, WSKI, WQHO, WCKQ, WGSV, WAEV, KTYL, KFSB, KKL.

SIGNIFICANT ACTION

- HOOTERS "Where Do The Children Go" (Columbia) 21/3
Rotations: Heavy 0, Medium 8/1, Light 13/2, Total Adds 3, WSNJ, KVIL-FM, WFFX, Medium including WKYE, WMGN, WMMJ, WSKI, WCHV, KOSW, KALE.
- SUZANNE VEGA featuring JOE JACKSON "Left Of Center" (A&M) 20/7
Rotations: Heavy 0, Medium 3/0, Light 17/7, Total Adds 7, WAEB, WSPM, WNAM, WTRX, WQHO, KRLB, KALE. Medium: WAVE, KTYL, KKL.
- HIROSHIMA "One Wish" (Epic) 19/19
Rotations: Heavy 0, Medium 3/3, Light 16/16, Total Adds 19 including WPX, KOST, KIFM, WAVE, K10A, KGMG, WEIM, WKNE, WSKI, WSKY, WAEV, KFSB, WJON, KQSW, KMGQ.
- WAX "Right Between The Eyes" (RCA) 19/0
Rotations: Heavy 0, Medium 12/0, Light 7/0, Total Adds 0, Medium: WHTX, WKYE, WNAM, KDUK, KWFM, WMMJ, WGLL, WSKI, WQHO, WCHV, KQSW, KMGQ.
- JEAN-MICHEL JARRE "Fourth Rendezvous" (Polydor/PolyGram) 18/13
Rotations: Heavy 0, Medium 1/0, Light 17/13, Total Adds 13, KVIL-FM, WSKI, WQHO, WSKY, WCHV, WKYX, WAEV, WZLO, KTYL, WMT-FM, KFSB, WBOV, KQSW. Medium: KALE.
- ROLLING STONES "Harlem Shuffle" (Rolling Stones/Columbia) 17/2
Rotations: Heavy 4/0, Medium 9/1, Light 4/1, Total Adds 2, B100, WFFX. Heavy: KQ99, WMGN, WSKY, WCKQ. Medium including V100, U102, WAVE, WNAM, KTYL, KOSW, KALE.
- MR. MISTER "Is It Love" (RCA) 15/1
Rotations: Heavy 0, Medium 10/1, Light 5/0, Total Adds 1, KTYL. Medium: KVIL-FM, V100, WMGN, KWFM, WEIM, WCKQ, 94, KQSW, KALE.
- FREDDIE JACKSON "Love Is Just A Touch Away" (Capitol) 14/0
Rotations: Heavy 0, Medium 4/0, Light 10/0, Total Adds 0, Medium: WPX, 97AIA, WPPA, KALE. Light including KELT, WSFL, WTRX, WQHO, WCHV, WAEV, WMT-FM.
- GRAHAM NASH "Innocent Eyes" (Atlantic) 13/0
Rotations: Heavy 0, Medium 5/0, Light 8/0, Total Adds 0, Medium: 96WAVE, WGLL, WCHV, WZLO, WJON. Light including WAEB, WSPM, WNAM, WSKI, WSKY, WAEV.
- BLOW MONKEYS "Diggin' Your Scene" (RCA) 10/5
Rotations: Heavy 0, Medium 0, Light 10/5, Total Adds 5, WEIM, WSKY, WEIZ, KRLB, KKL, Light including WMMJ, WSKI, KTYL, KQSW, KMGQ.
- JOHN COUGAR MELLENCAMP "Under The Boardwalk" (Riva/PolyGram) 8/3
Rotations: Heavy 3/1, Medium 3/2, Light 2/0, Total Adds 3, KHYL, U102, WAHR. Heavy including WLTY, WLFM. Medium including WMT-FM.
- PATTI AUSTIN "The Heat Of Heat" (Quest/WB) 8/3
Rotations: Heavy 0, Medium 3/1, Light 5/2, Total Adds 3, KOST, WORG, WFFX. Medium including WPX, WZLO.
- BOB SEGER "American Storm" (Capitol) 6/0
Rotations: Heavy 0, Medium 5/0, Light 3/0, Total Adds 0, Medium: WSPM, WFMK, WMGN, KTYL, KALE. Light: WHTX, WNAM, WQHO.

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.



AOR Tracks
Debut 51

**One Of This Week's
MOST ADDED TRACKS**

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PolyGram Records
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RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

Three Weeks	Two Weeks	Last Week	154 REPORTS	Total Reports/Adds	Power	Heavy	Medium
11	2	2	1 JOURNEY/Be Good To Yourself (Columbia)	132-0	52+	117+	15-
4	3	3	2 JULIAN LENNON/Stick Around (Atlantic)	143-0	33+	111+	29-
8	7	4	3 ROLLING STONES/One Hit (To The Body) (Rolling Stones/Columbia)	137+/4	32+	101+	32-
1	1	1	4 VAN HALEN/Why Can't This Be Love (WB)	118-1	53-	107-	11+
-	19	6	5 MOODY BLUES/Your Wildest Dreams (Polydor/PG)	143+/3	23+	84+	58-
-	23	15	6 BOB SEGER & THE SILVER.../Like A Rock (Capitol)	120+/8	17+	85+	35-
12	10	9	7 HONEYMOON SUITE/Feel It Again (WB)	103-4	33+	87+	16-
15	13	11	8 SIMPLE MINDS/All The Things She Said (Virgin/A&M)	118-3	21+	67+	46-
14	11	10	9 DAVID BOWIE/Absolute Beginners (EMI America)	122-3	16+	58+	58-
19	12	12	10 MR. MISTER/Is It Love (RCA)	104-3	27+	77+	26-
18	15	13	11 ROLLING STONES/Winning Ugly (Rolling Stones/Columbia)	111-2	5+	55-	51-
6	8	5	12 ZZ TOP/Rough Boy (WB)	93-3	25-	68-	23-
-	50	26	13 HEART/Nothin' At All (Capitol)	111+/20	13+	50+	58-
22	18	17	14 VAN HALEN/Best Of Both Worlds (WB)	109+/2	10+	51+	53-
-	DEBUT	17	15 PETER GABRIEL/Sledgehammer (Geffen)	127 /126	6	25	85
-	DEBUT	17	16 38 SPECIAL/Like No Other Night (A&M)	126 /125	4	31	81
21	16	16	17 GRAHAM NASH/Innocent Eyes (Atlantic)	121-1	2-	35+	77-
-	-	22	18 GTR/When The Heart Rules The Mind (Arista)	130+/18	2+	23+	90+
2	6	8	19 BOB SEGER & THE SILVER.../American Storm (Capitol)	78-0	20-	65-	12-
45	37	23	20 JOE JACKSON/Right And Wrong (A&M)	111+/13	7+	34+	68+
24	22	21	21 VAN HALEN/Dreams (WB)	93=5	2+	43+	46=
5	4	7	22 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	84-0	13-	54-	30-
3	5	14	23 ROLLING STONES/Harlem Shuffle (Rolling Stones/Columbia)	71-0	20-	60-	9-
29	25	24	24 JUDAS PRIEST/Locked In (Columbia)	99-2	2=	23+	59-
31	29	25	25 JIMMY BARNES/Working Class Man (Geffen)	94-1	2=	19+	67-
20	20	20	26 CALL/I Still Believe (Great Design) (Elektra)	79-1	7-	23-	51-
41	38	33	27 STARSHIP/Tomorrow Doesn't Matter Tonight (Grunt/RCA)	81+/6	9+	31+	48+
-	39	32	28 BOB DYLAN & THE HEARTBREAKERS/Band Of The Hand (MCA)	89+/9	3-	18+	62+
-	-	54	29 JOHN C. MELLENCAMP/Rain On The Scarecrow (Riva/PG)	93+/42	2+	21+	57+
33	33	30	30 JACKSON BROWNE/Lives In The Balance (Asylum)	75+/5	2=	37+	36-
7	9	18	31 ROBERT PALMER/Addicted To Love (Island)	56-0	13-	40-	13-
10	14	19	32 PHIL COLLINS/Take Me Home (Atlantic)	59-0	11-	43-	14-
58	41	35	33 HOWARD JONES/No One Is To Blame (Elektra)	75+/6	9+	28+	44+
56	44	39	34 INXS/Listen Like Thieves (Atlantic)	85+/10	2+	17+	63+
35	35	34	35 HOOTERS/Where Do The Children Go (Columbia)	76-3	2=	22+	49-
57	55	44	36 MODELS/Out Of Mind Out Of Sight (Geffen)	94+/19	1-	17+	56+
-	-	55	37 JOURNEY/Girl Can't Help It (Columbia)	62 /62	2	29	31
40	40	38	38 VAN HALEN/Love Walks In (WB)	60-1	1-	26+	32-
-	43	42	39 BOB SEGER & THE SILVER.../Tightrope (Capitol)	55-5	1=	28+	26-
-	-	50	40 ROBERT PALMER/Hyperactive (Island)	65+/16	1=	17+	40+
-	59	51	41 HONEYMOON SUITE/Bad Attitude (WB)	63+/9	0=	19+	33+
25	31	31	42 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)	44-0	11-	28-	13-
-	53	47	43 TEARS FOR FEARS/Mothers Talk (Mercury/PG)	73+/6	1=	7+	58+
-	-	58	44 GIUFFRIA/I Must Be Dreaming (Camel/MCA)	68+/16	2+	7+	48+
27	26	29	45 TED NUGENT/Little Miss Dangerous (Atlantic)	57-1	2+	9-	43-
-	-	55	46 KROKUS/Burning Up The Night (Arista)	66+/9	2+	6=	44+
-	DEBUT	47	47 JOURNEY/Raised On Radio (Columbia)	46 /45	1	24	20
36	36	48	48 PET SHOP BOYS/West End Girls (EMI America)	42-1	7+	26-	16-
9	17	27	49 JACKSON BROWNE/For America (Asylum)	41-0	5-	23-	16-
28	28	37	50 FIRM/Live In Peace (Atlantic)	49-2	0-	14-	32-
-	DEBUT	51	51 HEAR 'N AID/Stars (Mercury/PG)	65 /64	0	4	39
-	DEBUT	52	52 ICEHOUSE/No Promises (Chrysalis)	57+/16	1+	8+	36+
49	45	45	53 KATRINA & THE WAVES/Is That It? (Capitol)	53-0	2+	13-	36-
30	32	36	54 PETE TOWNSHEND/Secondhand Love (Atco)	40-0	3-	12-	26-
37	42	43	55 LEVEL 42/Something About You (Polydor/PG)	41-2	7-	18-	20-
17	21	28	56 JOE COCKER/Shelter Me (Capitol)	39-1	2-	16-	22-
-	DEBUT	57	57 GOLDEN EARRING/Quiet Eyes (21/Atco)	54 /54	0	1	40
46	46	56	58 MIKE & THE MECHANICS/Hanging By A Thread (Atlantic)	45-4	1+	9-	34-
48	48	49	59 WAX/Right Between The Eyes (RCA)	40-1	1+	11=	24-
55	56	60	60 OMD/If You Leave (A&M)	31-0	5+	19=	10-

BREAKERS

PETER GABRIEL
Sledgehammer (Geffen)
81% of our reporters on it.

HEART
Nothin' At All (Capitol)
71% of our reporters on it.

38 SPECIAL
Like No Other Night (A&M)
80% of our reporters on it.

MODELS
Out Of Sight Out Of Mind (Geffen)
60% of our reporters on it.

RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

Three Weeks	Two Weeks	Last Week	154 REPORTS	APRIL 25, 1986	Total Reports/Adds	Power	Heavy	Medium
1	1	1	ROLLING STONES/Dirty Work (Rolling Stones/Columbia)	"One Hit" (137) "Winning" (111) "Harlem" (71)	152=0	56-	133-	17+
2	2	2	VAN HALEN/5150 (WB)	"Why Can't" (118) "Both" (109) "Dreams" (93)	135-/0	65-	127-	8+
3	3	3	BOB SEGER & THE SILVER.../Like A Rock (Capitol)	"Like" (120) "American" (78) "Tightrope" (55)	150-/1	39=	132+	18-
DEBUT	4	4	JOURNEY/Raised On Radio (Columbia)	"Be Good" (132) "Girl Can't" (62) "Raised" (46)	138 /3	52	119	18
5	6	4	JULIAN LENNON/The Secret Value Of Daydreaming (Atlantic)	"Stick Around" (143) "You Got What" (14)	148-/0	33+	112+	32-
DEBUT	6	6	MOODY BLUES/The Other Side Of Life (Polydor/PG)	"Wildest Dreams" (143) "Other" (27) "Rock" (22)	145 /4	24	85	59
9	9	7	HONEYMOON SUITE/The Big Prize (WB)	"Feel It Again" (103) "Bad Attitude" (63)	125=5	33+	92+	29-
4	5	5	ZZ TOP/Afterburner (WB)	"Rough Boy" (93) "Woke Up" (22) "Velcro" (20)	110-/1	27-	74-	32=
3	4	6	JACKSON BROWNE/Lives In The Balance (Asylum)	"Live" (75) "For America" (41) "In The Shape" (36)	116-/1	12-	60-	51-
12	10	10	SIMPLE MINDS/Once Upon A Time (Virgin/A&M)	"All The Things" (118)	121-/3	21+	67+	48-
13	11	11	ABSOLUTE BEGINNERS/Soundtrack (EMI America)	"Absolute" (122)	123-/4	16+	59+	57-
18	12	12	MR. MISTER/Welcome To The Real World (RCA)	"Is It Love" (104)	105-/3	27+	78+	26-
26	19	14	JOE JACKSON/Big World (A&M)	"Right And Wrong" (111) "Wild West" (25)	121+/11	8+	40+	72+
6	8	9	ROBERT PALMER/Riptide (Island)	"Hyperactive" (65) "Addicted To Love" (56)	103-/7	14-	49-	46+
33	20	15	HEART/Heart (Capitol)	"Nothin' At All" (111)	115+/18	13+	51+	61-
7	7	16	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	"Tuff Enuff" (84) "Wrap It Up" (17)	100-/3	13-	61-	35-
19	15	13	GRAHAM NASH/Innocent Eyes (Atlantic)	"Innocent Eyes" (121)	122-/1	2-	37+	77-
21	21	18	INXS/Listen Like Thieves (Atlantic)	"Listen" (85) "What You Need" (21)	99-/9	3-	28-	65+
25	23	23	JUDAS PRIEST/Turbo (Columbia)	"Locked In" (99) "Turbo Lover" (16)	105-/1	2=	23+	63-
22	22	21	PRETTY IN PINK/Soundtrack (A&M)	"Left" (36) "Leave" (31) "Pretty" (19)	70-/3	9+	33-	31-
17	17	16	CALL/Reconciled (Elektra)	"I Still Believe" (79) "Everywhere I Go" (13)	89-/2	7-	24-	59-
10	13	15	MIKE & THE MECHANICS/Mike & The Mechanics (Atlantic)	"Hanging" (45) "All I Need" (44)	81-/3	12-	35-	42-
34	32	25	JOHN C. MELLENCAMP/Scarecrow (Riva/PG)	"Rain" (93)	101+/39	2+	25+	61+
27	27	24	JIMMY BARNES/Jimmy Barnes (Geffen)	"Working Class" (94)	94-/1	2=	19+	67-
35	29	27	STARSHIP/Knee Deep In The Hoopla (Grunt/RCA)	"Tomorrow Doesn't" (81)	86+/6	9+	33+	49+
8	16	19	FIRM/Mean Business (Atlantic)	"Live" (49) "All The Kings" (13) "Tear Down" (11)	64-/2	3-	23-	37-
11	14	17	PHIL COLLINS/No Jacket Required (Atlantic)	"Take Me Home" (59)	59-/0	11-	43-	14-
34	31	28	HOWARD JONES/Action Replay (Elektra)	"No One Is To Blame" (75)	76+/6	9+	28+	45+
14	18	22	JOE COCKER/Cocker (Capitol)	"Sheiter Me" (39) "You Can Leave" (35)	73-/8	5-	21-	48-
30	30	28	MODELS/Out Of Mind Out Of Sight (Geffen)	"Out Of Mind" (94)	99+/20	1-	18+	59+
24	24	25	HOOTERS/Nervous Night (Columbia)	"Where Do" (76)	78-/3	2=	22+	51-
30	24	25	TED NUGENT/Little Miss Dangerous (Atlantic)	"Little Miss" (57)	60-/2	2+	9-	44-
31	31	34	TEARS FOR FEARS/Songs From The Big Chair (Mercury/PG)	"Mothers Talk" (73)	73+/6	1=	7+	58+
DEBUT	35	34	PET SHOP BOYS/Please (EMI America)	"West End Girls" (42)	45-/1	9+	29-	16-
32	32	36	KROKUS/Change Of Address (Arista)	"Burning Up" (66)	68+/10	2+	6=	45+
32	32	36	LEVEL 42/World Machine (Polydor/PG)	"Something" (41)	48-/3	7-	19-	25-
38	37	37	KATRINA & THE WAVES/Waves (Capitol)	"Is That It?" (53)	58-/1	2+	13-	39-
23	25	26	PETE TOWNSHEND/White City (Atco)	"Secondhand Love" (40)	43-/0	4=	13-	27-
15	20	29	DIRE STRAITS/Brothers In Arms (WB)	"So Far Away" (23) "The Man's Too" (15)	36-/1	6-	19-	14-
33	40	40	OUTFIELD/Play Deep (Columbia)	"All The Love" (31) "Your Love" (19)	48+/11	3-	15-	25+

BREAKERS

MOODY BLUES
The Other Side Of Life (Polydor/PolyGram)
92% of our reporters on it.

JOURNEY Raised On Radio (Columbia) 88% of our reporters on it.
MODELS Out Of Mind Out Of Sight (Geffen) 63% of our reporters on it.

NEW & ACTIVE

ROBERT TEPPER "No Easy Way Out" (Scotti Bros./CBS) 42/1 (44/3)
Adds: WDOJ. Heavy 1: WHMD. Medium 24 including WNEW, WHUY, KSRK, KSHE, KGB, KRQR, KISW, KNCN, WRQK, WLVJ.

ALARM "Strength" (IRS/MCA) 29/7 (27/8)
Adds: WBCN, WNEV, WXRT, KSTM, WBLM, WVVV, WCXT. Heavy 5 including KMET, WLIR, KNCN, KMBY. Medium 17 including WBAB, WLLZ, WOFM, KLOS, KRQO, 91X, WHEB, WAAF, KTYD.

LOVERBOY "Lovin' Every Minute Of It" (Columbia) 27/3 (27/12)
Adds: CFOX, WAQX, WKDF. Heavy 4: Q107, WKLC, WHMD, KRQO. Medium 18 including KSHE, KNCN, KLAQ, WRDU, KILQ, WBLM, WVVV, KOZZ.

LEGENO "Soundtrack" (MCA) 27/2 (26/6)
Adds: KMET, KSPN. Powers 2: Heavy 5: WBCN, CHOM, WLIR, KCGL, KVRE. Medium 18 including KLOL, WCKG, WXRT, KBCC, 91X, CFOX, WHFS, WPDH, KILQ.

JEFF PARIS "Race To Paradise" (Mercury/PolyGram) 26/3 (24/4)
Adds: KRQR, WKQO, KRKE. Heavy 1: KRIX. Medium 15 including WXRK, WQFM, WHEB, WEZX, WDIJ, KISS, WLVJ, WRUF.

BODEANS "Love & Hope & Sex & Dreams" (Slash/WB) 24/12 (12/7)
Adds including WBAB, WSHE, WNOR, WXRT, KAZY, KLAQ, WONE, WTUE, KILQ. Heavy 4: WQFM, WLIR, KRQO, KVRE. Medium 7 including KGON, 91X, WHFS, KTYD.

BOURGEOIS TAGG "Bourgeois Tagg" (Island) 23/2 (24/5)
Adds: WXRT, KSPN. Heavy 4: KAZY, WLIR, CHEZ, WONE. Medium 15 including KRQO, KZAP, 91X, WDMA, KLBJ, KNCN, WTUE, KTCZ.

SWIMMING POOL Q'S "Blues Tomorrow" (A&M) 20/1 (20/0)
Adds: KBCC. Heavy 4: WBCN, WLIR, WIZN, KTCL. Medium 14 including WXRT, KAZY, WOUR, KLAQ, WONE, WTUE, KSTM.

Continued on Page 80

the UNFORGIVEN



"Sooner or later
it was bound to come to this."

On Elektra Music Cassettes, Records & Compact Discs.

© 1986 Elektra/Asylum Records, a Division of Warner Communications Inc. ELEKTRA

REGO AIR ACTIVITY

PLAYLISTS — An artist's name is listed once per playlist in the highest rotation that any of an album's tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy. Records being played in power are included in a station's heavy rotation. Of a station's lights, only those added this week — its light adds — are printed.

Symbols:
 a — Record is newly reported or additional tracks have been added.
 (B) — A single's B-side.
 (M): (L) — Other tracks from that album are in those rotations (medium or light).

An artist's name with no abbreviations means all airplay is in the listed rotation.

A "frozen" list indicates that a current report was not received, and last week's rotations were included in the data base.

PARALLELS — Stations arranged by market size, according to Arbitron's MSA population figures.
 Parallel One: 1,000,000+
 Parallel Two: 200,000-1,000,000
 Parallel Three: under 200,000
 Stations at a significant ratings disadvantage to their in-format competitor(s) are assigned a lower parallel.

EAST

PARALLEL ONE

WYR/Philadelphia
 (215)561-0933
 MD: KEVIN FOLEY
WMMR/Philadelphia
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 MD: KEVIN FOLEY
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SOUTH

PARALLEL ONE

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PARALLELS

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" (Anylabel)
LP: Hi Song

Region	Stations	Percentage
Region 1	100/25	44%
Region 2	25/10	20%
Region 3	10/5	10%
Region 4	5/2	5%
Region 5	2/1	2%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

EXAMPLE
100-25 — 100 CHR reporting stations on the 100th 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 51 — Number of stations moving it up on the charts.
Down 20 — Number of stations debuting the song this week.

Same 4 — Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)

Down 0 — Number of stations moving it down on their charts.

Add 25 — Total number of stations adding it this week.

B

BOURGEOIS TAGS
"Mutual Surrender" (What A Wonderful World) (Atlantic)
LP: Bourgeois tags

Region	Stations	Percentage
Region 1	53/12	22%
Region 2	12/5	10%
Region 3	5/2	5%
Region 4	2/1	2%
Region 5	1/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

BOYS DON'T CRY
"I Wanna Be A Cowboy (Profile)"

Region	Stations	Percentage
Region 1	136/32	67%
Region 2	32/15	25%
Region 3	15/7	10%
Region 4	7/3	5%
Region 5	3/1	2%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

FALCO
"Verona Calling (A&M)"
LP: Falco 3

Region	Stations	Percentage
Region 1	117/61	49%
Region 2	61/28	22%
Region 3	28/12	10%
Region 4	12/5	5%
Region 5	5/2	2%
Region 6	2/1	1%
Region 7	1/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

HEART
"Mother At All (Capitol)"
LP: Heart

Region	Stations	Percentage
Region 1	194/28	83%
Region 2	28/12	10%
Region 3	12/5	5%
Region 4	5/2	2%
Region 5	2/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

DAVID BOWIE
"Absolute Beginners (EMI America)"
LP: Absolute Beginners Soundtrack

Region	Stations	Percentage
Region 1	66/6	28%
Region 2	6/3	5%
Region 3	3/1	2%
Region 4	1/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

CHERRELLE w/ ALEXANDER D'NEAL
"Saturday Love (Tabu/CBS)"
LP: High Priority

Region	Stations	Percentage
Region 1	53/0	22%
Region 2	0/0	0%
Region 3	0/0	0%
Region 4	0/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

CULTURE CLUB
"Move Away (Virgin/Epic)"
LP: From Luxury To Heartache

Region	Stations	Percentage
Region 1	206/8	87%
Region 2	8/3	5%
Region 3	3/1	2%
Region 4	1/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

EL DEBARGE
"Who's Johnny (Short Circuit Theme) (Gordy/Motown)"
LP: El DeBarge

Region	Stations	Percentage
Region 1	92/46	39%
Region 2	46/20	15%
Region 3	20/9	7%
Region 4	9/4	3%
Region 5	4/2	1%
Region 6	2/1	0%
Region 7	1/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

GIUFFRÀ
"I Must Be Dreaming (Cameo/MCA)"
LP: Silk & Steel

Region	Stations	Percentage
Region 1	53/24	22%
Region 2	24/11	10%
Region 3	11/5	5%
Region 4	5/2	2%
Region 5	2/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

PHIL COLLINS
"Take Me Home (Atlantic)"
LP: No Jacket Required

Region	Stations	Percentage
Region 1	237/1	100%
Region 2	1/0	0%
Region 3	0/0	0%
Region 4	0/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

DREAM ACADEMY
"Love Parade (Reprise/WB)"
LP: Dream Academy

Region	Stations	Percentage
Region 1	98/30	42%
Region 2	30/13	10%
Region 3	13/6	5%
Region 4	6/3	2%
Region 5	3/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

FALCO
"Verona Calling (A&M)"
LP: Falco 3

Region	Stations	Percentage
Region 1	117/61	49%
Region 2	61/28	22%
Region 3	28/12	10%
Region 4	12/5	5%
Region 5	5/2	2%
Region 6	2/1	1%
Region 7	1/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

HEART
"Mother At All (Capitol)"
LP: Heart

Region	Stations	Percentage
Region 1	194/28	83%
Region 2	28/12	10%
Region 3	12/5	5%
Region 4	5/2	2%
Region 5	2/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

DAVID BOWIE
"Absolute Beginners (EMI America)"
LP: Absolute Beginners Soundtrack

Region	Stations	Percentage
Region 1	66/6	28%
Region 2	6/3	5%
Region 3	3/1	2%
Region 4	1/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

CHERRELLE w/ ALEXANDER D'NEAL
"Saturday Love (Tabu/CBS)"
LP: High Priority

Region	Stations	Percentage
Region 1	53/0	22%
Region 2	0/0	0%
Region 3	0/0	0%
Region 4	0/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

CULTURE CLUB
"Move Away (Virgin/Epic)"
LP: From Luxury To Heartache

Region	Stations	Percentage
Region 1	206/8	87%
Region 2	8/3	5%
Region 3	3/1	2%
Region 4	1/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

EL DEBARGE
"Who's Johnny (Short Circuit Theme) (Gordy/Motown)"
LP: El DeBarge

Region	Stations	Percentage
Region 1	92/46	39%
Region 2	46/20	15%
Region 3	20/9	7%
Region 4	9/4	3%
Region 5	4/2	1%
Region 6	2/1	0%
Region 7	1/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

GIUFFRÀ
"I Must Be Dreaming (Cameo/MCA)"
LP: Silk & Steel

Region	Stations	Percentage
Region 1	53/24	22%
Region 2	24/11	10%
Region 3	11/5	5%
Region 4	5/2	2%
Region 5	2/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

PHIL COLLINS
"Take Me Home (Atlantic)"
LP: No Jacket Required

Region	Stations	Percentage
Region 1	237/1	100%
Region 2	1/0	0%
Region 3	0/0	0%
Region 4	0/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

DREAM ACADEMY
"Love Parade (Reprise/WB)"
LP: Dream Academy

Region	Stations	Percentage
Region 1	98/30	42%
Region 2	30/13	10%
Region 3	13/6	5%
Region 4	6/3	2%
Region 5	3/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

FALCO
"Verona Calling (A&M)"
LP: Falco 3

Region	Stations	Percentage
Region 1	117/61	49%
Region 2	61/28	22%
Region 3	28/12	10%
Region 4	12/5	5%
Region 5	5/2	2%
Region 6	2/1	1%
Region 7	1/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

HEART
"Mother At All (Capitol)"
LP: Heart

Region	Stations	Percentage
Region 1	194/28	83%
Region 2	28/12	10%
Region 3	12/5	5%
Region 4	5/2	2%
Region 5	2/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

DAVID BOWIE
"Absolute Beginners (EMI America)"
LP: Absolute Beginners Soundtrack

Region	Stations	Percentage
Region 1	66/6	28%
Region 2	6/3	5%
Region 3	3/1	2%
Region 4	1/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

CHERRELLE w/ ALEXANDER D'NEAL
"Saturday Love (Tabu/CBS)"
LP: High Priority

Region	Stations	Percentage
Region 1	53/0	22%
Region 2	0/0	0%
Region 3	0/0	0%
Region 4	0/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

CULTURE CLUB
"Move Away (Virgin/Epic)"
LP: From Luxury To Heartache

Region	Stations	Percentage
Region 1	206/8	87%
Region 2	8/3	5%
Region 3	3/1	2%
Region 4	1/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

EL DEBARGE
"Who's Johnny (Short Circuit Theme) (Gordy/Motown)"
LP: El DeBarge

Region	Stations	Percentage
Region 1	92/46	39%
Region 2	46/20	15%
Region 3	20/9	7%
Region 4	9/4	3%
Region 5	4/2	1%
Region 6	2/1	0%
Region 7	1/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

GIUFFRÀ
"I Must Be Dreaming (Cameo/MCA)"
LP: Silk & Steel

Region	Stations	Percentage
Region 1	53/24	22%
Region 2	24/11	10%
Region 3	11/5	5%
Region 4	5/2	2%
Region 5	2/1	1%
Region 6	1/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

PHIL COLLINS
"Take Me Home (Atlantic)"
LP: No Jacket Required

Region	Stations	Percentage
Region 1	237/1	100%
Region 2	1/0	0%
Region 3	0/0	0%
Region 4	0/0	0%
Region 5	0/0	0%
Region 6	0/0	0%
Region 7	0/0	0%
Region 8	0/0	0%
Region 9	0/0	0%
Region 10	0/0	0%

DREAM ACADEMY
"Love Parade (Reprise/WB)"
LP: Dream Academy

Region	Stations	Percentage
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PARALLELS

MIKE & MECHANICS

234/5 89% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

GEORGE MICHAEL

179/88 78% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

MODELS

57/24 24% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

NU SHOZ

196/16 84% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

OMD

233/2 98% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

PET SHOP BOYS

237/0 100% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

MIAMI SOUND MACHINE

218/1 82% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

MR. MISTER

225/1 96% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

MOODY BLUES

74/18 31% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

BILLY OCEAN

196/19 83% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

OUTFIELD

223/3 94% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

PSYCHEDELIC FURS

60/14 21% National Summary... Regional: B 1004, F 1004, H 1004, W 1004

Table with columns for Regional and National Summary, listing various artists and song titles.

Parallels Continued on Page 92

PARALLELS

SIGNIFICANT ACTION

Grid of radio stations (A-Z) with program listings and call letters. Includes artists like ABC, E.G. Daily, Loverboy, Ozzy Osbourne, Charlie Sexton, Patti Austin, Robert Tepper, Bonnie Tyler, and Wild Blue.

WEEK #11 AIR Priorities WEEK #11

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 30, 1986.

Table with columns: TITLE, ARTIST, LABEL. Lists songs like 'When the Heart Rules the Mind', 'Everywhere I Go', 'The Girl is Gone', 'So Serious', 'Crush on You', 'GTR', 'Call', 'David Pack', 'Electric Light Orchestra', 'Jets'.

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.

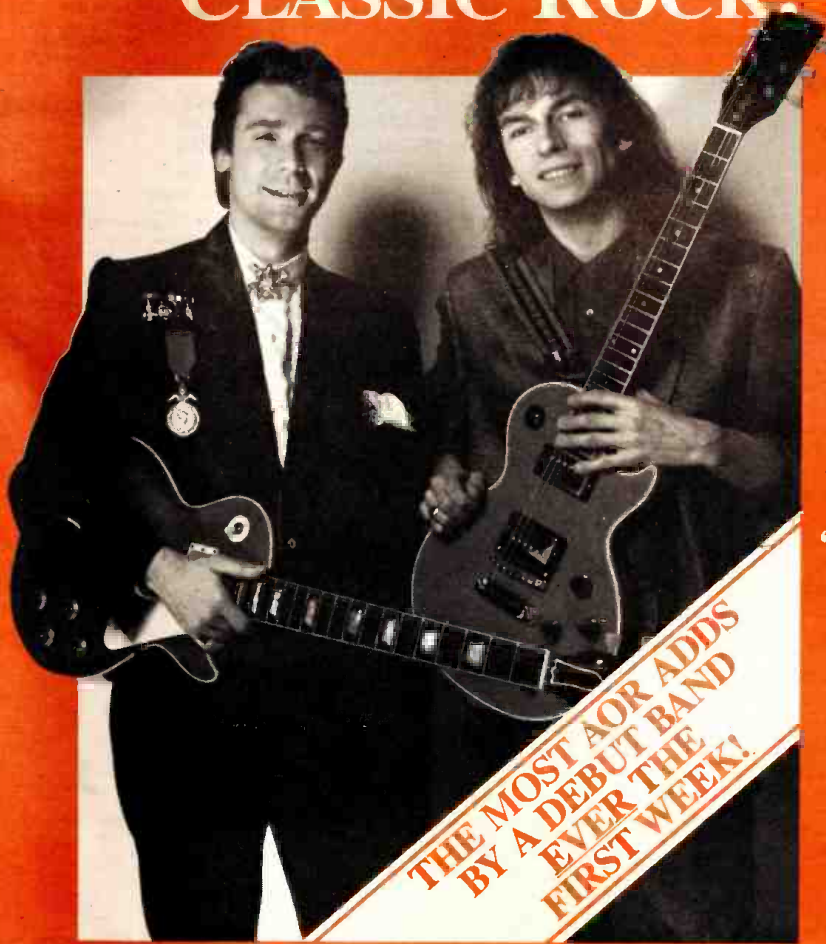


Active Industry Research • P.O. BOX 1136 • COLUMBIA, MARYLAND 21044 • 301-964-5544

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THREE LETTERS
THAT STAND FOR
THE ULTIMATE IN
CLASSIC ROCK:

GTR



THE MOST AOR ADDS
BY A DEBUT BAND
FIRST WEEK!

Two masters of rock guitar, Steve Howe (Yes, Asia) and Steve Hackett (Genesis), join forces with singer Max Bacon, bassist Phil Spalding and drummer Jonathan Mover to form GTR. A band that takes rock to an entirely new level.

"WHEN THE HEART
RULES THE MIND."
THE FIRST SINGLE
FROM THE DEBUT
ALBUM, GTR.



Produced by Geoffrey Downes

AOR BREAKERS

**TRACKS
DEBUT 22-18**

ARISTA

Management: Brian Lane

Primo
Talent Agency

The GTour/First Leg:
June 20-Baltimore, MD
21-Albany, NY
22-Kingston, NY
24-Boston, MA
25-New York City
27-New Haven, CT
28-Philadelphia, PA
30-Washington, DC
July 2-Quebec City
3-Ottawa
4-Montreal
5-Toronto
6-Cleveland, OH
8-Pittsburgh, PA
9-Detroit, MI
10-Chicago, IL
11-Des Moines, IW
12-Minneapolis, MN
13-Omaha, NB
15-Denver, CO
18-San Francisco, CA
19-Los Angeles, CA
20-TBA
21-San Diego, CA
22-Mesa, AZ
24-Austin, TX
25-Dallas, TX
26-Houston, TX
27-New Orleans, LA
28-Atlanta, GA
30-St. Petersburg, FL
31-Miami, FL

The first video
"When The Heart Rules The Mind"
in power rotation on MTV.
"The Making Of GTR":
A half-hour documentary,
MTV World Premiere May 25
Available on home video in June.

CONTEMPORARY HIT RADIO



AOR TRACKS

Rank	Artist	Title	Label
1	JOURNEN	Be Good To Yourself (Columbia)	Columbia
2	JULIAN LENNON	Stuck Around (Atlantic)	Atlantic
3	ROLLING STONES	One Hit (To The Body) (Rolling Stones/Columbia)	Rolling Stones/Columbia
4	VAN HALEN	Why Can't This Be Love (WB)	WB
5	MOODY BLUES	Your Wildest Dreams (Polydor/Pg)	Polydor/Pg
6	BOB SEGER & THE SILVER	...Like A Rock (Capitol)	Capitol
7	HONEYMOON SUITE	Feel It Again (WB)	WB
8	SIMPLE MINDS	All The Things She Said (Virgin/A&M)	Virgin/A&M
9	DAVID BOWIE	Absolute Beginners (EMI America)	EMI America
10	MR. MISTER	Is It Love (RCA)	RCA
11	ROLLING STONES	Winning Ugly (Rolling Stones/Columbia)	Rolling Stones/Columbia
12	ZZ TOP	Rough Boy (WB)	WB
13	VAN HALEN	Best Of Both Worlds (WB)	WB
14	PETER GABRIEL	Sledgehammer (Geffen)	Geffen
15	BREAKER	38 SPECIAL/Like No Other Night (A&M)	A&M
16	GRAHAM NASH	Like No Other Night (Atlantic)	Atlantic
17	GTR	When The Heart Rules The Mind (Arista)	Arista
18	BOB SEGER & THE SILVER	...American Storm (Capitol)	Capitol
19	JOE JACKSON	Right And Wrong (A&M)	A&M
20	ZZ TOP	Rough Boy (WB)	WB
21	VAN HALEN	Dreams (WB)	WB
22	FABULOUS THUNDERBIRDS	Tuff Enuff (CBS Associated)	CBS Associated
23	ROLLING STONES	Hardn' Soft (Rolling Stones/Columbia)	Rolling Stones/Columbia
24	JUDAS PRIEST	Locked In (Columbia)	Columbia
25	JIMMY BARNES	Working Class Man (Geffen)	Geffen
26	CALL	Still Believe (Great Design) (Elektra)	Elektra
27	STARSHIP	Tomorrow Doesn't Matter Tonight (GrunT/RCA)	GrunT/RCA
28	BOB DYLAN & THE HEARTBREAKERS	Band Of The Hand (MCA)	MCA
29	JOHN C. MELLENCA	Rain On The Scarecrow (Riva/Pg)	Riva/Pg
30	JACKSON BROWNE	Lives In The Balance (Asylum)	Asylum

Complete Tracks Chart Begins on Page 78

BLACK/URBAN

Rank	Artist	Title	Label
1	PATTI LABELLE/MICHAEL McDONALD	On My Own (MCA)	MCA
2	STEPHANIE MILLS	I've Learned To Respect The Power Of Love (MCA)	MCA
3	SOS BAND	The Finest (Tabu/CBS)	Tabu/CBS
4	NU SHOODZ	Can't Wait (Atlantic)	Atlantic
5	WHITNEY HOUSTON	The Greatest Love Of All (Arista)	Arista
6	PATTI AUSTIN	The Heat Of Heat (Qwest/WB)	Qwest/WB
7	SADÉ	Never As Good As The First Time (Portrait/CBS)	Portrait/CBS
8	ATLANTIC STARR	If Your Heart Isn't In It (A&M)	A&M
9	PRINCE/KISS	(WB)	WB
10	ALEXANDER O'NEAL	What's Missing (Tabu/CBS)	Tabu/CBS
11	VANITY	Under The Influence (Motown)	Motown
12	JANET JACKSON	Nasty (A&M)	A&M
13	CASHFLOW	Party Freak (Mercury/Pg)	Mercury/Pg
14	CONTROLLERS	Slay (MCA)	MCA
15	EVELYN "CHAMPAGNE"	KING/HIGH Horse (RCA)	RCA
16	CONTROLLERS	Slay (MCA)	MCA
17	STARPOINT	Hesitant (Elektra)	Elektra
18	MICHAEL HENDERSON	Do It To Me Good (Tonight) (EMI America)	EMI America
19	COLONEL ABRAMS	I'm Not Gonna Let (MCA)	MCA
20	FREDDIE JACKSON	Love Is Just A Touch Away (Capitol)	Capitol
21	MELVA MORGAN	Do You Still Love Me (Capitol)	Capitol
22	JETS	Crush On You (MCA)	MCA
23	ANITA BAKER	Watch Your Step (Elektra)	Elektra
24	GEORGE CLINTON	Do Fries Go With That Shake (Capitol)	Capitol
25	JOHNNY KEMP	Just Another Lover (Columbia)	Columbia
26	TEASE	Restarter (Epic)	Epic
27	RENE & ANGELA	You Don't Have To Cry (Mercury/Pg)	Mercury/Pg
28	BILLY OCEAN	There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	Jive/Arista
29	PHILIP BALLEW	State Of The Heart (Columbia)	Columbia
30	ROSE BROTHERS	I Get Off On You (Mataco)	Mataco
31	STEVE ARHINGTON	Jammin' National Anthem (Atlantic)	Atlantic
32	MORRIS DAY	The Character (WB)	WB
33	L.L. COOL J	The Bell (Def Jam/Columbia)	Def Jam/Columbia
34	EL DEBARGE	Who's Johnny (Gordy/Motown)	Gordy/Motown
35	ALEM	featuring LEROY BURGESS/ Love's On Fire (Atlantic)	Atlantic
36	FORCE MD'S	Here I Go Again (Tommy Boy/WB)	Tommy Boy/WB
37	FALCO	Rock Me Amadeus (A&M)	A&M
38	BREAKER	40 YARBROUGH & PEOPLES/ I Wouldn't Lie (Total Experience/RCA)	Total Experience/RCA

MCA Begins on Page 68

MCA Begins on Page 76

Rank	Artist	Title	Label
1	WHITNEY HOUSTON	The Greatest Love Of All (Arista)	Arista
2	PHIL COLLINS	Take Me Home (Atlantic)	Atlantic
3	SIMPLY RED	Holding Back The Years (Elektra)	Elektra
4	SADÉ	Never As Good As The First Time (Portrait/CBS)	Portrait/CBS
5	PATTI LABELLE/MICHAEL McDONALD	On My Own (MCA)	MCA
6	DENNIS DEYOUNG	Call Me (A&M)	A&M
7	DIRE STRAITS	So Far Away (WB)	WB
8	MADONNA	Live To Tell (Sire/WB)	Sire/WB
9	JERMAINE JACKSON	I Think It's Love (Arista)	Arista
10	BANGLES	Manic Monday (Columbia)	Columbia
11	MIAMI SOUND MACHINE	Bad Boy (Epic)	Epic
12	BILLY OCEAN	There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	Jive/Arista
13	DIONNE WARRICK	Whisper In The Dark (Arista)	Arista
14	LEVEL 42	Something About You (Polydor/Pg)	Polydor/Pg
15	FORCE MD'S	Tender Love (Tommy Boy/WB)	Tommy Boy/WB
16	CULTURE CLUB	Move Away (Virgin/Epic)	Virgin/Epic
17	STEVE WONDER	Overjoyed (Tama/Motown)	Tama/Motown
18	MOODY BLUES	Your Wildest Dreams (Polydor/Pg)	Polydor/Pg
19	HOWARD JONES	No One Is To Blame (Elektra)	Elektra
20	OMD	You Leave (A&M)	A&M
21	MIKE & THE MECHANICS	All I Need Is A Miracle (Atlantic)	Atlantic
22	HEART	These Dreams (Capitol)	Capitol
23	GEORGE MICHAEL	A Different Corner (Columbia)	Columbia
24	ATLANTIC STARR	If Your Heart Isn't In It (A&M)	A&M
25	ANNE MURRAY	Now And Forever (You And Me) (Capitol)	Capitol
26	BARB MANNLOW	The Doesn't Care (But I Do) (RCA)	RCA
27	ELTON JOHN/KIKIA	(Geffen)	Geffen
28	BREAKER	28 STEPHEN BISHOP/ The Heart Is So Willing (MCA)	MCA
29	DREAM ACADEMY	Love Parade (Reprise/WB)	Reprise/WB

ADULT CONTEMPORARY

Rank	Artist	Title	Label
1	PET SHOP BOYS	West End Girls (EMI America)	EMI America
2	ROBERT PALMER	Addicted To Love (Island)	Island
3	VAN HALEN	Why Can't This Be Love (WB)	WB
4	PHIL COLLINS	Take Me Home (Atlantic)	Atlantic
5	WHITNEY HOUSTON	The Greatest Love Of All (Arista)	Arista
6	OUTFIELD	Your Love (Columbia)	Columbia
7	ROLLING STONES	Hardn' Soft (Rolling Stones/Columbia)	Rolling Stones/Columbia
8	OMD	You Leave (A&M)	A&M
9	JANET JACKSON	What Have You Done For Me Lately (A&M)	A&M
10	MIAMI SOUND MACHINE	Bad Boy (Epic)	Epic
11	PRINCE & THE REVOLUTION	Kiss (WB)	WB
12	MADONNA	Live To Tell (Sire/WB)	Sire/WB
13	MR. MISTER	Is It Love (RCA)	RCA
14	MIKE & THE MECHANICS	All I Need Is A Miracle (Atlantic)	Atlantic
15	LEVEL 42	Something About You (Polydor/Pg)	Polydor/Pg
16	NIXS	What You Need (Atlantic)	Atlantic
17	BOB SEGER	American Storm (Capitol)	Capitol
18	NU SHOODZ	Can't Wait (Atlantic)	Atlantic
19	JOURNEN	Be Good To Yourself (Columbia)	Columbia
20	ZZ TOP	Rough Boy (WB)	WB
21	SLY FOX	Let's Go All The Way (Capitol)	Capitol
22	CULTURE CLUB	Move Away (Virgin/Epic)	Virgin/Epic
23	PATTI LABELLE/MICHAEL McDONALD	On My Own (MCA)	MCA
24	SADÉ	Never As Good As The First Time (Portrait/CBS)	Portrait/CBS
25	JERMAINE JACKSON	I Think It's Love (Arista)	Arista
26	DIRE STRAITS	So Far Away (WB)	WB
27	FALCO	Rock Me Amadeus (A&M)	A&M
28	HONEYMOON SUITE	Feel It Again (WB)	WB
29	FORCE MD'S	Tender Love (Tommy Boy/WB)	Tommy Boy/WB
30	STARSHIP	Tomorrow Doesn't Matter Tonight (GrunT/RCA)	GrunT/RCA
31	JULIAN LENNON	Stuck Around (Atlantic)	Atlantic
32	TARS FOR FEARS	Mothers Talk (Mercury/Pg)	Mercury/Pg
33	HOWARD JONES	No One Is To Blame (Elektra)	Elektra
34	HOWARD JONES	No One Is To Blame (Elektra)	Elektra
35	BILLY OCEAN	There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	Jive/Arista
36	SIMPLE MINDS	All The Things She Said (A&M)	A&M
37	HEART	Mothers At All (Capitol)	Capitol
38	GEORGE MICHAEL	A Different Corner (Columbia)	Columbia
39	JOHN TAYLOR	Do What I Do (Theme For 9 1/2 Weeks) (Capitol)	Capitol
40	JETS	Crush On You (MCA)	MCA

MCA Begins on Page 94