

**I N S I D E :**

**LATEST ARBITRON RESULTS**

- **Chicago:** WGN, WGCI-FM down but hold 1-2
- **San Francisco:** KGO, KCBS keep talk tops
- **Philadelphia:** WMMR off but leads by two
- **Detroit:** WJLB breathing down WJR's neck
- **Washington:** WMAL up two to tie WKYS
- **St. Louis:** KMOX off two to 18.0
- **Baltimore:** WLIF eases way to lead
- **San Diego:** KJQY, KFMB-FM race to 1-2
- **Cleveland:** WMMS earns double the ratings of runner-up
- **Hartford:** WTIC combo down to 34 share

Plus 12+ figures for Anaheim, Boston, Nassau-Suffolk, Providence-Warwick-Pawtucket, and Riverside-San Bernardino. Page 25

**WMRE GOES DARK, NOBLE BUYS IT**

As bankrupt **WMRE/Boston** is forced off the air from lack of funds, **Noble** buys the station for \$3.7 million to form a new Boston combo. **Patrick Clawson** has the details in Radio Business.

Page 14

**REMEMBERING DR. KING**

As we celebrate the birthday of Dr. **Martin Luther King Jr.**, his son **Dexter** shares his views of the holiday with **Walt Love**, with a look at radio participation.

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**IN THE NEWS THIS WEEK**

- **Bill Struck** VP/GM at KLZ & KAZY
- **Jon Robbins** PD at KISW
- **Joe Alfenito** Program Mgr. at KYUU
- **Rich Wood** PD at WPIX
- **Jeff Beauchamp** Station Mgr. at WBAL
- **Alan Lawson** PD at KTCZ
- **Howard Freedman** PD at KIKK-AM & FM
- **Don Grierson Sr.** VP at Epic/Portrait
- **Art Wander** PD at WBUF
- **Henry Silverman** assumes John Blair & Co. presidency
- **Curtiss Johnson** PD at KUPD
- **Steve Casey** Nat'l PD for the Broadcast Group, KKFR
- **Gary Ballard Sr.** VP/GM, J.C. Floyd OM at WVOL & WQQK; Cy Young WQQK PD
- **George Furness, Sam Holman** die
- **Jim Fisher** GM at WKY
- **Beverly Padratzki** VP/GM at Radio Today Entertainment
- **DeDe Whiteside** heads pop promotion at MTM
- **Hale Milgrim** VP at E/A
- **Charles Hollingsworth Sr.** VP at UPI
- **Jenny Sue Rhoades** GSM, Marco Camacho LSM at KQXT

Page 3, 4, 6, 8

**NEXT WEEK IN R&R**

**Katy Bee** debuts an in-depth monthly series called Profiles In Country, exploring raising country consciousness at the retail level.

Newsstand Price \$5.00



**Wilson Returns To R&R As Publisher**

R&R founder **Bob Wilson** returns to the newspaper this week as Publisher/CEO, following the departure of **Dwight Case**. **Westwood One** completed its acquisition of R&R from **Harte-Hanks** late last week. **Westwood One** Chairman **Norm Pattiz** commented, "From our standpoint, **Bob Wilson** is the perfect person to head **Radio & Records**. As the man who created R&R, he, more than any individual, is responsible for the stature it enjoys today."

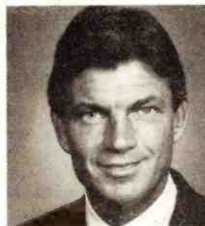
"Bob is also completely aware of our most important

priority — to maintain the integrity, credibility, and independence that will assure R&R's position as the radio and record industries' most important trade publication."

**Wilson** said, "I'm very happy to again be associated with R&R. This week's ownership change is significant for all of us. R&R is in the hands of people who truly care about the radio and record industries."

R&R/See Page 11

**Dorton New Sky President**



**Joe Dorton**

After seven years as President of **Gannett's Radio Division**, **Joe Dorton** has accepted the President/COO post at **Sky Broadcasting**, owner of **KSKY/Dallas**, **WPEG & WGIV/Charlotte**, and **WNYR & WEZO/Rochester**.

With a 20% interest in **Sky**, **Dorton** becomes the **Charlotte-based** company's leading stockholder. He and 13% stockholder **Harry Hopper**, who directs **Sky's** financial and acquisition matters, control the group's voting stock. The rest of **Sky's** shares are held by individuals and institutions.

Company plans are to purchase additional radio properties. Confirming widespread speculation, **Dorton** said, "We're trying to acquire **K101/San Francisco** right now, and are looking at a couple of

DORTON/See Page 12

**WOODWARD GSM**

**Hughes VP/GM At WXTR**

**WLTT/Washington** OM **Bob Hughes** has been named VP/GM at **Broadbased's** new **Washington, DC** Gold property, **WXTR/La Plata, MD**. It is **Hughes's** first such position, and he replaces former owner/GM **Bill Dalton**. Also, **Bob Woodward** comes to **WXTR** as VP/GM from a similar position at crosstown rival **WCXR**.

**Hughes** and **Woodward** worked together at **WASH** during its highly successful years as **Washington's** first AC FM in the '70s. Their appointments also

HUGHES/See Page 12

**PRESS KRGV VP/GM**

**Olds Elevated To Katz Radio President**

**Stu Olds**, VP/GM for the **Katz Radio Group Network**, has been promoted to President of **Katz Radio**, succeeding **Diek Romanick**. **Bonnie Press**, former VP/Marketing for the unwired network, fills **Olds's** former position. A ten-year **Katz** veteran, **Olds** was made VP/GM in 1984, when **Katz** bought **Christal** and **Republic Radio** and formed the **Katz Radio Group Network (KRGV)**.

**Katz Radio Group** President **Ken Swetz** commented, "I have the utmost respect for **Stu** as a



**Stu Olds**

sales executive, as a manager, as an administrator, as an organizer, and as a leader."

**Olds** told **R&R**, "We have a terrific management team and staff, and hold a huge advantage in terms of on-the-street sellers. Considering the additional leadership of the **Katz Radio Group Network** and our customized station research, I feel **Katz** is the crown jewel in the rep business."

"The sign of a good executive is to have a replacement waiting in the wings," **Swetz** continued, "and **Stu** had **Bonnie Press**. She ran the **Christal Radio Network** when it was a single company, which she joined in 1976. She built a fine house at **Christal** banging nails in with

OLDS/See Page 11

**Hammer, Gowan New WLOL Management**

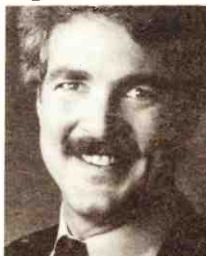


**Tac Hammer**

**Emmis Broadcasting** has promoted **WLOL/Minneapolis** Station Manager **Tac Hammer** to GM and Director/Advertising & Marketing **Tom Gowan** to Station Manager of the market's dominant **CHR**.

"Few people in broadcasting have a better understanding of the business than **Tac**," said **Emmis** Regional VP **Doyle Rose**. "He's manifested his abilities time and time again in the successful stations he's programmed. It's time he got his own ship."

Commenting on **Gowan's** promotion, **Rose** noted, "Tom, like **Tac**, has shown great leadership abilities. His expertise in marketing and advertising, coupled with **Tac's** programming background, make for an



**Tom Gowan**

ideal management marriage."

After 23 years in the **Minneapolis** market, **Hammer**, whose background includes programming **KQRS**, **KRSI** (now **KJJO**), and **KFMX** (now **KJJO-FM**), was also an air talent and MD at **KDWB**. Noting his rise through the ranks into management, he told **R&R**, "Beyond the title, it's great working for a station like **WLOL** and a company like **Emmis**. Promoting from within is one of our strong points."

**Gowan**, a veteran of almost five years with the station, was previously Promotion/Production Director. "Tac and I will continue working hand in hand to oversee the station," he said. "Emmis is a group which inspires you to give 110%."

**Naumann Directs Virgin LP Promotion**



**Jeffrey Naumann**

**RCA Manager/National Album Promotion-West** **Jeffrey Naumann** has been appointed National Director/Album Promotion at **Virgin**. He leaves **RCA** after 11 years.

Based in **Los Angeles**, **Naumann** reports to **Virgin VP/National Promotion** **Phil Quarataro**, who commented, "Jeffrey and I worked together at **RCA**, and he and (**Virgin VP/Field Promotion**) **Michael Plen** have been friends for many

NAUMANN/See Page 12

T H A - T  
A I N' T



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and compact discs



JANUARY 16, 1987

**CHIEF ENGINEERS: ARE THEY A VANISHING BREED?**

Brad Messer investigates a pervasive belief that chief engineer positions are being eliminated on a widespread basis, and finds considerable, if not unanimous, evidence that it's happening.

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# DKM Appoints Struck VP/GM For KLZ & KAZY

KSSS & KVUU/Colorado Springs VP/GM Bill Struck has been appointed VP/GM at DKM Broadcasting Country/AOR combo KLZ & KAZY/Denver, starting January 26. He replaces Marvin Rosenberg, who has resigned.

The move marks Struck's return to KLZ, as he worked there between 1974-81 for then-owner Group One, first as PD and later as an Account Executive. He later spent a year as GM and Sales Manager at



**Bill Struck** nearby KKBB (now KLSC) before joining KSSS & KVUU two and a half years ago. Struck has also served as OM at WTUE/Dayton (another DKM station acquired from Group One) and as GSM and OM at WKGN/Knoxville.

DKM President Jim Wesley remarked, "We're happy to welcome Bill back to Denver. KLZ & KAZY are looking forward to benefitting from his excellent experience and leadership."

Struck told R&R, "I'm very familiar with the stations, as a lot of the same people are there from when I worked there before. I'm very impressed with Jim Wesley and the DKM Group in the way they approach the broadcasting business."

Succeeding Struck at KSSS & KVUU is GSM Mike Ginsburg, who's been GSM for the combo the last 18 months. Added Struck, "Mike's been instrumental in helping us achieve the tremendous success we've had." A former GM at KIDD & KWST/Monterey, Ginsburg has worked as Sales Manager in Colorado Springs at KSPZ and KKCS, as well as at KRZN/Denver.

## Alfenito Programs KYUU

Joe Alfenito, a seven-year veteran of WKYS-FM/Washington, DC who most recently served as the station's Manager/Operations and Promotion, has been appointed Program Manager at NBC sister station KYUU/San Francisco. The KYUU post had been open since Ric Lippincott left to program WYTT/Chicago in mid-October.

"Joe is an extremely talented individual who is capable of talking a strong KYUU and making it even stronger," said KYUU VP/GM Terry De Voto.

Alfenito commented, "I'm excited about the move to San Francisco. I've admired KYUU for years and am looking forward to working with Terry De Voto, Don Bleu, and the rest of KYUU's exceptional staff."

Alfenito's experience also includes working as Music Consultant for the program "Music Video Connection" at WUSA-TV/Washington.

## Lawson PD At KTCZ



Alan Lawson

WBGK/Milwaukee PD Alan Lawson has been named PD of Parker Communications soft AOR KTCZ/Minneapolis. Lawson, who starts on January 22, replaces Bobby Christian, who resigned last month. At WBGK, MD Brian Jarrett has been named interim PD.

Lawson has an extensive background in soft AOR, having signed on WGRX/Baltimore and WBGK, both of which employed ex-consultant John Sebastian's "EOR/New AC" format. He's also served as an MD at soft AOR pioneer KINK/Portland and mainstream AOR KRKC/Portland (now Classical KYTE-FM.)

Lawson told, "It's nice to be going into a station that's already together. At the same time, it's a

## Beauchamp Upped To WBAL Station Manager

Jeff Beauchamp has been upped from Program Director to Station Manager at Hearst Broadcasting's News/Talk outlet, WBAL/Baltimore.

Beauchamp told R&R, "Hearst has been very, very good to me. It's an exciting company with dynamic, dedicated people who are making radio bigger and better all the time. I'm looking forward to expanding my horizons, keeping my fingers in the programming pie, and getting involved with promotions, sales, and all other aspects of the radio station."

WBAL GM and Hearst GM/Radio David Barrett commented, "Jeff has been a key person in the improving fortunes of WBAL over the past several years. In his new role as Station Manager, he'll be able to make even greater contributions to our overall operation."

Beauchamp joined Hearst in 1976 as WBAL's News Director. Prior to

## Freedman To Program KIKK-AM & FM

KIKK-AM & FM/Houston Research Director Howard Freedman has been named Program Manager for the Viacom Country outlets.

KIKK OM Jim Robertson commented, "Howard has been instrumental in the ongoing success of KIKK. Basically, he's getting the title of the job he's been doing since even before I got here. He's very important to the day-to-day operations of this radio station."

Freedman told R&R, "It's great to work for a company that looks to the inside and gives its own people a chance when it comes to filling positions."

Freedman, who's been with KIKK since 1982, began his career in San Jose, where he worked at KEZR as a programming assistant and at KXRX as a producer and engineer.

that, he worked for Metromedia stations WBCM/Baltimore and WASH/Washington.

## Grierson Epic Sr. VP/A&R



Don Grierson

Former Capitol VP/A&R Don Grierson has been appointed Sr. VP/A&R at Epic/Portrait. He'll oversee all aspects of national talent acquisition and recording for the two labels' rosters, and supervise A&R staffs on both coasts.

Grierson is relocating to New York from Los Angeles, and will report to CBS Records Division President Al Teller. Commented Teller, "We're very pleased to be able to bring an executive of Don's caliber into A&R at Epic/Portrait. His reputation and his track record in this industry are both excellent, and we're confident he will make a major contribution to our continued growth."

With Capitol/EMI for 15 years, Grierson has been VP/A&R since 1982; before that, he was VP/A&R for EMI America for four years. He's also held posts in promotion, advertising, and merchandising, and spent four years at RCA in A&R.

Grierson, who couldn't be reached for comment, assumes responsibilities formerly held by Epic/Portrait Sr. VP/A&R Leslie Petze, who is leaving CBS.



Jon Robbins

## Robbins PD At KISW

KISW/Seattle GM Beau Phillips has hired his own replacement as PD — KJRB & KEZE/Spokane programmer Jon Robbins (aka Jonah Cummings). Phillips had programmed KISW for seven years before being promoted to GM of the Nationwide AOR leader in November. Robbins starts at KISW January 26. No replacement has been named at KEZE, which Phillips has consulted.

Robbins told R&R, "This kind of opportunity comes up once in a career. KISW has presented an exciting, fun, unpredictable entertainment package to Seattle successfully for 15 years. I plan on continuing that tradition and attitude."

Phillips said he has been grooming Robbins for the position for three years, "Jon's young, fresh, and understands how we've built this station," he commented. "He has tremendous instincts and a great balance between working with jocks, designing music systems, and doing creative promotions. He also has business savvy and a passion for radio."

Robbins, an 11-year vet, has been at KEZE three years. His background includes air work at KZAP/Sacramento, MD duties at KREM/Spokane, and a PD slot at KFLY/Corvallis, OR.

## Wood PD At WPIX

Rich Wood has been appointed PD at Tribune's WPIX/New York. Clark Smith, who had been acting as interim PD, will remain as an advisor in programming for the AC outlet.

Wood's 27-year broadcast background includes work as MD at GE's WJIB/Boston and KFOG/San Francisco. He also served as PD for TM and Noble's XTRA/San Diego and Noble Syndication.

Wood told R&R he is "glad to come home to New York and eager to begin this hands-on challenge in the nation's number one AC market."

He has had his own radio marketing consultancy, Rich Wood & Associates. Wood estimates the number of stations he has programmed in his career is 150.

## Wander New WBUF PD

Art Wander, former National PD for Plough Broadcasting and Group One Broadcasting, has been named PD at AC format leader WBUF/Bufalo. He was most recently at WREC & WEGR/Memphis.

WBUF VP/GM Larry White commented, "As an ex-PD, I've known Art and his work for years and am very pleased to have a gentleman with his knowledge and experience lead our programming effort. Life in Buffalo radio continues to be very interesting and we are delighted to have someone with the professional credentials that Wander carries join the WBUF team."

WANDER/See Page 12

LAWSON/See Page 12

## Redd Letter Day At RCA



RCA has signed, through Nemperor Records, Detroit band Toby Redd, with debut album "In The Light" just out. Pictured (l-r rear) are RCA-US President Bob Buziak and group's Dennis Martz and Denny Barros; (l-r seated) group's Tony Cutino, manager Nat Weiss, group's Ron Geddish, RCA VP Alan Wolmark, and group's Chad Smith.

## FRITZ RETURNS TO BROADCASTING

## Silverman Assumes Blair Presidency

After almost 30 years with John Blair & Co., President/CEO Jack Fritz is leaving to devote his time to Fritz Broadcasting in New York and other broadcast ventures. Taking over the presidency is Henry Silverman, President/CEO of Blair parent Reliance Capital Group, an investment partnership managed by a subsidiary of Reliance Group Holdings.

Silverman said, "All of us at Blair will miss Jack. We have enormous appreciation for the important contributions he has made

over the years to the success of the company, and the role he has played in making it a leader in the broadcast industry. We respect his decision to devote more time to his other business interests and wish him well in his future endeavors."

Fritz commented, "I am positive that John Blair & Company will continue our leadership in broadcast representation, will expand our success in the broadcast entertainment field, and will become the leader in Spanish language television broadcasting."

## NEW PROGRAMMING DISTRIBUTOR

## Padratzki VP/GM At Radio Today

ABC Radio Networks Director/Special Programming Beverly Padratzki has been named VP/GM at Radio Today Entertainment. RTE is the new programming and distribution company formed by New York-based production firm Radio Today and LBS Communications. LBS had tried to enter the radio syndication field last year with its ill-fated LBS Radio.

Radio Today Entertainment CEO Dan Formento told R&R, "We feel Beverly is hands-down the best clearance person in the industry, period. We worked with her at ABC and NBC, and when we put this venture together we wanted the best — and her name came up."

"I'm really excited about this," Padratzki added. "I worked with Dan and his partner (RTE President) Geoff Rich at ABC and NBC, and we've been friends for a long time. It's a fairly long-term relationship and it came together because we all knew it would be an exciting venture." Prior to joining ABC Padratzki served as Administrator/Affiliate Relations at NBC's Source. She previously worked with concert promoter Bill Graham, as well as at KSJO/San Jose.

Formento stated that the new company was established to take advantage of the strengths of both Radio Today and LBS. "LBS believes, as we do, that their problem last year was trying to do everything internally. They tried to do too much too fast, and the harsh reality of the radio business hit them. This time the clearance job has been given to us, and the sales end is up to them because that's what they do best. I think it's going to fly."

RTE's first program, "Rock Stars," will debut in March. Two other features are slated for subsequent release.



Beverly Padratzki

## Milgrim Upped At E/A

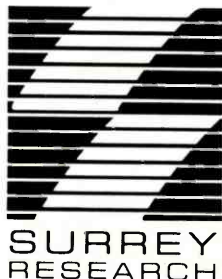


Hale Milgrim

E/A VP/Creative Services Hale Milgrim has been promoted to VP/Marketing/Creative Services. He'll be involved in developing creative marketing programs for the label, including the Nonesuch imprint, and working closely with its sales department and that of WEA Corp.

Milgrim has been VP/Creative Services for E/A since 1984, overseeing advertising, art, merchandising, production, video, and publicity. Before that, he was Director/Merchandising for Warner Bros. He's also worked in local marketing, and at retail.

## The Best Use



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From the Smash Album  
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Management: Freddy DeMann,  
DeMann Entertainment, Inc.



1987 Warner Bros. Records Inc.

## NEWS

## FLOYD, YOUNG PROMOTED

Ballard Sr. VP/GM  
At WVOL & WQQK

At Phoenix Communications R&B Gold/Urban combo WVOL & WQQK/Nashville, Gary Ballard has been appointed Sr. VP/GM, replacing John Haggard, who left the station in December. In addition, J.C. Floyd, who programmed both stations, has been promoted to OM and Asst. PD Cy Young is now WQQK PD.

Ballard was previously District Manager/East-Middle Tennessee for Xerox, the company he joined out of college nearly 14 years ago.

Ballard describes his move to radio as an "entrepreneurial opportunity." He said, "It gave me the chance to get in on the ground floor and learn the business and possibly get into the investment side down the road."

At presstime, the three principals were conducting a two-day planning meeting. "Sometimes corporate America is a little over-regimented," said Ballard. "Here there's a lot more creativity that needs regimentation." Ballard also plans to name an AM PD shortly.

## TOP EDITORS NAMED

## Hollingsworth UPI Sr. VP

United Press International has appointed former Washington Post National Sales Manager Charles Hollingsworth Sr. VP/Marketing and Sales. Hollingsworth will be responsible for the company's worldwide sales efforts, and will report to UPI President Milton Benjamin.

Said Benjamin, "Charles is one of those rare marketing specialists who both understands and cares deeply about editorial quality. He brings an unusual mix of sales skills and editorial responsibilities to UPI that should be of extraordinary value to the news agency."

Prior to serving as NSM at the Post, Hollingsworth was GM of the *Washington Post National Weekly Edition*. Earlier he was Business Manager for and oversaw the start-up of the *Federal Report*, and also served as the first Business

Manager of *Washington Business*.

Additionally, acting Managing Editor Bill Ferguson has been appointed Managing Editor/Broadcasting, and UPI has also named three veteran editors to top editorial management positions within the company. Twenty-one year Washington Post veteran Barry Sussman has been named UPI's Managing Editor/National, Newsweek Correspondent Kim Willenson returns to UPI as Managing Editorial/International, and Washington Post Assistant Managing Editor Ben Cason has been appointed Managing Editor/News.

"My expectation is that one of the managing editors named today will emerge over time as first among equals and will become the editor of UPI for the 1990s," Benjamin commented.



DeDe Whiteside

Whiteside  
Heads MTM  
Pop Promotion

Dede Whiteside has been named to the newly created position of National Director/Pop Promotions for the Nashville-based MTM Music Group. She comes to the label from the Aspen Music Group (including Black Hawk and Blue Heron), where she was National Director of Promotion.

Commenting on the country label's new direction, MTM President Howard Stark said, "This is just an evolution of the company. We have been in country — now we'll be in pop. We now have top rock & roll product that has to be promoted through AOR and CHR radio. We needed Dede because now there's so much more radio to cover."

Whiteside commented, "I'm really excited to work with such pros. (Producer) Tommy West has a great set of ears, Howard's a wonderful administrator, and (National Director of Country Promotions) Bruce Shindler is an old friend of mine from San Francisco. But more than that, there is such synthesis between everyone working there."

Whiteside's other prior experience includes stints as Fantasy's National Video and Album Promotion Director, as well as indie promotion positions including Augie Blume & Associates.

Prain New  
WOMC  
GSM

After two and a half years at Cap Cities/ABC AOR O&O WRIF/Detroit, Jim Prain is the new GSM at crosstown WOMC. The Detroit native reports to the Metropolitan AC-formatted FM January 21.

While at WRIF, Prain had been Director of Co-Op, Retail Sales Manager, and Local Sales Manager. Earlier he had spent five years as Director/Advertising & Promotions at KSRH/Houston. Prain had also headed his own company, James C. Prain And Associates.

Prain, whose move to WOMC breaks his nearly eight-year relationship with ABC, doesn't plan to make any changes in his new assignment. He told R&R, "WOMC is a real strong station with a strong staff. I'll be adding additional energy to an excellent team."

## VETERAN PROMOTION MAN

George Furness  
Dies At 76

George Furness, one of the music industry's best-known promotion veterans, died January 7 in Milwaukee at age 76. He had been suffering from poor health, including emphysema, in recent years, and was in convalescent care.

Furness's career spanned 50 years of music, from his days as a pianist for bands in the '20s and '30s, and as a song plugger for companies like Robbins Music, to long service in record promotion for such labels as Coed, Carlton, and Atlantic from the '50s on. Even after retiring from Atlantic in 1975, he continued to work as an independent, based in Los Angeles.

"There was nothing that gave George more satisfaction than proving to radio that a record which he touted them on was a hit," recalls former Atlantic GM Bob Greenberg. "That gave him credibility, and I never came across anyone in radio who didn't love him. George was the kind of guy who told it like it was, like it or not."

Greenberg, who is now Sr. VP/GM of United Artists Records, spoke with Furness by phone two days before his death. "I'd stayed in touch with George ever since he left Los Angeles, and when I talked to him that Monday, his voice was strong for the first time in a long time. He was right on the money. I

was shocked when his daughter Hope called to say he'd passed away."

Among Furness' closest associates was promotion man Juggy Gayles, with whom he worked from the beginning of his music business career. Both came from the Brownsville section of Brooklyn, both were song pluggers. "Before that," says Gayles, "George was a pianist for band-leaders like Henry King and Nat Brandwynne, and later he was the first piano player for the Meyer Davis orchestras." A Juilliard graduate, Furness also rehearsed various singers for radio broadcasts before World War II, and worked with Perry Como and Frank Sinatra, among others.

In the '40s, Furness was employed at BMI, then at Carlton Records (with Gayles again) and Coed. Both men joined Atlantic in the early '60s, and became "the best one-two promotion punch in the business," according to Gayles. "It was like guerrilla warfare," he remembers. "One day, we'd take five towns, the next day, six towns."

In addition, Gayles says that Furness played a significant role in the career of Alan Freed. "He was responsible for Alan coming to New York from Cleveland. He was the one who told the PD at WINS/New York, Bob Smith, that he should listen to Freed."

Even as retirement neared, Furness was devoted to his work, Bob Greenberg recalls. "When the Stones sold out four nights at The Forum in Los Angeles in 1973 or '74, George went with me every night and sat through every one of those concerts — and loved it!"

Another Atlantic exec during Furness's years with the label, Bob Rolontz, says, "What always struck me was that George had a certain suaveness about him. He was gentlemanly and charming, which was rather rare for people who came in the business when he did. Yet he also had that encyclopedic knowledge, and he could say, 'That was in the so-and-so ballroom on such-and-such night, and he played such-and-such.'"

In deteriorating health, Furness moved from Los Angeles to Milwaukee in mid-1985, to be near his daughter, Hope Gottschall. Former associates stayed in touch, says Mrs. Gottschall, adding, "I have never met such wonderful people as his friends. They stuck by him, no matter what. My father was pretty ill in many ways, and they called and called. It meant the world to him."

Furness is survived by daughters Paulette Furness, Patty Hale, and Hope Gottschall, and by his former wife, Pauline. Services were held Jan. 9 at the Spring Hill Cemetery in Milwaukee. The family asks that any donations be made to: St. John's Home, 1840 N. Prospect Avenue, Milwaukee, WI 53202.

Fisher  
Becomes  
GM At WKY

Jim Fisher has been promoted from Sales Manager to GM at Country outlet WKY/Oklahoma City. The job has been open since former GM Bob Meyer left to take the GM post at Opryland USA, Inc. sister combo WSM-AM & FM/Nashville three months ago. Initially, WSM OM and Group PD Gregg Lindahl was set for the WKY GM slot, but he instead opted for the GM post at WSO-AM & FM/Charlotte.

Opryland USA Sr. VP Tom Griscom commented, "Jim did an outstanding job as Sales Manager for WKY. Under his direction, the sales staff produced consistent increases for WKY in the face of a declining market."

Fisher told R&R, "I started with (Opryland USA parent) Gaylord in the newspaper business, and moved to radio in '85. I had many thoughts about leaving print to go to radio, especially since I had been told for many years that print was king. Making the move was the best thing that ever happened to me. Radio is by far the more exciting of the two."

Prior to joining WKY as Sales Manager in 1985, Fisher was an AE with the Oklahoma Publishing Company from 1982-85. Both are subsidiaries of Gaylord.



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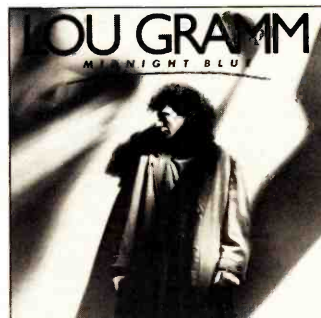
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# NEWS

## Lisa Lisa & Gold Jam



Columbia awarded gold album plaques to Lisa Lisa & Cult Jam with Full Force at a New York party recently. Pictured (l-r) are Columbia VP Rubin Rodriguez, Full Force's Paul Anthony, B-Fine, and Bowlegged Lou, Cult Jam's Mike Hughes, Lisa Lisa, Columbia VP John Fagot, Cult Jam's Alex, manager Steve Salem, label Sr. VP Mickey Eichner, CBS Records President Al Teller, and Columbia Sr. VP Bob Sherwood.

## Backstage Manoeuvres



A&M East Coast executives greeted OMD backstage after the duo's Radio City Music Hall/New York show. Pictured (l-r) are co-manager Martin Kirkup, A&M VP Michael Leon, group's Andy McCluskey and Paul Humphreys, A&M's Sue DeBenedette, label VP Rick Stone, and co-manager Steve Jensen.

## ONE YEAR AGO TODAY

- ABC Exec.VP/CFO Michael Mallardi adds President/Broadcasting duties
- Skip Miller Exec. VP at Motown
- Norm Epstein GM at KLAC & KZLA/Los Angeles
- Steve Popovich Polygram Sr. VP/Nashville Operations
- #1 CHR: "That's What Friends Are For" — Dionne & Friends (Arista)
- #1 AC: "My Hometown" — Bruce Springsteen (Columbia)
- #1 B/U: "That's What Friends Are For" — Dionne & Friends (Arista)
- #1 COU: "Makin' Up For Lost Time" — Crystal Gayle & Gary Morris (WB) (3 wks)
- #1 AOR Track: "Stages" — ZZ Top (WB)
- #1 LP: "Afterburner" — ZZ Top (WB) (11 wks)

## FIVE YEARS AGO TODAY

- #1 CHR: "I Can't Go For That . . ." — Daryl Hall & John Oates (RCA) (3 wks)
- #1 AC: "Comin' In And Out" — Barbra Streisand (Columbia) (3 wks)
- #1 B/U: "Call Me" — Skyy (Salsoul/RCA)
- #1 Country: "Lonely Nights" — Mickey Gilley (Epic)
- #1 LP: "Freeze" — J. Geils Band (EMI America) (2 wks)

## TEN YEARS AGO TODAY

- Ken Curtis PD at WXLO/New York
- Rochelle Staab PD at KIIS-AM & FM/Los Angeles
- #1 CHR: "Blinded By The Light" — Manfred Mann (WB)
- #1 AC: "Torn Between Two Lovers" — Mary MacGregor (Ariola America) (2 wks)
- #1 Country: "You Never Miss A Real Good Thing" — Crystal Gayle (UA)
- #1 LP: "Hotel California" — Eagles (Asylum) (2 wks)

## Rhoades GSM, Camacho LSM At KQXT

Jenny Sue Rhoades, formerly Sales Manager at Group W's KQXT/San Antonio since January 1986, has been promoted to GSM at the Easy Listening station. Former KESI/Terrell Hills, TX Sales Manager and newly elected President of SARABE (San Antonio Radio Advertising & Broadcast Executives) Marco Comacho has joined KQXT as LSM.

KQXT VP/GM Bill LeGrand commented, "Jenny Sue worked with me as an AE when I was GSM at KODA/Houston, and is probably the most talented retail-oriented salesperson I've ever encountered in this business. We felt that in a down economy like we're having now in Texas, these are the strengths that will allow a station to survive."

LeGrand continued, "Marco was brought over because we felt that he would enhance that same retail sales effort. He is a native of San Antonio, and brings a tremendous amount of market knowledge."

## Johnson Upped To KUPD PD

Phoenix AOR leader KUPD has promoted Assistant PD/MD Curtiss Johnson to PD and Assistant MD J. David Holmes to MD. Ern Gladden continues as VP/Programming & Promotions for KUPD and sister Urban AM KUKQ, while Johnson and Holmes will retain their respective midday and afternoon airshifts.

Gladden commented, "I've worked with Curtiss for ten years, going back to KPRI. He's worked hard and matured well. J. David has an incredible set of ears and is well-qualified for the position."

Johnson came to KUPD in 1982,

and was named MD three years ago, and upped to APD the following year. He's also done airwork at KZAP/Sacramento and KPRI/San Diego. He told R&R, "It's nice to go into my first programming gig in a major market at a station where I know exactly what to expect from management. I've also got the edge of knowing the market well, having watched it evolve over five years."

Holmes has been at KUPD for three years. Prior to that, he was MD at rival KKKB for three years and did nights at KIOG (now KZZP.)

## EXITS MTV, VH-1 FOR KKFR

## Casey National PD For TBGI

Steve Casey has resigned his position as VP/Music Programming for MTV & VH-1 to become National PD for the Broadcast Group, Inc., which includes programming CHR-formatted KKFR/Phoenix. Originally, morning man Steve Goddard had been named KKFR's PD on an interim basis, but he will continue with his morning show duties under Casey. The changes follow the departure of Ralph Carroll, who returned to WCGQ/Columbus, GA as PD.

Exec. VP/GM Fred Weber told R&R, "Steve completes our team and positions us for our move toward acquisition of other properties in Sunbelt markets. His initial duties will be with KKFR, but he'll extend those duties as we acquire more FM stations."

Casey has programmed WLS-AM & FM/Chicago and KUPD/Phoenix, as well as having been a partner of Sebastian/Casey program consultants. "I'm most happy to be moving back to Phoenix — it's my adopted hometown. Fred has great plans and goals, not only for Phoenix but for the whole company. It's a perfect match."

Goddard joined KKFR two months ago as morning personality, coming from afternoons at crosstown CHR competitor KZZP. He told R&R, "When Ralph left, I took over to help stabilize the place, solidify the staff, and carve in stone our direction. This allowed management time to search for the right permanent PD. Mornings and programming are two fulltime duties even in the most optimum situations. I'm delighted with how things have turned out."

Additionally, Kathy Hansen has joined KKFR from KZZP as Research Director and will act as Casey's Programming Assistant. Sue Krautkramer, also an ex-KZZP staffer and most recently with KDWB/Minneapolis, is the

new Promotions Director. Changes in the airstaff include the addition of Slim Nelson as afternoon driver from KNBQ/Seattle and Danny Mitchell to middays from KLZR/Salt Lake City. Casey takes over at the end of the month.

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— Z104/Madison, Jonathan Little

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— WBEN/Buffalo, Hank Nevins

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## NEWSBREAKERS

Edited by Jim Dawson



Judy Brenna

● **JUDY BRENN**A has been promoted from Local Sales Manager to General Sales Manager for WHWH & WPST/Princeton, NJ. She headed her own advertising and public relations firm and was Press Secretary to Senator Frank Lautenberg prior to joining the stations in 1984.

● **SCOTT HIGGINS** has joined the MTM Music Group as VP/Finance and Operations. He was formerly Manager/Entertainment Practice Unit for Price-Waterhouse.



Elizabeth Burley

● **ELIZABETH BURLEY** has joined Larry Bruce Communications as Director/Marketing & Promotion. She formerly held Promotion Director posts at KSON-AM & FM/San Diego, KBZT/San Diego, and KPQP & KGB/San Diego.

● **SCOTT O'BRIEN** has been named Chief Instructor at the Academy of Radio Broadcasting in Huntington Beach, CA. O'Brien was previously MD/Asst. PD for KRLA/Los Angeles.



Ben Ball

● **BEN BALL**, OM/air personality at WRDU/Raleigh, NC, since the station went on the air in 1984, has been named PD. For the record, R&R inadvertently printed recently that former WRDU Account Executive JONES FUQUAY had been named GM for the station. Fuquay is actually GM at WDEF-AM & FM/Chattanooga. DAVID BERRY remains GM at WRDU.

● **TERRY HALL** has been promoted to General Sales Manager of WEZS/Richmond from LSM. Hall is a five-year veteran at WEZS, starting as an AE. Previously she was at WDBS/Durham.

● **EUGENE MANNING**, VP/GM at WARK & WARK/Hagerstown-Fredrick, MD, has been named President of licensee Manning Broadcasting, Inc. FREDERICK MANNING joins the company as VP/Controller from the Philadelphia office of Deloitte Haskins & Sells. WARK & WARK Operations Director REID BLANKENSHIP has been named VP of Manning.

● **ANTHONY WRATH**, a 19-year media sales and station management veteran, has joined Torbet Radio as an AE in the company's Los Angeles office. He replaces BONNIE BAKER, who left for a station position.

● **PAUL LEVESQUE**, formerly GM for Taylor Communications's WCOD-FM/Hyannis, MA, has become Group VP/Radio for the company. PAUL IWANSKI, former WCOD Chief Engineer, has been named Group Engineer. The promotions are concurrent with Taylor's acquisition of WEAT-AM & FM/West Palm Beach, FL from Curt Gowdy Broadcasting Corp. Taylor also operates WGAN-AM & FM/Portland, ME.

● **Pedicin/Mulhern Management**, an artist management firm, has opened new offices at 124 Chestnut St., Philadelphia, PA. For more information, contact Bobbi Marcus Public Relations at (213) 470-0034.



Adam Nimoy

● **ADAM NIMOY** has been appointed Manager/Business Affairs for EMI America Records. He is based at the company's Los Angeles headquarters.

● **MARLA McNALLY** and **SUSAN DODES** have been promoted as part of UK-based Chappell International and Holland-based Intersong International's reorganization of their US operations. While the companies will still operate as separate entities outside the US, their US-based personnel — McNally in Los Angeles and Dodes in New York — will each represent both international offices in this country. McNally, formerly Manager/Talent Acquisition for Intersong, has been upped to Director/Talent Acquisition for Chappell/Intersong International USA. Dodes, formerly Manager/International Acquisition for Chappell, is now Manager/Creative Services for the companies.

● **GARY LEE ROBBINS** has been promoted to PD at Universal Communications's WZLD-FM/Columbia, SC, where he was cohort of the morning show for the past three months. He was formerly PD at WMGZ/Youngstown, OH.



Karen Glauber

● **KAREN GLAUBER** is promoted to National Director/Special Projects at A&M Records. Most recently East Coast Director of Special Projects/Artist Development, Glauber will head college radio and alternative AOR promotions, in addition to running A&M's college and special markets department.

● **PAT SHANAHAN** has left his PD post at WRKR/Racine-Milwaukee to become GM at WFBS/Freepport, IL. CHRIS MOREAU is the new Asst. PD at WRKR; he comes from nearby WMYX, where he was FM driver.

## R&amp;R

Continued from Page 1

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## Olds

Continued from Page 1

screwdrivers; when she moved over and we formed the Katz Radio Group Network, she started banging nails in with electric hammers, and helped us build it into the dominant network it is today."

Commenting on Romanick, who departed after 12 years as President, Swetz said, "I have the utmost respect for Dick. There wasn't a better sales leader in the industry; that is commonly accepted and well-known."

## PROS ON THE LOOSE

Bill Bateman PD KBAT/Amarillo (915) 899-4797

Candi Chamberlain — MD KOME/San Jose (408) 255-5990

Randy Childs — Evenings KCAL-FM/Riverside-San Bernardino (714) 795-9100

Larry Coates — PD KWJJ/Portland (503) 643-8287

Randy Daniels — MIDDAYS WCQG/Columbus (404) 324-0430

Rick Diego — Late nights KLSX/Los Angeles (213) 862-8780

John Howe — Afternoons WKSS/Hartford (203) 589-4008

Stewart Hunt — Mornings KJJO-AM & FM/Minneapolis (612) 378-1899

Gary Kaye — MIDDAYS/News Director WIZO/Nashville (615) 834-7123

Dan McKay — Mornings WQUE-FM/New Orleans (504) 489-3420

Chuck Podhaleky — Overnight talk host KOA/Denver (303) 733-3258

Dave Scott — MIDDAYS KLSY/Seattle (206) 868-2820

Mark Stevens — PD WEAG/Indianapolis (317) 849-7834

Chris Tracy — Mornings WLYT/Haverhill-Boston (603) 382-1084

Val Valentine — Nights KRLA & KBZT/Los Angeles (213) 692-5146

Tramonte Watts — Nights WHYI/Detroit (313) 569-8322

Ben Ziegler — Overnights KCBQ-AM & FM/San Diego (619) 260-8478

## CHANGES

**Jeffrey Nemerovski**, former Director of Programming & Sales Development for CBS Productions/Worldwide Enterprises, joins WNEW/New York as AE.

**Billy Taylor**, former analyst for WNEW-TV/New York's "Sports Extra," joins the AM sister as AE.

**Jeff Siegel**, former AE for KHHT & KSJO/San Jose, goes crossstown to KOME as Senior AE.

**Patty Wood**, former AE for KFKF/Kansas City, goes crossstown to KCFX for similar position.

**John Maguire**, former WCIB/Falmouth, MA AE, joins WJIB/Boston as AE.

**Wendy Davis-Browne**, recently with KIRO-TV/Seattle's Sales/Marketing & Research, rejoins the McGavren Guild Radio Seattle office as AE.

**Tom Libby**, former AE for KLTE/Oklahoma City, joins crossstown KXXY for same position.

**Don Wahlig**, former AE for WNS-TV/Wilmington, joins Christal Radio's Houston office as AE.

**Thomas Chisholm, Jr.**, formerly a sales representative, joins Christal Radio's Detroit office as AE.

**John Richard**, former AE for WRCN/Riverhead, NY, joins WBAB/Long Island as AE.

**Mary Ann Cooper**, former LSM for WQBK/Albany, joins crossstown WGY & WGFM as AE.

## CHRONICLE

## Born To:

● **Kathy Gangwisch & Associates** VP Mary Anne Murray-Simons, husband Ken, daughter Marisa. December 15.

● **WIKZ/Chambersburg** Station Manager Matt Kellam, wife Tara, son Samuel Matthew. December 15.

● **WSIC/Statesville, NC** morning man Dave Arnold, wife Barbara, daughter Elisabeth Jillian. December 15.

● **Arista National Album Director** Sean Coakley, wife Dana Morris Coakley of New Star Enterprises, son Emmett Oliver. December 28.

● **KMGX/Fresno** MD Kevin Carter, wife Cindy, daughter Sara Lindsay. December 30.

● **KPOI/Honolulu** morning man Brock Whaley, wife Debbie, son Richard Russell. January 4.

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# RADIO BUSINESS

## TRANSACTIONS

### Chrismol Sells WPTR & WFLY For \$7.5 Million

**WPTR & WFLY/ALBANY, NY**  
PRICE: \$7.5 million

**BUYER:** James Morrell, a local automobile dealer, and John Kelly, former GM of WTRY & WPYX/Albany, NY.

**SELLER:** Chrismol, Inc., Rob Dyson, President. Chrismol also owns WEOK & WPDH/Poughkeepsie, NY. Dyson is also the Chairman of DKM Broadcasting, which owns 16 stations, including KMEZ/Dallas, KLZ & KAZY/Denver, WAOK & WVEE/Atlanta, and WCAO & WXYV/Baltimore.

**DIAL POSITION:** 1540 kHz; 92.3 MHz

**POWER:** 50 kw; 50 kw at 910 feet  
**FORMAT:** Country; CHR  
**BROKER:** Dan Gammon of Americom Radio Brokers

#### WMRE/BOSTON, MA

PRICE: \$3.7 million  
**BUYER:** Noble Broadcast Group, whose principals include President/CEO John Lynch and VP/COO Norm Feuer. Noble also owns XETRA-AM & FM/San Diego, WSSH/Boston, WGBB & WBAB/Long Island, WVAZ & WKCI/New Haven, and KRNN & KISS/San Antonio.

**SELLER:** U.S. Bankruptcy Court in Boston, which has controlled the station since its previous owners, Mariner Communications, Inc., filed for protection under Chapter 11 of the Bankruptcy Code last year.

**DIAL POSITION:** 1510 kHz  
**POWER:** 50 kw  
**FORMAT:** Talk  
**BROKER:** Nell Rockoff of Blackburn & Co.

#### KNUU/LAS VEGAS, NV & KBET/RENO, NV

PRICE: \$1.6 million  
**BUYER:** CAT Broadcasting Corp.; President and sole owner Doug Trenner, a horse rancher and owner of the Sunshine Ranch in Coachella, CA. Trenner is a veteran broadcaster who previously owned radio stations in Florida, New York, and California.

**SELLER:** Las Vegas Electronics, Inc., President Joseph McMurray.  
**DIAL POSITION:** 970 kHz; 1340 kHz  
**POWER:** 5 kw days/1 kw nights; 1 kw  
**FORMAT:** News; AC  
**BROKER:** No broker involved.

#### KTNS/PLANO, TX

PRICE: \$530,000  
**BUYER:** Radio Plano, Inc. Principal is Marcos Rodriguez, former owner of KESS/Ft. Worth.  
**SELLER:** NMR, Inc., owned by John

#### Pickens.

**DIAL POSITION:** 1600 kHz  
**POWER:** 5 kw days/1 kw nights  
**FORMAT:** News/Talk  
**BROKER:** Bill Whitley of Chapman Associates

## CALL SIGN CHANGES

Aberdeen, NC WANC to WEET effective, 1/7

Albuquerque, NM KIDI (new station, 1/7)

Belgrade, MT KQDD to KGVW-FM (1/12)

Carlsbad, NM KATK to KATK-FM (1/1)

Carlsbad, NM KBAD to KATK (1/1)

Chesapeake, VA WCPK to WJQI (requested)

Clarksburg, WV WKKW to WPQZ (1/7)

Columbia, SC WIS to WVOG (12/31)

Dallas, TX KROX to KLDD (1/26)

Durham, NC WSRG to WTKT (requested)

Elyria, OH WBEEA to WCZR (1/1)

Etowah, TN WCPH-FM to WVK5 (12/29)

Eugene, OR KBMC to KMGE (1/6)

Gulfport, MS WZKX to WXL5 (requested)

Green Valley, AZ KEZG to KFXX (12/19)

Jasper, TX KJAS (new, requested)

Jefferson City, TN WKJQ to WJFC-FM (1/6)

Klamath Falls, OR KJSN to KLAD-FM (12/25)

Klamath Falls, OR KLAD to KLKL (1/1)

Laurel, MT KNFL to KBSO (requested)

Manchester, TN WMSR-FM to WMFK (requested)

Marion, TX KKJB to KBIB (1/12)

Missoula, MT KUEZ to KMSO (2/1)

Moberly, MO KZZT (new, requested)

Nashville, GA WLYZ to WNGA (1/12)

New Bern, NC WAZZ to WIK5 (1/31)

New York, NY WMCA to WTKU (2/19)

Norristown, PA WGHW to WNAF (1/1)

Odessa, TX KYXX to KENT (1/1)

Okeechobee, FL WLMC to WOKC-FM (1/1)

Parma, OH WSUM to WCCD (2/1)

Portland, OR KCNR to KKUL (12/25)

Purcellville, VA WMHA to WLPY (1/12)

Redding, CA KCLM to KRDG (requested)

Reno, NV KSRN-FM to KLIQ (2/1)

Santa Paula, CA KAAP to KWBY (requested)

Savannah, GA WCHY to WCHY-FM (1/5)

Savannah, GA WWSA to WCHY (1/5)

Seattle KGNW to KGMW (12/23)

Seattle KQIN to KGNW (12/29)

Seattle KGMW to KEZX (12/31)

Seattle KEZX to KEZX-FM (12/31)

Seattle KQKT to KXRX (1/7)

Seattle KWKT to KRON (set aside)

Southwest City, MO KCTE to KLTK (12/31)

St. Andrews, SC WWGO to WMXF (1/7)

St. George, UT KATJ to KDLX (1/1)

Tucson, AZ KFXX to KKPW (12/19)

Van Buren, AR KAYR to KLSZ (1/12)

Van Buren, AR KXXI-FM to KLSZ-FM (1/12)

Vineland, NJ WJST to WHP5 (12/30)

Virginia Beach, VA WNRN to WJQI-FM (1/5)

Walnut Creek, CA KINQ to KKIS-FM (1/5)

Washington, DC WTKS to WMMJ (1/5)

Waycross, GA WQCW WAYX-FM (12/31)

Wenatchee, WA KSGA to KEYK (1/2)

Wickenburg, AZ KUUK to KCIW (1/1)

Wickenburg, AZ KUUK-FM to KCIW-FM (1/1)

Zeeland, MI WZND to WJQK (1/5)

Inquiries about call signs can be directed to the FCC Call Sign Desk at (202) 634-1923.

## TRANSACTIONS AT A GLANCE

### Transactions So Far In 1987: \$13,330,000

**This Week's Transactions: \$13,330,000**

- Rebs, Inc. Stations undisclosed
- WNKZ & WLRQ/Nashville, TN
- WNOX & WTNZ/Knoxville, TN
- WVOK & WLTB/Birmingham, AL
- WIBX & WNYZ/Utica, NY
- WJTO & WIGY/Bath, ME
- WPTR & WFLY/Albany, NY \$7.5 million
- Las Vegas Electronics Stations \$1.6 million
- KNUU/Las Vegas, NV
- KBET/Reno, NV
- WMRE/Boston, MA \$3.7 million
- KTNS/Plano, TX \$530,000

#### Dorton

Continued from Page 5

other acquisitions."

Regarding Gannett, Dorton said, "I feel I'm leaving the most prestigious 'blue chip' media company in the USA. However, I have a unique equity opportunity, which is really the ultimate goal of most of us in radio. It's something I've looked forward to for a long time."

Prior to joining Gannett, Dorton spent 14 years with Bonneville, including a term as President of Torbet Radio and GM posts with KBIG/Los Angeles, WCLR/Chicago, KOIT/San Francisco, and KIRO/Seattle.

Dorton will remain in Los Angeles for now, and is continuing with Gannett until his successor is named. He indicated that individual would "probably be promoted from within," citing VP/Sunbelt Division Jay Cook and VP/Central Division Merrill Hansen as leading candidates. Cook and Hansen also serve as President/GM of KKBQ-AM & FM/Houston and KUSA & KSD/St. Louis, respectively.

#### Naumann

Continued from Page 5

years. He is aggressive, enthusiastic, and his love for music cannot be overstated. Jeffrey is the final link — and one of the most important — in our national promotion staff."

Naumann told R&R, "It was a very difficult decision to leave RCA, but I felt that I could learn a lot at Virgin, and would be working with two of my closest friends in Michael and Phil."

Naumann joined RCA in 1976 as a merchandiser with the Boston sales branch, subsequently graduating to handle field promotion in Hartford, Denver, and Los Angeles. He became Manager/National Album Promotion in 1981.

#### Hughes

Continued from Page 1

reunite them with PD Bob Duckman, who was MD at WASH until his move to CHR four years ago. Ironically, their GM at the time was Dalton, who helped bring WASH to prominence before buying WXTR in 1981 and selling it last year.

"I was very happy at WLTJ because of the total support given me by Bob Keating and CBS," Hughes commented. "This opportunity allows me to realize my three most important career goals: run a station in my hometown, build and direct a group, and participate in its success."

"With the things Bob Duckman and (consultant) Jeff Pollock have in the works, I think the future is very bright indeed. And Bob Woodward is no stranger to the smoke of battle."

"Leaving (WCXR owners) Metroplex is not an easy decision," said Woodward. "They have provided invaluable guidance and support over the last seven years. However, the opportunity to work with Bob again is something I couldn't pass up."

Hughes will arrive at his new station January 26.

#### Lawson

Continued from Page 3

challenge to become part of the team and make it grow. Owner John Parker is really dedicated to quality — the facility is beautiful and the staff is real good."

KTCJ & KTCZ GM Mike Boen cited Lawson's "depth of experience, degree to which he knows music, and insight into operating a programming department."

KTCZ moved 4.3-3.6 in the fall Arbitron.

#### Wander

Continued from Page 3

Wander added, "It's always a dream to work in your hometown, especially at a station like WBUF that has exhibited a fine history of good operation and success."

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# “GREAT COOGLY MOOGLY”

—Scott Shannon, Z100

## Z100 Runs Second Direct TV® Campaign!

After Emmis' newcomer Hot 103 debuted in New York this summer at 1.4—with the same format that had dethroned KIIS in Los Angeles—Z100's Scott Shannon had reason for concern.

But when Hot 103 climbed to a 3.1 in the fall, at whose expense did they gain? Certainly not Z100, who bounced back from summer's 5.5 to a 5.8, reclaiming solid #1 status as rival WPLJ slid to a distant #2 at 5.1.\*

Only twice in the last two years has any station achieved so wide a margin of victory in New York. Both times it was Z100. And both times the backbone of Z100's marketing and promotion effort was Film House's Direct TV® campaign.

**Suspicious confirmed.** Direct TV® is no one shot wonder. It's a monster—the most powerful tactical campaign ever devised to promote radio stations on television.

Find out how to put its power to work for your station this spring. Call Film House today and we'll Federal a copy of our latest demo reel.

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\* Source: Summer and Fall 1986 A.R.B. All figures 12+ Share from 12pm Mon.-Sun.



Direct TV® campaigns are on the air this week for KEGE, Dallas, Q107 Washington and Y-100 Miami. Watch this space for more Fall '86 Direct TV® success stories. Direct TV® is a registered service mark of Film House, Inc., Nashville, Tennessee. Copyright © 1987 Film House, Inc. All rights reserved.

# RADIO BUSINESS

## BOSTON AM GOES DARK, 60 IDLED

# Noble Pays \$3.7 Million For Bankrupt WMRE

By Patrick M. Clawson

Boston Talk station WMRE has gone dark following several months of struggle in bankruptcy proceedings, throwing about 60 staffers out of work. The 50-kw AM signed off at midnight Wednesday (1/14), after the staff gathered on the Bob Katzen show to give an emotional on-air farewell to Hub listeners, thanking them for "staying on top with 1510."

**Noble Broadcast Group** of San Diego has won conditional approval from a federal bankruptcy court to buy WMRE for \$3.7 million. The action came January 8 following a court hearing which pitted Noble against three other prospective buyers, including an investor group of current station employees. The purchase is subject to financing arrangements.

Noble VP/COO Norm Feurer says the deal requires \$2.6 million in cash with terms on the rest of the financing. The company will not be required to make any payments to creditors of the station. Judge Harold Lavien has given Noble 30 days to implement the funding, after which the FCC will be asked to approve the license transfer.

The deal gives Noble an AM/FM combo in the lucrative Boston market. Noble purchased Boston FM AC station WSSH last year for \$19.5 million. The company also owns stations in San Diego, Long Island, New Haven, and San Antonio.

## McCann Named GM, May Sign-on Planned

WSSH GM Jennifer McCann has been selected to head the combo. McCann says the company is now researching a new program format for WMRE, but any decision is some time away. She expects the station will not go back on the air until at least May. New AM studios will be built at the WSSH offices in suburban Woburn, MA, and engineers will revamp the WMRE transmitter to correct nulls and other signal problems in areas south of Boston.

"We have a lot of work to do to bring it up to snuff," says McCann. "It's a great opportunity. If we can get anywhere with a one or two share, combined with our FM share of 4.8, that will place us at least second or third in the market."

WMRE was thrown into chaos last April when its former owner, Mariner Communications, filed for protection under Chapter 11 of the Bankruptcy Code. Mariner claimed debts of \$9 million and assets of only \$2 million.

Program Manager Jack Roberts's format switch from a Golden Oldies/Big Band format to Talk had started to pay off in the ratings in the months since WMRE entered bankruptcy. Roberts thanked employees for patience and loyalty during the fight to revive the financially troubled station, but many feel he deserves the greatest thanks. "Jack should get one helluva lot of credit for putting this together," says bankruptcy trustee Ansel Chaney. "We feel he increased the value of the station by about one million dollars." The decision to go dark prior to Noble's takeover was made because of a lack of money following the court action.

## \$100,000 Monthly Overhead

"It's just as if I attempted to run this station another 30 days, I'd spend maybe as much as another \$100,000," explains Chaney. "That's not fair to the creditors and I don't think the creditors' committee would stand for it."

Noble, which submitted a last-minute bid, was given the green light to acquire the station when a second bidder, **Cottonwood Associates**, dropped out of competition. Cottonwood, a group of local investors headed by WMRE talkmaster and Channel 3 TV personality Dana Hersey, was the original bidder to approach the bankruptcy court about buying the station. Several WMRE talk show hosts testified before a packed courtroom in support of Cottonwood, along with Boston city councillor Albert "Dapper" O'Neil.

Cottonwood originally proposed a \$3.5 million acquisition, but withdrew its offer when it subsequently could not come to terms on a long-term, multi-million lease arrangement with the owner of the station's Waltham transmitter site. The current transmitter site lease calls for a 25-year term with escalating payment starting at \$11,000 per month. Noble also must finalize a contract with the transmitter site owners.

In addition to the 30-day funding period, the Noble bid reportedly contains a clause involving the ability to float a bond issue for the cash needed to close the deal.

Roberts, a minority Cottonwood stockholder, will now represent the group in seeking another potential radio acquisition in the Boston area. He wants to salvage the talk show staff which had been assembled over the past eight months. A new Cottonwood station would provide an outlet for Boston personalities such as Hersey, Lottie Mendelsohn, Eileen Prose, Tony Pepper, and Pat Whiteley, who are now out of work. Other on-air staffers cut loose include Bob Cusack, Ed Coleman, Hilary Stevens, Bob Gamere, and Paul Yovlin.

Two other competitors for the station lost out for other reasons. **WBAS**

**Associates**, a Concord-based investor group headed by K.S. (Buz) Allen, withdrew its \$3.75 million lease-and-option purchase offer. A fourth group, **Columbia Associates**, headed by local funeral director Floyd Williams, was denied consideration by Judge Lavien when it did

not show up for the hearing.

A skeleton staff will remain temporarily at WMRE to wind down business affairs and to help the discharged employees find new jobs. Broadcasters interested in offering jobs to the WMRE staff should contact Ansel Chaney at (617) 267-1510.

## Rebs Announces Merger With McDowell

**Rebs, Inc.**, a Nashville-based radio holding company, has announced signing of a letter of intent to merge with **McDowell Enterprises, Inc.**, once one of Tennessee's largest construction companies.

Steve Hunter, VP/Secretary-Treasurer of Rebs, says the combined companies will concentrate on expanding

their radio holdings. McDowell will be the surviving corporation and act as the "capital arm" for the media concern. The companies will have \$45 million in assets following consummation of the merger.

Under terms of the merger, McDowell will acquire all of the outstanding shares of Rebs in exchange for newly issued shares of McDowell common stock. The total value of the stock swap has not been disclosed. McDowell is listed on the **American Stock Exchange**, and has reported assets of approximately \$22.7 million and a shareholders equity of \$11.5 million. McDowell has recently been liquidating much of its construction business and asset base in order to pay off its loans and credit lines from financial institutions. The company is headed by President P.S. Prasad.

Rebs was formed in January 1986 to acquire radio stations; the company, headed by President Richard J. James, holds broadcast licenses for five radio stations:

**WNKZ & WLRO/ NASHVILLE, TN**  
DIAL POSITION: 1430 kHz; 100.1 MHz  
POWER: 5 kw day, 1 kw night; 3 kw at 1200 feet  
FORMAT: Country, AC

**WNOX & WTNZ/ KNOXVILLE, TN**  
DIAL POSITION: 990 kHz; 95.3 MHz  
POWER: 10 kw; 3 kw at 1840 feet  
FORMAT: Country, CHR

**WVOK & WLTB/ BIRMINGHAM, AL**  
DIAL POSITION: 690 kHz; 99.5 MHz  
POWER: 50 kw; 100 kw at 870 feet  
FORMAT: Country, AC

Rebs also owns a controlling interest in the **James & Hunter Communications Group, Inc.**, which owns and operates the following stations:

**WBIX & WNYZUTICA, NY**  
DIAL POSITION: 950 kHz; 98.7 MHz  
POWER: 5 kw; 25 kw at 660 feet  
FORMAT: News/talk; CHR

**WJTO & WIGY/BATH, ME**  
DIAL POSITION: 730 kHz; 105.9 MHz  
POWER: 1 kw; 50 kw at 500 feet  
FORMAT: AC; CHR

McDowell had announced plans last year to merge with **SunGroup, Inc.**, another Nashville-based broadcasting company, but that deal later fell apart. Prasad, of Greenville, NC, will remain as Chairman of McDowell following the merger and James will become President.

## Holder Deal Goes Sour

In a disappointing setback for fast-growing **Holder Communications Corp.**, its proposed \$10.5 million purchase of two Texas combos has fallen apart — apparently because it couldn't raise the cash to pull off the deal. The Tampa-based Holder says its acquisition of **KAMA & KAMZ/EI Paso** and **KEND & KLLL/Lubbock** was not con-

summated by the December 31, 1986 deadline required by its contract with station owner **Thrash Broadcasting** of Atlanta. The sale was announced in August 1986.

"We are very disappointed that we could not complete this acquisition within the time required," said Holder President **Bruce E. Singleton** in a statement issued by the company. "These stations are tops in their markets, with great management, and we regret that we were unable to complete the purchase of these stations."

Singleton did not return calls asking for comment on the reasons for the deal's failure. Holder Marketing Director **Mark Bass** declined comment and said only, "There were problems on both sides."

Jim Thrash, owner of the Texas stations, said the deal collapsed because of delays in obtaining bank financing. "They have not been able to get the necessary financing. The time ran out on the financial package."

"I feel like in '86, it was just a stampede to get to the banks," Thrash added. "There were so many deals, the banks just didn't have time to evaluate them all." Thrash said he was motivated to sell because of the Tax Reform Act of 1986, but he now intends to keep the stations and has withdrawn them from sale.

Negotiations are continuing between the two firms over the disposition of escrow monies involved in the deal. Holder reportedly placed \$250,000 in escrow as a deposit when agreeing to purchase the stations, and Thrash posted \$150,000 to assure proper performance of the sale from his end.

Thrash, a former **Turner Broadcasting System** executive, does not have any other broadcast holdings. Holder currently owns **WLOR & WHMJ/ Thomasville, GA; WHBB & WTUN/ Selma, AL; KLCL & KHLA/Lake Charles, LA; WHS/Key West, FL; and WBZW/Powell (Knoxville), TN.** Holder is traded on the NASDAQ over-the-counter trading system under the symbols "HOLD," "HOLDU," and "HOLDW."

## Westwood One: A Whopper 1986

The final tally is in and it's all smiles these days at the offices of the **Westwood One** radio networks. The company's bean counters say record revenues of more than \$59 million were posted in 1986, setting financial records for both the fiscal year and fourth quarter ending November 30, 1986.

Company officials attribute the growth to the acquisition of the **Mutual Broadcasting System** radio network and generating higher advertising rates from a larger commercial inventory base. "As separate companies in 1985, Westwood One and Mutual grossed about \$43 million on an inventory base similar to today's," says Chairman **Norm Pattiz**.

Revenues skyrocketed 210% to \$59,297,000 from \$19,103,000 in 1985. Net income rose a whopping 110% to \$7,286,000 from \$3,473,000. Earnings per share increased to \$.94 from \$.58, as average number of outstanding shares jumped 31% to 7,790,000 from 5,944,000. For the fourth quarter of 1986, revenue rose 229% to \$16,606,000 from \$5,042,000 in 1985. Net income was up 114% to \$2,268,000 from \$1,060,000. Earnings per share jumped to \$.28 from \$.16 as the average number of outstanding shares during the period increased 23% to 8,353,000 from 6,796,000.

Westwood officials say the company's stellar financial performance was also due in part to an industry-wide increase in network radio advertising. "While advertising expenditures on network radio grew at a rate of 18% in the company's fiscal year,

Westwood's adjusted growth rate was nearly 30%," commented President/COO **Bill Battison**.

Westwood One is the nation's largest producer and distributor of nationally syndicated radio programs. Last week it acquired **Radio & Records** from **Harte-Hanks Communications**. The Company is traded on NASDAQ under the symbol **WONE**.

## WWDB Sale

### Approved

The \$8.5 million sale of **WWDB/ Philadelphia** from **NEWSystems Group** to **Panache Broadcasting** won FCC approval early this month.

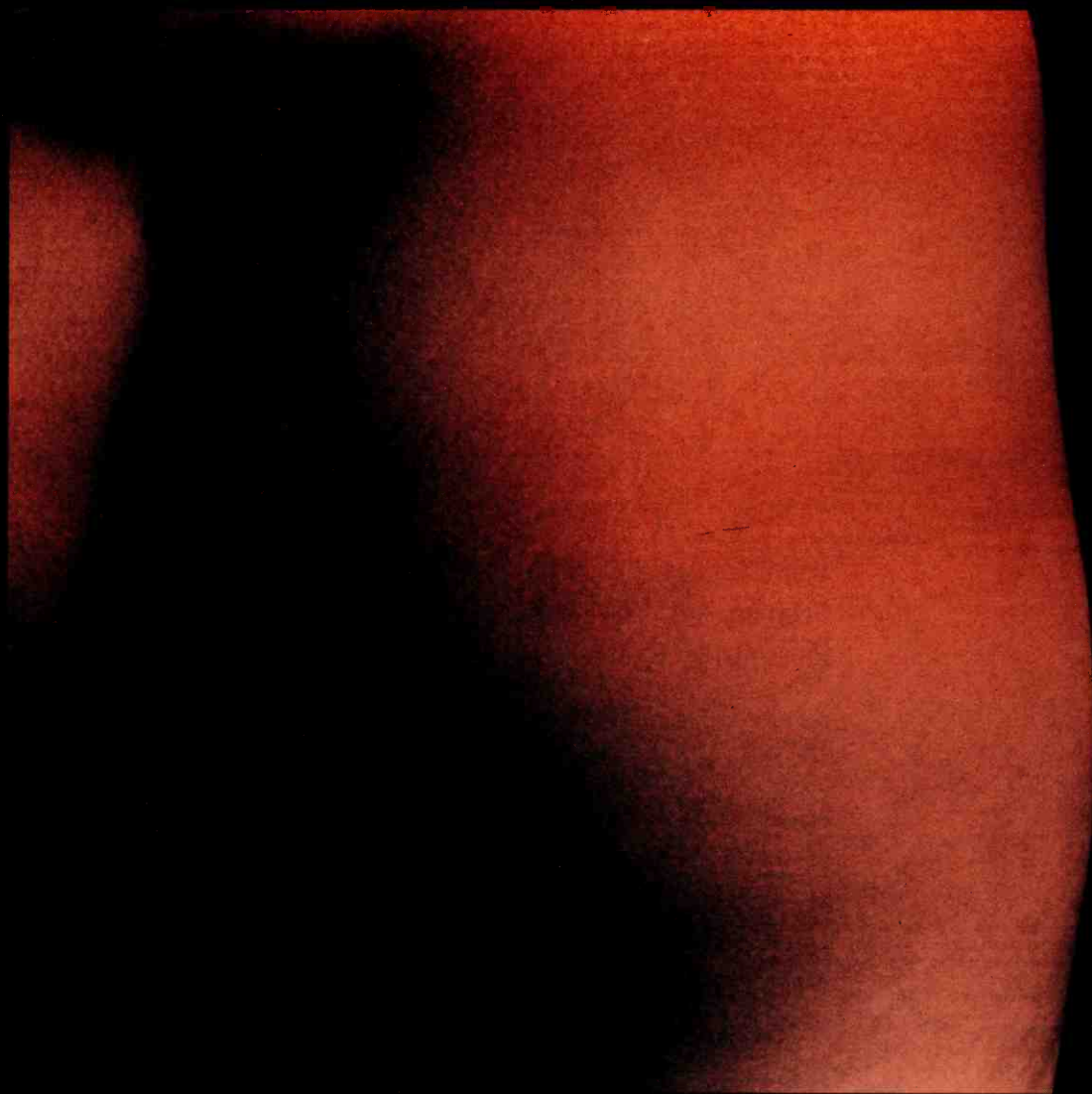
**Leonard Stevens** had sought to block the transfer, claiming a one-year holding period barred NEWSystems from selling the station so quickly.

In approving the sale, the Commission disagreed with Stevens's assertion that WWDB was acquired as the result of a settlement reached in a comparative hearing, which would have imposed a one-year holding limit. Rather, the FCC ruled NEWSystems got WWDB as part of a settlement agreement approved by the Commission, eliminating any holding period.

As part of a \$28.5 million deal announced in October, Panache, headed by President/CEO **Chuck Schwartz**, is also acquiring **WBLX/ Cincinnati** and **WTUX & WTLN/ Indianapolis** from NEWSystems and **Ragan Henry's BENI Broadcasting Associates**.



# DURANSKIN TRADE



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**World Premiere Weekend**  
**February 5-8, 1987**  
Presented by Epic Records

REO Speedwagon now takes a step into the future with what may be their greatest album ever . . . "Life As We Know It" will be released by Epic Records on February 9th . . . and in celebration Epic is pleased to give you the album and a series of production elements four days prior to its release . . . it is you that will introduce it to the public . . . even before it hits the stores!

**The REO Speedwagon — "Life As We Know It"** — World Premiere Weekend is not a syndicated, canned radio program that will change your normal sound image. It is a series of elements that you may use if you choose to make the weekend an exciting radio theatre of the mind for your listeners . . . the World Premiere Weekend is designed to integrate right into your format throughout the four days . . . you tailor it for your own sound!

**Non-exclusive in the market**, the World Premiere package is yours to run as you see fit . . . all at no cost to you . . . all you have to do is pre-promote whatever you're going to do!

The World Premiere Weekend package contains:

**DISC ONE** The Kevin Cronin interview — quick interview elements that you can use as intros into the music (already edited for you). Kevin talks about:  
—The name and formation of REO Speedwagon.  
—His own growing up years.

—Production and songwriting and how it works with REO.

—And Kevin invites you into his living room and tells you about each cut from "Life As We Know It" before he plays it for you.

**Promos and Intros**

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The music from "Life As We Know It"

The first copies in the world packaged especially for this event!

**Sixty second instrumental beds before each cut**  
Produced for you by the members of REO Speedwagon themselves . . .

**PLUS!**

And if you sign up early, REO will cut personalized promos for you . . . You will also receive a printed script of the interview to aid you in any editing you want to do.

Also, feel free to solicit local businesses as co-sponsors.

You will receive these program elements several days prior to the World Premiere Weekend giving you ample time to customize your own event.

Call 1-805-251-5714 by January 23rd 1987!



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# WASHINGTON REPORT

## TRAFFICKING, MINORITY ISSUES SURFACE

### Pricetag For Renewal Reform: Easier Petitions To Deny

Congress is still in the early stages of organizing, but it's already clear that the next two years will see a great deal of legislative activity that could change the way radio is regulated.

In the House, Rep. Edward Markey (D-MA) remains the presumed favorite to chair the Telecommunications Subcommittee. But the naming of a chairman and subcommittee members won't come before early February.

Senate Communications Subcommittee members, who will serve under newly-appointed Chairman Daniel Inouye (D-HI), were to be named this week (1/15). A statement of committee goals was expected to follow shortly.

It now appears the major initiative for radio, likely to have the full backing of NAB, will come from Rep. Al Swift (D-WA), a former broadcaster. The measure's centerpiece is repeal of the comparative renewal, the process that allows anyone to fill a competing application against any station's license renewal application.

NAB Sr. VP/Government Affairs John Summers says NAB is working closely with Swift on the bill, which may be ready for introduction in about a month. NAB has made abolition of comparative renewals its top legislative priority for 1987.

"We're stressing that this is not deregulation," Summers explained. "It's a flaw in the Communications Act that should be corrected."

#### Two-Step Renewals Proposed

Swift wants to move to a two-step process. First would be an FCC decision on whether a station deserves to be renewed. Absent accusations of wrongdoing, stations would be renewed routinely. Only after a license was yanked for cause in step one would the channel be opened up to competing applicants.

Ending comparative renewals won't come without a price, however. Swift legislative aide Scott Johnson says the bill will also "make petitions to deny a more workable process."

Currently, he said, a "Catch 22" exists: To obtain a hearing on their charges, petitioners must present ironclad proof of misconduct serious enough to warrant denial of renewal. But Johnson says such proof can usually be gained only through the formal discovery process, which can't begin until an FCC hearing begins.

NAB's Summers speculates the bill may end up making it somewhat easier for public interest groups to obtain information from stations prior to filing petitions to deny.

#### Public Interest, Trafficking Provisions

Another element of the Swift bill will be a restatement of the public

interest service requirements for radio and television. Johnson says his boss wants legislation stressing that stations are not merely "speculative vehicles." Summers said NAB would support such a step.

Swift's third point will likely be reimposition of some form of trafficking rule. The congressman has been highly critical of the rapid turnover of stations since the FCC abolished the three-year holding rule. According to Summers, NAB would never go to Capitol Hill "looking for" such a curb, but would have to weigh the idea in terms of the "overall picture."

#### Candidate Spots; One-Half Lowest Unit Rate?

Yet another Swift initiative may come in a package of campaign finance reforms he's expected to introduce in his role as Chairman of the Administration Committee's Elections Subcommittee. Swift revealed to an NAB gathering last week that he may propose letting federal candidates buy broadcast time at half of a station's "lowest unit rate."

But a subcommittee staff member said Swift is open to ideas for making up the blow to broadcasters in some other way. The aide said that, if proposed, one-half lowest unit rates would only be open to candidates who agree to abide by new campaign spending limits.

Among other percolating issues with an impact on radio:

- Rep. Mickey Leland (D-TX) has authored a bill to codify the minority license preference, distress sale, and tax certificate policies now under fire at the FCC. Similar legislation will be forthcoming soon from Rep. Cardiss Collins (D-IL).

- A push is anticipated to end tax deductions for advertising cigarettes and maybe other controversial products — "a very dangerous precedent," according to NAB's Summers.

- Rep. Leland wants to codify EEO hiring standards for radio and TV.

#### Fairness Doctrine Action Unlikely

One issue not likely to produce sparks this year is the Fairness Doctrine. RTNDA President Ernie Schultz says there appears to be an informal "truce" in both the House and Senate to avoid codifying the doctrine unless the FCC moves unilaterally to throw it out.

According to Schultz, both sides on the issue are awaiting a federal appeals court ruling in RTNDA's suit against the FCC for enforcing the doctrine even though it says the policy disservices the public interest.



LEGISLATIVE PREVIEW — Rep. Al Swift (D-WA) briefs NAB officials and guests last week on legislation he's drafting to abolish comparative renewals but make it easier to file a petition to deny.

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# WHAT'S NEW

Edited by Don Waller

## Hottest Products Of '86

A decade from now, what consumer products will arm-chair anthropologists, pop historians, and marketing managers identify as being "so very '86"? According to *Advertising Age*, the ten most newsworthy items of the past 12 months were:

**Calcium:** Fueled by reports that calcium helps prevent osteoporosis — that's a bone-deteriorating disease to you — America's consumer marketing experts attempted to strengthen old product lines by fortifying them with calcium and aiming the result at women, who are more likely to develop osteoporosis, the bone disease. Orange juice, flour, antacid, cottage cheese, milk, and even diet soft drinks all got a shot of calcium. Sales of calcium supplements soared to \$166 million last year from a 1980 figure of \$18 million. Calcium-fortified Tab was tested in San Francisco, San Diego, Seattle, and Boston last May. While Coca-Cola claimed the health-conscious diet cola's sales rose as much as 185%, the company has yet to roll out barrels of the bone-stiffening stuff on a national basis.

**Camcorders:** Having almost completely pushed the old family movie camera out of the picture, sales of videocamera/recorder combinations during the first ten months of 1986 rose 220% above figures for the same period last year to 841,000 units. Sales of video 8mm units — touted as the format of the future due to their cartridges' more compact size (about the same as an audiocassette) — accounted for only one percent of this total, a figure expected to quadruple in '87. The industry's giants have countered with a "VHS-C" format that's smaller than reigning VHS tapes

and can be played back via a special adapter on any VHS format videocassette recorder. The VHS-C format was dealt a setback by recently signed agreements to begin making popular films available on 8mm videocassettes.

**Cellular Telephones:** Thanks to improvements in sound quality and a concurrent decrease in subscription and airtime fees, there were 500,000 cellular phone customers in 88 markets by the end of '86, up from 200,000 customers in 57 markets a year earlier. The number of mobile phone manufacturers competing in this relatively new marketplace has spurred a full-blown media battle for customers. Furthermore, since the FCC has decreed that no city can have more than two cellular systems, the value of owning such systems has nearly tripled since 1985. One such cellular franchise in San Diego sold for more than \$46 million.

**Wine Coolers:** The toast of the US alcoholic beverage industry, sales of these sweet, carbonated juice-and-wine concoctions topped \$1 billion — and ad spending exceeded \$100 million — in 1986. While 1987 growth is expected to trickle down to the 20-25% range, the glugfest between California Cooler (owned by Brown-Forman) and Bartles & Jaymes (owned by E. & J. Gallo) now goes on without **Stuart Bewley** and **Michael Crete**, the two men who created the original California Cooler product in a



garage in 1981. Both have now disassociated themselves with the business; Bewley departed in an '86 reorganization move, and Crete left when the firm was sold to Brown-Forman in '85. Incidentally, the Joseph E. Seagrams & Sons Golden Cooler, which hit sales of five million cases in 1986, represents a turnaround for the company after the failure of its 1985 entry, which was called simply Seagram Cooler and lacked **Bruce Willis** as a spokesperson.

**Corona beer:** The fastest-growing hopski of '86 was a light-tasting, Mexican-brewed beverage that came in a long-necked, clear bottle with a painted-on label. Corona sales climbed to 15 million cases — a 130% increase over 1985 and up from one million cases in 1983. Supported by a mere \$3.5 million ad budget that relies mostly on radio and outdoor advertising, Corona has become the number two imported beer in America, despite being currently available in only 26 states. In the places that matter — California and Texas — it's number one. Meanwhile, Corona brewer Cerveceria Modelo will have to be content with its 46% share of its home (Mexico) market.

**Disposable diapers:** "Super-surgers," those thick, super-absorbent diapers that turn wetness into a gel that can be "locked into" a diaper — thanks to their linings' polyacrylate granules, which can absorb 100 times their weight in liquid — are expected to command 75% of the disposable diaper market by mid-1987. The more conventional "fluff-pulp" disposable diapers currently hold 80% of this market. This partially explains why Kimberly-Clark and Procter & Gamble, the big brithes in the industry, spent \$27 million

and \$40 million, respectively, defending their market shares last year.

**Ibuprofen:** When the exclusive marketing agreement for this over-the-counter pain reliever expired in September, at least nine other firms entered the arena previously restricted to "Motrin," "Advil," and "Nuprin." While the specific product category only totaled \$50 million in manufacturer sales at the time, growth is expected to swell to \$160 million within the next two years, and the potential to capture an even greater portion of America's \$1.7 billion headache market is viewed as unlimited. So look for "Mediprin," "Ibuprin," "Haltran," and more on your supermarket shelves real soon.

**Yugo and Hyundai:** Small, low-cost cars from countries where auto workers average \$1 per hour and \$3 per hour, respectively, carved themselves a slice of the US auto market. The Yugoslavian-built Yugo (priced at \$3990) racked up sales of 35,000 units. The South Korea-spawned Hyundai (priced at \$4995) totaled sales of 160,000 vehicles — which was good enough for seventh place among all US imports, even though the auto was only available in 31 states. Look for Ford to counter with the Korean-built Festiva, Lincoln-Mercury to introduce the Mexican-assembled Tracer and Pontiac to bring in a Korean-made, as-yet-unnamed model within the next two years.

**Polaroid's Spectra:** The company's most sophisticated instant camera was developed in part from interviews conducted with 2000 US 35mm camera owners. The success of the Spectra, which reportedly exceeded company projections, can be attributed not

only to a first-ever joint effort between the firm's engineering and consumer marketing staffs, but also to Polaroid's having put its entire \$40 million consumer ad budget behind the new product. The Spectra has been a shot in the arm to a sagging instant camera market, and has created a "halo effect" of increasing sales among the company's older models.

**Low-cost PC Clones:** IBM's five-year-old "Personal Computer" saw its sweet smell of success turn to the unmistakable eau de clone as competition from the Korea-based Leading Edge Products and Hyundai firms forced Big Blue to cut the list price of its personal computers 18% to a street value of \$1500. The heavily discounted imitations typically retail for between \$700 to \$1500, which explains why the US personal computer buyer has been crying "send in the clones." The imports have trimmed seven percentage points off IBM's market share, which is now 33%. If personal computers start being marketed more like household appliances, you can expect IBM to get out of the consumer market in the not-so-near future — particularly if major retailers such as Sears, Cador, and Target get more involved in distributing more sophisticated PCs than the Commodore and Atari units they presently carry.

## POLLSTAR

### TOP 20 CONCERT PULSE

#### LW TW ARTIST

- |    |    |                       |
|----|----|-----------------------|
| 2  | 1  | BILLY JOEL            |
| 3  | 2  | LIONEL RICHIE         |
| 4  | 3  | PETER GABRIEL         |
| 5  | 4  | BOB SEGER             |
| 11 | 5  | HUEY LEWIS & THE NEWS |
| 6  | 6  | JOURNEY               |
| 7  | 7  | STEVIE WONDER         |
| 10 | 8  | DAVID LEE ROTH        |
| 9  | 9  | KENNY ROGERS          |
| 8  | 10 | NEIL YOUNG            |
| 12 | 11 | ANITA BAKER           |
| 13 | 12 | MOODY BLUES           |
| 14 | 13 | 38 SPECIAL            |
| 15 | 14 | STEVE WINWOOD         |
| 16 | 15 | ALICE COOPER          |
| 17 | 16 | TRUMP                 |
| 18 | 17 | MONKEES               |
| —  | 18 | FREDDIE JACKSON       |
| —  | 19 | CAMEO                 |
| 20 | 20 | CHICAGO               |

The CONCERT PULSE is a weekly computerized report ranking each artist by their average box office gross reported per venue. Courtesy of POLLSTAR, a publication of Promoters' On-Line Listings, (800) 344-7383, or in California, (209) 224-2631

**lost  
and  
found**  
Lost Hits of the 70's

**NEW MONEYMAKER**

<input type="checkbox"/> 1987's Hottest Trend	<input type="checkbox"/> Two Hours
<input type="checkbox"/> Lost Hits Of The 70's	<input type="checkbox"/> Two Plays
<input type="checkbox"/> Targets 18-49 Moneydemo	<input type="checkbox"/> Barter
<input type="checkbox"/> Big Prizes Each Week	<input type="checkbox"/> Upbeat Sound...Not Too Hard, Not Too Soft

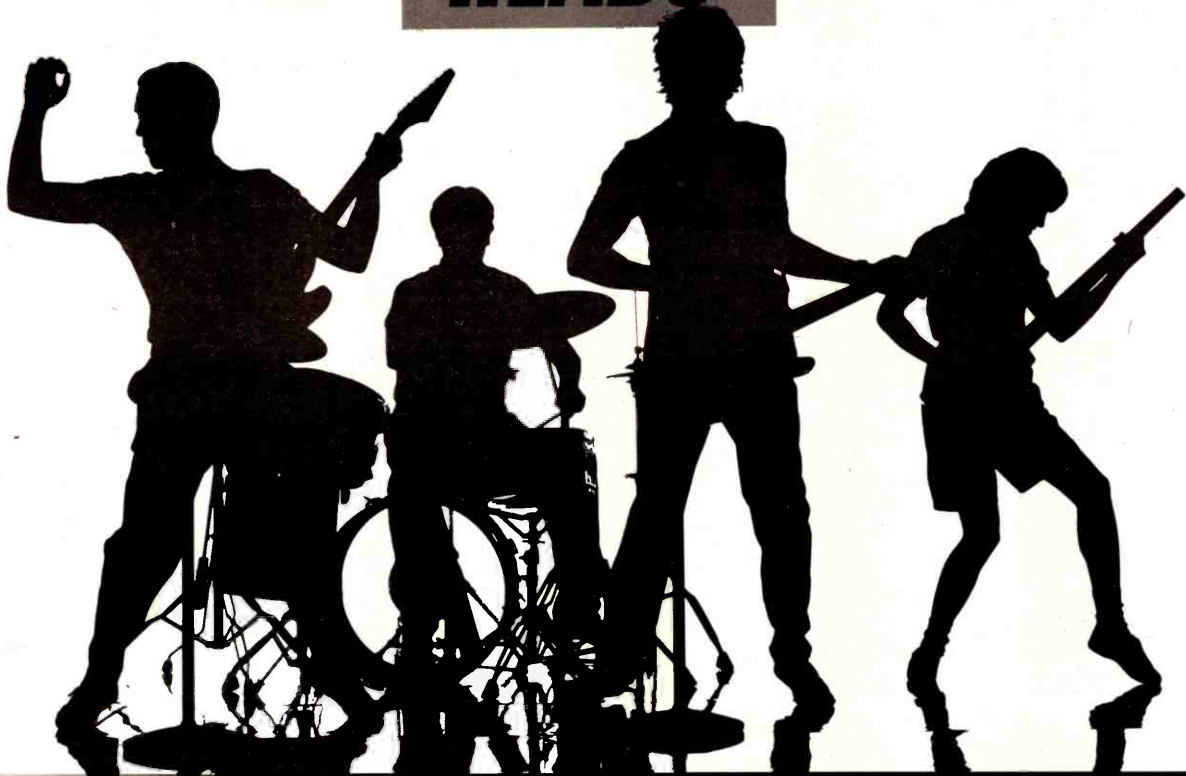
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The New Single

# LOVE FOR SALE

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## Blooming Into A MONSTROUS Movie

#1 Grossing Film Per Screen  
Original Soundtrack Exploding At Retail...  
Includes STEVE MARTIN, "Dentist" And  
LEVI STUBBS, "Mean Green Mother  
From Outerspace."

Soundtrack Produced By Bob Gaudio.  
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# R&R STREET TALK

**MARK FOWLER's** office emphatically denies that the **FCC** Chairman plans to leave the agency within the next few weeks. So widespread are the rumors, however, that **MOODY BIBLE NETWORK** reported on-air that Fowler was out, replaced by Commissioner **DENNIS PATRICK**. Fueling the latest rumor is the fact that, even though Fowler's reappointment was announced last fall, the White House has yet to forward the nomination to the Senate for confirmation. Also reported was the physical transfer of files from Fowler's office to Patrick's, but you can bet that if any files are in motion, Patrick will have to fight **MIMI DAWSON** for them.

Time was running out this week as applicants and bidders for the **RKO** stations continued trying to hammer out settlement deals. Mediator **JIM MCKINNEY** said at presstime that not a single agreement had yet been reached in any of the cases, although there were "several that are quite close." Friday (1/16) he planned to issue his first report to the full Commission, advising which of the cases appear to be hopelessly deadlocked. His final report on the talks is due January 31.

**CHRYSALIS** VP/Promotion **DANIEL GLASS** has suddenly resigned. No reason was announced, and calls to the label and to Glass's home went unanswered.

**KQLH/SAN BERNARDINO** has rejected an **ARBITRON** demand that it stop running newspaper ads that read "We're so romantic we should be in your diary." ARB claims the advertisement violates guidelines which prohibit influential remarks regarding "writing, recording, or reporting listenership in a diary." "They simply swung their muscle like we were some kind of crumbs to be swept up," says station President **PAT MICHAELS**, pointing out that the advertisements ran during a non-ratings period. **KQLH** reportedly copyrighted the phraseology as far back as 1981. Calls to Arbitron in New York were not returned.

**ATLANTIC** has signed a deal to market and distribute **MEGAFORCE RECORDS**. First releases include albums by **OVERKILL**, **TREATMENT**, and **ACE FREHLEY**. The agreement focuses on new artist signings, while existing Megaforce acts (such as **METALLICA** and **ANTHRAX**) continue with their current label affiliations. The indie metal shop was founded by **JON** and **MARSHA ZAZULA**.

**KRIS O'KELLY** leaves **KXX106/BIRMINGHAM** to rejoin **EZ COMMUNICATIONS** as PD at **KYKY/ST. LOUIS**. This moves PD **JIM RICHARDS** into the vacancy at **B94/PITTSBURGH**.

Rumors that **RICK DEES** is set to leave **KIIS-AM & FM/LOS ANGELES** are completely false, according to several insiders.

Word in Detroit has it that consultant **FRED JACOBS** will end his relationship with **WRIF** to work with **WMJC**, which is said to be contemplating a switch from AC to Classic Rock. Fueling the speculation: Jacobs and new 'MJC GM **TOM BENDER** worked together at **WRIF** years ago and jointly put the Classic Rock format on the air at **KRQX/DALLAS**. If the format switch occurs, what would happen to evening personality **ALAN ALMOND**, whom 'MJC lured away from **WNIC** for big bucks last year? Meanwhile, look for Jacobs to begin advising former **BURKHART/ABRAMS** client **WCKG/CHICAGO**, although not necessarily as a Classic Rocker.

Is it true that the departure of various **A&M** staffers for **VIRGIN** prompted boss **JERRY MOSS** to get on the TransAtlantic phone line to **RICHARD BRANSON**? That's what we hear.

Meanwhile, it'll probably be several weeks before **A&M** makes any final decision about acquiring **ROULETTE RECORDS** and **BIG SEVEN MUSIC** from **MORRIS LEVY**. At present, A&M officials are "going over the books," in the words of one source.

When **H&G** combines newly-purchased **AM WCFL/CHICAGO** with **FM WLUP**, 'CFL may get a transfusion from the Loop. Afternoon duo **STEVE DAHL & GARRY MEIER** reportedly will move over to 'CFL and morning star **JONATHON BRANDMEIER** will be simulcast on both stations. That would seem to spell trouble for **WCFL's** current Contemporary Christian format, unless Dahl, Meier, and Brandmeier have undergone sudden spiritual transformations.

**COX ENTERPRISES** Broadcasting Division President **WALTER LISS JR.** has left that company to serve as President/CEO at **WABC-TV/NEW YORK**.

Continued on Page 23

## AIR PRIORITIES: WEEK 21

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your response to AIR at 301-964-5544 by 6 pm Wed., Jan. 21, 1987.

Title	Artist	Label
HOLD ME	SHEILA E.	WB
DON'T NEED A GUN	BILLY IDOL	CHRYSALIS
SOMEONE LIKE YOU	DARYL HALL	RCA
DON'T LEAVE ME THIS WAY	COMMUNARDS	MCA
THE FINAL COUNTDOWN	EUROPE	EPIC

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

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### CHR BREAKERS

CHR CHART: Debut **37**

One Of The MOST  
ADDED

AOR Tracks: **42** - **21**

AOR Albums: **5**

### A/C BREAKERS

AC CHART: **23**

One Of The MOST  
ADDED

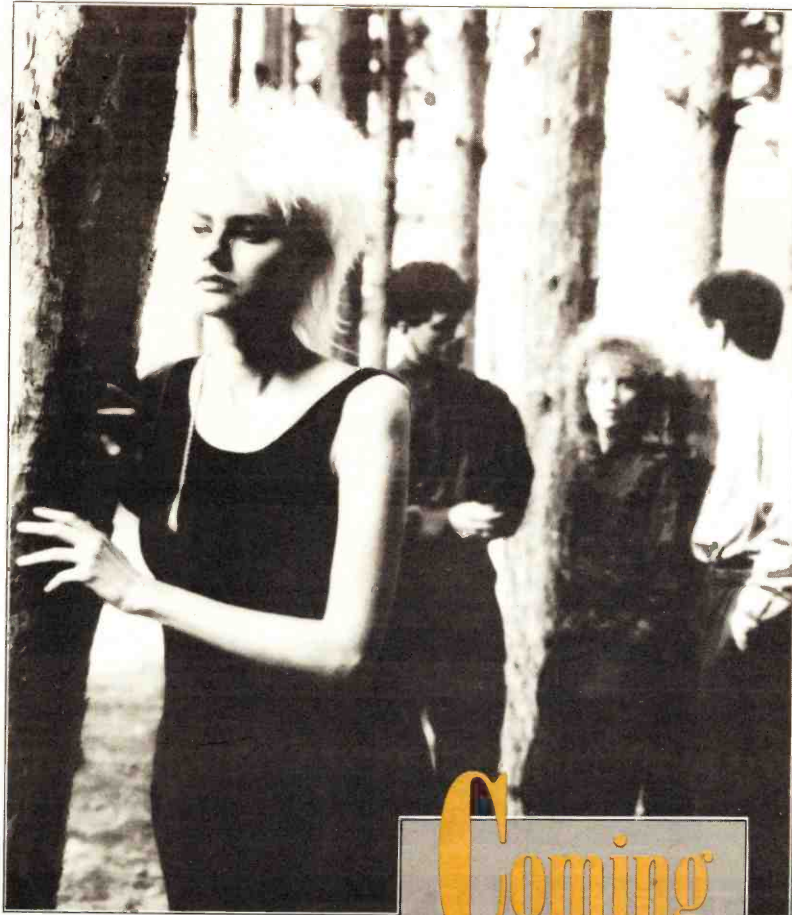
• **BEST NEW ARTIST OF THE YEAR**  
—ROLLING STONE MAGAZINE Reader Poll

• **BEST NEW ARTIST OF THE YEAR**  
GRAMMY NOMINATION

• **A PICTURE OF OUR LIVES, A RECORD  
OF OUR TIMES!**

• **THE ALBUM: “The Way It Is”**





The Hot Single From  
**'Til Tuesday**

Coming Up Strong At:

WXKS	WKRZ	WKPE	KNAN
WPHD	WSSX	OK100	WVBS
KRBE	WROQ	100KHI	99KG
WGH	KTUX	95XIL	WDBR
WMMS	WKDD	WGAN	KGOT
99DTX	WNCX	WOMP	KKAZ
FM102	WIXX	KQIZ	KZFN
KATD	KIKX	WJMX	KHTZ
K104	KFIV	WYKS	KBIM
WERZ	KZZU	WZYP	SLY96
WPST	KRQ	KSMB	OK95

Coming  
**UP**  
CLOSE

*Taken From  
The Album  
Welcome Home*

Produced by: RHETT DAVIES

On Epic Records, Cassettes and Compact Discs.  
Distributed by CBS Records.





## STREET TALK

Continued from Page 20

**DANA BROWN** is the new PD at Classic Rock **KZEP/SAN ANTONIO**. Brown previously had been MD at **WQFM/MILWAUKEE**. 'ZEP is currently looking for a new night person, but the rest of the staff is expected to remain as is.

Advance congrats to **CAPITOL's TASHA MACK**, who has been appointed National Secondaries Promotion Manager/AC & CHR, and to **ARISTA's** new Director/Creative Marketing **BARRY LEVINE**, who joins the "A" Team after ten years at **CBS Core Marketing**.

**FEDERAL BROADCASTING** has retained the services of **RICK SKLAR** to consult newly acquired **WMCA/NEW YORK**, which recently changed calls to **WTKU**.

**MARK STEVENS** is out as PD at **WEAG/INDIANAPOLIS**, due to those irreconcilable philosophical differences. Midday personality **GREG HENDRIX** is the interim PD, and **EDDIE ASHTON** becomes MD. T&Rs should be sent to VP/GM **ROY COOPER**.

**EIA's** Promotion Marketing Manager in San Francisco, **DAVE JOHNSON**, has moved to Chicago to handle A&R there for the label in a newly created post.

We hear **TRANSTAR's JOHN LODGE** has left his sales exec post, coming on the heels of fiduciary changes within the network. John will announce his future plans shortly.

Looks as if **COLUMBIA VP/Black Music A&R CECIL HOLMES** will take on wider responsibilities at CBS in the wake of ongoing Black Rock developments.

L.A. late-night AOR maven **JIM LADD** has returned to **KMET** for 10pm-2am. **RICK LEWIS** moves into 6pm-10pm and **JACK SNYDER** goes to overnights.

No confirmation from **IRS**, but we hear **ELEKTRA** Midwest rep **BARRY LYONS** is headed that way to direct national promotion. Also, look for **POLYGRAM** Seattle rep **CALVIN LEW** to take on West Coast AOR duties for PG.

Another defection from **KISW/SEATTLE** to new rival **AOR KXRX**, as late-nighter **BEAU ROBERTS** joins for 6pm-10pm. He follows the lead of both of **KISW's** former drivetime teams.

At the **BURKHART/ABRAMS/DOUGLAS/ELLIOT** Superstars client meetings in Palm Springs this week, **JOHN COUGAR MELLENCAMP** received the **LEE MICHAELS** award. Named after the late **B/A/D/E** partner, the award is given to the person who's contributed the most to rock 'n' roll in the last year. Mellencamp got it for writing topical songs about America, such as his tunes about the plight of farmers.

Kudos to **R&R's JEFF GELB**, whose first horror novel — "Spectres" — is slated to be published at the end of this year. Move over, **STEPHEN KING**.

Speaking of horror's "Maine man," King's **WZON/BANGOR, ME** has switched from CHR to AOR, making it one of the very few AORs on AM.

We hear **KLSI/KANSAS CITY** dismissed **DAN DONOVAN** after a December 4 traffic accident in which the morning show cohost was charged with drunk driving, careless driving, and operating with a suspended or revoked license. His partner on the morning team, **PAM WHITING**, remains with the station.

**KING BROADCASTING**, citing the recent fall ARB, began simulcasting **KSFO** and **KYA** in San Francisco this past Monday at 6am. The new lineup at **KSFO-KYA** has **GENE NELSON** in am drive, **PAT EVANS** doing 10-2, **SCOTT FORREST** in pm drive, **CELESTE PERRY** from 6-10, **JEFF YOUNG** doing 10-2, and **LINDA McINNIS** overnight. Two other personalities, **JEFFERSON STONE** and **JAY PARKER ANTRIM**, are no longer with the stations. Not included in the new combo arrangement is Oakland A's baseball, which will be carried again in 1987 on **KSFO** only.

To pay off the losing end of an on-air wager, **WWWE/CLEVELAND** pm driver **MERLE POLLIS** agreed to play "I Love Elway" following last Sunday's AFC Championship overtime loss to the Denver Broncos. Pollis had been chiding (and chided by) **KIMN/DENVER's STU EVANS** the previous week, who immediately demanded his payoff at the end of the game. No word on what sacrifice Evans would have made if the Broncos had been sent to the "Dawg Pound."

In another wager, **Y108/DENVER** morning man **DAVE OTTO** bet **WMMs/CLEVELAND** counterpart **FLASH** that if the Browns lost Flash had to come to Denver and push an orange with his nose through the snow the length of the football field — clad only in his underwear.

The broadcasting industry this week is mourning the death of **BPME** immediate past President **BERYL SPECTOR**, who perished in the recent Dupont Plaza Hotel fire in San Juan, Puerto Rico. The association has named its college scholarship in her name, and donations are being accepted. Beryl's enthusiasm and innovation will be sorely missed.

Condolences also to **EIA VP/National AOR Promotion BRAD HUNT**, whose father, **LLOYD**, was also killed in the Dupont Plaza fire. The Hunt family is asking that, in lieu of flowers, contributions be sent to the **MULTIPLE SCLEROSIS SOCIETY** or **JUVENILE DIABETES FOUNDATION**.

# JASON & THE SCORCHERS

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

## 'GOLDEN BALL & CHAIN'

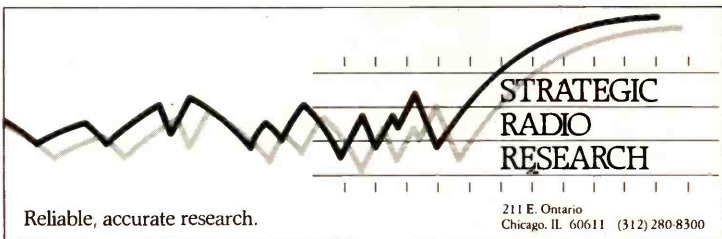
Produced by Tom Werman for Julia's Music, Inc.

Direction: Praxis Management

This Week's Adds:

WERZ	WCIL
KZOU	99KG
WEAG	WDBR
WOMP	WSPT
WJMX	KKZA
KNAN	KOZE
WBNQ	KBIM ... and more

**EMI**  
AMERICA



# RATINGS AND RESEARCH

## FOUR-BOOK AVERAGES

# Numbers You Can Count On

By Allen Klein

There are three sides to every story, the saying goes: your side, my side, and the real side. Looking at some of the rating research reports being issued today, you have to wonder — what is the real story?

Maybe researchers like me have been around too long. Our problem is that we remember the days when integrity played a part in research. Back in the old days, rating companies used to look at their reports and the findings they contained before releasing them. These companies agonized over wide unaccountable station listening swings from report to report. They sought answers to audience shifts or aberrations before reports were released. If the answers were not forthcoming, then there were instances where research integrity came into play and the report was not released because the findings were illogical. At that point the company went back to basics and explored the sampling and collection techniques to correct what was obviously bad research.

What is bad research? If my sta-

"Bad research may give a false sense of security to programmers. Its sales benefits are short-lived and demoralizing when the next reports are issued."

tion is the beneficiary of a rating variance, why should the research be called bad? It's bad for a number of reasons. It may give a false sense of security to programmers who will think they are doing something right. Its sales benefits are short-lived and demoralizing when the next reports are issued. Buyers



Allen Klein

who stick their necks out because the numbers suddenly take off develop guillotine complexes.

The complexities of today's world, with computer terminals sitting on each manager's desk just waiting to churn out the latest estimates at the earliest possible moment, put pressure on researchers to download first and answer questions later. We have learned to live with the "glitches," "aberrations," and "wobbles" that occur in all research which is developed on sub-samples of the population and then projected to the entire marketplace.

Most of us are not aware that there is no need to struggle with the strange or inexplicable report-to-report variances. The good old four-book average concept tells buyers and broadcasters better than anything else just what is happening in the market. Averaging negates the wobbles and offers a confidence level of a station's posi-

### Los Angeles Metro Top Ten: Adults 25-54 Yearly (Four-Book) Averages, 1981-1985 Monday-Sunday Average Quarter-Hour Estimates, 6am-midnight

1981 Avg. Adults 25-54	1982 Avg. Adults 25-54	1983 Avg. Adults 25-54	1984 Avg. Adults 25-54	1985 Avg. Adults 25-54
KABC 40,500	KABC 37,400	KIIS-FM 50,300	KIIS-FM 67,800	KIIS-FM 68,800
KBIG 37,500	KBIG 34,900	KBIG 41,300	KABC 38,700	KBIG 38,100
KRTH 29,000	KHTZ 29,500	KABC 39,100	KBIG 34,600	KABC 38,000
KNX-FM 26,000	KIIS-FM 28,000	KRTH 34,300	KOST 34,000	KOST 35,200
KRLA 24,800	KRTH 24,900	KJOI 25,700	KRTH 31,500	KRTH 32,500
KJOI 24,700	KNX-FM 23,000	KHTZ 25,300	KJOI 29,900	KLOS 30,600
KLAC 24,000	KIQQ 21,500	KOST 25,100	KTNQ 23,700	KJOI 27,800
KFWB 23,000	KJOI 20,700	KZLA-FM 21,400	KZLA-FM 21,800	KMET 24,600
KHTZ 22,900	KFWB 20,700	KRLA 20,500	KMGG 20,900	KBZT 24,600
				(KHTZ)
KFI 21,400	KFI 20,700	KFWB 20,300	KMET 20,600	KRLA 22,700

Arbitron estimates. Audience estimates subject to qualifications of original research.

tion and strength that is superior to any single report. Four-book averages reflect change, but they also reflect stability. Moreover, the averages offer dependability so the buyer can feel comfortable that what he is buying is what he will get.

The accompanying chart displays four-book averages for Adults 25-54, AQH, Monday-Sunday, 6am-midnight for the years 1981-1985 in the Los Angeles Metro Area (Arbitron reports for winter, spring, summer, and fall were combined and averaged for each year).

Note that both KABC and KBIG have ranked in the top three each year in this very competitive 25-54 age market. (This makes the recent KBIG shift to Adult Contemporary — all easy vocals — to enhance its 25-54 position a very inter-

esting move, and a curious one.) KRTH-FM has been a consistent factor, and is always among the top five. KIIS-FM came on the scene in 1982 and has dominated this age group ever since. KOST made its move in 1983, and has been holding fourth position the last two years. KJOI is the only other station to be listed in the top ten in every yearly average. All the other stations seem to flirt with the top ten list, making it one year and even two years in a row and then dropping out.

Whenever this list is reviewed with broadcasters and buyers, they give an intriguing reaction to the positions and strength of KABC and KJOI. The perception of these stations is that their listeners are all over 50 years of age, and industry analysts are amazed to see them consistently among the 25-54

leaders. Certain formats have mass appeal audiences that skew toward the older age groups. KABC's News/Talk and KJOI's Easy Listening fall into this category. Unfortunately, the huge appeal to the older market obscures the fact that these stations are very competitive in the overall 25-54 market and significantly important in delivering the 35-54 listener.

If you want to know what is happening, by all means look at the latest report in the market — but also look at a series of four-book averages. It should be basic to the selling or buying analysis because it tells a story that launders out the "bumps," "wobbles," and "aberrations."

With the winter, spring, and summer 1986 surveys available, it appears that the perennials of the last few years will again be on this year's exclusive top ten list.

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# RATINGS

## Fall '86 Arbitron 12 +

### New York

	Su '86	Fe '86
<b>WOXR-AM &amp; FM</b> (Class)	2.0	1.6
WNCN (Class)	1.4	1.5
WADO (Span)	1.8	1.4
WPAT (B/EZ)	1.5	1.4
WSKQ (Span)	1.4	1.3
WALK-FM (AC)	9	1.0
WKDM (Span)	1.0	1.0

Due to an error, several New York stations were omitted last week. These are the results.

### San Francisco

**KGO Still Leads; CBS Jumps Two Points; KYUU Widens AC Gap; KRQR AOR Leader**

	Su '86	Fe '86
KGO (N/T)	7.3	8.0
KCBS (N/T)	4.9	6.8
<b>KABL-AM &amp; FM</b> (B/EZ)	6.7	5.7
KSOL (B/U)	5.0	4.2
KYUU (AC)	3.1	4.2
KMEL (CHR)	4.3	3.7
KSAN (Ctry)	2.2	3.2
KRQR (AOR)	2.2	3.1
KFRC (BBnd)	1.7	2.7
KBLX-AM & FM (AA)	2.9	2.6
KFOG (AOR)	2.2	2.6
KOIT-FM (AC)	2.4	2.5
KIOI (AC)	2.2	2.4
KITS (CHR)	1.5	2.4
KJNR (Misc)	4.7	2.4
KLOK-FM (AC)	2.6	2.2
KBAY (B/EZ)	2.5	2.0
KDFC-AM & FM (Class)	1.4	2.0
KKH-AM & FM (Class)	1.5	2.0
KNEW (Ctry)	1.8	1.8
KOME (AOR)	1.5	1.8
KSFO (Gold)	2.0	1.7
KYA (Gold)	2.0	1.7
KWSS (CHR)	1.7	1.5
KKCY (AOR)	1.0	1.3
KOFY (Gold)	1.4	1.3
KSJO (AOR)	1.2	1.2
KJAZ (Jazz)	1.2	1.1
KDIA (News)	1.1	1.0

### Hartford-New Britain

**WTIC Combo Owns Third Of Hartford; WIOF Makes Gains; WRQC Grows Over A Point; AORs Off**

	Su '86	Fe '86
WTIC (AC)	20.1	18.4
WTIC-FM (CHR)	16.7	15.4
WRCH (B/EZ)	10.3	9.6
WIOF (AC)	4.9	6.6
WKSS (CHR)	5.4	5.8
<b>WCCC-AM &amp; FM</b> (AOR)	6.4	4.7
WHCN (AOR)	4.4	4.2
WRQC (BBnd)	2.9	4.2
WDRF-FM (Gold)	2.7	5.2
WWYZ (AC)	2.3	2.8
WDRG (Gold)	2.5	2.0
WPOP (News)	3.3	1.8
WAQY (AOR)	1.4	1.2
WKND (B/U)	.5	1.1
WKHT (Ctry)	—	1.0

### Chicago

**WGN Remains On Top; WLOO Edges Up; WBBM-FM Grows By Nearly A Point**

	Su '86	Fe '86
WGN (Talk)	10.1	9.3
WGCFM (B/U)	8.4	7.9
WLOO (B/EZ)	5.6	6.3
WBBM (News)	5.6	5.5
WLUP (AOR)	5.6	4.6
WBBM-FM (B/U)	5.9	4.5
WBBM-FM (CHR)	3.3	4.2
WLAK (AC)	3.6	4.0
WCLR (AC)	3.0	3.7
WJMK (Gold)	2.6	3.3
WLS (CHR)	2.6	3.0
WUSN (Ctry)	2.6	2.9
WYTT (CHR)	2.5	2.7
WJJD (BBnd)	2.5	2.6
WKQX (CHR)	3.4	2.6
WPHY (AC)	2.6	2.3
WXRT (AOR)	2.9	2.3
WCKG (AOR)	2.0	1.9
WFMT (Class)	1.4	1.9
WMAQ (N/T)	1.8	1.6
WNIB (Class)	1.0	1.4
WRXR (Gold)	1.5	1.2
WVON (B/U)	1.6	1.2
WIND (Talk)	.6	1.1
WLNR (AA)	.9	1.1
WUOJ (Span)	1.2	1.1
WZRC (AOR)	—	1.1

### Anaheim-Santa Ana

**KIIS Combo Still Tops; KRTH-FM Still Growing; KTNQ Jumps Two Points; KLSX Has Good Debut**

	Su '86	Fe '86
KIIS-AM & FM (CHR)	7.8	7.9
KROQ (AOR)	5.3	5.8
KRTH-FM (Gold)	4.4	5.2
KJOI (B/EZ)	5.7	5.0
KABC (Talk)	6.1	4.7
KBIG (AC)	6.1	4.7
KOST (AC)	4.4	4.0
KPWR (UC)	3.4	3.8
KNX (News)	4.3	3.6
KIQQ (AC)	3.5	3.5
KLOS (AOR)	5.1	3.3
KMPC (BBnd)	5.2	3.3
KTNQ (Span)	.8	2.8
KLSX (Gold)	—	2.6
KFWB (News)	1.9	2.5
KMET (AOR)	4.0	2.4
KLAC (Ctry)	1.3	2.0
KNX-FM (AOR)	1.9	2.0
KZLA (Ctry)	2.0	2.0
KEZY (CHR)	1.5	1.7
KFAC-FM (Class)	1.1	1.7
KLVE (Span)	1.2	1.7
KNAC (AOR)	2.2	1.7
KFI (AC)	2.5	1.6
KNOB (AC)	1.8	1.5
KWIZ-FM (AC)	.7	1.3
KUTE (AA)	1.1	1.2
KYMS (CC)	.7	1.1
KKFK (Ctry)	1.7	1.0

### St. Louis

**KMOX Drops Two Points; KEZK Gains A Point; KSD Ties With KYKY; Country Stations Jump**

	Su '86	Fe '86
KMOX (Talk)	20.0	18.0
KSHE (AOR)	12.9	11.8
KEZK (B/EZ)	6.5	7.5
KMJM (B/U)	6.6	6.4
KHTR (CHR)	6.0	4.8
KSD (AC)	4.2	4.8
KYKY (AC)	5.4	4.8
WIL-FM (Ctry)	3.6	4.5
KUSA (Ctry)	2.9	3.9
KLTH (AC)	2.2	3.2
WMRY (AOR)	2.8	3.0
WRTH (BBnd)	2.4	2.6
KWK (CHR)	2.9	2.5
WESL (B/U)	1.1	1.9
KXOK (Talk)	1.5	1.7
WKXK (Ctry)	1.6	1.6
KFUO-FM (Class)	.8	1.5
KATZ (B/U)	2.1	1.3
KATZ-FM* (B/U)	1.9	1.3
WEW (Class)	.8	1.3
KADI (AC)	1.5	1.2
WYON (B/U)	1.7	1.1
KLGL (Gold)	.7	1.0
KSIV (Rel)	.7	1.0

\*Formerly WZBN

### Riverside-San Bernardino

**KDUO Takes Market Leadership; KGGI Slightly Edges KIIS-AM & FM For CHR Crown; KFXM Posts Huge Gains**

	Su '86	Fe '86
KDUO (B/EZ)	5.6	7.0
KGGI (CHR)	8.4	6.6
KIIS-AM & FM (CHR)	6.2	6.4
KRTH-FM (Gold)	4.3	4.8
KFXM (BBnd)	2.8	4.3
KLOS (AOR)	3.8	3.7
KOST (AC)	4.8	3.7
KNX (News)	2.8	3.4
KFI (AC)	4.1	3.2
KQLH (AC)	2.3	2.9
KROQ (AOR)	2.1	2.9
KCAL-FM (AOR)	2.4	2.7
KCKC (Ctry)	2.7	2.7
KBIG (AC)	2.1	2.5
KOLA (CHR)	2.1	2.3
KPWR (UC)	2.7	2.3
KMET (AOR)	2.5	1.8
KFAC-FM (Class)	.8	1.7
KABC (Talk)	1.6	1.6
KNTF (Ctry)	.8	1.6
KMPC (BBnd)	2.0	1.4
KIQQ (AC)	1.4	1.2
KWDJ (Ctry)	1.8	1.2
KZLA (Ctry)	.8	1.2
KLAC (Ctry)	1.9	1.1
KBRT (CC)	.9	1.0
KCAL-AM (Span)	2.5	1.0
KLVE (Span)	—	1.0
KMEN (Gold)	2.3	1.0
KNX-FM (AOR)	1.4	1.0

### Washington

**WMAL Ties WKYS For DC Leadership; WAVA Gains; WMZQ-FM Lassos Another Point**

	Su '86	Fe '86
WKYS (B/U)	8.0	8.0
WMAL (AC)	5.8	8.0
WGAY (B/EZ)	7.2	6.8
WAVA (CHR)	4.5	6.2
WHUR (B/U)	6.5	5.8
WMZQ-FM (Ctry)	4.4	5.5
WWDC-FM (AOR)	4.7	5.2
WDJY (B/U)	4.2	4.3
WRQX (CHR)	4.3	3.8
WTOP (News)	4.1	3.7
WLTT (AC)	3.2	3.3
WBMW (CHR)	3.6	3.2
WCXR (Gold)	3.8	3.2
<b>WGMS-AM &amp; FM</b> (Class)	2.5	2.8
WWRC (BBnd)	2.5	2.8
WXTR (Gold)	2.2	2.3
WASH (AC)	1.8	1.9
WPGC & WCLY (AC) 2.4	1.8	1.8
WOL (B/U)	.9	1.3
WTKS (AC)	1.8	1.3
WYCB (CC)	1.7	1.2
WHFS (AOR)	1.3	1.1

### Philadelphia

**WMMR Slips Yet Leads; WYSP And WFIL Have Golden Gains; WDAS Combo Gains; WKSZ And WSNi Tie For AC Lead**

	Su '86	Fe '86
WMMR (AOR)	11.5	9.0
WEAZ (B/EZ)	7.2	7.9
WUSL (B/U)	6.9	7.2
KYW (News)	6.5	7.0
WVWB (Talk)	5.3	5.3
WYSP (Gold)	3.6	4.5
WDAS-FM (B/U)	3.9	4.4
WPEN (BBnd)	4.7	4.4
WKSZ (AC)	3.5	4.3
WSNi (AC)	3.5	4.3
WMGK (AC)	5.0	4.1
WCAU-FM (CHR)	4.7	4.0
WXTU (Ctry)	3.8	3.9
WCAU (News)	4.1	2.8
WFIL (Gold)	1.6	2.7
WIP (Misc)	2.6	2.7
WIOQ (AOR)	2.5	2.5
WFLN (Class)	2.0	1.8
WTRK (CHR)	1.6	1.7
WDAS (B/U)	1.1	1.5
WGHW (Rel)	—	1.1

### San Diego

**KJOY Eases Into First Place; KFMB-FM AC Leader; KGB Off A Bit; KSON-FM Jumps Over A Point**

	Su '86	Fe '86
KJOY (B/EZ)	7.1	9.4
KFMB-FM (AC)	5.9	7.2
KGB (AOR)	7.3	6.7
KSDO-FM (CHR)	6.5	6.6
KSDO (N/T)	6.0	6.3
XTRA-FM (AOR)	6.0	6.3
KFMB (AC)	9.8	4.7
XHRM (B/U)	6.0	4.6

	Su '86	Fe '86
KSON-FM (Ctry)	2.9	4.3
KIFM (AC)	2.6	4.1
KWLT (AC)	1.1	3.4
KPOP (BBnd)	4.2	3.0
KFSD (Class)	2.8	2.9
KYXY (AC)	3.0	2.7
XTRA (Gold)	2.4	2.6
KCBO-FM (Ctry)	2.4	2.3
KNX (News)	1.8	2.2
KGMG (Gold)	.5	2.0
KCBQ (Ctry)	1.0	1.4
KLZZ-FM (Gold)	1.7	1.4
KKOS (CHR)	1.1	1.2
KSON (Ctry)	1.2	1.1

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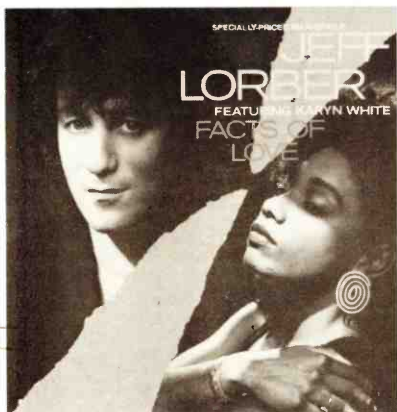
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Z95 add	KS103 add
WMMS add	KMEL 6-4
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## RATINGS

### Fall '86 Arbitron 12+

#### Nassau-Suffolk

WALK Combo And WHTZ Tied For First; WBLI And WPLJ Close Behind; WCBS Makes Strong Gain

	Su '86	Fa '86
WALK-AM & FM (AC)	5.8	6.1
WHTZ (CHR)	5.8	6.1
WBLI (CHR)	4.5	5.2
WPLJ (CHR)	5.0	5.1
WCBS (News)	3.5	4.8
WOR (Talk)	4.6	3.9
WCBS-FM (Gold)	3.7	3.8
WBAB (AOR)	3.9	3.7
WHLI (BBnd)	2.8	3.3
WLTW (AC)	2.4	3.2
WINS (News)	3.1	3.1
WGSM (AC)	2.8	2.9
WNBC (AC)	2.2	2.9
WNEW-FM (AOR)	3.6	2.9
WXRK (AOR)	3.4	2.9
WPAT-FM (B/EZ)	3.3	2.9
WOHT (B/U)	1.5	2.8
WCTO (B/EZ)	3.2	2.4
WABC (Talk)	2.8	2.2
WNSR (AC)	2.1	2.2
WLIR (AOR)	2.0	2.1
WHN (Ctry)	2.2	2.0
WRKS (B/U)	2.8	2.0
WNEW (BBnd)	1.8	1.9
WKJY (B/EZ)	1.9	1.8
WPIX (AC)	1.8	1.7
WYNY (AC)	1.4	1.6
WEZN (B/EZ)	1.3	1.1
WQXR-AM & FM (Clas)	8	1.1
WBSL (B/U)	1.8	1.0
WCNC (Clas)	8	1.0

#### Baltimore

WLIF Cops First; WBSB Gains; WMMX New AC Leader; WQSR Mines More Listeners

	Su '86	Fa '86
WLIF (B/EZ)	8.8	10.7
WBAL (N/T)	9.1	8.6
WBSB (CHR)	6.6	7.2
WXYV (B/U)	8.7	7.2
WPOC (Ctry)	5.8	5.7
WIYY (AOR)	6.1	4.7
WMMX (AC)	3.1	4.4
WFBR (AC)	4.4	3.3
WYST-FM (AC)	2.8	3.3
WWIN-FM (B/U)	2.7	3.1
WITH (BBnd)	3.0	3.0
WCAO (Ctry)	2.4	2.9
WQSR (Gold)	1.9	2.7
WBGR (Rel)	2.8	2.5
WEBB (B/U)	2.0	2.3
WGRX (AOR)	1.7	1.9
WWIN (B/U)	1.7	1.9
WCBM (AC)	1.4	1.3
WRBS (Rel)	8	1.3

#### Cleveland

WMMS Flies Even Higher; WLTF Overtakes WMJI In AC Race; WZAK Widens B/U Gap

	Su '86	Fa '86
WMMS (CHR)	13.5	15.7
WQAL (B/EZ)	8.2	7.8
WLTF (AC)	6.3	7.1
WMJI (AC)	7.8	5.8
WWWE (N/T)	6.9	5.8
WZAK (B/U)	4.9	5.6
WDOK (B/EZ)	5.9	5.3
WNCX* (CHR)	5.1	4.3
WGAR-FM (Ctry)	3.6	3.9
WBBG (BBnd)	4.2	3.7
WDMT (UC)	3.5	3.5
WERE (N/T)	3.5	3.1
WRQC (CHR)	2.5	2.7
WCLV (Clas)	1.6	1.9
WONE-FM (AOR)	1.8	1.8
WHK (Gold)	1.1	1.6
WJMO (B/U)	1.5	1.6
WRMR (B/EZ)	1.8	1.4
WKDD (CHR)	5	1.2
WGAR (Ctry)	1.0	1.1
WABQ (Rel)	1.4	1.1

\*Formerly WGCL

#### Providence-Warwick-Pawtucket

WLKW Combo Sails Ahead; WWAZ Nearly Doubles; WHJY Widens Rock Gap; AC Race Tightens

	Su '86	Fa '86
WLKW-AM & FM (B/EZ)	11.0	11.1
WPRO-FM (CHR)	11.6	10.6
WHJY (AOR)	8.8	9.3
WHJJ (N/T)	5.9	8.8
WWLI (AC)	6.8	5.7
WPRO (AC)	5.4	5.2
WWAZ (BBnd)	1.9	3.4
WSNE (AC)	3.6	3.2
WBRU (AOR)	5.0	3.0
WERI (CHR)	4.5	2.6
WBZ (AC)	2.2	2.4
WBSM (Talk)	1.9	2.1
WMY5 (AC)	2.3	1.9
WHIM (Ctry)	1.3	1.6
WBOS (Ctry)	4	1.5
WPLM-FM (BBnd)	8	1.5
WXKS-FM (CHR)	1.6	1.5
WICE (Gold)	1.4	1.3
WZLX (Gold)	1.6	1.2
WBCN (AOR)	1.0	1.0
WJIB (B/EZ)	5	1.0
WNBH (AC)	1.2	1.0

#### Detroit

WJR Slips A Bit; WJLB A Strong Second; WLLZ Rolls Over WRIF; WOMC Charges AC Leadership

	Su '86	Fa '86
WJR (Misc)	11.6	8.8
WJLB (B/U)	7.9	8.1
WJOI (B/EZ)	5.7	6.8
WWJ (News)	4.7	5.6
WCZY-AM & FM (CHR)	5.1	5.3
WLLZ (AOR)	5.0	5.3
WHYT (CHR)	4.0	4.4
WRIF (AOR)	5.3	4.2
WWWW (Ctry)	3.5	4.2
WOMC (AC)	2.6	4.0
WXYY (Talk)	3.4	3.7
WNIC (AC)	4.2	3.3
CKLV (BBnd)	4.1	2.9
WDTX (CHR)	3.1	2.8
WLTI (AC)	2.6	2.5
WKSG (Gold)	2.4	2.4
WJZZ (Jazz)	1.9	2.1
WMJC (AC)	2.1	2.0
WGPR (B/U)	1.7	1.8
WQRS (Clas)	2.1	1.5
WCXI (Ctry)	1.4	1.3
WMUZ (CC)	7	1.3
WQBH (B/U)	1.1	1.3
WNTM (AC)	9	1.2
CKLV-FM (Gold)	1.5	1.1

#### Boston

WBZ Reclaims First; WXKS-FM Strong Second; WZOU Gains; WSSH Moves Ahead Of WROR

	Su '86	Fa '86
WBZ (AC)	8.2	8.4
WXKS-FM (CHR)	8.5	8.0
WBCN (AOR)	7.6	7.1
WJIB (B/EZ)	6.8	6.8
WHDH (AC)	5.1	6.0
WRKO (Talk)	6.8	5.6
WSSH (AC)	4.1	4.8
WEEI (News)	4.3	4.5
WROR (AC)	4.3	3.8
WZOU (CHR)	2.1	3.5
WZLX (Gold)	4.6	3.4
WMJX (AC)	3.2	3.2
WVBF (AC)	2.6	2.9
WBOS (Ctry)	2.4	2.8
WAAF (AOR)	3.0	2.4
WCRB (Clas)	1.4	1.9
WXKS (BBnd)	1.1	1.7
WILD (B/U)	1.6	1.4
WMEX (Gold)	8	1.3

#### Format Legend

AA-Adult Alternative, AC-Adult Contemporary, AOR-Album Oriented Rock, BBnd-Big Band, B/EZ-Beautiful/Easy Listening, B/U-Black/Urban, CC-Contemporary Christian, CHR-Contemporary Hit Radio, Clas-Classical, Ctry-Country, Gold-Oldies, Jazz-Jazz, Misc-Miscellaneous, News-News, N/T-News/Talk, Rel-Religious, Span-Spanish, Talk-Talk, UC-Urban Contemporary.



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# NETWORKS/PROGRAM SUPPLIERS

## CRUISIN' AMERICA WITH COUSIN BRUCIE

# Yesterday To Tomorrow

New Yorkers know him as the legendary Cousin Brucie, who got his start by reading the funnies over the air during a newspaper strike. The financial community knows him as Mr. Morrow, the (former) group owner who piled up eight radio stations and one TV operation in just over seven years. His publisher (William Morrow, no relation) knows him as "Cousin," and CBS RadioRadio simply refers to him as the seasoned host of the new network series "Cruisin' America."

Thirteen-year WABC/New York veteran (and alumnus of WINS, WNBC, and WINZ/Miami) "Cousin" Bruce Morrow broke into radio fresh out of college at ZBM/Bermuda. It was an easy choice to make, given the location and the fact that the alternative was a Panama City, FL station where he was offered a split shift: four hours on air, four hours in the co-owned car wash. The choice was clear, and Morrow brought his staccato rock 'n' roll voice to the pink sands of Bermuda.

Upon his return to New York he found himself at WINS, reading the comics over the air a la Mayor LaGuardia. His shtick was a

"If someone tells you you can't do something because that person is afraid, the creative mood is killed. That's what happened to radio: they killed the creativity, the innocence."

smash, and Bruce earned himself a fulltime air shift. After a short stint in Miami, Morrow returned to New York for a gig at WABC which lasted 13 years — into the Consultant Age. Cousin Brucie spent three subsequent years at WNBC; then, with partner Bob Sillerman, he went into ownership. Seven years and hundreds of thousands of air miles later the stations were sold and Morrow found himself at WBSB-FM. That's where the creative minds at CBS decided to merge his talent and legend with syndication. The result: "Cruisin' America," which debuted earlier this month (1/3) on 120 stations.

R&R caught up with Cousin Brucie in his memento-filled house in Greenwich Village for a personal insight into yesterday and today — to Morrow.

R&R: Every good radio personality needs — or feels he needs — a good shtick. How did you come up with "Cousin" Brucie?

CB: I was at WINS in New York, and they had just given me a music shift. One fateful day a little old

black lady came into the studio, sat down with me, and said she was in trouble. She said, "Cousin, loan me 50 cents to get home." I gave her the 50 cents, then drove home to Brooklyn. Suddenly, in the middle of the Brooklyn Battery Tunnel, the bells went off. I had it! The old lady never paid me off — but I owe her a lot more for the name.

R&R: How does radio today compare to the way it was in those early days of Cousin Brucie?

CB: There's no comparison between the '60s and now. I was in the radio business in the '60s; now I'm in the business of radio. Back then, when the foundation was being built, we flew by the seats of our pants. We were allowed to experiment, because nobody knew what we were doing. But it didn't matter, because it was working. This was before the consultants and computers and the SOB's — the Sons Of Business — came in.

R&R: Was it just the "innocence" of the times that made radio so special then?

CB: That was part of it. But the audience was of prime importance. I don't mean giving away \$92 an hour; that's crap. This was when we had fun on the air. We had a good time with the audience and the audience had a good time with us. The audience knew when Cousin Brucie's son John was born, because the microphone was in the delivery room and they knew when that baby popped. The radio station was a part of their lives. We wanted to share with them, and they wanted to share with us. They celebrated our happinesses and tragedies.

R&R: Was the key to radio's success its free-wheeling approach to show biz and creativity?

CB: Radio was extremely eclectic. But as it pulled in its strings with consultants and computers, and as businesspeople started realizing the power of radio, we found constraint and fear. Once you get fear and constraint, the feeling of creativity dies. If someone tells you you can't do something because that person is afraid, the creative mood is killed. That's what happened to radio: they killed the creativity, the innocence. May-



Bruce Morrow

be some of the innocence was bound to go over time — but it didn't have to happen the way they did it.

R&R: Do you think this lack of creativity carries over to the record business?

CB: You can't blame radio for the music. The only thing you can blame it for is pulling in its reins. I believe radio affected the A&R people in the late 60s, but they've had some 20 years to let go and they haven't. The same thing happened to the record business that happened to the radio business: creativity went down the drain because of the businesspeople. The radio business is no longer fun, and the music business is no longer fun. It is so much of a business that people have blinders on. They're not taking chances, and when you don't take chances you can't be creative.

R&R: So what's the end product?

CB: When you listen to the Top 20 songs on the radio today it sounds like chicken salad without mayonnaise.

R&R: How has the success of MTV affected both radio and records?

CB: I'm very negative on MTV. It has hurt the radio business very badly. It may have saved the record business, but it has also helped to damage it.

R&R: What about the theory that MTV simply makes music available to another of the human senses — in this case sight?

CB: When MTV came on they said they were going to play music videos. But what they've done is taken a device that has always stimulated the imagination and tamed it. When I hear Madonna or Frankie Valli singing, I want to picture for myself what it's about. I don't need to see somebody going through a wall, turning blue, killing

his mother, stepping on a cat, having 13 babies, and then drowning. I resent that. I also resent when these businesspeople say to me, "How do you think this is going to play on video?" Bullshit! Who the hell cares? It's like watching TV instead of reading a novel. It destroys the character of that piece. Videos have destroyed more music over the last five years . . .

R&R: Do you think MTV is a real threat to radio?

CB: A lot of kids leave MTV on as a substitute for radio, and as radio it really sucks. Visually it's fabulous; it's caused more revolution in commercial television than any other force. As a music disseminator, I hate them. I'm angry because they're ruining music. They're taking away imagination. They're taking away the use of the brain.

R&R: Then is radio broadcasting a lost art?

CB: Not at all. We can still do it. It's just a matter of training and getting to the PDs and teaching them. It's all static and stale, and everyone is afraid to experiment. We've got to put the circus back on the air.

R&R: Now that you're getting into network programming, what's your impression of syndicated programming today?

CB: Every syndicated show on the air sounds like it's been tracked. They say "Now here's Freddy Cannon with his new one," followed by, "That was Freddy Cannon with his new one." These shows are done very well technically, but I don't think they have the emotion. The audience knows the guy was not there. The audience is sophisticated. It's 1987, and they aren't going to be fooled.

R&R: With all the fragmented radio formats available today, what does Cousin Brucie listen to when he turns on the radio?

CB: I listen to classical. I listen to oldies; I love them. I love the Everly Brothers, Elvis, the Beatles. What offends me is the heavy metal, the punk garbage. I love dance music, but I can't really get into jazz. I don't understand it. I know when I listen to Philip Glass I'm listening to genius, but it gives my stomach a hard time. I love old music. I love music with energy, and my dream is to put energy back in radio. I want to give people energy.

R&R: How far back does the "old bag" extend — what classifies a song as an oldie?

CB: Oldies doesn't work well when CHR "experts" start playing recurrents and think they're oldies. I don't believe oldies are being programmed properly. If you're going to play oldies, play oldies. To me CHR radio is an eclectic format, but people are so afraid to dip into the old bag.



# NETWORK FEATURE FILE

## NEWS & INFORMATION FEATURES

January 19 - 23

### MUSIC FEATURES

#### The Weekend

January 24 - 25

<b>Christian Countdown America</b> (CCA)	<b>Musical Starstreams</b> (FF)
John Fisher	Mick Holm
<b>Dick Clark's Rock, Roll &amp; Remember</b> (USP)	<b>National Music Survey</b> (WO)
Electric Light Orchestra	Kenny Loggins/Poindier Sisters/Sergio Mendes
<b>The Countdown</b> (WO)	<b>On The Move with Tom Joyner</b> (CBSR)
James "D Train" Williams/Ray, Goodman & Brown	Top 25 urban records
<b>Countdown America with Dick Clark</b> (US)	<b>On The Radio</b> (NSBA)
Cars	Janel Jackson
<b>Countdown USA</b> (CUSA)	<b>Powercuts</b> (GSN)
Journey	Deep Purple/Europe
<b>Country Closeup with Lon Heiton</b> (PM)	<b>Radio Links</b> (RL)
Lae Greenwood/Judy Rodman	"Death Before Dishonor"
<b>Country Report Countdown</b> (WRN)	<b>Reelin' &amp; A Rockin'</b> (RI)
Dwight Yoakam/Barbara Mandrell/Forester Sisters	Robert Palmer/Whoopee Goldsberg
<b>Country Today</b> (MJJ)	<b>Reelin' In The Years</b> (GSN)
Melanie Diamond	Rolling Stones/Bob Dylan
<b>Dr. Demento</b> (WO)	<b>Rock Chronicles</b> (WO)
Classical Dementos	George Sattler/Evis Costello/Scorpions
<b>Future Hits</b> (WO)	<b>Rock Watch</b> (USP)
Pretenders/Peter Cetera	British Invasion, Part 2
<b>Great Sounds</b> (USP)	<b>Scott Shannon's Rockin' America Countdown</b> (WO)
Charlie Barnet	Boston/Duran Duran/Genesis
<b>Hot Rocks</b> (USP)	<b>Sinatra Special</b> (CRS)
Louie Riconi	Classical Capitol
<b>Jazz Show with David Sanborn</b> (NBCE)	<b>Sittin' In</b> (WRN)
Steve Smith & Vital Information	Judds
<b>Live From The Apollo</b> (WO)	<b>Solid Gold Saturday Night</b> (US)
Chela Khan	New Colony Six/Buckingham/Mitch Ryder/Detroit Wheels/Bob Seger
<b>Metahop</b> (MJJ)	<b>Star Beat</b> (MJJ)
Manower	Jesse Johnson
<b>Motor City Beat</b> (USP)	<b>Superstars Rock Concert</b> (WO)
Marvin Gaye	Bob Dylan/Tom Petty & The Heartbreakers
<b>Musical!</b> (WO)	<b>That's Love</b> (WO)
Broadway & Hollywood countdown	Best of the '70s, Pt. 2: Neil Sedaka/Robin Gibb & Alan Shepard
	<b>Urban Music Magazine</b> (SI)
	Luther Vandross
	<b>Weekly Country Music Countdown</b> (USP)
	Bellamy Brothers

#### The Week Of

January 26 - January 30

<b>British Wax Museum</b> (RI)	<b>Earth News</b> (WO)
Joe Jackson/Eric Clapton/ELO/Sade	Richard Pearce/Bon Jovi/Randy Quaid & Pats Lu/Pone/Glass Tiger/Harrison Ford
<b>The Concert Hour</b> (WO)	<b>Encore With Jim Lange</b> (WO)
Atlantic Starr	1942: Glenn Miller
<b>Country Calendar</b> (CW)	<b>In Concert</b> (WO)
Mickey Gilley (1/28)	Lone Justice/Stevie Ray Vaughan
Paige McEntire (1/27)	<b>Legends of Rock</b> (NBCE)
Randy Travis (1/28)	The Police, Pt. 2
Eddy Raven (1/29)	<b>Line One</b> (WO)
Holly Dunn (1/30)	Stevie Ray Vaughan
Michael Johnson (1/31)	<b>Live From Gilley's</b> (WO)
Paige Jr. (2/1)	Johnny Rodriguez
<b>Country Report with Ron Martin</b> (WRN)	<b>Off The Record</b> (WO)
Judy Rodman/Paige McEntire (1/28)	Steve Miller Band/Billy Joel/Bob Geldof
Nicolette Larson/Kathie Whitley (1/27)	<b>Off The Record Special</b> (WO)
Paige McEntire/Judy Rodman (1/28)	Pretenders
Paige McEntire/Nicolette Larson (1/29)	<b>Plain Rap Countdown-CHRIAC</b> (PRN)
Kathie Whitley/Paige McEntire (1/30)	CHR: Bangles/Wang Chung/Gregory Abbott/Survivor/Robbie Nevil
	AC: Glass Tiger/OMD/Rick Osceola/Bruce Hornsby/Billy Ocean
	<b>Pop Concerts/Star Trak Profiles</b> (WO)
	Supertramp/Carly Simon
	<b>Rock &amp; Roll '86</b> (WO)
	The year in review
	<b>Rock Notes</b> (NP)
	Steve Miller/Bob Seger/Howard Jones/Ric Ocasek
	<b>Rock Over London</b> (RI)
	John Morse
	<b>Rock Today</b> (MJJ)
	David Lee Roth
	<b>Shootin' The Breeze</b> (WO)
	Billy Ocean/Cuba Gooding/Jermaine Jackson
	<b>Solid Gold Country</b> (USP)
	Salute to Dave & Sugar (1/28)
	This week in 1975 (1/27)
	100 years of CBS Records (1/28)
	Stars in the news (1/28)
	Wayland Holyfield (1/30)
	<b>Solid Gold Scrapbook</b> (US)
	Profile: Neil Diamond (1/28)
	This week in 1965 (1/27)
	Let's communicate! (1/28)
	The Week in 1972 (1/28)
	Profile: Every Brothers (1/30)
	<b>Sound Express</b> (WO)
	Jermaine Jackson
	<b>Special Edition</b> (WO)
	Howard Hewett/James "D Train" Williams
	<b>Star Trak</b> (WO)
	Bob Geldof/Samantha Fox/Luther Vandross



**RATT POISON RAIDS NETWORK** — Two hard rock groups — Ratt and Poison — took time out from their recent Dallas concert schedule to visit Satellite Music Network's Z-Rock studios. Pictured (l-r), front row: Atlantic Records' Kim Stevens & Z-Rock's Bobbie Bondage, Second row: Z-Rock's Kirk Kilpatrick, Ratt's Juan Croucier, SMN's Kenny Ryback, Capitol's Frank Palombi. Third row: Poison's Brett and Rickie Rocker, Atlantic's Bill Collins. Fourth row: SMN's Vic St. John and Z-Rock's Wild Bill Scott.

### GENERAL INFORMATION

<b>The Blimp</b> (PM)	<b>Costas Coast To Coast</b> (CW)
Romantic Americans/rude waiters in trendy restaurants/drinking & underage college students/auctions/like of the word "Olympic"	Billy Packer
<b>Campbell's Playhouse</b> (PIA)	<b>The Fun Factory</b> (PM)
Wickford Point	Wok this way/the Cosby channel/Heartburn Ridge with Clint Eastwood/Springsteen, really live/Ron-DMC
<b>College Basketball Coaches</b> (USAT)	<b>Health Care</b> (PIA)
Salaries & bonuses/college team comparisons	Defeating Diabetes
<b>Computer Program</b> (PM)	<b>NBC Extra</b> (NBC)
Telecommuting/informal computer networks/MS-DOS vs. CP/M/making computers abroad	They had a dream
<b>Costas Coast To Coast</b> (CW)	<b>Personal Finance Digest</b> (JBP)
Billy Packer	Hiring an accountant/charities/divorce/retirement paradise/legal advice/tax reform & exemptions/T-Bond
<b>The Fun Factory</b> (PM)	<b>Public Affairs</b> (PIA)
Wok this way/the Cosby channel/Heartburn Ridge with Clint Eastwood/Springsteen, really live/Ron-DMC	Teen Terrorists
<b>Health Care</b> (PIA)	<b>Reviewing Stand</b> (PIA)
Defeating Diabetes	"Living In Gaze": Dwight Conquergood/"Home Gyms": Lynn Black/"The Fortune Builders": Edwin Darby
<b>NBC Extra</b> (NBC)	<b>Sound Advice</b> (PM)
They had a dream	Tape saturation/cassette deck maintenance/tape backing/cleaning/pre-recorded & pirate tapes/car antennas
<b>Personal Finance Digest</b> (JBP)	<b>Sporting News Report</b> (CW)
Hiring an accountant/charities/divorce/retirement paradise/legal advice/tax reform & exemptions/T-Bond	John Madden/John Newcomb/Max Eringer/Dick Young/Ray Finklestone/Fuzzy Zoeller
<b>Public Affairs</b> (PIA)	<b>Sports Explosion</b> (PIA)
Teen Terrorists	Walter Payton/Gary Williams/Randy Hundley
<b>Reviewing Stand</b> (PIA)	<b>Sports Flashback</b> (CW)
"Living In Gaze": Dwight Conquergood/"Home Gyms": Lynn Black/"The Fortune Builders": Edwin Darby	'68 NFL championship/'64 NFL championship/NFL fumble recovery leader/'87 Ice Bowl/'74 NFL playoffs/oldest NFL MVP winner/Super Bowl I
<b>Sound Advice</b> (PM)	<b>Sports Trivia</b> (SM)
Tape saturation/cassette deck maintenance/tape backing/cleaning/pre-recorded & pirate tapes/car antennas	Jerry West
<b>Sporting News Report</b> (CW)	<b>Travel Holiday Magazine</b> (CW)
John Madden/John Newcomb/Max Eringer/Dick Young/Ray Finklestone/Fuzzy Zoeller	European ski vacations
<b>Sports Explosion</b> (PIA)	<b>Wireless Flash</b> (CN)
Walter Payton/Gary Williams/Randy Hundley	"Crocodile Dundee": Paul Hogan/Australian Captain John Bertram/Real Life/hunters & collectors
<b>Sports Flashback</b> (CW)	<b>Working Out</b> (JB)
'68 NFL championship/'64 NFL championship/NFL fumble recovery leader/'87 Ice Bowl/'74 NFL playoffs/oldest NFL MVP winner/Super Bowl I	Training effect (1/19)
<b>Sports Trivia</b> (SM)	Competition cycling (1/20)
Jerry West	Home fitness equipment (1/21)
<b>Travel Holiday Magazine</b> (CW)	Exercise videos (1/22)
European ski vacations	Striding (1/23)
<b>Wireless Flash</b> (CN)	
"Crocodile Dundee": Paul Hogan/Australian Captain John Bertram/Real Life/hunters & collectors	
<b>Working Out</b> (JB)	
Training effect (1/19)	
Competition cycling (1/20)	
Home fitness equipment (1/21)	
Exercise videos (1/22)	
Striding (1/23)	

### COMEDY

<b>All My Children Update</b> (PRN)	<b>Daily Feud</b> (DCA)
Palmer springs Nestle/Mark is on a long trip/Skye tells Hillary tales/Phoenix misplaces Laverne/Butte sanitizes Tom	Starship Conns connection/the deficit speaks/more dinosaur phones/can't budget/exclusive photos
<b>Amatell U</b> (DD)	<b>Hiney Wine</b> (DD)
Don't bring it up/lumper crop/go gray & brown/keep moving/courtesy pays	Hiney to Iran/hiney clearance/neighborhood/hiney/hiney traveller's guide/Some Hiney
<b>Bobby Jo Amberg's Bar &amp; Grill</b> (DD)	<b>Iring Loblolly</b> (DD)
Don't bring it up/lumper crop/go gray & brown/keep moving/courtesy pays	Winning streak/speed & teamwork/staroffs/Iring's crystal ball/pro basketball thrills
<b>Comedy Hour</b> (MJJ)	<b>Jackie The Joke Man</b> (OHR)
Live guest: Chevy Chase/Gary Shandling/Lay Tomlin/McKenzie Brothers/Father Guido Sarducci	Scratching water/yuppie love/wife apologetic/screwdriver/stimulated pupils
<b>Comedy Show with Dick Cavett</b> (CW)	<b>Laugh Machine</b> (PM)
Cops & criminals: Stan Fireberg/Benny Hill/Monty Python/Rodney Dangerfield/Charlie Mann/Arts Johnson/Carson & Webb/Don Adams/David Brenner/Rich Little/Henry Youngman/Justin Wilson/Goldrod & McFadden/John Garboure/Bickersons	Rodney Dangerfield/Robert Klein/Emo Philips/Steven Wright/Woody Allen/Jimmy Walker/Gallagher/Steve Martin
<b>Daily Feud</b> (DCA)	<b>Mel Blanc's Blankety Blancs</b> (ASR)
Starship Conns connection/the deficit speaks/more dinosaur phones/can't budget/exclusive photos	Blavie dog Bowers/campdown racers/song's ransom/Horatio Alger/elephant boy
<b>Hiney Wine</b> (DD)	<b>National Comedy Wireles</b> (DD)
Hiney to Iran/hiney clearance/neighborhood/hiney/hiney traveller's guide/Some Hiney	Heavenly hotline-Bing/sick call by Punesenc/walk like an Iranian/budget helper printing press/fund for last names
<b>Iring Loblolly</b> (DD)	<b>National Lampoon's True Facts</b> (PRN)
Winning streak/speed & teamwork/staroffs/Iring's crystal ball/pro basketball thrills	Never on Sunday/potato tomato/bad attitude/sorry about that, chef/still rules
<b>Jackie The Joke Man</b> (OHR)	<b>Party Drop-ins</b> (ASR)
Scratching water/yuppie love/wife apologetic/screwdriver/stimulated pupils	Surgery/prize in sewer/ratist trivia game/lazy Eddie's appliances
<b>Laugh Machine</b> (PM)	<b>Radio Hotline</b> (ASR)
Rodney Dangerfield/Robert Klein/Emo Philips/Steven Wright/Woody Allen/Jimmy Walker/Gallagher/Steve Martin	Wrong number/fan to your mother/push what a day I'm having/collect call from Bob
<b>Mel Blanc's Blankety Blancs</b> (ASR)	<b>Red Neckerson</b> (SYN)
Blavie dog Bowers/campdown racers/song's ransom/Horatio Alger/elephant boy	Everyone's related
<b>National Comedy Wireles</b> (DD)	<b>Stevens &amp; Grdnic's Comedy Drop-ins</b> (ASR)
Heavenly hotline-Bing/sick call by Punesenc/walk like an Iranian/budget helper printing press/fund for last names	Stuffer's quirky helper/big, lit Donna/Jews, the sitcom/what's that stink/health with Hog
<b>National Lampoon's True Facts</b> (PRN)	<b>United Spots Of America</b> (ASR)
Never on Sunday/potato tomato/bad attitude/sorry about that, chef/still rules	Tborg Cartococ/fill it yourself restaurant/dirty joke awards/budget airways/girls with guns
<b>Party Drop-ins</b> (ASR)	
Surgery/prize in sewer/ratist trivia game/lazy Eddie's appliances	
<b>Radio Hotline</b> (ASR)	
Wrong number/fan to your mother/push what a day I'm having/collect call from Bob	
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# 100 Tips On Being A Better Sales Manager

Someone once asked me to tell him the ten most important things to do — or not do — to be a successful sales manager. The same person asked me to do it in quick one-liners. I did. But the ten quickly became 100.

1. Always come to work as early as you want your staff to be in.
2. Dress the way you want your staff to dress.
3. Handle your problems on a one-to-one basis.
4. Always show your boss respect in front of your sales staff.
5. Never hire a friend.
6. Never hire a friend of a friend.
7. Spend a little time each day with individual staff members.
8. Teach them what you do right.
9. Admit your errors as quickly as you want others to admit theirs.
10. Go on at least one sales call with each salesperson each week.
11. Always collect cash in advance from clubs and restaurants.
12. Never tell your staff you are sold out.
13. Don't try to teach co-op to your number one biller.
14. Never assign a rookie to a major agency.
15. Never get drunk with your staff.
16. Never get drunk with your boss.
17. Never get drunk.
18. If you blow up, apologize immediately upon calming down.
19. Go walk around the block before you blow up.
20. Never let programming organize a sales promotion.
21. You, not a salesperson, should develop the manufacturer rep.
22. Go to two lunches per week with your "biggie" clients.
23. Make your sales meetings informative and interesting.

"Talk to your fellow sales managers in the market once a month. Bad-mouth print rather than other radio stations."

24. Schedule a weekly meeting with your boss to recap sales.
25. Work with the PD, not around him.
26. Make all your staff live under the same rules.
27. Develop a spec spot program with cash bonuses to programming.
28. Develop a master pitch book.
29. Keep the "one sheets" in the sales bins fresh and current.
30. Turn out at least three special packages a month.
31. Go on national trips as much as necessary.
32. Understand the role of the reps: they sell, you motivate.
33. Figure out a way for the rep to pick up the bar tab.
34. Hire the best salespeople you can find.
35. Hire your replacement.
36. Don't answer a question with, "Because I said so."
37. Learn the traffic system so you can understand it.
38. Demand ten new sales contacts per week from your retail staff.

39. Give them a VISA card machine to get money up front.
40. Cold call America's newest lead source: industrial parks.
41. Have a quarterly bull meeting outside the office.
42. Invite top clients to your house for dinner instead of to a bar.
43. Make sure you have a great assistant.
44. Buy a micro tape recorder and "write" your memos on it.
45. Talk your boss into a car phone for better time management.
46. Prepare a demo tape of spec spots for your staff to use.
47. Go to dinner with each staff member to get to know them.
48. Develop a salesperson of the month award.
49. Give one of your salespeople's commission checks to their spouses.
50. Keep track of your average cost per spot twice a month.
51. Demand projections on the 15th and the 30th from your staff.
52. Get your invoices sent out at the end of each flight.
53. Review collections every week.
54. Attend all local advertising functions as a staff.
55. Don't pick up the tab.
56. Learn how vendor money works — now.
57. Sell sales promotions without call letters.
58. Cut trading in half.
59. Learn FCC rules and regulations regarding contests.
60. Invite your boss to sales meetings once a month.
61. Go to lunch once a month with the boss.
62. Don't pick up the tab.
63. Sell without ratings to retailers.
64. Price your inventory correctly.
65. Never make your boss wait.
66. Learn word processing.
67. Read the *Wall Street Journal* every morning.
68. Scan the business section of the newspaper for new business.
69. Make your staff monitor; do not use a service.
70. Get money for your jocks at sales promotions.
71. Raise the rate 10% across the

By John Mackin Ade



John Mackin Ade

John Mackin Ade is President of Specter Broadcasting, owner of WBEU & WYKZ/Savannah-Hilton Head-Beaufort, and also doubles as VP of sales consultant firm Ade Marketing, Inc. Besides WRC/Washington, the 16-year radio vet has held GSM posts at WKUT/New York, WTAE/Pittsburgh, KLUV/Dallas-Ft. Worth, WIP/Philadelphia, and WNEW/New York.

board now. It works!

72. Assign political to one person.
73. Get rid of the negative force on your staff.
74. Start selling sports the day the season is over.
75. Stop hanging out with the jocks.
76. Turn over unclosed accounts every 90 days.
77. Talk to your fellow sales managers in the market once a month.
78. Bad-mouth print rather than other radio stations.
79. Learn how your local newspaper's rates work.
80. Offer free spots for misprinted ads.
81. Make sure your top sales promotions are videotaped.
82. Ask your boss to be part of the budget meetings.
83. Pay a higher commission for new business.
84. Never bad-mouth your boss or company to anyone.
85. Send turnover accounts to collection agencies ASAP.
86. Get a copy of the log each day.
87. Have discrepancy sheets copied to you each day.
88. Get an order bell for the sales office.
89. Always get excited about an order.
90. Always get upset about a cancellation.

"Never hire a friend. Never hire a friend of a friend. Hire the best salespeople you can find. Hire your replacement."

91. Make "budget making" an event each time it happens.
92. Make sure each salesperson has a monthly budget.
93. Don't go home until your work is finished each day.
94. Make sure you go home when you leave the office.
95. Quit smoking and exercise each night.
96. Don't take your job home to your family.
97. Don't take your family to the job.
98. Make Friday afternoon a victory.
99. Take your family out every Friday night.
100. Don't pick up the tab.

(Thanks to Sam Brownstein, Geoff Hall, Ken Swetz, Bruce Houston, Ed Cosman, Ted Atkins, John Tenaglia, Steven Dinetz, Hal Smith, Vicki Callahan, Carl Brazell, and George Green for teaching me most of these!)

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## Put It In Writing

Guest contributors are encouraged to submit queries or finished articles to R&R for use in the Ratings & Research, Sales, Management, and Engineering columns. Articles should be approximately 1250 words, or five to six typed, double-spaced pages. For more information, contact Special Assignments Editor Jim Dawson, R&R, 1930 Century Park West, Los Angeles, CA 90067; (213) 553-4330.

## JINGLES

### "MORNING SHOW" COMPLETE PACKAGE IN 30 DAYS

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# MANAGEMENT

## PART II

# Tax Reform And Broadcasting

By Barry Skidelsky

The maximum corporate income tax through June 30, 1987 is 46%. After that, 34% is the top rate for income above \$335,000. But if a corporation earns between \$100,000 and \$335,000, an additional five percent surcharge is added, making the true maximum 39%. This is the first time in memory that the corporate income tax rate is higher than that for individuals.

The new law also legislatively repealed *General Utilities*, a 30-year-old US Supreme Court case which provided an exception to the normal rule of double taxation. If a corporation sells for profit a radio station it owns, it earns income which is subject to corporate income tax. When those profits are distributed to the corporation's shareholders, they must now pay individual income tax; hence, double taxation.

Internal Revenue Code section 337, also now abolished, was the statutory embodiment of the *General Utilities* doctrine. It allowed a corporation to not recognize any gain on a sale if an approved plan of liquidation was followed. Look at the difference between the old and new law that this basic example illustrates:

Assumptions: Purchase Price –	\$6,000,000
Basis (cost) –	\$2,000,000
Gain (profit) –	\$4,000,000
Old law: 20% capital gains on \$4,000,000 equals \$800,000. No double tax.	
New law: Corporate tax of 34% on \$4,000,000	= \$1,360,000
Shareholder tax calculated as follows:	
\$6,000,000 purchase price	
– \$1,360,000 corporate income tax	
	-----
\$4,640,000	
– \$2,000,000 basis	
	-----
\$2,640,000 capital gains	
28% capital gains tax on \$2,640,000 = \$739,200. Add back corporate income tax of \$1,360,000:	
Total tax paid =	\$2,099,200

Subtracting the tax paid under the old law from the tax paid under the new law shows that \$1,299,200 additional tax is paid under the new law.

### The Window

Not all companies are immediately subject to this double taxation. For the next two years, there is a window for corporations with net worth of less than \$5,000,000 that are majority owned by ten or fewer shareholders.

This brings up one of the legal solutions to the double taxation problem, "S" corporations. In "S" corporations, as in limited partnerships, the law allows a pass-through of income to be taxed only at the individual level. Restrictions apply in converting a regular "C" corporation to "S," and several qualifications must also be met.

An "S" corporation is by definition closely held, as there cannot be more than 35 shareholders. Moreover, each must be a natural person. There can only be one class of stock, which may only differ in voting rights, and the corporation cannot own 80% or more of another corporation; i.e., be part of a consolidating group.

In short, more attention will now be paid to ownership and deal structures in the trading of broadcast properties. For example, there may be a greater use of "like-kind exchanges" or swaps, which also avoid recognition of gain. With no difference now between the capital gains and ordinary tax rates, we may see an increased use of covenants not to compete.

Also, buyers and sellers may be more likely now to include in their contract an allocation of the pur-

"If a corporation sells for profit a radio station it owns, it earns income which is subject to corporate income tax.

chase price to the various assets bought. Jon Intrater of Washington, DC-based appraisal firm Broadcast Investment Analysts points out that the Act now attributes more to non-depreciable assets, such as good will, and that there is now recapture liability for intangible assets such as employment contracts, sports rights, and leases.



Barry Skidelsky

Barry Skidelsky is an attorney and broadcast consultant who specializes in radio and provides business and legal counsel. His background includes 15 years of experience in radio programming, sales, and management through posts with WMMR/Philadelphia, WVRV/Memphis, and WRKS/New York.

Skidelsky can be contacted at 132 East 45th St., New York, NY 10017; (212) 370-0130.

"Debt financing for the purchase of equipment may now be more attractive than leasing."

### Depreciation

In its most simple terms, depreciation is a non-cash expense reflecting the obsolescence or wear and tear of personal and real property (excluding land) over "useful lives." These useful lives are determined by reference to broad categories, not to the actual property involved, and the writeoff periods are getting longer.

Automobiles are written off over five years, most equipment over seven, and real estate over 27.5 and 31.5 years for residential and commercial parcels, respectively. Thus, the writeup is worth less now and the lower tax rates reduce present values. In addition, the investment tax credit (ITC) has also been repealed.

Depending on a business's tax rate and the equipment, the changes in ITC and depreciation coupled with the retention of

deductibility of interest expenses for business suggest that debt financing for the purchase of equipment may now be more attractive than leasing.

There is much more about which to write, but time and space are calling for an adjournment. My malpractice insurance company has asked me to remind you that tax law is anything but static and that everyone makes mistakes. Do not rely on the information contained in this article. Learn from it, and get a good lawyer to advise you as to your own particular situation.

## Put It In Writing

Guest contributors are encouraged to submit queries or finished articles to R&R for use in the Ratings & Research, Sales, Management, and Engineering columns. Articles should be approximately 1250 words, or five to six typed, double-spaced pages. For more information, contact Special Assignments Editor Jim Dawson, R&R, 1930 Century Park West, Los Angeles, CA 90067; (213) 553-4330.

"More attention will now be paid to ownership and deal structures in the trading of broadcast properties."



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# The Vanishing Chief Engineer

By Brad Messer

There is a cold fear running deep within America's community of chief engineers, who see strong evidence that radio doesn't need them as much as it once did. However, other veteran engineers believe there is no major cause for concern, contending that job shrinkage may be an illusion created by factors such as changes in job titles.

It must be emphasized that there are no recent broadbased surveys to furnish a clear picture of any suspected changes in the status of technicians in radio — but that doesn't prevent a significant number of engineers from believing there is a definite downward trend, based on conversations with their peers.

One of the growing number of contract engineers, Paul Strickland of PSE Broadcast Engineering in Arlington, TX, says "vanishing" appears to be an accurate term to describe the status of chief engineers in medium and small markets. "There's no doubt in my mind that, in the future, particularly in the small town, there's going to be no chief engineer around," he said. "It's going to be a contract man. It's straight, flat-out bottom-line economics."

That gut feeling is shared at the National Association of Broadcasters, where Department of Science and Technology Sr. VP Thomas Keller says, "As we contact station managers, more and more of them seem to have contractors rather than fulltime staff engineers. Although we haven't done any statistical research on this, we know it's happening. At the last NAB convention we had a contract engineer workshop, and another is planned for the next convention."

## Do The Statistics Lie?

Although unqualified numbers can be misleading, the available statistics indicate that the radio engineer is an endangered species.

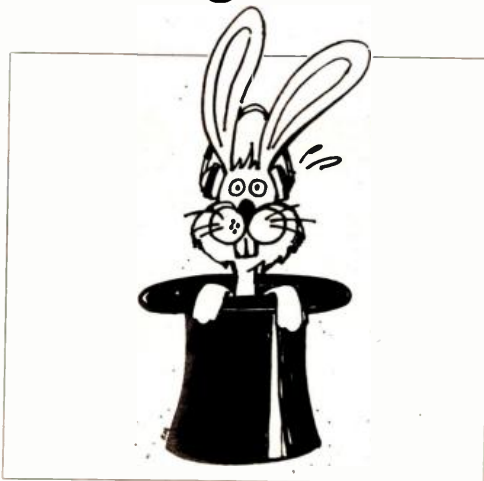
The FCC's 1985 Equal Employment Opportunity Trend Report — which was the latest available as this article was being written — shows that as the number of commercial radio stations was increasing, the total number of broadcast technicians was shrinking by six percent, from 3070 in 1984 to 2881 in 1985.

Richard Rudman, President of the Society of Broadcast Engineers, says these numbers do not accurately reflect reality. "The job is not vanishing," he says. "Many of the engineering departments in the larger stations used to list people who weren't engineers. At my station (KFWB/Los Angeles), we formerly listed 17 people, but all except two were actually board operators."

Granted, some label-switching may skew the numbers, but does Rudman dispute that an increasing number of stations are replacing individual chief engineers with contractors? "That is a pattern I can't deny; more and more are. But there's going to be a cutoff point to that process. The marketplace will make that decision."

## Technology To Blame?

As hot tubes have been displaced by solid-state technology, equipment reliability factors have soared. In recent years, a larger percentage of a radio station's equipment has become at least modular, if not disposable. A case might be made that actual hands-on engineering requirements may be lessening at individual stations.



Keller of the NAB says, "It just seems as if the smaller stations are no longer so complicated as to require a fulltime individual. But it's also an economic situation that's driving those stations to get as much use as they can from their remaining technicians."

Strickland became a contractor about 18 months ago and now has 14 client stations in Texas, including KKDA/Dallas. "I wanted to get out on my own, and six months of market analysis showed the opportunity is there," he says. "It's a lucrative marketplace."

"Years ago when every station had to have an engineer around, everybody had a combo man. He was a quasi-engineer and board operator and did logs and everything else. But since they've dropped the licensing requirement, stations can hire a high school kid who just wants to get started in radio, give him a restricted phone, tell him to take transmitter readings,

and they're legal. The FCC's decision to drop licensing requirements hasn't hurt me."

## Threat To Farm System

If you perceive the nation's smaller stations as the farm system of radio, that's not good from an engineering standpoint, according to Strickland. "You don't find young people interested in broadcasting who are willing to pay the dues to start with. The small market is where you pay, and the young people are not there anymore."

"They're coming out of trade schools or college programs and wanting big bucks right off the bat. They're getting it from industry, not from broadcasting. The kids just out of school are being offered jobs we would drool over, in the service and computer industries. My younger brother has the same amount of schooling as me, but he's already beating me by \$18,000

a year. And I can do his job! So why in the damned hell am I sitting here? Because I love the stinking industry!"

Bill Ryan, Chief Engineer of KVIL/Dallas, agrees that the farm system talent pool appears to be less active. "I don't have many young people knocking at my door wanting to be engineers, now that you mention it. In the past four years, I think only three or four people have applied."

As Strickland sees it, "The majority of engineers seem to be lumped into two age groups now — those who are pushing 65, and those in my bunch who are 35 to 40. But below that we don't seem to have anybody. Where the younger replacements will come from, I don't know."

For more information on this subject, contact the Society of Broadcast Engineers, Inc., 7002 Graham Rd., Suite 118, Indianapolis, IN 46220.

## Minorities Gaining Ground

The percentage of minorities in radio engineering is inching upward as the percentage of white males is moving downward. While the total number of broadcast technician jobs appears to be shrinking, the actual head count of Hispanics, blacks, and other minorities in that category remained virtually unchanged in the FCC EEO Trend Report. The same was not true for the traditional majorities. Of the 189 technicians whose jobs vanished, 165 were white men and 16 were white women.

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HARVEY MEDNICK

## PROMOTION & MARKETING

### ADVICE FROM AN EXPERT

# 1988 Budgeting: A Taxing Situation

It's 1987, and we are all enjoying and yet fearing the results of the new tax laws. How can we forget all of the car dealer ads leading up to January 1 which reminded us that 1986 was the last time we could deduct the sales tax on a new car?

This barrage got me to wondering how the tax laws would affect us as promotion people, and I called NAB to find out if its legal department had given any thought to the matter. They referred me to the Washington law firm of Baker and Hofstetler's Jana De Sirgh, a tax specialist who counsels NAB on these matters.

#### There's Good News And . . .

De Sirgh first pointed out that the new laws will go in effect in a two-step process starting in 1987. Al-

though this article deals with present implications, the full result of this sweeping legislation will not be completely felt until 1988. This information can be immediately valuable, however, in helping you develop a slowly maturing promotion/contest plan which will be full-grown by 1988.

#### Prizes Are The Same

The new law doesn't really affect prize structure. Prize winners, however, do reap a benefit. The

recipient is charged with the responsibility of adding the fair market value of the gift he receives at the time of receipt to his gross income. In the past, giving away a \$100,000 Rolls-Royce meant adding that amount to the winner's income, which used to jump him up a bunch of brackets. In many cases, station management offered winners of large prizes substantially less than the items' value in cash with the full understanding that they'd probably never have to actually give away the promoted item — knowing no winners would be affluent enough to be able to afford the tax burden taking the actual prize would entail. Now that's changed. With the maximum tax obligation going down to 28%, more individuals are going to be able to afford big prizes.

#### But Can We Afford To Give Them Away?

The rub is that corporate taxes are going down as well, meaning that the cost of giving things away is going up. Here's an example: if your station is in the 70% tax bracket and gives away a dollar, that dollar actually costs the station 30 cents. That's because ad/promo expenses are normally charged against income. When the corporate tax is lowered to the 1988 maximum of 34%, every dollar given away will cost 66 cents.

"Now that the donor has a lower rate and can expense less, perhaps the stations should reconsider the worth of prizes," De Sirgh said. "Station promotion people should take a look at their cost projections for 1987 and adjust budget projections to get them in line with the '88

corporate percentages that will affect the station."

This suggestion adds a new dimension of planning to the budgeting process, and implementing it can only serve to make you, the promotion/marketing person, appear more valuable and thoughtful to your station.

#### How Does This Affect Prizes/Contesting?

De Sirgh also suggested that you consider changing your station's prize structure by giving away fewer or less expensive items. There have been innumerable discussions at NAB and BPME seminars concerning threshold amounts and prize correctness. Too often stations have been captivated or hyped into building contests on very appealing bases — such as a \$55,000 Porsche 928S, or \$1,000,000. In truth, listeners don't hold either prize in high enough esteem to want to win it. Both prizes are so far above listeners' expectation levels that they don't feel they have any chance to win. Accordingly, the tax laws may have the unintended benefit of helping us return to a structure that is dollar-accurate and built on the realistic expectations of our listeners, rather than on a PD or GM's desire to keep up with his peers in larger markets.

#### Final Thoughts

The tax laws provide a great incentive to be creative. They give the consumer more spendable income, which affords stations an opportunity to let them more via advertising. On the other hand, the lower tax burden to the station

means promotion budgets cost management more, so we need to look more creatively at the ways in which we structure and spend promotion dollars. This means promotion people are taking another step toward management. You now have to work even more closely with your boss, in an area where he/she feels extremely comfortable and expert, as opposed to the creative side where you are most adept.

It's a taxing situation, but one in which we can really shine by developing appropriate solutions.

## New Name Same Story

Just in case you haven't noticed, this column has a new name which more clearly defines what we've been doing editorially for the last two years. Previously, we were unable to use the word "promotion" in our title since it was employed as a subject head elsewhere in R&R.

Under our new banner of "Promotion & Marketing," we don't envision any dramatic changes, although there may be an increase in management readership brought on by growing concern with budgeting.

The doors are still open for your submissions in any area of promotion, marketing, imaging, positioning, PR, and publicity. This is your column, and I hope you find it even more useful in the new year with the new head.

## DATELINES

#### February 1-4

National Religious Broadcasters  
44th Annual Convention  
Sheraton Washington, Washington, DC

#### February 7-10

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

#### March 28-April 1

National Association of Broadcasters  
65th Annual Convention  
Dallas Convention Center, Dallas

#### April 1-5

Alpha Epsilon Rho  
45th Annual Convention  
Clarian Hotel, St. Louis

#### April 2-5

3rd Annual Music Business  
Symposium  
Ambassador Hotel, Los Angeles

#### April 26-29

Broadcast Financial Management  
Association  
Annual Meeting  
Marriott Copley Place, Boston

#### June 6-9

American Advertising Federation  
Annual Convention  
Buena Vista Palace Hotel, Orlando

#### June 10-13

American Women in Radio and  
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36th Annual Convention  
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KEN BARNES

## ON THE RECORDS

## THE INDUSTRY'S ULTIMATE CONTEST CHALLENGE

## The 1987 Grammy Handicap

Can it be done? Is there an industry figure out there who can figure out whom the voters of the National Academy of Recording Arts & Sciences (NARAS) are going to select for Grammy awards in 1987? It's time to find out.

For the past two years of the three I've been running this contest, no one has guessed the eventual Grammy winner in all the categories I've selected. It's not because I'm unfairly stacking the categories by requiring people to guess who'll win Best Chamber Music Performance or Best Polka Recording — it's all pretty much right down the mainstream.

It's not for lack of entries, either: last year's contest drew twice as many submissions as any previous event, and it's always been the most popular contest in this department.

## Memo Random

Why is it so tough to score a perfect? Maybe it has something to do with the odds. On a purely random-guess basis, the R&R Counting Department (not the Accounting Dept., a separate division called the Counting Department, headed by Count Floyd) calculated the odds of getting a perfect score under the original structure of this contest (eight categories) at about 400,000 to 1.

Last year, in the spirit of generosity, I expanded the categories to ten, which had a mild effect on the random odds figure, increasing it slightly to about one in ten million. But how can you be discouraged with odds like that? I wanted to include Best Producer this year, so with a cavalier disregard for good sense I bumped it up to 11 categories, which means we're talking in the neighborhood of 50 million to one on getting them all correct by guessing at random.

But of course those odds are misleading. We're dealing with seasoned industry experts here, not random guessers off the street. That factor reduces the odds vastly; if you know the hits, you've got a substantial edge. (You still have to fathom the inexplicable prejudices and preferences of the working musicians, producers, engineers, artists, liner notes writers, and other professionals who make up NARAS; I'm still shaking my head wondering what happened to some of last year's best records... but no system is perfect.)

## Upping The Ante

Anyway, I don't want anyone to feel intimidated by the odds — you don't have to get a perfect score to win. As in the past, you mark your picks among the nominees in the listed categories (you can tear out

this page, use a reproduction, or write 'em down on a separate piece of paper; employment of skywriters is frowned upon) and mail it to me before Friday, February 20.

The entry with the most correct guesses wins a year's subscription to R&R. In case of ties, a random drawing to determine a winner or winners may occur, but multiple subscriptions may be awarded, depending on how many I can shake down the Circulation Dept. for.

But since it appears so difficult to score 11 for 11, let's sweeten the pot a little. If anyone achieves a perfect score, a five-year subscription will be awarded. (Now watch 20 people get 'em all right—and I'll really be in the soup with the Circulation Dept.) By the way, anyone is eligible to enter, but contributors to R&R and other trade publications may be asked to donate any prizes they might win. (What does someone who works here need with a year's subscription anyway, am I right? Of course I am.)

So, without further ado, since you're already up to your hips in ado from the preceding nine paragraphs, here are this year's Grammy Handicap Categories. Assume a nomination is a single unless otherwise noted.

## Record Of The Year

"Addicted To Love"/  
Robert Palmer  
"Greatest Love Of All"/  
Whitney Houston  
"Higher Love"/Steve Winwood  
"Sledgehammer"/Peter Gabriel  
"That's What Friends Are For"/  
Dionne Warwick & Friends

## Album Of The Year

"Back In The High Life"/  
Steve Winwood  
"The Broadway Album"/  
Barbra Streisand  
"Control"/Janet Jackson  
"Graceland"/Paul Simon  
"So"/Peter Gabriel

## Song Of The Year

"Addicted To Love"  
"Graceland"  
"Higher Love"  
"Sledgehammer"  
"That's What Friends Are For"

## Best New Artist

Glass Tiger  
Bruce Hornsby & The Range  
Nu Shooz  
Simply Red  
Timbuk3



## Best Pop Vocal Performance, Female

"The Broadway Album"/  
Barbra Streisand  
"Friends" (LP)/Dionne Warwick  
"Papa Don't Preach"/Madonna  
"True Colors" (single)/  
Cyndi Lauper  
"Typical Male"/Tina Turner

## Best Pop Vocal Performance, Male

"Danger Zone"/Kenny Loggins  
"Glorious" (LP)/Peter Cetera  
"Graceland" (LP)/Paul Simon  
"Higher Love"/Steve Winwood  
"Sweet Freedom"/  
Michael McDonald

## Best Country Vocal Solo Performance, Male

"Ain't Misbehavin'"/  
Hank Williams Jr.  
"Diggin' Up Bones"/Randy Travis  
"Guitar Town" (LP)/Steve Earle  
"Guitars, Cadillacs, Etc., Etc." (LP)/Dwight Yoakam  
"Lost In The Fifties Tonight" (LP)/Ronnie Milsap

## Best Rock Performance, Duo Or Group w/Vocal

"Afterburner" (LP)/ZZ Top  
"Harlem Shuffle"/Rolling Stones  
"Missionary Man"/Eurythmics  
"Sun City" (single)/Artists United Against Apartheid  
"Tuff Enuff" (single)/  
Fabulous Thunderbirds

## Best R&amp;B Vocal Performance, Female

"Control" (LP)/Janet Jackson  
"Destiny" (LP)/Chaka Khan  
"Jumpin' Jack Flash"/  
Aretha Franklin  
"Rapture" (LP)/Anita Baker  
"Winner In You" (LP)/  
Patti Labelle

## Best Pop Performance, Duo Or Group w/Vocal

"All I Need Is A Miracle"/  
Mike & The Mechanics  
"Holding Back The Years"/  
Simply Red  
"The Next Time I Fall"/  
Peter Cetera & Amy Grant  
"On My Own"/Patti Labelle &  
Michael McDonald  
"That's What Friends Are For"/Dionne & Friends

## Producer Of The Year

David Foster  
Jimmy Jam & Terry Lewis  
Michael Omartian  
Paul Simon  
Russ Titelman & Steve Winwood

Remember, voting favorites is not always a guarantee of reflecting the preferences of the NARAS membership. Instead of going with your heart, you're probably better off trying to think like a Grammy voter. I'm told the effects wear off after a few days and do not leave a permanent scar. Best of luck to everyone!

## DJs On Record, Part 87

Someone someday should assemble the definitive catalog of air personalities who've appeared on record. (Whaddya mean, I should? Give me a two-year paid sabbatical to research it and I might consider.) In the meantime, however, it's part of this column's duty (and pleasure) to acknowledge some of the new examples that reach my notice.

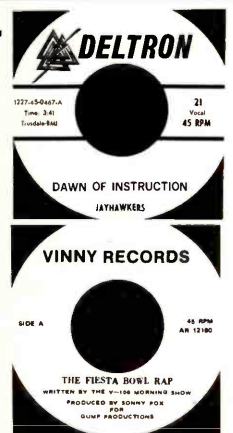


In parodies as well as hockey, there's nothing like great offensive lines, as K97 proves

One such record is "Fiesta Bowl Rap" by the Y100 (Miami) Morning Show, produced by showmaster Sonny Fox himself. Although somewhat outdated by subsequent gridiron events, it is a worthy addition to the archives, and thanks to OM Tony Novis for sending it. By the way, it's not Sonny's first time on record; as pointed out in an earlier column by John Rivers, Sonny, under the guise of Jay Walker & The Jayhawkers (usually just the

Jayhawkers on record), sang many Michigan '60s classics such as the one pictured, a Barry McGuire answer record called "Dawn Of Instruction."

KS94/St. Louis MD Mike Watermann doubles as the drummer in Sh-Boom, who released an "a cappella doowop version" of "Jingle Bells" backed with the band's namesake song, the Chords' Crew-cuts' "Sh-Boom" — neat stuff.



Sonny Fox on record then and now

And K97/Edmonton Program Manager Neil Edwards sent along a copy of the station's "Looney Tunes" LP, a charity effort for the Northern Alberta Children's Hospital Foundation. It features parodies of popular songs, a whole lot of hockey-related material, a Bob & Doug McKenzie takeoff (take off), and a bitter dialogue between Madonna and a music critic to the tune of "Live To Tell." This is one album that truly lives up to its title.

More DJs on record as I get 'em.



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# Passion For Learning

## MONDAY, JANUARY 26

1970/11,000 attend the first Australian rock festival at Ourimbah. Twenty-six are arrested.

1973/CCR's "Creedence Gold" LP is certified gold.

1979/**Godley & Creme** demonstrate their "gizmotron" invention for the first time.

1986/**The Miami Sound Machine's Gloria Estefan** tells the *L.A. Times* that their label didn't want to release "Conga" to the English-speaking market.

Born: **Andrew Ridgley** 1963, **Eddie Van Halen** 1957.

## TUESDAY, JANUARY 27

1983/**The Bangles** are showcased at L.A.'s Roxy. **Jane Wiedlin** is watching, as is a reviewer who counts the times that he compares them to the **Go-Gos** — six. On the same day, **Tina Turner** begins her British comeback tour at St. Austell's Coliseum.

1984/**Tito Jackson** puts out **Michael's** burning hair at the Shrine Auditorium.

1985/**David Lee Roth** announces, "**Van Halen** is not breaking up and you can quote me on that... the band has always had conflict, but how can you have the big resolve without the conflict in the middle?"

1986/On the 13th American Music Awards, **Diana Ross** hosts. **Teddy Pendergrass** sings for the first time since Live Aid. **Apollonia Kotero** displays most of her breasts, and **Madonna** cancels, but not in time to be removed from the ads.

Born: **Nick Mason** 1945, **Bobby Bland** 1930, **Nedra Talley (Ronettes)** 1947.

## WEDNESDAY, JANUARY 28

1956/**Elvis Presley's** first national TV appearance on the "**Dorsey Brothers Stage Show**."

1978/**Ted Nugent** autographs a fan's arm with a Bowie knife.

1983/**Willie Nelson** and **Merle Haggard** play their first shows together at San Francisco's Cow Palace.

1985/"We Are The World" recorded 10pm-7am.

1986/In the wake of the Challenger disaster, many stations pull **Billy Joe Royal's** "Burned Like A Rocket," for at least a day. **Melba Moore's** TV sitcom "Melba" premieres. And consultant **Bobby Hatrick** is stabbed to death by an assailant who then sets off a firebomb as camouflage.

Born: **Dave Sharp (Alarm)** 1959, **Jean Knight** 1943.



Steve Marriott, Phil Collins, KC, Jody Watley

## THURSDAY, JANUARY 29

1962/**Peter, Paul & Mary** signed to **WB**.

1966/**Jean Baez** awarded three gold LPs.

1983/**Stevie Nicks** weds **Kim Anderson** outside her L.A. home at sunset. And UK artist **Beki Bondage**, reviewing "Let It Whip" for *Melody Maker*, says, "I'm not sure which part of his anatomy he wants whipped, but I'm sure I could oblige."

1984/**Isaac Singer** attacks the film of his "Yentl" in the *New York Times*. Singer declares, "The passion for learning and the passion for singing are not much related in my mind." The next day, **Barbra Streisand** responds that if Singer feels that way, he shouldn't have sold the story in the first place.

1985/Two **Prince** bodyguards are arrested for allegedly attacking photographers outside **Carlos & Charlie's** restaurant in L.A. Prince's version of the story, told on the flip side of "Pop Life," is that "a camera tried to get in my bed."

## FRIDAY, JANUARY 30

1961/**Jerry Leiber & Mike Stoller** form one of the first outside production companies.

1983/**The Plugz** begin a Sunday morning 6am jam series at L.A.'s Music Machine club. They later become the **CruzaDOS**.

1984/**Mel Brooks** releases "To Be Or Not To Be (The Hitler Rap)," which is exactly what it sounds like, in Britain, where it becomes a top-ten record.

1985/**USA For Africa** holds a press conference to announce a release date for "We Are The World." 13 songs have already been gathered for what is then set to be a double LP.

Born: **Marty Balin** 1943, **William King (Commodores)** 1949, **Jody Watley** 1961, **Steve Marriott (Humble Pie)** 1947.

## SATURDAY, JANUARY 31

1969/**Pete Townshend's** spiritual mentor, **Meher Baba** dies.

1985/**John Fogerty's** "comeback" concert on the **A&M** soundstage features **Booker T, Duck Dunn**, and **Albert Lee**. The only new song performed is "Rock & Roll Girls." Also, **Barbara Cossill** dies at 56 in Tempe, AZ.

1986/CBS cancels "Melba" and "Charlie & Co." until further notice. "Down & Out In Beverly Hills" opens. **KHJ/Los Angeles** drops its legendary calls and not so legendary "Car Radio 93" format. Unusual Canadian band **Rough Trade**, which was still successful enough in its homeland to do Pepsi commercials, plays its "Deep Six In '86" farewell show at the Montreal Spectrum.

Born: **Phil Collins** 1951, **KC** 1951, **Lloyd Cole** 1961, **John Lydon** 1956, the late **Terry Kath** 1945.

## SUNDAY, FEBRUARY 1

1985/**Glenn Frey** makes his acting debut on "Miami Vice" and isn't killed off as originally planned.

1986/**Diana Ross**, wearing a \$12,000 lace gown, marries **Arne Ness** in Geneva. **Prince, Andre Cymone**, and **Jerome Benton** jam onstage at a **Mazarati** show in Minneapolis, then at his studio until 7am the next morning.

British record magnate **Dick James** dies of a heart attack at 65. And, at MIDEM, the **Fine Young Cannibals** try to dump yogurt on **Jennifer Rush** but hit **Matt Bianco** instead.

Born: **Rick James** 1952 (or earlier), **Ray Sawyer** 1939, **Don Everly** 1937, **Lisa Marie Presley** 1968.

# A-HA CRY WOLF

WKSE add  
Q107 add  
Z93 deb-31  
KDWB add  
KKRZ add  
KPLZ deb-34  
KUBE deb-28  
K104 on  
99GFM add  
WBBQ on  
WKQB add  
WCKN on  
94Z add

WKDD on  
WNCX add  
WIXX add  
Z104 deb-39  
KIYS deb-33  
KCAQ add  
KXYQ on  
KDON add  
KCPX add  
KITS add-18  
KZZU deb-38  
OK100 add



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95XIL on  
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Q104 add  
WZYP add  
KSMB add  
WPFM add  
WBWB on  
WLRW add  
Y94 add-39  
KDVV add  
KOZE on  
KTMT on  
KZFN deb-37  
Y97 add  
OK95 deb-34





FRANK AMADEO	STEVE PERUN
REGGIE BLACKWELL	JOHN ROBERTSON
BOB CASE	DENNY SANDERS
BOOM BOOM CANNON	BUDDY SCOTT
ADAM COOK	SCOTT SHANNON
DOUG ERICKSON	RICK STACY
RICK GILLETTE	MARK ST. JOHN
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## RECORDS

# Houston Wrote The Book Of Love

Translating the local success of a record or an act into national activity is one of promotion's most rewarding experiences when it works — and one of the most frustrating when it doesn't.

Here are a couple of projects at different stages of progress. One recently developed in Houston, where grass-roots interest in out-of-towners Book Of Love created a hit which the label is now looking to repeat elsewhere. The other is centered in Minneapolis, where hometown favorites Limited Warranty are as big as they come, but didn't export that appeal with their first major-label release.

### Born In The Clubs

**Warner Bros.** Local Promotion Manager in Houston, Todd Galli, didn't quite believe what he saw during a summertime show in his market: hundreds of kids singing along to every song performed by a New York band opening for Depeche Mode. He knew that Sire's Book Of Love had generated some 12-inch sales through local dance club play, but that was about all.

Spurred by the gig, Galli checked his printouts and noted that rereorders for Book Of Love's album, released months earlier, had been getting stronger and stronger — even though a single, "You Make Me Feel So Good," just "sat out there for a long, long time," he said. But now retail was talking up the album, and CHR radio (as well as local music channel HX Video USA) was getting requests.

In September, KKBQ and KRBE started playing "So Good" in test rotation, Galli said. In early October, new CHR KKHT reported that the record was "showing up phenomenally in their callouts: 60% and 70% positive, and familiar, male and female."

### Good News, Bad News

A couple of weeks later, the single debuted high at KRBE and KKBQ simultaneously, and by November it was #1 at the former, top five at the latter. (Elsewhere, at least one other station had discovered the record. At KSMB/Lafayette in August, it went Top Ten.)

To support the Houston activity, Book Of Love came back into the market — and ran into crossfire between 93FM and Power 104. Both stations wanted the four-piece band for their morning show, and a proposal to send two members to each didn't please KKBQ.

Recalled Tom Barbera of New York's Symmetry Management, "It was a good news/bad news story in that everybody wanted them, and we tried to accommodate them both simultaneously.

club. As the year turned, Galli said the album was Top Ten in area stores, and there was radio airplay for another cut, "I Touch Roses," which had previously been a club hit.

### Pop Band's Band

Album sales to date are approximately 20,000, a "high number" for the market, according to Galli, "and that doesn't count what the Sam Goody stores and racks like Target would ship in." The label rep said he and WB Regional Marketing Manager Murray Nagel agree that, locally, the last act to happen with such intensity was Prince. "The word-of-mouth on the Books is tremendous, and it spread to Dallas, Abilene, and San Antonio when they came back through in December. Everybody wanted to be involved."

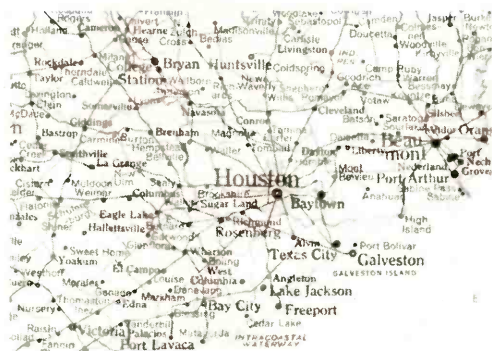
The WB/Sire effort and commitment draws praise from Tom

"There's enough of a foothold to try to spread it. We're anxious to build on what we have."

—Tom Barbera

But I guess one station felt a little more strongly about it than the other, and acted accordingly."

The subsequent disappearance of "So Good" from KKBQ's playlist apparently didn't arrest the band's momentum in Houston. An in-store promotion with Sound Warehouse was successful; so was a two-show performance at a local 750-seat



Barbera, who's understandably upbeat about the record's chances on reserve. "The Houston situation was unusual in that you wouldn't necessarily expect a sophisticated, New York pop band

to be breaking in the Southwest." With "other bits of interest" in San Francisco, Miami, and New Orleans, he said, "There's enough of a foothold to try to spread it. We're anxious to build on what we have."

# Minneapolis Offers Limited Warranty

As this column was being written, the third single from the Atco debut by Limited Warranty was climbing the Top Ten playlists of Minneapolis CHRs KDWB and KLOL. In addition, a seasonal recording by the band, "Santa Claus Is Missing Christmas," was generating equally solid airplay and phones.

"Hey, we run across local bands all the time," said Atco GM Margo Knesz, "but this is one of the biggest bands we've seen. They're like the Beatles in Minneapolis."

### Serious Prize Money

Limited Warranty's first major-label release last year was the culmination of several years' worth of career development in their hometown. A five-song EP ("very primitive," by one account) was followed by a more legitimate release, a 12-inch single financed by the band's \$100,000 "Star Search" prize money.

"Minneapolis is not that different from the rest of the country."

—Margo Knesz

Entitled "This Is Serious," it was "the first record that the stations in Minneapolis picked up on," said Marc Nathan, who was Atco's Director/National Singles Promotion (he now holds that post at Atlantic). "It was also the song

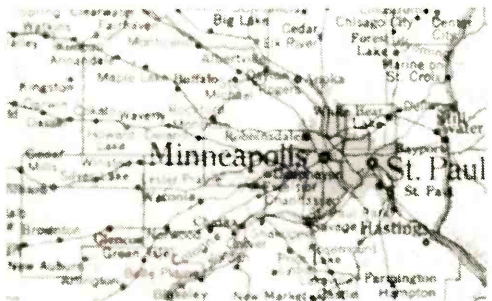
that drew attention to the band as far as the label was concerned," he added. "Serious" went Top Five, then local stations flipped it and made "Never Enough" a hit.

Limited Warranty were subsequently signed to Atco, and their album was released last March. "Victory Line," the first single, went to number one at both KDWB and KLOL, but despite Top Five status at KMEL/San Francisco and airplay in roughly 40-50 other markets, "it didn't kick in on a national level," said Nathan. "In Minneapolis, it was a very legitimate hit, although at that point it was hard to say whether it was because it was Limited Warranty or because of the song. We sold about 30,000 albums in the first few months."

### Simultaneous Runners

Competition between the hometown stations necessitated delicate handling by the label. "They were obviously both very interested in getting the most out of the band," recalled Nathan, "and there was a lot of competition for interviews, giveaways, promotions, and so on."

Commented Knesz, "When we came out with the first single, we



had a terrible time trying to make sure both stations got the record simultaneously. In fact, we went so far as to have a party in Minneapolis where we brought advance test pressings. There were runners at the party — as I said, you would think this was the Beatles — and at a designated hour, we handed the record to both stations. The runners took them back, and the record went on the air at both stations simultaneously."

Last month, there was conflict over the band's annual Christmas show, which was supposedly to have gone to KDWB. The event ultimately took place, but not "presented" as such by the station. "There was a problem," said Knesz. "We straightened it out."

As for Warranty's latest hometown hit, "Beat Down The Door," Knesz admitted surprise that it

should be evoking such response, "considering that everybody in Minneapolis can go home and listen to the album." (KDWB-AM & FM Program Manager Dave Anthony, for one, isn't so surprised. "I thought it should have been the first single," he said.)

### Under Graham's Wing

In their national interest, the group is now being managed by Bill Graham and just came off a segment of the Eddie Money tour. They may rejoin Money later, or go out with another headliner. In the meantime, they're writing for the next album.

"It just is amazing to all of us that a record can be this big in one market," said Knesz. "Minneapolis is not that much different from the rest of the country. But we haven't given up. This is going to be a big band."





# DEAD OR ALIVE

## Brand New Lover

**CHR BREAKERS**

CHR Chart: **DEBUT** 36

153/40

One Of The Most Added



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## Stop To Love

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CHR Chart 28 - 22

A/C Chart 28 - 20

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# JAMES BROWN

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PRO-FM	WNNK	KITS	WJAD	KTRS
Y100	WPST	WKPE	WJMX	KKAZ
KMJK	WCKN	WQCM	Q104	KTMT
KPLZ	KTUX	OK100	KNAN	KZFN
K104	KZIO	95XIL	WVBS	





JOEL DENVER

# CONTEMPORARY HIT RADIO

## REVIEWING RETAIL RESEARCH

# Because It Sounds Good On The Radio

"I'm playing this record because it sounds good on the radio." How often has this consideration been the criterion for adding something to your playlist? In the coming months, it may become one of the more predominant reasons for adding new music.

If your station does any in-depth retail research, you've no doubt noticed the marked decline in single sales. If you haven't, then now's the time to take notice. For many years, the 45 configuration has been a loss-leader for most record labels.

Once sold for the convenience of the non-album oriented consumer, and now mainly attracting young teens and ethnic listeners, 45s do have a place in musical history. However, as a result of today's increased listener awareness of audio quality, many consumers are turning to other configurations. The 12" has gobbled up many of the dollars once spent on 45s. The cassette is now firmly entrenched, outselling the LP. For the most discriminating, there is the CD.

### More Intensive Retail Research

What this means to your music selection process is that it's time to do more intensive retail research. It also means you should change your thinking about how a hit should react at the retail level.

Taking things step by step, let's discuss some known (or at least widely accepted) facts about record sales.

Significant sales on most records trail significant airplay by as long as three to four weeks — especially

"If you expect all records on your station to sell singles and rack up phones, you are severely limiting the appeal and scope of your music."

with developing acts. Just about the only singles selling in any appreciable quantities today at the CHR level are Urban crossovers, the occasional novelty, and those number-one love ballads.

So what about those records appealing to teens and adults which don't sell singles? These pop/rock selections are problematic for radio researchers. Certain artists which rack up big album sales — such as Genesis, Boston, Chicago, the Police, the Moody Blues, Bruce Springsteen, Bon Jovi, Van Halen, and Journey — are all hit acts with hit records and meager single sales.

ing. Get to know your retail folks so they can let you know what cut(s) are motivating your listeners — and those of your competition.

### Keep Variety In The Mix

If the AOR in town is playing the cut the record company is pushing, and is moving albums, you may be missing a hit for your audience. In a market with a great deal of ethnicity, the bulk of sales will be in 12", with some 45s and lots of albums and tapes. Don't be misled into thinking your market is an island unto itself.

If you work in such a market, you might be a bit baffled when looking at the R&R National Airplay/40. You may wonder how some of the pop/rock records on the chart are hits in other markets but not in yours. The reason is because some programmers have

"The only singles selling in any appreciable quantities today at the CHR level are Urban crossovers, the occasional novelty, and those number-one love ballads."

adjusted their thinking and place a value on the importance of these records to their sound.

Your primary obligation is to program to your market's tastes. Don't ignore what they actively desire to hear; that's suicide. At the same time, realize that overlooking some of the pop/rock selections which are happening with a consistent degree of success nationally will mean less variety in your music mix.

### Play The Percentages

Anyone competing to win goes with the percentages. Any record which consistently performs well on a national basis most likely will do reasonably well on your radio station. Just how wrong can you be?

"What? You mean I should actually take the risk of playing a record which might not go top ten on my radio station?" Reality dictates that even the most carefully researched radio station can't play only top ten, top 15, or top 20 records.

Ask yourself what your station's music mix sounds like. Does it offer enough variety to the active audience? Make some notes and see what you're missing. If you haven't put aside the traditional methods of determining hit records and used your ears for a change, your station will soon blend in with every other contemporary music outlet in town. With more stations getting competitive each day, this kind of sameness is a growing problem.

### What Does It Sound Like?

Fact: the audience doesn't know which records are selling, which ones are hits, which ones are coming on, and which ones are out-and-out stiffs. They are only aware of how your station sounds.

When you decide to hire a new personality or purchase a new jingle package, you rely on several factors to help you make up your mind. First, you use subjective reasoning: what does it sound like? Then you look at the national overview for objective reasoning, such as whether the prospective personality has a good track record or whether those jingles are on any winning stations.

Reason then dictates you move in a positive direction, such as by

"The audience doesn't know which records are selling and which ones are stiffs. They are only aware of how your station sounds."

securing the services of the air talent or signing a deal for the jingle package. Aggressive programmers use these same principles to make decisions on adding new music.

### Progressive Pattern

Correcting a music error is an easy matter. If a record does not perform or doesn't end up sounding right for your station after a nominal period of three weeks or so in good rotation, you simply take it off the air. Mistakes in hiring or in selecting a jingle package are more serious and costly errors.

We're all products of our environment. Most of us do things because our neighbors do them. This is called "keeping up with the Joneses" or "following the leader." If more programmers start making their own independent decisions on records, and those decisions are reported to the trades, a whole new pattern of progressive thinking might emerge.

If you can't hear the value of playing a new record, then wait for a consensus opinion from your peers. No one can hear everything. But if you like something, stand up and be counted. It would be nice to see more programmers doing a more thorough job in retail research, bringing their criteria for judging a hit into play with 1987 standards. It would also be nice to hear programmers express more confidence in their ears by saying, "I'm playing this record because it sounds good on the radio."

"You've no doubt noticed the marked decline in single sales. If you haven't, then now's the time to take notice."

### Don't Miss The Hits

All too often, programmers lament the lack of 45 sales and are quick to label singles as stiffs. In some cases these records also draw limited phone reaction, although they may show up in call-outs. Most non-ballad adult music generally lacks active phone requests from the people who are most likely to call in a request — females.

Most males don't have the inclination to dial and redial a request line, and then listen through an endless series of rings before someone answers.

If you expect all records on your station to sell singles and rack up phones, you are severely limiting the appeal and scope of your music. Using these criteria, chances are good that the only records you end up playing are heavily female-oriented or Urban crossovers. Left to this pattern your station will become something other than a hit music station because you'll be missing some big hits.

### Retail Rapport

A great many CHR programmers only survey singles, and then ask for the top ten or 15 selling albums. Some ignore top ten album sales, preferring to judge a hit solely on single sales. These folks are missing the boat.

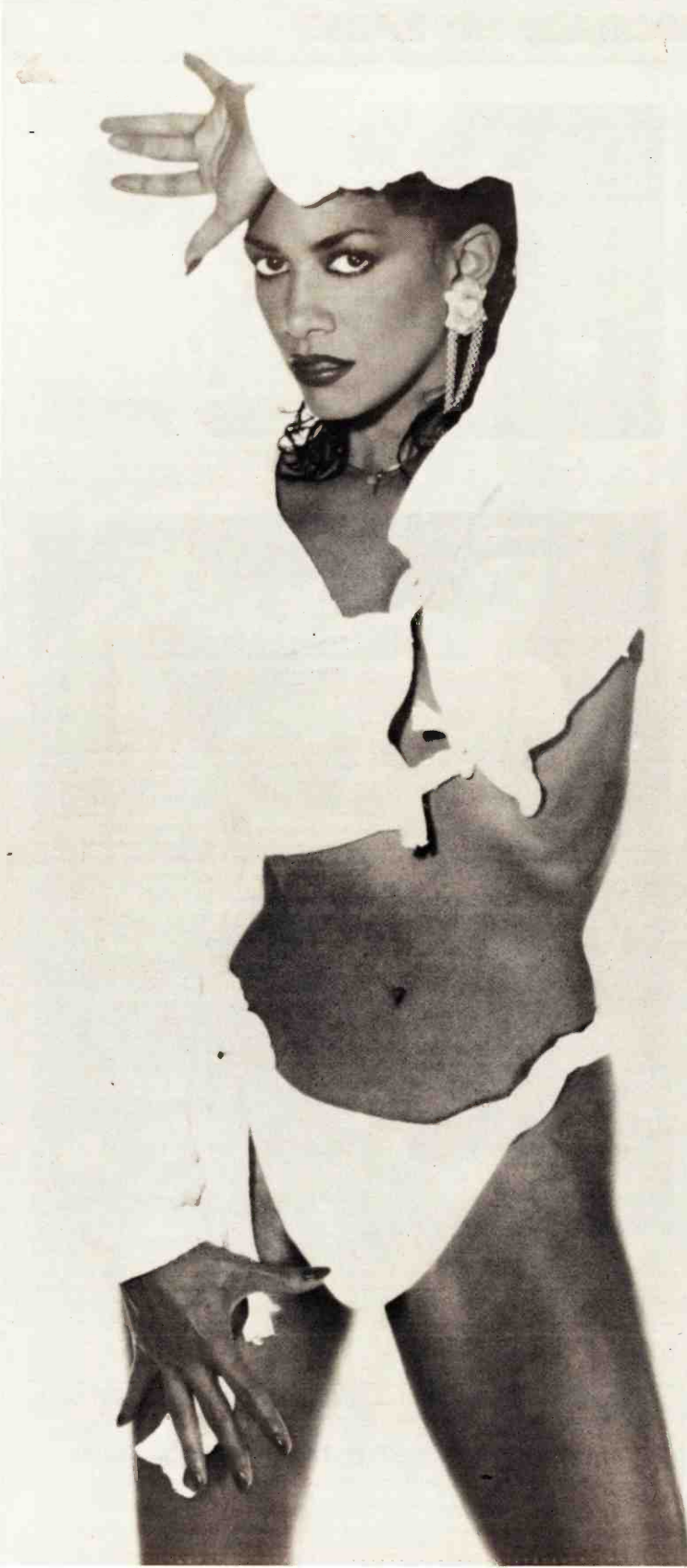
Remember, white pop/rock artists don't sell singles! To evaluate their music, you must expand your retail research to include the 12", album, cassette, and CD configurations. You should be exploring, at a minimum, the top 30 selling albums, cassettes, and CDs. Bear in mind also that even album sales will be light until significant exposure takes place in the market.

A big album or 12" cannot be ignored. It's easy to see what motivates 12-inch buyers, but deciphering the motives behind album purchases takes some digg-



JOURNEY TO PORTLAND — Journey kicked off their '86 tour with a stop in Portland and station KMKJ before the show. In the studios (l-r) are Columbia Rep Larry Raymond, KMKJ former PD Jon Barry, Journey's Steve Perry, KMKJ midday personality Glynn Shannon and the band's Jonathan Cain, and Mike Baird.





# Sheila E

## Hold Me

*The New Single  
From The Forthcoming Album  
Sheila E.*

*Produced By Sheila E.  
In Association With David J.*

*Personal Management:  
Carallo, Buffolo & Fargnoli  
Lisa Janzen and Richard Burkhardt*

# CONTEMPORARY HIT RADIO

## MOTION

KHIT/Seattle recently debuted a new on-air staff. **Howard Hoffman** joins from KMEL/San Francisco to do mornings with Sports Director "Coach" **Kevin Calabro**, last at KCMO/Kansas City. **Carolyn Tappin** from crosstown KRPM will handle news and traffic. Taking the midday shift is **Joe Dawson** from WBBM/Chicago, and **John Frost** of KHTR/St. Louis moves into afternoons. **Dave Fuller** takes over evenings from Gannett sister station WCZY/Detroit, and **Vic Martin** of KRQ/Tucson rounds out the new staff on overnights.

**Bo Chase**, last doing mornings at KJ103/Oklahoma City, is now doing afternoons at KCPW/Kansas City. **Lane Jerigan**, middays at 100KH/Ocean City, has been upped to MD.

WQCM/Chambersburg loses three folks to WKMZ/Martinsburg, WV: **Dave Sheppard**, **Brad Zimmerly**, and **Lee Sheldon**, who are going to turn the station from AOR to CHR. **KWK/St. Louis** weekend **Jim Atkinson** becomes MD replacing **Kim Pool**, and secretary **Lori Dickerson** adds on duties as Asst. MD. **Bill Lee** leaves afternoon drive at KPKE/Denver for evenings at WQHT/New York and **Craig Jackson**, last at WABB/Mobile, takes the after-

noon drive slot.

At WNCI/Columbus, morning personality **Tom Kelly** adds MD/Asst. PD duties from **Michael Fox**, who retains his evening shift. **Preston Thompson**, last at WGRD/Grand Rapids, joins KWTO/Springfield for mornings replacing **Dan Carpenter**, who went to KRNO/Des Moines. **Kevin Hines** leaves his all-night shift at KBOS/Fresno as **Rob O'Brien**, formerly of Q94/Bakersfield, takes over. **Greg Pendergrass** is now acting PD at WQSM/Fayetteville, replacing **Jay Andrews** who left for ownership.

**Tony Okay** exits afternoons at KLUC/Las Vegas and **Eric Stevens** leaves Kiss 108/Amarillo for the spot. **RH-104/Providence's** new PD is **Greg Cutler**, promoted from Production Director. He replaces **Jonathan Monk**, who is going back to middays. **Red Decker** becomes MD in addition to mornings. **PD Todd Halliday** resigns from WFBG/Altoona and morning personality **Steve Kelsey** is the acting PD. At KZIO/Duluth, **Tom Ryan** becomes Promotion Director in addition to his overnight duties. **WRQN-Toledo** welcomes **Cindy Pierce**, last at crosstown WMHE, to overnights/Production Director.



**BACKSTAGE NEWS** — During a recent tour stop in Kansas City, Huey Lewis and the News found time for a picture backstage. Shown (l-r) from the band is **Mario Cipollina**, **Bill Gibson**, and **Huey**, PD **Steve Wall's** wife **Marcella Wall**, **Jonny Colla**, and **Chris Hayes** of the News, and below (l-r) is PD of 99KG/Salina **Steve Wall** and **Chrystalis** rep **Geina Horton**.



**ON STAGE WITH MONEY** — Q107/Washington held an Eddie Money concert as a "Toys For Tots" benefit. Admission was seven dollars plus a toy, and two Q107 contest winners were invited on stage to sing back-up for Eddie on "Take Me Home Tonight." Shown on-stage are (l-r) Money and contest winners **Ardelia Johnson** and **Denny Weddle**.



**WORKING FOR PEANUTS** — KMEL/San Francisco's **Sonny Joe Fox** joined the rest of the air staff at the Stanford-USC football game to work for peanuts. All proceeds from the days peanut sales went to the Children's Hospital at Stanford.



**COREY BLOWS IN TO CHICAGO** — **Corey Hart** made a stop at WLS/Chicago to talk about his new album "Fields Of Fire." Pictured at the station (l-r) is Asst. PD **Chuck Crane**, **Corey**, and PD **John Gehrman**.



**PACK 'EM IN, BABY** — KCPX/Salt Lake City most recent promotion was based on the old stand-by of stuffing as many people as possible in a phone booth. But the station used the Yugoslavian import, the Yugo for the competition held at a local mall with clubs and fraternities from University of Utah, Brigham Young, and Weber State. After two weeks of competition, the Weber State combined Fraternity/Sorority team won by stuffing 23 people into the car.

## MAJOR MARKET JOB — LEARN HOW TO GET ONE!

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# Wang Chung

# Let's Go!



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Produced and Arranged by Peter Wolf

Management: David Massey for Domino Directions Ltd.



GEFFEN RECORDS



DAN O'DAY

## AIR PERSONALITIES

# Promoting Yourself In The Trades

One key to building a successful career as an air personality is creating a visibility for yourself within the industry. Ever wonder why you see certain jocks and PDs mentioned repeatedly in the trades, while others never appear at all? Getting that kind of exposure is easier than you might think.

To point out what you can do to increase your media exposure, I interviewed six R&R editors: Reed Bunzel, Networks and Specials Editor; Joel Denver, CHR Editor; Steve Feinstein, AOR Editor; Jeff Green, R&R's Managing Editor; Lon Helton, Country Editor; and Walt Love, Black/Urban Editor.

The most important thing for you to take away from this two-part series is the knowledge that if you're willing to make an effort you can get plenty of publicity for yourself and your station.

### Street Talk

"Street Talk" is one of the first columns to which most readers turn. Bunzel and Green filled me in on some of the column's inner workings.

**R&R:** What is the purpose of "Street Talk?"

**RB:** It has several different purposes, but I tend to look at it as the outlet in R&R that lets people know ahead of time that something is going to happen. It tells people what we hear behind closed doors with-

"If you're willing to make an effort you can get plenty of publicity for yourself and your station."

out disrupting the lives of any particular individuals. It's a way for people in radio to stay in touch, to hear where their old friends and colleagues are.

**R&R:** Let's take a hypothetical example: "Street Talk" runs an item along the lines of, "What well-known Chicago air personality probably will be crossing the street to a longtime competitor?" How does that item end up in the column?

**JG:** The reason an item such as that one might be clouded over is not because we're playing games with the readership. We're doing it because the guy still may be under contract, or it's hearsay and we're

"Ever wonder why you see certain jocks and PDs mentioned repeatedly in the trades? Getting that kind of exposure is easier than you might think."

unable to confirm the facts at press time. Perhaps the station the guy's going to wants to leak out a little bit of information but won't tell us who it is. Or the station may tell us who it is but we can't print it because it would jeopardize their negotiations.

Talent can take advantage of these things. Let's say you're a big gun personality. You could play that angle with R&R by saying, "Look, something major is about to happen here," and we could end up teasing it for that person's benefit. We could print a photograph when they actually sign the deal. They could do a formal release when the appointment actually comes down. There might be some interesting anecdotes surrounding the personality's arrival at the new station.

**R&R:** Aside from a big jock offering a "tease" item, how does a disc jockey get into "Street Talk"?

**RB:** Just give us a call.

**R&R:** That makes it sound as if everyone who calls you will end up in the column.

**RB:** Not true. It's terrible to say there is a pecking order, but if there weren't some sort of order to it it would end up sort of like a bulletin board feature.

**R&R:** Other than market size, what defines the pecking order?

**RB:** We probably won't say that somebody's moving from overnights to the night shift. That's important to them and to their friends, but we're looking for something of a more national scope, of interest to as many people as possible.

**JG:** It's Catch-22 in a way. In order to get included in "Street Talk" you have to be a name, but sometimes you can't be a name unless you've already received publicity.

**R&R:** Let's forget the superstar jocks for a moment. There are some jocks who are pretty successful, but no more so than quite a few others... yet they seem to be well-known and get a lot of coverage in the trades. What makes a jock like that well-known to R&R?

**JG:** They go out of their way to make themselves accessible. They are constantly letting us know what they're doing. For example, KFMB (AM)/San Diego is a highly rated, dominant station. There are ACs with bigger ratings, but I'd be hard-pressed to find a station that works as hard as they do at sending us publicity information. They're all over us. Anytime anything happens there, no matter how trivial it is, they send us photos, tapes, and detailed explanations. Another example of a promotion-minded station is KWAV/Monterey. The ones who get the best visibility are the ones who seek it out.

**R&R:** I know that "Street Talk" likes being the first to break a story. What if somebody calls in — maybe not a superstar, but a familiar name — and says, "I'm leaving for a new gig. It's not going to be announced until next week. I'm giving this to R&R and not to anyone else yet." Might that help the jock get into print?

**RB:** Yes, we might do that. We like to have the scoop on the industry.

**R&R:** What about a jock who has a story but he's not sure if he'd be considered "important" enough for "Street Talk"? To whom should he submit the story?

**JG:** He can feed it to anybody here... from an associate to the format editor, to Reed, to (Sr. VP/Editor) Ken Barnes, or to me. We all share the information we get. It's not like, "Well, it went to the wrong person"; that doesn't exist here. Everybody pools what they know, and the editors have been here long enough to know if they're looking at something that's a possible story.

Because we are limited in the amount of space we have for actual news stories, often the editor will make a decision before it even gets to me. For example, when Joel Denver gets something from a personality he can tell off the bat whether it's a story. If there's any doubt, he'll bring it in and ask, "What do you think? Should we do a story on this?"

**Steve Feinstein, AOR**

**R&R:** What can a jock do to increase his chances of being featured in your column?

## Radio Stories

From Gary Owens: I used to have a running battle at KMPC about the air conditioning. We had three separate booths from which the disc jockeys broadcast. Invariably, during the hot summer months, the air conditioning in mine was always on the fritz. I'd walk down the hall and it would be 72 degrees; in my booth it would be about 87. I'd work in my T-shirt. I'd be perspiring and I couldn't think, and nothing would be done. I'd ask each day, "Is the air conditioning fixed?" And they'd say, "Oh, they tell us it's going to be taken care of today." Three months this went on.

So one day I came in and was doing "bad air conditioning" jokes on the air: "Because our air conditioning doesn't work, it's so hot in here that..." And they sent a man over from KTLA-TV.

He said, "Mr. Owens, I'm here to fix the air conditioning," and I said, "Thank God you're here!"

He walked around to where my engineer, Bud Stalker, was playing the cartridges and stuff. Suddenly

Stalker started laughing and said, "You won't believe what just happened!"

I said, "I'll believe anything." "The man walked over here and the record was playing," Stalker said. "He reached over and turned down the on-air monitor knob, and then said, 'Is that any cooler?'"

And then the guy left! We never saw him again.

**SF:** When a jock has done something that's newsworthy — when he's engaged in a promotional stunt, something for charity, or when he's done something on the air that's wild, wacky, or zany — he should call me and tell me about it. If it's something that would be complemented by a photograph, I'll ask him to send it to me as soon as possible.

Something to keep in mind is that we publish on Tuesday nights, so if you want your story to get maximum coverage, do your best to make sure we get the story first. Not that we won't cover it if it appears somewhere else first, but obviously if we're first on the block to run it we're going to play it up the most and give it the most prominence.

**R&R:** So they should communicate to you that they're giving it to you first?

**SF:** Yes. You can just say, "I wanted to make sure you got this first..." Frankly, some of it is subjective. It's what catches my fancy or the fancy of one of the other editors. It should be something that has some sort of result, some sort of impact in the community, something that causes people to donate money, protest or picket the station, or call in unprecedented numbers.

**Walt Love, B/U**

**WL:** It's very easy to be in this column, especially in this format, because the Black/Urban format has the smallest number of radio stations throughout the country. People call me and say, "Walt, how do I get in the paper? You have pictures of this person or that person quite frequently." That's because the people who don't appear haven't sent us the information.

If more people would supply us with the photos and the information, we could do a much better job of giving more coverage to a larger

number of individuals at different radio stations. But we can't do it if we don't know they exist.

**Denver, Helton, And O'Day**  
**JD:** Pictures are the best way to get my attention.

**LH:** If I open a letter and read it and the story interests me, makes me laugh, or affects me in some way, I figure it will do the same for my readers. I'm looking for an interesting story, something that has a nice twist to it. With promotions, I'm looking for stuff that people can steal or adapt for their own market.

**DO'D:** Send me an aircheck. If you've done some wonderful stunt, usually it's best to send that information to your format editor (although I wouldn't mind seeing it too). I write my columns weeks in advance, so I can't cover news items in a timely fashion. But your format editor might cover them as news items, and they might spark a column idea for me at some later time.

If you have a very unusual angle, however, feel free to write it up and send it to me. For example, I wasn't familiar with E.J. Crumme's story until he sent me a letter and aircheck. He was "teamed" on-air with Wolfman Jack, even though the Wolfman was pre-recorded. That struck me as an original idea, and I did a column on it.

I love to get feedback from previous columns, or just on issues affecting disc jockeys in general. You certainly don't have to agree with me to get into print; I enjoy the give and take of contrasting opinions. If you have a question or complaint that you think would make for a good column, write it up and send it along.

**Next:** Publicity photos that work... when to call, when to write... sending airchecks... and the job pipeline.



# THE PICTURE PAGE

## Sylvester Joins WB



Sylvester recently signed to Warner Bros. via the Megatone label, with his first LP just out. Pictured (l-r) are WB VP Tom Draper, Chairman Mo Ostin, Sylvester, WB's Craig Kostich, Megatone's Marty Bleckman, and manager Tim McKenna.

## Silk For RCA



Chicago duo J.M. Silk recently signed to RCA, with the "I Can't Turn Around" single out already and an album to follow this month. Pictured (l-r) are RCA-US President Bob Buziak, managers Phil Balsano and Frank Rodrigo, RCA's Simon Low, RCA Exec. VP Rick Dobbis (rear), RCA's Wendy Goldstein, (kneeling) Basil Marshall, and (rear) Tony Wells, backup vocalist Roy Bryant, duo's Keith Nunnally and Steve "Silk" Hurley, backup vocalist Samson Moore, and RCA's Sharon Heyward.

## PolyGram Grets Malmsteen



PolyGram artist Yngwie Malmsteen played Meadowlands Arena/New Jersey recently. Pictured after the show are (l-r) PolyGram VP Steve Pritchitt, label's Drew Murray, Sr. VP Harry Anger, VP Jim Lewis, Malmsteen, PG President Dick Asher, and DeNovo Music Group's Andy Trueman.

## Greenwood Plays L.A.



MCA's Lee Greenwood played L.A.'s Wiltern Theatre and met with label executives afterward. Pictured (l-r) are MCA Distributing's Jim LaFrance, MCA's Toi Moritomo and Kathy Hale, Greenwood, Sr. VP Zach Horowitz, and label's Bruce Resnikoff, Walt Wilson, and Jeff Traintime.

## Jones Joins Intersong



Foreigner's Mick Jones has signed a publishing agreement with Intersong International. Pictured (l-r) are Chappell/Intersong President Freddie Blenstock, Jones, and Chappell/Intersong USA President Irwin Robinson.

## Miguel Gets U.S. WEA Push



Singer Luis Miguel has signed with WEA International and Warner Bros., with a U.S. LP slated for 1987's first half. The artist will record in English, Italian, and Spanish, with the first LP in the last-named language. Pictured (l-r) are WEA Int'l Chairman Nesuhi Ertegun, Miguel, and manager Joe Ruffalo of Cavallo, Ruffalo & Fargnoli.

## Drumming Up Simon Support



Pictured beating the drums for Carly Simon's February Arista debut LP, "Coming Around Again," are Champion Entertainment's Tommy Mottola, Arista President Clive Davis, and Simon.

## Orr Goes To Chappell



Cars singer/bassist and recent solo artist Benjamin Orr has signed with Chappell Music worldwide for songs written by him and co-writer Diane Page, not including music recorded by the Cars or, according to Chappell, on solo albums. Pictured (l-r) are Chappell/Intersong Music Group-USA President Irwin Robinson, Page, and Orr.



STEVE FEINSTEIN

## AOR

## TALENTMASTERS: RADIO SEARCH FIRM

# Matchmaker, Matchmaker...Find Me A Star

A key slot in your on-air lineup opens up. How do you go about your search for the bionic D.J.? You put ads in the trades, ask your consultant for suggestions, and check for names from the other programmers with whom you network. You might even go so far as to extend yourself and actually listen to that heap of unsolicited tapes you've accumulated over the years.

There's also another route that more and more programmers are taking — Talentmasters, a company that acts as a headhunter for radio stations.

## Brokers, Not Agents

"We're not talent agents. We're talent brokers for broadcast companies," explains founder Don Anthony. "We're hired as middle agents to assist them in finding talent." Most stations turn to Anthony for help in finding air talent, primarily morning personalities, though he also recommends PDs and GMs.

Anthony started his company in September 1985 after a stint as VP/Marketing & Advertising for Surrey Broadcasting. He's been in radio since 1967 in on-air and programming stops at stations including WNOE/New Orleans.

He became a full-time talent maven, he explains, because he was already providing the service informally in his previous jobs. "I had garnered a reputation as someone to call if you needed talent, as a guy who could tell you about those people who aren't well-known or aren't publicly known to be looking. And I'm the kind of person who stays in touch with people, not only for where they are now but for where they want to go. I get genuinely excited about great talent. My wife thinks I'm strange sometimes when I bring home an aircheck and I'm jumping up and down, screaming and yelling."

## Talent More Important Than Ever

The time was ripe for his business, because the industry has recently begun to acknowledge the importance of talent, he says. "The salaries and attitudes toward air talent were turning. The need and recognition of high-profile talent is greater. With format plurality, everyone is looking for an edge. Personality is it. People are begging for that difference."

Here's his deal: For a \$500 retainer a client gets a 12-week service period, with anywhere from eight to 25 referrals depending upon the job and market size. 15-20 names would be common for a top 50 CHR looking for a morning personality, for example.

If the station hires a Talentmasters referral, Anthony also

receives 10% of the talent's first-year salary. If the station ends up hiring talent through channels outside of Talentmasters, it pays no additional fee beyond the retainer.

The fees come entirely from the station, not the talent. Just as an executive search firm works, Anthony views his client as the employer rather than the job-seeker, who pays him nothing. (He says he's discontinuing a token fee he's been charging jocks to keep their tapes on file.) Similarly, he says he plays no part in the negotiations between the station and talent.

Current clients, reports Anthony, include Gannett, EZ Communications, NBC, Cap Cities/ABC, RKO, Jefferson Pilot, Emmis, Great Trails, Capitol Broadcasting, DKM, Duffy, Cox, and Metroplex. He says he has helped place morning shows in markets such as San Diego, Miami, Washington, Seattle, and Nashville.

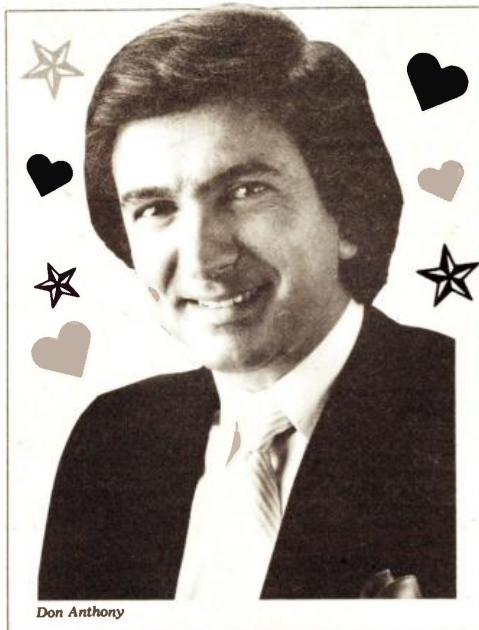
## Why Hire Him?

With all of a PD's resources and so many jocks banging down the door for jobs, why should a station pay someone to help it gather names? "To do it in less time, with fewer headaches — and, in most cases, to save a lot of money because of the time involved," Anthony replies.

"What a PD is about to go through, we've already gone through dozens of times... We may know of your morning person right now."

"Most people start looking only when the problem arises," he continues. "Our search has been in progress since long before the position ever opened up. What a PD is about to go through, we've already gone through dozens of times."

Talentmasters acts as a screener, bringing only what Anthony feels is the cream of the crop to the PD's attention. "The talent we send a company is pre-qualified. The people are specifically tailored to meet the station's criteria. When a sta-



Don Anthony

tion in Milwaukee runs an ad or puts word out that they're looking, a guy doing overnights in Poughkeepsie may feel he's a great morning talent and send them an aircheck on the 'I have nothing to lose' strategy."

## Confidentiality

He also offers confidentiality for stations that prefer to go about things quietly. "They may have people in place whom they wouldn't want to see leave or who might misunderstand what the station's plans are."

A top 20 market PD, requesting confidentiality himself, explains, "I'm adding somebody to my morning show. I don't want the people here to be nervous and think their jobs are in jeopardy."

Anthony notes that despite the many tapes a PD receives regularly, both unsolicited and via ads, the ideal candidate's tape may never come across his desk. The best jock for the job may never even be aware of the opening — he may not read the trades or be plugged into the grapevine. This superjock also may not have come to the attention of a PD or any members of his informal network, or the jock who's the best match for a station may

not even be considering a move until prompted by an inquiry.

Just as stations with excellent PDs hire programming consultants to provide additional ideas and opinions, Anthony feels his company is simply another resource to be employed in finding the best possible talent. "We do not replace a manager's work," he stresses. "We just maximize his efforts."

"The question that arises is 'What if... what if in that guy's desk there's a tape of my next morning talent? Or what if he has the resume of my next PD in his files?' We may know of your morning person right now. Isn't it worth a \$40 a week fee?"

The kind of company that uses Talentmasters is showing how serious it is about finding the best people possible, Anthony feels. "When it comes to hiring talent, they mean business. They're usually the pioneers who take advantage of every possible resource to maximize their efforts. They're the same companies who are likely to use the most sophisticated research, for instance."

## Star Search

How does Anthony find talent? "Every way I can," he replies, adding quickly, "By the way, have

you heard any good talent lately?"

A network of "spotters" monitors markets and sends him airchecks. Anthony listens to what he describes as an "inordinate" amount of tapes each week and runs up a monthly phone bill that's comparable to the salary of a major market PD.

Sometimes Anthony hears of a hot talent and calls him unsolicited. Other times talent gets in touch with him. "We maintain dialogue with talents who aren't even looking, just letting them know who we are. A lot of talent call us because they know we can be trusted if they don't want anyone to know they're looking."

"The need and recognition of high-profile talent is greater. With format plurality, everyone is looking for an edge. Personality is it."

Prior to the search, Anthony asks clients questions such as what salary range is available, what type of talent has worked in the market historically, why the previous show worked or didn't work, what the competition's strengths and weaknesses are, and what prompted the call.

## Talent Screened On And Off Air

Before recommending talent to a client, he checks the personality's references and almost always speaks with the talent to get a feel for his off-air character. "I have to live with the person I recommend," Anthony explains. "If I turn a client on to someone I didn't really follow-through on, and that person ends up with a problem I didn't know about, it'll come back to haunt me. I'm totally dependent on return business."

## Same Amount Of Talent; Greater Demand

People bemoan the scarcity of talent, but Anthony disagrees. He feels the talent pool has remained consistent while the demand for talent has increased — "more people want above-average talent" — thereby creating a crunch.

Which jocks do stations often mention when they describe what they're looking for? "A Rick Dees type will always be desired," says

Continued on Page 48



# PolyGram. Where the good times rock 'n' roll.

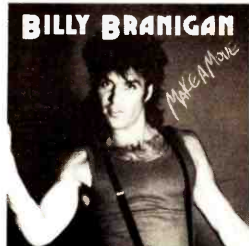
© 1987 POLYGRAM RECORDS, INC.



**B**illy Branigan. You are going to hear his name over and over again in 1987!

"Make A Move" is the debut album from an important new artist.

The first single "Maybe Tonite" is already gaining ground at radio.



ALBUM #831-080-1 SINGLE #885-276-7

## SPOONS



32 AOR stations have set the Spoons on their list, hot out of the box!

The 12" promo, "Bridges Over Borders," the title song of their new album, is just one bold stroke in an energetic set of originals!

This band is hot and getting hotter!



ALBUM #830-761-1

## The Mission U.K.

Mission U.K. Power. Passion. Finesse. And a good dose of rock 'n' roll on "God's Own Medicine."

The 12" promotional, "Wasteland," will be on your desk January 26th! Watch for it!



ALBUM #830-603-1

When you buy any PolyGram Records

## Matchmaker, Matchmaker . . .

Continued from Page 46

Anthony: "I'm also hearing a lot of Jonathon Brandmeier. More so than a specific announcer, though. I'm hearing 'a David Letterman-type' personality."

He finds that many stations make the mistake of looking only at performers already doing the same daypart or working in the same format. "Talent is talent," he says, offering Dennis Pryor, whom Country KSON/San Diego plucked from CHR KEYN/Wichita, as an

example of why it pays for stations to be flexible.

### Sound Good,

### Look Good

Anthony predicts that personal appearance will become an even greater factor in the hiring process. Companies are becoming more appearance-conscious, he says, as jocks play more of a role in marketing the station through TV spots and personal appearances.

Someone in Anthony's position must have to occasionally edit his range of recommendations so as not to raid a stellar talent he's found for a steady client recently; he can't bite the hand that feeds him. Still, he provides an assist in helping managers conduct the most thorough search possible for that element most critical to making a station successful. As Anthony asks, "What's more important to a station than finding talented people?"

## SEGUES

KBCO-AM & FM/Denver are now simulcasting 'round the clock. Jocks on the two dayparts that KBCO(AM) had originated have been reassigned to off-air positions . . . WZON/Bangor, ME, an AM owned by author Steven King, says it's switched from CHR to AOR. PD John Marshall is at (207) 942-4656 . . . WAVF/Charleston, SC reports it's completed an evolution

from AC to AOR with PD Jeff Kent and MD Laverne Adams at (803) 554-4401 . . . WRZK/Fayetteville switches from heavy metal to Contemporary Christian.

WCKG/Chicago is no longer consulted by Burkhardt/Abrams . . . WTUE/Dayton inks Jeff Pollack.

Frank Hall replaces Bill Bateman as KBAT/Odessa PD . . . At KOME/

San Jose MD Candi Chamberlain and newsmen Mark Goldberg exit,

while Bob Lilly takes over morning news duties . . . Bill Weber is named MD at WJQO/Philadelphia, where

late-nights go to Mindy Magid . . . KZEP/San Antonio Assistant PD Dick Sheetz leaves for the same post at new Reno AOR KRZQ . . . Jeff Turley

replaces John Stewart as OM of KDXR/Borger, TX where Assistant PD Marion Barrow adds MD duties . . . Curt (Cincinnati) King replaces Joani Williams as PD of KZYR/Avon, where Mike Biggins becomes MD.

KISW/Seattle late-nighter Beau Roberts has switched to new rival KQKT for 6pm-10pm . . . Jim Crowe

joins WQFM/Milwaukee for overnights and Research Director duties . . . Jon Terry and Joe Bocht are new KFMQ/

Lincoln weekenders.

WGRX relocates to 540 East Belvedere, Baltimore, MD 21212; (301) 435-9487.



**ONE IN A HALF-MILLION** — '38 Special gave the gold to WYNY/Tampa for sales of over 500,000 copies of "Strength In Numbers." From left, the band's Jeff Carlisi, Programming Assistant Julie Follman, Assistant PD Ron Diaz, the group's Don Barnes, PD Carey Curelop, and A&M's Jordan Zucker.



**SIMON AND SCELISA** — Paul Simon (left) is pictured not with Art Garfunkel's replacement, but with WXRK/New York Sunday morning host Vin Scelsa. Simon and Winnie discussed his past efforts and the recording of the "Graceland" album.



**WHEN DO WE GET LEID?** — WHCN/Hartford morning drivers "Picozzi & The Horn" broadcast from a Doctor Who travelling exhibition on a "Hawaiian Shirt Friday." From left, Michael Picozzi and news ace Gary Lee Horn.

## Sweet 15 For KOME

KOME has come a long way from its start-up as a free-form rocker in 1971. Various phases over the years have included being one of the country's first modal outlets in the late '70s and a brief, unsuccessful flirtation with heavy metal in 1983.

The market's consistent AOR leader since spring '84, KOMÉ now combines a mainstream AOR music mix, production sheen, community involvement, and an aggressive promotional posture. Jim Hardy occupies the GM chair, and Ron Nenni is KOMÉ's current PD. His predecessors have included Pat Evans (now at Infinity sister WXRK/New York) and Mikel Hunter (now at AC WIP/Philadelphia).

The station's 15th year included putting on the station's annual Rock 'n' Roll Expo and sponsoring events such as July 4th fireworks, the San Jose Marathon, and the Coors Rock Search talent competition. KOMÉ got major visibility last summer by linking with the local transit authority in a unique program. A KOMÉ Rock Bus, decorated with the station's logo, ran on different routes each week during the summer and was also used for station promotions.

A monthlong "KOMÉ Flashback" promotion emphasized the station's musical heritage. Three times a day, the station aired a montage of four snippets of songs from a given year.

The first listener to identify each artist and title won cash between \$98.50 and \$980.50, depending upon the difficulty of the songs.

Pictured is a "KOMÉ Day" proclamation by San Jose's mayor and a group shot of the current KOMÉ crew.



**I KNOW THE BRIDE . . . AND SHE STILL ROCKS AND ROLLS** — WBLM/Portland ME morning team Mark & Mark recently staged the "WBLM Remarkable Wedding," marrying a couple live on the air. Toasting the lucky couple is morning show member Frenchie Gagne (far left).



**ADDICTED TO SUCCESS** — Robert Palmer signals his approval of his "Riptide" '90 going double platinum in Canada. Aboard the CFNY/Toronto Three Buoys Houseboat are (l-r): Assistant PD Don Berns, Island/Canada President Lee Silversides, Palmer, and MCA's Peter Deimer.



# “AMERICA” IS COMING HOME!

WMAD, Madison, Dave Anderson: "The KBC record 'America' has re-taught us a lesson about staying with a record. It started very slowly and we were becoming very skeptical, but in the last week it's become our #1 most requested record." Power rotation.

WBCN, Boston, Carter Alan: "KBC Band's 'America' continues to dazzle on the air and the audience is responding. It's 8th most requested and moving up!" Power rotation.

STRAWBERRIES, Boston - Memorial Drive - TOP 10!  
Watertown - #13!

MTV, Sam Kaiser, V.P. Programming: "KBC's 'America' is one of my favorite videos currently on MTV. The visuals are stunning and the song is strong. The KBC Band is doing very well for us." Heavy rotation.

WYNF, Tampa, Ron Diaz: "I'm glad to report that calls are developing from upper demo sales for 'America' from the KBC Band. It seems inevitable that after I presell the fact that this is new music from the KBC Band somebody will call and ask what was that and who was that. The Band may not be a household name, but their music is original and passionate. 'America' is a great song." Power rotation.

Hastings, Tampa - TOP 15!

Tower Records, Concord,  
Stephan Senishen, Manager and Buyer: "The cut 'America' is breaking KBC for us in the Bay Area. The video is superb. We are now selling the record at a Top 10 pace and we expect Top 5 sales in the next couple weeks. It's really starting to fly."

Bay Area, Retail: TOWER RECORDS - TOP 20!  
WHEREHOUSE - TOP 15!  
MUSIC PEOPLE ONESTOP - TOP 20!

Miami, Retail: VIBRATIONS - TOP 15!

St. Louis, Retail: SOLID TOP 20!

R&R AOR Tracks 11 R&R AOR Albums 16

Top 40 Radio adds: January 26 (already on the air in Test)

The facts speak for themselves. "America" is reacting with requests and retail sell-through. Play it . . . it works.

**ARISTA**

**WHERE THE HITS KEEP COMING . . . HOME**

# ADULT CONTEMPORARY

## A Look Back

Here's a wrap-up of promotional events that kept station staffers busy during the last several months. By the way, we're always on the lookout for photos and news of your station events. Just send them to: the AC department, R&R, 1930 Century Park West, Los Angeles, CA 90067.

Now on to those snapshots:



**BOOKING AN INTERVIEW** — WGBB/Long Island PD John Chommie (right) interviewed author Kenny Rogers during an autograph party in Levittown.



**MANAGERIAL MUSCLE** — WJJB/Poughkeepsie GM Harry Gregor (left) met with World Wrestling Federation's Randy "Macho Man" Savage during a station promotion. Among the things they discussed were special grips and holds that may be worked into contract negotiations.



**LOONEY TUNE-INS** — CFGO/Ottawa held a costume party at I.P. Looneys Restaurant, presenting the winning couple with an invitation to another party at Dracula's castle in Transylvania. On hand for the festivities were (l-r) restaurant manager Peter Danakas, winning witch, Dracula, and CFGO Promotion Manager Jennifer Morden.



**SPIRIT IN THE DARK** — You don't have to wait for Halloween to enjoy Elvira or a "Mistress In The Dark Look-Alike" promotion. Just ask WWWM/Toledo PM driver Doug Bermick, who gave this look-alike as much support as possible.



**WINE FLOWED LIKE WATER** — WINE/Danbury held its "Great Boat Parade" with Charlie Welch (Pepperidge Farm's "Old Timer") as the parade emcee. Sending messages from ship-to-shore are (l-r) morning man Al Matthews, Welch, midday personality Diane Perri, and engineer Pat Carlone (standing).



**FRIENDS & SINGERS** — Carl Anderson and Glona Loring sang "Friends & Lovers" live when WAYV/Atlantic City did a promotion with the Sands Hotel. Shown harmonizing are (l-r) the Sands' Hans Kennon, WAYV night jock John Rizzo, Loring, and Anderson.



**MAKING STATION TRAFFIC** — A moving billboard is touting the listening virtues of WNSR/New York, supplementing the station's TV campaign.



**CAPTURING THE MOMENT** — Bob Steele (second from left) celebrated his 50th anniversary with WTIC/Hartford late last year. In honor of the occasion, a portion of his radio show was simulcast over WTIC-TV.





BRAD MESSER

## CALENDAR

### Tools Of The Trade

There is an old homily that says when a man's only tool is a hammer, his every problem will be solved with a nail. This is an unnecessarily vague way of saying that people are limited to working with whatever tools they have available. The inference is that the wider the variety of tools at hand, the more efficient and appropriate the solution will be to each individual problem.

That phrase jumped to mind during a station tour. The host said he was fairly satisfied with his music list, and thought his news department competed smoothly and successfully, but complained that some of the station-produced spots and promos lacked flair and creativity.

When we came to the production facility, I was startled to see only one old four-pot board, two cart machines, a two-track reel-to-reel, and one turntable, all jammed inside a tiny room no larger than an average residential walk-in closet. We didn't go in. We looked through

the door window and saw someone working.

"There's always someone in there," my host explained. "Some of the jocks even have to come back at night to cut their stuff, because the room's almost always busy during the day."

No wonder he is disappointed with his spots and promos. There are two very important drawbacks to his station's production facility. The first, of course, is the poor quality of the room itself. But that alone cannot be cited as the overwhelming problem, for the simple

reason that most of us have heard some pretty good production come out of some equally miserable and under-equipped little rooms.

The second drawback is revealed by the host's comment about someone always working in there. No one can do his best production when someone else is waiting to use the equipment. The time pressure is too great.

The ideal solution would be to add a spacious room chock full of 8-tracks and every other piece of equipment imaginable, but that's just too costly for many hard-pressed owners. Still, if that station could add even another little room, time pressure would be reduced and staffers would have some breathing space. Although good production can sometimes be done quickly, great ideas flow better when one's mind is focused exclusively on the creative, free of outside considerations such as time.

# CROWDED HOUSE

## CHR NEW & ACTIVE

WXKS	<b>77/37</b>	KKRZ
WKSE		KWOD
WPHD 39-33		KMEL
PRO-FM		KATD deb-35
94Q		KWSS
PWR997 28-23		KPLZ
KEGL		K104 37-29
WGH deb-35		WBCY
Z95 deb-39		WROQ deb-37
WMMS deb-33		WNCX
KDWB		KITS 19-16
WLOL 32-28		WJMX 11-1 (HOT)
Y108 add-30		WVBS 39-30 (HOT)

### Prisoners Founded Australia

**MONDAY, JANUARY 26** — Australia's founders, a shipload of convicts from England, stepped onto the shore of the land down under 199 years ago (1788). The 548 male and 188 female prisoners, supervised by about 200 officers and guards, eventually founded a colony on the site of present-day Sydney.

In 1986, Voyager-2 revealed that Uranus has 200+mph winds and temperatures of 350 below zero. The Supreme Court ruled in 1981 that states may allow TV cameras to cover criminal trials. **George Green** patented the dental drill in 1875.

**Birthdays:** Hockey star **Wayne Gretzky** 26. Musician **Eddie Van Halen** 30. Cartoonist **Jules Feiffer** 58. Singer **Eartha Kitt** 59. Actor/director **Paul Newman** 62.

### Apollo Launchpad Fire

**TUESDAY, JANUARY 27** — Twentieth anniversary of the launchpad fire which killed three astronauts inside the Apollo-1 spacecraft during a launch simulation in 1967. The tragedy put America's space program on hold, while new safety procedures were planned and escape mechanisms were built into Apollo spacecraft.

The Vatican reaffirmed its position against women as priests in 1977. A Vietnam peace treaty was signed in 1973, but it did not hold up and the fighting continued two more years. **Tom Edison's** lightbulb was patented in 1880.

**Birthdays:** Tennis pro **Brian Gottfried** 35. Musician **Nick Mason** (Pink Floyd) 42. Dancer **Mikhail Baryshnikov** 39. **Wolfgang Amadeus Mozart** was born in 1756.

### Shuttle "Challenger" Exploded

**WEDNESDAY, JANUARY 28** — The worst tragedy in the history of America's space program occurred one year ago, when the shuttle "Challenger" was destroyed by an explosion 74 seconds after takeoff, killing the entire crew of seven (1986).

Comedian **Freddie Prinze** committed suicide 10 years ago (1977). An offshore oil well blowout in the Santa Barbara channel in 1969 created ocean oil slicks and contaminated Southern California beaches with black goo. The first TV Emmys were awarded in 1948. Woodstock, Vermont opened the world's first ski tow in 1934.

**Birthdays:** Actor/director **Alan Alda** 51. Author/director **Susan Sontag** 54.

### Chinese New Year

**THURSDAY, JANUARY 29** — Today is the beginning of the year 4685, the year of the hare on the ancient Chinese lunar calendar. Both the lunar and western calendars are used in China, and the people there observe both New Year holidays.

**Ronald Reagan** announced for reelection in 1984. In 1977, President **Carter** issued a blanket amnesty for approximately 10,000 Americans who had evaded the draft during the Vietnam war. The Baseball Hall of Fame was established at Cooperstown, New York in 1936. The American Baseball League was formed in 1900. **Karl Benz** patented the first successful gasoline automobile 101 years ago (1886). Kansas became the 34th state in 1861.

**Birthdays:** Actress **Ann Jillian** 36. Actress **Katharine Ross** 44. Feminist **Germaine Greer** 48. Actor **John Forsythe** (Blake Carrington on "Dynasty") is 69.

### Iran Ex-Hostages Welcomed Home

**FRIDAY, JANUARY 30** — New York City staged a fullblown tickertape parade in 1981 to welcome America's 52 former hostages, who had been released by Iran ten days earlier.

In 1969, the **Beatles** played for the last time together, atop the roof of the **Apple Records** building in London. The world's first moving sidewalk began operating at Dallas, Texas in 1958. The political and spiritual leader of millions in India, **Mahatma Mohandas Gandhi**, was assassinated in 1948. The California town of Yerba Buena was renamed San Francisco in 1847.

**Birthdays:** Actress **Victoria Principal** (Pam Ewing on "Dallas") is 37. Musician **Marty Balin** 44. Actress **Vanessa Redgrave** 50. Actor **Gene Hackman** 56. Comedian **Dick Martin** 65.

**DON'T  
DREAM  
IT'S OVER**



Capitol



YVONNE OLSON

## NEWS/TALK

## 30 YEARS IN BROADCASTING

# Sally Jessy Raphael: Making Persistence Pay Off

After starting out with a talk show at age 12, Sally Jessy Raphael is now celebrating her 30th year in broadcasting. Her resume consists of 22 jobs, from 18 of which she's been fired. Last month marked her fifth year with NBC Talknet in New York.

"By far, this is the longest job I've ever held," she says. "In the world of broadcasting, where cancellations, rejection, and ratings are elements of the storm, I'm accomplishing a goal every day of my life. People ask me what I want to do next and I say, 'Wait a minute, I've been eating for five years now, let me get used to it and enjoy it.'"

Along with her nightly radio program, Raphael hosts a daily TV talk show taped in St. Louis, and splits her week between working there and in Manhattan. Her family resides in New York most of the time, and husband/manager Karl Soderlund keeps track of her schedule, as he has done for the past 20+ years. Despite the hectic traveling, Raphael says she is enjoying stability and success for the first time in her career.

## Dreams Do Come True

"I had become rather cynical before Talknet came along," she admits. "I didn't really believe in Santa Claus anymore. After all these years of rejection, it was as if I dare not dream that my best dream would come true, and it did."

She was definitely no overnight star. Getting the NBC job took months of follow-up calls after her initial pitch.

"I thought, as young people coming up through the ranks probably now think, 'My god, if I ever get to the number one market, I'll be a star. I worked my way through 17 years to arrive in New York City. When I got there, worked five years, and was fired, I thought, 'No

problem, everybody will take somebody who's had good ratings in New York City.' " Instead, what followed was the longest time she had ever been out of work.

After pitching an all-night comedy show for almost a year, Raphael ended up with a network advice program. It seemed to fit; at that point, she says, she was ready for anything.

## Life And Times

Here's a list of where Sally worked, and what she did, in order of appearance:

WNBC/New York (talk)  
 WFAS/White Plains, NY (music/talk)  
 KSDK/Pittsburgh (music)  
 XEB/Mexico City (music/talk)  
 WHOA/San Juan, Puerto Rico (talk)  
 WAPA-TV/San Juan (news)  
 WKAQ-TV/San Juan (talk)  
 WTSJ-TV/San Juan (talk)  
 WKYN/San Juan (music/talk)  
 WNEW-FM/New York (music)  
 WQAM/Miami (music/talk)  
 WAVS/Miami (talk)  
 WTMJ/Miami (music/talk)  
 WPLG-TV/Miami (talk)  
 WIOD/Miami (talk)  
 WFTI/Hartford (talk)  
 WNCN/New York (talk)  
 WPIX-TV/New York (news)  
 WINS/New York (news)  
 KSDK-TV/St. Louis (talk)  
 NBC Talknet (talk)  
 Multimedia (syndication of St. Louis TV show)

"The best advice I can give is sleep, eat and breathe radio — and start early."

Sally Jessy Raphael

## Born To Talk

"I think I'm a rarity," she says. "Most of my 30 years have been Talk. I can't think of anyone else who's done it this long, and it's probably because Talk wasn't a hot commodity for a majority of those years."

"Radio has not been an easy career, but I don't think I've been singled out by this problem; I don't see anybody in radio having an easy life. It's almost a death wish to go into a business fraught with rejection, insecurity, and the necessity of moving. But I think one does this as a form of addiction, and no addicted person can intelligently discuss the attraction. It's all I know, and what I need to do with my life."

Raphael also acknowledges that it took all of her 44 years to get ready for her current obligations. "People ask me how long it takes to prepare for a show. I say, 'Everything you do, everyone you meet, and every day in the university of life.' They say radio is a young person's profession, but Talk radio cannot be a young person's profession any more than psychiatry can. Young people just don't have the background."

## Last Words

As for advice to aspiring broadcasters, she says, "We haven't made the climate very conducive to the newcomer, and for that reason people have a hard time developing their backgrounds. That's

the biggest downfall of this business, but I also think in some ways it's the person's fault. Most of the people I talk to at colleges and universities want to be on TV, and sort of fall into radio by default. The best advice I can give someone is to sleep, eat, and breathe radio — and start early. Not that you can't have a career at 30, but it helps if you're 30 with 15 years experience."

Raphael also insists that being good is no guarantee of getting or keeping a job, and points out that the real keys to success are persistence, politics, and making a difference.

"You have to know that even if you're really good, you'll probably not be sought after or appreciated. Radio is 90% persistence and believing in yourself when everyone tells you you're wrong. You have to marry the right person or not marry at all, you have to stay educated, and don't you dare go off the air before you get another gig because there's always someone waiting for your slot!"

## THIS JUST IN

Announcer Margaret Jones goes fulltime at WOR/New York . . . KYW/Philadelphia appoints Dave Davies City Hall Bureau Chief . . . KWOW/Pomona, CA opts for calls WMINY and flips format to "Money Radio," featuring 24 hours of fiscal information . . . KNUZ & KQUA/Houston ND/afternoon man Greg Jarret moves to KGO/San Francisco as a reporter . . . Rick Sklar will consult Federal Broadcasting's latest acquisition, WMCA-New York . . . Automotive maintenance & repair authority Bob Cerullo will do a weekly show for ABC Talkradio . . . The 1986 "Timing" award goes to WPLP/Tampa host John Eastman, who copped an interview with Sam Hall before his capture in Nicaragua.

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BARBARA BARNES

# JAZZ

## Instrumental & Syncopated Syndicates

It's been about three years since we last provided a list of syndicated jazz and instrumental programming. As you can see, the list has grown! If you're looking to sophisticate or soften up your image, or if you need to attract new business such as banks or art galleries, maybe these shows are just what you're looking for.

Also, congratulations to the producers of "The Jazz Show With David Sanborn" and "Portraits In Sound." Both shows celebrate their first year in syndication this month.

KIFM/San Diego's evening host Art Good (who was unavailable at presstime) has a five-hour modular contemporary jazz show called "Jazz Trax Weekend." Further info on the show, which is currently in 12 markets, may be obtained by calling Good at (619) 233-9228.

### ALL THAT JAZZ

WBGO/Newark GM Robert Ottenhoff appointed Executive Director of Public TV's New Jersey Network; PD Wylie Rollins is named interim GM . . . Perry Communications buys WOTB/Newport, RI. President Bernard Perry stated that only technical improvements for signal are planned for the station. Meantime, Steve Bianchi is acting MD while OM Jo Sabel takes a few months off to visit the cabbage patch (advance congratulations!) . . . KWMU/St. Louis Asst. JD Jim Wallace promoted to JD, replacing Jim Carl, who segued to nearby KCLC/St. Charles.

WNEW (AM)/New York moves jazz hours up from 11pm-5:30am to 9pm-2am! . . . WDCU/Washington, DC announces the expansion of its jazz programming to over 40 hours a week. Needs record service: (202) 282-7588 . . . WSDR/Federickson, IL also needs Jazz record service for nightly (7pm-5am) jazz show: (815) 625-3400 . . . New to mornings at Amer KRML/Carmel, CA is John Detro . . . The Suite Beat Music Group changes name to Chameleon Music Group. Contact Scott Bergstein at (213) 973-8282.

The International Association of Jazz Appreciation debuted the "IAOJA All-Stars," a band comprised of some of L.A.'s top musicians (Plas Johnson, Bill Berry, Buster Cooper, Poncho Sanchez, Paul Humphrey, Ross Thompson, John Heard, and Mundell Lowe), at the China Trader club. Funds raised will support IAOJA's "Jazz Goes to School" program which will bring jazz education to six designated schools in L.A. For participation/membership information, call (213) 296-6940. Congratulations to Manhattan Ca-

Program	Host Producer	Music Content Release Date	Running Time # Of Programs	Audio Form Delivery Mode	Station Format Target Aud.	Features Promos	Contract Terms Markets	Address/Phone Contact
Audiophile Audition	John Sunier, John Sunier	Classical Jazz; April 1985	1 Hour; Weekly	Stereo; Satellite	General; 180 (12 are commercial stations)	Interviews, audio highlights; custom audio promos, advertising aids.	no charge, 2 min.  Approx. 180 (12 are commercial stations)	John Sunier 21 Stetson Ave. Kenfield, CA 94904 (415) 457-2741
Jazz From The City	Ken Webb, Ken Webb	Jazz; August 1985	2 Hours; Weekly	Stereo, Cassettes, 7" reels	Urban; 25-49	Performance, festival. Record release info. Audio & visual promos	Barter, 5 avail./hr.; 12 markets	Ken Webb Enter., Inc. P.O. Box 548 Wheatley Hgts, NY 11787 (212) 664-5538 Ken Webb
The Jazz Show With David Sanborn	David Sanborn, Andy Denmark, Exec. Prod.; Jim Pettigrew, Prod.	Jazz; January 1986	2 Hour; Weekly	Stereo; Digital Satellite	AOR, AC, Jazz, CHR 18-49	Interviews with album highlights; Customized ad slicks, ancillary audio & print material	Barter, 6 national, 13 local min/show 120 markets	NBC Radio Enter. 30 Rockefeller Plaza New York, NY 10020 (212) 664-5538 Angela Becker
Kaleidophonics	Alan Ornstead, Alan Ornstead	Jazz; October 1986	3 Hours; Weekly	Stereo; 7", 10" reels	AC, Easy, AOR 30+ upscale	Little Talk; Custom promos & IDs	Cash; n/a	Syndicom P.O. Box 44 Mill Valley, CA 94942 94063 (415) 366-1781 Mike Hesser
Musical Starstreams	Frank Forest; Frank Forest	New Age/Spacemus; September 1983	2 Hours; Weekly	Stereo; Cassette, 10 1/2" reels	AC, AOR, Jazz, MOR; 25-49	Year End and Christmas Shows; Custom Promos, flyers	Commercial, barter. Noncommercial weekly fee, 33 markets	Frank Forest P.O. Box 44 Mill Valley, CA 94942 (415) 383-STAR
Portraits In Sound	Thom Reinstein; Thom Reinstein	New Age; January 1986	1 Hour; Weekly	Stereo; 10" reel	AC, AOR Jazz, CHR 25-44 upscale	Album/artist features; Customized audio promos	Barter, 5 avail; 12 markets	Thom Reinstein Prod. 801 W. Roseburg, Suite 133 Modesto, CA 95350 (209) 578-6747 Thom Reinstein
Steps Ahead	John Kares; Co-Producers: John Kares, Anton Leo	Contemporary/ Instrumental; July 1986	2 Hours; Weekly	Stereo; 10% reel	AOR, AC MOR; 25-49	Primarily music; Custom promos & IDs	Barter, 3 min./hr.; 12 markets	Leo's Creative Production Agency 2 Bloor St. West Suite 100 Toronto, Canada M4W 3E2 (416) 963-8288 John Kares
Striz-All Night	Tony Madison; Chuck Woodson Prod.	Quiet Storm with 25% Jazz 1983	6 Hours; Daily	Stereo, Satellite	B/U 18-49	Popular fusion jazz; Customized audio & visual aids	Free 4 avail./hr. 48 markets	Sherrin Broadcasting Network 411 7th Ave., Suite 1500 Pittsburgh, PA 15219 (412) 281-6751 Kevin Trower Thad Hill
American Jazz Radio Festival	Michael Bourne; WBGO & other member stations	Jazz 1984	2 Hours; Weekly	Stereo; Satellite	Classical, Jazz; Performance	Live & live-on-tape covering full Jazz spectrum	Free to NPR members, fee to non- members, 60 sec. pause	National Public Radio 2025 M St., NW Washington, DC 20036 (202) 822-2000
Marlin McPartland's	Marlin McPartland; South Carolina Educational Radio	Jazz; 1978	1 Hour; Weekly	Stereo, Satellite	Classical, Jazz Performance	Conversation & playing with guest artists	See above	See above
New Sounds	John Schaefer; WNYC/New York	New Age	1 Hour; Weekly	Stereo; Satellite			See above	See above
Sidran On Record	Ben Sidran; WHA/Madison	Jazz	1 Hour; Weekly	Stereo; Satellite		Performance/Interview	See above	See above
Jazz After Hours	Jim Wilke; Jim Wilke, KUOW/Seattle	Jazz November 1984	7 Hours; Fri. Sat.	Stereo; Satellite	Public & Commercial stations, 18-49	Frequent interviews; CDs, Customized audio promos	Free to NPR members, fee to non- members, 35 markets	American Public Radio 700 Concord Tower 444 Cedar St. St. Paul MN 55101 (612) 221-1525

ble's Skyline Jazz, which celebrated its first birthday in November . . . Kudos also to Cleo Patra Brown, Melba Linton, and Jay McShann, who were honored with the 1987 Jazz Masters Fellowship Awards from the National Endowment for the Arts' Music Program. The recipients will each receive \$20,000 and join a distinguished list of 15 other American "Jazz Greats" who have been so honored in the field of jazz.



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WALT LOVE

## BLACK/URBAN

# Dexter King Talks About The King Holiday

A year after the first national holiday commemoration of Martin Luther King Jr.'s birthday, his son Dexter King still feels that white America isn't showing proper interest in the holiday. Asked how he would prefer to see people observe the day, King said, "I'd like more people to realize what my father stood for — peace and human dignity for all men and women of the world. The holiday should be viewed as a day of peace for all of mankind."

## Celebrating The Holiday

"This day should be celebrated in a much different way than our other traditional holidays," he continued. "It should be more than just a day people have off from work. I like people to take the time to reflect on the things that were so important to my father and also to the world in general. I'd also like to see people expand upon the philosophies and teachings that my father believed in so much.

"My father was a strong advocate of non-violence and bringing about peace and justice throughout the world. This is a day for all of us to put our differences aside and come together as brothers. I want people to begin to realize that he gave so much and asked for so little."

## Europeans Touch King's Heart

"I had the pleasure of traveling to Europe during 1986. I was pleasantly surprised to find out that last year more than 90 countries around the world also celebrated the holiday. It was nice to know that this holiday has become an international celebration and not just a day for Americans, especially black Americans. This is a holiday with universal principles of love and peace being shared through a focus to which we can all relate."



Dexter King

## King Center Needs Help

The King Center in Atlanta is a nonprofit organization devoted to King's teachings and philosophy. Money is always a problem for grassroots organizations, and the King Center is no exception.

"Donations are always welcome," Dexter said. "The King Center is a living memorial of what my father's life was all about. On the grounds one will find art as well as my father's writings and teachings. The feeling you get while on the grounds is tremendous. Awareness of the King Center's work and actual mission is also important. We're the most recognized organi-

zation internationally dealing with peace conferences. Every year in January we have an annual peace symposium which the United Nations cohosts with us."

## Keeping The Dream Alive

"One way to continue keeping my father's dream alive is to educate people on what it is we're doing at the King Center. Getting someone to read one of my father's books is part of the continuing struggle. My father wrote seven books that talked about the biggest problems in America and the world. He called these problems the three evils: poverty, racism, and war. The same problems are still facing us as one society — meaning the entire world.

"If we ever come to the point where we understand how to combat those problems, we'll be in a much better position to live in a unified world where we will be able to conquer the problem of racism. And someday soon we hope to conquer poverty also."

## Society Needs More Values

King ended by saying, "I think it is very important that, as we enter the 21st century, we teach our young people some very real and meaningful values that they can carry on in a true spirit of togetherness. Today's high-tech society advocates the 'me' syndrome. Everybody is out for themselves in such a selfish way. We really must try to get everyone to understand that we all need each other for a better quality of life in the world. Values can help all of us realize that we are living in a very troubled time. We're always hearing about terrorism. If we all had a common goal, terrorists wouldn't exist. There would be no need for them in any society around the world.

"Most important of all the things my father was able to accomplish was that he was able to bring people together! We don't have a leader like that now anywhere in the world, and it's really a shame."

## For The Record

Dr. King's Birthday is January 15, 1987. The holiday will be celebrated on January 19 this year.

The legislation reads, per Dexter: The holiday will be celebrated every third Monday in January.

## What Radio Can Do To Help The King Holiday Succeed

The Dr. Martin Luther King Jr. federal holiday is not in any kind of organizational trouble, but more could be done to ensure its total penetration of American society. Broadcasters can help accomplish this goal.

Dexter King believes the broadcasting industry can get the message to the entire American population. "That's how much power the broadcasting industry has, and we're not even talking about the print media yet," he said. "Last year there was a large demand to hear my father's speeches. A number of people from all parts of the country wrote to me and my mother about how they enjoyed hearing some of my father's speeches on their local radio stations. In some cases we got letters from people who said they spent the day listening to albums they owned of my father's speeches and reflecting on what the civil rights movement meant to our society at that time. They also mentioned what things still need to be done because of the movement losing ground in the past ten years or so.

"Continued education about my father's life and dreams for all humanity is of the utmost importance to the world in general.

Radio can not only help keep the dream alive, it can be the stimulus needed to renew the commitment in those of us who have not been active for years. Our country and our world need togetherness, and Martin Luther King Jr. stood for the togetherness of all people with love and dignity.

"Unity of all Americans is also at the forefront of the King Holiday celebration. We all relate to universal love and peace. And those are things my father always preached. We can all benefit from living in harmony. It's very important that we remove the misconception that the King holiday is only a holiday for black people and no one else. Radio being the medium it is has the power to inform, communicate, and educate people. Broadcasters can generate more awareness of what this holiday is, should be, and could be!

"I want people to remember that my father stood for all people of goodwill from all walks of life."



A QUIET STORM OVER L.A. — KUTE/Los Angeles unveiled its new billboards, which are designed to increase awareness of the soft Urban/Jazz-flavored format. Standing in front of a billboard are (l-r) Patrick Media's Ross Snyder, and KUTE's Marylyn Bise and Lawrence Tanter.



IN LOUISVILLE THIS TIME AROUND — While in Louisville Howard Hewett visited WLOU to promote his "I Commit To Love" LP. Shown (l-r) are WLOU's Bill Price, Hewett, Elektra's Roy Emery, and WLOU's Tony Fields.



WILD SPLASHDOWN — WILD/Boston recently held its annual pool party. This year's party included performances by Steve Arrington and Oran "Juice" Jones. Shown (l-r): Steve Arrington, WILD's Melissa Clark, and PD Eloy Smith.



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ELEKTRA



LON HELTON

## COUNTRY

## THE FAMILY REUNION

# Outdoor Concerts Made Easy

"Listener Appreciation." "Day In The Country." "Picnic in the Park." Whatever the name, most stations have become involved with a major outdoor concert at one time or another. We all know the headaches and incredible costs associated with these extravaganzas, which are primarily designed as promotional vehicles.

Recent conversations with programmers have revealed an alternative to the cost and work which has been such a prohibitive downside to these events for so many stations. It's called the "Family Reunion" and is presented by longtime Nashville talent agent/booker Sonny Neal.

Prior to setting out on his own with this concept in 1984, Neal was head of operations for the Nashville office of the William Morris Agency, a post he took after he and his father sold their talent agency to Morris in 1973.

The idea behind "Family Reunion" was to provide blockbuster events which required only that the stations involved promote and sell them. Neal claims the idea is economically viable for small market stations as well as those in large markets. "It's a simple formula that will work anywhere," he assured. "If stations follow the outline I give them, they won't have any problems."

### What It Is

The show itself is an outdoor concert featuring a package of country headliners. Explained Neal, "Once station management and I agree

"Outdoor events of this type are massive operations. But if stations will follow the guidelines we've established, this promotion is totally self-liquidating — with the potential of making money."

on a show date, I get the names of every major country talent available in the US for that day. I take that list to the station, and together we compile a talent roster which would sell for roughly \$40,000."

From there, the ball is totally in Neal's court. Providing a turn-key operation and operating within station guidelines, he supplies and/or contracts for everything from the site to port-a-potties to fencing to security. The station promotes and sells the event. That's it.



Sonny Neal

Each station tailors the on-air promotion of the shows to fit its basic needs. While some fix ticket prices at five dollars, Neal said others don't even sell the show, preferring instead to give away tickets themselves. For those without that kind of budget, Neal said, "Outdoor events of this type are massive operations. But if stations will follow the guidelines we've established, this promotion can be totally self-liquidating. Marketed and sold correctly, there's every possibility of making money. It's a promotion, and you have to look at it that way. But it does present the opportunity to make money as well."

Neal hastened to add that everything his company does is in cooperation with the local station. "And," he added, "Everything we do is for the benefit of the station. If they don't want to sell beer at the concert, we don't sell beer. If a station is not averse to that, we show them how to pick up additional monies with beer. We show them how to pick up additional monies in a lot of areas which they've never done before. For instance, we often attract sponsors who pay a fee just to be involved with an event of this magnitude. Sometimes it's their way of getting into an area or locale they've never been able to penetrate before. Involvement with this show gives them a wonderful vehicle which they're happy to pay for."

### Who's Done It

Some of the stations which implemented the "Family Reunion" last year were WTQR/Winston-Salem, KXXY/Oklahoma City, WKXJ/Mobile, WESC/Greenville, WKXX/St. Louis, WIRK/West Palm Beach, and WPAP/Panama City, FL.

Last Labor Day's show in St. Louis featured Ricky Skaggs, Marie Osmond, B.J. Thomas, and Gary Morris. Said Neal, "That was the fewest number of acts we've done. The caliber of the artists dictated that. Also, WKXX was giving it away rather than charging for it. The bottom line, though, is that the show created a tremendous amount of income for a brand new

"An important part of the entire concept is exposing kids to country music. This can be a big step in creating a new market for country music down the road."

station in the marketplace. More than \$400,000 of new dollars were generated. And that was from a free show!"

For those stations which opt to charge, Neal says the key is low prices. "It's five dollars in advance and \$15-20 the day of the show. It would cost at least five dollars to go to a club to see any one of the acts we present as part of a great package. When you see the massive show for five dollars, you're getting to see a show for less than a dollar an act."

"This is a new way of promoting concerts. Look at box scores — no one is drawing any business out there. Ticket prices are too high. But everything involved in the promotion of talent has gone up. They're charging the ticket prices they have to for an artist and the promoter to make money."

### How It Works

Though somewhat reluctant to explain many of the mechanics, Neal did say, "We ask the station to treat the 'Family Reunion' like a five-week promotion. We don't tie in with sponsors from our side, but part of the package is showing stations new ways to go get new dollars from sponsors."

Asked how many advertisers it takes to make the event self-liquidating, Neal responded, "They

# Voices Of Experience



Here are some comments from a few of the folks who have been involved with the "Family Reunion" promotion.

### WKXX/St. Louis Promotions Director Loren Cornelius

"WKXX has done a lot of stuff that's perfectly geared for promotions, but this was the best thing we've done. It was the largest outdoor country show ever done in St. Louis, and it was unreal. Phones were ringing off the hook and there were lines of people wanting tickets at participating businesses.

"Pepel tied into ours and responded with incredible support. Pepel put placards hawking the event on the back of all its trucks in St. Louis. They put 300,000 soda straws into the marketplace. They even threw us a billboard.

"We did a promotion with B.J. Thomas and Pizza Hut where people got to have dinner with him after the show. It was great for everybody.

"I had newspaper and TV people all over the place going crazy. We got press you couldn't buy. I'm told we got more press than any station in St. Louis has ever gotten for one event.

"The beauty of this was nobody got burned. Everybody was happy when it was over: the sponsor, the listeners, other clients. Everybody was totally happy about the show and the results.

### WPAP/Panama City PD Ric Braswell

"I've always felt this was a great idea. A huge outdoor event is something most small markets can't even attempt, but it becomes feasible when tying in with the Family Reunion people.

"We had a great lineup; the entire event was a nice package in terms of everything being taken care of. We had no complaints. Sonny delivered on everything he said he would; he was always there — before and after the show.

"We were very close to breaking even despite two major drawbacks. The county we're in prohibits outdoor concerts so our site was 50 miles from our metro, and we did it a few weeks before Christmas.

"I'd love to do it again because word of mouth was tremendous. We received a lot of calls and letters following the show."

### KXXY/Oklahoma City PD Clay Daniels

"Last year was the first year we did the show, and the best testimony I could give to it and the way it was run is to say we're doing it again this year. The great thing about this is Sonny takes care of everything. It takes a big load off of us for him to do all the detail work, and we do what we do best — promote it and sell it.

"With the economy the way it is here, it was a real plus for us to have the package we did at a very low price. And this was a nice package for our sales staff to sell because it was totally different. The show itself also gave us a chance to stroke our clients. We had a huge VIP tent where the clients could meet the stars. All of the artists were great about meeting our VIPs. We also benefited in that this type of concert showcased a side of the artists that clients and fans normally don't see. It was almost a mini Fan Fair."

can do it on a ten scale or a one scale, or they can do it on a 20 scale.

"Not only has everybody we've done this with come out whole, but some have made money. More than that, they've all come out with a promotion they could not otherwise do — and you can't place a dollar figure on the promotional value they've received."

One of the biggest problems with these six- to seven-hour shows is the 45-minute wait between acts. Neal has solved that by requiring

his acts to sign riders which provide for monitor checks but no individual sound checks. "This enables us to turn acts around in just 15 minutes," said Neal. "During that 15 minutes, you've got to make announcements anyway. The jocks can get up and do some stuff in that time, too.

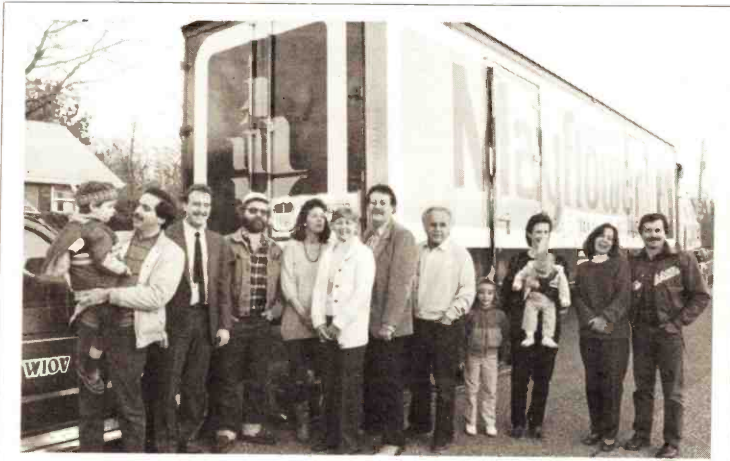
"Another thing we do which isn't being done out there is have an autograph booth. So soon as an act leaves the stage they go there. We also have a picture-taking room.

Continued on Page 57



## COUNTRY

## CLOSE-UPS



**MAYFLOWER COMPACTS** — WIOV/Lancaster got what it asked for with its "Thanksgiving On The Mayflower" contest. 300 entrants submitted true or false, bigger-than-life, better-than-history stories about how their relatives traveled over on the Mayflower. The best essay winner boasted how his forefathers sold makeup kits on board so everyone could look good for the Indians. The kits were called "Mayflower Compacts." The creative liar was treated to a fully-catered Thanksgiving dinner for 12 aboard a Mayflower moving van at his home.

• **KRPM/Seattle** aired a special message to Washington runaways during the holiday season. **PD Lee Rogers** encouraged runaways to come to the station and call home free of charge, no questions asked, and offered to help reunite the families. Each time the announcement was aired it was followed by **Larry Gatlin's** "Runaway Go Home."

• The Marine Corps Reserve's Toys for Tots program and **KNEWI San Francisco** sponsored a free listener appreciation concert with **Gary Morris** over the holidays. 800 tickets were given away on-air through contests; concertgoers were asked to bring a new Christmas toy for needy Bay Area kids.

• **Cleveland Browns** fans and **WGAR/Cleveland** listeners were invited to a "Sledge The Steelers" tailgate party. For a donation to the Salvation Army, attendees were encouraged to swing a hammer at a car painted with the Pittsburgh Steelers' black and gold colors. Partygoers could register to win a 1987 Chevy pickup and were treated to Coke, Dominos Pizza, and Miller beer.

• **WQSN/Kalamazoo** listeners can obtain discounts on gas, oil changes, car washes, and such by displaying the station's decal on their cars or trucks. Supporters were also offered bargain Christmas trees at five dollars, with proceeds going to the Kalamazoo-Portage Exchange Club for underprivileged children. The group's 66th annual holiday party provided magicians, caroling, and Santa Claus for some 1400 kids.

• **KIX 104/St. Louis** was recognized for outstanding community involvement for civic and charitable events when the National Multiple Sclerosis Society presented representative/morning man **Mark Elliott** with the society's 1986 Communication Award. The station tied with the Boston chapter for the Ugliest Bartender Contest benefit proceeds.

• Senior citizens were the center of attention when **KHWY/Folsom** joined with area businesses and residents for the Folsom Convalescent Center's Christmas celebration. Donated gifts were brought to the station, wrapped, and presented to the residents during a party with the Folsom Police Department and East Bidwell Merchants Association.

## Outdoor Concerts

Continued from Page 56

During the entire event, people come through taking pictures of the artists."

## We Are Fam-ily

One of the real hooks around which the promotion is built is the "family" concept. Said Neal, "It's a show where the 'radio family' meets the 'family' of listeners."

He points out that only "family-oriented" acts are booked for the shows. Wholesome entertainment and low ticket prices, he says, encourage families to attend the shows. This, of course, fits nicely into the image a Country station wants to promote.

In addition to the event's many immediate benefits, Neal is con-

vinced the shows also result in long-reaching effects beneficial to the country industry as a whole. He commented, "The low ticket prices and the station's promotion of the show as a family event mean there are a lot of kids in the audience. An important part of the entire concept is exposing kids to country music."

"If their first experience with the music is with the family, in a great setting, they have a better chance of growing up liking the music instead of automatically hating it just because it's country."

"The artists who are out there now are good, and can attract these kids. I think this can be a big step in creating a new market for country music down the road."

## HAVE YOU HEARD

Just in case you missed it in Street Talk, there were a couple of major personality changes. Ten-year **KIKK**/Houston morning man **Ron Foster** is now wakin' 'em up in Dallas at **KSCS** as the **KSCS-KPLX** war begins to escalate. Foster teams in the AM with another former **KIKKer**, **Angela Brooks** . . . Seven-year **WIRE/Indianapolis** morning talent **Doug Dahlgren**, who logged a number of years in Chicago radio at **WJJD & WJEZ**, **WMET**, **WCFL**, **WIND** and **WLS-FM**, has joined **KUPL/Portland** to host its "Waking Crew" show.

A number of changes at **WKSJ/Mobile**: **OM Wayne Gardner**, a 12-year station vet, has been promoted to Station Manager. Filling the PD slot is **Cartier Davis**, coming from Memphis where he worked at Z-103, **WHBQ**, and **WMC-FM**. Afternoon driver **Jef Funk** moves into the Asst. PD position

vacated by **Scott Johnson**, who left a few weeks ago to take the Asst. PD post at Capitol sister station **WLKV/Charlotte**. Upped to middays from parttime is **Danny Sommers**. Also new to 'KSJ is Creative Services Director **John Bartlett** from **WREC & WEGR/Memphis**.

Former **WORC/Worcester** PD **Marc Ericson** has moved to Station Manager for sister outlet **WLLH/Lowell-Lawrence, MA**. **MD Tim Todd** gets the PD nod at 'ORC while retaining MD duties . . . Shifts at **KRPM/Seattle** as AM afternooner **Charlye Parker** moves to the FM for middays. **Bobby Scott** fills the AM vacancy . . . **Rick Fletcher** is the new PD at **KLYD/Bakersfield**. New MD is **Tommy Rogers** . . .

**Kathy Tyler** has been upped to parttime air work at **WXTU/Philadelphia** . . .

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## NASHVILLE THIS WEEK

## PART II

# Label Heads Forecast '87

Last week we discussed what's on the 1987 drawing boards for Capitol/EMI-America, CBS, MCA, and MTM in discussions with the heads of those labels. This week we continue with projections for Mercury/Smash, RCA, and Warner Bros.

## Mercury/Smash

Sr. VP/Nashville Operations Steve Popovich said, "You'll see a resurgence of Paycheck's career. Paycheck is a survivor. He's still one of the great voices in country music, and that's the way we feel about Kris Kristofferson, Johnny Cash, Donna Fargo, and Lynn Anderson.

"I'm all in favor of new people, and we have ours. We're always on the lookout for new people. We've just signed this kid David Lynn Jones, who wrote 'The Promise-land.' But you can't just throw out the people who have sold tens of millions of records. We also think there are millions of people that are a potential audience for these name acts. They make exciting records. It's all in the record and the song.

"Right now our roster is full. We're not looking for anything, but we're always listening.

"I think radio people are sincere when they say, 'Give us something different.' They want more interesting product. You give it to them, but it takes a long time for somebody to get off the dime and really move on it."

## RCA

VP & GM/Nashville Division Joe Galante said, "It's interesting right now because of the change in the artist development process. You used to have all these established artists that drove the format, and drove everybody else, and it was crazy.

"I see new artists being a fairly sizable portion of our business, but not as big a portion as this past year, when every other record that came out was just gangbusters. It's like anything else — you have a surge of new artists at the beginning, and then a tapering off. I think what will get us through the next year or two is the fact that you're going to see some middle-level acts being replaced by new acts. Right now you have a lot of development at the bottom and no development at the top. You can't keep going out and spending between \$100,000 and \$200,000 every year on an act for recording and marketing and sell 25,000 units. Time has become a factor with everybody.

"We've finetuned a lot of everything we're doing as an industry.

Records are coming out better because everybody's working at it. Everybody's talking. The competitive spirit is still there. You can see guys rolling up their sleeves regardless of the level of their careers. They're going after it, and that's great.

"It's a great business to be in, but all of us realize you cannot raise the price of albums right now in country. That means the revenue opportunities are very limited. Whatever your cost increases are, you can't pass them on. The only way you can do it is by breaking artists. If you can break those new acts, your deal is probably going to be less expensive than those on established acts. A balance of both is what you really need because you can't run a record company based totally on new acts.

"I don't think we've succeeded yet in allowing people to enjoy our music as much as they can, because the negative image is still there to a certain degree. Based on the people in this format and the music that comes out of it that image shouldn't exist, but the music never really gets a chance to speak for itself.



Steve Popovich

"We'll probably cut back on videos to a degree. Instead of doing 24, maybe we'll do 12-16. We're looking at taking longer to develop the acts. We're becoming very realistic about that. You'll see albums out there for a longer period of time. This maximizes what we think are strong albums to start with, and also maximizes the sales potential and the dollars invested.

"We have an opportunity to make great music. I don't care if it's contemporary, traditional, pop, new wave... I don't care what you call it. I'm listening to the acts and the songs, not putting them into a slot. Let's not exclude anything. That's all I'm concerned about.



Joe Galante

"Country has an exclusive format. Ninety-nine percent of the records coming out of Nashville are on Country radio. I think that's a point we should be proud of — that we have our own music style. Will it get onto other formats? Later on, I'm sure somebody will crack through."

## Warner Bros.

Exec. VP Warner Bros./Nashville Jim Ed Norman said, "I don't think there's any argument about what it is that we're trying to accomplish as an industry. The future of the business is a commitment to the next generation. I don't think that's going to change for Warner Bros. for the next couple of years.



Jim Ed Norman

"The monotony quotient has been very high the last five years. When you look at the new artists coming into the marketplace, it's important that they be repetitive to a certain degree because that's what will give them a firm toehold. There is, however, much more focus on artistry and entertainment ability than on record production techniques.

"In country, the boundaries of the aesthetic tradition are limited. As people began trying to broaden the boundaries there was a tremendous aversion to the notion of doing so. We're the only music format that is trying to cover music that is 25-30 years old within the context of one radio station.

"We also have to recognize that a good many of the radio stations consider themselves very ambitious when they are playing 50% current records on a daily basis out there in the real world. The other half of the music is embracing 25 years' worth of aesthetic tradition. It's a tough job.

"The thing that concerns me is that there is a tendency to trade successes from label to label. There is this historical ceiling of 10-12% of the business that we trade around among ourselves as record labels. What I would ultimately hope for is the success and growth of the entire industry. We want to reach a larger audience, but there is a supposition that we must therefore be contemporary. If you look at the demographic appeal of Dwight Yoakam and Randy Travis, there is the potential to reach a larger audience. I'm not saying that we need to change the word 'contemporary' to fit the successes of Ricky Skaggs, George Strait, Reba McEntire or Randy Travis, but that we might need to change our notion of what the word 'contemporary' means. Definitions are changing. We're trying to broaden definitions and scope."

## NASHVILLE IN MOTION

# Group Changes On Horizon

By Katy Bee

Twenty Years of Dirt with Partners, Brothers, & Friends has been fun for John McEuen, but the original Nitty Gritty Dirt Band member would rather stay at home with his growing family than keep up a grueling pace out on the road. The band expects to fill his cowboy tennis shoes early this year.

Personnel changes are already in the works for fellow Warner Bros. act Southern Pacific. They have been auditioning new lead singers to replace Tim Goodman... And there are rumblings from Schuyler, Knobloch & Overstreet that one may be off on his own. In any event, SKO will remain a trio configuration.

Talent manager Don Light has signed CBS act Marty Stuart and RCA's Kyle Petty to his company and added attorney Jack Tarver (former journalist, promoter, and owner of

Atlanta's Great Southwest Music Hall) in a "co-management arrangement"... Longtime Don Light client Steve Wariner leaves with MCA labelmates Orleans to join Entertainment Artists for bookings, along with Nanci Griffith. The former pop group teams with Barry Coburn's management.

The Jim Owens Companies announce the addition of Scientific Atlanta System Satellite's downlink hookup for all correspondents for "Crook & Chase" and "This Week in Country Music" to conduct live interviews from remote locations... Nashville's Brookmont Communications, Inc. has become the American Network Group, Inc. The satellite operators of the Tennessee, Kentucky, and South Carolina Radio Networks hope to expand into other general and sports-oriented programming.

Liz Boardo firms up her team with Master Records of Mt. Juliet, TN; management by RWL Consultants of Salisbury, MD; A&R duties to Nashville songwriter/producer Don Goodman; and media activity by Aristo Publicity... Singer T.L. Lee to Complete Records... Veteran performer Carl Perkins signs with Monterey Peninsula Artists, while Barbara Fairchild hitches up with Key Talent, Inc.

Network Ink brings journalist Timothy Weeks on board to assist President Elizabeth Thiels... VP/Operations Randy King announces the formation of Blue Chip Management and Booking, 38 Music Square East, Nashville 37203... Note these new telephone numbers in your 1987 files: RCA Records (615) 664-1200... Tree International (615) 726-0890.



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Florida CHR seeks highly motivated midday talent/production director. Females encouraged to apply. C&R: Brian Douglas, Z-103, Box 13549, Tallahassee, FL 32317. EOE (1/16)

If you've got it, I need it... an adult CHR communicator. Five years' experience needed. T&R: Steve Sutton, WJGA-FM, Box 1001, W. Gordon St., Valdosta, GA 31601. EOE (1/16)

K95FM/Tulsa seeks strong overnight talent and great shmoozer on the streets. T&R: Cooper, 15012 S. Boulder, Tulsa, OK 74119. Need February 1. EOE (1/16)

I want David Letterman. Join Scenic Broadcasting in S. Florida as morning personality. T&R: Cliff Skiba, WKXJ-FM, 3000 N. 28th Terrace, Hollywood, FL 33020. EOE (1/16)

100,000K WCKO-FM, Jackson, MS seeks afternoon drive talent, good assets, solid production. Right bucks for right personality. Brock Boulette (601) 366-9909. EOE (1/16)

New Abilene Texas FM Gold format seeks announcers and salespeople. Minorities encouraged. T&R: Jon Bruce, KZOM, 407 N. Swenson, Stamford, TX 79553. EOE (1/16)

SW Florida AM/FM seeks fulltime PM drive announcer/production talent. Country & Easy Listening formats. T&R: WQLM/WCCF, Box 1929, Punta Gorda, FL 33950. EOE (1/16)

Gulf Coast's top radio station seeks superior production/on-air person. T&R: Carter Davis, PD, WKSJ, Box 160706, Mobile, AL 36616. EOE (1/16)

Wanted immediately! New reporter, experienced preferred. T&R: Brenda Jones, ND, WDDM, Box 38, Sumter, SC 29151. EOE (1/16)

## TRIDENT COMMUNICATIONS CORPORATION

### YOUR FIRST COMMAND

Somewhere there's a disc jockey looking for his or her first programming job. It's a person that has been involved with a winner. It's a person who knows what it takes to come out on top. It's a person used to community involvement, good production, listener participation, show prep, and, most of all, long hours of very hard work. It's also a person willing to work a format because it's a winner, not just because he or she likes the music. Our station, just outside Charleston, but inside the Charleston Metro, South Carolina market has received as high as an 8.5 share of women with even greater penetration of the surrounding areas. We need (and the station is capable of) those shares again. If this sounds like a challenge for you and you're not afraid of programming gospel music (just like any other good station), rush a tape and resume to:

President

Trident Communications Corp.  
P.O. Box 10164 Charleston, SC 29411

## OPENINGS

92 FM has immediate openings. 100,000W CHR in W. Tennessee. T&R: Mike Stewart, WYNU-FM, 115 Devonshire Sq., Jackson, TN 38305. EOE (1/16)

KKHT-FM Houston seeks mature, adult-oriented personality. Warm, personable style. No screamers, no hype. T&R: Wendi Best, 1020 Holcombe #1201, Houston, TX 77030. EOE (1/16)

Top 50 Oldies AM seeks morning personality. C&R: Keith Hill OM, WGLD, Box 8009, Greensboro, NC 27419. EOE (1/16)

Experienced, winning programmer/personality sought for major central Florida AC. T&R: Norman Wain, Metroplex Communications, 1723 Ohio Savings Plaza, Cleveland, OH 44114. EOE (1/16)

Hot South CHR is accepting T&Rs for possible openings in all dayparts. T&R: John O'Dea, B-98FM, 8901 Jenny Lind Rd., Fort Smith, AR 72903. EOE (1/16)

## NEWS DIRECTOR WANTED

Mid-South news and information leader seeks aggressive News Director. Tapes and resumes to Ron Jones, Operations Manager, WMC Radio, 1960 Union Avenue, Memphis, TN 38104. EOE

## AM DRIVE

WLCS seeks a dynamic morning entertainer for Uptempo AC. Reliable, good phones. Great opportunity with top bucks. T&R: Ron Foster, 8655 Baypine Rd., Jacksonville, FL 32216. EOE

FM 96.1 WLCS

## SOUTHEAST URBAN/CHR

Hot CHR/URBAN needs personality morning man... Must be hot but conversational... Cool but entertaining... Bur-nin' to hear from you in the Southeast! T&R to Radio & Records, 1930 Century Park West, #585, Los Angeles, CA 90067. EOE



Z104 Tulsa needs morning news anchor YESTERDAY. Good writing skills and ability to work with two person morning team a must. Females encouraged. T&R to Brent Alberts, Z104, 5810 Skelby Drive, #801, Tulsa, OK 74135. EOE

## WANTED MAJOR MARKET NEWS DIRECTOR

ATTENTION!!! I want to talk to the best ASSISTANT NEWS DIRECTORS in the country. This is your opportunity to move up and run a great news department your way. News directors may apply, but only if you have the talent, the enthusiasm and the drive your assistant does. Tape & resume to Radio & Records, 1930 Century Park West, #575, Los Angeles, CA 90067. EOE

## OPENINGS

### CAROLINA'S #1 HIT RADIO

Jay Andrews leaves for station ownership. Immediate opening for rare Programming AM Drive post at Carolina's #1 Hitradio. Mature winners apply. No calls. Rush T&R plus programming experience to Q-98 Programming, Box 35297, Fayetteville, NC 28303. EOE MF

## MORNINGS IN NORTH CAROLINA

100,000 watt AC FM in N.C. needs morning talent. Must have AM drive experience. Believes in show prep and good with phones. If your act is funny bring it to a solid station in a great beach town. R&C to: Radio & Records, 1930 Century Park West, #591, Los Angeles, CA 90067. EOE

## LITE AC MORNING PERSON

Successful Top 50 station looking for you, if you're ready to move up! Must be a warm, 25-54, personality who can relate to the format and willing to promote and remote. Send T&R and salary requirements to Radio & Records, 1930 Century Park West, #585, Los Angeles, CA 90067. EOE

## WINNING PROGRAMMING...

...takes a Winning PD. Here's your chance to program one of the Southeast's fastest growing AC stations. Major opportunity for the dedicated pro. Great facility, top talent, work with one of America's new growth broadcasters. Rush resume and programming philosophy to Radio & Records, 1930 Century Park West, Box #592, Los Angeles, CA 90067. EOE

## PRODUCTION DIRECTOR/WRITER

If you can write and produce great retail copy, do voices and some on-air work we have an immediate opening. Send tape & resume to Ed Chandler/Program Director or call (512) 826-5282.



P.O. Box 171726 San Antonio, Texas 78217. EOE

## MORNING PERSONALITY

Our CMA personality of the year is off to bigger and better things. CAN YOU REPLACE HIM? Mature, team oriented air personality wanted to join an established News, Sports, Weather and Traffic morning group. Modern Country music melds it all together into a show the community has rated #1. We need a community oriented personality who can keep it #1. To start being our host, send tapes and resumes to: Ron Bailey or Buster Pollard (205) 534-3521.



AM1230  
The Leader  
P.O. Box 547, Huntsville, Alabama 35804. EOE



# OPPORTUNITIES

## OPENINGS

### AM DRIVE CO-HOST

Morning straight man needed to co-host morning show in Top 75 Market. Production skills and tight board a must. Classic Rock AOR format. Good pipes and a team player necessary. Send Tape, Resume and Salary Requirements NOW. Join a station on the way to the top. Radio & Records, 1930 Century Park West, Box #586, Los Angeles, CA 90067. EOE

## MIDWEST

Contemporary Country station in fine college community needs an entertainer. T&R: Bob Foster, KWAV, Box 307, Waverly, IA 50677. (319) 352-3550. EOE (1/8)

Announcer wanted for radio openings at leading Country station in Peoria. T&R: Chuck Young, WXCL, 3641 Meadowbrook Rd., Peoria, IL 61604. EOE (1/8)

Wanted talk show host/news person. Want that rare person who can run an interesting talk show and be a great news person. T&R: WKRS, 3250 Belvidere Rd., Waukegan, IL 60085. EOE (1/8)

Midwest CHR accepting T&Rs for future openings, all dayparts full and parttime. T&R: Nick Farrell, WXCL, 3250 Belvidere Rd., Waukegan, IL 60085. EOE (1/8)

Class B FM covers Toledo and resort coast of Ohio, seeks future air talent. C&R, no calls: R. Miller, WOSE-FM, Box P, Port Clinton, OH 43452. EOE (1/16)

Top 50 AC seeks experienced production coordinator. Great company/benefits. T&R: Chuck Gillespie, WVUD, 300 College Park, Dayton, OH 45489. EOE (1/16)

Modern Country format KWTO seeks music/talk host. T&R: Craig Weston, KRHO Radio, Box 4568, Springfield, MO 65808. EOE (1/16)

Wanted: Radio commission salesperson needed. Minimum two years' experience. Resumes & references: Chris Alexander, GM, Y107, Box 969, Cadillac, MI 49601 or call (616) 775-1071. EOE (1/16)

On-air engineer, Class C, top-rated station in capital city. References and experience needed. T&R: Don Ross, 12052 Jackson St., Omaha, NE 68154. EOE (1/16)

Peabody Award winning station seeks news director. Creativity and integrity a must. T&R: Bill Hoverson, GM, 1020 S. 25th St., Box 2966, Fargo, ND 58109-2966. EOE (1/16)

Detroit AC midday. Superb company for polished voice and show. T&R: Pat Holiday, WLTJ, #300 20300 Civic Center, Southfield, MI 48076. EOE (1/16)

N. Michigan AC/Class C FM seeks team player PM drive with great production. No calls please. T&R: Cliff Carey, 118 S. Union St., Traverse City, MI 49684. EOE (1/16)

He 105, WLXR FM, seeks parttime air talent. Females encouraged to apply. T&R: Chris Sheibel, PD, Box 2017, La Crosse, WI 54602. EOE (1/16)

## MIDWEST AC

We need a funny, zany, topical morning guy or girl for our up-tempo AC/FM in Peoria, IL. We also need a great evening talent. Which can you fill? Tape/resume/salary requirements to: DON COREY, PD, WKQA Radio, 3641 Meadowbrook Rd., Peoria, IL 61604. EOE

## Classic Hits/96 WKLH/FM

Leading Classic Hits station in the Country WKLH Milwaukee has a prime opening for an experienced AOR/CHR talent. I'm looking for an aggressive individual who can be topical and reliable on the air and involved within the community. If you think you have what it takes, send a tape and resume to: Joe Krause, WKLH, 735 W. Wisconsin Avenue, Suite 700, Milwaukee, WI 53233. EOE

## TOP 25 MARKET MORNING ENTERTAINER

Someone who can relate to the listener. Interact. Work phones. If you're great, we can afford you. Tape and quick one-page sketch in your own words to: Radio & Records, 1930 Century Park West, #587, Los Angeles, CA 90067. EOE

## OPENINGS

### 1350 WXCL

1350 WXCL, the Midwest legend of on-air music, has a rare opportunity for our air talent. Send T&R to Steve Young, 1350 WXCL, 3641 Meadowbrook Rd., Peoria, IL 61604. EOE

## TELEPHONE TALK

Major market station wants personality with provocative, humorous, imaginative telephone finesse. Send tape and resume to Radio & Records, 1930 Century Park West, #508, Los Angeles, CA 90067. EOE

## MIDWEST MORNINGS

17-year veteran is moving to sales - and WWKI needs an adult-oriented MORNING PERSONALITY. WWKI is a successful regional country FM with strong community involvement. T&R to PD, 519 N. Main, Kokomo, IN 46901.

WWKI

## WKSE-FM 98.5

Program Director needed for Buffalo, New York FM CHR station. Strong air, production and people skills plus, CHR programming experience a must. If you think you qualify, send tape, resume and salary requirements to Jim Meltzer, Vice President/GM, WWKB/WKSE, 695 Delaware Ave., Buffalo, NY 14209. EOE/MF

## K-104 fm

K-104 Champaign-Urbana has lost another air talent to the majors. We are looking for a News Director/Morning Drive Anchor who can interact with an established morning team. Plus, we need a Night Personality who wants to grow within a winning CHR/AOR environment. Tapes and Resumes to Mike Hulle, K-104, 505 S. Locust, Champaign, IL 61820 or call (217) 352-1040. EOE MF



Congratulations to Tom Land, our longtime Program Director/Morning Man who is off to a Major Market. CAN YOU REPLACE HIM? We need a personable, community-oriented, full service approach leader for our LEGENDARY OLDIES facility. Rush tape, resume and programming philosophy to: Jerry King, KQAM, 2829 Salina, Wichita, KS 67204. EOE

## 99WMYX

THIS POSITION HAS NOT BEEN OPEN FOR FIVE YEARS! Established Milwaukee AC seeking dedicated professional for afternoon drive. Our style is warm, friendly and local. Send tape and resume to Beth Fast, WMYX, 11800 W. Grange Avenue, Hales Corner, WI 53130. EOE

## OPENINGS

### MIDWEST AC

Leading FM AC in top 30 market seeks a news director/morning partner. Must interact with morning partner and deliver the news in a brief, reliable manner. Females encouraged. Rush T&R to 8000 Pleasant Avenue, Fairfield, OH 45614. EOE



One of the Midwest's premiere CHRs, with a 20-plus share and unlimited potential, anticipates openings in "key" dayparts. The tools are here to make your next job "the majors." We are as successful as the people we hire - we need you! Send tape and resume IMMEDIATELY to Chuck Knight, KRHQ, P.O. Box 1350, Des Moines, IA 50305. No calls please. EOE



## WEST

Experienced versatile ND needed in Arizona's fastest growing market. Creative writer, spontaneous, conversational delivery. T&R: KWFM, Box 5886, Tucson, AZ 85703. EOE (1/16)

Premier station looking to the future. Personality team players only. T&R, salary requirements: Jay Pipes, KGHM, Box 30198, Billings, MT 59107. EOE (1/16)

KYRK is accepting T&Rs for parttime openings. Equal opportunity employer. Jim Daniels PD, KYRK, 919 W. Bonanza Rd., Las Vegas, NV 89106. EOE (1/16)

KQEM seeks fulltime experienced midday personality. Must communicate and be promotion-oriented. T&R: Theresa Binon, Box 5278, Boise, ID 83705. EOE (1/16)

KOMP/Las Vegas AOR seeks overnight air personality with production skills. T&R and picture: Sherman Cohen, 4680 S. Decatur, Las Vegas, NV 89103. EOE (1/16)

Neural Regional based Modesto-San Joaquin Valley FM. Group owned. Great opportunity with major company. T&R: Dan Springfield, KUBB, Box 429, Merced, CA 95340. EOE (1/16)

Morning adult talent wanted for Northern California AC/KUC. Growing company. No beginners. Steven Bise: (707) 446-0200. EOE (1/16)

Top-rated Country station seeks the right seven-mid person. T&R: Randy Hood, KFMS, 1555 E. Flamingo, Ste. 435, Las Vegas, NV 89119. EOE (1/16)

KFXU/Utah now accepting T&Rs for fulltime opening. Must be creative, entertaining, and team player. Jim King, Box 1890, St. George, UT 84770. No phone calls. EOE (1/16)

Rocky Mountain AC AM seeks "top" morning personality. Near Grand Teton & Yellowstone. T&R: Dave Merkler Productions, Box 365, Powell, WY 82435. EOE (1/16)

Morning madcap for Modesto contemporary Country FM. Join major broadcast group! Rush T&R: Dan Springfield, KUBB, Box 429, Merced, CA 95340. EOE (1/16)

Traffic/continuity director. IBM System 38/Enterprise software experience needed. Resumes & salary requirements: Cathy Bogen, KILQ, Box 2080, Colorado Springs, CO 80904. EOE (1/16)

Denver's KIMN seeks weekend air talent. If within commuting distance, send T&R: Bob Call, 1095 S. Monaco Pkwy., Denver CO 80224. EOE (1/16)

Northern CA 100,000W has money to spend for right air talent/production wizard. T&R: Jim Nelly, KXGO, Box 1131, Arcata, CA 95521. EOE (1/16)

## KGFM KGEQ

### RADIO - HELP WANTED - SALES

California: Highly successful AM/FM Combo, medium market, has sales openings for seasoned professional. Established active list, guaranteed salary, plus commissions, car allowance, bonuses and other company benefits. Send picture and resume to KGEQ/KGFM, Box 260, Bakersfield, CA 93302. EOE

## OPENINGS

### RADIO SALES FOR LOS ANGELES AREA

(San Fernando Valley)  
Willing to train enthusiastic beginner. Copywriting and production helpful. Room for rapid advancement - Unlimited dollar potential. Call Darrell Wayne - (818) 780-3644.

## L.A. PERSONAL ASST./OFFICE MGR.

NSBA Radio Network has immediate opening. Requirements: Strong administrative and people skills and pleasant telephone presence. Typing a must. Word processing helpful. Rush resume and salary history to NSBA, 448 Sawridge Bl., Playa Del Rey, CA 90291. EOE

### Montana's Super Station

## K99FM

We're seeking an aggressive insightful, people oriented program director for our hybrid AC. Excellent opportunity to begin building your track record. Work with terrific consultant and owners: P.O. Box 3129, Great Falls, MT 59403. EOE

## KIMN

AMONG THE BEST SHOWS IN DENVER

### SPORTS PERSONALITY

Wow! Denver! Broncos, Nuggets, Rocky Mountains! We need a sports performer. An up-and-comer who can use tape and sound creatively. Can you write a clever :60 sports update and still sound authoritative? Can you add, interact with the jock and stand Denver on its ear? Send tape and resume to Phil Boyce, News Director, KIMN, 1095 S. Monaco Parkway, Denver, CO 80224. EOE

## SUNBELT PD

Top classic rockers in exploding Sunbelt growth market seeks experienced program director to maintain and build on high numbers. Candidates must be in touch with 25-40 year old rock audience and know how to get the best out of available talent. Expanding growth company owned and operated by broadcasters. Send resume and complete references to Radio & Records, 1930 Century Park West, #589, Los Angeles, CA 90067. EOE

## COLE

100,000 Watt AC Regional station in Southwest seeks experienced PD/OM. Send Tape & Resume plus programming philosophy to Sammy Chioda/KKOR, P.O. Drawer K, Gallup, NM 87301. Also seeking Air Talent and Production People.

## KNCO

FULLTIME AIR PERSONALITY NEEDED who wants to lead charmed life in California Gold Country. 5kw AM station in fast growing market of 60,000 wants to hear from you. Resumes & air-check, please. Write: MARK JOHNSON, KNCO, 1155 E. Main St., Grass Valley, CA 95945. EOE



# OPPORTUNITIES

## OPENINGS

**LOS ANGELES GIANT**  
Seeking board operator and production assistants. Los Angeles based preferred. Send production samples and resume to Radio & Records, 1930 Century Park West, #587, Los Angeles, CA 90067. EOE

**SF AREA CHR**  
KREO-FM Morning Show. Bucks, Bennies and Balls to back Pro trained in CHR, HOT AC and Guerrilla Warfare. No Calls. No Beginners. T&R: Scott, P.O. Box 1588, Santa Rosa, CA 95401.  
**KSRO 1350 AM KREO 93 FM**

## POSITIONS SOUGHT

More than news! Anchor/news director with eight years' experience can add personality and information to your programming. MARTY: (613) 772-1959. (1/16)

Operations/PD with 22 years' experience seeks position, CHR/AC/Oldies. JACK: (408) 883-3206. (1/16)

Milwaukee! You want me, I want you. Call KEVIN in CA colt call at (209) 442-3270 evenings. Now at #1 station in top 75 market. Satisfaction guaranteed! (1/16)

**NOW AVAILABLE**  
10 yrs. at WGCL/Cleveland. I've done it all: middays, afternoons, nights and production director. All formats & markets considered.  
**RIC CRAMER**  
(216) 835-2038

Reliable broadcasting school graduate desires work as air personality or production. Prefer DH/PA/WV/VN. SHAWN MAHON 327-5428. (1/16)

Three years' experience and ready to take a step in the right direction. BILL: (308) 532-3344. (1/16)

Warm and creative communicator experienced in talk/inter-view, production seeks small to medium market. Prefer Classic/Jazz/Urban/Easy Listening. JIM: (714) 839-6105. (1/16)

**JACKSON FOR BREAKFAST.** Available to tantalize any day part YOU wish. Prepared Personality: ready to win for you. Prefer markets that don't bounce cheques. 309/832-3903 anytime!

Major market on-air/production director seeks chance to program East Coast FM Oldies or Classic Rocker. Prefer East coast. ALFREDO: (301) 490-1996. (1/16)

Country PD/MD, 12 years' programming and promotions available now. Prefer SW/MW. Great track record. STEVE ROGERS: (405) 672-5767. (1/16)

News-person seeks position in city with a skyline. Experience with diverse formats in small/medium and top 25 markets. STEVE MESSAGE: (818) 339-9839. (1/16)

Worked in major market three years. Started middays, now PM drive. Good production skills, team player. DENNIS SCOTT: (312) 690-8110. (1/16)

**SIX YEAR KVIL TALENT**  
Looking for new opportunity. ACs in middle/major markets only. West Coast/Southwest preferred. Proven winner. DOB: (214) 691-6512.

Eight years' experience, strong pop music background and top-notch production. Medium market. ERIC: (316) 622-4486. (1/16)

Attention Colorado: Versatile, degreed Midwestern female seeks move. Copywriting, announcing, or news. JOAN: (515) 576-5234. (1/16)

If you want fun, positive humor and bits, look no further. Eight-year major market pro is waiting. SCOTT: (818) 622-8719. (1/16)

L.A. engineer seeks new position in radio, TV, or production company. Prefer N. California. BRUCE: (818) 342-8521. (1/16)

Major market female available immediately. Experience in Cleveland, Boston, Syracuse. JOE: (603) 357-4979 anytime. (1/16)

10-year pro seeks challenge in the new year. PD/MD/AT. Prefer South/W/NW. Great production. SHAWN: (505) 722-8025. (1/16)

## POSITIONS SOUGHT

Disciplined AOR communicator with sharp production and writing skills seeks fulltime air shift. Ready now! JOHN A. (312) 784-1327. (1/16)

Award winning copywriter/production director seeks voice company. Verbalized concepts in a minute. Character voices, comedy bits. SHARDAN: (505) 892-4364. (1/16)

Recent graduate wishes to further career in radio with emphasis on creative production and on-air talent. TONY FONTANA: (602) 231-0871. (1/16)

Hey sailor, want a good time on the radio? I'm your vision! Moving to Orlando area. Will take anything. JACKIE: (817) 549-4830. (1/16)

News for the '80s. The difference? Creative use of available elements. Captivate to inform and entertain. MIKE: (518) 798-4792 afternoon. (1/16)

Hardworking copywriter/announcer who doesn't mind working late seeks fulltime position. Prefer Colorado. MARK: (303) 857-6398. (1/16)

**KING KONG LIVES**  
The movie where two zoologists come out of the jungle with King Kong on a leash and their boss yells, "I TOLD YOU PING PONG BALLS!!!" Uptempo, wacky, creative, dependable personality seeks announcing job in Southeast small or medium market. Will also consider small market PD job. ROB (312) 894-3987.

Currently at KOMÉ, formerly KEZE, KISW, and KZOK. Great staff and no upward mobility. Ten-year veteran, award winning production. AOR. BOB: (415) 521-2106. (1/16)

Five years' experience. I've got a show, need a CHR/AOR format to do my stuff! Lots of bits and characters. DEAN: (218) 847-5624. (1/16)

HENRY MITCHELL III is alive and well! Seeking Urban Contemporary or CHR. Four years' experience. IAOA! 627-6792/588-9532. (1/16)

★★★★★★★★★★★★  
**JAY ROBBINS**  
Over two decades of great drive time radio: KBUC, KXVY, KRAK, WINZ. Prepared, funny, pleasant — Not offensive.  
Seek on air challenge West or South. Country, AC, Gold. Also the best Program Director your Country Station could have. All replies held in strictest confidence.  
(512) 684-4631 or 692-2403  
★★★★★★★★★★★★

Available yesterday! Hard-working, dedicated PD/MD seeking opportunity to work for your station. MICHAEL: (615) 381-5159. (1/16)

Dynamic creative jock is available to be an asset to your station. All formats, great production. Prefer New England area. MARV LARVIC: (401) 946-5205. (1/16)

Funny morning show. Good bits/banter/experience. Proven personality. Hardbatter/writer team or solo. AC/CHR/AOR. JIM: (517) 784-6021. (1/16)

**ANYTHING ELECTRONIC**  
The networks wanted me but I didn't want to move! Engineering pro, an AFRTS prodigy, out of uniform and willing to share my acute expertise with the right Riverside/San Bernardino station. Crestline's just too serene to leave! Send inquiries to Patrick Harrison, P.O. Box 65, Crestline, CA 92325

Denver and Colorado! Experienced, talented, versatile announcer seeks production, news. One-to-one communicator. Experience includes Twin Cities. RC: (303) 444-1071. (1/16)

Wild to mild! 16 years' experience major market seeks on-air position. CHR/AC. References: Bay Area and Northern California. CHRISTOPHER: (916) 487-2904. (1/16)

Would like another shot in radio. Five years' experience, despondency is my middle name. Prefer Midwest. MIKE: (303) 275-2915. (1/16)

Polished voice with top 60 experience seeking stable gig. Prefer evening drive, light production. Would make good PD. AOR/CHR/AC/Pynd. JOHN A.: (312) 784-1327. (1/16)

Successful PD with track record. 16 years' experience seeks challenge as DM/GM, salary negotiable. Call early AM or late PM (408) 265-2841. (1/16)

Tired of Twixty! Seeking second job, team player. Two years' experience as assistant MD. Prefer CHR/AC/AOR. JEFF: (503) 582-4568. (1/16)

## POSITIONS SOUGHT

**RICHARD "HERSCHEL" HUNT**  
Six years experience and part-time at one time CHR Power 96Kiss in Nashville. Have B.S. Degree in radio broadcast communications. Have very notable references. Do part-time AM drive in a small town, but want far more than just an air-shift, preferably in a medium market. Call (615) 389-9325/684-1277.

Small market PD/morning man seeks announcer position, major market. Prefer Texas, will relocate. JOHN Q. MORRIS: (817) 627-8045. (1/16)

Talented, creative copywriter with three years' experience seeks position in W. PA. JULIE: (412) 878-0600. (1/16)

Stable 12-year pro with AC/CHR experience. Love phones, promotions, and teamwork. Prefer East Coast. RICK: (904) 722-4022. (1/16)

Assistant PD/MD seeking PD position. Top 50 market only, promotion-oriented workaholic, people person. Will prove self for little money! SCOTT: (313) 661-2269. (1/16)

**LARGE BREASTED MALE**  
(very, very quiet)  
**JOHN LANGAN**  
Former majors KISW, KZOK, KMET, Position PD of 20 share KZZU. Seeking Drive Position. Majors Only.  
(509) 535-0381  
Call soon. Before the Earth spins wildly into the Sun.

18-year PD/MD seeking home. Top 40/Oldies, medium markets. Let me do your programming. DAN MARKS: (804) 946-2259. (1/16)

Read with caution! Six-year pro. Prefer AM or PM drive. NE corridor. CHR/AC. If you're not afraid to win in '87, call CJ: (718) 347-0476/343-2182.

Hard-working team player, experience mgmngs. CHR/AOR/Classic Rock. Assistant PD/MD, good production. ARTHUR: (313) 647-1408. (1/16)

Why should you hire me? I am creative, trustworthy and a well-qualified radio person. JEFF: (212) 582-8900 ext 130. (1/16)

**GENERAL MANAGERS!**  
Program/Operations Mgr. available now. Stability, track record, references. WVVC Lansing #1 every demo. WSSX Charlotte #1 every adult demo. WBCY-Charlotte #1 CBR 18+, 18-34, 25-49 females. Dedicated to maximum performance. (704) 552-6700.

Wanted! Good company, great benefits. For that you get 18-year pro ready to program your Country FM. Only serious inquiries. (216) 733-9559. (1/16)

Seven years' experience, and I'm only 21! Will graduate soon. Seek the challenge of AM. On or off-air. PAUL: (507) 464-1665. (1/16)

Available yesterday! 18 years' experience in all positions of radio. Prefer warm climate. Married, stable. LARRY KAY: (717) 653-2500. (1/16)

Large metro jock with drivetime, MD experience seeks medium or major gig. Any slot. AOR/GM/AC/CHR. (609) 655-0740. (1/16)

Six-year available January '87. News, PD, sports and even sales experience. AJ: (307) 324-2711 mornings. (1/16)

**ROCKY IN THE MORNING**  
Looking for a great AOR or CHR morning show opening . . . Took Top 45 station from 7th to 2nd in adults in one book, then to #1 in the next book. GREAT REFERENCES!! AN ORIGINAL!  
**Rocky Allen**  
**513-372-4814**

Make my New Year! Dynamic pro with eight years' experience, great attitude, and B.A. Available now. JOE DONELAN: (904) 358-7746. (1/16)

Morning's smelly? Hire Kelly & Company. Creative two-year pro, character voices, phone bits, other humor. Currently employed. JIM KELLY: (418) 787-2202. (1/16)

## POSITIONS SOUGHT

British broadcaster can make your station. Experience all shifts, AOR/AC/CHR and production. CA callers dial end win. RICHARD: (UK-0372) 375-5809. (1/16)

Top-rated 7pm-midnight jock seeks change of scenery. Team player, great attitude. TOM: (414) 246-6134. (1/16)

Available now. Air Talent/Production. Degree in broadcasting. Prefer W/MW market. DAVID: (307) 745-8542. (1/16)

AC stations encouraged to reply. College degree, two years' experience and enthusiasm. BARB MICHELE: (703) 236-2921. (1/16)

Seven-year pro currently employed in hot rockin' CHR seeks PD position in med./small market. Prefer East/South. RANDY FOX: (206) 247-1728. (1/16)

AOR only! Intelligent pro seeks P1 overnight or P2 midday or evening with progressive company. Serious! Are you? DANIEL: (704) 248-9013. (1/16)

**DAVE-O THE SPERM WHALE**  
WDJX/Louisville's Morning Producer seeks CHR or AOR evenings, PM Drive or Morning Team. Voices! Yucks! Writes and produces out the wazoo! Call Dave-o: (612) 282-9734.

Pro on the loose, experienced, versatile, and loyal. RALPH: (615) 682-2530. (1/16)

Available now! Sharp, enthusiastic air personality on the way up. News, production, and copywriting. Will relocate. CHR/AOR/AC. TOM: (318) 673-6785. (1/16)

Hot 14-year pro seeks first programming shot. On-air/writing/production a favorite. MIKE: (817) 939-5096. (1/16)

12-year engineer Marine Corps and AFRTS seeks position with station in Riverside or San Bernardino counties. PATRICK: (714) 336-6618. (1/16)

Female college graduate with one year experience seeks full-time spot. Aggressive and willing to learn. MELINDA: (919) 762-1088. (1/16)

18-year pro, Denver/DC/Phila./New York, wants to program Oldies or Classic Rocker in Connecticut or East Coast. BOB DARR: (301) 490-1996. (1/16)

## MISCELLANEOUS

Jazz record service needed for AC FM. Michael Rancourt. FUPE FM96, Box 1264, 501 East St., Pittsfield, MA 01202. (1/16)

**R&R Opportunities**  
**Display Advertising**  
Display: \$40 per inch per week (maximum 35 words per inch), includes border and logo.  
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Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.  
**Deadline**  
To appear in the following week's issue, we must receive your ad by Thursday noon (PST) prior to issue date. Address all ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

**R&R Opportunities**  
**Free Advertising**  
Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display.  
**Deadline**  
To appear in the following week's issue, we must receive your ad by Thursday noon (PST) prior to issue date.  
For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

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## NATIONAL MUSIC FORMATS

Added This Week

### Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

#### Alpha

EL DeBARGE "Someone"  
JETS "You Got It All!"  
JEFFREY OSBORNE "In Your Eyes"  
LIONEL RICHIE & ALABAMA "Deep River Woman"

### Broadcast Programming

John Sherman/Day Albright (800) 426-9082

#### Adult Contemporary

GLASS TIGER "Someday"  
KOOL & THE GANG "Victory"  
JAMES BROWN "How Do You Stop"  
LUTHER VANDROSS "Stop To Love"

#### Modern Country

JOHN ANDERSON "Countryfied"  
ALABAMA "You've Got The Touch"  
GEORGE STRAIT "Ocean Front Property"  
BELLAMY BROTHERS "Kids Of The Baby Boom"

### Century 21

Greg Stephens (214) 934-2121

#### The Z Format

BRUCE WILLIS "Respect Yourself"  
BRUCE HORNSBY & THE RANGE "Mandolin Range"

#### The AC Format

BRUCE WILLIS "Respect Yourself"  
READY FOR THE WORLD "Love You Down"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"

#### Super-Country

ANNE MURRAY "On & On"  
ALABAMA "You've Got The Touch"  
SOUTHERN PACIFIC "Killbilly Hill"  
GEORGE JONES "The Right Left Hand"  
RICKY VAN SHELTON "Wild-Eyed Dream"  
GEORGE STRAIT "Ocean Front Property"  
HIGHWAY 101 "The Bed You Made For Me"  
BELLAMY BROTHERS "Kids Of The Baby Boom"  
NANCI GRIFFITH "Lone Star State Of Mind"

### Concept Productions

Elvin Ichiyama (916) 782-7754

#### CHR

READY FOR THE WORLD "Love You Down"  
CROWDED HOUSE "Don't Dream It's Over"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"

#### Country

K.T. OSLIN "Wall Of Tears"  
HIGHWAY 101 "The Bed You Made From Me"  
NANCI GRIFFITH "Lone Star State Of Mind"  
RONNIE McDOWELL "Lovin' That Crazy Feeling"

#### AC

HOWARD JONES "All I Want"  
READY FOR THE WORLD "Love You Down"  
HUEY LEWIS & THE NEWS "Jacob's Ladder"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"

### Media General Broadcast Services

Bob Dumais (901) 320-4433

#### Action

BRUCE WILLIS "Respect Yourself"  
KENNY ROGERS "Twenty Years Ago"  
JANET JACKSON "Let's Wait Awhile"  
HUEY LEWIS & THE NEWS "Jacob's Ladder"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"

#### Your Country

KENNY ROGERS "Twenty Years Ago"  
STEVE WARINER "Small Town Girl"  
MARIE OSMOND "I Only Wanted You"  
GEORGE STRAIT "Ocean Front Property"  
GATLIN BROTHERS "Talkin' To The Moon"

### MEDIA GENERAL CONTINUED

#### Hit Rock

TOTO "Without Your Love"  
CINDERELLA "Nobody's Fool"  
ARETHA FRANKLIN "Jimmy Lee"  
EDDIE MONEY "I Wanna Go Back"  
BRUCE WILLIS "Respect Yourself"  
READY FOR THE WORLD "Love You Down"  
COREY HART "Can't Help Falling In Love"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"

### Peters Productions, Inc.

George Junak (800) 255-8511

#### Country Lovin'

ALABAMA "You've Got The Touch"  
BELLAMY BROTHERS "Kids Of The Baby Boom"  
SWEETHEARTS OF THE RODEO "Midnight Girl/Sunset..."

#### The Ultimate AC

BRUCE HORNSBY & THE RANGE "Mandolin Rain"

### The Programming Consultants

David Graupner (800) 843-7807

#### Stereo Rock

BRUCE WILLIS "Respect Yourself"  
DEAD OR ALIVE "Brand New Lover"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"  
L. RONSTADT & J. INGRAM "Somewhere Out There"

#### AC

GLASS TIGER "Someday"  
PONTER SISTERS "Goldmine"

#### Country

ALABAMA "You've Got The Touch"  
SAWYER BROWN "Gypsies On Parade"  
GEORGE JONES "The Right Left Hand"  
GEORGE STRAIT "Ocean Front Property"  
BELLAMY BROTHERS "Kids Of The Baby Boom"

### Radio Arts

John Benedict (818) 841-0225

#### Country's Best

GEORGE STRAIT "Ocean Front Property"

#### Soft Contemporary

JANET JACKSON "Let's Wait Awhile"  
READY FOR THE WORLD "Love You Down"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"

#### Sound 10

BRUCE WILLIS "Respect Yourself"  
JANET JACKSON "Let's Wait Awhile"  
READY FOR THE WORLD "Love You Down"  
HUEY LEWIS & THE NEWS "Jacob's Ladder"  
BRUCE HORNSBY & THE RANGE "Mandolin Rain"

### Satellite Music Network

Pat Clarke (214) 991-9200

#### The Starstation

GLASS TIGER "Someday"

#### Country Coast-To-Coast

STEVE WARINER "Small Town Girl"  
KENNY ROGERS "Twenty Years Ago"  
GATLIN BROTHERS "Talkin' To The Moon"  
JOHN SCHNEIDER "Take The Long Way Home"

#### Rock 'N' Hits

JETS "You Got It All"  
CINDERELLA "Nobody's Fool"  
WORLD PARTY "Ship Of Fools"  
TALKING HEADS "Love For Sale"  
BILLY IDOL "Don't Need A Gun"  
GRACE JONES "I'm Not Perfect"  
LUTHER VANDROSS "Stop To Love"  
DEAD OR ALIVE "Brand New Lover"  
BRUCE WILLIS "Respect Yourself"  
COREY HART "Can't Help Falling In Love"



## RADIO &amp; RECORDS NATIONAL AIRPLAY

## COUNTRY

## TOP 50

JANUARY 16, 1987

Flow	Weeks	Peak	Label	Artist	Total Reports/Adds	Heavy	Medium	Light
10	5	3	1	RONNIE MILSAP/How Do I Turn You On (RCA)	163/0	135	27	1
11	6	4	2	CRYSTAL GAYLE/Straight To The Heart (WB)	164/0	132	31	1
8	2	1	3	GARY MORRIS/Leave Me Lonely (WB)	154/0	123	25	6
14	10	8	4	TANYA TUCKER/I'll Come Back As Another... (Capitol)	156/1	123	30	3
18	13	9	5	NITTY GRITTY DIRT BAND/Fire In The Sky (WB)	158/3	105	46	7
13	11	8	6	EDDIE RABBITT/Gotta Have You (RCA)	150/1	103	35	12
20	16	10	7	EARL THOMAS CONLEY/I Can't Win For Losin' You (RCA)	161/1	92	64	5
21	15	11	8	LEE GREENWOOD/Mornin' Ride (MCA)	160/2	94	60	6
3	1	2	9	DAN SEALS/You Still Move Me (EMI America)	142/0	107	24	11
23	19	13	10	EDDY RAVEN/Right Hand Man (RCA)	160/4	74	83	3
5	3	5	11	T.G. SHEPPARD/Hail Past Forever (Columbia)	138/0	85	43	10
24	21	17	12	RANDY TRAVIS/No Place Like Home (WB)	155/0	58	89	8
19	17	15	13	LYLE LOVETT/Cowboy Man (MCA/Curb)	141/2	69	57	15
22	18	16	14	KEITH WHITLEY/Homecoming '63 (RCA)	146/6	63	69	14
28	23	19	15	SKO/Baby's Got A New Baby (MTM)	160/7	41	107	12
1	4	7	16	CONWAY TWITTY/Fallin' For You For Years (WB)	120/1	76	28	16
33	29	24	17	RESTLESS HEARTS/I'll Still Be Loving You (RCA)	156/8	20	108	28
29	26	22	18	SWEETHEARTS OF THE ROODEO/Midnight Girl/Sunset Town (Columbia)	147/7	40	92	15
36	30	25	19	JUICE NEWTON/What Can I Do With My Heart (RCA)	158/7	18	104	36
47	34	27	20	STEVE WARINER/Small Town Girl (MCA)	155/12	8	111	36
49	36	28	21	KENNY ROGERS/Twenty Years Ago (RCA)	156/19	10	98	48
27	24	23	22	JANIE FRICKIE/When A Woman Cries (Columbia)	128/2	30	75	23
32	28	26	23	STATLER BROTHERS/Forever (Mercury/Pg)	140/3	19	98	23
15	14	14	24	JOHN CONLEE/The Carpenter (Columbia)	119/0	50	51	18
—	35	32	25	GATLIN BROTHERS/Talkin' To The Moon (Columbia)	151/29	8	82	61
44	38	31	26	JOHN SCHNEIDER/Take The Long Way Home (MCA)	144/18	3	88	53
37	31	29	27	WILLIE NELSON/Partners After All (Columbia)	127/7	10	83	34
—	6	7	28	LIDNEE RICHIE & ALABAMA/Deep River Woman (Motown)	100/0	45	38	17
7	12	18	29	JUDDS/Cry Myself To Sleep (RCA/Curb)	90/0	40	27	23
—	42	38	30	MARIE OSMOND/Only Wanted You (Capitol/Curb)	132/20	4	71	57
BREAKER	41	37	31	GEORGE STRAIT/Ocean Front Property (MCA)	129/41	3	59	67
40	37	34	32	SDUTHERN PACIFIC/Killbilly Hill (WB)	103/8	6	69	26
4	5	21	33	DON WILLIAMS/Then It's Love (Capitol)	82/0	30	31	21
BREAKER	39	35	34	ALABAMA/"You've Got" The Touch (RCA)	120/75	4	37	79
46	41	38	35	ED BRUCE/Quietly Crazy (RCA)	103/11	7	62	34
2	8	20	36	REBA McENTIRE/What Am I Gonna Do About You (MCA)	78/0	25	25	28
BREAKER	37	33	37	ANNE MURRAY/On And On (Capitol)	109/17	1	50	58
BREAKER	36	32	38	TOM WOPAT/Rock And Roll Of Love (EMI America)	109/21	2	49	58
BREAKER	35	31	39	BELLAMY BROTHERS/Kids Of The Baby Boom (MCA/Curb)	104/68	1	20	83
BREAKER	34	30	40	HIGHWAY 101/The Bed You Made For Me (WB)	99/29	1	32	66
—	46	41	41	GEORGE JONES/The Right Left Hand (Epic)	92/28	2	30	60
38	35	35	42	DONNA FARGO/Me & You (Mercury/Pg)	69/0	9	38	22
—	50	45	43	LACY J. DALTON/This Ol' Town (Columbia)	77/7	4	37	36
—	48	43	44	RONNIE McDOWELL/Lovin' That Crazy Feelin' (MCA/Curb)	76/6	1	39	36
—	49	44	45	RICKY VAN SHELTON/Wild-Eyed Dream (Columbia)	75/10	1	38	36
9	20	30	46	JUDY ROOMAN/She Thinks That She'll Marry (MTM)	46/0	8	19	19
DEBUT	47	42	47	SAWYER BROWN/Gypsies On Parade (Capitol/Curb)	75/27	0	24	51
50	46	44	48	JOHN ANDERSON/Countrified (WB)	56/1	6	30	20
17	25	37	49	MICHAEL JOHNSON/Give Me Wings (RCA)	35/0	13	10	12
12	22	33	50	O'KANES/Oh Darlin' (Columbia)	40/0	8	17	15

## MOST ADDED

ALABAMA (75)  
 BELLAMY BROTHERS (68)  
 GEORGE STRAIT (41)  
 T. GRAHAM BROWN (32)  
 GATLIN BROTHERS (29)  
 HIGHWAY 101 (29)  
 GEORGE JONES (28)  
 SAWYER BROWN (27)  
 WAYLON JENNINGS (23)  
 TOM WOPAT (21)

## HOTTEST

RONNIE MILSAP (82)  
 GARY MORRIS (72)  
 CRYSTAL GAYLE (70)  
 DAN SEALS (52)  
 TANYA TUCKER (45)  
 EARL THOMAS CONLEY (36)  
 NITTY GRITTY DIRT BAND (36)  
 T.G. SHEPPARD (32)  
 LEE GREENWOOD (31)  
 CONWAY TWITTY (26)

**MOST ADDED & HOTTEST** list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS

**GEORGE STRAIT**  
 Ocean Front Property (MCA)

On 79% of reporting stations. Rotations: Heavy 3, Medium 59, Light 67, Total Adds 41 including WPTR, WYAM, WRKZ, WAJR, WXXK, KIKK, KILT-FM, KYKX, WGKX, WKSJ, WKQV, KWMT, KTTS, WWJO, WIL, KKAL, KUGN, KFMS, KZLA, KOLO. Moves 40-31 on the Country chart.

**ALABAMA**  
 "You've Got" The Touch (RCA)

On 73% of reporting stations. Rotations: Heavy 4, Medium 37, Light 79, Total Adds 75 including WRKZ, WAJR, WPOR, WCVR, CHOW, WESC, KIKK, KILT-FM, WGKX, WKSJ, KIOV, KTTS, WWJO, WIL, WTHI, KSOP, KSON, KMPS, KRPM, KIGO. Debuts at number 34 on the Country chart.

**TOM WOPAT**  
 Rock And Roll Of Love (EMI America)

On 66% of reporting stations. Rotations: Heavy 2, Medium 49, Light 58, Total Adds 21 including WBOS, WYRK, WTCR, WHN, WDSY, CHOW, WESC, WRAK, WYYD, WUFG, WGAR-FM, WFMS, KXXY, KTPK, WTCM, KIK-FM, KYAK, KKAL, KRAK, KCKC. Moves 45-38 on the Country chart.

**Breakers** are those records that have achieved concurrent airplay at 60% of our reporting stations. **New & Active** records are those receiving airplay at 30-59% of the stations. Records in **Significant Action** are receiving airplay at 5-29% of the stations. Records do not have to reach **Breaker** in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve **Breaker** status.

**ANNE MURRAY**  
 On And On (Capitol)

On 66% of reporting stations. Rotations: Heavy 1, Medium 50, Light 58, Total Adds 17, WAJR, WHN, KKIX, WBHP, KISS-FM, WQYK, WGAR-FM, WGEE, WMLI, KIOV, KRST, KYAK, KKAL, KFRE, KFMS, KZLA, KCKC. Moves 41-37 on the Country chart.

**BELLAMY BROTHERS**  
 Kids Of The Baby Boom (MCA/Curb)

On 63% of reporting stations. Rotations: Heavy 1, Medium 20, Light 83, Total Adds 68 including WPTR, WTCR, WDSY, WPOR, WCVB, KSSN, KYKX, KLLI, WGKX, WOKK, WKCC, KIOV, KTTS, WWJO, WTHI, KSON, KMPS, KRPM, KGA, KIGO. Debuts at number 39 on the Country chart.

**HIGHWAY 101**  
 The Bed You Made For Me (WB)

On 60% of reporting stations. Rotations: Heavy 1, Medium 32, Light 66, Total Adds 29 including WYAM, WYRK, WRKZ, WTCR, WAJR, KYKR, WRNS, WCOS, WESC, WQDR, WUBE, KSO, KWMT, WGEE, WBOS, KIK-FM, KYAK, KKAL, KYGO, KUGN. Moves 47-40 on the Country chart.

## RADIO &amp; RECORDS NATIONAL AIRPLAY

## COUNTRY

## NEW &amp; ACTIVE

**GEORGE JONES "The Right Left Hand" (Epic) 92/28**

Rotations: Heavy 2, Medium 30, Light 60, Total Adds 28 including WPOR, KASE, WYNK, KIKK, WBHP, WCMS, WQDR, WYD, KRMD, WDAF, WNU5, WKCO, KUGN, KALF, KOLO, KKAT, KSN, KGA. Moves 46-41 on the Country chart.

**LACY J. DALTON "This Ol' Town" (Columbia) 77/7**

Rotations: Heavy 4, Medium 37, Light 36, Total Adds 7, WRKZ, WAJR, CHOW, WQYK, KCJB, KKAL, KGA. Heavy: WGNB, WORC, KKYX, KKCS. Medium: WBOS, WUSY, WRNS, KSSN, WKSJ, W5IX, KVOO, KTOM, KSOP. Moves 50-43 on the Country chart.

**RONNIE McDOWELL "Lovin' That Crazy Feelin'" (MCA/Curb) 76/6**

Rotations: Heavy 1, Medium 39, Light 36, Total Adds 6, WXBO, WRNS, WWJO, KIK-FM, KKAL, KFMS. Heavy: WTSV. Medium: WCAO, WWSA, KASE, WEZL, WTVY, WMC, WOKK, WSLR, KTTS, KKCS, KNIX. Moves 48-44 on the Country chart.

**SAWYER BROWN "Gypsies On Parade" (Capitol/Curb) 75/27**

Rotations: Heavy 0, Medium 24, Light 51, Total Adds 27, WCAO, WRKZ, WTCR, WAJR, WCVR, WKHX, WYNK, WRNS, WTVY, KSSN, KKYX, WLWI, W5IX, KKYX, WUSQ, WUBE, WKKQ, KIOV, KTTS, WWJO, WTHI, KRST, KUZZ, KGH, KUGN, KOLO, KKAT. Debuts at number 47 on the Country chart.

**RICKY VAN SHELTON "Wild-Eyed Dream" (Columbia) 75/10**

Rotations: Heavy 1, Medium 38, Light 36, Total Adds 10, KRVR, KIKK, WDXE, KSSN, WKSJ, WUSQ, KCJB, KXXY, KKAL, KOCY. Heavy: KYKR. Medium: KASE, WAMZ, WDAF, WBOS, KMPS. Moves 49-45 on the Country chart.

**LYNN ANDERSON "Didn't We Shine" (Mercury/PolyGram) 57/4**

Rotations: Heavy 2, Medium 24, Light 31, Total Adds 4, WUSQ, KWJJ, KRAK, KGA. Heavy: KBMR, KIGO. Medium: WEZL, KYYX, KSO, WTCM, KVOO, KUGN, KOLO, KSOP, KIM.

**TOMMY ROE "Let's Be Fools Like That Again" (Mercury/PolyGram) 53/8**

Rotations: Heavy 0, Medium 11, Light 42, Total Adds 8, KEAN, WEZL, WUSY, WSLR, KXXY, WKCO, KKAL, KOLO. Medium: WTVY, KKYX, WOKK, WLWI, WCMS, KJNE, KTOM, KIGO.

## SIGNIFICANT ACTION

**NANCI GRIFFITH "Lone Star State Of Mind" (MCA) 37/15**

Rotations: Heavy 0, Medium 7, Light 30, Total Adds 15, WCVR, WORC, KKYX, KKYX, WUSQ, KSO, WAXX, KFGO, WOW, KTTS, KKCS, KLZ, KWJJ, KGA, KIGD.

**K.T. OSLIN "Wall Of Tears" (RCA) 34/10**

Rotations: Heavy 1, Medium 7, Light 26, Total Adds 10, WYOU, CHOW, WYII, WUSY, KKYX, WQHK, KTTS, KVOO, KVOC, KFRE. Heavy: WOKK. Medium: KASE, WCMS, KTOM.

**T. GRAHAM BROWN "Don't Go To Strangers" (Capitol) 32/32**

Rotations: Heavy 0, Medium 2, Light 30, Total Adds 32 including WTSV, WCVR, WWSA, KEAN, KMML, WMI, WUSY, WDXE, WOPK, W5K, W5M, WTOR, WDAF, WBOS, KXXY, KKCS, KWJJ, KKKC, KSON.

**RAY PRICE "When You Gave Your Love To Me" (S. OR) 32/6**

Rotations: Heavy 2, Medium 7, Light 23, Total Adds 6, WIXY, WWSA, WCMS, WSLR, WKKQ, KOLO. Heavy: WCVR, KSO. Medium: WYII, WTVY, KKYX, KTTS, KRKT, KTOM, KIGO.

**GENE STROMAN "Goodbye Song" (Capitol) 28/9**

Rotations: Heavy 0, Medium 6, Light 22, Total Adds 9, WYOU, WTSV, WYII, WLWI, WCMS, KSO, WOW, KRWO, KALF. Medium: KKYX, KKYX, KTTS, KEDI, KRKT, KTOM.

**WAYLON JENNINGS "Rose In Paradise" (MCA) 23/23**

Rotations: Heavy 1, Medium 2, Light 20, Total Adds 23, WYOU, WTSV, WRKZ, WCVR, WIXY, WWSA, WYII, WORC, KMML, WUSY, WDXE, WGXK, WSM, WTOR, WBOS, WTCM, KVOO, KFDD, KKCS, KRHO, KNIX, KWJJ, KRPM.

**LISA CHILDRESS "It's Goodbye & So Long To You" (AMI) 22/7**

Rotations: Heavy 0, Medium 7, Light 15, Total Adds 7, WAJR, WPCR, KEAN, WLWI, KKYX, WQYK, KRWO. Medium: WTVY, KTTS, KEDI, KRKT, KUGN, KIGO.

**SUSIE ALLANSON "Where's The Fire" (TNP) 22/1**

Rotations: Heavy 0, Medium 3, Light 19, Total Adds 1, WYNG, Medium: WTVY, KFDD, KSOP. Light: WCAO, KKYX, WOKK, WLWI, WSLR, KFGO, KWMT, KTTS, KVOO, KVOO.

**A.J. MASTERS "Take A Little Bit Of It Home" (Bermuda Dunes) 21/8**

Rotations: Heavy 0, Medium 2, Light 19, Total Adds 8, WCVR, WWSA, KKYX, WCMS, KKYX, WOW, KTTS, KRWO. Medium: KFDD, KTOM. Light: WYII, KEAN, WEZL, KSOP.

**BILLY VERA & THE BEATERS "At This Moment" (Rhino) 18/12**

Rotations: Heavy 0, Medium 4, Light 14, Total Adds 12, WUBE, WWSA, KEAN, KMML, WXBO, WCOS, KPLX, WGXK, WOKK, WWSA, WUBE, WYNG. Medium: KRMD. Light: KYKR, WZZK, WKSJ.

**SOUTHERN REIGN "15 To 33" (Regal) 17/8**

Rotations: Heavy 0, Medium 0, Light 17, Total Adds 8, WYAM, WYII, WLWI, KKYX, KWMT, KXXY, KTTS, KTOM. Light: KRVR, WOKK, KSO, WAXX, KTRK, KFDD, KOLO.

**SHOOTERS "They Only Come Out At Night" (Epic) 15/10**

Rotations: Heavy 0, Medium 1, Light 14, Total Adds 10, WYII, KMML, WTVY, WOKK, WLWI, WCMS, KJNE, KFGO, KIOV, KIGO. Medium: WYOU.

**MICHAEL JOHNSON "The Moon Is Still Over Her Shoulder" (RCA) 14/14**

Rotations: Heavy 0, Medium 0, Light 14, Total Adds 14, WXTU, WDSY, WIXY, WYII, KMML, WYD, KXXY, KVOO, KVOC, KKCS, KFRE, KRWO, KWJJ, KCKC.

**ATLANTA "We Always Agree On Love" (Southern Tracks) 14/7**

Rotations: Heavy 0, Medium 2, Light 12, Total Adds 7, WYAM, WTCR, WAJR, WPCR, KFDD, KRWO, KALF. Medium: WTVY. Light: WORC, WOW, WTCM, KVOO.

**DENNIS ROBBINS "Long Gone Lonesome Blues" (MCA) 14/2**

Rotations: Heavy 0, Medium 5, Light 9, Total Adds 2, WIXY, WOW. Medium: WTVY, KBMR, KTTS, KRKT, KOLO. Light: WLWI, KKYX, KVOO, KFDD, KFRE.

**AL DOWNING "How Beautiful You Are" (Vine St.) 13/7**

Rotations: Heavy 0, Medium 1, Light 12, Total Adds 7, WCAO, WPCR, WWSA, KKYX, KFGO, KTTS, KVOO. Medium: KRKT. Light: WTVY, KSO, WAXX, KOLO.

**RAY CHARLES "A Little Bit Of Heaven" (Columbia) 12/10**

Rotations: Heavy 0, Medium 2, Light 10, Total Adds 10, WTSV, WOKQ, WCVR, WYII, WTVY, KKYX, KFGO, WOW, KVOO, KIGO. Light: WEZL, KKCS.

**JIMMY MURPHEY "Keep The Faith" (Encore) 12/8**

Rotations: Heavy 0, Medium 3, Light 9, Total Adds 8, WCAO, WWSA, WOKK, KJNE, KFGO, KVOO, KFDD, KTOM. Medium: WLWI, WOV, KRKT. Light: KSO.

**WAYLON JENNINGS "The Broken Promise Land" (RCA) 9/1**

Rotations: Heavy 0, Medium 4, Light 5, Total Adds 1, KXXY. Medium: WOKQ, WOW, KRKT, KSOP. Light: WTCR, KJNE, KUZZ, KALF.

**ONN MALENA "Ready Or Not" (Maxima) 9/1**

Rotations: Heavy 0, Medium 0, Light 9, Total Adds 1, KKYX. Light: WOKK, WLWI, KSO, KFGO, KTTS, KVOO, KOLO, KSOP.

**BILLY SWAN "I'm Gonna Get You" (Mercury/PolyGram) 8/8**

Rotations: Heavy 0, Medium 0, Light 8, Total Adds 8, WIXY, WORC, KMML, WDXE, WTCM, KVOO, KALF, KTOM.

**CHERYL HANDY "One Of The Boys" (RCM) 8/3**

Rotations: Heavy 0, Medium 3, Light 5, Total Adds 3, KKYX, WAXX, KFGO. Medium: WQYK, KRKT, KIGO. Light: WCVR, WTVY.

**LOWES "I Ain't Never" (API) 8/3**

Rotations: Heavy 0, Medium 1, Light 7, Total Adds 3, KASE, KKYX, KFGO. Medium: KTTS. Light: KSO, WOW, KVOO, KFDD.

**BAMA BAND "Suddenly Single" (Compaq/PolyGram) 8/3**

Rotations: Heavy 0, Medium 4, Light 4, Total Adds 3, WLWI, KKYX, KTTS. Medium: WTVY, WAMZ, KXXY. Light: WOKK, KIGO.

## ALBUM TRACKS

## ARTIST/Song Title (Label)

## Album Title

**DAN SEALS/Three Time Loser (EMI America)***Out On The Front Line***MEL McDANIEL/Just Can't Sit Down Music (Capitol)***Just Can't Sit Down...***REBA McENTIRE/Why Not Tonight (MCA)***What Am I Going To Do...***RESTLESS HEART/Hummingbird (RCA)***Wheels***RANDY TRAVIS/Messin' With My Mind (WB)***Storms Of Life***ALABAMA/Let's Hear It For The Girl (RCA)***The Touch***RESTLESS HEART/Wheels (RCA)***Wheels***HANK WILLIAMS JR./Montana Cafe (WB/Curb)***Montana Cafe***MEL McDANIEL/57 Chevy & You (Capitol)***Just Can't Sit Down...***ALABAMA/I Taught Her Everything... (RCA)***The Touch***LYLE LOVETT/Why I Don't Know (MCA)***Cowboy Man***EARL THOMAS CONLEY/Dancin' With The Flame (RCA)***Too Many Times***RANDY TRAVIS/My Heart Cracked (WB)***Storms Of Life***O'KANES/That's Allright Mama (Columbia)***O'Kanes***O'KANES/Oh Lonesome You (Columbia)***O'Kanes*

# THE SHOOTERS

## "THEY ONLY COME OUT AT NIGHT"

[34-06623]

The debut of a hot new sound from a great new band. Fantastic phones and strong radio response spell out-of-the-box success for **THE SHOOTERS**.

THE SHOOTERS ARE: WALT ALDRIDGE - Lead Vocals, Guitar, Keyboards  
GARY BAKER - Lead Vocals, Bass  
BARRY BILLINGS - Vocals, Guitar  
CHALMERS DAVIS - Vocals, Keyboards  
MICHAEL DILLON - Vocals, Drums

On Epic Records





## RADIO &amp; RECORDS NATIONAL AIRPLAY

## BLACK/URBAN

## BREAKERS

## JESSE JOHNSON

## She (I Can't Resist) (A&amp;M)

74% of our reporting stations on it. Rotations: Heavy 3/0, Medium 36/4, Light 28/10, Total Adds 14 including WUSL, WHUR, WVEE, K104, WGTI, OC104, WQFX, KDKS, Z103, KDKO. Debuts at number 32 on the Black/Urban chart.

## MIDNIGHT STAR

## Engine No. 9 (Solar/Elektra)

71% of our reporting stations on it. Rotations: Heavy 10/0, Medium 28/1, Light 26/12, Total Adds 13 including WDAS, WBMX, WGTI, WJLB, KSOL, WPEG, WBLX, WWDW, KBUZ, KMYX. Moves 38-28 on the Black/Urban chart.

## JETS

## You Got It All (MCA)

70% of our reporting stations on it. Rotations: Heavy 10/0, Medium 30/2, Light 23/15, Total Adds 17 including WHUR, WTMP, WBMX, WGTI, WDMT, WJZ, WPAL, WPDQ, WANM, WKWM. Moves 37-31 on the Black/Urban chart.

## SYLVESTER

## Someone Like You (WB)

68% of our reporting stations on it. Rotations: Heavy 10/0, Medium 28/1, Light 23/9, Total Adds 10, WAMO, WEDR, WOWI, XHRM, WFXC, WHYZ, WKXI, KJCB, WJJS, WBLX. Moves 35-30 on the Black/Urban chart.

## ROSE BROTHERS

## Easy Love (MSS/Malaco)

61% of our reporting stations on it. Rotations: Heavy 3/0, Medium 27/0, Light 25/6, Total Adds 6, WJLB, WPEG, JET94, WQMG, WQFX. Debuts at number 36 on the Black/Urban chart.

## BRUCE WILLIS

## Respect Yourself (Motown)

60% of our reporting stations on it. Rotations: Heavy 0/0, Medium 11/4, Light 43/24, Total Adds 28 including WXYV, WAMO, KMJQ, WBMX, WDMT, WLUM, OC104, WQMG, WKGN, WLOU, WKWM, WTLX, KBUZ, KDKO.

## NEW &amp; ACTIVE

## MILLIE JACKSON "Love Is A Dangerous Game" (Jive/RCA) 52/23

Rotations: Heavy 3/1, Medium 19/5, Light 30/17, Total Adds 23, WWINFM, WILD, WBLX, WDAS, KMJQ, WHRR, WTMP, WQFX, WDMT, KDAY, KSOL, KQXL, WTKL, WATV, WENN, WPAI, JET94, KOKY, WQOK, KHYS, KDKS, Z103, WQPR. Heavy: WANM, KBUZ. Debuts at number 39 on the Black/Urban chart.

## HUMAN LEAGUE "I Need Your Loving" (A&amp;M) 51/5

Rotations: Heavy 3/0, Medium 23/1, Light 25/4, Total Adds 5, WDMA, WQMG, WHYZ, KMYX, KUKQ. Heavy: K104, WGTI, KSOL. Mediums include: WLD, WAMO, WYLDFM, WTMP, WBMX, WBLZ, XHRM, OC104, WEKS, WENN, JET94, KHYS, KDKO. Debuts at number 37 on the Black/Urban chart.

## TIMEX SOCIAL CLUB "Thinking About You" (Danya/Fantasy) 49/12

Rotations: Heavy 5/0, Medium 20/2, Light 24/10, Total Adds 12, WXYV, WYLDFM, WDKX, KQXL, WTKL, WQOK, Z83, WJMI, WZAZ, WJYL, WTLX, KATZFM. Heavy: WWINFM, WZAK, WPEG, WQOK, KDKS. Mediums include: WDAS, WDJJ, WOWI, KSOL, WEKS, WPAL, WQMG, KJZ, WBLX, KHYS, WANM. Debuts at number 38 on the Black/Urban chart.

## JANICE CHRISTIE "Heart Stroke" (Supertronic) 49/8

Rotations: Heavy 6/0, Medium 28/1, Light 15/7, Total Adds 8, WYLDFM, WGTI, WDMT, WHYZ, WQFX, WJYL, WWWW, KATZFM. Heavy: WBLX, WDAS, WDJJ, KJCB, WEKS, WTLX. Mediums include: WAMO, WVEE, KMJQ, WTMP, WJLB, XHRM, KSOL. Moves 39-34 on the Black/Urban chart.

## STACY LATTISAW "Jump Into My Life" (Motown) 48/20

Rotations: Heavy 2/0, Medium 12/5, Light 32/15, Total Adds 20, WLD, WFXC, WDAS, WAMO, WHRR, K94, KJLB, OC104, WENN, Z83, JET94, WJYL, WQMG, WQOK, KHYS, WYLDFM, WJLA, WWWW, WYOL, KMYX.

## REBBIE JACKSON with ROBIN ZANDER "You Send The Rain Away" (Columbia) 46/6

Rotations: Heavy 0/0, Medium 9/2, Light 28/22, Total Adds 2, WXYV, WBLX, KMJQ, WDMA, WGTI, WTKL, WQOK, Z83, WJMI, WHUR. Medium: WBLX, WDAS, WEDR, WOWI, KSOL, WJZ, WENN, WPAI, WQFX, WKXI, WPDQ, WZAZ, WBLX, KHYS, WPLZ, KAPE, WTLX, WWWW.

## JANET JACKSON "Let's Wait Awhile" (A&amp;M) 45/31

Rotations: Heavy 2/2, Medium 17/7, Light 26/22, Total Adds 31, WWINFM, WUSL, WHRR, WTMP, WZAK, WYKO, KJLB, KSOL, WKND, WDKX, WJZ, WFXA, WTKL, WATV, JET94, WFXC, KDZ, WQMG, WHYZ, WQFX, WKXI, WZAZ, KJCB, Z16, WALT, WQOK, WPLZ, KAPE, Z103, WWWW, KDKO.

## JAMES BROWN "How Do You Stop" (Scotti Bros./CBS) 45/22

Rotations: Heavy 2/0, Medium 18/2, Light 27/20, Total Adds 22, WXYV, WBLX, KMJQ, WDMA, WGTI, KSOL, WNNH, OC104, WQMG, WJZ, WENN, WPAI, WPEG, JET94, WFXC, KDZ, KJCB, KOKY, WLOU, WBLX, KHYS, WTLX, Heavy: WKND, WJMI.

## PHYLLIS HYMAN "Living All Alone" (PIR/Mannhatt) 45/1

Rotations: Heavy 3/0, Medium 25/0, Light 17/1, Total Adds 1, WDMT, Heavy: WBLX, WDAS, KDZ. Medium: WXYV, WAMO, WHUR, WVEE, WOWI, WBMX, WBLX, WFXA, KQXL, WATV, WENN, WQMG, WQFX, WBLX, KHYS, KDKS, WWWW, WJMI.

## MEL &amp; KIM "Showing Out (Got Fresh At The Weekend)" (Atlantic) 41/22

Rotations: Heavy 0/0, Medium 9/2, Light 32/20, Total Adds 2, WEDR, WBMX, WZAK, KDZ, KJLB, XHRM, KSOL, OC104, WJZ, WFXA, WATV, WENN, Z83, WQMG, Z16, WLOU, WQMG, WPLZ, KAPE, Z103, WWWW, KDKO. Mediums include: WDAS, WOWI, WTMP.

## DOUG E. FRESH "Lovin' Every Minute Of It" (Reality/Fantasy) 40/7

Rotations: Heavy 0/0, Medium 18/0, Light 21/7, Total Adds 7, KJLB, WTKL, WQOK, JET94, WJLS, WTLX, WWWW. Heavy: WDJJ, WPEG, WDMA, Medium: WBLX, WDAS, KDAY, KSOL, WATV, WENN, WPAI, WFXC, WQFX, WHYZ, WJMI, WZAZ, KJCB, WBLX, KHYS, KDKS, WANM, WQPR.

## O.C. SMITH "Breeds" (Rendezvous) 35/8

Rotations: Heavy 0/0, Medium 11/0, Light 24/8, Total Adds 8, WBMX, WLUM, KQXL, WKXI, WANM, WQPR, WVOI, KBUZ. Medium: WDMA, WEDR, WQMG, WTMP, WPDQ, WZAZ, KOKY, KAPE, KDKS, WWWW, KDKO.

## NITMEE "Body &amp; Soul (Take Me)" (Epic) 34/8

Rotations: Heavy 0/0, Medium 9/2, Light 18/5, Total Adds 3, 216, WQMG, KAPE, Medium: WLD, WFKS, WHUR, WYLDFM, WBMX, WGTI, WZAK, WNNH, WDKX, WJZ, WEKS, WFXA, WPAI, KJCB, WJYL, KATZFM.

## JODY WATLEY "Looking For A New Love" (MCA) 30/24

Rotations: Heavy 0/0, Medium 3/2, Light 27/22, Total Adds 24, WDAS, WVEE, K104, WYLDFM, WOWI, WBMX, WZAK, WKND, OC104, WFXA, WQOK, WATV, WENN, Z83, WQMG, Z16, WQOK, WJYL, WPLZ, KAPE, KATZFM, KBUZ, KMYX.

## JEAN CARNE "Everything Must Change" (Omni/Atlantic) 30/4

Rotations: Heavy 1/0, Medium 10/0, Light 19/4, Total Adds 4, WZAK, WNNH, WENN, WQMG, Heavy: WBLX, Medium: WBLX, WJZ, WTKL, WQOK, WPDQ, WZAZ, KJCB, KOKS, WWWW, WVOI.

## COMMODORES "Take It From Me" (Polygram) 29/15

Rotations: Heavy 0/0, Medium 9/0, Light 23/15, Total Adds 15, WQMG, WGTI, WYKO, XHRM, KSOL, WENN, WPAI, WPEG, JET94, KDZ, Z16, WQMG, WBLX, WQMG, Medium: WTMP, WJMI, WZAZ, WQOK, WANM, KDKO.

## ONE WAY "You Better Quit" (MCA) 28/12

Rotations: Heavy 0/0, Medium 15/3, Light 13/9, Total Adds 12, WBLX, WTMP, KDAY, WKND, WNNH, WFXA, Z83, JET94, Z16, KHYS, WWDW, WQPR. Medium: K104, KMJQ, WYLDFM, WZAK, KJLB, KJZ, WQOK, KAPE, WANM, WKWM, WWWW, KATZFM.

## MOST ADDED

JANET JACKSON (31)  
BRUCE WILLIS (28)  
JODY WATLEY (24)  
MILLIE JACKSON (23)  
JAMES BROWN (22)  
MEL & KIM (22)  
STACY LATTISAW (20)  
BUNNY DeBARGE (18)  
JETS (17)  
RAINY DAVIS (17)

## MAJEE "Sweet Love" (EMI America) 20/5

Rotations: Heavy 2/0, Medium 12/1, Light 14/4, Total Adds 5, WXYV, KJLB, WQMG, WZAZ, WALT. Heavy: WHUR, KDZ. Medium: WDA, WYLDFM, WZAK, WJLB, WNNH, WDKX, KQXL, WJYL, WPLZ, KDKS, KATZFM.

## FOCUS "Zero in July" (EMI America) 27/6

Rotations: Heavy 3/0, Medium 9/0, Light 13/5, Total Adds 5, WGTI, WATV, KDZ, KHYS, WNDM. Heavy: WHRR, WQOK, KAPE, WENN, KJCB, WQMG, WQPR, WZAZ, WEKS, WKXI, KJZ, KOKY, WANM, KBUZ.

## GIVENS FAMILY "Somebody Somewhere" (P.J.) 27/4

Rotations: Heavy 3/0, Medium 12/0, Light 12/4, Total Adds 4, WHRR, WLUM, WTKL, KDKS, Heavy: WDMA, WZAZ, WTLX.

## 800GIE BOYS "Share My World" (Capitol) 26/0

Rotations: Heavy 2/0, Medium 7/1, Light 17/5, Total Adds 8, WDAS, KQXL, Z83, KHYS, WYLDFM, WQPR. Heavy: WPAI, WKGN. Medium: WZAK, WJLB, WNNH, WQMG, WKWA, WWWW.

## SIGNIFICANT ACTION

## MELISA MORGAN "Deeper Love" (Capitol) 23/13

Rotations: Heavy 0/0, Medium 4/1, Light 19/12, Total Adds 13, WAMO, WDA, WEDR, WQMG, WGTI, KDAY, WATV, WFXC, WKXI, WLOU, WPLZ, WQPR. Medium: KOKY, WKWM, KMYX.

## BEASTIE BOYS "Paul Revere" (Def Jam/Columbia) 23/4

Rotations: Heavy 8/1, Medium 9/1, Light 8/2, Total Adds 4, WHRR, WBLX, WKXI, WVOI. Heavy: WDAS, WZAK, WZAK, WDKO, WKGN. Medium: WXYV, WUSL, WHUR, KSOL, Z16, WLOU, KHYS, WWWW.

## SANDRA FEVA "Here Now" (Catawba) 22/4

Rotations: Heavy 0/0, Medium 9/0, Light 11/4, Total Adds 4, KSOL, WTKL, WPAI, WKXI. Heavy: WZAZ, KOKY. Medium: WZAZ, WDJJ, WQMG, WQPR, WQMG, WQMG, WQFX, WKXI, KHYS, KAPE, WWDW, WQPR.

## HEAVY O &amp; THE BOYZ "Mr. Big Stuff" (MCA) 21/5

Rotations: Heavy 4/0, Medium 9/1, Light 8/4, Total Adds 5, WVEE, OC104, Z83, WJYL, WLOU. Heavy: KOKY, WYLDFM, WANM. WWWW. Medium: WUSL, WZAK, KDAY, WJZ, WEKS, WQOK, WKXI, KHYS.

## BUNNY DeBARGE "Save The Best For Me" (Motown) 19/18

Rotations: Heavy 0/0, Medium 2/2, Light 17/18, Total Adds 18, WDAS, WDA, WEDR, WQMG, WGTI, WTKL, WQOK, WQFX, WQFX, KJCB, WLOU, WALT, WBLX, WKWM, KBUZ, KDKO.

## PATTI LABELLE "Something Special (Is Gonna Happen...)" (MCA) 19/10

Rotations: Heavy 0/0, Medium 7/1, Light 12/9, Total Adds 10, WHUR, K104, WTMP, KSOL, WFXA, WENN, WQMG, WKGN, KHYS, WVOI. Medium: WWINFM, WXYV, WQOK, Z83, WJMI, WANM.

## SHIRLEY JONES "She Knew About Me" (PIR/Mannhattan) 18/9

Rotations: Heavy 0/0, Medium 3/1, Light 15/8, Total Adds 9, WDMA, WEDR, WPEG, KDZ, KJCB, Z16, KAPE, WTLX. Medium: WJMI, WBLX.

## RAINY DAVIS "Lowdown So &amp; So" (Columbia) 17/17

Rotations: Heavy 1/1, Medium 1/1, Light 15/15, Total Adds 17, WBLX, WDAS, WHRR, WDA, WOWI, KJLB, WNNH, WTKL, WQMG, Z83, WQFX, WQFX, KJCB, WALT, WBLX, KHYS, WWWW.

## EXPOSE "Come Go With Me" (Arista) 17/18

Rotations: Heavy 1/0, Medium 4/2, Light 12/8, Total Adds 10, WQOL, WBLZ, WZAK, WJLB, WKND, WDKX, WTKL, WQFX, WKGN, WQPR. Heavy: XHRM, Medium: WNNH, WANM.

## NEW EDITION "Tears On My Pillow" (MCA) 16/12

Rotations: Heavy 2/1, Medium 3/2, Light 11/9, Total Adds 12, WWINFM, WAMO, WYLDFM, KDAY, WJZ, WFXA, Z83, WQFX, KOKY, WJYL, WANM, KATZFM. Heavy: WQOK, Z83, WJMI, WANM.

## DANA OANE "Delaney Street" (Profile) 15/11

Rotations: Heavy 0/0, Medium 4/2, Light 11/9, Total Adds 11, KMJQ, WTMP, KSOL, WJZ, WATV, WQFX, WQIS, WALT, WQMG, WQMG, WTKL, Medium: WZAK, WZAK, WZAK.

## BILLY VERA &amp; THE BEATERS "At This Moment" (Rhino) 15/5

Rotations: Heavy 3/0, Medium 5/2, Light 7/3, Total Adds 5, WDAS, WDMA, WALT, WBLX, WYLDFM. Heavy: WAMO, WLUM, KMYX. Medium: WBLX, OC104, WFXC.

## LENNY WILLIAMS "Episode" (Knobbit/Fantasy) 15/2

Rotations: Heavy 1/0, Medium 5/0, Light 9/2, Total Adds 2, WTKL, WQOK. Heavy: WZAZ. Medium: WDA, KSOL, WENN, WALT, WWWW.

## BEAU WILLIAMS "Don't Be Gone To Stay" (Capitol) 15/1

Rotations: Heavy 0/0, Medium 0/0, Light 9/1, Total Adds 1, WBLX, Medium: WZAK, WQOK, Z16, KAPE, WQPR, WWWW.

## BILLY PRESTON "Since I Held You Close" (Motown) 14/2

Rotations: Heavy 0/0, Medium 8/0, Light 8/2, Total Adds 2, WJYL, WVOI. Medium: WEDR, WYLDFM, Z16, KOKY, KAPE, WQMG, WTKL, KATZFM.

## SHEILA E "Hold Me" (WB) 13/13

Rotations: Heavy 0/0, Medium 0/0, Light 13/13, Total Adds 13, K104, WDMT, WNNH, WJZ, WQOK, WPAL, Z83, WPEG, WFXC, KDZ, WHYZ, WKWM, KMYX.

## OLIVER CHEATHAM "Celebrate (Our Love)" (Critique) 13/10

Rotations: Heavy 0/0, Medium 0/0, Light 13/10, Total Adds 10, WQMG, WJZ, WPAI, WPEG, WFXC, WQMG, WQMG, WQMG, WVOI.

## PHILIP INGRAM &amp; SCHERRIE PAYNE "Incredible" (Superstar International) 13/5

Rotations: Heavy 0/0, Medium 5/2, Light 8/3, Total Adds 5, WDMA, WALT, WPAI, WPAI, WFXC, WKXI. Medium: WEDR, WFXA, WBLX.

## GWEN GUTHRIE "Close To You" (Polygram) 12/12

Rotations: Heavy 0/0, Medium 2/2, Light 10/10, Total Adds 12, WWINFM, WXYV, WLD, WDMT, WZAK, WKND, WNNH, WNNH, WQMG, WJYL, KAPE, KATZFM.

## IMPRESSIONS "Can't Wait Till Tomorrow" (MCA) 12/4

Rotations: Heavy 0/0, Medium 1/0, Light 11/4, Total Adds 4, WDMA, WQOK, WQMG, KDKS. Medium: WTKL.

## BIZ MARKIE "Make The Music With Your Mouth" (Prism) 12/3

Rotations: Heavy 1/0, Medium 2/1, Light 9/2, Total Adds 3, WDKX, WZAZ, WQPR. Heavy: WYLDFM. Medium: WDAS.

## GEORGE HOWARD "No No" (MCA) 11/1

Rotations: Heavy 2/0, Medium 7/0, Light 2/1, Total Adds 1, WANM. Heavy: WHUR, WALT. Medium: WDMA, WYLDFM, WNNH, KDZ, WJYL, KAPE, KATZFM.

## PEABO BRYSON "Catch 22" (Elektra) 10/9

Rotations: Heavy 0/0, Medium 2/2, Light 8/7, Total Adds 9, K104, WEDR, WOWI, WKND, WNNH, WJMI, WLOU, WWWW, WVOI.

## CYNDI LAUPER "Change Of Heart" (Portrait/CBS) 10/2

Rotations: Heavy 2/0, Medium 5/1, Light 3/1, Total Adds 8, WLD, KUKQ. Heavy: WLUM, KMYX. Medium: K94, WBLX, OC104, WFXA.

## MADONNA "Open Your Heart" (Sire/WB) 10/1

Rotations: Heavy 3/0, Medium 4/0, Light 3/1, Total Adds 1, WFXC. Heavy: XHRM, KMYX, KUKQ. Medium: WBLX, WLUM, OC104, WFXA.





**BREAKER**

No one has a hit single like Sylvester.

**“SOMEONE  
LIKE YOU”**

Produced by Ken Kessie and Morey Goldstein  
The smash single from the album Mutual Attraction  
Management: Borzoi Music Artists/Tim McKenna



The hot new number to watch.

**“6” by Madhouse**

The 7" single and 12" maxi-single From the debut Madhouse album 8

Management: Cavallo, Ruffalo & Pargnoli

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RADIO & RECORDS NATIONAL AIRPLAY

JAZZ

TOP 30

JANUARY 16, 1987

- 1 STANLEY JORDAN/Standards Volume #1 (Blue Note)
2 DEXTER GORDON/Other Side Of Round Midnight (Blue Note)
3 CRUSADERS/The Good & Bad Times (MCA)
4 GEORGE HOWARD/A Nice Place To Be (MCA)
5 AHMAD JAMAL/Live At The Montreal Jazz Festival (Atlantic)
6 TANIA MARIA/Lady From Brazil (Manhattan)
7 HENRY JOHNSON/You're The One (MCA Impulse!)
8 SHERRY WINSTON/Do It For Love (Pausa)
9 ART BLAKEY & THE JAZZ MESSENGERS/Feelin' Good (Delos)
10 VITAL INFORMATION/Global Beat (Columbia)
11 MULGREW MILLER/Work! (Landmark)
12 McCOY TYNER/Double Trios (Denon)
13 WISFUL THINKING/Think Again (Pausa)
14 BRAMFORD MARSALIS/Royal Garden Blues (Columbia)
15 RANDY BERNSEIN/Mo' Wasabi (Zebra/MCA)
16 BDB THOMPSON/Brother's Keeper (Intima/Enigma)
17 CANONED/Desperately Seeking Fusion (Passport)
18 JAMAALADEEN TACUMA/Music World (Gramavision)
19 KENT JORDAN/Night Aire (Columbia)
20 JAMES MOODY/Somehing Special (Novus)
21 SUPERSAX & L.A. VOICES/Straighten Up & Fly Right #3 (Columbia)
22 LAUREL MASSE/Easy Living (Pausa)
23 BOB JAMES/Obsession (WB)
24 MILES DAVIS/Tutu (WB)
25 RIPPINGTONS/Moonlighting (Jem)
26 CHARLIE WATTS ORCHESTRA/Live At Fulham Town Hall (Columbia)
27 CARMEN McRAE/Any Old Time (Denon)
28 TIMELESS ALLSTARS/Essence (Delos)
29 ALPHONSE MOUTZON/Love, Fantasy (MPC/Optimism)
30 PHIL WOODS/Gratitude (Denon)

Black/Urban stations contributing to Jazz: KUCB-Lafayette, Horatio Handy, WYLD-FM/New Orleans, Dell Spencer, WDMT-Cleveland, Dean-Dan Rufus.

NEW & ACTIVE

- CHARLIE WATTS ORCHESTRA "Live At Fulham Town Hall" (Columbia) 12/6
UNCLE FESTE "Money's No Object" (Novus) 12/2
BOB MILES "Windstorm" (Golden Boy Jazz/Optimism) 12/0
PHIL WOODS "Gratitude" (Denon) 11/6
ADAM MAKOWICZ "Moonrory" (Novus) 11/2
NAJEE "Hajee's Theme" (EMI America) 11/2
POCKET CHANGE "Random Axis" (Passport Jazz) 11/2
BRIAN BROMBERG "A New Day" (Black-Hawk) 10/3
CARMEN McRAE "Any Old Time" (Denon) 10/2

MOST ADDED

- McCOY TYNER (11)
RIPPINGTONS (9)
CANONED (8)
CEDAR WALTON (7)
CHARLIE WATTS ORCHESTRA (7)
JAMES MOODY (6)
SHERRY WINSTON (5)
PHIL WOODS (5)

HOTTEST

- STANLEY JORDAN (17)
CRUSADERS (16)
DEXTER GORDON (11)
GEORGE HOWARD (11)
ART BLAKEY ... (10)
TANIA MARIA (9)
AHMAD JAMAL (8)
HENRY JOHNSON (7)
RIPPINGTONS (6)

- DENNIS COFFEY "Motor City Magic" (TSR) 10/1
LESTER BOWIE "Avent Pop" (ECM) 9/4
RIPPINGTONS "Moonlighting" (Jem) 8/6
STAR TREK IV "Soundtrack" (MCA) 8/2
RICHARD ELLIOT "TrotTown" (Intima/Enigma) 8/0
ARTFULLY BEATLES "25th Anniversary Salute..." (Artful Balance) 7/3
PAUL WINTER "Wintersong" (Windham Hill) 7/2
RAY MANTILLA SPACE STATION "Synergy" (PolyGram) 6/4
DAVID BECKER TRIBUNE "Long Peter Madsen" (MCA) 6/1
ROSEMARY CLOONEY "Sings Music Of Jimmy Van Heusen" (Concord) 6/0
ROGER KELLAWAY "Ain't Misbehavin'" (Choice/Bainbridge) 6/0
GENE TAYLOR "Handmade" (Spindletop) 6/0
JOHN COLIANNI "John Colianni" (Concord) 5/2
MORGANA KING "Simply Eloquent" (Muse) 5/2
LIZ STORY "Part Of Fortune" (Novus) 5/2
SHAPE OF THE LAND "Soundtrack" (Windham Hill) 5/1

REGIONALIZED ADDS & HOTS

Grid of regionalized adds and hot records categorized by East, South, Midwest, and West. Includes station call letters and record titles.

Advertisement for Art Blakey and The Jazz Messengers' 'Feeling Good' album. Includes photo of the band and promotional text.

National Promotion: DR. JAZZ PROMOTIONS (313) 542-7888



48 Reporting Stations
46 Current Reports

## RADIO &amp; RECORDS NATIONAL AIRPLAY

## FULL-SERVICE AC

## TOP 20

Pos. Last  
Weeks Weeks

Pos.	Last	Weeks	Weeks	Artist/Title
3	1	1	1	1 BILLY JOEL/This Is The Time (Columbia)
18	12	10	2	2 BILLY VERA & THE BEATERS/At This Moment (Rhino)
11	6	5	3	3 LIONEL RICHIE/Ballerina Girl (Motown)
4	3	2	4	4 LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)
13	11	9	5	5 CHICAGO/Will You Still Love Me? (WB)
1	2	3	6	6 MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
10	8	7	7	7 GREGORY ABBOTT/Shake You Down (Columbia)
9	9	8	8	8 ANITA BAKER/Caught Up In The Rapture (Elektra)
6	5	4	9	9 BENJAMIN ORR/Slay The Night (Elektra)
2	4	6	10	10 BILLY OCEAN/Love Is Forever (Jive/Arista)
17	14	13	11	11 JEFFREY OSBORNE/In Your Eyes (A&M)
20	18	14	12	12 TINA TURNER/Two People (Capitol)
5	7	12	13	13 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
7	7	11	14	14 AMY GRANT/Stay For A While (A&M)
19	17	15	15	15 EL DeBARGE/Someone (Gordy/Motown)
—	20	17	16	16 CARPENTERS/Honolulu City Lights (A&M)
BREAKER				17 TOTO/Without Your Love (Columbia)
DEBUT				18 GLASS TIGER/Someday (Manhattan)
DEBUT				19 KENNY ROGERS/Twenty Years Ago (RCA)
14	15	16	20	20 PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)

JANUARY 16, 1987

Total	Heavy	Medium	Light
Report/Adds			
41/1	32	8	1
44/6	26	16	2
40/3	31	7	2
39/1	29	8	2
37/4	25	11	1
37/0	17	14	6
33/0	23	8	2
36/2	20	14	2
32/0	23	6	3
32/0	16	11	5
34/2	8	23	3
28/3	9	18	1
26/0	9	10	7
26/0	10	13	3
29/1	7	19	3
26/0	2	21	3
24/4	4	15	5
19/4	6	12	1
22/6	0	16	6
14/0	4	6	4

## MOST ADDED

BRUCE HORNSBY & THE RANGE (13)  
JANET JACKSON (10)  
PAUL McCARTNEY (9)  
AIR SUPPLY (7)  
KENNY ROGERS (6)  
BILLY VERA & THE BEATERS (6)

## HOTTEST

BILLY JOEL (27)  
LINDA RONSTADT & JAMES INGRAM (26)  
LIONEL RICHIE (24)  
GREGORY ABBOTT (18)  
BILLY VERA & THE BEATERS (16)  
BENJAMIN ORR (15)

## BREAKERS.

## TOTO

## Without Your Love (Columbia)

53% of our reporters on it. Rotations: Heavy 4, Medium 15, Light 5, Total Adds 4, WCCO, WDBO, WPOE, WJBC. Moves 20-17 on the Full-Service chart.

## NEW &amp; ACTIVE

## KENNY ROGERS "Twenty Years Ago" (RCA) 22/6

Rotations: Heavy 0, Medium 18/5, Light 9/1, Total Adds 6, WCCO, KFMB, WELI, WHBC, WSPD, KBOI, Medium including WFBR, WISN, WCHS, KUGN, KSL, WPOE, WTKO, WGBR, WASK, KTWO, KVEC. Light including WHBY, WIBA, WROK, WJBC, KFOD. Debuts at #19 on the Full-Service Chart.

## GLASS TIGER "Someday" (Manhattan) 19/4

Rotations: Heavy 6/0, Medium 12/4, Light 1/0, Total Adds 4, KOY, KFMB, WGOW, WHAS. Heavy: WICC, KUGN, WTKO, WMTR, WSTU, WCL. Medium including WFBR, WCCO, WHBC, KBOI, WNNR, WPOE, WGBR, KVEC. Debuts at #18 on the Full-Service Chart.

## JETS "You Got It All" (MCA) 19/3

Rotations: Heavy 4/0, Medium 11/1, Light 4/2, Total Adds 3, KOY, WGOW, WCL. Heavy: KUGN, WTKO, WMTR, KVEC. Medium including WCHS, WDBO, WHBY, WSPD, KSL, WNNR, WGBR, WSTU, WASK, KTWO. Light including KJR, WROK.

## ARETHA FRANKLIN "Jimmy Lee" (Arista) 17/3

Rotations: Heavy 3/0, Medium 12/4, Light 7/3, Total Adds 3, KJR, WCHS, WHBC, Heavy: WELI, KUGN, KTWO. Medium: KHOW, KOY, WNNR, WPOE, WMTR, WSTU, WCL. Light including WICC, WGOW, WGBR, KFOD.

## BRUCE HORNSBY &amp; THE RANGE "Mandelita Rola" (RCA) 16/13

Rotations: Heavy 0, Medium 8/5, Light 8/8, Total Adds 13, WCCO, KOY, WHBC, KBOI, KUGN, KSL, WNNR, WPOE, WMTR, WGBR, WSTU, WJBC, WCL. Medium including WFBR, WELI, KTWO.

## JOURNEY "I'll Be Alright Without You" (Columbia) 16/4

Rotations: Heavy 4/0, Medium 9/2, Light 3/2, Total Adds 4, KOY, KFMB, WCC, WCHS. Heavy: WELI, WTKO, WSTU, KTWO. Medium including WPRO, KJR, WHBC, KBOI, WNNR, WPOE, WMTR. Light including KFOD.

## ANNE MURRAY "On And On" (Capitol) 16/2

Rotations: Heavy 2/0, Medium 8/1, Light 6/1, Total Adds 2, WHBC, WSPD. Heavy: WHBY, KVEC. Medium including WCCO, KUGN, KSL, WPOE, WGBR, WASK, KTWO. Light including KFMB, WIBC, WIBA, WMTR, WJBC.

## JENNIFER WARNES "Ain't No Care For Love" (Cypress/PolyGram) 15/0

Rotations: Heavy 1/0, Medium 9/0, Light 5/0, Total Adds 0, Heavy: KTWO. Medium: WCCO, WCHS, WHBC, WSPD, KUGN, WPOE, WTKO, WGBR, KVEC. Light: WHBY, WIBA, WMTR, WJBC, KFOD.

## JAMES BROWN "How Do You Stop" (Scotti Bros./CBS) 13/2

Rotations: Heavy 1/0, Medium 5/1, Light 7/1, Total Adds 2, WCCO, WDBO. Heavy: WCL. Medium including WCHS, WJOK, WPOE, WTKO. Light including WHBC, KBOI, WNNR, WMTR, WGBR, WJBC.

## JANET JACKSON "Let's Work Awkward" (A&amp;M) 12/18

Rotations: Heavy 0, Medium 7/5, Light 5/5, Total Adds 10, WCCO, WELI, WJOK, WHBY, WSPD, WNNR, WPOE, WTKO, WMTR, WGBR. Medium including KTWO, KVEC.

## LIONEL RICHIE "Deep River Woman" (Motown) 11/8

Rotations: Heavy 2/0, Medium 7/0, Light 2/0, Total Adds 0, Heavy: WISN, WCL. Medium: 55KRC, WTMJ, WCCO, WHAS, KUGN, WTKO, KVEC. Light: WROK, WGBR.

## AIR SUPPLY "Stars in Your Eyes" (Arista) 10/7

Rotations: Heavy 0, Medium 5/3, Light 5/4, Total Adds 7, WHBC, WIBA, WSPD, KUGN, WPOE, KFOD, KVEC. Medium including WFBR, KTWO. Light including WGBR.

## HUEY LEWIS &amp; THE NEWS "Jacob's Ladder" (Chrysalis) 10/9

Rotations: Heavy 0, Medium 4/0, Light 6/0, Total Adds 0, Medium: WCCO, KUGN, WPOE, KTWO. Light: WCHS, WHBC, WNNR, WMTR, WSTU, WJBC.

## PAUL McCARTNEY "Only Love Remains" (Capitol) 9/9

Rotations: Heavy 0, Medium 3/3, Light 6/6, Total Adds 9, KFMB, KJR, WIBA, KUGN, KSL, WPOE, WJBC, KTWO, KVEC.

## KANSAS "All I Wanted" (MCA) 9/2

Rotations: Heavy 0, Medium 8/1, Light 3/1, Total Adds 2, KFMB, WSPD. Medium including WNNR, WPOE, WMTR, WSTU, KTWO. Light including WICC, WTKO.

## LUTHER VANDROSS "Stop To Love" (Epic) 9/2

Rotations: Heavy 0, Medium 5/0, Light 4/2, Total Adds 2, KHOW, WTKO. Medium: WJDX, WMTR, WCL, WASK, KTWO. Light including WNNR, WSTU.

## MADONNA "Open Your Heart" (Sire/WB) 8/2

Rotations: Heavy 0, Medium 5/2, Light 1/0, Total Adds 2, WGOW, WSPD. Heavy: WICC, KTWO. Medium including WNNR, WMTR, WSTU. Light: WTKO.

## SIGNIFICANT ACTION

## KOOL &amp; THE GANG "Victory" (Mercury/PolyGram) 5/1

Rotations: Heavy 1/0, Medium 3/0, Light 1/1, Total Adds 1, WGOW. Heavy: WNNR. Medium: WCC, WMTR, WSTU.

## BRUCE WILLIS "Respect Yourself" (Motown) 5/1

Rotations: Heavy 0, Medium 2/0, Light 3/1, Total Adds 1, WTKO. Medium: WICC, WPOE. Light including WNNR, WMTR.

## ROBBIE NEVIL "C'est La Vie" (Manhattan) 4/2

Rotations: Heavy 1/0, Medium 1/1, Light 2/1, Total Adds 2, 55KRC, WHAS. Heavy: WICC. Light including WSTU.

## MIKI HOWARD "Come Share My Love" (Atlantic) 3/2

Rotations: Heavy 0, Medium 1/1, Light 2/1, Total Adds 2, WCCO, WNNR. Light including WHBC.

## REBBIE JACKSON "You Send The Rain Away" (Columbia) 3/1

Rotations: Heavy 0, Medium 1/0, Light 2/1, Total Adds 1, WNNR. Medium: WPOE. Light including WTKO.

## MICHAEL JOHNSON "Give Me Wings" (RCA) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WCCO, WHBY. Light: WTKO.

## TIL TUESDAY "Coming Up Close" (Epic) 3/0

Rotations: Heavy 0, Medium 3/0, Light 0, Total Adds 0, Medium: WASK, KTWO, KVEC.

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## ADULT CONTEMPORARY

## BREAKERS.

BRUCE HORNSBY & THE RANGE  
Mandolin Rain (RCA)

67% of our reporters on it. Rotations: Heavy 1, Medium 34, Light 31, Total Adds 30 including WSNJ, WHTX, KVIL, W101, KMJ, B100, KIFM, KEZR, WTRX, WLHT, WFMK. Debuts at number 23 on the AC chart.

## MADONNA

## Open Your Heart (Sire/WB)

54% of our reporters on it. Rotations: Heavy 20, Medium 26, Light 7, Total Adds 13 including WSNY, KYKY, KGW, KEZR, KEY103, WXTX, KVVU. Moves 30-21 on the AC chart.

## BRUCE WILLIS

## Respect Yourself (Motown)

51% of our reporters on it. Rotations: Heavy 1, Medium 27, Light 22, Total Adds 16 including KVIL, 2WD, W101, KKL, B100, KDUK, KWFM, WMT-FM. Debuts at number 30 on the AC chart.

## NEW &amp; ACTIVE

## JANET JACKSON "Let's Walk Awhile" (A&amp;M) 42/23

Rotations: Heavy 1/0, Medium 15/6, Light 26/17, Total Adds 23 including WOMC, B100, WKGW, KELT, WSTF, WAVE, KWAV, KWFM, WTNV, WCHV, WDRG, WZLO. Heavy: WBGW. Medium including WMYX, KGW, KIOA, WSKI, WCKO, KRLV.

## KENNY ROGERS "Twenty Years Ago" (RCA) 37/10

Rotations: Heavy 0, Medium 14/4, Light 23/12, Total Adds 16 including KGW, WAEB, WEZC, WTFM, WTNV, WCKO, WKYK, WAEV, WBOW, KYJC, KRNO, KMGQ. Medium including WZZD, WKNE, WGLL, WCHV, WGSV, WAHR, KQSW, KALE.

## READY FOR THE WORLD "Love You Down" (MCA) 36/13

Rotations: Heavy 1/1, Medium 13/4, Light 22/6, Total Adds 13 including WKYE, WKGW, KEY103, WXTX, WING, KIOA, KDUK, WTNV, KFSS, KRLV, KRNO. Medium including KHTL, WTFM, WEIM, WSKI, WPPA, WCHV, WBGW, WZLO, KALE.

## DARYL HALL "Someone Like You" (RCA) 31/31

Rotations: Heavy 0, Medium 6/6, Light 25/25, Total Adds 31 including WMYX, KIFM, WAEB, WKYE, WMMG, WMMJ, WEIM, WKNE, WOHQ, WPPA, WSKY, WCKO, WAGE, WORG, WBGW, WZLO, WJON, WBOW, KKL, KYJC, KQSW.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 BILLY VERA & THE BEATERS	97/1	90	7	0
2 CHICAGO	97/3	86	8	3
3 LIONEL RICHIE	96/0	76	19	1
4 BILLY JOEL	88/0	65	21	2
5 JOURNEY	93/1	50	39	4
6 LINDA RONSTADT & JAMES INGRAM	87/3	53	29	5
7 GREGORY ABBOTT	80/0	48	28	4
8 AMITA BAKER	81/0	41	37	3
9 GLASS TIGER	86/12	35	39	12
10 TINA TURNER	77/0	43	29	5
11 BENJAMIN ORR	71/0	21	44	6
12 ARETHA FRANKLIN	82/4	28	45	9
13 JETS	80/6	39	31	10
14 EL DeBARGE	75/3	36	29	10
15 KANSAS	71/2	28	38	5
16 BILLY OCEAN	58/0	14	35	9
17 TOTO	83/15	12	49	22
18 JEFFREY OSBORNE	74/2	18	48	8
19 MIAMI SOUND MACHINE	58/0	14	33	11
20 LUTHER VANDROSS	69/9	10	42	17
21 MADONNA	53/13	20	26	7
22 BRUCE HORNSBY & THE RANGE	43/0	10	20	13
23 BRUCE HORNSBY & THE RANGE	66/30	1	34	31
24 KOOL & THE GANG	54/0	10	33	11
25 JERMAINE JACKSON	61/2	5	40	16
26 COREY HART	53/3	7	35	11
27 SERGIO MENDES BRASIL '86	40/0	4	26	10
28 DON JOHNSON	51/0	10	25	16
29 SURVIVOR	30/1	11	14	5
30 BRUCE WILLIS	50/16	1	27	22

## MOST ADDED

DARYL HALL (31)  
BRUCE HORNSBY & THE RANGE (30)  
PAUL McCARTNEY (28)  
JANET JACKSON (28)  
MIKI HOWARD (28)  
HOWARD JONES (17)  
KENNY ROGERS (16)  
BRUCE WILLIS (16)  
AIR SUPPLY (15)  
TOTO (15)

## HOTTEST

BILLY VERA & THE BEATERS (83)  
CHICAGO (71)  
LIONEL RICHIE (49)  
BILLY JOEL (48)  
LINDA RONSTADT & JAMES INGRAM (29)  
JOURNEY (29)  
GREGORY ABBOTT (27)  
AMITA BAKER (21)  
TINA TURNER (15)  
GLASS TIGER (14)

## JAMES BROWN "How Do You Stop" (Scotti Bros./CBS) 31/4

Rotations: Heavy 1/0, Medium 14/0, Light 16/4, Total Adds 4, WAEB, WJON, WBOW, KYJC. Heavy: WGLL. Medium: WKYE, WZZD, WSFL, WNAH, KWFM, WSKI, WTNV, WCKO, WCHV, WBGW, WZLO, KQSW, KMGQ, KALE.

## HUEY LEWIS &amp; THE NEWS "Jacob's Ladder" (Chrysalis) 30/0

Rotations: Heavy 0, Medium 20/4, Light 10/5, Total Adds 8, 2WD, WLTF, K101, WSFL, WING, KIOA, WPPA, WAEV, WBGW. Medium including WHTX, WKYE, WZD, WAVE, WOHQ, WCKO, WCHV, WORG, K99, KYJC, KQSW.

## SURVIVOR "Is This Love" (Scotti Bros./CBS) 30/1

Rotations: Heavy 1/0, Medium 14/0, Light 5/1, Total Adds 1, KVVU. Heavy: 2WD, WLTF, WMMJ, KKL, WKYE, KEY103, WSTF, WENS, WSKI, WFFX. Medium including B100, K101, WAEB, WVV, WRKA, WAVE, WING, KRAV.

## POINTER SISTERS "Goldmine" (RCA) 30/0

Rotations: Heavy 5/0, Medium 19/0, Light 6/0, Total Adds 0. Heavy: WSFL, WMMG, KMZQ, WGLL, WTNV. Medium including WARMBS, KFMA, WKGW, WTVY, 3WA, KVLJ, KWFM, WPPA, WBGW, KFSB, KWEB, WJON, KQSW, KMGQ.

## PRETENDERS "Don't Get Me Wrong" (Sire/WB) 29/0

Rotations: Heavy 5/0, Medium 19/0, Light 5/0, Total Adds 0. Heavy: WHTX, B100, KEY103, WSTF, WJON. Medium including KVIL, KFAM, K101, WAVE, WTRX, KWAV, KWFM, WGLL, WCHV, WGSY, KRLB, WBGW, KYJC, KQSW, KALE.

## BANANARAMA "A Trick Of The Night" (London/PolyGram) 29/0

Rotations: Heavy 1/0, Medium 12/0, Light 15/0, Total Adds 0. Heavy: KQSW. Medium: KIFM, WKYE, WAVE, WSKI, WPPA, WSKY, WCKO, WCHV, WGSV, WBGW, KYJC, KALE. Light including WAEB, WSFL, KIOA, WTRX, WOHQ, WGSY, WORG.

## PAUL McCARTNEY "Only Love Remains" (Capitol) 28/20

Rotations: Heavy 0, Medium 4/4, Light 22/22, Total Adds 26 including WMYX, WKYE, WKGW, WTFM, WNAH, WEIM, WKNE, WGLL, WSKI, WCHV, WGSV, WAGE, WORG, KTYL, WMTFM, KFSB, K99, KQSW, KMGQ, KALE.

## RUBY TURNER "I'm In Love" (Jive/RCA) 26/1

Rotations: Heavy 0, Medium 15/0, Light 11/1, Total Adds 1, WAGE. Medium: WNAH, WEIM, WKNE, WGLL, WSKI, WOHQ, WSKY, WCHV, WBGW, WMTFM, WJON, WBSW, KQSW, KMGQ, KALE. Light including KIFM, WAEB, WCKO, WGSV.

## DEVICE "Who's On The Line" (Chrysalis) 26/0

Rotations: Heavy 2/0, Medium 11/0, Light 13/0, Total Adds 0. Heavy: WEIM, KALE. Medium: KIFM, KEY103, KIOA, KWFM, WOHQ, WTNV, WSKY, WCHV, WGSV, WBGW, WZLO. Light including WKGW, WRKA, WSFL, KRLB, WKYK, KTYL, K99.

## SIGNIFICANT ACTION

## LIONEL RICHIE "Deep River Woman" (Motown) 23/3

Rotations: Heavy 4/0, Medium 13/1, Light 6/2, Total Adds 3, KEZR, KELT, KWEB. Heavy: WKYE, WEZC, WAHR, WJON. Medium including WOHQ, WTKT, KJAZZ, KDUK, KMZQ, WKYK, WBGW, KTYL, WMTFM.

## MIKI HOWARD "Come Share My Love" (Atlantic) 22/20

Rotations: Heavy 0, Medium 3/2, Light 19/18, Total Adds 20 including KIFM, WAEB, WNAH, KIOA, WMMG, WSKY, WCKO, WGSV, WAGE, WORG, WZLO, KTYL, WMTFM, KFSB, KKL, KMGQ, KALE. Medium including WCHV. Light including WBGW.

## JENNIFER WARNES "Ain't No Cure For Love" (Cyprus/PolyGram) 21/3

Rotations: Heavy 2/0, Medium 7/0, Light 12/3, Total Adds 3, WNAH, KYJC, KMGQ. Heavy: WBOW, KQSW. Medium: WEIM, WORG, WAHR, WBGW, WMTFM, WJON, KALE. Light including WTRX, WKNE, WSKI, WORG, WKYK, WZLO.

## HOWARD JONES "All I Want" (Elektra) 20/17

Rotations: Heavy 0, Medium 4/3, Light 16/14, Total Adds 17 including WAEB, KIOA, WEIM, WSKI, WCKO, WCHV, WGSV, WAGE, KTYL, KFSB, KKL, KQSW. Medium including WSKY. Light including WORG, WZLO.

## AIR SUPPLY "Stars In Your Eyes" (Arista) 17/15

Rotations: Heavy 0, Medium 0, Light 17/15, Total Adds 15, WLTS, WAEB, WEIM, WKNE, WSKI, WCKO, WCHV, WAHR, WORG, WBGW, WZLO, WMTFM, KKL, KYJC, KALE. Light including WGSV, WJON.

## ROBBIE NEVIL "C'est La Vie" (Manhattan) 14/2

Rotations: Heavy 5/0, Medium 5/0, Light 4/2, Total Adds 2, WSFL, KDUK. Heavy: WSNJ, B100, WRKA, WING, WFFX. Medium: K101, WKYE, WTVY, WAVE, WPPA. Light including KEY103, KRLB.

## LONE JUSTICE "She's A..." (Ovation) 12/4

Rotations: Heavy 0, Medium 7/0, Light 5/4, Total Adds 4, WTFM, KWAV, WSKI, WCHV. Medium: WKYE, WEIM, WSKY, WCKO, WBGW, KQSW, KALE. Light including KYJC.

## BOBBY VINTON "Blue Velvet" (Epic) 9/1

Rotations: Heavy 1/0, Medium 1/0, Light 7/1, Total Adds 1, WING. Heavy: WJON. Medium: WEIM. Light including WNAH, WKNE, WSKI, WOHQ, KFSB, WBOB.

## CRUSADERS with NANCY WILSON "The Way It Goes" (MCA) 8/1

Rotations: Heavy 0, Medium 4/0, Light 4/1, Total Adds 1, WKNE. Medium: WSKY, WBGW, WJON, WBOW. Light including WOHQ, WMTFM, KQSW.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.





## RADIO &amp; RECORDS NATIONAL AIRPLAY

## AOR TRACKS

## MOST ADDED

ALAN PARSONS/Standing (59)  
BRUCE HORNSBY/Rain (48)  
LOS LOBOS/Shakin' (39)  
GENESIS/Tonight (35)  
COLIN JAMES HAY/Hold (32)  
GEORGIA SATELLITES/Chains (23)  
DAVE EDMUNDS/Wanderer (29)  
RIC OCASEK/Keep (26)  
BOSTON/Can'tcha (24)  
STEVIE RAY VAUGHAN.../Willie (20)

## HOTTEST

BON JOVI/Livin' (59)  
PETER GABRIEL/Time (43)  
PRETENDERS/Baby (38)  
EDDIE MONEY/Wanna (32)  
ANNE WILSON/Best (31)  
BRUCE HORNSBY.../Skyline (28)  
ROBERT CRAY BAND/Gun (26)  
HUEY LEWIS.../Ladder (25)  
ERIC CLAPTON/Tearing (24)  
GEORGIA SATELLITES/Keep (21)

## CHART CLIMBERS

## GEORGIA SATELLITES "Battleship Chains" (Elektra) 101/32 (68/35)

Adds including WBYR, WHLY, KTKX, WXRT, KSHE, KQBI, KROR, KISW, WYFX, Heavy 20 including WKLS, KOME, WAQX, WKQO, WAPL, WRKI, WWWW, KQWB, KFMO, Medium 74 including WYLY, WNEW, KLOL, WBBN, WLLZ, WRIF, KYYS, KQRS, KUPD, Moves 43-30.

## TIL TUESDAY "Coming Up Close" (Epic) 99/9 (89/3)

Adds: WBAB, WLLZ, KGB, WFLX, KROR, WLNZ, WFNX, WAOB, KWHL, Heavy 28 including WBCN, WXRK, WHLY, WLLP, WXRT, KBCC, KINK, WFDK, KZEL, WLNZ, Medium 65 including WYLY, WMMR, WKLS, KTKX, WSHL, WFO, KUPD, WYMO, Moves 30-29.

## BOSTON "Cool The Engines" (MCA) 92/0 (109/1)

Heavy 62 including WYLY, WBCN, WNEW, WMMR, WDFE, KTKX, KLOL, WSHL, WNOR, WBBN, Medium 27 including WBAB, DC101, WKLS, WYFX, WLNZ, WAOB, WOUR, WRFK, WKDF, Moves 9-17.

## BOSTON "Can'tcha Say Still In Love" (MCA) 90/24 (68/23)

Adds including KSHE, KUPD, KZAP, KGB, KLB, WYFX, KJMK, WAPL, KQDS, KMDD, Heavy 50 including WDFE, WHLY, WKLS, KLOL, WBBN, WZDQ, WTPA, WAQX, KLAG, WYFY, Medium 35 including WSHL, WFO, KUPD, WYMO, WLLZ, WRKQ, WFBQ, KJOT, KOZZ, Moves 32-27.

## ROB JUNGKLAS "Make It Mean Something" (Manhattan) 89/74 (75/15)

Adds including WBYR, WHLY, WQFM, KSHE, KGB, KOME, WCCO, KLAG, WIMZ, WKDF, Heavy 5: WBCN, WBAB, WXRK, WOUR, KRNA, Medium 65 including WBYR, WNLK, KTKX, WSHL, WYFX, WYFM, WLLZ, KYYS, KQRS, KUPD, Moves 41-39.

## GENESIS "Tonight, Tonight, Tonight" (Atlantic) 84/35 (52/19)

Adds including WBYR, WBAB, KTKX, WYNY, WBBN, WLLZ, KUPD, WFDK, WAAF, KLAG, WFO, Heavy 28 including WYLY, DC101, KLOL, KGB, WYFX, WTPA, WAQX, KLB, WIMZ, WKDF, Medium 52 including WKLS, WNOR, WLNZ, KSHE, KQBI, KOME, KISW, WCCC, WWWW, Moves 49-32.

## KANSAS "Power" (MCA) 82/15 (68/14)

Adds including KQBI, KGB, WFDK, WAOX, KLAG, WKDF, WDJZ, WIOT, KMDD, KPOI, Heavy 20 including KSHE, KLOS, KOME, WTPA, KISS, WJCT, KJOT, KRNA, KQWB, Medium 55 including WBYR, WHLY, DC101, WSHL, WLLZ, KYYS, KUPD, KZAP, KROR, WCCC, Moves 39-35.

## IGGY POP "Real Wild Child" (A&amp;M) 82/5 (76/3)

Adds: KTKX, KLOS, WAOX, KLAG, WRFK, Heavy 18 including WBCN, WXRK, KROR, KDJQ, 91X, WOUR, WAAF, KZEL, KQWB, Medium 52 including WNEW, WKLS, WSHL, WXRT, WLLZ, WYFY, WQFM, KBCC, KFOG, Moves 34-33.

## ROBIN TROWER "No Time" (GMP Crescendo) 81/19 (64/13)

Adds including WSHL, KYYS, KGB, KISW, WQFM, WIMZ, WXKE, KPOI, KDJK, WRKI, Heavy 8 including KBCC, KOME, KJMK, KRK, KFMS, KSTM, WXRK, Medium 58 including KTKX, WLLZ, WRIF, WQFM, KQRS, KSHE, KLOS, KZAP, WTPA, WFDK, Moves 51-41.

## CINDERELLA "Nobody's Fool" (Mercury/PolyGram) 76/10 (62/9)

Adds: WBBN, KROR, WCMF, KLAG, WQFM, WDJZ, WKQZ, WXRK, KFMO, KZOO, Heavy 24 including WYLY, WBCN, WBBN, WXRK, WKLS, KTKX, KQBI, KUPD, WYFY, WYFM, Medium 40 including WDO, KLOL, WSHL, WRIF, KQRS, KGB, WFDK, WOUR, WAPL, Moves 36-34.

## LOVE &amp; ROCKETS "All In My Mind" (Big Time/RCA) 65/5 (62/4)

Adds: WXRK, WXRT, KGB, KLFX, WRKI, Heavy 7: WBAB, KROR, WLNZ, WYFX, KRK, KRNA, KTKL, Medium 41 including WBYR, WLLP, KLOS, 91X, KFOG, KROR, KOME, WTPA, WCCC, KNKN, Moves 48-45.

## BENJAMIN ORR "Too Hot To Stop" (Elektra) 64/19 (45/22)

Adds including KLOL, KSHE, KBCC, KQON, WAAF, WKDF, WGR, KQWB, Heavy 10 including WHLY, WLLZ, WLLR, WPLR, KLAG, KISS, KRQJ, KTYD, Medium 46 including KUPD, KZAP, KGB, KROR, KOME, WTPA, KNKN, WQWB, KLAG, WYMO, Moves 56-44.

## JULIAN COPE "World Shut Your Mouth" (Island) 63/17 (45/14)

Adds including WYLY, WNEW, KTKX, KYYS, KUPD, WFDK, KATT, KDJQ, WWWW, Heavy 8: WXRK, WYFX, WLLR, CFNY, WKQO, WYFX, KRNA, KRQJ, Medium 39 including WBYR, WLLP, WQFM, KQBI, 91X, KGB, KROR, WYFX, KNKN, WRKQ, Moves 59-46.

## ERIC CLAPTON "Miss You" (Duck/DWB) 61/11 (51/10)

Adds including WHLY, WRIF, KZAP, WBBN, KNKN, WGR, KFMY, Heavy 20 including WMMR, WDFE, WNOR, KQRS, KFOG, KROR, KOME, KISW, WAPL, Medium 37 including WBYR, KLOL, WLNZ, WLLZ, WQFM, WRFK, WDJZ, WRKQ, WTUE, Moves 46-42.

## DAVE EDMUNDS "The Wanderer" (Columbia) 56/29 (28/19)

Adds including WBCN, WNEW, WNOR, WFLR, KROR, KGB, KOME, KLB, WLA, KATT, Heavy 6: WXRK, WXRT, WYFX, WFLR, WFDK, KRNA, Medium 34 including WBYR, WBAB, WHLY, DC101, KTKX, WLNZ, 91X, KFOG, KROR, Debuts at #50.

## TESLA "Modern Day Cowboy" (Geffen) 56/10 (45/5)

Adds: WZZO, WAQY, WRFK, KLFX, WGR, WXRK, WRIF, WIXV, WYMG, KZOO, Heavy 5: KWIC, WYFY, KRKX, KISS, KNAC, Medium 34 including WBAB, WYFX, WLLZ, KSHE, KUPD, KZAP, KGB, KOME, WAQX, WOUR, Debuts at #52.

## JOAN JETT &amp; THE BLACKHEARTS "Roadrunner" (Blackheart/CBS) 56/5 (53/1)

Adds: KUPD, KJOT, KPOI, WYFX, WXRK, Heavy 8: WBCN, WXRK, WLNZ, WTPA, WLLR, WAAF, KRKX, KRQJ, Medium 35 including WBAB, WNEW, WMMR, KTKX, WNOR, WLLZ, KQBI, KROR, 91X, KGB, Moves 50-47.

## DON DIXON "Praying Mantis" (Enigma) 50/4 (47/4)

Adds: KGB, WEZK, KILQ, WYXV, Heavy 3: WHLY, KLB, WDBK, Medium 36 including WDFE, WXRT, WTPA, KNKN, WRKQ, KZOO, WYNY, KQBI, KQZD, KTYD, Debuts at #58.

## STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE "Willie The Wimp" (Epic) 46/20 (24/13)

Adds including WBCN, WLLZ, KBCC, KFOG, KATT, KZEL, KQBI, KPOI, WRK, KFMO, Heavy 6 including WXRT, KROR, KLB, KTAG, Medium 27 including WKLS, KUPD, WAQX, KNKN, KLAG, KLOL, KJMK, WWWW, KRNA, KOZZ, Debuts at #59.

## CROWDED HOUSE "Don't Dream It's Over" (Capitol) 45/6 (39/11)

Adds: WBCN, WSHL, WQO, WJCT, WQZ, WWWW, Heavy 7 including WLLP, CFOX, WCMF, WOUR, KKCY, KRNA, Medium 26 including KTKX, WYFX, WLLZ, KYYS, WCCC, WAAF, KLB, KLAG, WLA, KATT, Debuts at #57.

## BOSTON "Hollyman" (MCA) 41/5 (41/12)

Adds: KUPD, WOUR, WRFK, WAF, KEZO, Heavy 18 including KLOL, KLOS, KOME, KISW, WCCC, KLB, KLAG, WYFY, KLOL, KPOI, Medium 23 including WBAB, WNEW, WAAF, KNKN, KJMK, WDJZ, WTUE, KGGO, WYMO, Moves 54-48.

## STEVE MILLER BAND "I Wanna Be Loved (But By Only You)" (Capitol) 33/5 (32/5)

Adds: WAPL, WXKE, KSTM, WXRK, KGR, Heavy 13 including WBBN, KQRS, KLOS, KFOG, KROR, WRFK, WYFY, WQMF, WLLP, WLV, Medium 22 including WYLY, KTKX, WQFM, KZAP, KQDS, KILQ, KJMK, KOZZ, Moves 60-55.

## BRUCE SPRINGSTEEN &amp; THE E STREET BAND "Squads" (Columbia) 27/5 (25/4)

Adds: WHLY, KFOG, WQO, WGR, KSTM, Heavy 11 including WBAB, WDFE, KLOL, KGB, WYFY, WRKQ, WIOT, KILQ, KTYD, Medium 14 including WBRU, Q107, WNOR, KBCC, KUPD, 91X, WYFX, KJQJ, Debuts at #60.

**CHART CLIMBERS** — Charted tracks that are building in airplay but have yet to become Breakers. Numbers indicate total reports/adds, e.g., 80/40 means 80 total reports and 40 adds. (Figures in parentheses are last week's data.)

**NEW & ACTIVE** — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds, e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.)

## NEW &amp; ACTIVE

## BEASTIE BOYS "Fight For Your Right (To Party)" (Def Jam/Columbia) 39/8 (34/2)

Adds: WBYR, KRQO, WCCC, WHCN, WHEB, WKDF, KBAT, KTKL, Columbia 1, Heavy 3: WBCN, WXRK, WKLC, Medium 25 including WNEW, WHLY, KQBI, KUPD, 91X, WTPA, WOUR, WAAF, KISS.

## JOHN EDDIE "Pretty Little Rebel" (Columbia) 37/1 (35/5)

Adds: KROR, WDMA, WEZK, WAGX, WHIT, KDJK, Medium 17 including WNEW, DC101, KROR, WDMA, WEZK, WAGX, WHIT, KDJK.

## LONE JUSTICE "I Found Love" (Geffen) 36/15 (20/2)

Adds including WHFS, WHCN, WPLR, WHEB, WAAF, KLAG, WAPL, WFBQ, WMYR, KFMO, Heavy 7 including KBCC, KGB, WKQO, KZEL, KQWB, KTYD, Medium 19 including WBRU, Q107, WDMA, CHEZ, KNKN, KILQ, KJQJ, WWWW.

## RIC OCASEK "Keep On Laughing" (Geffen) 34/26 (8/2)

Adds including WHLY, WNOR, KBCC, KUPD, WDMA, WAPL, WFBQ, KLFX, WWWW, KTYD, Heavy 7: 91X, KGB, KISW, WLLR, KLB, KISS, WGR, Medium 24 including WYLY, WBRU, WBBN, WAAF, WMYR, KILQ, WFNX, KRQJ.

## GEORGIA SATELLITES "Railroad Steel" (Elektra) 34/3 (31/6)

Adds: WXRK, KRK, WZEW, Heavy 6 including WDFE, WHCN, WLA, KTYD, Medium 25 including WBYR, WBAB, WKLS, WLNZ, WQFM, KJMK, WDJZ, WRKQ, WXKE, KJOT.

## COLIN JAMES HAY "Hold Me" (Columbia) 32/32 (0/0)

Adds including KBCC, KGB, KOME, WFBQ, KJQJ, KLFX, WWWW, KOZZ, KTYD, Heavy 1: WXRK, Medium 22 including WDFE, WSHL, KFMO, KROR, KLB, KLAG, KATT, KEZO, WMYR, KILQ.

## SPOONS "Bridges Over Borders" (Mercury/PolyGram) 30/14 (17/8)

Adds including WBRU, WYFX, WEZK, WRKQ, KEZO, WMYR, KLFX, KFMY, KTYD, Heavy 2: WLLR, CHEZ, Medium 17 including CHOM, KTKX, 91X, WTPA, KLAG, WBLM, KATP, KRQJ.

## STEVE WINWOOD "The Finer Things" (Island/WB) 29/18 (12/4)

Adds including KLOL, KSHE, KINK, KLB, WRKQ, WAPL, KATT, KMDD, KILQ, Powers 2, Heavy 8 including WLLP, WQO, KZEL, Medium 19 including DC101, KFOG, WAAF, WKRK, WRDU, KATP, WRUF.

## PSEUDO ECHO "Living In A Dream" (RCA) 24/18 (6/6)

Adds including WHLY, KBCC, 91X, KGB, WTPA, KNKN, KZEL, KLFX, KOZZ, Heavy 1: WLLR, Medium 10 including WNEW, KTKX, WLLZ, KATP, KRQJ.

## KINKS "Lost And Found" (MCA) 24/1 (22/2)

Adds: KWIC, Heavy 7: WXRK, KDJQ, 91X, WPLR, CFNY, WWWW, KGRQ, Medium 15 including KBCC, KUPD, WCCC, CHEZ, WQO, WRFK, WXKE, KEZO, KZEL, KFMY.

## DAVE ADAMS "Tears" (Elektra) 21/2 (20/4)

Adds: KQDS, KRNA, Heavy 0, Medium 15 including KDJQ, WEZK, WYFY, WRKQ, WLA, KEZO, KJQJ, KFMY.

## BOB GELDOF "Love Like A Rocket" (Atlantic) 19/5 (12/2)

Adds: WXRK, KROR, CFOX, WDMA, KKCY, KTKL, Heavy 3: WLLR, CFNY, WYFX, Medium 12 including KFOG, KROR, WDMA, WHEB, WOIZ, KILQ, KOZZ.

## R.E.M. "I Believe" (IRS/MCA) 18/7 (11/9)

Adds: WHFS, WTPA, WMYR, WGR, KATP, WXRK, WWWW, Heavy 3 including 91X, WLLR, Medium 14 including WHLY, KBCC, WDMA, WCCC, WTUE, WLA, KEZO, WYFX.

## STRANGLERS "Always The Sun" (Epic) 17/6 (12/9)

Adds: WXRK, KROR, CFOX, WDMA, KKCY, KTKL, Heavy 3: WLLR, CFNY, WYFX, Medium 12 including WNEW, WBRU, 91X, WHFS, CHEZ, KGRQ, KRQJ.

## BILLY SQUIER "Powerhouse" (Capitol) 16/1 (18/3)

Adds: KGB, Heavy 1: KRKX, Medium 9 including KROR, WPLR, WYFY, KBAT, KISS, WGR, KOZZ.

## IRON MAIDEN "Stranger In A Strange Land" (Capitol) 15/7 (8/1)

Adds: WHLY, KWIC, KLAG, KFMS, KATP, KFMY, KOZZ, Powers 1, Heavy 1: KNAC, Medium 10 including Q107, KUPD, WPLR, KNKN, WYFX, KISS, KFMY.

## PAUL SIMON "The Boy In The Bubble" (WB) 15/7 (8/3)

Adds: WCCC, WPDH, WEZK, KILQ, RESI, KTKL, Heavy 4 including CHOM, WXRT, CHEZ, Medium 11 including WBAB, WBRU, KTKZ, WQO, WRXK.

## AOR ALBUMS

## MOST ADDED

ALAN PARSONS PROJECT (60)  
DAVE EDMUNDS (29)  
GENESIS (26)  
JULIAN COPE (17)  
ROBIN TROWER (17)  
SPOONS (15)  
ROB JUNGKLAS (14)  
RIC OCASEK (14)  
CONCRETE BLONDE (13)  
DAVID & DAVID (13)

## HOTTEST

BON JOVI (60)  
ERIC CLAPTON (47)  
PETER GABRIEL (43)  
PRETENDERS (42)  
BRUCE HORNSBY... (39)  
BOSTON (34)  
EDDIE MONEY (32)  
GOLDEN CHILD (31)  
HUEY LEWIS (26)  
ROBERT CRAY BAND (26)

## NEW &amp; ACTIVE

Continued from Page 78

## PAUL SIMON "Graceland" (WB) 22/6 (21/2)

Adds: WCCC, WPDH, WEZK, KILQ, KOZZ, Powers 1, Heavy 6 including CHOM, WXRT, KTKZ, CFOX, CHEZ, Medium 16 including WBAB, WMYR, WBRU, KROR, KBCC, KINK, WQO, WRXK, WLA, WYFY.

## DAVE ADAMS "Dancing In My Sleep" (Elektra) 22/2 (22/5)

Adds: KQDS, KRNA, Heavy 0, Medium 16 including KTKZ, KDJQ, WEZK, WYFY, WRKQ, WLA, KEZO, KJQJ, KFMY.

## STRANGLERS "Dreamtime" (Epic) 17/5 (12/8)

Adds: WXRK, KROR, CFOX, WDMA, KKCY, KTKL, Heavy 3: WLLR, CFNY, WYFX, Medium 12 including WNEW, WBRU, 91X, WHFS, CHEZ, KGRQ, KTKL.

## GLASS TIGER "The Thin Red Line" (Manhattan) 17/1 (16/2)

Adds: WHLY, KWIC, KLAG, KFMS, KATP, KOZZ, Powers 1, Heavy 9 including Q107, KQBI, CFOX, WIMZ, WKDF, WFBQ, KSPN, KRQJ, Medium 8: WBBN, KTKZ, CHEZ, WAAF, WQMF, WRAT, WPL, KGGO.

## DAVID LEE ROTH "Eat 'Em And Smile" (WB) 16/9 (6/4)

Adds: WLYQ, KDJQ, WZZO, WCMF, KRKX, WAPL, WTUE, KJQJ, WKFM, Heavy 0, Medium 12 including WDFE, WHLY, WAQX, KILQ, KOZZ, KTYD.

## IRON MAIDEN "Somewhere In Time" (Capitol) 16/6 (10/1)

Adds: WXRK, Powers 1, Heavy 8 including WYLY, WYFX, WLLR, WYNY, KTKL, Medium 6 including WXRT, 91X, WHFS, WYFY.

## SHRIEKBACK "Big Night Music" (Island) 16/5 (11/0)

Adds: KBCC, KRKX, KATP, WZEW, KRQJ, Heavy 4: KTKZ, CFNY, WYFX, KTKL, Medium 6 including WXRT, 91X, WHFS, WYFY.

## JENNIFER WARNES "Famous Blue Raincoat" (Cypress/PolyGram) 16/0 (15/2)

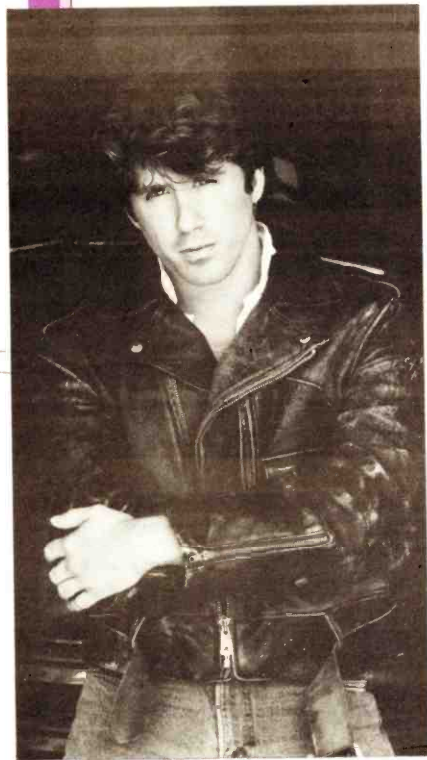
Adds: 6: WHFS, CHEZ, KKCY, KESL, KROR, KSPN, Medium 7: CHOM, KTKZ, KINK, CFOX, KSTM, KATP, WZEW.

## CONCRETE BLONDE "Concrete Blonde" (IRS/MCA) 15/13 (2/0)

Adds including WHFS, WOUR, WXL, KICT, KZEL, WZEW, KRNA, KTKL, KRQJ, KTYD, Heavy 1: WMYR, Medium 8 including KTKX, KYYS, KNKN, WRXK.

## XTC "Parking" (Geffen) 15/2 (13/2)

Adds: WBCN, KKCY, Heavy 5: 91X, WHFS, WLLR, WYNY, KTKL, Medium 7 including WXRT, KFOG, WMYR, KZEL, KSTM, KOZZ.



# John Eddie

## PRETTY LITTLE REBEL

### Is Happening All Around The Country!

"Yeah, I know it's Philly, but 'Pretty Little Rebel' is **the one** that is bringing phones and researching well; it's the track that's making John a super star in this town." **ERIN RILEY, WMMR/PHILADELPHIA**

"We're watching this record grow and grow!"  
**MARK CHERNOFF, WNEW-FM/NEW YORK**

"John Eddie is off to a great start. Catchy lyrics and tons of potential with this guy. It's been proven that a re-issue **can** work. Just look at Europe." **MICHAEL DAVIS, KFMC/ALBUQUERQUE**

"Great street poetry rock and roll!"  
**JAY DAVID HOLMES, KUPD/Phoenix**

"We've been playing 'Pretty Little Rebel' since mid-December and phone response gets stronger and stronger every week."  
**JOHN EDWARDS, KRQU/LARAMIE**

"Appropriate that John Eddie sings about a 'Pretty Little Rebel.' This guy strikes me as a modern-day James Dean, one cool dude who's got his chops down (just stay out of those Porsches, John!)"  
**BILL WESTON, WIXV/SAVANNAH**



# THE DAVE EDMUNDS

## BAND LIVE

### THE WANDERER *Rocks Out!*

WBCN	WXRK	KTXQ	WLLZ	KGB
WBYP	WHJY	WNOR	KBCO	KFOG
WBAB	DC101	WLUP	KROQ	KRQR
WNEW	WKLS	WXRT	91X	KOME

*Coast to coast tour coming soon!*





## RADIO &amp; RECORDS NATIONAL AIRPLAY

## AOR TRACKS®

Four Weeks	Two Weeks	Last Week		Reports/Adds	Power	Heavy	Medium
7	3	2	1	<b>BON JOVI/Livin' On A Prayer</b> (Mercury/PG)	139+/0	59+	129+ 10-
3	1	1	2	<b>PRETENDERS/My Baby</b> (Sire/WB)	145+/5	38=	120+ 24+
8	8	3	3	<b>PETER GABRIEL/Big Time</b> (Geffen)	135+/7	43=	107+ 25+
9	7	5	4	<b>ROBERT CRAY BAND/Smoking Gun</b> (Mercury/PG)	154+/7	26+	96+ 57=
12	10	6	5	<b>ANN WILSON/The Best Man In The World</b> (Capitol)	127=-/2	31=	107+ 19-
23	15	8	6	<b>EDDIE MONEY/I Wanna Go Back</b> (Columbia)	136+/3	32+	91+ 44-
17	11	7	7	<b>ERIC CLAPTON/Tearing Us Apart</b> (Duck/WB)	138+/5	24+	95+ 42-
6	5	4	8	<b>BRUCE HORNSBY &amp; THE RANGE/On The Western Skyline</b> (RCA)	121=-/2	28-	102- 18-
21	16	10	9	<b>HUEY LEWIS &amp; THE NEWS/Jacob's Ladder</b> (Chrysalis)	117+/4	25+	90+ 22-
15	13	11	10	<b>BILLY IDOL/Don't Need A Gun</b> (Chrysalis)	128+/6	16+	67+ 53-
20	17	14	11	<b>KBC BAND/America</b> (Arista)	131+/4	13+	66+ 63-
24	19	13	12	<b>WORLD PARTY/Ship Of Fools</b> (Chrysalis)	140+/4	4+	52+ 82-
39	30	18	13	<b>STEVE MILLER BAND/Nobody But You Baby</b> (Capitol)	125+/19	16+	65+ 56+
28	21	17	14	<b>KINKS/Working At The Factory</b> (MCA)	123+/4	4-	47+ 69-
—	35	—	15	<b>ALAN PARSONS PROJECT/Standing On Higher Ground</b> (Arista)	131+/59	2=	28+ 92+
34	27	19	16	<b>JOURNEY/I'll Be Alright Without You</b> (Columbia)	102+/5	18+	69+ 31-
5	6	9	17	<b>BOSTON/Cool The Engines</b> (MCA)	92-/0	12-	62- 27+
—	58	21	16	<b>DEEP PURPLE/Bad Attitude</b> (Mercury/PG)	130+/10	2+	21+ 89+
2	4	12	19	<b>ERIC CLAPTON/It's In The Way You Use It</b> (Duck/WB)	84-/11	19-	60- 18+
36	32	22	20	<b>EUROPE/The Final Countdown</b> (Epic)	118+/9	2=	31+ 78-
—	42	—	21	<b>BRUCE HORNSBY &amp; THE RANGE/Mandolin Rain</b> (RCA)	102+/48	11+	40+ 56+
1	2	15	22	<b>GEORGIA SATELLITES/Keep Your Hands To Yourself</b> (Elektra)	77-/11	21-	58- 13-
16	14	16	23	<b>JASON &amp; THE SCORCHERS/Golden Ball And Chain</b> (EMI America)	108-/3	4-	28- 70-
29	25	24	24	<b>SMITHEREENS/Behind The Wall Of Sleep</b> (Enigma)	104-/3	3-	32+ 63-
44	37	28	25	<b>DAVID &amp; DAVID/Ain't So Easy</b> (A&M)	112+/17	1-	22+ 84+
33	29	26	26	<b>TIMBUK3/Life Is Hard</b> (IRS/MCA)	107+/3	0=	17+ 79=
59	48	32	27	<b>BOSTON/Can'tcha Say/Still In Love</b> (MCA)	90+/24	11+	50+ 35+
—	40	—	28	<b>LOS LOBOS/Shakin' Shakin' Shakes</b> (Slash/WB)	110+/39	1+	10+ 84+
38	33	30	29	<b>TIL TUESDAY/Coming Up Close</b> (Epic)	99+/9	6+	28+ 65+
—	60	43	30	<b>GEORGIA SATELLITES/BattleShip Chains</b> (Elektra)	101+/32	0=	20+ 74+
30	28	25	31	<b>PRETENDERS/Room Full Of Mirrors</b> (Sire/WB)	86+/8	4=	34- 46+
—	49	—	32	<b>GENESIS/Tonight, Tonight, Tonight</b> (Atlantic)	84+/35	2=	28+ 52+
40	40	34	33	<b>IGGY POP/Real Wild Child</b> (A&M)	82+/6	1-	18+ 52+
42	42	36	34	<b>CINDERELLA/Nobody's Fool</b> (Mercury/PG)	76+/10	6+	24+ 40+
58	43	39	35	<b>KANSAS/Power</b> (MCA)	82+/15	2=	20+ 55+
14	20	29	36	<b>BOSTON/We're Ready</b> (MCA)	52-/0	10-	41- 8-
22	22	27	37	<b>BRUCE SPRINGSTEEN &amp; THE E STREET.../Because...</b> (Col.)	64-/2	5+	33- 27-
10	12	23	38	<b>BRUCE SPRINGSTEEN &amp; THE E STREET.../Fire</b> (Columbia)	63-/7	3-	36- 21=
—	54	41	39	<b>ROB JUNGKLAS/Make It Mean Something</b> (Manhattan)	89+/14	0-	5+ 65+
4	9	20	40	<b>STEVE MILLER BAND/I Want To Make The World...</b> (Capitol)	57-/0	7-	33- 21-
60	56	51	41	<b>ROBIN TROWER/No Time</b> (GNP Crescendo)	81+/19	0=	8+ 58+
50	49	46	42	<b>ERIC CLAPTON/Miss You</b> (Duck/WB)	61+/11	1=	20+ 37+
32	36	37	43	<b>BON JOVI/Wanted Dead Or Alive</b> (Mercury/PG)	52+/0	1-	23- 28+
—	56	—	44	<b>BENJAMIN ORR/Too Hot To Stop</b> (Elektra)	64+/19	1+	10+ 46+
54	53	48	45	<b>LOVE &amp; ROCKETS/All In My Mind</b> (Big Time/RCA)	65+/5	2=	7+ 41-
—	59	—	46	<b>JULIAN COPE/World Shut Your Mouth</b> (Island)	63+/17	0-	8+ 39+
53	50	50	47	<b>JOAN JETT &amp; THE BLACKHEARTS/Roadrunner</b> (Blackheart/CBS)	56+/5	2+	8= 35+
—	59	54	48	<b>BOSTON/Hollyann</b> (MCA)	41=-/5	3+	18+ 23-
19	31	44	49	<b>KANSAS/All I Wanted</b> (MCA)	40-/0	4=	22- 15-
<b>DEBUT</b>	38	50	50	<b>DAVE EDMUNDS/The Wanderer</b> (Columbia)	56+/29	0=	6+ 34+
35	38	51	51	<b>BILLY JOEL/This Is The Time</b> (Columbia)	35-/0	7-	20- 12=
<b>DEBUT</b>	52	52	52	<b>TESLA/Modern Day Cowboy</b> (Geffen)	56+/10	2+	5= 34+
11	18	31	53	<b>BENJAMIN ORR/Stay The Night</b> (Elektra)	34-/1	5-	18- 13-
18	24	33	54	<b>RIC OCASEK/True To You</b> (Geffen)	37-/0	2-	13- 19-
—	60	—	55	<b>STEVE MILLER BAND/I Wanna Be Loved</b> (But By...) (Capitol)	33+/5	1+	13+ 20-
52	47	52	56	<b>JOHN FOGERTY/Knockin' On Your Door</b> (WB)	49-/3	1=	7= 37-
<b>DEBUT</b>	57	57	57	<b>CROWDED HOUSE/Don't Dream It's Over</b> (Capitol)	45+/6	2+	7+ 25+
<b>DEBUT</b>	58	58	58	<b>DON DIXON/Praying Mantis</b> (Enigma)	50+/4	0=	3+ 36+
<b>DEBUT</b>	59	59	59	<b>STEVIE RAY VAUGHAN &amp; DOUBLE.../Willie The Wimp</b> (Epic)	46+/20	0=	6+ 27+
57	57	—	60	<b>BRUCE SPRINGSTEEN &amp; THE E STREET.../Seeds</b> (Columbia)	27+/5	0-	11= 14=

## BREAKERS®

ALAN PARSONS PROJECT  
Standing On Higher Ground (Arista)  
77% of our reporters on it.

DAVID & DAVID  
Ain't So Easy (A&M)  
66% of our reporters on it.  
BRUCE HORNSBY & THE RANGE  
Mandolin Rain (RCA)  
60% of our reporters on it.

LOS LOBOS  
Shakin' Shakin' Shakes (Slash/WB)  
65% of our reporters on it.  
JOURNEY  
I'll Be Alright Without You (Columbia)  
60% of our reporters on it.

## NEW ARTISTS

## Albums

Reports/Adds

- 1 CINDERELLA/Night Songs (Mercury/PolyGram) 80/11
- 2 LOVE & ROCKETS/Express (Big Time/RCA) 65/5
- 3 JULIAN COPE/World Shut Your Mouth (Island) 63/17
- 4 TESLA/Mechanical Resonance (Geffen) 56/10
- 5 DON DIXON/Most Of The Girls Like... (Enigma) 50/4
- 6 CROWDED HOUSE/Crowded House (Capitol) 46/5
- 7 BEASTIE BOYS/Licensed To Ill (Def Jam/Columbia) 42/6
- 8 SPOONS/Bridges Over Borders (Mercury/PolyGram) 32/15
- 9 DAVE ADAMS/Dancing In My Sleep (Elektra) 22/2
- 10 STRANGLERS/Dreamtime (Epic) 17/5

## Tracks

- 1 GEORGIA SATELLITES/BattleShip... (Elektra)\* 101/32
- 2 ROB JUNGKLAS/Make It Mean Something (Manhattan)\* 89/14
- 3 IGGY POP/Real Wild Child (A&M)\* 82/6
- 4 CINDERELLA/Nobody's Fool (Mercury/PolyGram) 76/10
- 5 LOVE & ROCKETS/All In My Mind (Big Time/RCA) 65/5
- 6 BENJAMIN ORR/Too Hot To Stop (Elektra)\* 64/19
- 7 JULIAN COPE/World Shut Your Mouth (Island) 63/17
- 8 TESLA/Modern Day Cowboy (Geffen) 56/10
- 9 DON DIXON/Praying Mantis (Enigma) 50/4
- 10 CROWDED HOUSE/Don't Dream It's Over (Capitol) 45/6

New Artists are those who have never had an AOR Breaker. Asterisks (\*) indicate additional tracks from albums which have already been Breakers and thus no longer appear among the albums listed.



THE NEW AOR 12" PROMO

STEELTOWN

AN INDUSTRIAL STRENGTH  
ROCK 'N' ROLL RECORD

WE'RE TOTALLY COMMITTED TO BREAKING THIS ACT

PRODUCED BY JEFF STICK  
MANAGEMENT, INC.MCA RECORDS  
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## RADIO &amp; RECORDS NATIONAL AIRPLAY

## AOR ALBUMS

Final Weeks	Peak Weeks	Last Weeks	170 REPORTS	JANUARY 16, 1987	Reports/Adds	Power	Heavy	Medium
2	1	1	1	ERIC CLAPTON/August (Duck/WB)	"Tearing" (138) "It's" (84) "Miss You" (61)	164+/0	47-	141+ 23-
4	4	3	2	PRETENDERS/Get Close (Sire/WB)	"My Baby" (145) "Room" (86) "Light" (8)	160+/2	42-	129- 29+
3	3	2	3	BOSTON/Third Stage (MCA)	"Cool" (92) "Can'tcha" (90) "We're" (52)	143+/2	34-	120- 20+
8	7	4	4	BON JOVI/Slippery When Wet (Mercury/PG)	"Livin'" (139) "Wanted" (92) "Let It Rock" (12)	140+/0	60+	131+ 9+
7	8	5	5	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	"Western" (121) "Mandolin" (102) "The Way" (14)	153+/4	39+	121= 30+
5	5	7	6	STEVE MILLER BAND/Living In The 20th Century (Capitol)	"Nobody" (125) "Make" (57) "Loved" (33)	146+/7	21-	75- 62+
6	6	8	7	GEORGIA SATELLITES/Georgia Satellites (Elektra)	"Battleship" (101) "Keep" (77) "Railroad" (34)	145+/7	21-	75- 62+
13	10	10	8	ROBERT CRAY BAND/Strong Persuader (Mercury/PG)	"Smoking" (154) "I Guess" (8) "Next Door" (6)	155+/7	26+	97+ 57=
12	9	9	9	HUEY LEWIS & THE NEWS/Fore! (Chrysalis)	"Jacob's Ladder" (117) "Whole" (24) "I Know" (15)	132+/2	26+	97+ 32-
11	11	11	10	PETER GABRIEL/So (Geffen)	"Big Time" (135) "That Voice" (2) "Eyes" (2)	135+/7	43-	108+ 24+
1	2	6	11	BRUCE SPRINGSTEEN & THE E STREET.../Live/1975-85 (Columbia)	"Because" (64) "Fire" (63) "Seeds" (27)	98-/5	11-	56- 35=
16	14	12	12	EDDIE MONEY/Can't Hold Back (Columbia)	"I Wanna Go" (136) "We Should" (8) "Endless" (7)	139+/3	32+	94+ 44-
DEBUT	13	13	13	GOLDEN CHILD/Soundtrack (Capitol)	"The Best Man" (127)	127 /2	31	107 19
9	12	13	14	BILLY IDOL/Whiplash Smile (Chrysalis)	"Gun" (128) "Soul" (17) "Sweet" (13)	131+/6	16+	69+ 55-
14	13	14	15	KINKS/Think Visual (MCA)	"Working" (123) "Lost" (24) "Rock" (8)	142+/2	4-	54+ 81-
18	16	16	16	KBC BAND/KBC Band (Arista)	"America" (131) "When Love" (3) "It's Not" (2)	134+/4	13+	68+ 64-
24	19	16	17	WORLD PARTY/Private Revolution (Chrysalis)	"Ship Of Fools" (140) "Private" (8) "All Come" (8)	145+/5	4+	52+ 84-
25	21	19	18	DAVID & DAVID/Boontown (A&M)	"Ain't So" (112) "Swallowed" (16) "Welcome" (4)	118+/13	1-	27= 85+
15	18	20	19	KANSAS/Power (MCA)	"Power" (82) "Wanted" (40) "Silhouettes" (2)	108+/9	6=	41+ 59-
31	28	21	20	JOURNEY/Raised On Radio (Columbia)	"I'll Be Alright" (102) "Positive" (2) "Happy" (1)	102+/5	18+	69+ 31-
DEBUT	21	21	21	DEEP PURPLE/The House Of Blue Light (Mercury/PG)	"Bad Attitude" (30) "Call" (14) "Unwritten Law" (3)	133 /12	2	21 90
DEBUT	22	22	22	ALAN PARSONS PROJECT/Gaudi (Arista)	"Standing" (131) "Too Late" (6) "Money Talks" (2)	132 /60	2	28 92
30	29	23	23	EUROPE/The Final Countdown (Epic)	"Final" (118) "Rock" (2) "Ninja" (1)	119+/8	2=	31+ 79-
34	33	25	24	GENESIS/Invisible Touch (Atlantic)	"Tonight" (84) "Land" (18) "Deep" (4)	96+/26	11+	38+ 54+
10	16	25	25	BENJAMIN ORR/The Lace (Elektra)	"Too Hot" (64) "Stay" (34) "Circles" (6)	98+/10	6-	32- 55+
20	17	27	26	JASON & THE SCORCHERS/Still Standing (EMI America)	"Golden Ball" (108) "Shotgun" (4) "Crashin'" (1)	111-/3	4-	29- 72+
26	26	22	27	SMITHEREENS/Especially For You (Enigma)	"Behind" (104) "Strangers" (2) "Blood" (2)	108-/3	3-	32+ -67-
27	27	24	28	TIMBUK3/Greetings From Timbuk3 (IRS/MCA)	"Life" (107) "The Future's" (6) "Facts" (3)	110+/3	0=	17+ 80-
32	30	26	29	TIL TUESDAY/Welcome Home (Epic)	"Coming" (99) "What" (2) "On Sunday" (1)	100+/10	7+	29+ 65+
38	34	31	30	CINDERELLA/Night Songs (Mercury/PG)	"Nobody's Fool" (76) "Nothin'" (3) "Somebody" (3)	80+/11	6+	25+ 44+
35	35	31	31	IGGY POP/Blah, Blah, Blah (A&M)	"Real Wild Child" (82) "Cry" (1) "Shades" (1)	82+/6	1-	18+ 52+
19	27	32	32	RIC OCASEK/This Side Of Paradise (Geffen)	"True To You" (37) "Laughing" (34) "Emotion" (5)	70-/14	2-	23- 40+
-	-	33	33	ROBIN TROWER/Passion (GNP Crescendo)	"No Time" (81) "Caroline" (3) "Passion" (3)	85+/17	0=	8+ 62+
-	-	36	34	ROB JUNGKLAS/Closer To The Flame (Manhattan)	"Make It Mean" (89)	89+/14	0=	5+ 65+
22	25	30	35	STEVE WINWOOD/Back In The High Life (Island/WB)	"The Finer" (29) "Back" (28) "Take It" (8)	55-/12	4-	21+ 30=
21	22	33	36	STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Live Alive (Epic)	"Willie" (46) "Superstition" (18) "Pride" (4)	64+/9	1+	9- 40+
29	31	28	37	BILLY JOEL/The Bridge (Columbia)	"Time" (35) "Big Man" (5) "Running" (3)	40-/0	7-	22- 15=
28	32	34	38	LONE JUSTICE/Shelter (Geffen)	"I Found Love" (36) "Shelter" (25) "Reflected" (2)	56=/8	1+	13- 30-
-	40	40	39	LOVE & ROCKETS/Express (Big Time/RCA)	"All In My Mind" (65) "Ball" (1)	65+/5	2=	7+ 41-
DEBUT	40	40	40	JULIAN COPE/World Shut Your Mouth (Island)	"World" (63)	63+/17	0-	8+ 39+

ESQUIRE

"Moving Together"

On Your Desk January 23rd

Geffen  
RECORDS

## BREAKERS.

## DEEP PURPLE

The House Of Blue Light (Mercury/PolyGram)

78% of our reporters on it.

## ALAN PARSONS PROJECT

Gaudi (Arista)

78% of our reporters on it.

## GOLDEN CHILD

Soundtrack (Capitol)

75% of our reporters on it.

## NEW &amp; ACTIVE

## DAVE EDMUNDS "I Hear You Rockin'" (Columbia) 58/29 (29/20)

Adds including WBCN, WNOR, WLLZ, KRQO, KGB, KOMA, KLBJ, KISS, WLAV, KATT, Heavy 6: WYRK, WKRT, WHFS, WPLR, WPDH, KRNA. Medium 35 including WBVR, WBAB, WNEW, WHYY, DC101, KTXQ, WLUP, 91X, KFQG

## TEBBA "Mechanical Resonance" (Geffen) 56/10 (45/5)

Adds: WZZO, WAQY, WRFK, KLPX, WGR, WXR, WRF, WKY, WYMG, KZOO. Powers 2: Heavy 5: KWIC, WFFY, KRK, KISS, KMAC. Medium 34 including WBAB, WYNY, WLLZ, KSHS, KUPD, KZAP, KGB, KOMA, WAQX

## JOAN JETT &amp; THE BLACKHEARTS "Good Music" (Blackheart/CBS) 56/5 (53/1)

Adds: KUPD, KJOT, KPOL, WYRK, WXR, Powers 2: Heavy 6: WBCN, WYRK, WDHA, WTPA, WLIR, WAFF, KRK, KRQO. Medium 35 including WBAB, WNEW, WMMR, KTXQ, WNOR, WLLZ, KBPI, KRQO, 91X, KGB

## DON DIXON "Most Of The Girls Like To Dance..." (Enigma) 50/4 (48/4)

Adds: KGB, WEZK, KILQ, WYRK. Heavy 3: WHYY, KLBJ, WGBK. Medium 36 including WDFE, WART, WTPA, KNON, WRQK, KEZO, WMYR, KJQJ, KOZZ, KYD

## CROWDED HOUSE "Crowded House" (Capitol) 40/5 (40/12)

Adds: WBCN, WSHE, WDOQ, WWCT, WKOZ. Powers 2: Heavy 7 including WLUP, CFOX, WCMF, WOUR, KKCY, KRNA. Medium 26 including KTXQ, WNOR, WLLZ, KYYS, WCCC, WAFF, KLBJ, KLAQ, WLAV, KATT

## BEASTIE BOYS "Licensed To Ill" (Def Jam/Columbia) 42/6 (37/3)

Adds: WCCC, WHCN, WLIR, WHEB, WKDF, KBAT. Powers 1: Heavy 5 including WBCN, WYRK, WKLC, CFNY. Medium 26 including WNEW, WPKY, KBPI, KRQO, KUPD, 91X, WTPA, WLAV, WAFF, KISS

## JOHN EDDIE "John Eddie" (Columbia) 37/1 (36/5)

Adds: KUPD. Powers 1: Heavy 7: WBCN, WYRK, WMMR, WTPA, KRK, KRNA, KRQO. Medium 17 including WNEW, DC101, KROR, WDHA, WEZK, WAQX, KWIC, KDJK

## SPOONS "Bridges Over Borders" (Mercury/PolyGram) 32/15 (18/8)

Adds including WBRU, CFOX, WPKY, WRQK, KEZO, WMYR, KLPX, KFMM, KYD. Heavy 3: Q107, WLIR, CHEZ. Medium 18 including CHOM, KTRQ, 91X, WTPA, WLAV, WBLM, KATP, KRQO

## R.E.M. "Lifes Rich Pageant" (IRS/MCA) 25/6 (19/6)

Adds: WTPA, KZEL, WGR, KATP, WYRK, WWWW. Heavy 4: WYRT, 91X, WHFS, WLIR. Medium 19 including WHYY, WLUP, KBCC, KRQO, WCCC, WFFY, WTUE, WLAV, KEZO, WMYR

## HOWARD JONES "One To One" (Elektra) 22/9 (12/4)

Adds: WLWQ, KBPI, CFOX, WPLR, WLUP, KGGG, WNYC, WZZO, KZOO. Powers 2: Heavy 5 including WLIR, CHEZ, KKQR, KSPN. Medium 13 including KRQO, WQMF, WLAV, KRGR, KTCQ, KRQO

Continued on Page 75



# A O R S A M P L E R C D

CAN'TCHA SAY (You Believe In Me)/  
STILL IN LOVE (5:14)

performed by

**BOSTON**

POWER (4:25)

performed by

**KANSAS**

STEELTOWN (4:05)

performed by

**BROKEN HOMES**

LOST AND FOUND (5:19)

performed by

**THE KINKS**

I MIGHT LIE (5:20)

performed by

**ANDY TAYLOR**

WHEN THE SUN GOES DOWN (3:55)

performed by

**RED 7**

JUST ONE NIGHT (3:40)

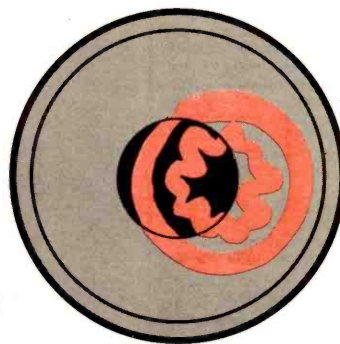
performed by

**TRIUMPH**

## AOR SAMPLER CD

1. CAN'TCHA SAY (You Believe in Me)/  
STILL IN LOVE (5:14)  
Performed by Boston ASCAP
2. POWER (4:25)  
Performed by Kansas BMI/ASCAP
3. STEELTOWN (4:05)  
Performed by Broken Homes BMI
4. LOST AND FOUND (5:19)  
Performed by the Kinks PRS

**MCA**



5. I MIGHT LIE (5:20)  
Performed by Andy Taylor ASCAP
6. WHEN THE SUN GOES DOWN (3:55)  
Performed by Red 7 ASCAP
7. JUST ONE NIGHT (3:40)  
Performed by Triumph ASCAP

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PARALLELS

CHICO DEBARGE Talk To Me (Motown) LP Chico DeBarge

193/11 81% National Summary UP 125 DEBITS 28 SAME 26 DOWN 11 ADDS 16

Regional Reach E 81 S 78 M 90 W 98

Regional Reach E 81 S 78 M 90 W 98

Regional Reach E 81 S 78 M 90 W 98

Regional Reach E 81 S 78 M 90 W 98

Regional Reach E 81 S 78 M 90 W 98

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Regional Reach E 81 S 78 M 90 W 98

Regional Reach E 81 S 78 M 90 W 98

Regional Reach E 81 S 78 M 90 W 98

Regional Reach E 81 S 78 M 90 W 98

SAMANTHA FOX Touch Me (I Want Your Body) LP Touch Me (Jive/RCA)

204/12 85% National Summary UP 150 DEBITS 15 SAME 18 DOWN 9 ADDS 12

Regional Reach E 81 S 81 M 92 W 92

Regional Reach E 81 S 81 M 92 W 92

Regional Reach E 81 S 81 M 92 W 92

Regional Reach E 81 S 81 M 92 W 92

Regional Reach E 81 S 81 M 92 W 92

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Regional Reach E 81 S 81 M 92 W 92

Regional Reach E 81 S 81 M 92 W 92

PETER GABRIEL Big Time (Geffen) LP So

188/11 79% National Summary UP 136 DEBITS 24 SAME 17 DOWN 9 ADDS 11

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

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Genesis Continued

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

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Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Glass Tiger Continued

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

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Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

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Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

Regional Reach E 81 S 76 M 88 W 84

EUROPE The Final Countdown (Epic) LP The Final Countdown

60/64 25% National Summary UP 3 DEBITS 1 SAME 2 DOWN 0 ADDS 54

Regional Reach E 23 S 26 M 71 W 31

Regional Reach E 23 S 26 M 71 W 31

Regional Reach E 23 S 26 M 71 W 31

Regional Reach E 23 S 26 M 71 W 31

Regional Reach E 23 S 26 M 71 W 31

Regional Reach E 23 S 26 M 71 W 31

Regional Reach E 23 S 26 M 71 W 31

ARETHA FRANKLIN Jimmy Love (Arista) LP Arista

185/15 89% National Summary UP 18 DEBITS 30 SAME 20 DOWN 0 ADDS 15

Regional Reach E 79 S 68 M 82 W 98

Regional Reach E 79 S 68 M 82 W 98

Regional Reach E 79 S 68 M 82 W 98

Regional Reach E 79 S 68 M 82 W 98

Regional Reach E 79 S 68 M 82 W 98

Regional Reach E 79 S 68 M 82 W 98

Regional Reach E 79 S 68 M 82 W 98

Regional Reach E 79 S 68 M 82 W 98

GENESIS Land Of Confusion (Atlantic) LP Invisible Touch

213/5 89% National Summary UP 18 DEBITS 25 SAME 3 DOWN 5 ADDS 5

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

GLASS TIGER Somebody (Manhattan) LP The Thin Red Line

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

216/4 80% National Summary UP 16 DEBITS 3 SAME 2 DOWN 4 ADDS 4

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

Regional Reach E 80 S 80 M 88 W 81

DORIS HART Can't Help Falling In Love (EMI) LP Fields Of Fire

153/3 56% National Summary UP 18 DEBITS 18 SAME 3 DOWN 0 ADDS 5

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

Regional Reach E 73 S 44 M 57 W 98

PARALLELS

BRUCE HORNSBY & THE RANGE
Mandolin Rain (RCA)
LP: The Way It Is

Regional Summary: Reach 718, S 914, M 798, W 788. National Summary: UP 13, DEBITS 74, SAME 30, DOWN 0, ADDS 68.

Regional charts for Bruce Hornsby & The Range. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

BILLY IDOL
Don't Need A Gun (Chrysalis)
LP: Whiplash Smile

Regional Summary: Reach 85/53, S 364, M 318, W 318. National Summary: UP 3, DEBITS 12, SAME 17, DOWN 0, ADDS 53.

Regional charts for Billy Idol. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

JETS
You Got It All (MCA)
LP: The Jets

Regional Summary: Reach 85/84, S 864, M 728, W 984. National Summary: UP 15, DEBITS 10, SAME 18, DOWN 0, ADDS 13.

Regional charts for The Jets. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

Billy Joel Continued

JOURNEY
I'll Be Alright Without You (Columbia)
LP: Raised On Radio

Regional Summary: Reach 81/81, S 818, M 784, W 734. National Summary: UP 14, DEBITS 21, SAME 13, DOWN 0, ADDS 5.

Regional charts for Journey. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

HUMAN LEAGUE
I Need You Loving (A&M)
LP: Crash

Regional Summary: Reach 63/8, S 518, M 648, W 738. National Summary: UP 85, DEBITS 17, SAME 43, DOWN 1, ADDS 1.

Regional charts for Human League. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

JANET JACKSON
Let's Wait Awhile (A&M)
LP: Control

Regional Summary: Reach 124/70, S 658, M 568, W 518. National Summary: UP 7, DEBITS 24, SAME 23, DOWN 0, ADDS 70.

Regional charts for Janet Jackson. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

BILLY JOEL
This Is The Time (Columbia)
LP: The Bridge

Regional Summary: Reach 87/84, S 878, M 808, W 858. National Summary: UP 138, DEBITS 4, SAME 21, DOWN 8, ADDS 3.

Regional charts for Billy Joel. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

ESSE JOHNSON w/SLY STONE
Crazy (A&M)
LP: Shockadelica

Regional Summary: Reach 67/1, S 258, M 328, W 228. National Summary: UP 24, DEBITS 3, SAME 30, DOWN 1, ADDS 1.

Regional charts for Esse Johnson w/ Sly Stone. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.

KOOL & THE GANG
Victory (Mercury/PolyGram)
LP: Forever

Regional Summary: Reach 17/1, S 778, M 698, W 698. National Summary: UP 114, DEBITS 2, SAME 39, DOWN 1, ADDS 1.

Regional charts for Kool & The Gang. Includes charts for P1, P2, P3, and N&A with station call letters and song titles.





PARALLELS

R

READY FOR THE WORLD Love You Down (MCA) LP: Long Time Coming

Regional Summary UP 10 DOWN 8 ADDS 29

Regional Summary UP 10 DOWN 8 ADDS 29. Includes stations like KABC, KABC-TV, KABC-RD, etc.

LIONEL RICHIE Ballerina Girl (Motown) LP: Dancing On The Ceiling

Regional Summary UP 154 DOWN 13 SAME 18 ADDS 11

Regional Summary UP 154 DOWN 13 SAME 18 ADDS 11. Includes stations like KABC, KABC-TV, KABC-RD, etc.

TOTO Without Your Love (Columbia) LP: Fatemur

Regional Summary UP 56 DOWN 44 SAME 55 ADDS 15

Regional Summary UP 56 DOWN 44 SAME 55 ADDS 15. Includes stations like KABC, KABC-TV, KABC-RD, etc.

BILLY VERA & THE BEATERS At This Moment (Rhino) LP: The Best Of Billy & The Beaters

Regional Summary UP 148 DOWN 27 SAME 42 ADDS 31

Regional Summary UP 148 DOWN 27 SAME 42 ADDS 31. Includes stations like KABC, KABC-TV, KABC-RD, etc.

BRUCE WILLIS Respect Yourself (Motown) LP: The Return Of Bruno

Regional Summary UP 31 DOWN 68 SAME 55 DOWN 0 ADDS 51

Regional Summary UP 31 DOWN 68 SAME 55 DOWN 0 ADDS 51. Includes stations like KABC, KABC-TV, KABC-RD, etc.

Picture Yourself In R&R.

If something's happening at your station or company — send R&R the photo and we'll put it on the Picture Page.



1930 Century Park W. Los Angeles, CA 90067 (213) 553-4330

THE PICTURE PAGE

LINDA RONSTADT & JAMES INGRAM Somewhere Out There (MCA) LP: "An American Tail" Soundtrack

Regional Summary UP 56 DOWN 27 SAME 27 DOWN 0 ADDS 23

Regional Summary UP 56 DOWN 27 SAME 27 DOWN 0 ADDS 23. Includes stations like KABC, KABC-TV, KABC-RD, etc.

LUTHER VAN DROSS Stop To Love (Epic) LP: Give Me The Reason

Regional Summary UP 151 DOWN 11 SAME 20 DOWN 3 ADDS 0

Regional Summary UP 151 DOWN 11 SAME 20 DOWN 3 ADDS 0. Includes stations like KABC, KABC-TV, KABC-RD, etc.

WANG CHUNG Let's Go (Geffen) LP: Mosca

Regional Summary UP 151 DOWN 11 SAME 20 DOWN 3 ADDS 0

Regional Summary UP 151 DOWN 11 SAME 20 DOWN 3 ADDS 0. Includes stations like KABC, KABC-TV, KABC-RD, etc.

ANN WILSON The Best Man In The World (Capitol) LP: "The Golden Child" Soundtrack

Regional Summary UP 40 DOWN 4 SAME 26 DOWN 1 ADDS 0

Regional Summary UP 40 DOWN 4 SAME 26 DOWN 1 ADDS 0. Includes stations like KABC, KABC-TV, KABC-RD, etc.



PARALLELS

SIGNIFICANT ACTION

A

A-HA City Wolf (WB) LP: Scoundrel Days

COMMUNARDS Don't Leave Me This Way (MCA) LP: Communards

F

FIVE STAR If I Say Yes (RCA) LP: Silk & Steel

ROB JUNGKLAS Make It Mean Something LP: Closer To The Flame (Manhattan)

RON & DC CREW Ronnie's Rapp (Profile)

B

BANANARAMA A Trick Of The Night (London) LP: True Confessions (PolyGram)

DAVID & DAVID It Ain't Easy (A&M) LP: Boomtown

H

DARYL HALL Someone Like You (RCA) LP: Three Hearts In The Happy Ending

SHIRLEY MURDOCK As We Lay (Elektra) LP: Shirley Murdock

SHEILA E. Hold Me (Paisley Park/WB) LP: Sheila E.

C

BOBBY BROWN Gift/Benefit (MCA) LP: King Of Stage

EL DEBARGE Someone (Gordy/Motown) LP: ElDeBarge

J

HIPSWAY The Honeydriest (Columbia) LP: Hipsway

NOCERA Summer... (Sleeping Bag) LP: Nocera

STACEY Q. We Concert (Atlantic) LP: Stacey Q. Better Than Heaven

D

JAMES BROWN How Do You Stop (Scotti Bros/CBS) LP: Gladly

EIGHT SECONDS Kiss You (When It's Dangerous) LP: Almacantar (Polydor/PolyGram)

K

JASON AND THE SCORCHERS Golden Ball And Chain LP: Still Standing (EMI America)

PET SHOP BOYS Suburbia (EMI America) LP: Please

SWEET SENSATION Hooked On You (Next Plateau) LP: Sweet Sensation

E

PETER CETERA Big Mistake (Full Moon/WB) LP: Solitude/Solitaire

EXPOSE Come Go With Me (Arista) LP: Exposure

L

HOWARD JOHNSON All I Want (Elektra) LP: One To One

LIONEL RICHIE Deep River Woman (Motown) LP: Dancing On The Ceiling

TIL TUESDAY Coming Up Close (Epic) LP: Welcome Home

G

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

M

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

N

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

O

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

P

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

Q

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

R

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

S

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

T

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

U

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

V

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

W

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

X

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

Y

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

Z

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

UPTOWN I Know I'm Losing You (Oak Lawn) LP: Uptown

RADIO & RECORDS NATIONAL AIRPLAY

CONTEMPORARY HIT RADIO

BREAKERS.

BRUCE HORNSBY & THE RANGE

Manolin Rain (RCA)

Moves Up 46, Debuts 31, Same 28, Down 1, Adds 34 including B104, B106, Q107, B97, Z95, WCZY, KJIS, WKSE 40-32, PWR97 23-17, KEGL 14-6, KRBE 22-15, 92X 27-17, KZZU 10-6, WKQB 33-22, KMKJ 1-1. See Parallels, debuts at number 40 on the CHR chart.

DEAD OR ALIVE

Brand New Lover (Epic)

64% of our reporters playing it. Moves: Up 53, Debuts 35, Same 24, Down 1, Adds 40 including WBEN, PRO-FM, Z93, 92X, KDWB, KWOD, KS103. See Parallels, debuts at number 36 on the CHR chart.

NEW & ACTIVE

BEASTIE BOYS "Fight For Your Right To Party" (Def Jam/Columbia) 140/34

Moves Up 45, Debuts 31, Same 28, Down 1, Adds 34 including B104, B106, Q107, B97, Z95, WCZY, KJIS, WKSE 40-32, PWR97 23-17, KEGL 14-6, KRBE 22-15, 92X 27-17, KZZU 10-6, WKQB 33-22, KMKJ 1-1. See Parallels, debuts at number 40 on the CHR chart.

COREY HART "Can't Help Falling In Love" (EMI America) 135/3

Moves Up 84, Debuts 18, Same 30, Down 0, Adds 3, B105, KRMQ, WHPX, WKXS 28-16, WPHD 18-13, PRO-FM 26-22, CFR 23-10, Q107 1-1, WAVA 8-2, KDWB 18-14, WLOL 15-11, KATD 8-4, WKKE 20-8, 99GFM 35-29, WKRZ 34-29.

LINDA RONSTADT & JAMES INGRAM "Somewhere Out There" (MCA) 132/23

Moves Up 56, Debuts 26, Same 27, Down 0, Adds 23 including KRBE, WNYZ, Z95, WNCV, WCZY, KBEQ, KJIS, FM100, KOKO, B104 24-19, Y100 27-20, WSPK 15-9, WBBO 35-28, WPOW 17-11, B4 1-1.

JANET JACKSON "Let's Waltz Awhile" (A&M) 124/70

Moves Up 7, Debuts 24, Same 23, Down 0, Adds 70 including B104, WKXS, WBEN, B94, B97, B96, 99DIX, KZZP, KC101, WSSK, 103GFR, KMEL 28-19, KATD 30-25, B4 28-24, KLUC 37-35.

JEFF LORBER featuring KARYN WHITE "Facts Of Love" (WB) 121/18

Moves Up 43, Debuts 26, Same 29, Down 0, Adds 19 including Z95, WMMS, KHTR, KS103, WLAN, RI-104, Y108, WIGY, 103GR, WKSE 39-31, B96 32-29, KDWB 37-29, KPLZ 31-25, WNCX 37-29, KYNO 27-16.

ANITA BAKER "Caught Up In The Rapture" (Elektra) 90/15

Moves Up 37, Debuts 10, Same 28, Down 0, Adds 15 including WHPX, Y108, 94Z, KITY: KYND, B4, KCPC, KRQ, WKXS 32-19, WCAU 31-26, Y100 34-24, WCZY 12-8, WHYY 10-6, KMEL 15-7, WKQB 21-15.

WANG CHUNG "Let's Go" (Geffen) 85/84

Moves Up 0, Debuts 0, Same 1, Down 0, Adds 84 including WKSE, WPHD, 94Q, Z93, Y100, WGH, WMMS, KHTR, KMKJ, KATD, KPLZ, 93Q, KJ103, KZZU, WSPF.

BILLY IDOL "Don't Need A Gun" (Chrysalis) 85/53

Moves Up 3, Debuts 12, Same 17, Down 0, Adds 53 including WKSE, Z93, KTCS, WGH, WMMS, KKRZ, KATD, WBQO, WSSK, KZOU, KJ103, KSNB, KMKJ, KRQ, WOMP, KWTO.

CROWDED HOUSE "Don't Dream It's Over" (Capitol) 77/37

Moves Up 7, Debuts 8, Same 25, Down 0, Adds 37 including KRBE, WKSE, KEGL, KDWB, Y108, KKRZ, KWOD, KMEL, 94Z, WPHD 39-33, PWR97 28-23, WLOL 32-28, K104 37-29, KITS 19-16, WJMX 11-1.

NANCY MARTINEZ "For Tonight" (Atlantic) 75/3

Moves Up 34, Debuts 6, Same 25, Down 7, Adds 3, 99DIX, KRMQ, OK100, WKXS 12-10, B97 8-5, Q102 32-29, KDWB 13-11, WLOL 8-6, KZZB 36-34, B105 18-10, WNCX 39-31, KYRK 5-4, KZZU 38-33, WGLF 33-29, SLY98 38-32.

ANN WILSON "The Best Man In The World" (Capitol) 71/8

Moves Up 40, Debuts 4, Same 29, Down 1, Adds 0 including WKXS 34-29, PRO-FM 27-23, KTCS 25-18, KWK 8-3, K104 24-18, WERZ 32-23, WLF 31-28, KWES 22-18, WEAG 18-11, OK100 32-29, WOMP 39-35, KISR 39-35, WDBR 27-23, KOZE 29-25, KMTM 23-18.

JESSE JOHNSON featuring SLY STONE "Crazy" (A&M) 67/1

Moves Up 24, Debuts 3, Same 38, Down 1, Adds 1, KWES, WKSE 33-24, B98 27-23, Q102 24-20, WLOL 36-33, KKRZ 31-29, WBBO 38-33, WAVE 18-13, Y107 26-23, WSPF 15-11, Q104 40-33, WZVY 39-34, Q101 30-23, WPM 31-24, WCL 26-19.

EUROPE "The Final Countdown" (Epic) 60/54

Moves Up 3, Debuts 1, Same 2, Down 0, Adds 54 including WKXS, WKSE, WPHD, PWR97, 93FM, KRBE, Q105, WMMS, MKW, KPLZ, WINK, KZOU, KISR, KXKL, KYA.

RIC OCASEK "True To You" (Geffen) 60/3

Moves Up 17, Debuts 7, Same 33, Down 0, Adds 3, KDWB, KZIO, KMAN, WPHD 24-19, KMTV 28-22, WSPK 42-39, WPSF 4-40, WJX 38-35, KIYS 32-27, KZZU 36-32, OK100 33-28, 95XIL 29-25, WAZY 29-25, KWES 26-23.

LONE JUSTICE "Shelter" (Geffen) 58/18

Moves Up 9, Debuts 12, Same 17, Down 0, Adds 18 including PRO-FM, 94Q, KTCS, WEAG, KIKX, KYRK, WKPE, KISR, KDCR, WSPF, KZOU, WPHD 33-29, WJX 27-22, WOMP 40-37, WBNO 26-19.

CAMELO "Dandy" (Atlantic Artists/PolyGram) 54/15

Moves Up 18, Debuts 5, Same 15, Down 0, Adds 15 including WKXS, OK100, KRBE, WKKE, WBBO, WJMX, WCL 15-95, KRBE 40-33, WHYY 14-10, KIS 34-24, WSPK 30-23, WROQ 30-24, KWES 32-26, Y108 35-29.

SIGNIFICANT ACTION

HOWARD JONES "All I Want" (Elektra) 48/20

Moves Up 1, Debuts 0, Same 21, Down 0, Adds 20 including WKSE, OK100, KEGL, KKRZ, KPLZ, 99GFM, WKRZ, 94Z, WNCX, KJIS, KSNB, KMAN, OK95, 93FM d-30, KWK 32-28.

DARYL HALL "Someone Like You" (RCA) 47/47

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 47 including WPHD, WCAU, WMMS, KKRZ, FM102, KPLZ, WCKN, KRGR, KBOS, WHPX, WJAD, WVBS, WDBR, KTRS, KZFN.

EXPOSE "Come Go With Me" (Arista) 48/39

Moves Up 5, Debuts 0, Same 0, Down 0, Adds 39 including Z100, KRBE, KHTR, KZZP, KKRZ, FM102, KWSS, KPLZ, WJNK, WSPK, Y106, KITY, KSNB, KMGX, 194.

EL DeBARGE "Someone" (Gordy/Motown) 46/5

Moves Up 11, Debuts 4, Same 26, Down 0, Adds 5, B106, Y100, KMKJ, KQMG, OK95, WCAU 34-31, KBEQ 30-28, FM102 35-33, KMEL 10-8, K104 36-22, KBFM 18-14, B105 37-34, KITY 33-31, 194 14-11, 95XIL 10-6.

THE TUESDAY "Coming Up Close" (Epic) 44/9

Moves Up 8, Debuts 5, Same 19, Down 0, Adds 9 including KRBE, 99DIX, KATD, WSSK, WROQ, KIKX, KGBZ, WKXS d-26, WPHD d-34, WMMS 38-37, FM102 d-32, K104 36-27, WERZ d-34, WPSF 37-34, 100RHX 36-33.

STACEY Q "We Connect" (Atlantic) 43/16

Moves Up 16, Debuts 4, Same 7, Down 0, Adds 16 including WBLK, Z100, B97, KWOD, KWES, WPLJ 28-21, B94 d-30, KRBE d-36, Y100 13-8, WHYY d-24, KMEL 16-12, KATD 31-28, WPOW 10-7, KITY 11-10.

MOST ADDED

- WANG CHUNG (84)
- JANET JACKSON (77)
- BRUCE HORNSBY . . . (88)
- EUROPE (54)
- BILLY IDOL (53)
- BRUCE WILLIS (63)
- DARYL HALL (47)
- DEAD OR ALIVE (40)
- EXPOSE (39)
- PETER CETERA (38)

MOST ACTIVE

- COREY HART (102)
- RONSTADT & INGRAM (82)
- BEASTIE BOYS (76)
- JEFF LORBER (74)
- ANITA BAKER (47)
- ANN WILSON (43)
- NANCY MARTINEZ (39)
- JANET JACKSON (31)
- JESSE JOHNSON (26)
- RIC OCASEK (24)

HOTTEST

- MADONNA (139)
- BILLY VERA (133)
- BON JOVI (125)
- CHICAGO (84)
- GREGORY ABBOTT (73)
- SAMANTHA FOX (60)
- ROBBIE NEVIL (57)
- GEORGIA SATELLITES (56)
- JANET JACKSON (44)
- GENESIS (39)

Most Active = Ups + Debuts - Downs

BOBBY BROWN "Girlfriend" (MCA) 42/2

Moves Up 24, Debuts 2, Same 11, Down 3, KMGX, WOCM, B104 22-20, B106 d-25, WNYZ 26-26, B96 26-22, WHYY 22-20, KBEQ 29-27, FM102 23-20, WKKE 30-26, WSPK 17-13, WPOW 30-27, WBAM 20-18, B105 35-28, B4 11-6.

DAVID & DAVID "Ain't So Easy" (A&M) 40/35

Moves Up 0, Debuts 1, Same 4, Down 0, Adds 35 including WPHD, 94Q, PWR97, WMMS, KDWB, KWK, WSPK, WBCY, WROQ, WNCX, WKSI, WCKN, WGRD, WOX, KITS.

A-HA "Cry Wolf" (WB) 40/23

Moves Up 0, Debuts 8, Same 9, Down 0, Adds 23 including WKSE, Q107, KDWB, KKRZ, 99GFM, WKQB, 94Z, WNCX, WDX, KCAQ, KDON, KCPC, KITS, OK100, WJMX.

PETER CETERA "Big Mistake" (Full Moon/WB) 39/38

Moves Up 0, Debuts 0, Same 1, Down 0, Adds 38 including WKSE, WPHD, 95INZ, WMMS, WNCI, KWK, KPLZ, WNYZ, KXK106, WJAX, KTLX, WNCX, WGTZ, KSNB, KCPC.

BANANARAMA "A Trick Of The Night" (London/PolyGram) 39/2

Moves Up 14, Debuts 6, Same 17, Down 0, Adds 2, FM102, WSPK, WPHD 31-28, PWR97 25-20, 95INZ 23-19, KHTR 32-31, KMEL 28-24, K104 38-28, WNNK d-38, WBQO 40-37, KBFM 34-32, 94Z d-37, WNCX 25-21, KITS 14-10, KZZU 37-34.

FIVE STAR "If I Say Yes" (RCA) 33/6

Moves Up 12, Debuts 4, Same 11, Down 0, Adds 6 including WHPX, WSSX, Y100 32-22, KMEL 29-22, KWSS 34-33, KHTC 36-34, WKQB d-35, WNNK d-39, KBFM 31-24, KWES 27-24, 94Z d-40, KITY 24-19, KMGX 27-24, KYRK 16-12, WJMX 18-17.

JAMES BROWN "How Do You Stop" (Scotti Bros./CBS) 29/6

Moves Up 4, Debuts 1, Same 18, Down 0, Adds 8, KPLZ, WCKN, KZIO, KITS, WKPE, KTRS, WKXS d-35, PRO-FM 35-30, Y100 on, KMKJ on, K104 33-30, OK100 40-37, WCL 31-27.

PET SHOP BOYS "Suburba" (EMI America) 28/4

Moves Up 16, Debuts 2, Same 5, Down 1, Adds 4, WKTI, KDWB, WNCX, KCAQ, WKXS 27-23, Y100 d-34, WLOL d-36, KIS 9-8, WINK 36-31, KITY 32-28, B4 22-21, KITS 8-7, KZZU 16-14, 95XOZ 29-25, WYKS 27-25.

HIPSWAY "The Honeythief" (Columbia) 27/4

Moves Up 0, Debuts 1, Same 2, Down 0, Adds 24 including WHPX, WPHD, 94Q, PWR97, Z93, 93FM, WMMS, Y108, KMKJ, WBBO, WROQ, KTLX, KZZU, WZVY, WFOZ.

EIGHT SECONDS "Kiss You (When It's Dangerous)" (Polydor/PolyGram) 25/17

Moves Up 3, Debuts 1, Same 4, Down 0, Adds 17 including 93FM, KRBE, K104, KZBZ, KITY, KIKX, KCPC, 95XIL, WOMP, KQZ, WJAD, CFR 36-30, CHED 12-11, KSNB d-38, KZZU 29-23.

SHIRLEY MURDOCK "As We Lay" (Elektra) 25/12

Moves Up 0, Debuts 2, Same 4, Down 0, Adds 12 including WKXS, WCAU, Y100, WHYY, FM102, WNYZ, KZZB, KTLX, WOLX, WPL 12-10, Z100 31-16, 93FM 26-25, KRBE 24-20, KAMZ 25-24, WJX 27-24.

COMMUNARDS "Don't Leave Me This Way" (MCA) 23/11

Moves Up 4, Debuts 2, Same 6, Down 0, Adds 11 including PRO-FM, KDWB, KATD, WRCX, WCKN, KQMG, KFXV, KRQ, Q101, WCAU 35-32, KRBE 34-27, Z95 d-38, K104 d-38, KITY 19-18, WKPE 25-23.

LIONEL RICHIE "Deep River Woman" (Motown) 23/2

Moves Up 10, Debuts 2, Same 4, Down 0, Adds 12 including WHPX, WSSX, WAVA 22-21, Q105 12-10, KBEQ 22-18, K104 d-36, WKSI 30-25, WJX 38-33, KMGX 34-28, 95XIL 39-31, KISR d-31, Z102 35-29, WCL 24-20, WLRW d-32.

RON & THE D.C. CREW "Ronnie's Rapp" (Profile) 22/7

Moves Up 5, Debuts 2, Same 8, Down 0, Adds 7, WCAU, WSSX, KAMZ, KEZB, KZOU, WHOT, WGAN, KRBE 23-18, B4 24-18, Q101 d-36, WCL 10-5, WAZY 21-18, KDVV d-38, OK95 39-36.

ROB JUNGCLAUS "Maka It Mean Something" (Manhattan) 21/21

Moves Up 0, Debuts 0, Same 3, Down 0, Adds 21 including 99DIX, KWK, KATD, WKRAZ, WINK, WKSI, FM100, KTLX, KCAQ, KYQ, WGAN, WOMP, KOZ, WJAD, Q104.

SWEET SENSATION "Hooked On You" (Next Plateau) 19/4

Moves Up 7, Debuts 5, Same 3, Down 0, Adds 4, KAMZ, KLUC, KCAQ, Z102, FM102 18-15, KMEL d-4, KATD 12-9, KWSS 26-20, WKQB 3-3, B105 d-35, KITY 22-18, KMGX 24-18, B4 d-20, KDON d-35, WKSF 31-27.

JASON & SCORCHERS "Golden Ball & Chain" (EMI America) 14/11

Moves Up 0, Debuts 0, Same 3, Down 0, Adds 11, WERZ, KZOU, WOMP, WJMK, KMAN, WBNO, 99KZ, WDBR, KKAZ, KOZE, KBIM, WEAG on, WCL on-dp, WSPF on-dp.

NDCERA "Summertime Summertime" (Sleeping Bag) 13/1

Moves Up 6, Debuts 2, Same 3, Down 1, Adds 1, KYNO, FM102 33-27, KATD d-20, KWSS 8-7, WKQB on, KAMZ 19-18, KITY 18-12, KMGX 12-9, KDON on, WCL d-31, WAZY on, KHTZ 33-30.

SHEILA E "Hold Me" (WB) 12/12

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 12, WLOL, KMKJ, KMEL, K104, WPSF, KXK106, KAMZ, WCKN, KSMB, KOCR, WLFW, KKLK.

UPTOWN "I Know I'm Losing You" (Oakland) 12/2

Moves Up 8, Debuts 2, Same 1, Down 1, Adds 2, KBEQ, WABB, KZZP d-27, WNNK d-38, B105 32-26, Y108 31-27, KTLX 17-14, B4 25-19, Z102 24-19, Z103 30-18, WCL on.

Parallels Begin on Page 88

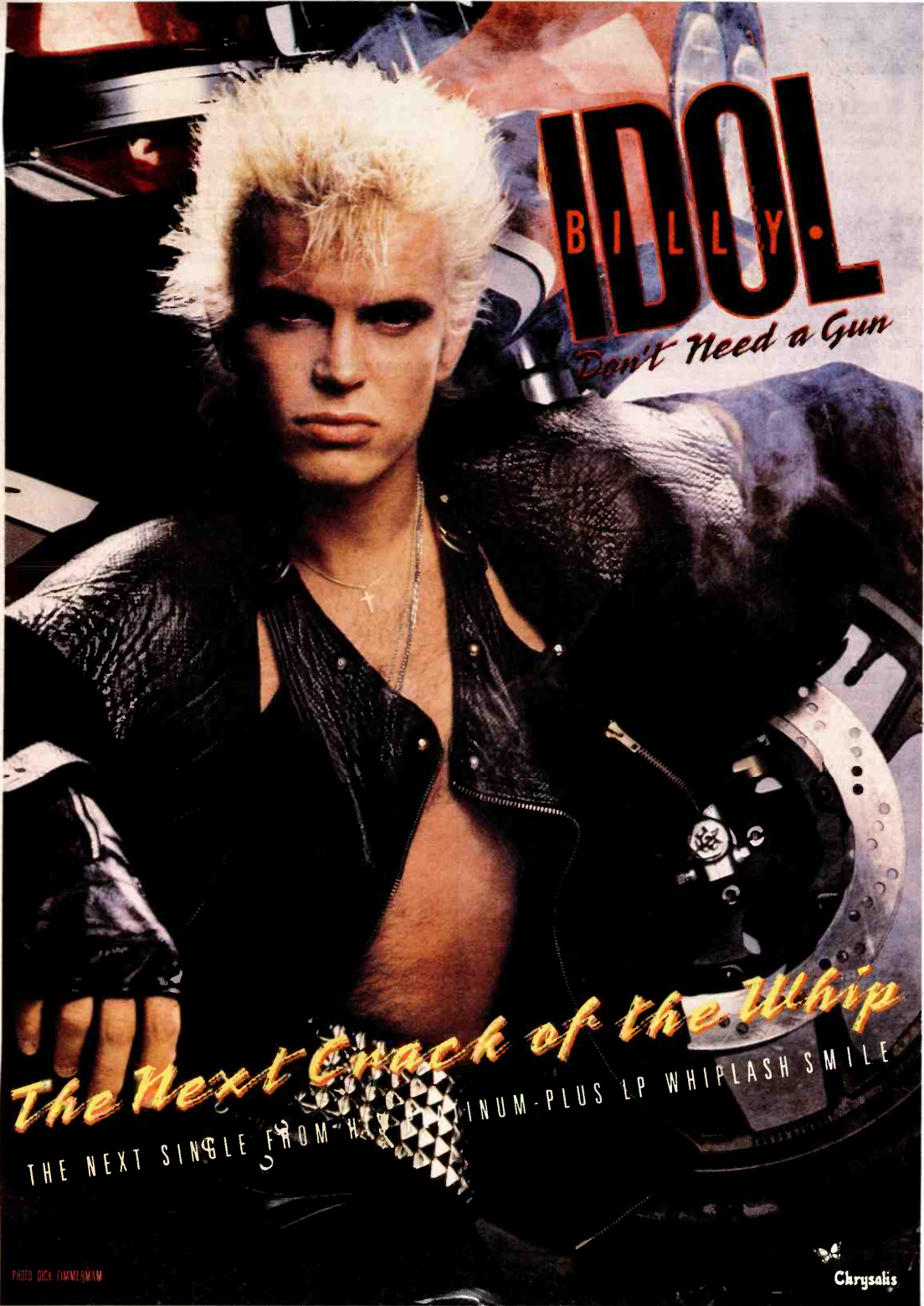
Adds & Hots Begin on Page 86

P-1 Playlists Begin on Page 83

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall. This information will be published in R&R each week on the CHR Adds & Hots pages.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action (includes songs reported by fewer than 50, but at least 10 of our CHR reporters). The two numbers following the artist/title (label) designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week. Up for upward chart movement. Same for sideways or continued unchanged activity. Down for downward chart activity, and Adds for the number in a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Receipts that lack the required 80% of our CHR reporters to complete Breakouts may accumulate enough chart points from light chart positions on those stations reporting them, to debut on the CHR National Airplay/40 CHR Rotation Criteria - Fulltime Adds and/or One: four plays in a 24-hour period, three of them before midnight. Deplayed Adds and/or One: two plays in a 24-hour period, both of them before midnight.





# BILLY IDOL

*Don't Need a Gun*

*The Next Crack of the Whip*

THE NEXT SINGLE FROM "H... INUM-PLUS LP WHIPLASH SMILE

PHOTO: DICKI ZIMMERMAN

Chrysalis

CONTEMPORARY HIT RADIO

Four Weeks	Two Weeks	Last Week	
11	9	2	1 BILLY VERA & THE BEATERS/At This Moment (Rhino)
13	10	4	2 MADONNA/Open Your Heart (Sire/WB)
4	3	1	3 GREGORY ABBOTT/Shake You Down (Columbia)
6	4	3	4 ROBBIE NEVIL/C'est La Vie (Manhattan)
9	7	6	5 GENESIS/Land Of Confusion (Atlantic)
8	6	5	6 JANET JACKSON/Control (A&M)
14	11	8	7 GLASS TIGER/Someday (Manhattan)
19	15	10	8 CYNDI LAUPER/Change Of Heart (Portrait/CBS)
29	22	12	9 CHICAGO/Will You Still Love Me? (WB)
37	30	16	10 BON JOVI/Livin' On A Prayer (Mercury/PG)
24	18	14	11 BOSTON/We're Ready (MCA)
5	5	9	12 SURVIVOR/Is This Love (Scotti Bros./CBS)
30	23	17	13 SAMANTHA FOX/Touch Me (I Want Your Body) (Jive/RCA)
33	26	18	14 GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)
16	14	13	15 KOOL & THE GANG/Victory (Mercury/PG)
—	38	27	16 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)
3	2	7	17 DURAN DURAN/Notorious (Capitol)
26	24	20	18 BILLY JOEL/This Is The Time (Columbia)
35	32	24	19 JETS/You Got It All (MCA)
34	31	25	20 BENJAMIN ORR/Stay The Night (Elektra)
1	1	11	21 BANGLES/Walk Like An Egyptian (Columbia)
36	33	28	22 LUTHER VANDROSS/Stop To Love (Epic)
40	35	29	23 LIONEL RICHIE/Ballerina Girl (Motown)
38	34	30	24 CHICO DeBARGE/Talk To Me (Motown)
—	36	32	25 READY FOR THE WORLD/Love You Down (MCA)
—	37	34	26 JOURNEY/It'll Be Alright Without You (Columbia)
21	19	27	27 KANSAS/All I Wanted (MCA)
—	39	36	28 PETER GABRIEL/Big Time (Geffen)
22	21	29	29 MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
25	23	22	30 CARLY SIMON/Coming Around Again (Arista)
2	8	15	31 WANG CHUNG/Everybody Have Fun Tonight (Geffen)
—	37	32	32 CINDERELLA/Nobody's Fool (Mercury/PG)
—	40	35	33 EDDIE MONEY/Wanna Go Back (Columbia)
DEBUT	▶	34	34 ARETHA FRANKLIN/Jimmy Lee (Arista)
DEBUT	▶	35	35 BRUCE WILLIS/Respect Yourself (Motown)
BREAKER	▶	36	36 DEAD OR ALIVE/Brand New Lover (Epic)
BREAKER	▶	37	37 BRUCE HORNSBY & THE RANGE/Mandolin Rain (RCA)
DEBUT	▶	38	38 TOTO/Without Your Love (Columbia)
—	40	38	39 HUMAN LEAGUE/I Need Your Loving (A&M)
DEBUT	▶	40	40 BEASTIE BOYS/Fight For Your Right (To Party) (Def Jam/Columbia)

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ADULT CONTEMPORARY

12	6	1	1 BILLY VERA & THE BEATERS/At This Moment (Rhino)
7	5	3	2 CHICAGO/Will You Still Love Me? (WB)
10	7	6	3 LIONEL RICHIE/Ballerina Girl (Motown)
1	1	2	4 BILLY JOEL/This Is The Time (Columbia)
18	14	9	5 JOURNEY/It'll Be Alright Without You (Columbia)
8	8	7	6 LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)
3	2	4	7 GREGORY ABBOTT/Shake You Down (Columbia)
4	3	5	8 ANITA BAKER/Caught Up In The Rapture (Elektra)
29	23	14	9 GLASS TIGER/Someday (Manhattan)
13	12	10	10 TINA TURNER/Two People (Capitol)
2	4	8	11 BENJAMIN ORR/Stay The Night (Elektra)
20	16	13	12 ARETHA FRANKLIN/Jimmy Lee (Arista)
21	21	15	13 JETS/You Got It All (MCA)
19	18	17	14 EL DeBARGE/Someone (Gordy/Motown)
30	25	20	15 KANSAS/All I Wanted (MCA)
6	10	12	16 BILLY OCEAN/Love Is Forever (Jive/Arista)
—	24	17	17 TOTO/Without Your Love (Columbia)
22	20	19	18 JEFFREY OSBORNE/In Your Eyes (A&M)
5	9	11	19 MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
—	26	20	20 LUTHER VANDROSS/Stop To Love (Epic)
BREAKER	▶	21	21 MADONNA/Open Your Heart (Sire/WB)
11	13	16	22 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
BREAKER	▶	23	23 BRUCE HORNSBY & THE RANGE/Mandolin Rain (RCA)
24	24	23	24 KOOL & THE GANG/Victory (Mercury/PG)
—	30	27	25 JERMAINE JACKSON/Words Into Action (Arista)
DEBUT	▶	26	26 COREY HART/Can't Help Falling In Love (EMI America)
9	11	18	27 SERGIO MENDES BRASIL '86/Take This Love (A&M)
—	29	28	28 DON JOHNSON/Heartache Away (Epic)
DEBUT	▶	29	29 SURVIVOR/Is This Love (Scotti Bros./CBS)
BREAKER	▶	30	30 BRUCE WILLIS/Respect Yourself (Motown)

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AOR TRACKS

Four Weeks	Two Weeks	Last Week	
7	3	2	1 BON JOVI/Livin' On A Prayer (Mercury/PG)
3	1	1	2 PRETENDERS/My Baby (Sire/WB)
8	8	3	3 PETER GABRIEL/Big Time (Geffen)
9	7	5	4 ROBERT CRAY BAND/Smoking Gun (Mercury/PG)
12	10	6	5 ANN WILSON/The Best Man In The World (Capitol)
23	15	8	6 EDDIE MONEY/Wanna Go Back (Columbia)
17	11	7	7 ERIC CLAPTON/Tearing Us Apart (Duck/WB)
6	5	4	8 BRUCE HORNSBY & THE RANGE/On The Western Skyline (RCA)
21	16	10	9 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)
15	13	11	10 BILLY IDOL/Don't Need A Gun (Chrysalis)
20	17	14	11 KBC BAND/America (Arista)
24	19	13	12 WORLD PARTY/Ship Of Fools (Chrysalis)
39	30	18	13 STEVE MILLER BAND/Nobody But You Baby (Capitol)
28	21	17	14 KINKS/Working At The Factory (MCA)
BREAKER	▶	15	15 ALAN PARSONS PROJECT/Standing On Higher Ground (Arista)
BREAKER	▶	16	16 JOURNEY/It'll Be Alright Without You (Columbia)
5	6	9	17 BOSTON/Cool The Engines (MCA)
—	58	21	18 DEEP PURPLE/Bad Attitude (Mercury/PG)
2	4	12	19 ERIC CLAPTON/It's In The Way You Use It (Duck/WB)
36	32	22	20 EUROPE/The Final Countdown (Epic)
BREAKER	▶	21	21 BRUCE HORNSBY & THE RANGE/Mandolin Rain (RCA)
1	2	15	22 GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)
16	14	16	23 JASON & THE SCORCHERS/Golden Ball And Chain (EMI America)
29	25	24	24 SMITHEREENS/Behind The Wall Of Sleep (Enigma)
BREAKER	▶	25	25 DAVID & DAVID/Ain't So Easy (A&M)
33	29	26	26 TIMBUK3/Life Is Hard (IRS/MCA)
59	48	32	27 BOSTON/Can'tcha Say/Still In Love (MCA)
BREAKER	▶	28	28 LOS LOBOS/Shakin' Shakin' Shakes (Slash/WB)
38	33	30	29 'TIL TUESDAY/Coming Up Close (Epic)
—	60	43	30 GEORGIA SATELLITES/Battleship Chains (Elektra)

Complete Tracks Chart Begins on Page 77

BLACK/URBAN

9	5	2	1 CAMEO/Candy (Atlanta Artists/PG)
5	3	3	2 ARETHA FRANKLIN/Jimmy Lee (Arista)
6	4	4	3 MIKI HDWARD/Come Share My Love (Atlantic)
2	1	1	4 LUTHER VANDROSS/Stop To Love (Epic)
20	15	9	5 MELBA MOORE/Falling (Capitol)
15	13	7	6 SHIRLEY MURDOCK/As We Lay (Elektra)
19	14	8	7 ROBBIE NEVIL/C'est La Vie (Manhattan)
26	19	11	8 FREDDIE JACKSON/Have You Ever Loved Somebody (Capitol)
25	21	14	9 LIONEL RICHIE/Ballerina Girl (Motown)
21	18	13	10 GAP BAND/Big Fun (Total Experience/RCA)
10	8	6	11 JAMES "D TRAIN" WILLIAMS/Misunderstanding (Columbia)
14	10	12	12 GEORGE BENSON/Shiver (WB)
29	23	17	13 DONNA ALLEN/Serious (21/Atco)
32	29	19	14 FIVE STAR/If I Say Yes (RCA)
27	22	16	15 TINA TURNER/Two People (Capitol)
39	36	23	16 CLUB NOUVEAU/Situation #9 (Tommy Boy/WB)
—	39	27	17 LOOSE ENDS/Slow Down (MCA)
26	25	20	18 RAY GOODMAN & BROWN/Take It To The Limit (EMI America)
35	32	24	19 ROSE ROYCE/Doesn't Have To Be This Way (Omni/Atlantic)
33	30	25	20 TEMPTATIONS/To Be Continued (Gordy/Motown)
—	40	32	21 GLADYS KNIGHT & PIPS/Send It To Me (MCA)
1	2	5	22 JANET JACKSON/Control (A&M)
—	31	23	23 HOWARD HEWETT/Stay (Elektra)
34	31	28	24 J. BLACKFOOT/1 Turn (Edge)
37	34	30	25 RJ'S LATEST ARRIVAL/Hold On (Manhattan)
31	28	26	26 O'BRYAN/Tenderoni (Capitol)
12	11	15	27 GRACE JONES/I'm Not Perfect (But I'm Perfect For You) (Manhattan)
BREAKER	▶	28	28 MIDNIGHT STAR/Engine No. 9 (Solar/Elektra)
36	33	29	29 FORCE MD'S/I Wanna Know Your Name (Tommy Boy/WB)
BREAKER	▶	30	30 SYLVESTER/Someone Like You (WB)
BREAKER	▶	31	31 JETS/You Got It All (MCA)
BREAKER	▶	32	32 JESSE JOHNSON/She (I Can't Resist) (A&M)
40	37	34	33 LUTHER INGRAM/Baby Don't Go Too Far (Profile)
—	39	32	34 JANICE CHRISTIE/Heat Stroke (Supertronic)
18	12	15	35 POINTER SISTERS/Goldmine (RCA)
BREAKER	▶	36	36 ROSE BROTHERS/Easy Love (MSS/Malaco)
DEBUT	▶	37	37 HUMAN LEAGUE/I Need Your Loving (A&M)
DEBUT	▶	38	38 TIMEX SOCIAL CLUB/Thinking About Ya (Danya/Fantasy)
DEBUT	▶	39	39 MILLIE JACKSON/Love Is A Dangerous Game (Jive/RCA)
3	6	18	40 KOOL & THE GANG/Victory (Mercury/PG)

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