

**I N S I D E:**

**BLACK/URBAN GOES CURRENT**

Starting with this issue, R&R's Black/Urban music information is gathered and tabulated on Mondays and Tuesdays. Now the B/U charts and listings are not only the most accurate and complete available, but the most current by far. Page 58, 60, 88

**ARBITRON ADVANCE RESULTS**

- **New York:** WPLJ New Market Leader
  - **Los Angeles:** KIIS-FM Slips Slightly But Lead Widens
  - **Chicago:** WGN, WBMX-FM Off But Still 1-2
  - **San Francisco:** KGO, KCBS Increase Edge
  - **Philadelphia:** WMMR Extends Wide Margin
  - **Detroit:** WJR Down But Leads As WWJ, WHYY On The Move
  - **Dallas:** KVIL-FM Adds 3 For Lead
  - **Pittsburgh:** KDKA Under 12 But Holds First
  - **Atlanta:** WKLS-FM Rebounds To Challenge WZGC
  - **San Diego:** KJQY Vaults Into First
  - **Cleveland:** WMMS Leads By 6 Shares
- Plus results from Baltimore, Denver, Hartford, Nassau, Riverside, and San Jose.

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**POLLSTAR CONCERT RANKINGS**

Debuting this issue in the What's New section, R&R will publish every week the Top 20 concert attractions in the country, as tabulated by the widely-respected Pollstar newsletter on the basis of average gross per show.

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**IN THE NEWS THIS WEEK**

- **Bob Bolinger** VP/GM at KQYT
- **John Moen** PD at WLVE
- **Lorimar** buys DIR
- **WZNE** now "Classic Rock" WKRL
- **Ron Jamison** GM at KLSC
- **Guy Phillips & Mike Wall** sign million-dollar deal with KYKY
- **Dick Downes** VP/GSM at Drake-Chenault
- **Mark Klose** programs new free-form AOR WMMY
- **WRLT** now AOR WKRR; **James Kerr** OM, **Bruce Wheeler** PD
- **WQUE** now "Heart & Soul" WMKJ; **Jeffrey Trepagnier** OM
- **KOZN** faces license loss
- **Jack Johnson** GSM, **Bruce Krawetz** SM at WLS-AM & FM
- **Ron Jones** PD at WHOO
- **Bob Ferro** GSM at KXLR & KOIT
- **Duffy** buys KONO & KITY
- **Goodphone** forms H&H Broadcasting; **Al Herskovitz** Exec. VP

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**NEXT WEEK IN R&R**

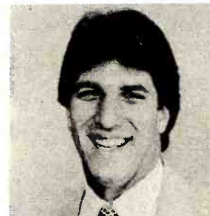
**Donna Brake** hears A/C consultants prognosticate provocatively on the state of the format in 1986.



**Tenner Elevated To Sr. VP At Arista**

Arista VP/Promotion Don Tenner has been elevated to Senior VP/Promotion. He continues to be responsible for overall direction of all the label's promotion strategies.

Making the announcement, Arista Exec. VP/GM Sal Licata said, "Don has made tremendous contributions to Arista's dramatic growth over the last few years, distinguishing himself with his leadership qualities, drive, and determination, and the integrity with which he approaches his work." Tenner told R&R, "Being with



Don Tenner

Arista over the past two-and-a-half years has been a great experience. All the format heads — Tony Anderson, Rick Biscaglia, Sean Coakley, and Bruce Schoen — have made tremendous contributions to Arista's breaking and established artists. It's been both a challenge and a pleasure, and there's still a lot more music to come."

Tenner joined Arista as VP/Promotion in August 1983. He had been Exec. VP of Millennium Records, which he co-founded in 1977. Previously, he was National Promotion Director of publisher CAM-USA from 1972-77.

**GUERRA NEW KLAC & KZLA OM; VALENTINE KNEW'S PD**

**Edwards Promoted To Malrite California VP**

As Malrite Communications completed its takeover of KLAC & KZLA/Los Angeles this week, KNEW & KSAN/San Francisco VP/GM Steve Edwards was named to the new position of VP/California Stations. He will add operating responsibility for KLAC & KZLA to his KNEW & KSAN duties, and said a KLAC



Steve Edwards

& KZLA GM will be appointed in the next week to ten days.

At the same time, KNEW PD Bob Guerra has been named OM for KLAC & KZLA. Replacing Guerra at KNEW is former 92X/Columbus and WNCI/Columbus PD Harry Valentine.

Malrite Radio President Gil Rosenwald commented, "Steve Edwards is the complete broadcast executive. He's long exhibited the capacity for more responsibility and he's uniquely qualified to oversee our four California radio stations."

Edwards said, "I'm pleased and honored they'd create this position for me. They haven't



Bob Guerra

turned anybody else loose with responsibility for more than their particular facility. We're looking forward to duplicating our San Francisco success in L.A., both in the ratings and financially."

A six-year KNEW & KSAN veteran, Edwards previously held management positions with GE, CBS, and Cox.

Regarding the programming appointments, Malrite National PD Jim Wood said, "Bob Guerra is a very smart guy who knows how to run the Malrite style of country music radio station. He's the right people person."

EDWARDS/See Page 10

**Cox Upped To GM At XHRM**



Darryl Cox

After two years as PD, Darryl Cox has been elevated to the new position of GM at Urban outlet XHRM/San Diego.

Willie Morrow, President of station parent Morrow's Marketing & Publishing Development Corp., commented, "Already a veteran, Darryl has really seasoned himself here. He understands music, programming, engineering, and can go on the air too. Darryl not only knows how things should be done, he also wants to satisfy me with what he does. For all these reasons, he needs to be the GM."

A 15-year radio veteran of Norfolk stations WRAP and WOWI and Riverside outlets KHFY and KGGL, Cox told R&R, "The focal point, in the first quarter at least, will be on generating revenue. The logic behind 1986 overall is better business, better music, better everything."

**PUBLISHER'S NOTE**

**National Simulcast: "I Have A Dream"**

Radio's unequalled ability to focus the nation's attention is once again being called into the service of a deserving cause — the January 20th national holiday honoring Dr. Martin Luther King Jr. (see story, Page 3).

Through the leadership of Group W Radio President Dick Harris, the radio industry now has yet another chance to show the world how it can unite, almost overnight, to achieve a broadcast feat that can capture the nation's imagination.

R&R joins Mr. Harris in urging all stations to participate in a national simulcast of a five-minute excerpt from King's spellbinding "I Have A Dream"

speech at 12:15pm (EDT) Monday (1/20).

We congratulate Harris and Group W, the radio networks who have agreed to carry the speech, PSAs, and other features, and the thousands of individual broadcasters who we trust will join in this effort, which has been named "The Dream Forever."

It seems especially fitting on this occasion that the United States — led by its radio industry — should pause and remember our champion of peaceful progress toward social justice and harmony among Americans of all races.

—Dwight Case

**Edwards PD At WIYY**



Ted Edwards

KGB/San Diego Assistant PD Ted Edwards has accepted the PD post at Hearst AOR WIYY/Baltimore, beginning January 20. Edwards, who will also handle middays, succeeds exiting nine-year staffer Ty Ford.

WBAL & WIYY VP/GM David Barrett observed, "Ted is regarded as one of the brightest radio people in the country. I'm confident Ted brings a dynamic, experienced, and winning dimension that will help us achieve even greater successes in 1986 and beyond." Added WIYY Station Manager Chuck DuCoty, "Ted was the top candidate for the position from the outset, and I'm very excited we were able to get him."

A former ASST. PD at WCOZ/Boston, Edwards has been with KGB since late 1982. Earlier he worked in Rochester as MD at WCMF and personality at WMJQ.

Edwards told R&R, "I can't imagine being offered a greater opportunity; the decision made itself. I'm really looking forward to being in an American League baseball town again."



# 7 TOP

#2 NEW & ACTIVE  
#3 MOST ADDED  
139/116

THE NEW SINGLE  
IS "STAGES"  
BOLDLY GOING  
WHERE NO  
BAND HAS GONE BEFORE



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JANUARY 10, 1986

NEWS IN BRIEF

Augmenting R&R's news coverage, the News In Brief section spotlights late-breaking appointments in the radio and record industries in a short, easily scannable form. Look for it each week.

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Downes D-C VP/GSM

KGLD & KWK/St. Louis National Sales Manager Dick Downes is the new VP/GSM for Drake-Chenault. Downes' background includes sales management posts at KSHE/St. Louis, WAPI-AM & FM/Birmingham, and WZEW/Mobile; he has also programmed KGGO/Des Moines and KAAV & KEZA/Little Rock.

"For 20 years I've been aware of the Drake-Chenault reputation for excellence," said Downes. "This presents me with the opportunity to put to work the skills I've accumulated over the years, as well as broaden my own horizons with a highly respected company that maintains a national overview of radio trends."

National Radio Simulcast Of King Speech Planned

Group W Radio President Dick Harris is spearheading a national campaign to enlist thousands of radio stations in a national simulcast of an excerpt from Dr. Martin Luther King Jr.'s "I Have A Dream" speech on the new federal holiday observing King's birthday. The broadcast is set for 12:15pm (EDT) on Monday, January 20. Named "The Dream Forever."

Moen PD At Love 94

John Moen has been named PD of WLVE (Love 94)/Miami, replacing Beau Raines, who late last year became PD at WZNE/Tampa. Moen most recently programmed WASH/Washington.

WLVE GM Dean Goodman told R&R, "John's familiar with the market, having worked at WEZI. We've had a very big year, just completing our new \$3 million state-of-the-art facility. Love 94 has been a successful station for ten years, and I believe things are going to be even better."

Moen added, "Love 94 is a station rich with tradition, and Beau's left it in fine shape. This facility is second to none, and we should be able to increase our share of the market and become the dominant A/C in Miami."

Before his WASH stint, Moen was PD at EZ Communications' WEZI for 18 months. Earlier he was National PD for United Broadcasting for eight years.

The effort began late last week when Harris learned that the Federal Holiday Commission was having little success organizing activities to celebrate the holiday.

King Day Not "Just For Blacks"

"One of the problems is that a lot of people think this is a holiday just for blacks," said Harris. "I hope we can get a spark lit on this thing, to position the recognition of this holiday."

While conceding there's no way of predicting how many stations will participate, Harris said his goal is to enlist "all of them." An estimated 8000 stations took part in last year's simulcast of the USA For Africa song, "We Are The World."

As for future involvement, Harris commented, "Wouldn't it be

Lorimar Buys DIR

Ending several months of speculation, Los Angeles-based television-film producer/distributor Lorimar Inc. has acquired New York-based DIR Broadcasting for an undisclosed cash sum.

Lorimar Chairman/CEO Merv Adelson said, "Radio is often overlooked by major entertainment software suppliers as an important outlet. However, it is anything but ignored by advertisers, and DIR Broadcasting's

LORIMAR/See Page 4

Phillips & Wall Lock Up Million-Dollar KYKY Deal

EZ Communications' KYKY/St. Louis has signed morning team personalities Guy Phillips and Mike Wall to a five-year deal worth over \$1 million.

VP/GM Karen Carroll commented, "Phillips & Wall are a St. Louis institution as the longest-running morning team and the most recognizable personalities in the market. We are thrilled to know Guy and Mike are committed to Y98-FM."

PD Jim Richards added, "Guy and Mike have shown that they are willing to put the extra effort in to have a great morning show," while

EZ VP/Programming Dan Vallie remarked, "Phillips and Wall are very talented people and it's time they were recognized as the true talents they are."

Phillips said, "Never have we been given the support and latitude for our creativity that these professionals allow. The signing of our current contract is indicative of EZ's seriousness on winning." Wall added, "Inking this contract was our top priority for the new year. Our forte is entertaining and putting together a radio show, so we didn't want any lengthy, distracting negotiations. EZ felt the same way."

nice for radio to take responsibility in this way? That's all I can say at this point."

King delivered the speech at a massive rally at the Lincoln Memorial in Washington, DC shortly before his assassination in 1968.

Nets Enthusiastic

Late last week Harris began contacting the heads of the national radio networks, and received enthusiastic responses to his request that they feed the speech to their affiliates at the appointed time. Harris said he expects the broad-

KING/See Page 4

Jamison New GM At KLSC

Drake-Chenault VP/Major Market Sales Ron Jamison has accepted the GM's post at Century Broadcasting's recently-acquired 50-kw AM outlet KLSC (formerly KLSZ)/Denver. Since takeover, the station had been overseen by Station Manager Dee Thompson. Plans for the A/C facility, which presently has no measurable ratings, are forthcoming over the next few weeks.

Commented Century President Howard Grafman, "Ron's a solid broadcast professional who's managed several stations. He's one of our best acquisitions. We're expecting an exciting '86."

Prior to Drake-Chenault, Jamison was VP-Director/Sales & Marketing for Bonneville. He earlier worked in Chicago as GSM at WJJD and WIND, Sales Manager for Petri TV, and Manager for CBS Spot Sales.



Bob Bolinger

Bolinger Back To KQYT As VP/GM

Former KOY & KQYT/Phoenix GSM Bob Bolinger has returned to KQYT, this time as GM. Bolinger, most recently VP/GM at Group W's KJQY/San Diego for the past 15 months, assumes responsibilities held by Mike Horne, who continues as GM for KOY.

Edens Broadcasting President Gary Edens remarked, "Our stations are growing rapidly, and with that growth has come the increased demands of running them. We've reached a point where we need a GM for each station. I'm pleased Bob has accepted our offer, which gives us the advantage of having two of the top GMs in the country right here in Phoenix."

Before his GSM experience at the Phoenix combo, Bolinger was Sales Manager at KQYT for two years and GSM at WHBQ/Memphis. "I look forward to keeping KQYT as one of the premier Easy Listening stations in the country, a position it's enjoyed for 22 years," he told R&R. "It will also be great to be working alongside Mike Horne."

WZNE Switches To Classic Rock WKRL

Sandusky has switched newly-purchased WZNE/Tampa from CHR to a gold-based Classic Rock

format, with the new calls WKRL. The format debuted this week (1-6) under the direction of PD Beau Raines, and is being consulted by Bob Hattrick and Sandusky Group PD Jeff Sattler. The station is using the slogans "Where Classic Rock Lives," and "Classic Rock 97.9," despite attempted on-air preemption by AOR competitor WYNF.

KLOSE PD

WMRY Adopts Free-Form AOR

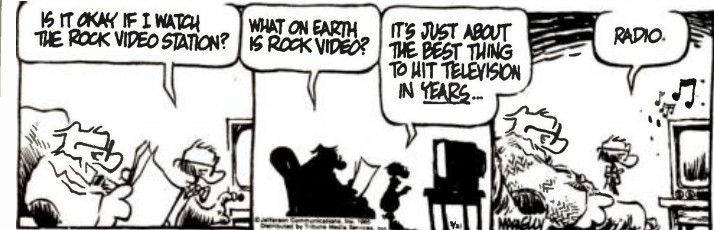
Free-form, progressive rock radio is alive and well in St. Louis. WMRY, an East St. Louis-based Pop-Jazz outlet for the last ten years, switched to a 24-hour "alternative" rock mix on December 29. The move leaves St. Louis without a fulltime Jazz station.

Nancy Pool-Leffler, former GM at AOR KSHE and former AOR KWK, is consulting in management and sales. She's currently assisting in the search for a GM.

The PD is Mark Klose, a market veteran who logged 11 years (eight in mornings) at KSHE, and has also done mornings at KWK and afternoons at KMOX. Klose had been playing rock in the mornings at WMRY since last March and selling time for his segment. In late

WMRY/See Page 4

Shoe/Jeff MacNelly



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RADIO BOOSTER SHOT — Above, a chuckle for the new year, with an implied message. Radio has survived wave after wave of new media technology, and while video gets the lion's share of press, radio attracts a far greater audience and still determines the fate of records. Something to keep in mind . . .

KERR, WHEELER OM, PD

WRLT Becomes AOR WKRR

Dick Broadcasting's WKRR ("Rock 92")/Greensboro-Winston Salem-High Point is the market's first AOR since August 1984, having switched on New Year's Eve from automated Easy Listening WRLT with a vastly improved signal. The former 20 kw facility now operates with 100 kw at 1400 feet.

As part of the changes, James Kerr, a six-year staffer from co-owned WVK/Knoxville, has joined as OM. Stepping in as PD is format veteran Bruce Wheeler.

Explaining the change, VP/GM Alan Dick said, "There were two stations in the market going after each other, trying to attack (Country-formatted market leader) WTQR, which we found has a tremendous amount of loyal



Bruce Wheeler

listeners. On the CHR side, there's WKZL and WSEZ fighting. There was no one filling this void in the market.

"We're a library-based, baby-boomer AOR based around the likes of the Eagles, Rolling Stones, Led Zeppelin, and Steely Dan," Dick continued. "Reaction has been incredible. We're running the whole scale from 14-year-olds to a 53-year-old who called to say it's the greatest rock station he ever listened to."

Regarding the arrival of Wheeler, whose background includes programming positions at WNCI/Columbus, WMET/Chicago, KAZY/Denver, and KFMQ/Lincoln, Dick added, "I feel great about Bruce and the staff he's hired. With our staff and the marketing campaign we've got coming up, we'll be a force to be reckoned with."

King

Continued from Page 3

cast to be a five-minute capsulized version of the original speech.

By presstime, Harris had secured agreements of cooperation from ABC, CBS, NBC, and Mutual, and planned to contact the remaining networks.

Celebrities Enlisted

Harris also overnighted requests to dozens of major celebrities asking that they tape public service announcements that will be fed to stations for airplay throughout the day on January 20. Kenny Rogers was the first entertainer to pledge his assistance.

After he was contacted by Harris, NAB President Eddie Fritts agreed to encourage stations to carry the speech. NAB will publish the network feed schedule in the edition of its weekly newsletter, NAB Today, which arrives at stations during the week of January 13.

Lorimar

Continued from Page 3

reputation and track record immediately puts Lorimar in a strong position. It is a perfect addition to our company, broadening our base and providing exciting new horizons and great growth potential."

DIR President Bob Meyrowitz told R&R, "This new arrangement gives us the opportunity to do more programming and it gives Lorimar an association with a company that has been in the forefront of quality radio programming for many years."

Lorimar presently produces several programs for network television, including "Dallas" and "Knots Landing." It recently purchased the Kenyon & Eckart and Brozell & Jacobs advertising agencies, merging them into one entity. DIR currently produces and distributes radio programming aired on approximately 1600 stations nationwide.

WKRR's new lineup includes John Amberg (from WWCT/Peoria) middays/MD, Chuck Jeffries (WZKS/Nashville) PM drive/production, and Erin Edwards (co-owned WKDF/Nashville) nights. Wheeler is handling mornings until the post is filled, and a GSM is also expected to be named.

TREPAGNIER  
NEW OM

WQUE  
Now "Heart & Soul"  
WMKJ



Jeffrey Trepagnier

WQUE (AM)/New Orleans has dropped its simulcast/shadowcast of co-owned CHR WQUE-FM to carry SMN's "Heart & Soul" format with new calls WMKJ ("Magic 1280). Coming aboard as OM is veteran personality Jeffrey Trepagnier, who succeeds exiting PD Dale Taylor. Also departing are night personality Dave White, Production Director Chris Bryant, and parttimer Steve Callender. Afternoon man Bob DeGiorno Jr. will remain with WQUE-FM.

VP/GM Bill Stoeffhaas told R&R, "The AM has been shadow-casting for about two years now, and it never amounted to its fullest potential. I feel strongly about the growth and acceptance of 'Heart & Soul,' as it has all the right ingredients, and will be supported by lots of outside media. With all his knowledge of music and this market, Jeffrey's the perfect choice to implement and oversee our new direction."

Trepagnier, who joined the station last September, has also worked in New Orleans at WNOE-FM, WYLD-AM & FM, WAIL-FM, and WBOK(Jack), as well as WOKJ & WJMI/Jackson, MI. "We will take SMN's feeds 24 hours a day," he said, "adding in our own promos and localized liners to give it a New Orleans feel. This city likes nostalgia, and our unique presentation of Motown oldies with current Urban hits will bring new cume back to AM."

Rick Nelson: Rock, Country Pioneer

By Adam White

Rick Nelson may have been born in New Jersey and attended school in Hollywood, but many of his first hits were convincingly rockabilly in sound and attitude. He was also one of the first pop performers to explore country music in the Sixties, with such albums as "Bright Lights & Country Music" and "Country Fever."

Nelson died Dec. 31 when the aircraft carrying the singer and his band crashed near De Kalb, TX. He was to have performed at a New Year's Eve concert in Dallas; he would have been 46 this May.

Regular appearances on his parents' TV sitcom "The Adventures Of Ozzie and Harriet" brought Nelson to national prominence in the Fifties. He parlayed that into a successful disc career from 1957, with such hits as "A Teenager's Romance," "Be-Bop Baby," "Stood Up," "Believe What You Say," "Poor Little Fool," "Lonesome Town," "Travelin' Man," and "Hello Mary Lou."

Session musician James Burton gave many of these recordings their distinctive guitar sound, even as Nelson's sound became more melancholy and his persona more self-pitying ("Teen Age Idol," "It's Up To You").

Nelson recorded for Imperial Records between 1957 and 1963, then joined Decca in what was reportedly a \$1 million, longterm deal - signed on the eve of the British Invasion. The hits dried up and the singer ventured into coun-



Rick Nelson

try music and country rock, the latter exemplified by "She Belongs To Me" (1970) and, most successfully, "Garden Party" (1972).

Nelson was signed to Epic ("Intakes") in the late Seventies, Capitol ("Playing To Win") in the early Eighties. His Imperial masters, reissued many times, are today owned by Capitol/EMI and were recently sublicensed to Rhino for a "Greatest Hits" album.

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Ferro GSM  
At KXLR  
& KOIT



Bob Ferro

Bob Ferro has been appointed to the newly-created post of GSM at "Trendformation"-A/C combo KXLR & KOIT/San Francisco

Noted VP/GM Chuck Tweedle, "Bob's combination of sales and management experience, along with his high personal integrity, will lead us very effectively in the sales arena in '86. He's just the kind of person I need."

Most recently an Account Executive with cross-town KFRC for nine months, Ferro previously held senior sales positions at WYNY/New York and KIQQ/Los Angeles, having also been GM for the Robbins & Ries ad agency.

“When you do something very well,  
you simply can't do it for everyone.”

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E. Alvin Davis

Our commitment is to provide quality consulting services. By design, we have chosen to offer close, personal attention to select clients.

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**A case in point:**

**WLTF-FM/Cleveland**

**Situation:** Booth's WZZP had good ratings, fine demographics (#3 25-54 Adults), and excellent billing, but was still the second Adult Contemporary station, two points behind its principal competitor.

WZZP General Manager Gordon Stenback, while pleased with his station's success, believed it could do better. The firm of E. Alvin Davis & Associates was retained as programming consultant. A re-marketing strategy, call letter change, and an innovative marketing campaign created a new identity that one industry newsletter called "a textbook case of positioning."

**Results:** In short order, WLTF became Cleveland's number one A/C. In a year and a half, WLTF increased its 12+ share from 4.7 to 7.3, becoming #2 in every major demographic, including 18-34 Adults, 18-49 Adults, and 25-54 Adults.\*

E. Alvin Davis & Associates' "custom" approach to consulting — serving select clients with individualized



*"The way I figure it, E. Alvin has been worth almost three share points to WLTF in Cleveland, that represents Big Bucks. Hiring E. Alvin Davis & Associates may have been the best investment I ever made!"* — Gordon Stenback, WLTF Vice President/General Manager

programming and marketing guidance—has produced a history of client rating and revenue successes.

If higher ratings and increased profits interest you, you should talk to us. To learn more, phone E. Alvin Davis at 513/984-5000.

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President

**RADIO PROGRAMMING & MARKETING**

\*Fall 1984—Spring 1985 Arbitron, Total Persons, AOH M.S. 6A-12M, Total Week

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PARTS I & II  
January 19 & 25

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ALIEN OWNER CITED

**KOZN Faces License Loss or \$20,000 Fine**

The FCC last week took the rare step of ordering KOZN/Imperial, CA to show cause why it should not have its license revoked or be fined \$20,000 because its owner is not a U.S. citizen. Federal law strictly forbids alien ownership of broadcast properties.

KOZN's 90% owner, Richard Edgar Green, had claimed on an FCC application that he was born in Einberg, PA on March 29, 1937. But the FCC said its investigation revealed he was actually born in Toronto, Canada on March 29, 1940. The Commission said Green had admitted misrepresenting his citizenship on renewal and station sale applications, as well as on FCC ownership forms.

The most prominent alien ownership issue to come before the FCC in recent years occurred in 1985 when Australian Rupert Murdoch had to obtain U.S. citizenship to buy Metromedia's TV outlets.

**KRAWETZ NEW SALES MANAGER**

**Johnson GSM At WLS-AM & FM**

WLS-AM & FM/Chicago Sales Manager Jack Johnson has been advanced to GSM for the Cap Cities/ABC CHR combo. He takes over for Simon T, who recently became President of Eric Chand-

NEWS IN BRIEF

● **JOHN VELASCO** has accepted the new post of VP/Music Marketing at CBS Songs, responsible for exploiting songs and catalogs owned by the division through non-traditional channels. Velasco was Managing Director for **Cherry Lane Productions Europe**.

● **JAMES TERLOUW** is the new GM at **McCoy Broadcasting's** Country-formatted **KCCY/Pueblo**. TerLouw most recently served as GM at **KQIL &**

**KQIX/Grand Junction, CO** from 1976-84.

● **ROY LOTT** has been advanced to Sr. VP/Business Affairs at **Arista Records**, covering contract negotiations, A&R administration, and various licensing functions. Previously VP/Business Affairs, Lott joined Arista as an attorney in 1979.

● **BILL NASH** and **MICHAEL ALFANO** have been named GM and PD, respectively, at A/C-Easy Listening combo **WDEF-AM & FM/Chattanooga**. Nash, who previously worked in sales at the station, succeeds **BEN CAGLE**, now part-owner of **WJSO/Johnson City, TN**. A former morning man at **WNOO-FM/Chattanooga**, Alfano takes over for **Cecil Ruffin**, who joined the sales department at neighbor **WDSI-TV**.

● **Sunshine Broadcasting** switched Easy Listening outlet **WGOX/Charleston, SC** to AOR as **WFXR ("The Fox")** January 5. The new staff includes **JOHN LATON** as GM, **PETE NADEL** as GSM, **JON ERDAHL** as OM, and **LAVONNE ADAMS** as OM. **WFXR** is consulted by **Jeff Pollack**.

● **JANET EVANS** has been elevated to President of **Harvit Broadcasting**, owner of **WBTH & WXCC/Williamson, WV**. She has been with Harvit for



Roy Lott

19 years and VP/GM for "Coal Country Radio" since 1979.

● **CHR-formatted KITT/Las Vegas** has swapped calls and formats, becoming A/C-programmed **KKLZ(Z96)**. VP/GM **Bob Hanna**, who will hire a new PD, noted that **KKLZ** is building new studios and transmitting facilities. "We're starting from the ground up," he said. "Everything will be in place shortly."

● **TOM LAND**, Operations Manager at **KEYN & KQAM/Wichita**, has been named VP/Programming for parent **Long Ride Broadcasting**. Land will now also oversee Long Ride's future acquisitions.

ONE YEAR AGO TODAY

- **Bill Smith** VP/GM of **WHK & WMMS/Cleveland**
- **Gordon Anderson** VP/Promotion at **Manhattan Records**
- **Tom Durney** VP/GM of **WASH/Washington**
- **Michael Lessner** VP/Promotion for **Motown**
- **Mike Grinsell** GM of **KABL-AM & FM/San Francisco**
- **Leigh Jacobs** PD at **WOMC/Detroit**
- **Larry Anderson** VP/GM of **WGR-AM & FM/Buffalo**
- **#1 CHR**: "Like A Virgin" — **Madonna (Sire/WB)** (3 wks)
- **#1 A/C**: "You're The Inspiration" — **Chicago (WB)**
- **#1 BU**: "Mr. Telephone Man" — **New Edition (MCA)**
- **#1 Country**: ("There's A) **Fire In The Night**" — **Alabama (RCA)** (2 wks)
- **#1 AOR Track**: "The Old Man Down The Road" — **John Fogerty (WB)**
- **#1 LP**: "Building The Perfect Beast" — **Don Henley (Geffen)** (4 wks)

FIVE YEARS AGO TODAY

- **Stan Monteiro** VP/Promotion at **Columbia**
- **Michael O'Shea** GM of **KBLE/Seattle**
- **Dean Tyler** PD at **WFIL/Philadelphia**
- **Dale Reeves** PD at **WKTU/New York**
- **Dick Kline** President of **Radio Records**
- **Jack Craig** **RCA VPI.U.S. & Canada**
- **#1 CHR**: "Just Like Starting Over" — **John Lennon (Geffen)** (2 wks)
- **#1 A/C**: "I Made It Through The Rain" — **Barry Manilow (Arista)**
- **#1 BU**: "Celebration" — **Kool & The Gang (De-Lite/PG)** (6 wks)
- **#1 Country**: "Beautiful You" — **Oak Ridge Boys (MCA)**
- **#1 LP**: "The River" — **Bruce Springsteen (Columbia)** (9 wks)

TEN YEARS AGO TODAY

- **Gerry Peterson** PD at **KCBQ/San Diego**
- **Bob Pittman** PD at **WMAQ/Chicago**
- **#1 CHR**: "I Write The Songs" — **Barry Manilow (Arista)** (2 wks)
- **#1 A/C**: "Theme From Mahogany" — **Diana Ross (Motown)**
- **#1 Country**: "Convoy" — **C.W. McCall (MGM)** (2 wks)
- **#1 LP**: "Hissing Of Summer Lawns" — **Joni Mitchell (Asylum)** (4 wks)

ler **Broadcast Communications** in Los Angeles. Succeeding Johnson as Sales Manager is **Bruce Krawetz**, a four-year **WLS Account Executive**.

VP/GM **Jeff Trumper** observed, "Both Jack and Bruce have proven their sales expertise over the past several years and I believe we are heading into 1986 with one of the strongest sales management teams ever."

A former AE with neighbors **WLAK** and **WLUP**, Johnson moved up to SM for **WLS** a year and a half ago after three years as an AE there. Prior to **WLS**, **Krawetz** worked as an AE at crosstown **WMAQ** and suburban outlet **WYEN/Des Plaines**.

**Jones Upped To WHOO PD**

**WHOO/Orlando MD Ron Jones** has been promoted to PD for the Country outlet. Jones, who joined the station in August 1984, replaces **Bucks Braun**, who is now entering the voiceover business.

**WMMA & WHOO GM Jim Jordan** told R&R, "Ron is talented, aggressive, and hard-working. We're confident he'll do a super job for us."

Jones, a former MD at **WMIL/Milwaukee** and morning man at **WJEZ/Chicago**, added, "It's exciting to be part of the new team here at 'HOO, along with **Jim Jordan** and **OD Mike Kinoshian**. We have a terrific bunch of people here and a great facility with a new tower. We have high hopes of turning things around."

Starr Debut



Mirage/Atco Records held a party at the New York club **Down Under** to celebrate the release of **Brenda K. Starr's** debut album "I Want Your Love." Pictured (l-r) are Starr's manager **Buddy Allen**, **Starr**, and **Mirage President Jerry Greenberg**.

B I O  M E S S A G E  O	TO	AIR DATE	TIME
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	FROM	AREA CODE	NUMBER
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**DEBUTS ON RADIO**

**JANUARY 25<sup>TH</sup>**



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## HERSKOVITZ EXEC. VP

### Goodphone Launches H&H Broadcasting

Goodphone Communications has formed H & H Broadcasting, headed by Goodphone President Mike Harrison and new H & H Exec. VP Al Herskovitz. The company's first acquisition was WSPR/Springfield, MA (R&R 1-3-86).

Said Harrison, "WSPR marks the kickoff of a major effort by our company to create and market new concepts for AM radio. Instead of only consulting in this area, we plan to acquire significant properties as well. WSPR will be the prototype of a new and aggressive approach to broadcasting on the AM band." He added, "I've long admired Al's accomplishments, style, and integrity, and am certain we shall be an extremely effective team."

Herskovitz brings management experience from WIP/Philadelphia and KPOL-AM & FM/Los Angeles, among other stations. "Although it is too early to reveal the precise details of our plans for WSPR," he said, "look for the station to become one of the most audience-involved in America and the flagship of a dynamic network."



Al Herskovitz

Formed in 1978, Goodphone has been involved in media consultation, network radio/TV production, and trade publishing.

**WFON/FOND DU LAC, WI**  
PRICE: \$2,475,000

**BUYER:** WFON Inc., principally held by Donald Jones. It also owns WLIP & WJZQ/Kenosha, WI and KFIZ/Fond du Lac, WI.

**SELLER:** Costas Enterprises  
**DIAL POSITION:** 107.1 mHz  
**POWER:** 3 kw at 312 feet  
**FORMAT:** A/C

**WSVS/CREWE, VA**  
PRICE: \$5 million

**BUYER:** Voyager Communications IV, owned by Jack McCarthy and Carl Venters. It also holds WMFR & WMAG/High Point, NC and WVOT & WRDU/Wilson, NC.

**SELLER:** Southern Virginia Broadcasting, headed by President Ellek Seymour. It also holds WETTI/Ocean City, MD; WGCA/Charleston, SC; WLN/Goose Creek, SC; WRCS & WODK/Ahoskie, NC; WSVS/Crewe, VA; WVBS-AM & FM/Wilmington, NC; WWTR/Bethany Beach, DE; and WYAK-AM & FM/Surfside Beach, SC. Acquisitions pending FCC approval include WDSC-AM & FM/Dillon, SC; WGA/Elizabeth City, NC; WHCC & WQNC/Waynesville, NC; WMBL & WMBJ/Moorehead City, NC; WREE/College Park, GA; WRJY/Richmond, VA; WVAB/Virginia Beach, VA; and WWOK/Columbia, NC.

**DIAL POSITION:** 104.7 mHz  
**POWER:** 100 kw at 404 feet  
**FORMAT:** Country

**KDOK/TYLER, TX & KEYP/WHITEHOUSE, TX**

PRICE: \$1.7 million (\$1 million for FM, \$700,000 for AM)

**BUYER:** Linda Meyer, William Fritsch, Frederick Morton, and Dennis Yelton, who will form a new corporation. Each holds a 25% interest in KMGZ/Lawton, OK.

**SELLER:** Barry Turner, John Culpapper, Jr. and Michael Connor. They also have interests in KAGC & KKYS/Bryan, TX; WKSD & WPFM/Panama City, FL; and KIOO & KVEE/Grand Junction, CO.  
**DIAL POSITION:** 1490 kHz; 99.3 mHz  
**POWER:** 1 kw days/250 watts nights; 3 kw at 450 feet  
**FORMAT:** Country; A/C

### Edwards

Continued from Page 1

son, he knows the music, he knows California, and he knows exactly what needs to be done.

"The KNEW PD job needed someone who could be more than just a PD. It takes a businessman; it takes someone with the ability to deal with high-profile jocks; one who understands the intricate way KNEW has been put together. Harry's the perfect choice."

Guerra told R&R, "This is obviously the thrill of a lifetime. It's a major task but we feel that we're going to make this market another Malrite success story. We won't have it any other way."

Guerra has been with KNEW for ten years, joining the station as overnight personality. He worked his way through evenings, afternoons, and MD, and was named PD two years ago.

**KWUN/CONCORD, CA**  
PRICE: \$714,100

**BUYER:** Concord Area Broadcasting, equally owned by Joseph Burry and Chester Coleman. Coleman has interests in KZTR/Camarillo, CA.  
**SELLER:** Burgundy Broadcasting, owned by Richard Helzberg.  
**DIAL POSITION:** 1480 kHz  
**POWER:** 500-watt daytimer  
**FORMAT:** A/C

### Duffy Buys KONO & KITY

Duffy Broadcasting has announced the purchase of KONO & KITY/San Antonio from Mission Broadcasting. Although the terms were not disclosed, industry sources placed the value between \$11-12 million.

"Mission has owned these properties for over 60 years," said Duffy President Marty Greenberg. "We're thrilled to be in San Antonio. This particular combination fits in perfectly with our growth in the Sunbelt. The stations' A/C Gold and CHR formats will remain intact, but a search for a GM is underway, as current President/GM Jack Roth has announced he'll be leaving."

Duffy also owns KSFM & KSMJ/Sacramento and KRZN & KMJ/Denver; pending FCC approval is WCFI/Orlando-Daytona. KONO operates with 5 kw on 860 kHz; KITY has 100 kw at 92.9 mHz. Americom's Tom Gammon served as broker for the transaction, which is expected to close by mid-February.

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#### FLORIDA

Med. Mkt. AM/FM with minimal competition. All new. \$980,000 with \$250,000 down. Contact - Randy Jeffery (305) 295-2572

#### SOUTHWEST

AM/FM in high growth market. Priced at 8.5 times 1984 cash flow. Asking \$2,100,000 with \$500,000 down. Contact - David LaFrance (303) 234-0405

#### MISSISSIPPI

AM/FM in popular resort area. Asking \$1,500,000 on terms. Contact - Mitt Younts (202) 822-8913

#### TEXAS

Fulltime AM w/ Class C FM, includes valuable real estate. \$1,800,000 with \$100,000 down. Contact - Bill Whitley (214) 680-2807

#### MIDDLE ATLANTIC

FM located in Top 50 market with expanding economy. Popular resort area. Asking \$2,200,000 on terms. Contact - Mitt Younts (202) 822-8913

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### Styx Picker To City Slicker



Styx guitarist J.Y. is currently working on his debut solo album "City Slicker," which is scheduled for release this month. It will be issued on the Jam-distributed Passport Records label as a joint venture with his own Absolute Records. Pictured with J.Y. (center) at the signing are (l-r) Jam Records President Marty Scott and J.Y.'s manager and head of Direct Management Group Steve Jensen.

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COULD CHANGE BACKFIRE ON AM?

## Industry Backs Unlimited AM-FM Program Duplication

The FCC's proposal to throw out simulcasting limits for AM-FM combos (Docket 85-357) won strong backing from broadcasters who filed comments with the Commission by last week's deadline. For markets of 25,000+ population, the rule now slated for elimination limits an FM to duplicating no more than 25% of a sister AM's programming.

Only one group opposed the change, citing the concern that 100% simulcasting will hurt AM — that listeners would be even less likely to tune to the AM band if the formats they hear, rather than being unique, are mere duplications of what's already available on FM. Most commenters, however, said the obvious advantages of separate programming assure that duplication will only be used as a last resort.

### WJLK: Let Weak AMs Die

Press Broadcasting, owner of WJLK-AM & FM/Asbury Park, NJ, argued the change would "have the opposite effect of that intended by the Commission," which is to bolster struggling AMs.

"While elimination of the rule may permit now marginal AM stations to operate more cheaply and thus remain on the air, it will do so at the expense of improved service from independently programmed AM stations that can offer a unique service," Press told the Commission.

"With FM penetration almost universal, there is no reason today to promote FM programming on AM. Who would listen to it?"

Rather than attempting to keep all AMs on the air, said Press, the FCC should let the marketplace "weed out those AM stations which will never succeed and which restrain improved service from well-run AM stations like WJLK, which might be able to improve technically in a less cluttered environment. . . . If AM radio is to survive it will only do so as a totally unique medium."

### KLOK Cites First Amendment

But the overwhelming tone of comments submitted to the FCC favored the rule change. KLOK Radio, which operates six California stations, said 100% duplication is needed "to allow AM stations to weather current economic conditions." The group added, "Under the First Amendment, broadcasters have the authority to choose programming as they see fit without censorship from the federal government."

KLOK predicted, "If the rule remains in effect over the next five years, it could itself be responsible for the loss of AM service which would otherwise be available."

In a joint filing, Cox Communications, Manning Broadcasting, Mul-

timedia, and TETCO argued that keeping the 25% limit will hamper spectrum efficiency "by encouraging stations to shut down operations during certain dayparts rather than exceed permissible duplication levels."

### Summit Reports \$300,000 AM Losses

Summit Communications noted that "the program duplication rule is no longer needed to achieve its

purpose of fostering the growth of FM radio."

The firm continued, "In Summit's experience, even with the maximum duplicated programming allowed under the current rules and with extreme cost-cutting measures, the losses associated with an AM station in competitive markets can be as high as \$250,000-300,000 annually. Frankly, as the demographic shift towards FM listening continues, it will be increasingly difficult to justify the continued operation of such AM stations."

M-3-X, Inc., which operates combos in Medford and Albany, OR, said its two AM daytimers, "with limited coverage and revenue poten-

tial, are very difficult to operate profitably with independent programming," especially in a depressed local economy. "The Commission should not be in the business of second guessing licensees as to what programming is dictated by marketplace conditions," it argued.

### NAB, Great Trails Back Change

Also backing marketplace format decisions was Great Trails Broadcasting. It said a glut of duplication is unlikely because simulcasting "is, in most instances, not to the economic benefit of commonly-owned stations."

NAB echoed that theme in its comments: "The twin goals of maximizing audience and maximizing revenues will encourage financially secure operators of AM-FM combinations to seek out discrete audiences through the offering of discrete programming formats."

NAB stressed its belief "that rule changes to encourage fuller operation of broadcast facilities — especially when the alternative is no broadcasting at all — can only serve the public interest." NAB said stations should have the option to simulcast "while developing resources for subsequent provision of independent programming that will ensure longterm financial stability."

## NEWS BRIEFS

### WBYY's Renewal Upheld Despite Manager Dispute

Although he said the station has failed to meet FCC standards of "openness and fair dealing," an administrative law judge has upheld the license renewal of WBYY/Columbus.

The case was returned to the judge for further consideration after it was revealed that Station Manager and part-owner Richard Nourse was spending several days a week at a family car dealership, while WBYY's renewal application said he was working fulltime at the station.

Judge John Conlin said WBYY's failure to disclose that fact "was misleading and lacking in candor," raising "some question" about whether license renewal should be granted. However, Conlin concluded that denying renewal "is a more drastic action than the licensee's conduct warrants."

WBYY was denied renewal in favor of a competing applicant in 1983. The Jazz outlet regained the license by buying out the competitor last year, but the FCC continued to probe the challenger's prior allegation about Nourse's conduct.

### EPA Finds RF Hotspots Near Seattle

A study by the Environmental Protection Agency has turned up radio-frequency (RF) radiation levels exceeding new FCC standards at the Cougar Mountain antenna site outside Seattle. Ten FM antennas are based there.

Because RF levels increase with height, EPA recommended that "the siting of new multistory dwellings near the high power antennas on Cougar Mountain should be approached with care.

"Also, cooperation among broadcasters will be needed to protect tower climbers. . . . There is no question that a worker who ascends any of the FM towers will encounter fields that exceed the ANSI (American National Standards Institute) radiation protection guide," which the FCC adopted as its standard, effective January 1.

Although no public areas near the towers exceeded the FCC limit, high levels were measured in the yard of at least one nearby home.

### Broadcast Sales Force Now 45.4% Female

The sharpest single trend apparent in the FCC broadcast employment statistics just released is the rapid move of women into broadcast sales. Women now hold 45.4% of all sales jobs, up from 37.5% in 1981.

The report also shows women and minorities making slight gains overall in the upper four job categories (Officials/Managers, Professionals, Technicians, Sales Workers). Women account for 28.6% of all these jobs, up from 27.8% in 1984. Minority representation inched up from 13% to 13.5% in 1985.

Despite those gains, the fact remains that both groups are far better represented at the bottom of the broadcast employment scale. Women account for fully 87.9% of all Office/Clerical jobs at stations, and minorities for 26.3%.

### Filing Window Open On 102.5, 100.7 mHz

The FCC's latest Docket 80-90 filing window opened January 2 and closes February 3. During that time, applications will be accepted for 14 Class-A FMs across the country.

Allocations are available on 102.5 mHz in Nicholasville, KY and on

100.7 mHz in George, CA; Gretna, FL; Cuthbert, GA; Milledgeville, GA; Coal City, IL; Mexico, ME; Banner Elk, NC; Utica, NY; Charleston, SC; Mission, SD; Bowie, TX; Palacios, TX; and Christiansburg, VA.

### KNIX Renewed With EEO Conditions

Citing "the general absence of EEO efforts to recruit qualified minority applicants," the FCC has imposed EEO reporting conditions on the license renewal of KNIX-AM & FM/Tempe, AZ. The combo is owned by Buck Owens Production Company.

The stations had been admonished for a poor record of recruiting Hispanics, the area's dominant minority group, and women. The Commission found that, in its most recent license term, only one of 26 hirings at KNIX was a minority group member, and no minority recruitment sources were developed.

Although it was granted a full seven-year renewal term, KNIX was ordered to file special reports on its EEO progress over the next two years.



Stan Freberg

### Other Key Developments:

- NAB has announced that Willie Nelson will entertain at the closing brunch of this year's annual convention, April 12-16, at the Dallas Convention Center. Radio luncheon speaker for the conference will be legendary radio ad man Stan Freberg.

- Rep. John Seiberling (D-OH), the chief advocate in Congress of beer and wine counteradvertising, says he'll probably retire at the end of 1986.

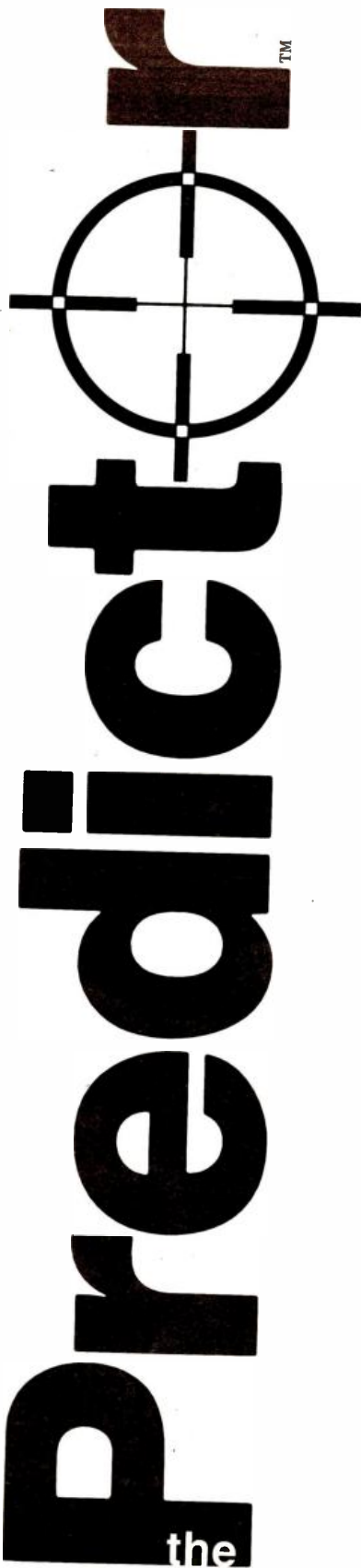
- Although it now appears NAB and NRBA will be united into a single association by then, co-chairmen for September's joint radio convention in New Orleans are NAB Radio Chairman and Federated Media President John Dille III and NRBA Director and Gannett Radio President Joe Dorton.

- New high-powered Cuban AMs on 710 and 1160 kHz (R&R, 11/15/85) have been officially added to the FCC's Cuban Broadcast List.

- Citing the press of other business, All Pro Broadcasting President Willie Davis has resigned from the NAB Board of Directors. Also departing is former ABC Radio President Ben Hoberman, who retired last week.

- NAB's annual Washington conference for state broadcast association presidents and executive directors will be held February 26-28. Speakers include Senate Commerce Committee Chairman John Danforth (R-MO) and FCC Chairman Mark Fowler.

- The deadline for commenting on the proposed streamlining of the FCC EEO rules (Docket 85-350) has been pushed back to February 2.



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If you want to know how your programming and marketing strategies are likely to hit or miss in April, find out now! Call Larry Johnson or Jhan Hiber for details and market availability. Then, you can spring into the next sweep with confidence.

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# WHAT'S NEW

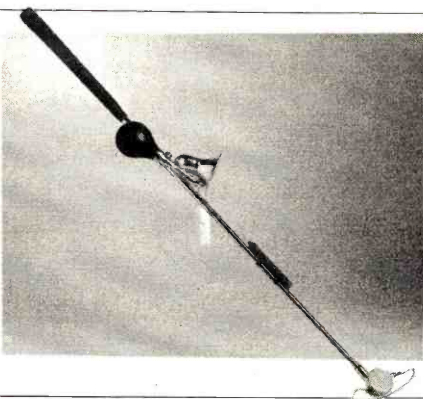
Edited by Don Waller

## "Schmeckenbecker Putter" Does It All For You

What to get for the man-who-has-everything? While it may not scratch those hard-to-reach places, the "Schmeckenbecker Putter" remains a perennial holiday favorite among those denizens of the 19th hole. Actually, this standard-size putter comes equipped for every golfing occasion.

The instrument's built-in compass aids in finding your way out of the rough, while a candle illuminates the 18th — or 19th — hole after the sun goes down. The putter also includes a rabbit's foot for good luck, a level to help you read greens, a 40-inch tape measure to eliminate arguments over "gimme" putts, and an air horn to either command silence or speed up the slow-moving foresome ahead of you. For the more technical minded, a non-slip rubber handgrip and four-inch head round out the package.

Available from the New York City-based **Hammacher Schlemmer** catalog (and therefore unconditionally guaranteed). Price: \$39.50.



## Bathroom Radio Booming

An astonishing seven percent of all U.S. bathrooms house a radio, according to a recent "Media Trivia" column item published in *Lintas Worldwide's Media Messages* magazine. Unfortunately, no numbers are available as to favorite bathroom radio formats or stations, but we're sure some of you clever air personalities out there can come up with the appropriate exit lines.

## "Major Market Airchecks" Available

The first two issues of "Major Market Airchecks" are currently available from the Miami-based firm of the same name. Issue One (New York '85) and Issue Two (Los Angeles '85) appear on stereo cassettes, focusing on the top CHR stations in the respective metros.

Said **Major Market Airchecks** Managing Director **Gary Travers**, "We will serve as an ongoing archive of the nation's best in CHR and A/C radio.

These cassettes will be a systematic, side-by-side comparison of several stations, all recorded within a few days of each other, usually in AM and PM drive. There will be no 'creative liberties' taken in editing. Purchasers of Major Market Airchecks will hear these stations just as thousands of radio listeners do each day."

For more information, contact Travers at (305) 923-5454.



## Elvis Shampoo

The King of Rock 'n' Roll, **Elvis Presley**, has been gone, *real* gone to that Great Fillin' Station In The Sky for a decade now. But his legend is still powerful enough to make him what we believe is the first deceased rock star to have a line of hair products marketed in his image.

Beginning next spring, Westlake Village, CA-based **Natural Choice Industries** will launch "Elvis Presley Love Me Tender" shampoo, conditioner, styling gel, and other hair and body products, predominantly in the South. The company hopes to have the 16-ounce bottles of Elvis shampoo (retail price around \$3) in gift and drug stores by Father's Day. Initial marketing plans include a gift pack containing the full line of bath and hair care products, plus a special, commemorative medallion.

## POLLSTAR

CONCERT PULSE

### TOP 20

- 2 1 GRATEFUL DEAD
- 1 2 BRYAN ADAMS
- 3 3 DIRE STRAITS
- 4 4 TINA TURNER
- 5 5 KENNY ROGERS
- 7 6 STING
- 8 7 AC/DC
- 12 8 TEARS FOR FEARS
- 6 9 BARRY MAINLOW
- 9 10 FOREIGNER
- 15 11 THOMPSON TWINS
- 11 12 JAMES TAYLOR
- 10 13 MOTLEY CRUE
- 17 14 HEART
- 13 15 DIO
- 14 16 SUPERTRAMP
- 20 17 MANHATTAN TRANSFER
- 16 18 CROSBY, STILLS & NASH
- 19 19 SIMPLE MINDS
- 18 20 RATT

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.

## Computerized Music Logs Without A Computer!

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## Why WBNS Radio's cartridge tapes sound better than yours

Columbus, Ohio Radio Station WBNS has found the permanent cure for inherent cartridge tape problems: the Harris Phase Fixer audio time base corrector.

Ron McGrew of WBNS explains. "We need ed this device 20 years ago. The Phase Fixer gives us consistently clean sound on every tape in the rack. No matter how much repeat play and abuse they're subjected to,

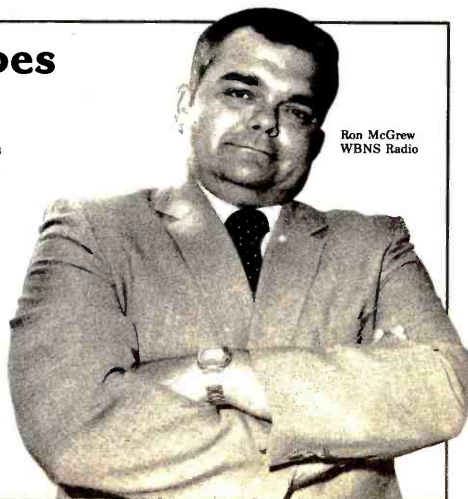


tapes sound perfect and flutter-free. There's no high frequency loss, and phase error is totally eliminated. After several months of using the Phase Fixer, I must say that Harris, once again, has a winner."

Your programming may be flawless. But performance problems develop in every cartridge tape. Don't enter the ratings war unarmed. The Harris Phase Fixer gives you a competitive edge. For more information, contact Harris Corporation, Broadcast Group, P.O. Box 4290, Quincy, Illinois 62305. (217) 222-8200.

 HARRIS

For your information, our name is Harris.



Ron McGrew  
WBNS Radio

# NBC RADIO NEWS' AWARD-WINNING STORY

NBC Radio News earned so many honors in 1985 that its record is a story in itself. So far, 23 programs have won 37 awards from 18 important organizations.

We're proud of the recognition both from colleagues in journalism and broadcasting and from experts in the areas reported on. NBC Radio News was, for example, singled out by physicians and religious leaders for stories on AIDS

and the homeless, by engineers for coverage of computers, and by attorneys and conservationists for reports related to their professions. There were awards, too, for programming about national affairs, women's issues and sports.

The size and diversity of the roster below confirm that we're doing our job. Our thanks to all concerned, along with our commitment to serve as well or better in 1986.

#### **American Academy of Family Physicians**

"AIDS: The Killer Epidemic Continues"

#### **American Women in Radio & Television Commendations**

"The Second Rape"

#### **Freedoms Foundation Awards**

"Bunker Hill to Beirut"

#### **Golden Hammer Awards,**

#### **National Association of Home Builders**

"Home Sweet Homeless"

"No Fixed Address"

#### **International Radio Festival of New York**

"Message from Moscow"

"The Olympic Scene: Turmoil and Triumph"

"Two Distant Tribes"

#### **Janus Awards**

"Change the Phone System"

#### **Robert F. Kennedy Journalism Awards**

"Home Sweet Homeless"

"The Invisible People"

#### **Maggie Awards, Planned Parenthood Federation of America**

"It Can Happen Anywhere"

#### **Edward R. Murrow Brotherhood Awards, Cinema/Radio/TV Unit of B'nai B'rith**

"My Brother's Keeper"

"Prisoners of War"

#### **National Headliner Awards**

"Election Coverage"

"Home Sweet Homeless"

"The Invisible People"

"Stories on Rape"

#### **National Society of Professional Engineers**

"Computer Shock"

"Made in Space"

#### **New York State Bar Association Media Awards**

"The Second Rape"

"My Brother's Keeper"

#### **Ohio State Awards**

"D-Day Anniversary"

#### **Overseas Press Club Awards**

"Beirut Coverage"

"Message from Moscow"

"Two Distant Tribes"

#### **Religion in Media Angel Awards**

"AIDS: The Killer Epidemic Continues"

"And Baby Makes Two"

"Home Sweet Homeless"

"The Invisible People"

"Message from Moscow"

"My Brother's Keeper"

"The Second Rape"

"Two Distant Tribes"

#### **Sigma Delta Chi Society of Professional Journalists**

Peter Laufer/Outstanding Young

Journalist Award (No. California Chapter)

#### **Soil Conservation Society of America**

"The Rain of Death"

#### **Women at Work Awards, National Commission on Working Women**

"Workplace"



**NBC  
Radio  
Network**



# PRO:MOTIONS

## MCA Distributing Promotes La France



Jim La France

MCA Distributing has promoted Jim La France to Director/National Accounts. La France, who had been the label's Boston Regional Branch Manager for the past five years, served as PolyGram's Northeast Regional Marketing Manager before joining MCA. Previous to that he was Northeast Sales Manager for ABC Records.

## Chappell/Intersong Ups Lang



Maxyne Lang

The Chappell/Intersong Music Group - USA has promoted former Director/Special Projects, Creative and Director/Merchandising Division Maxyne Lang to VP/Special Projects. She has been with Chappell since 1977.

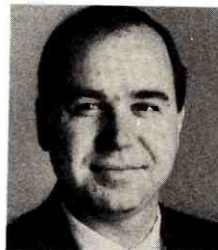
## BMS, Mansion, Studio One Bow

Three new companies have been established under the direction of VP/GM Mick Lloyd, with Charlie Chappelle as Nashville Music Consultant. They are Broadcast Music Service, a program syndication/record service for Country and A/C stations; Mansion Records; and Studio One Records.

## Antone's Records And Tapes Debuts

Clifford Antone, owner of Austin, TX-based Antone's Blues Club, has established Antone's Records and Tapes. Specializing in blues music, the label's first release is by Angela Strehli. The label is headquartered at 2915 Guadalupe, Austin, TX 78705; (512) 474-5314, 474-5315.

## CBS Taps Schuch



John Schuch

CBS Records has named John Schuch Director/A&R Administration, West Coast. Schuch is returning to CBS after serving as MCA Records' Director/Copyright Administration since 1984. He first joined CBS in 1972 and was Manager/Label Administration before his MCA stint.

## Sandusky Broadcasting Relocates

The corporate headquarters of Sandusky Broadcasting have been moved to One Tabor Center, 1200 Seventeenth Street, Suite 2300, Denver, CO 80202; (303) 572-6270.

## Bowen WQAM & WKQS Regional Sales Manager

Carole Bowen has been appointed Regional Sales Manager at WQAM & WKQS/Miami-Ft. Lauderdale. She joined WKQS in 1982 as an Account Executive. Prior to that, she served as an AE and as Promotion Director at WQAM between 1980-82.

## Katz Announces Staff Changes

Katz Radio has announced the following promotions: Bob McCurdy to VP/GSM from New York Sales Manager; Greg Noack to VP/Manager from Manager at the Los Angeles office; Mitch Kline to VP/Manager from Sales Manager at the Dallas office; Mike Chires to VP/Manager from Manager at the Detroit office; and Judy Houston to VP/Manager from Manager at the Minneapolis office.

## McArdle Segues To PolyGram

Thomas McArdle has joined PolyGram Records as VP/Management Information Systems. He comes to the label after serving five years as VP/Information Services at Donnelley Directory, a division of Dunn & Bradstreet. Before that he spent seven years as consultant to Arthur Young & Company.

## Harris Changes Address

AOR consultant George Harris can now be reached at Harris Communications, 1021 Lancaster Avenue, Suite 206, Bryn Mawr, PA 19010-1401; (215) 525-0933.

## PROS ON THE LOOSE

Rick Alexander — Nights KTLR/Terrell, TX (817) 640-8736

Kendall Atkins Promotion Director KKCI/Kansas City (913) 492-7417

John Paul Beard — Afternoons KTLR/Terrell, TX (214) 563-8603

John Boulous — East Coast Regional Island (914) 271-5667

Bob DelGiorno Jr. — Afternoons WQUE(AM)/New Orleans (504) 468-8405

Geni Donaghey — MD WXKS-FM/Boston (617) 396-1430

Devon Durrant MD/Midday KPLUS/Seattle (206) 935-4267

Roger W.W.W. Garrett — PD KRBE-FM/Houston (713) 370-9299

Steve Knoll middays/MD KKCI/Kansas City (913) 677-4379

Ed Lawrence — Production Director/Afternoons KBIM-AM & FM/Roswell, NM (505) 885-5364

Brian Maloney — PD KTYL/Tyler-Longview, TX (313) 549-8215

Mark Mason Mornings/PD KKCI/Kansas City (816) 444-4352

Jeff McClain — PD/Mornings WYNN-FM & WNOE/Jackson, MS(601) 825-4779

Bill McCown — PD WANS-FM/Greenville, SC (803) 226-1408

Weaver Morrow — Mornings KRBE-FM/Houston (713) 463-8936

Bobby Reno — Weekends WQUE(AM)/New Orleans (504) 889-2424

Brenda Romano — Midwest Regional Island (312) 266-7611

Dennis Rooney PM Drive KKCI/Kansas City (816) 452-4837

Geoffrey Shulman — West Coast Island (213) 850-0939

Jack Silver — Assistant PD KMEL/San Francisco (415) 388-7375

Steve Sutton — MD WEZCI/Charlotte (704) 372-1106

Dale Taylor — PD WQUE(AM)/New Orleans (504) 581-1280

Steve Walters — Nights/Weekends KTLR/Terrell, TX (214) 526-6360

Mike Ward — News Anchor/Reporter WWW/Detroit (313) 584-7352 or (716) 237-6402

Dave White — Nights WQUE(AM)/New Orleans (504) 887-4534

Marc Zintel PD/Afternoons WYNNF/Tampa (813) 521-4130

## CHRONICLE

### Born To:

WJGS-FM/Houghton Lake, MI morning man Pete Michaels and wife Diane, son Aaron, December 19.

WKAU/Appleton-Oshkosh afternoon personality Pat Reynolds and wife Lisa, daughter Aariah, December 12.

WMHE/Toledo PD Ron Finn and wife Donna, daughter Colleen Elizabeth, December 10.

195/Miami afternoon personality Don Cox and his wife, MCA Promotion Director March Edgar Cox, daughter Samantha Taylor, December 16.

Bob Hope

Caspar Weinberger

Barbara Walters

Lucille Ball

Carl Sagan

George Bush

Bill Murray

Gary Hart

Pete Rose

Tom Brokaw

Just a few of the recent guests on

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Radio's #1 interview series for 9 consecutive years.

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Call for a demo tape — (609) 452-1150  
join 300 stations nationwide, like

KVIL	WNBC	WBAL	KIRO
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WSOC-FM	WTIC-FM	KEZO	Y106
WWJ	WGCL	WRAL	KDWB
KFRC	WKSJ-FM	PRO-FM	WHO



# How To

Part two of a series.

You probably already know that there are many good reasons for using an ID jingle package on the air. Since your ultimate aim is to get listeners to remember your name at ratings time, it makes sense to convey that name in a catchy and attention-getting musical way, because a good jingle is simply more memorable than a comparable spoken message. Of course, the right package also helps to create a unique and identifiable sound for your station. And jingles are production elements that help the overall flow. In short, jingles help make what you're doing on the air seem even more special.

Although every PD has a different theory on how jingles should be used, the best ones do agree on one thing: JAM Creative Productions is the place to get them. Last week we told you a little about who we are and how we specialize in jingle production. Now we'd like to tell you about the steps involved in creating a successful ID Package.

## Custom vs. Syndicated

Every jingle package begins its life as a "custom". That simply means that the music tracks, as well as the vocals, are created from scratch for a specific client. After the project is completed, we make those jingles available to stations in other markets as a "syndicated" package. The only difference is that in a syndicated package, the music tracks already exist. Either way, your jingles will be exclusive to you in your market.

When we make a new custom package, we know that dozens of other stations will be wanting it too. So we spend a lot of time making sure that the tracks are innovative and exciting. It's not unusual for us to spend many hours perfecting one effect that lasts for only a couple of seconds.

If you use a syndicated package, you aren't sacrificing creativity; rather, you are reaping the benefit from the creative work we've already done. Most of our clients, in fact, prefer to order from syndicated packages. Remember that the lyrics and call letter logo of each jingle can be completely changed. Also keep in mind that your listeners are totally unconcerned with

what is happening in other radio markets, and will never realize that your syndicated package is also on the air in some other distant city.

## Whatever You Want

There's a world of things which make packages sound different from each other. Consider the vocal style, the length of the cuts, the type of instrumentation, and the lyric theme; they differ on every package. (Anybody who says that "all jingles sound the same" hasn't taken the time to listen to the wide variety that's available from JAM!) So, as obvious as it may seem, the first thing you have to do is decide what you like.

Give us a call. Talk about your format, and the type of jingles you want. Something just like another station you've heard? Something completely different? Just say the word. We'll send you demonstration tapes of appropriate syndicated packages which are available in your market. And there's always the option of doing something new and "custom".

(By the way, JAM ordinarily sends out its demos on reel-to-reel tape rather than cassettes. And there's one simple reason: Better quality. We're proud of our sound and we want you to hear it correctly!)

## I Need It Yesterday

Let's assume you have found a syndicated package which sounds right for your station. You need to decide which cuts you want, so we can send you a contract. We can't get you on our production schedule until you finalize the order by returning your contract to us.

We know that everybody is in a hurry to receive their production. But our reputation for creativity and quality has resulted in hundreds of clients wanting our services each month. We're trying our best to accommodate everyone. But even working around the clock and on weekends, there is only so much we can do. All of which makes our available production time a precious commodity. We think it's only fair to allocate that time in the same order that the contracts are received.

So, *plan ahead*. Don't wait until the last minute. Give yourself, and us, enough time to do the job right. You'll be rewarded with a

superior product which will make you sound great.

## Lyrics and Logo

Some people think that a jingle recording session works something like this: the client comes in, tells the singers what the words should be, they gather around the microphone and do it. They don't understand why they can't wait until the day of the session to decide what cuts they want and what they should say.

In fact, every single note of every jingle is written out in advance. The harmonies used in most ID's are too complex to be made up on the spot. And the only way to guarantee intelligibility is to have everyone singing the exact same rhythms and phrasings. That's why the music is written out ahead of time. And that's why it is so important for you to think about, and submit, your lyrics way in advance of the session. It takes hours of pre-production planning before we ever assemble the singers in the studio.

You can send us a letter with lyrics you have written, or we can send suggested lyrics to you. Either way, don't treat this step casually. We will sing each cut *exactly* the way you tell us, so make sure that everything on the page is precisely the way you want it. If there's a possibility that something may be pronounced incorrectly, such as the name of your city or a jock's name, send along a tape just to be sure. The more input you supply, the better. If there's a problem making the lyrics fit musically, we'll let you know before the session.

You also need to think about your logo; that is, the melody we will use every time the name of your station is sung. If you want it done similar to the demonstration tape, that's easy. But if you have another tune in mind, let us know what it is and we'll try our best to incorporate it into your package. Again, sending a tape helps.

## Still More to Come

Now we've reached the fun part: Your package is ready to be recorded. Next week we'll take you through the remainder of the production process. And we'll talk about the future.

**JAM**  
PRODUCTIONS®

4631 Insurance Lane • Dallas, Texas 75205 • Phone (214) 526-7080



JHAN HIBER

# RATINGS AND RESEARCH

## WEEK IN REVIEW

### Jay Billie Departs Arbitron

Arbitron Client Services Director Jay Billie will be leaving the company, effective January 15. He will open a new radio research firm called **Jay Billie Associates**. "We will initially concentrate on diary reviews and then expand into other services," stated Billie. JBA can be reached at P.O. Box 9157, Silver Spring, MD 20906; (301) 924-5968.

### Birch Adds Markets, Shifts Staff

Bill Livek, VP/Sales & Marketing for **Birch Radio**, has announced that the firm has added two more markets — Chattanooga and Johnson City-Kingsport-Bristol — to its monthly survey schedule, effective this month. This brings to 88 the number of markets surveyed monthly.

Livek also announced that **David Kabakoff**, Birch's Northeast Regional Manager, will be relocating to Atlanta to assume the position of Southern Regional Manager. Concurrently, **Debbie Cantor** is joining Birch as an Account Executive for advertiser/agency sales in New York. Ms. Cantor comes from the **Dancer-Fitzgerald-Sample** ad agency.

## Digging Into The Fall Books

The tallies from the fall Arbitrons are pouring out fast and furious at Control Data's Beltsville computers. The initial wave of emotion will set in, and after experiencing joy or sorrow, sales plans will be hurriedly revised.

However, upon receipt of the actual books many broadcasters will want to dig beneath the surface. A probing look may well point out the reality of what happened in your fall (or other relevant sweep) results. Maybe the initial shares are not as good — or bad — as first seemed. How can you find out? What can be done to make the sales and programming efforts better targeted?

Let's look at three approaches that can give life to those dry ratings books. (Although this article deals with Arbitron analysis, similar post-survey reviews are available for digging into Birch data.)

### Diary Reviews

A big advantage to "crunching" the book effectively is being able to go to Beltsville for a diary review. Several weeks ago we examined Arbitron's new diary review reservation procedures. How would the new mail in, random-select reservation system work? Would more or fewer stations elect to deal with the chore, and would those that did want diary reviews be able to get into Beltsville in a timely manner?

The jury is still out in some respects. According to Arbitron's Director/Client Services Jay Billie, approximately 200 reservation forms were received, representing 300 stations. That number of fall diary reviews appears to be relatively stable.

The problem may be when stations can get in to examine their booklets. Some stations that sent in reservations are finding that the dates they're getting are much later than a year ago; in some cases the delays add up to weeks. Although the spring sweep starts later than usual this year (April 3), such delays can still be a thorn in the side of stations clamoring for a peek at the diaries for which they pay so much.

Jay reports that Arbitron will try to improve the system. He will be leaving Arbitron effective January 15, so let him hear from you soon about the way your diary review was handled (301) 982-4742.

Meanwhile, what about the fall analysis? How might a delayed diary review affect your thinking about the fall and your planning for the spring?

To some extent the value of the normally useful diary review depends on the date you received. If you won't have the chance to examine the diaries until after mid-February, then I'd suggest another

"Some stations that sent in reservations are finding that the dates they're getting are much later than a year ago."

approach. I'll detail two below — a mechanical diary printout, and the A.I.D. system.

If you're able to afford the trip I'd suggest going to Laurel, if for no other reason to doublecheck Arbitron's diary editing of the diaries. It's always good ratings insurance to personally (or through a representative or consultant) get a hands-on feel for what the diarykeepers were trying to tell you.

If you can fulfill your reservation date there are certain basics you should be armed with when you trek to Laurel:

1. Order a "mechanical diary" printout. If you didn't request a printout of your diaries at the same time you sent in the reservation form I'd suggest contacting your Arbitron Sales rep or Jay Billie directly and immediately. It usually takes Arbitron about ten working days to crank out a mechanical, so be sure to order well in advance of your visit.

Take your mechanical with you to Laurel. Break the printout into each of the counties or sampling units in your metro, and compare the raw diaries in that county to the printout of your diaries in that geography. They should always match. If, for example, you find 102 diaries in the key county that mention your station for at least five continuous minutes in a given quarter-hour, then you should have 102 diaries shown on the printout. If you only see 100 on the mechanical there may be a problem. Bring the matter to Jay's attention for resolution.

2. Take your copy of the Station Information Packet (facility forms) sent to Arbitron prior to the start of the fall sweep (this is vital in case there's a question about crediting for a DJ, syndicated program you carry, or a sports event. Without the facility form program log info you can't ask Arbitron to correct editing/crediting decisions that may have hurt you. By the way, always be sure to take your confirmation that Arbitron got your S.I.P. mailing. Without confirmation, they may not be willing to

believe you actually sent in the name of the DJ you didn't get credit for in several diaries.

3. What slogans or logos did you send to Arbitron? This should have been part of your original Station Information Packet mailing, and it's crucial to crediting diaries. If your station uses "Q93," and another in the market used "Z36," how did Arbitron credit entries to "Z33" or "Q96?" If you examine the diaries you can ferret out this info and indeed see if listeners (at least the diarykeeper profile) are picking up on your logo. You'll also be able to see how Arbitron handled any entries where non-call-letter identifiers were jotted down.

In short, there's a lot of value to a trip to Laurel. Don't let a later date than you might be used to deter you from making the trip.

### Programmer's Package/A.I.D.

The fastest way to get a more in-depth feel of what the numbers are saying is to access Arbitron's AID (Arbitron Information on Demand) system. While there's a real sales payoff inherent in this computerized warehouse of diary data, the Programmer's Package portion can also be helpful when it comes to the nuts and bolts.

Here's the good news about the AID/Programmer's Package post-survey analysis option:

1. It's quick. As soon as you receive your book you can bet there's a computer tape at Arbitron that has the rest of the info you might need to make sense of your numbers. Thus, there's no delay as there is with the diary review approach.

"Arbitron admits that only 20-25% of the data captured in the diaries is available in the ratings books."

2. You can do runs, or arrange for Arbitron to send them to you.

If you have a terminal and are hooked up to AID directly, fine. The day after you have had time to delve into the book and figure out some areas worthy of further exploration, you can punch into the system and receive interactive responses. However, if you are not tied in directly, call your Arbitron sales rep and he'll be glad to pass along your request to Laurel. The data will be run and sent to you within a few days.

On the other hand, here are some items of possible concern:

1. You can't be sure it's correct. Garbage in, garbage out. If the diaries were in any way mishandled, it won't be reflected in the AID data. On the other hand, if you completely trust the editing of the booklets this may not be a matter of concern.

2. The diary weighting can be different than that used for the actual market report. Those who have fully delved into the nuances of AID have been concerned about the fact that the diary cume values (PPDV, or Persons Per Diary Value in Arbitron terminology) can be different when AID runs are conducted than when the original report is generated. This is especially true when only one month of a sweep is looked at, or if the analysis looks at just part of the metro.

3. It costs. Naturally there is the AID license fee, an add-on to your basic Arbitron contract. In addition, however, there are on-line costs when you access interactively. Your Arbitron sales rep may have given you an initial lesson on how to use AID, but you can be sure they didn't show you all the shortcuts that can cut your run times. These access fees are a large portion of AID's profits. Depending on how many analyses you perform (and some are more detailed than others, requiring more run time) it's not unheard of for a station to spend several thousand dollars on post-survey AID runs, over and above the AID license fee. But perhaps your concerns about the book will outweigh the cost consideration.

AID can help quickly dissect the sweep data. If you need answers or clues in a hurry, it's your best bet.

### A "Mechanical" Diary

Midway between the AID runs and the diary review options is the "mechanical" diary. This printout of your diaries and all the entries contained therein can be a gold mine. In fact, AID is only a mechanical on computer tape, but with the reweighting not shown on mechanical.

Here's the overview regarding mechanicals. First, the good news:

1. They can be very incisive. Each diary is detailed day-by-day, entry-by-entry. You can also review the cume values of the

diaries involved to see how stable/unstable the estimates may be for your station.

2. They are cost-effective. Mechanicals usually cost between \$500-\$800, depending on the size of the market. In addition, for only \$125 more you can obtain a "full-market mechanical" which details all the diaries for any other stations you specify. You can't use it at your station.

3. They are relatively timely. The mechanical can be run once you've received your book and Arbitron has a computer tape for your market. However, since many stations order mechanicals, be sure to get your order in immediately.

Some food for thought regarding mechanicals:

1. Is the data any good? You can find out by taking the station mechanical to Laurel when you conduct your diary review. Only by comparing the actual raw diaries to the mechanical can you spot any irregularities.

2. You might have to wait two weeks or more to get your mechanical. Is that timely enough?

3. Analyzing the data can be laborious. Many station mechanicals resemble the Manhattan phone book in terms of thickness. However, if you can enter the data in your station software or if you have a staff of research elves, then it may be worth delving into the mountain of info.

### The Other 75%

The vital point to keep in mind as you consider analyzing the fall results is how little the Arbitron or Birch books actually offer. Arbitron admits that only 20-25% of the data captured in the diaries is available in the ratings books. The rest is obtainable through any or all of the above approaches.

Suffice it to say that few station management teams would want to view survey results knowing they've only seen a fraction of the scoreboards. Perhaps one of these approaches or a combination of them will suit your situation. Search for the rest of the iceberg — don't just rely on the tip.

Next week: an interview with Ray Gardella, the new Chairman of the Arbitron Radio Advisory Council.

# Why have over 120 Top Programmers added the Plain-Rap Countdown to their programming arsenal?

"The Plain-Rap was inspired by our #1 rated Friday afternoon KIIS-FM Top 40 countdown. From the beginning, I felt it was a great idea; it makes available all the elements necessary to do a local countdown with a national feel. It offers resources that previously were only available in New York or L.A. that can now be tapped by any PD in any market."

(Jerry DeFrancesco, PD, KIIS-FM/L.A.)

"It gives you a chance to do a countdown that takes on the personality of your radio station. You have all the advantages of the other countdowns including interviews, and you take the credit."

(Sonny Joe White, PD, WKXS-FM/Boston)

"It's a local countdown with the content of a national show. It's great."

(Tac Hammer, PD, WLOL/Minneapolis)

"Finally a countdown that actually sounds great, sounds local, and doesn't blow my format and the sound of my station all to hell!"

(John Driscoll, PD, Y106/Denver)

"The ability to localize is placing KHIT as the music authority in Seattle."

(Marty Loughman, GM, KHIT/Seattle)

"I like the versatility. We can pick and choose the interviews that fit our adult contemporary format and eliminate the ones that don't. It's a great programming tool."

(Rob Stewart, PD, WRKA/Louisville, KY)

"For stations with a local countdown, the Plain-Rap is a must to have."

(Reggie Blackwell, PD, WROQ/Charlotte, NC)

"It's HOT!!!"

(Bill Thorman, PD, KTFM/San Antonio)

plain-rap

## countdown

### Every week you'll receive:

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# RATINGS

## Fall '85 Arbitron Advances, 12 +

### New York

WPLJ Sweeps Into First; WOR, WBSL, WLTW Big Gainers; WNEW-FM Increases AOR Lead; WPAT-FM Heads B/EZ

	Summer '85	Fall '85
WPLJ (CHR)	5.6	6.0
WRKS (B/U)	6.0	5.5
WHTZ (CHR)	5.9	5.5
WOR (Talk)	4.0	5.2
WBSL (B/U)	3.8	4.7
WLTW (AC)	3.0	4.5
WINS (News)	4.0	4.5
WNEW-FM (AOR)	3.5	4.1
WCBS (News)	3.6	3.6
WPAT-FM (B/EZ)	2.6	3.4
WRFM (B/EZ)	3.5	3.1
WNEW (BBnd)	2.9	3.0
WCBS-FM (Gold)	3.3	2.8
WABC (Talk)	2.8	2.6
WNBC (AC)	2.9	2.6
WPIX (AC)	1.6	2.3
WHN (Ctry)	2.8	2.2
WXRK (AOR)	2.5	2.1
WYNY (AC)	2.1	2.0
WADO (Span)	1.7	1.9
WAPP (CHR)	1.6	1.7
WQXR (Span)	1.0	1.8
WQXR-AM & FM (Class)	1.6	1.7
WNCN (Class)	1.0	1.2
WKDM (Span)	.8	1.1
WALK-AM & FM (AC)	1.0	1.0

### San Francisco

KGO, KCBS Extend Lead; KSOL, KSAN Climb To 3-4; KRQR New AOR Leader

	Summer '85	Fall '85
KGO (N/T)	7.8	9.0
KCBS (N/T)	4.8	6.2
KSOL (B/U)	3.8	4.5
KSAN (Ctry)	3.2	4.1
KABL-FM (B/EZ)	3.4	3.6
KIOI (AC)	4.0	3.5
KYUU (AC)	3.9	3.4
KBLX (B/U)	2.6	3.0
KMEL (CHR)	3.4	3.0
KBAY (B/EZ)	2.7	2.8
KOIT (B/EZ)	2.5	2.5
KRQR (AOR)	2.2	2.5
KNBR (Misc)	3.7	2.4
KFOG (AOR)	3.0	2.3
KNEW (Ctry)	2.2	2.3
KITS (CHR)	2.7	2.2
KLOK-FM (AC)	1.9	2.2
KWSS (CHR)	2.2	2.1
KABL (B/EZ)	2.8	2.0
KSFO (AC)	2.9	1.8
KFRC (CHR)	1.5	1.7
KDFC-AM & FM (Class)	1.4	1.5
KKH-AM & FM (Class)	1.8	1.5
KYA (Gold)	1.2	1.3
KARA (AC)	1.0	1.2
KLOK (AC)	1.1	1.2
KOME (AOR)	2.6	1.2
KSJO (AOR)	1.3	1.1
KJAZ (Jazz)	1.1	1.0

### Los Angeles

KIIS-FM Slips But Opens Big Lead; KJOI, KBIG Both Up; KLOS Hits Alltime High; KROQ Climbs; KFVB Wins New Battle; KRTH Up; KIQQ Debuts Solidly

	Summer '85	Fall '85
KIIS-FM (CHR)	8.8	8.2
KABC (Talk)	8.3	6.0
KJOI (B/EZ)	3.6	4.9
KLOS (AOR)	4.4	4.8
KBIG (B/EZ)	4.2	4.7
KROQ (AOR)	3.1	3.9
KFVB (News)	2.7	3.9
KOST (AC)	4.0	3.4
KMPC (BBnd)	4.2	3.4
KRTH (Gold)	2.5	3.3
KNX (News)	3.1	3.0
KZLA (Ctry)	2.1	2.6
KMET (AOR)	3.3	2.5
KIQQ (AC)	—	2.5
KKHR (CHR)	2.6	2.4
KJLH (B/U)	2.5	2.3
KDAY (B/U)	1.5	2.2
KTND (Span)	2.3	2.0
KRLA (Gold)	2.0	2.0
KHTZ (AC)	1.5	2.0
KMGG (AC)	2.4	1.8
KFI (AC)	1.7	1.6
KLVE (Span)	1.6	1.6
KKGO (Jazz)	1.3	1.6
KFAC-FM (Class)	1.2	1.6
KLAC (Ctry)	1.6	1.5
KWKW (Span)	1.4	1.3
KSKQ (Span)	2.1	1.3
KUTE (B/U)	1.5	1.2
KACE (B/U)	1.7	1.0

### Dallas

(unconfirmed)

KVIL-FM Up 3, Repairs Lead; KKDA-FM Improves; KRLD Stronger Third; Virtual 3-Way Country Tie

	Summer '85	Fall '85
KVIL-FM (AC)	7.5	10.6
KKDA-FM (B/U)	8.3	8.7
KRLD (News)	6.7	7.7
KEGL (CHR)	6.6	6.3
KPLX (Ctry)	6.1	6.0
WBAP (Ctry)	6.1	5.9
KSCS (Ctry)	5.0	5.9
KMEZ-FM (B/EZ)	5.4	5.4
KTXQ (AOR)	6.1	4.7
KTKS (CHR)	4.2	3.7
KMGC (AC)	3.5	3.4
KLUV (AC)	2.5	3.3
KQZY (B/EZ)	3.5	3.1
KZEW (AOR)	4.1	3.1
KESS (Span)	1.7	2.2
KAFM (CHR)	2.5	2.0
KDLZ (B/U)	2.3	2.0
KLTY (Rel)	.7	1.3
KSSA (Span)	.7	1.2
WRR (Class)	1.3	1.2

### Chicago

WGN Down Post-Cubs; WBMX-FM Holds Second As WGCI-FM Moves To Third; WLUP, WUSN Improve; WCLR Tightens A/C Race

	Summer '85	Fall '85
WGN (Talk)	9.9	8.0
WBMX-FM (B/U)	7.0	6.4
WGCI-FM (B/U)	4.8	5.3
WLOO (B/EZ)	5.1	5.2
WBBM (News)	4.9	4.5
WLS (CHR)	4.2	4.1
WLUP (AOR)	3.5	4.0
WBBM-FM (CHR)	3.8	3.7
WLAK (AC)	3.4	3.4
WCLR (AC)	2.6	3.3
WUSN (Ctry)	2.7	3.3
WJLD (BBnd)	3.0	3.2
WJMK (Gold)	3.5	3.2
WQXX (CHR)	3.6	3.2
WFYR (Ctry)	2.8	3.1
WMAQ (Ctry)	2.8	2.6
WXRT (AOR)	2.5	2.6
WAIT (BBnd)	2.0	2.2
WLS-FM (CHR)	2.5	2.0
WCKG (AOR)	1.6	1.9
WOJO (Span)	2.3	1.9
WMET (AC)	1.7	1.6
WVON (B/U)	1.3	1.6
WFMT (Class)	1.3	1.5
WGCI (B/U)	.5	1.0

### Detroit

WJR, WJLB Down But Still Lead; WWJ Up Strong; WHYT Edges WCZY Combo; WLLZ Gains On WRIF

	Summer '85	Fall '85
WJR (Misc)	11.5	9.0
WJLB (B/U)	8.3	6.9
WJOI (B/EZ)	6.1	6.3
WWJ (News)	5.0	6.2
CKLW (BBnd)	4.8	5.4
WHYT (CHR)	4.5	5.4
WCZY-AM & FM (CHR)	5.5	5.3
WRIF (AOR)	7.0	4.9
WNCFM (AC)	4.3	4.3
WLLZ (AOR)	3.6	4.2
WWWW (Ctry)	2.6	3.2
WXYT (Talk)	3.4	3.2
WKSG (Gold)	2.3	3.1
WOMC (AC)	3.4	3.1
WLTJ (AC)	1.8	2.9
WJZZ (Jazz)	2.0	2.4
WGPR (B/U)	2.2	2.0
WCXI-FM (Ctry)	2.0	2.2
WDRS (Class)	1.2	2.1
WDTX* (AC)	—	1.9
WMJC (AC)	1.8	1.5
WCHB (B/U)	1.2	1.3
WCXI (Ctry)	2.5	1.3
WHND (Gold)	.7	1.2

\*First book as WDTX, formerly WCLS

### Philadelphia

WMMR Extends Lead; WSNi Makes Run For A/C Crown; WKSZ, WIP Also Up

	Summer '85	Fall '85
WMMR (AOR)	9.4	9.8
KYW (News)	7.0	7.0
WUSL (B/U)	7.9	6.9
WEAZ (B/EZ)	6.2	6.5
WPEN (BBnd)	4.7	5.3
WMGK (AC)	5.1	5.2
WSNI (AC)	3.2	4.6
WCAU-FM (CHR)	4.7	4.2
WDAS-FM (B/U)	5.0	4.2
WWDB (Talk)	4.1	4.1
WKSZ (AC)	2.7	4.0
WCAU (N/T)	5.5	3.7
WIOQ (AOR)	3.1	3.7
WIP (AC)	2.5	3.7
WXTU (Ctry)	3.2	3.3
WYSP (AOR)	3.1	3.0
WZGO (CHR)	3.0	2.0
WFLN (Class)	1.3	1.8
WFIL (Gold)	2.1	1.7
WHAT (B/U)	1.2	1.2
WDAS (B/U)	1.4	1.0

### Format Legend

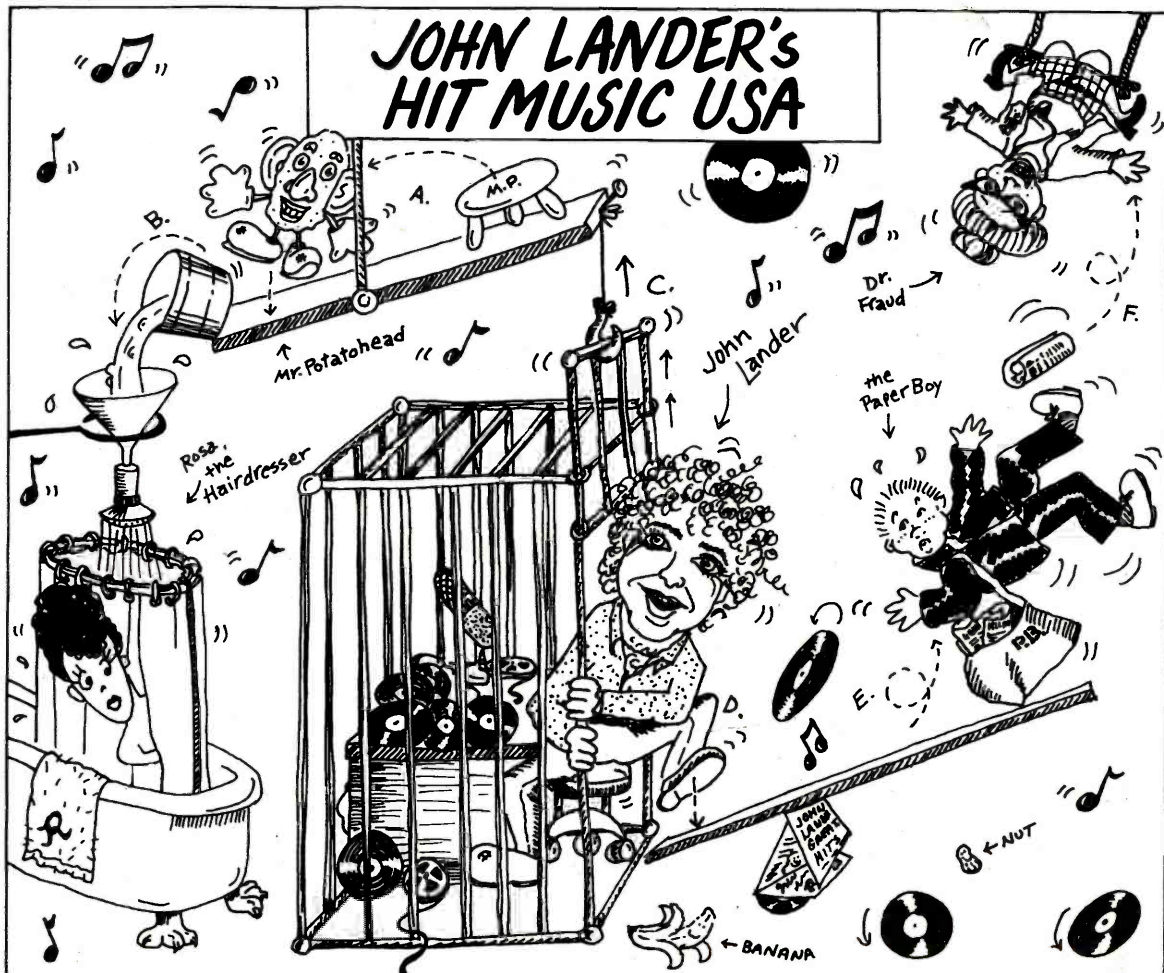
AC—Adult/Contemporary, AOR—Album-Oriented Rock, BBnd—Big Band, Bik—Black, BM/Easy—Beautiful Music/Easy Listening, CHR—Contemporary Hit Radio, Clas—Classical, Ctry—Country, Gold—Oldies, Jazz—Jazz, Misc—Miscellaneous, News—News, N/T—News/Talk, Rel—Religious, Span—Spanish, Talk—Talk, Urbn—Urban Contemporary.

### Island Moves On Prime Movers



Island has signed L.A. band the Prime Movers. Pictured at a Club Lingerie showcase are (l-r) Island Music President Lionel Conway, group's Curt Lichter, Gary Putman, and Savers Ramsey, TLC Management's Stan Layton, Island President Charly Prevost, group's Greg Markel, and TLC's Stuart Love.

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

# RATINGS

## Fall '85 Arbitron Advances, 12 +

### Nassau-Suffolk

**WALK Combo Leads Market; WBLI Wins CHR War; WHTZ Drops To Tie For Third**

	Spring '85	Fall '85
<b>WALK-AM &amp; FM* (AC)</b>	3.8	6.2
WBLI (CHR)	5.7	6.1
WHTZ (CHR)	7.2	4.9
WNBC (AC)	4.7	4.9
WBAB (AOR)	5.2	4.7
WPLJ (CHR)	4.5	4.4
WOR (Talk)	4.6	4.1
WCBS (News)	3.9	3.9
WLTW (AC)	3.5	3.8
WINS (News)	2.7	3.3
WNEW-FM (AOR)	3.9	2.9
WGSM (AC)	2.4	2.8
WRFM (B/EZ)	4.3	2.8
WCTO (B/EZ)	1.7	2.5
WABC (Talk)	1.5	2.5
WCBS-FM (Gold)	3.9	2.5
WRKS (B/U)	1.9	2.5
WHUJ (BBnd)	3.7	2.3
WKJY (B/EZ)	1.1	2.2
WBSL (B/U)	1.3	2.1
WAPP (CHR)	1.9	2.0
WNEW (BBnd)	.6	1.9
WHN (Ctry)	2.9	1.9
WYNY (AC)	2.1	1.9
<b>WQXR-AM &amp; FM (Class)</b>	1.1	1.6
WLIR (AOR)	1.8	1.3
WMCA (Talk)	1.2	1.2
WXRK (AOR)	.7	1.1
WPAT-FM (B/EZ)	2.1	1.1
WGBB (AC)	1.1	1.0

\* Simulcast fulltime in most of fall book

### San Diego

**KJQY Takes Solid Lead; KFMB-FM Zooms To Third; KSON-FM Leads Country Climb; XHRM Up But Not To Birch Level; KSDO, KPQP Gain**

	Summer '85	Fall '85
KJQY (B/EZ)	8.0	9.4
KGB (AOR)	9.3	7.8
KFMB-FM (AC)	5.9	7.6
KFMB (AC)	9.5	6.4
KSDO (N/T)	5.2	6.1
KSDO-FM (CHR)	6.3	4.8
KPQP (BBnd)	3.2	4.6
XHRM (B/U)	3.3	4.5
KSON-FM (Ctry)	3.2	4.5
XTRA-FM (AOR)	6.1	4.5
KLZZ-FM (AC)	2.8	3.5
KCBQ-FM (Ctry)	1.6	3.0
KIFM (AC)	3.3	3.0
XTRA (Gold)	2.5	2.9
XHIT (AOR)	2.5	2.7
KFSD (Class)	3.8	2.6
KVXY (AC)	2.8	2.6
KWLT* (AC)	1.9	2.1
KLZZ (AC)	.8	1.4
KCBQ (Ctry)	.9	1.3
KEZL (AC)	1.3	1.1

\* Formerly KBZT, first book as KWLT.

### Cleveland

**WMMS Approaches 15 Share; WQAL, WDOK Add EZ Shares; WMJI, WBBG Up Solidly; WDMT Gains On WZAK**

	Summer '85	Fall '85
WMMS (CHR)	12.2	14.5
WQAL (B/EZ)	6.9	8.2
WMJI (AC)	6.0	6.8
WDOK (B/EZ)	6.3	6.7
WBBG (BBnd)	4.9	6.5
WWWE (AC)	6.6	5.5
WLTF (AC)	7.1	5.2
WERE (B/U)	5.1	5.1
WGCL (CHR)	7.1	4.9
WERE (N/T)	4.3	4.5
WDMT (B/U)	3.5	4.3
WGAR-FM (Ctry)	4.1	3.4
WABQ (Rel)	2.3	2.6
WCLV (Class)	2.4	2.1
WRMR (B/EZ)	2.1	2.0
WRQG (CHR)	2.3	2.0
WHK (Gold)	1.5	1.8
WONE (AOR)	1.5	1.4
WJMO (B/U)	1.8	1.1
WKDD (CHR)	.5	1.1

### San Jose

**KGO Holds Lead But KBAY Gains; CHR Booms As KWSS Leaps, KATD Debuts; KSJO Tops AORs; KCBS Improves**

	Spring '85	Fall '85
KGO (N/T)	8.8	8.3
KBAY (B/EZ)	5.6	6.7
KWSS (CHR)	4.5	6.1
KCBS (N/T)	4.2	5.3
KYUU (AC)	4.1	4.3
KSOL (B/U)	3.7	3.6
KARA (AC)	3.9	3.4
KIOI (AC)	4.3	3.2
KSJO (AOR)	2.3	3.2
KLOK (AC)	3.4	3.1
KSAN (Ctry)	3.6	3.1
KOME (AOR)	5.3	3.0
KLZE (B/EZ)	2.8	2.9
KEEN (Ctry)	2.0	2.7
KOIT (B/EZ)	2.0	2.7
KBLX (B/U)	1.3	2.3
KNTA (Span)	1.7	2.2
KNBR (Misc)	3.0	2.1
KEZR (AC)	2.6	2.0
KATD* (CHR)	—	1.9
KLIV (BBnd)	2.6	1.9
KFOG (AOR)	2.0	1.8
KITS (CHR)	1.5	1.8
<b>KDFC-AM &amp; FM (Class)</b>	1.8	1.8
KFRC (CHR)	1.0	1.4
<b>KKH-AM &amp; FM (Class)</b>	.6	1.4
KLOK-FM (AC)	1.9	1.4
KBRG (Span)	1.0	1.3
KABL-FM (B/EZ)	1.2	1.2
KAZA (Span)	1.7	1.2
KMEL (CHR)	.9	1.2
KFAX (Rel)	.6	1.0

\* debuted this book

### Pittsburgh

**KDKA Down Three, Still Leads; WDVZ Moves To Third; WAMO-FM Adds Two; WTKN Big Gainer; KQV, WEEP, WMBS Up**

	Spring '85	Fall '85
KDKA (AC)	15.1	11.9
WBZZ (CHR)	9.8	9.2
WDVE (AOR)	8.1	8.4
WSHH (B/EZ)	9.4	7.8
WAMO-FM (B/U)	4.7	6.7
WWSW (AC)	4.9	5.4
WHTX (CHR)	4.4	4.6
WTKN (Talk)	2.8	4.3
WTAE (AC)	3.7	4.2
WJAS (BBnd)	3.9	3.7
WDSY (Ctry)	2.8	2.7
KQV (News)	1.9	2.6
WEEP (Ctry)	1.8	2.6
WYDD (AOR)	2.9	2.5
WPNT (AC)	3.8	2.4
WHYW (AC)	2.9	2.2
WBSB (AC)	1.0	2.1
WAMO (Jazz)	.5	1.4
WWOL (AC)	1.0	1.3

### Riverside-San Bernardino

**KDUO Rockets To Top; KCKC Doubles; KQLH, KABC Make Notable Gains**

	Spring '85	Fall '85
KDUO (B/EZ)	6.8	8.6
KGGI (AC)	8.7	7.0
KISS-FM (CHR)	7.9	6.8
KBIG (B/EZ)	4.7	4.5
KLOS (AOR)	3.6	3.9
KFI (AC)	5.0	3.8
KRTH (Gold)	4.3	3.6
KNX (News)	3.8	3.1
KOST (AC)	3.1	3.0
KFKM (BBnd)	3.6	2.9
KCKC (Ctry)	1.2	2.7
KQLH (AC)	1.5	2.7
KMET (AOR)	3.4	2.6
KOLA (AOR)	2.7	2.5
KABC (Talk)	1.2	2.2
KCAL (Span)	1.5	2.1
KKHR (CHR)	2.4	1.9
KROQ (AOR)	1.5	1.9
KDIG (Ctry)	.7	1.5
KWDJ (Ctry)	1.4	1.5
KCAL-FM (AOR)	1.5	1.4
KLAC (Ctry)	1.2	1.4
KMPC (BBnd)	1.8	1.3
KNTL (Ctry)	1.2	1.3
KRLA (Gold)	.6	1.3
KJOI (B/EZ)	.6	1.2
KFAC-FM (Class)	.8	1.1
KPRO (N/T)	.9	1.0

### Baltimore

**WLIF Off But Holds Lead; WXYV Soars To Third; WCAO, WYST-FM Look Strong; WWIN-FM, WITH Up**

	Spring '85	Fall '85
WLIF (B/EZ)	9.9	8.7
WBAL (AC)	8.6	7.5
WXYV (B/U)	5.4	6.8
WBSB (CHR)	7.4	6.7
WPOC (Ctry)	5.4	5.6
WIYY (AOR)	6.9	5.6
WCAO (Ctry)	2.9	4.4
WFBR (AC)	4.4	4.1
WMKR (CHR)	4.8	3.9
WWIN-FM (B/U)	2.9	3.5
WYST-FM (AC)	1.2	3.2
WBGR (Rel)	3.3	3.1
WITH (BBnd)	2.5	3.0
WQSR (Gold)	2.1	2.6
WWDC-FM (AOR)	2.3	2.5
WEBB (B/U)	2.8	2.2
WWIN (B/U)	3.1	2.1
WCBM (AC)	2.5	1.5
WHUR (B/U)	1.0	1.5
WTOP (News)	.7	1.4

### Atlanta

**WZGC Down But Holds Narrow Edge; WKLS-FM Springs To Second; WPCH Climbs; WYAY Tightens Country Contest**

	Spring '85	Fall '85
WZGC (CHR)	12.1	9.8
WKLS-FM (AOR)	6.4	9.0
WQX-FM (CHR)	9.2	8.9
WVEE (B/U)	11.0	8.9
WPCH (B/EZ)	6.5	7.4
WSB (AC)	6.3	6.7
WKHX (Ctry)	8.9	6.6
WSB-FM (AC)	5.4	4.9
WYAY (Ctry)	3.3	4.9
WFOX (AC)	3.7	4.1
WARM* (AC)	2.5	3.2
WAOK (B/U)	2.3	3.0
WGST (N/T)	2.9	2.6
WPLO (Ctry)	1.7	2.1
WCNN (Talk)	1.2	1.5
WQXI (Gold)	1.6	1.3
WIGO (B/U)	1.3	1.1
<b>WJYA-AM &amp; FM (B/EZ)</b>	1.6	1.1

\* Formerly WRMM

### Denver

**KOSI Steady At Top; KAZY Makes Big AOR Move; KOA Powers Into Fourth**

	Spring '85	Fall '85
KOSI (B/EZ)	10.7	10.5
KBPI (AOR)	10.7	7.3
KMJJ (AC)	6.8	6.8
KOA (Talk)	5.0	6.5
KBCC-FM (AOR)	5.5	5.9
KAZY (AOR)	3.9	5.6
KRXY-FM (CHR)	5.7	4.9
KPKE (CHR)	4.6	4.0
KYGO (Ctry)	4.0	4.0
KVOD (Class)	3.8	3.7
KNUS (N/T)	3.7	3.3
KOAO (CHR)	4.3	3.2
KIMN (CHR)	3.6	3.1
KHOW (AC)	5.2	3.0
KEZW (BBnd)	3.1	3.0
KDKO (B/U)	2.4	2.7
KLZ (Ctry)	2.4	2.4
KRZN (Gold)	1.5	2.1
KZEN (News)	1.2	1.6
KTCL (Misc)	1.2	-1.5
KBRQ (Ctry)	1.2	1.1

### Hartford-New Britain

**WTIC Combo, WRCH Off A Bit; WIOF, WKSS, WRDC-FM Post Good Gains**

	Spring '85	Fall '85
WTIC (AC)	20.1	18.3
WTIC-FM (CHR)	15.8	14.9
WRCH (B/EZ)	12.0	11.4
WIOF (AC)	4.2	6.0
WHCN (AOR)	6.1	5.8
WKSS (CHR)	3.4	4.9
WRDC-FM (AC)	3.5	4.8
WRQP (BBnd)	4.5	3.7
WPOQ (News)	3.7	3.6
WCCC-FM (AOR)	3.4	3.0
WRDC (AC)	2.4	2.8
WWYZ (AC)	2.6	1.8
WKHT (Ctry)	.4	1.4
WKND (B/U)	.6	1.0

### Geldof Books Squier



Celebrating the recent release of the "Live Aid" concert book at NY's Hard Rock Cafe are (l-r) Unicorn Publishing's William McGuire, Capitol artist Billy Squier, and Live Aid organizer Bob Geldof.

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REED BUNZEL

# NETWORKS/PROGRAM SUPPLIERS

## Industry Credibility: NBC's Bongarten Speaks Out

Many industry watchers thought it was untouchable. NBC, a subsidiary of RCA, would escape 1985 as the only big-three network that didn't come up against merger mania. ABC was swallowed up by Cap Cities, while CBS fought off a robust takeover attempt by Ted Turner. But NBC seemed to be the giant that couldn't be taken. Until, with just three weeks left on the calendar, General Electric made an offer the boards of both companies couldn't refuse. For \$6.28 billion the 66-year-old Radio Corporation of America surrendered its independence and agreed to the largest broadcast-oriented sale ever.

As with every major transaction, speculation about the impact of the merger on the industry and NBC is beginning to build. Company executives will not yet comment on any takeover details, but in light of these recent events NBC Radio President Randy Bongarten agreed to speak candidly on another issue facing the industry: clearance credibility with the advertiser.

### Healthy, Wealthy, & Wise

**R&R:** First, a general question: How healthy does the radio network industry appear as we move into 1986?

**RB:** I think we're in excellent shape. We've just come out of another record year as far as revenues are concerned, and all indications point to a repeat for 1986. The only challenge we're up against is related to credibility issues. This is something the networks are beginning to look at seriously in an attempt to make it a more accountable medium.

"We support anything that will provide better information to our customers. As a whole networks are trying much harder than they have in the past."

**R&R:** Some network executives say the credibility issue is dead, while others say it still lingers on Madison Avenue. How crucial is the old RKO situation and what can be done to improve it?

**RB:** First, this is not just an RKO issue. Some of the events of the last few years may have caused everyone to focus on the situation, which is a mixed blessing for the industry. The fact is, the question of credibility has been around for quite awhile and contributed to a lot of problems. Network radio has had great difficulty in terms of getting fair value for its product. Once we address these issues head-on, we'll be much better off.

"Some people say there's too much inventory. I say there's too few clients. Network radio has five or six percent of all advertising dollars."

**R&R:** Is there anything Statistical Research can do with RADAR to improve the credibility picture?

**RB:** It's not a RADAR problem. It's a network problem. As networks we have to do more to ensure our advertisers that they are getting full radio network value. We can ask SRI to help us in this effort, but it has to be on our initiative.

### Checks & Balances

**R&R:** SRI has proposed releasing the verification figures comparing network clearance claims and actual clearances as recorded by RADAR. Will efforts like this help to improve advertiser confidence?

**RB:** NBC was the first network to support the proposal and it's going to happen — in large part as a result of our willingness to support that kind of approach. We support anything that will provide better information to our customers. As a whole networks are trying much harder than they have in the past to demonstrate their reliability, and I'm sure that picture will continue to improve.

**R&R:** Do you think radio is sloppier than other advertising media as far as verification is concerned?

**RB:** I'm not really qualified to speak on the other media, but network radio is different from spot radio. It's a system problem that relates to how we package and market our product and retrieve our information. In a sense the stations are our customers, and any good businessman knows it's never the customer's fault. I don't place any blame on anybody, but I do think we need to do a better job in certain areas.



Randy Bongarten

### Spread The Word

**R&R:** What can be done to communicate network radio's benefits to advertisers who either aren't using the medium, or who could use it more?

**RB:** As you know we recently hired Bob Lobdell as President of the Radio Network Association. He has put together an excellent action plan for next year. This plan includes a large number of presentations, personal visits by the heads of networks, and the development of a serious, informative, and useful presentation. At this point I feel very positive about Bob's efforts.

**R&R:** Rep firms claim that network radio tends to cheapen the advertising dollar. Do you think there is a proliferation of networks and/or inventory?

**RB:** Some people say there's too much inventory. I say there's too few clients. Network radio has five or six percent of all advertising dollars. That gives us a lot of opportunity for growth. We're looking at \$350 million for 1986, and I think it's possible to do double that over the next five years.

**R&R:** What stands out as the greatest challenge for network radio in the coming year?

**RB:** First and foremost, we have to get serious about this credibility issue. You can always say you want to attract more advertisers and increase business volume, or you can do something about prices. But all of that's tied to the credibility issue. It's very simple: In order to be an effective advertising medium, you have to reach a known audience at a known point in time. Network radio is successful insofar as we are able to succeed, but it's also the area in which we need to improve. As we begin to solve the credibility problem, we will find many advertisers who might have considered network radio but didn't go with it because they weren't really sure about how it worked or what they were getting. But I think this is going to change.

### BOB LOBDELL:

## Forecast For '86

It is my firm belief that when all the figures are in we'll see that business in 1985 was approximately 13% over revenues in 1984. December is a key month in the annual tabulation, and December 1984 was up 22% over the same month in 1983. The results for 1985 will largely depend on how business went last month, and how much of a change it was over the same period a year ago.

We're obviously going to say that we expect 1986 to be a good year for radio networks, but there are indications that it actually will be stronger than we've seen in recent years. We're currently hoping for an increase of about 13%, and have already seen some strong signs of improvement in consumer categories such as home electronics, computers, and the automotive industry. We are also experiencing growth in service areas, with an emphasis on business-to-business services, which should carry through the first quarter of 1986. All this makes us very optimistic for the coming year.

Also, I think we're going to see some sort of resolution to the ad-

vertiser clearance situation that is still dogging us. Statistical Research will begin releasing information that will help verify affidavit data, and this should ease some misgivings that advertisers still have about network radio. A lot of people are closely examining the situation and refining some procedures, which should lead to good, long-term improvements in the clearance system. Still, it is necessary to emphasize that every investigation of individual networks has found absolutely no similarities to the situation found in the RKO organization. We feel confident that problem will never be seen again in network radio, and business is back to normal. And even better for '86!

## NETWORK PEOPLE

• **United Stations** has named **Ruth Presslaff** Vice President/Affiliate Relations. Presslaff, former Director/Midwest Sales for the network, will oversee all station liaison responsibilities with US's affiliates. She joined United Stations in 1982 as a Station Clearance Representative based in New York, and was later promoted to Manager/Station Relations.

• **Debbie Bernstein Golden** has been promoted to Director of the **ABC Information Network**. Golden, who was most recently Manager/Station Relations, will be responsible for the day-to-day activities of the network. She joined ABC in 1979 as Supervisor/Public Relations at ABC Radio.

Also at ABC, **Lynda J. Moore** has been named Correspondent for the **ABC Contemporary Network**. Moore has been associated with ABC for the past two years as a free-lance writer for ABC Radio News; her media experience includes stints with **RKO Radio Networks, UPI Audio, AP Radio, and WRKS/New York**.

• **Larry Miller** has been appointed Director/Sales for **NBC Radio Entertainment**. Miller's new responsibilities include supervising sales and merchandising of all programs, and over-



Ruth Presslaff

seeing the activities of five regional sales offices. He joined NBC in 1984 as Regional Director/Affiliate Relations for the **Source**, and prior to that was Commercial Production Manager at **WHTZ/New York**.

Also, NBC has upped former Administrator/Research and Sales **Thomas C.N. Evans** to Director/Research for the **Radio Network**. Evans's NBC career began five years ago when he was Secretary to the Director/Research, later being promoted to Research Analyst.

• **Associated Press** has named **Rosie Oakley** General Broadcast Executive for the Eastern United States. She came to AP two years ago as a Broadcast Executive for Georgia and Alabama from **WVOT & WXYW/Wilson, NC**, where she was a sales representative. Oakley will be one of three General Broadcast Executives who report to **Jim Williams**, Deputy Director/Sales for AP's Broadcast Division.

• **Drake-Chensult** has announced the appointment of **Charlie Quinn** as National Programming Consultant. Most recently he served as PD at **WHTT/Boston**, and prior to that he programmed **KZZP/Phoenix**.



Debbie Bernstein Golden

# NETWORK FEATURE FILE

## NEWS & INFORMATION FEATURES

January 13-17

### MUSIC FEATURES

#### The Week Of

January 20-24

**Country Today** (MJ)  
Sawyer Brown

**Earth News** (WO)  
George Burns/Jackie Gleason/Cheech & Chong/Emo Phillips/Steven Wright/Billy Crystal

**In Concert** (WO)  
Outfield/Del Fuegos

**Interview** (IN)  
Heart

**Line One** (WO)  
Assa live from London (1/20)

**Live From Gilley's** (WO)  
Moe Bandy

**Off The Record** (WO)  
Roger Daltry/Starship/Glenn Celesna

**Off The Record Special** (WO)  
Rush

**Shootin' The Breeze** (WO)  
Aretta Franklin/Jasper/Isley/  
Atlantic Starr

**Solid Gold Country** (US)  
Snuff Garrett (1/20)  
Bango center stage (1/21)  
January chart-toppers (1/22)  
Feature year 1976 (1/23)  
Dolly Parton salute (1/24)

**Special Edition** (WO)  
Kashfi

**Star Trak** (WO)  
Ta Mera & The Seen/Dream Academy/Queen

**Star Trak Profile** (WO)  
Kool & The Gang

#### The Weekend

January 18-19

**American Country Portraits**(BRE)  
Eddie Rabbit

**The Countdown** (WO)  
Family/Temptations

**Country Calendar** (CW)  
Lucie Arnott/Dolly Parton

**Dick Clark's Rock, Roll & Remember** (US)  
Roberta Flack

**Dr. Demento** (WO)  
Fresno Theatre

**Don & Deanna On Biecker Street** (CB)  
Peter Abin/Big Brother & The Holding Company

**Future Hits** (WO)  
Tears For Fears/Sling

**Gary Owens' Supertracks** (CRN)  
Frankie Valli

**Gospel Line** (SI)  
Preparing for His return

**Great Sounds** (US)  
Miltz Gaynor

**Jazz Show** (NBCE)  
Ben Sidran

**Legends Of Rock** (NBCE)  
Jethro Tull

**Musical!** (WO)  
Marilyn Monroe/"Most Happy Fella"/  
Peter Lawford

**Musical Starstreams** (MS)  
Osamu Kitajima

**Music Of The City** (SI)  
Roots of rock & roll Pt. 3

**Playback** (SI)  
Featured year: 1982

**Rick Dees Weekly Top 40** (US)  
Arcadia

**Rock Chronicles** (WO)  
Arcadia/Loverboy/Tom Petty/  
Bruce Springsteen

**Rock Of The World** (BRE)  
Conny Hart/Wham!

**Rock Over London** (RI)  
Mike Rutherford Pt 2

**Rock Superstars** (BRE)  
Loverboy/Rita

**Rock Week** (WO)  
Pete Townshend/JZ Top

**Scott Shannon's Rockin' America Countdown** (WO)  
Cars/Night Ranger/Mr. Mister

**Solid Gold Saturday Night** (US)  
Eric Burdon & The Animals (1/18)

**Street Beat** (BRE)  
New Edition/Isley Bros.

**Superstars Rock Concert** (WO)  
Robert Plant

**That's Love** (WO)  
Thompson Twins/J.D. Souther/Danny DeVito

**Top 30 USA** (CBSE)  
Donna Warwick/Barry Manilow/  
Simon & Garfunkel

**Weekly Country Music Countdown** (US)  
Bellamy Brothers

#### GENERAL INFORMATION

**Ed Busch Talk Show** (AP)  
Great recipes/Mr. Right guaranteed/  
D.B. Cooper (1/11)  
Investing/pet care (1/12)

**Computer Program** (PRN)  
Software piracy/student discounts/  
used computers/writers

**Jesse Jackson Commentary** (SI)  
Poverty study (1/13)  
Poverty among children (1/14)  
Working poor (1/15)  
Reverse Robin Hood (1/16)  
Anzus Pact in jeopardy (1/17)

**News Blimp** (PRN)  
Counterfeit drugs/college donations/  
trademarks/roll sodas/electronic homes

**Newsline Extra** (NBC)  
Legacy of Martin Luther King

**Sound Advice** (PRN)  
Power ratings/speaker cross-over/  
time delay/su/wedding/micro speakers

**Waldenbooks Review** (WO)  
Norman Cousins/Liz Roman/Galasso/  
Ellen Goodman/E.L. Doctorow

#### COMEDY

**Daily Feed** (DCA)  
No time ducky/Gorbachev TV  
translation/shuttle leak. Read/  
using available resources

**Laugh Machine** (PRN)  
George Carlin/Joan Rivers/Bill Cosby/  
Skip Stephenson/Steve Martin/  
Eddie Murphy

**National Lampoon's True Facts** (SLP)  
Every dog has his day/tricky Dick/you oughta  
be in pictures/pinhead/gooty geese

**Party Drop-Ins** (ASR)  
Party channel - Groucho/attorney by  
express mail/Walter Cronkite workout/  
the president has a gun/getting a date

**Radio Hotline** (ASR)  
Dennis/Justin/what's his name?/give yourself  
up/story of a woman

**Stevens & Grdnic's Comedy Drop-Ins** (ASR)  
Stereo sound FX/Big fat Donna #4/don't go  
changing/the best of the best of salesman

**United Spots Of America** (ASR)  
USSR band/no music/the mighty Wurlitzer/  
sounds from way out



**MOTEL CHECK-IN** — The Motels recently had reservations to check out Westwood One's "Line One," where they discussed their Capitol Records album "Shock." Pictured prior to the broadcast are Motels' Guy Perry and Martha Davis, "Line One" co-host Sky Daniels, and Motels' Marty Jourard.

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# 1986: The Year Of The Great Shakeout

By Charles Giddens

1985 was one of the biggest years in the history of the broadcast industry and 1986 will be even bigger.

A new breed of broadcaster began appearing in the early '80s and pushed full speed ahead in 1985. Using leveraged buyouts, limited partnerships, venture capital funding, and even bank and investment banking monies, owners roared into ownership with little personal money. This new breed brought new financial prowess, cost-cutting and efficiency studies, and more businesslike approaches to many old-line stations.

What happened next was predictable. With lower interest rates, huge sums of capital available, enormous interest in the broadcast business, appreciation, and reported high cash flows, the floodgates opened up. Station owners began to evaluate whether they were better off to take advantage of the huge prices being paid or to continue to build and profit from ascending cash flow capabilities. Many of the old-line operators chose to come out of the business and take their profits, giving rise to deal after deal in markets and for stations never believed available.

Most of the funding was obtained on a two-year, interest-only basis, then usually five years of principal and interest or some other variation of a seven to eight-year deal. Business plans were formulated based on the information provided by, in many cases, less than reliable sources. Some evaluations used a standard minimum of 10% growth per year, with even more aggressive estimates of cost control, cash flow increases, and market share.

## The Dangerous Theories Of Acquisition

Part of the blame lies squarely within a bevy of new broadcast experts who think they've figured out the business, and thus the three most dangerous theories for station acquisition:

1. "Cash flow multiples are absolute indicators of station value." No one would argue that pure asset value for determining station value is of little help, but to structure deals based on high multiples of cash flow, expecting them to remain constant or increase, is dangerous. There are many factors that influence station performance and cash flow.

2. "Anyone with a competitive FM stick will pull in at least an average share." Some brokers

"Those who can truly operate in this new environment will make tremendous profits; those who cannot will simply be replaced by those who can."

base their pitches on this assumption. All stations are not created equal. A look at many future variables must be considered. Just being in a market does not guarantee an equal piece of the market pie.

3. "The extension of the 'Greater Fool Theory.' Specifically, that if things do not work out just right there will be another buyer behind me ready to pay more." Stations bought at peak prices may not bring those prices after the audience share, cash flow, or market position has eroded. When the feeding frenzy slows down, reality appears — that any business deal has to make sense financially, and that debt must be repaid.

## The "Trickle" Theory

The difficult part of the three theories is that they influence other forces as well. Sellers who for years had a fairly good sense of station value from being in the business are now faced with dream stories from all sides on what some stations have sold for. The "trickle" theory then kicks in: if Los Angeles is worth \$4 million, then all FMs are worth more, no matter where they are. This "trickle" theory has brought prices even in small and mid-size markets to record highs. When broadcasters see the multibillion-dollar purchase of ABC by Cap Cities, multistation deals with Amstaro, Doubleday, and Gulf, as well as such large single station transactions as WPAT-AM & FM/New York, KKBQ-AM & FM/Houston, KJOI/Los Angeles, and WNIC-AM & FM/Detroit, a pricing frenzy matches the feeding frenzy.

## Let The Shakeout Begin

All this activity set the scene for what will happen in 1986 — the Great Shakeout. 1986's transactions will likely exceed '85's, but there'll be some new factors added to the equation. Bank and other capital sources will stay with the game early in 1986, but will begin slowing down probably by the end of the year. More experienced broadcast companies will begin picking up stations based on solid planning and research, and deals will begin taking on a more explainable nature overall. More and more of the single-station operators will opt to leave the business, rather than pay the price of the market-share fights that are fast developing. Various forms of seller-financing help will appear as all cash buyers thin out as the year progresses.

Also in '86, look for more AM additions to FM, making for more combo selling in all market sizes. AM prices currently make this strategic marketing option highly affordable, and many broadcasters are banking on improved revenue share and lower operating cost from combo operations.

Move-ins from suburban markets will be greatly reduced as the experienced broadcast analysts

"1986 will see some big failures for a few operators who jumped too quickly without proper expertise and capital."

have already cleaned out all but a few of these formerly undervalued properties.

Poorly managed/formatted stations will remain the best bargain for 1986. A few buyers will find Class A stations that can move to C1 or B1-2 status, but as with move-ins, there are a small number of opportunities. The first of the Doc-ker 80-90 stations may appear in 1986, but those in larger, more sought-after markets are likely to be tied up until '87 and beyond unless the new FCC allowable buyout provisions are implemented.



Based in Washington, DC, Charles Giddens is a VP of Chapman Associates and head of its Major Market Division. His background includes operating 20 stations (starting up a dozen of them), as well as a term as VP for First Media. Giddens is and has been a station owner, and has appeared on panels and programs nationally as a spokesperson for radio.

## Additional Projections

For 1986, cash-flow buyers should still expect to find solid stations with traditionally good trailing cash flow numbers at respectable prices, but perhaps at slightly lower multiples. Turnaround properties in good markets which have higher risks will likely be priced far lower in 1986. Turnarounds offer great appreciation potential, but lenders will be increasingly wary of operators who have never done one.

Sellers should expect a very active market in terms of inquiries and should work only with brokers and those they trust. Station information available in 1985 was readily available on countless stations, in many cases causing properties to be shopped dramatically before being offered for sale. Sellers should also be prepared to be creative with their financing packages and to look closely at the credentials of the buyers.

Selling stations in 1986 will be harder than in 1985 because more questions will be asked and more analyses done. It will be less of a "do-it-yourself marketplace" and more of one that bears careful study of every deal. Should interest rates remain low, prices will remain steady. If they should go up or the economy worsens, there is a high probability of a tumble in prices, just as it would occur in real estate.

## What It Will Take To Win

1986 will be a year of many new players offering better strategic planning options, better research, better programming options, increased satellite program packaging, and the development of better equipment for stations which utilize digital, computer, and other new technologies to increase quality while cutting costs. Longterm planning and projections with short-term adjustments to handle market changes will be the order of the day. Increased audience measurement will put many operators under the gun to improve performance year 'round, rather than only during one or two quarters. More ratings books will also cause operators to seek new avenues for revenue to escape the numbers trap.

1986 will see some big failures for a few operators who jumped too quickly without proper expertise

and capital. Some banks and venture capital lenders will themselves become sellers, somewhat reversing roles. Thus, lenders will be tougher as to whom they back in '86.

## Playing It Smart

The good news is that radio in 1986 is alive and well. Station acquisition will continue at a steady pace and prices will be easier to explain in 1986 than in '85. Good stations will bring good prices, weak stations will adjust downward as market conditions change. There will be fewer of the crazy deals. Smart broadcasters who know how to take advantage of situations will profit handsomely, and strict, bottom-line-only companies will take some hard hits. Programming and technical abilities will be, as in TV already, a most valuable asset. Sales training and new marketing concepts are radio's defense against a more competitive marketplace.

"Programming and technical abilities will be, as in TV already, a most valuable asset. Sales training and new marketing concepts are radio's defense against a more competitive marketplace."

Without heavy regulation and with the expansion to 12-12, radio is a dynamic industry. Those who can truly operate in this new environment will make tremendous profits; those who cannot will simply be replaced by those who can. It is an important time to stick with good sources of information, analyze carefully, and as in guerilla warfare, be able to change strategies quickly. The fast-buck artists of '84 and '85 will begin to fade, and the more reliable broadcast professionals will be the leaders in 1986. From rep firms to trade associations, trade publications to consultants, 1986 will be the year of the Great Shakeout, and for many a happy new year!

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HARVEY MEDNICK

NEW YEAR: NEW JOB DESCRIPTION

Getting A Fix On '86

Now that we're two weeks into 1986, let's take a look at your job description. Back in November (R&R 11-22) we studied the whole concept of a formal job description as it related to a trio of pros in the field. As you may recall, their experiences ranged from a managerial ultimatum against, to one that is loose and not currently updated, to a carefully structured and developed document reinforced by corporate. So what would serve you and your station best?

Play A Role

For starters, try this one on: Think of yourself as the in-house agency for your station. Whatever you'd expect of an agency, expect of yourself. The idea is to view the process of your job from the outside, to take a position that is not

only objective, but unemotional. We should acknowledge the fact that as creative people, we probably possess and display a higher level of emotional involvement with our performance than any other individual department within the station. This single fact is in itself reason enough to justify the effort to get outside and look in.

Money, Money, Money

First and foremost, the job description should focus clearly on two areas - responsibility and reportage. Again, to play on the stereotype that creative people are all spendthrifts (and this thought may be contributory to the lack of promotion-based managers), budget management is the primary responsibility to be addressed.

You should be responsible for a clearly defined budget designated for your department. This budget involves all areas of station marketing, including promotion, advertising, and merchandising. On-air contesting dollars, over which you may not have any jurisdiction,

DIRECT MARKETING FOLLOW-UP

A Changing Environment

Direct marketing is quickly becoming a viable entity in a radio station's sales and promotion strategy. Over the last few weeks this column has explored some of the various uses of direct mail while examining the techniques employed to reach a specific target audience. Direct marketing is much more than simply stuffing envelopes and dropping them in a mail slot; it is a scientific approach that maximizes the potential of target advertising. Harte Hanks VP/Radio Direct Marketing Michael Eisele comments:

"A good direct marketing firm should be able to produce opinion and psychographic studies, conduct copy and concept testing, perform responder and non-responder surveys on direct marketing solicitations, and survey the impact of direct marketing versus other alternatives. It can blend demographic and population characteristics into the studies of promotions to understand, for example, the renewal behavior of a publication or the response behavior to a sale.

"Mailings can take the form of a letter, flyer, booklet, business reply card, postcard, computer form, multi-part form, catalog, coupon,

or any other means that can be devised to attract a consumer to read the client's message."

Eisele also lists some factors that contribute to the growing acceptance of direct marketing:

- Decline of newspaper penetration
• Television audience fragmentation
• Growing sophistication of direct mail targeting
• Retail customer segmentation
• Increased time pressures on average household
• Smaller household size
• Aging of the population
• More working women & single parent households

should appear on a line within this budget so you are able to factor in supporting ad budgets to complement those expenditures.

All sales activities, materials, presentations, client gifts, and the like should also appear in this document. While it is appropriate for other department heads to spend monies in marketing areas, you should always be made aware. In many cases, by virtue of your experience, you can assist in obtaining the same items for less, or offer a superior suggestion. There should also be a reward system tied to the effective management of the budget, with the clear understanding that management freezes are to be factored in and held against your performance.

Creativity

If you were thinking about contracting an agency, more than likely you'd ask a number of potential candidates within your market to make creative presentations. You'd then gather together your executive committee and review the pitches to see which outfit translated your instructions best.

If you are to be the in-house agency, then the second part of the job description should deal with creative responsibility. This is not meant to imply that you have to do it all yourself. What it says is that you are the designated source. Nothing is more frustrating or anger-provoking than hearing the GM say he bought an expensive new custom TV spot for the station from a friend who cornered him at the NAB. This action subverts your position, compromises your ability and, if the spot turns out not to be effective, makes your job a lot harder. So at least fight for total creative review. Make sure the GM does not purchase the spot, but gets in the habit of bringing home a dub for your opinion, reinforcing your creative expertise.

The Prime Supplier

You are the custodian of your station's image. Therefore all items relating to that trusteeship

must be in your domain. This starts with the sign in the lobby, extends through letterhead and business cards, and culminates in newspaper, TV, and billboards. By centralizing this critical function, you guarantee consistency.

You also have the knowledge of printing capabilities, photo processing, specialty manufacture, and other mechanical situations which may influence decisions based upon time and need. And, as mentioned earlier, you've established a network of outside suppliers who will break their pick to get you delivery on time at the price you're able to pay. I'm sure we can all share war stories about matched prices, accelerated deliveries, and no-cost reprints we've benefited from as the result of friendships we've developed over the years.

Reporting

This area is real simple: you must report to the GM, period! Now, I'm a great fan of flow charts and believe every station should have one. It minimizes confusion and clearly, in visual form, shows where everybody is positioned within the operation. Make a chart and show a solid line between you and the GM, with dotted lines (indicating communication) running to the GSM, PD/OM, and other individuals/departments you work with on a regular basis.

Review

Key items in your formal job description:

- Budgetary responsibility
• Creative responsibility
• Expediting responsibility
• GM reportage, other department head interface
• Management incentive program

I leave the scribing of the description up to you, as you know your company and individual managers style best. But don't leave any of the five key points out. Do not surrender; negotiate and compromise. It'll make your job and station a lot better in the end.

Attention: GM's & PD's

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# Sheila E

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## CHR CHART DEBUT

37

#1  
NEW  
&  
ACTIVE  
140/24

# R&R STREET TALK

The steady rumor circulating around L.A. that upbeat A/C **KMGG** might switch formats received the following reaction from OM **RON RODRIGUES**: "There is no specific format that we're considering switching to, but we're always searching for ways to improve our numbers." Adding fuel to the format fire was **KMGG's** voicer of Rev. **JESSE JACKSON** saying, "It's time for a change," followed by morning man **ROBERT W. MORGAN's** response, "No, Brother Jesse, that's just a rumor." **RWM** even has a tag to his ID that says, "Play that funky music, white boy."

Ron declined to comment about **KMGG** bringing aboard consultant **JEFF POLLACK**, who's also rumored to be busy helping nearby **KNAC/LONG BEACH**, which folks in town say will flip from its modern rock approach to a hard-rockin' AOR stance.

In the continuing adventures at **WLS/CHICAGO**, it looks as though **FRED WINSTON** is covering mornings, **STEVE DAHL** and **GARRY MEIER** are "penciled in" for middays, **LARRY LUJACK & RICH McMILLAN** are in afternoons, **DON WADE** is handling evenings, and **JEFF DAVIS** is doing production/swing. Steve & Garry, meanwhile, are raking the station over the coals with their "Contract Countdown Calendar," telling listeners, "We were number one in afternoons, and you shouldn't get used to hearing us in middays." Dahl also told Street Talk, "After February 16th we'll be gone from WLS and are in negotiation with several other stations."

OM **JOHN GEHRON** said, "Middays is the only shift available, and we are waiting to see if they want to negotiate for the shift. Their contract is up February 15. We would love for them to continue. (But) if they aren't with us in middays, WLS will survive and prosper. This wouldn't be the first time we've lost great talent and survived."

More advertiser controversy over network audience delivery? Apparently not, although industry scuttlebutt temporarily suggested otherwise. **WESTWOOD ONE** and ad agency **WELLS, RICH, GREENE** have agreed that the rumored proof of performance irregularities arising from **WW1's** broadcast of "Isle of Dreams Festival" are unfounded. In a statement issued this week, **WW1** said both parties are satisfied there were no discrepancies resulting from incorrect station lineups and/or inadequate affidavits. "There is no dispute, there was no dispute, and the whole thing was pretty damned irritating," declared **WW1** Chairman **NORM PATTIZ**.

Sad to report that **WIOQ/PHILADELPHIA** VP/GM **DON PETTIBONE** died of cancer last Saturday (1-4) at age 42. During his career,

Don had also worked in Providence as GM at **WSNE** and **GSM** at **WPRO**, and also as an AE at **WJR/Detroit**.

Based on the stay of a federal court order last week which prohibited the distribution of "JOHN LEADER's Countdown USA," producer **COUNTDOWN USA, INC.** is scheduled to debut the show this weekend (1/11-12). **UNITED STATIONS RADIO NETWORK** has sought (and was granted) an injunction against the show's producers (based on a six-month noncompete clause in a contract signed by **RKO Radio Networks** and **IS Inc.**), but last week's stay of that injunction apparently cleared the way for the show's production and distribution.

**WGCL/CLEVELAND** is seeking a new PD, as **TOM JEFFRIES** has exited that position. Contact President/GM **KIM COLEBROOK** for a shot at this one. And look for Tom to announce his new programming position very shortly.

In search of warmer climes? No decision's been made yet on **KOST/LOS ANGELES's** next morning talent. The A/C station is also looking for a morning personality-sidekick/news anchor, as well as a weekend talent. T&Rs to **JHANI KAYE** straight away.

**NRBA's** first of four "Town Meetings" was held this week in L.A., featuring **FCC** Mass Media Bureau Chief **JIM MCKINNEY**, who discussed, among other subjects, the future of AM radio. **NRBA** Chairman **BILL CLARK** reports the confab drew a full house, and expects a strong turnout at the three future **NRBA** meetings in Dallas (1-20), Chicago (2-12), and Washington (2-26).

While programmers chow down on the latest ratings, look for one of America's most successful fast-food advertisers to begin using **BIRCH** within a month or so as its primary buying tool.

**ISLAND** has regretfully let go three regional promotional people: **GEOFFREY SHULMAN** (West Coast), **BRENDA ROMANO** (Midwest), and **JOHN BOULOUS** (Northeast).

Not only is a simultaneous airing of **MARTIN LUTHER KING's** "I Have A Dream" speech on January 20 already planned (see Page 1), but **KLRZ/SALT LAKE CITY** morning man **DAN MCKAY** is organizing a national airing of **ARTISTS UNITED AGAINST APARTHEID's** "Sun City" for 4:20pm EST that day. For details, contact Dan at (801) 359-9536.

Continued on Page 32

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# ELTON JOHN "MIKITA"

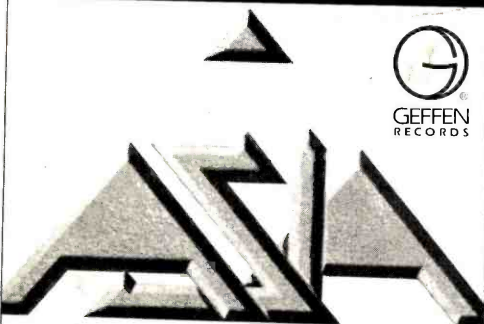
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PRODUCED BY:  
GUS DUDGEON

MANAGEMENT:  
JOHN REID



**CHR  
109/101  
ONE OF THE MOST ADDED**



# "GO"

**BACK PAGE  
DEBUT 39 CHR**

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AVAILABLE ON **GEFFEN RECORDS, CASSETTES &  
COMPACT DISCS**

PRODUCED BY: **MIKE STONE FOR MIKE STONE  
ENTERPRISES, LTD. AND GEOFF DOWNES**  
MANAGEMENT: **BRIAN LANE**

## STREET TALK

Continued from Page 30

From Breadbasket To Wastebasket Dept: **WGUY/BANGOR's** "Trash To Khadafi" campaign, launched after the dictator's threat of violence on American streets, has picked up all kinds of national publicity, including the **CBS Evening News**. PD **JACK ROBERTS** reports that after a listener called night rocker **BRIAN MATHEWS** with the idea, Bangor listeners initially misinterpreted the instructions and promptly dispatched a half-ton of garbage to the station! Stations wishing to carry the message should stress that listeners address their care packages to: Libyan Mission to the United Nations, 309 East 48th St., New York, NY 10017. Make sure that all trash is just that — not garbage — as that will "hamper" the postal system.

**JACK ASHTON**, most recently owner/operator of **IMPACT MARKETING** and formerly with PolyGram and RSO, has joined **A.D.(TONY) MUSCOLO's** independent promotion firm.

Down the California coast a bit, former Z106/Philadelphia jock **DAN COOKE** has joined **B100/SAN DIEGO** as the fifth member of the **RICH BROS.** "B Morning Zoo."

Our condolences go out this week to the family and friends of **AIRWAVES RECORDS** President **TOM DePIERRO**, who died this week. He was 36.

Sorry to hear that **CJSB/OTTAWA** afternoon ace **KENNETH CLARK** (aka **MIKE WILLIAMS**) was killed in a car crash December 29. Ken, who was 41, was well-known in Montreal from his days at **CJAD**, **CKGM**, and **CFOX**.

Still no word on what format **KCCI/KANSAS CITY** will take when it comes back on the air under new owner **TRANS COLUMBIA**. But Street Talk has learned that the station, which goes dark Monday (1-13), is not expected to resume AOR programming.

If you can't reach anyone at **CAPITOL RECORDS** Jan. 9-10, it's probably because they're at the company's annual mini-convention at the Sheraton Premiere Hotel/Universal City. Meanwhile, the label is expanding its East Coast presence in talent acquisition. New in New York are Manager/A&R-Black Music **STEVEN RAY** and Manager/A&R **TIM CARR**.

What were you doing on New Year's Eve? **KTXQ/DALLAS** gave away **JOHN COUGAR MELLENCAMP** libraries to listeners when they heard "Small Town" and registered them for a special New Year's party drawing. The grand prize winner was escorted by Asst. PD **REDBEARD** to a private affair in the bustling metropolis of Medora, IN (pop: 200), hosted by none other than Mellencamp's family. Providing entertainment were **OTIS DAY & THE KNIGHTS** (from "Animal House" fame), as well as **JCM** and his band, who performed two hours of oldies.

**92X/COLUMBUS** is losing afternoon personality **MARK DANIELS** to the world of freelance, which creates the first opening for this shift in three years. Good bucks for the right person. T&R to PD **ADAM COOK**

And **WMAS-FM/SPRINGFIELD, MA** PD **DREW HASTINGS** starts the New Year with an unexpected search for a morning man to replace **K.C. PALMER**, who's crossed town to **WHFM**. Send your T&R to Drew, or call him for more details: (413) 737-1414.

**KBZT/LOS ANGELES** is now officially calling itself "K-BEST 97." The new afternoon man is **DAN MARTINEZ** from crosstown **KHJ**, where he's been for the past six years. At the same time, **VAL VALENTINE** has jumped from sister **KRLA** to cover late-nights. **KBZT's** old call letters, **KHTZ**, now belong to the former **KHTX/RENO**.

The Rose Bowl gave rise to the "trading mikes" radio bet between **KROQ/LOS ANGELES's** **POORMAN** and **KRNA/IOWA CITY's** **GLENN GARDNER** and **MARK VOSS**. With **UCLA** the winner, Poorman gets to cross amid the frozen cornfields.

Meanwhile, longtime **KROQ** night personality **DUSTY STREET** has departed the station... And saying "Nanu nanu" to the morning show at **WXRK (K-Rock)/NEW YORK** are former "Mork & Mindy" star **JAY THOMAS** and sports reporter **CHIP CIPOLLA**.

Across town, the **WYNY** morning team of **HARRIS & HARRIS** is now Harris minus Harris. **RICK HARRIS** has resigned to become part-owner in a radio station; **PAUL HARRIS** will continue mornings with **MIKE WADE**, who steps up from weekends.

**Q107/WASHINGTON's** longtime MD/Assistant PD **MARY TATEN** will become a member of the **MTV** and **VH-1** promotion department, starting January 22.

Looks as if **HAWAII LIVE RADIO's** "Country Music Salute To The Statue of Liberty" will be a big success next weekend (1/18-19). About 50 stations will participate in the state's first-ever satellite stereo broadcast, featuring many major market Country radio personalities live from Waikiki Beach. For details, call **TOM DANCER** at (808) 625-2381.

Congrats to **EMI AMERICA's** **SHELLEY GREEN**, who tied the knot Dec. 28 with **MICHAEL WILLS**, the label's Director/National Video Promotion.

Down the hall, **CLAY BAXTER** has left **EMI America** as National Director/Artist Development & Video Promotion. No word on what his plans are, but the label's video promotion is now in the hands, er, eyes of **VP DICK WILLIAMS's** department.

A tip of the hat to the folks at **WHDH & WZOU/BOSTON**, who arranged for competitors **WEEI** and **WHTT** to continue broadcasting when a fire broke out in the city's Prudential Tower and forced 'EEI and 'HTT to evacuate. Thanks to some engineering wizardry and a true cooperative spirit, personnel from the four stations worked side by side for five hours until the danger had passed. Said 'HDH & 'ZOU VP/GM **AL BRADY LAW**, "We believe in competing vigorously on the air, but when a competitor is in a jam like this, it seems right to lend a hand."



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KEN BARNES

# ON THE RECORDS

## NEW A/C RECORD

# Black Crossovers Still On The Up Side

Black/Urban crossovers in 1985 maintained 1984's hot pace in CHR, while reaching unprecedented heights in the A/C format. As the 1985 format overviews continue here, things look healthy for black artists making a move to the mainstream.

At the six-month mark in 1985, when I took an interim look at the B/U crossover situation, it appeared as if the percentage of black artists scoring Top 15 CHR hits might set an R&R era record. B/U crossovers made up 27% of the CHR hits by the midway point, close to the 27.6% mark achieved in 1974.

But the crossover pace slackened a bit during the second half, and the final figure wound up at 25.4%, exactly matching the 1984 rate. Maintaining that percentage, however, is no small achievement, considering the number was 14.4% in 1983 and just 9.7% in 1982.

### Almost One-Third In A/C

Meanwhile, a three-year upward trend for B/U crossovers in A/C extended to four years and went in to overdrive. In 1984, black artists had 25.6% of the A/C Top 15 hits, an A/C high-water mark and about the same as the CHR percentage that year. By midyear '85, CHR had actually passed A/C in its receptivity to black artists, but in the second half, B/U records crossed over to A/C in profusion. The final result was 31.6%, obliterating the old record by a full 6% and nearly reaching the one-third mark.

While most of the A/C black hits were ballads or semi-ballads, some were uptempo, reflecting a general A/C trend toward livening the pace of its music. In any case, the 31.6% figure is remarkable.

### Year-By-Year Percentages

For reference, here's a chart showing the percentage of B/U crossovers making up CHR and A/C Top 15 hits since 1974:

Year	CHR	A/C
1974	27.6%	12.8%
1975	23.6	7.0
1976	19.5	10.8
1977	18.6	10.8
1978	16.1	9.3
1979	26.0	15.0
1980	20.0	16.0
1981	14.0	14.0
1982	9.7	19.0
1983	14.4	24.5
1984	25.4	25.6
1985	25.4	31.6

### Reverse Crossovers Rise

While musical integration increases in CHR and A/C, the percentage of white artists scoring

Top 15 hits on the Black/Urban chart also seems to be soaring. In 1985 8.4% of the hits were by white artists. I haven't been keeping track through the years, but in 1984 the figure was 4.2%, meaning the white presence doubled. And for those monitoring AOR, well, one album and one track by a black artist, Philip Bailey, hit Top 15 in 1985: his "Easy Lover" duet with Phil Collins was solely responsible for boosting the LP to the AOR heights.

### Turner, Stewart: RIP

I was saddened by the recent deaths of pioneer blues/jazz singer Joe Turner and longtime Rolling Stones keyboardist Ian Stewart. Turner had a distinguished musical career long before the '50s hits that shaped rock & roll, but those records, although not all that much different from his '40s material, became his principal legacy: "Snake, Rattle & Roll," "Honey Hush," "Corrina, Corrina," "Chains Of Love." He continued

performing almost to the end, recently electrifying a new generation in L.A. performances backed by the Blasters.

Stewart was originally a Rolling Stone, but was shunted to the back-ground when the band was being groomed for success in late 1963, as he didn't fit the visual image. He continued to play on their records and, in the background, live; he also spearheaded the Rocket 88 revivalist project, which featured other Stones members and similar celebrities and preceded both the Honeydrippers and Willie & The Poor Boys. Led Zeppelin's "Boogie With Stu" was a tribute to Stewart.

### Post Analysis

As always, readers are keeping me honest (and better-informed). The column on artists remaking their own hits brought some knowledgeable responses, including a lengthy list from rock & roll scholar and KLON/Long Beach air personality Steve Propes. Steve mentions records like "Big Boy Pete '65" by the Olympics, "Rumble '69" by Link Wray, James Brown's remakes of "I'll Go Crazy" and "Think," Sanford Clark redoing his 1956 hit "The

## Country Crossover Slide Accelerates

I don't want to sound as if I'm harping on this subject, but the 1985 statistical wrapup shows country crossovers in worse shape than ever. In CHR, they've been declining from a high of 6.6% of the Top 15 hits in 1981, and 1985 marks the second year in a row that no country artists have crossed over.

While CHR and Country have obviously grown apart, A/C used to be a far more hospitable home for country artists than it is today. From the 1981 high of 15.2%, the crossover percentage skidded to 9.5% in 1984 and was down to 6.5% by midyear in 1985. The downward slide continued, and the final figure was 5.3%, or barely a third of the 1981 figure — and the lowest total since 1976.

And those records that did make it were by well-accepted crossover masters Dolly Parton and Ronnie Milsap, plus Anne Murray and Kenny Rogers, who could just as easily be called A/C artists as country stars.

There are some new sounds developing in country; here's hoping they'll soon encounter welcoming ears in other formats.

Meanwhile, here's the country crossover statistical story since 1975:

Year	CHR	A/C
1975	0%	7.0%
1976	1.8	3.4
1977	1.8	7.2
1978	.9	5.6
1979	1.7	5.5
1980	4.9	9.4
1981	6.6	15.2
1982	4.8	13.0
1983	1.6	12.3
1984	0	9.5
1985	0	5.3



Fool" in 1972, and the Platters re-recording "Only You" the same year (1955) as the original on Federal. He also points out that Buddy Holly's hit version of "That'll Be The Day" was a remake of a 1956 original.

Another scholar, Louis Iacuo, mentions the Dells remaking "Oh What A Night" in 1969 and the Moonglows doing the same for "Sincerely" in 1972, along with the Detroit Emeralds updating their "Feel The Need In Me" and "You Want It You Got It."

CHOM/Montreal MD Neil Kushnir adds the final post-postscript to the "Abacab"/"Badge" saga by answering my flippant query about what "Paperlate" means, saying it's a British newsboys' call when there was hot news coming but the newspaper itself was late. And WKIP/Poughkeepsie PD Joe Ryan, quickly followed by WDEK/DeKalb, IL PD Lew White, caught me for failing to list the most well-known cover of the Shaggy-Las' "Leader Of The Pack." Actually, it's not a cover per se, but, as they pointed out, a parody: "Leader Of The Landromat" by the Detergents, led by Ron Dante, who later sang lead for the Archies on "Sugar Sugar" and co-produced Barry Manilow, among many illustrious achievements.

Finally, the column in which WORC/Orangeburg, SC PD Stu

Wright matched artists with the ideally appropriate song titles inspired a couple of readers to come up with their own. A couple of excerpts from K104/Erie Asst. PD J.J. Sanford:

- "Monday Monday" — Til Tuesday
- "Rockin' Robin" — The Byrds and two from K104 night jock John Minton:
- "Sincerely" in 1972, along with the Detroit Emeralds updating their "Feel The Need In Me" and "You Want It You Got It."
- "Money For Nothing" — The Tokens
- "Stupid Girl" — Simple Minds.
- And a sampling from a very clever list compiled by United Stations' Artist Relations Director Joni Silverman:
- "Love On A Two-Way Street" — Traffic
- "Love Got The Beat" — Tom Tom Club
- "Since I Fell For You" — Wham!
- "Baby Talk" — ABC
- "Cocaine" — Lovin' Spoonful
- "Love Is The Seventh Wave" — Beach Boys
- "Book Of Love" — New Edition
- "I Got Stung" — Sting
- "Sometimes When We Touch" — Fleshtones
- And one of Joni's favorites (mine, too): "We Built This City" — Carpenters.

Next week, if all goes as planned: The annual Grammys Handicap contest.

## MONDAY, JANUARY 13

1864/"Another Brick In The Wall" — The Prequel": Songwriter **Stephen Foster** dies penniless in New York's Bellevue Hospital.

1967/**Ed Bruce** hits the Country charts for the first time with "Walker's Woods."

1974/Thirty-seven are injured in a melee outside Tower Records in Los Angeles when **Steve Miller** is inadvertently not invited to a post-concert party at the store and a riot breaks out during the peak of "The Joker"'s popularity.

1979/**Donny Hathaway** dies at age 33 when he falls from the 15th floor of the Essex House.

*Birthdays:* **Fred White (Earth, Wind & Fire)** 1955, **Suggs (Graham McPherson) (Madness)** 1961.

## TUESDAY, JANUARY 14

1970/A display of **John Lennon's** erotic "Bag One" lithographs opens in London and is shut down by police two days later. The exhibit tours America freely after Lennon's death.

1974/Then-WFLJ/Chicago afternoon jock **Larry Lujack** files for his nickname, "Superjock," as a trademark.

1976/After breaking slowly through the late summer and early fall, **Manfred Mann's** "Blinded By The Light" goes #1 Top 40. Mann's version of "Spirit In The Night" had been a minor chart item in spring 1976 and is a minor chart item again as the follow-up.

1984/**Madonna** makes her debut on "American Bandstand" and sings "Holiday."

1984/A whole year before it becomes an American hit, the BBC bans "Relax" by **Frankie Goes To Hollywood** for its "overtly obscene lyrics."

*Birthdays:* **Allen Toussaint** 1938.

## WEDNESDAY, JANUARY 15

1968/**John Fred** receives a gold record for "Judy In Disguise."

1980/The FCC decides that the Iowa Caucus does indeed count as a primary and orders radio stations to sell **Jimmy Carter** and **Ronald Reagan** time at the lowest possible rates.

1982/**Sky's** "Call Me" begins the first of three weeks #1 B/U; "That Girl" by **Stevie Wonder** enters the chart at #13. On the same day, **George Benson's** biggest CHR hit, "Turn Your Love Around," peaks at #3 on that chart. As an indicator of the climate for crossovers, one major market PD will declare that he's not sure if the Benson record is mass appeal.

1985/**Sheena Easton** and her agent **Rob Light** are married . . . briefly.

1985/**Bobby Womack** signs with MCA after several years without a major label contract.

*Birthdays:* **Martin Luther King** would be 57.

## THURSDAY, JANUARY 16

1970/The **Who** begin their "Tommy" tour of European opera houses in Paris. Copenhagen, Cologne, Hamburg, and Berlin are next.

1972/**Chipmunks** creator **Ross "David Seville" Bagdasarian** dies. Eight years later, the Chipmunks are revived by Ross's son with the "Chipmunk Punk" LP and subsequent "Urban Chipmunk" and "E.T. & Me" records.

1979/**Cher** and **Gregg Allman** finally dissolve their nine-day marriage after four years.

1980/1984/"Those Who Cannot Remember The Past Are Condemned To Repeat It" department: Four years after being arrested for drug possession in Japan, **Paul & Linda McCartney** are arrested for pot in Barbados.

*Birthdays:* **Ronnie Milsap** 1946.



Allen Toussaint, Paul Young, Phil Everly, Tom Bailey

## FRIDAY, JANUARY 17

1972/**Elvis Presley** Blvd. is dedicated in Memphis.

1974/**Dean Martin's** son **Dino** is arrested on suspicion of possession and sale of two machine guns after allegedly trying to sell an undercover agent an AK-47 machine gun. As a third of **Dino, Desi & Billy**, Martin had a mid-'60s hit with "I'm A Fool."

1977/The **Marshall Tucker** and **Charlie Daniels** bands headline a benefit for ex-**Allmans** roadie **Scotter Herring**, facing a cocaine trafficking conviction based, in part, on testimony from **Gregg Allman**.

1979/**Mushroom Records** VP/GM **Shelly Segel** dies at age 32 of a ruptured blood vessel in the brain. Segel's company came to prominence with **Heart** in 1976.

1984/Repeating History Pt. II: **Linda McCartney** is arrested for pot again at London's Heathrow Airport.

1985/The **Commodores** and **Alabama** receive an achievement award from Alabama Gov. **George Wallace**.

*Birthdays:* **Paul Young** 1956, **Mick Taylor** 1948.

## SATURDAY, JANUARY 18

1971/The **CRTC's** "Canadian Content" regulations take effect.

1974/**Barbra Streisand's** "The Way We Were" goes #1 Top 40.

1978/**Billy Joel's** "The Stranger" LP is certified platinum.

1980/**Capricorn Records** goes bankrupt.

1980/**Steve Rubell** and **Ian Schrager** are sentenced for tax evasion, thus closing down Studio 54 for a few years.

1982/An act that began largely as a parody on Canadian Content regulations, **Bob & Doug McKenzie**, gets its own day in Los Angeles.

*Birthdays:* **David Ruffin** 1940, **Tom Bailey (Thompson Twins)** 1957.

## SUNDAY, JANUARY 19

1959/"American Bandstand" is rated #1 daytime TV program.

1976/Promoter **Bill Sargent** offers the **Beatles** \$30 million in the first of several pitches for a reunion concert.

1979/**Peaches & Herb** hit #1 on R&R's disco chart with "Shake Your Groove Thing." During an interview with **Ebony** about the success of "Groove" and "Reunited," **Herb Fame** refers to the group's unsuccessful self-titled 1977 MCA LP as "the stiff." **Ebony's** writer takes him literally and writes that Peaches & Herb had a 1977 LP entitled "The Stiff."

1979/After being exiled for several years by the payola scandals of the mid-'70s, **Frankie Crocker** returns to **WBLI/New York** as PD/afternoon drive announcer.

1980/**Rupert Holmes** performs "Him" on "American Bandstand."

*Birthdays:* **Phil Everly** 1939, **Janis Joplin** 1943, **Dolly Parton** 1946, **Robert Palmer** 1949, **Dewey Bunnell (America)** 1951.

# JENNIFER HOLLIDAY

## "No Frills Love"

7-28845



The  
Second Single  
From The  
Geffen Album  
SAY YOU LOVE ME

GHS/M5G 24073

Produced By:  
Arthur Baker & Gary Henry

Management:  
Shankman/DeBlasio, Inc.

**BLACK/URBAN BREAKERS**

BLACK/URBAN CHART: **DEBUT** **35**

WXYV	WEDR	WDMT
WRKS	K94	WZAK
WDAS	WOWI	KMJM
WVEE	WTMP	KACE
KDLZ	WBLZ	XHRM

BILLBOARD DANCE CHART: **4**





DAN O'DAY

# AIR PERSONALITIES

## Contracts: A Real Case History

My series of articles on contracts has discussed certain goals to shoot for in your own employment situation. How realistic are those goals? Well, you might be inspired by the contractual agreement reached a couple of years ago by Bill Heywood and his employer, KOY/Phoenix. The five-year contract offers financial rewards to Bill, but it also guarantees him something a bit more unusual: creative control. Recently I asked Bill for details of his contract.

**HEYWOOD:** I've been at KOY 11 years now. They wanted a five-year contract and I wanted two years. So we compromised. I said five was okay if I can get what I want; one of the main things I wanted was creative control.

Creative control refers to the elements of my show. For example, one of the characters on our program is Ranger Bob. He takes you on a Trip of the Week. If they said, "Hey, we really like that Ranger Bob bit. We want you to do one of those per day," I could say, "No. I only want to do one a week." They could say, "But we have it sold and we'd really like it every day." And I'd say, "Well, I've got 50 to 60 different elements in the program. I want it only once a week, and that's the way it is."

When it comes to music or news, it's their ballgame. But when it comes to comedy or to elements within the show and there's a disagreement, I win.

**R&R:** Can they tell you how much music to play?

**HEYWOOD:** They can suggest that I get in more records, but they can't tell me how many to play. They can tell me what records to play but not how many. You have to understand, too, that

years know more about my radio show than I do after 26 years?

**R&R:** Is this a benefit that has pretty much been a psychological one for you? Were there times in the past when this was an issue?

**HEYWOOD:** There really weren't times when we had any disagreement. Generally speaking, management is so sharp at this radio station that when I found myself thinking something was too much or too little, they were thinking it simultaneously.

**R&R:** Then is there a practical benefit other than the good feeling of having that in writing?

**HEYWOOD:** It's a good feeling to have it in writing, and I think you take more responsibility for your show. It's like having a piece of the action at the station. Money never was a problem. The creative control clause was the deciding factor, and it was a big decision for management to give that up.

**R&R:** Was that the only thing they conceded to get you to make the jump from two to five years?

**HEYWOOD:** Yes, because I get real tired of program directors coming in every year and making sweeping changes. Before this contract, I went through a sweeping change where I could have stayed home and phoned the show in. So now program directors can come and go, and they can change the music, they can go CHR or Gay Country or All Sound Effects Request; I don't care. I have creative control over what I do, and they can't make me do anything that's not me.



Bill Heywood

it's all a very friendly arrangement; there's no animosity here. Gary Edens, the owner, and Mike Horne, our Station Manager, are my friends. We all want to do good.

**R&R:** They must have had a lot of trust in you in the first place.

**HEYWOOD:** Yeah. I think that basically what happens in the business is somebody like me — and there are a lot of guys who have been doing this for 25, 26 years — knows more about the show than management does. Why should a station manager who's been here only three or four

## More Highlights Of Heywood's Contract

Bill Heywood's KOY/Phoenix contract gives Bill "creative promotional control," guaranteeing that "KOY shall continue to promote Heywood in each year of this agreement in a manner consistent with its practices since the commencement of Heywood's employment with KOY." The question of creative promotional control came up recently when the station launched a new billboard campaign for Heywood. Bill thought the billboards needed a picture of him; KOY's advertising and art people disagreed. They printed the billboard sheets without pictures. Bill looked at them and said, "I think they need a picture." The original sheets were scrapped, and the new billboards feature Heywood's smiling countenance.

### Release Of Product Endorsement And Outside Talent Work

Heywood is free to do any product endorsement or outside talent work (as long as it doesn't promote another radio station) without needing KOY's approval.

### Five-Day Week

Heywood works a five-day week but is required to provide KOY with a sixth-day show. Working with a young "production genius" named Mike Murry, Bill puts together taped highlights of each week's shows. He records show opens and closes, time checks, breaks PSAs, weather intros, news intros, contests intros and outros... even contest phone bits — "Hi, who's this?" "Congratulations, you just won..." — all of which make the weekend show sound live.

### Live Spots

KOY doesn't pay its air talent extra for live commercials performed within the jock's show. This could conceivably lead to a personality feeling as if he's being exploited: the salesperson sells an advertising package to a client, clinching the deal by promising that Ed Jock will read the copy live each day. It's Ed Jock that closed the sale, but he doesn't get any of the money.

That potential problem is minimized by the following clause: "Heywood shall be under no

obligation to perform more than four live 30- or 60-second commercials during any one hour of the radio program."

### The Negotiation

Although this contract was negotiated over a period of nearly six months, Bill says it was all done very cordially. Although he didn't negotiate it personally, he was confident the person who acted as his agent had his best interests at heart; his agent is none other than his wife, Susan. She negotiated the terms of the agreement, and they then brought in a contract lawyer to put it in "legalese."

### Contract Excerpts

#### — Verbatim

**Creative Control:** "Heywood and KOY management shall have joint and equal authority over the creative contents of the Heywood morning show except that Heywood shall have final approval in the event that Heywood and KOY are unable to agree."

**Creative Promotional Control:** "In connection with the KOY promotion duties, such duties (which may include joint promotions with other on-air KOY personalities) shall be expressly subject to Heywood's prior consent, which consent shall not be unreasonably withheld; provided, however, that in the event a promotion is determined by Heywood to be inconsistent with Heywood's on-air personality, Heywood shall be entitled to withhold his consent."

## A Handbook For All-Nighters

WZOU/Boston PD Jim Cutler has written a book entitled "The Overnight Radio Handbook." It's a pretty good source of inspiration and motivation for jocks who work the all-night shift. Here are some excerpts, quoted by permission of the author.

"I keep a card file of the companies with overnight workers. When someone calls me from their place of work, I write out a card with the company name, the town, the caller's name, interesting information, and the date. On the back of the card I note the dates and times I have mentioned the person on the air, in order not to be repetitive. This is a useful tool!

"I can't emphasize enough the importance of putting overnight workers on the air, talking about their work and the station. One afternoon I was getting my car filled with gas. The attendant said, 'I drove home really late last night and I heard you. I couldn't believe how

many people were up at that hour.' The only way he could have gotten that impression was by hearing the calls!

"Most salespeople have enough trouble selling the rest of the day without worrying about the overnight. If the overnight could be sold, do you think the importance of your shift would be reevaluated? While the possibility of selling out is improbable, the overnight can be shown to be quite effective for advertisers.

"If you are in touch with what is going on in your market during the overnight show, you are aware of what types of businesses are open. As a service for my listeners, I kept

a list of what places were open for food: pizza, convenience stores, etc. What better time for these stores to advertise that they are open?

"In Hartford, someone got smart to this fact and sold a lot of time to Howard Johnson's; three of their stores are open all night. Each commercial said that if you were hungry at this crazy hour, HoJo's would give you a great meal. Do you realize how much time could be sold to restaurants alone...?"

**My Review Of The Book:** If you're working all-nights and occasionally could use some inspiration from another jock who's been there, I think you'll find it worthwhile. You can order "The Overnight Radio Handbook" by sending \$12.95 to:

Jim Cutler  
WZOU Radio  
441 Stuart Street  
Boston, MA 02116

(Apprentice)

## As Assistant To Either Program Director, Promotions Director, or Sales Manager

I am an experienced graduate in radio broadcasting and financially in a position to work without compensation for at least 6 months. Are you a successful Program Director, Promotions Director, or Sales Manager who is willing to train a bright and self-motivated assistant? Contact:

MARK YOUNG  
414 Main Street, Melrose, MA 02176  
(617) 662-0530

Willing To Relocate.



ADAM WHITE

## RECORDS

### JETHRO TULL AND THE LONDON SYMPHONY

# A Case Of Crossing Over

During the last several years record companies have been more active in developing classical crossover projects. One approach has been to team classical artists with their pop peers, such as John Denver's work with James Galway and Plácido Domingo.

Another strategy has been to invest in performers whose music is not necessarily in the classical mainstream, but which can appeal to that market as well as to a broader sales base. Andreas Vollenweider is one recent example.

Such crossover product is often marketed by a record company's classical division, but under a separate identity; i.e., CBS Masterworks' FM label. That is the case with Vollenweider's recordings and with Philip Glass, whose next album features his collaboration with lyricists Paul Simon, Laurie Anderson and David Byrne, and at least one vocal performance by Linda Ronstadt.

The musical barriers between the classical and pop/rock communities, under assault for 20 years or more, continue to tumble. And as the generation raised on rock gets older, its maturing tastes provide more marketing opportunities than ever before — albeit opportunities that depart from the industry's traditional way of doing business.

#### Yuppies Again

That's right, we're talking Yuppie again. But I want to bring it down to a specific, current example: "A Classic Case." It's the music of Jethro Tull performed by the London Symphony Orchestra, with contributions by Tull's Ian Anderson, Martin Barre, Peter Dinklage, and Dave Pegg.

The creative concept is not new. There was the 1972 hit version of "Tommy" (featuring the London Symphony Orchestra and the English Chamber Choir, with Townshend, Daltrey, et al.). And you may recall other examples from yesteryear. But what was a new twist — and a reflection of evolving label marketing strategies — is the fact that it was an executive in RCA's classical division who first became excited about the LSO/Tull project.

Irwin Katz, Red Seal Director/Marketing, says he received a sample of the recording in October from Ariola Germany, where it was initially released. According to him, the man who put the idea together was David Palmer, a composer and arranger who has worked with Tull from time to time since 1968. He wrote all the arrangements for "A Classic Case," conducted the LSO, recruited Ian Anderson and other members of

the band, and produced the sessions in London. Jethro Tull's label, Chrysalis, reportedly was offered the project but declined.

#### Shared Enthusiasm

"I listened to it more out of curiosity than anything else," says Katz. "Then I realized that not only was there a legitimacy to the idea, but it also had commercial potential." He shared his enthusiasm with RCA Director/National Album Promotion Alan Wolmark, who reacted the same way and suggest-



Alan Wolmark

ed that one cut, "Bourree," was viable for album radio.

Were others at the company equally excited? Both men prefer to pass on that question, opting instead to explain their own interest. "I felt there was a real integrity to the project," says Wolmark. "It was an integrated work with the added credibility of the band's involvement. It wasn't like, say, Mantovani butchers Jethro Tull. And I felt it would appeal to that Yuppie audience, which looks for quality in entertainment."

Katz concurs: "There are all those big, fat Yuppies sitting out there. Jethro Tull is a group from their time, that they grew up with." It's an open-minded audience, he emphasizes; one that's willing to take a shot at something unusual. And they're precisely the target of fresh classical marketing ideas. "A Classic Case" is the first Red Seal release to show such crossover strength since the Denver/Galway collaboration, Katz adds. It's also providing information and experience that will help Red Seal launch its own crossover label this year.

#### AOR Resistance

Discussing his role in promoting the release, Wolmark agrees that there was "a lot of resistance" at album radio. It was compounded by programmers' traditional reluctance to step out with something

new during the holiday season, he says. "So I pre-hyped it; played it for a lot of people." Stations were serviced with the "Bourree" 12-inch and the album simultaneously, the latter to provide a sense of context.

Chicago was the first market to bite, states Wolmark. WLUP added the cut in light rotation, "and the result was heavy phones from up-per-demo males, at which point the station moved it into heavy. Then the phones leapt over to WXRT, which is seriously aiming at that demographic." Subsequent sales were so strong, says Wolmark, that "A Classic Case" was outselling the Starship and Mr. Mister albums in the market.

Carl Rosenbaum, head of Chicago's Flip Side chain, confirms,



Irwin Katz

"We're seeing all kinds of people buying it — obviously, not the heavy metal crowd but certainly rock 'n' roll fans. We originally bought it light, like it was a classical record. We're floored that we're selling as much of it as we are." Interestingly, Rosenbaum notes that those customers aren't necessarily just upper demos. "A lot of 18-25 year-olds are going for it as if it were a major chart hit. I guess they're stretching out a little bit."

#### Seizing The Moment

Explains Wolmark, "As the air-play came in, we coordinated all our efforts and just seized the moment." Just prior to Christmas, the record was beginning to move in other markets, including Dallas, Denver, Washington D.C., and Seattle. RCA's own research shows that some consumers "are asking for the new Jethro Tull album," says Katz. (There is another: the hits compilation released late last year by Chrysalis). Label support for "A Classic Case" includes a radio ad campaign for AOR, tying in with retail accounts. The spot might also air on Classical outlet WQXR/New York.

Album sales have been running 60-40 record/tape, which approximates the ratio for most classical product. The \$7.98 suggested list is lower than most Red Seal releases, however. Arriving soon, if not by the time you read this, will be the CD.

Neither Wolmark nor Katz will discuss specific sales figures aside from saying they're "beyond our expectations." If the current momentum is sustained, says Katz, a 200,000-unit domestic total is conceivable. Which is not to suggest that less would displease a classical division accustomed to even more modest tallies.

#### Judging The Demo

What does "A Classic Case" say about the marketplace or about opportunities that exist for equally unusual future ideas — not to mention producer David Palmer's plan to give the music of Genesis a similar treatment? Wolmark comments, "I wonder if AOR programmers are thoroughly and accurately judging the demographic they're chasing. The audience reaction to this record gives me reason for doubt. But I also question whether the music industry in general knows the full potential of the market that Windham Hill and ECM inadvertently hit upon. People may just be getting it in perspective and waking up to it. That's one of the exciting elements of this particular project."

### A/C PROMOTION

## The Way It Is

My recent column about problems faced by record companies when promoting to A/C radio sparked the following comments from KKLV/Anchorage PD Greg Wilkinson:

Dear Adam,

The A/C promoters you interviewed felt that most A/C programmers had two problems: 1) They wouldn't add records until they were confident of their "hit status," and 2) they didn't add records until after an AOR/CHR run, and by that time they were burned.

As a new PD, I listen to almost everything that's sent my way. Until recently, I'd break songs that I felt fit my format on a fairly regular basis. What happened? I added Mr. Mister's "Broken Wings" out of the box, played it for six weeks,

then dropped it because it wasn't being played A/C — only to be called upon to add it later as the rest of A/C caught on.

The same thing happened with OMD's "So In Love." And now that I've re-added it, it's being dropped to make room for the new single. I broke the Mason/Fenn, Nick Lowe, and Talking Heads, none of which have become A/C success stories yet.

So now I play it just a little bit safer. I try to be creative, but add fewer "stiffs."

I have a suggestion for promot-

ers who are confident that A/C radio can "break a hit." Why not release to A/C the anticipated A/C single from an LP? As it is, we've got to wait out "We Built This City" until we can play "Sara," and we had to wait out "I'm Gonna Tear Your Playhouse Down" until we could play "Everything Must Change."

Why not break the A/C hit with the CHR hit instead of making us break our format or play a single for months waiting for it to make the charts?

The next time promoters are frustrated with A/C programmers — and our reluctance to add product too soon — remember that they set up the system, and we pretty much have got to play it the way it is.



JOEL DENVER

## SPOTTING THE HITS FASTER

# Reading Between The (Parallel) Lines

I can't believe it. Next month, February 15 to be exact, I'll be heading into my sixth year as R&R's CHR Editor. Time flies when you're having fun trackin' the hits and watching the format grow.

During these past few years, I've also had the opportunity to become better acquainted with all of you. Learning/understanding how you think and react — especially when it comes to absorbing the CHR music information — has been educational.

Just what airplay information elements trigger the positive reactions that result in airplay? Conversely, what data are overlooked, unless readers dig deeper and learn to read between the *Parallel Lines*? It's these often ignored yet vitally important areas that allow the active programmer and the cost-conscious record executive to spot the true hits quicker.

### Gateway To The Hits

Let's review the information elements of the CHR music section.

• **Significant Action** — Records in this section must have at least ten but fewer than 50 airplay reports. A song's early growth stages can be tracked here.

"Records receiving a *Hot* report don't carry any more chart weight. It's only a subjective statistic."

• **New & Active** — Records must spot 50 or more airplay reports. Many records that begin in Significant Action progress into New & Active as more stations add them. Records in both New & Active and Significant Action are listed in descending order according to the total amount of reported airplay, followed by the number of Adds for the week; e.g., 25/0 or 110/15.

• **Breaker** — Those records receiving airplay reports from 60% or more of our CHR reporting stations, which currently total 246. These records generally gain a position on the National Airplay/40 chart either the week they become a Breaker or the following week.

• **Chart Extras** — Records which reached Breaker in previous weeks but haven't charted with enough

reports to qualify for a chart position on the National Airplay/40. This category helps indicate the quality of airplay a record is receiving.

The weekly activity for all records in the preceding categories is divided into the following sub-categories: *Moves: Up, Debuts, Same, Down, Adds.*

• **National Airplay/40** — A 40-number chart that reflects all the movement on CHR reporters' playlists. Those records showing continued progress receive a bullet. Occasionally, a record will keep the same chart position but still get a bullet. This indicates the record has a significant amount of remaining strength. A three-week airplay trend is provided in addition to the current chart position.

Sometimes a record may chart on the CHR National Airplay/40 prior to becoming a Breaker. This is an indication of the quality of airplay. Read the accompanying sidebar ("Quality Versus Quantity") for recent examples.

"By reading between the Parallel lines, it becomes easier to find those records which don't have double-digit add totals but demonstrate quality performance where they are played."

The CHR information also includes the **Most Added** and **Hottest** records, whose totals only reflect statistical reports. While the number of adds can have an effect on chart movement, those records receiving a *Hot* report don't carry any more chart weight. It's a subjective statistic that gives you an idea of the records considered hottest by CHR stations nationwide.

• **Checkmark** — The checkmark is given to those records showing exceptional add activity in both New & Active and Significant Action.

### Parallel One Impact

Up until now, we've discussed only the quantitative listing of airplay information. So where can you find the quality? It starts with the *Parallel One* playlists, which are printed each week in their entirety. These lists represent the format-dominant stations or, in the case of more than one marketplace

## Quality Versus Quantity

When a record charts on the R&R National Airplay/40 before achieving 60% of the CHR reporters and becoming a Breaker, it does so because of airplay quality versus the quantity. In other words, it's like AQH versus cume.

Two excellent examples of records which debuted on the chart before becoming a Breaker are **Eddie Murphy**/"Party All The Time" and **Klymaxx**/"I Miss You." These songs first appeared under Significant Action in the September 20, 1985 issue; since then both tunes have become top ten hits.

Below is a week-by-week history of their quantitative growth and some of the key moves that indicated the records' potential:

### Eddie Murphy

Issue Date	Key Move	Activity
9-20	15/8	Adds: 94Q, WBBQ, WXKS-FM on, WKSE d-29, WHYT on.
9-27	21/7	Adds: KEGL, WCZY, FM102, WRVQ, WKSE 29-20, 94Q d-34.
10-4	25/5	Adds: KAFM, KS103, KZZB, WHYT 31-24, WRSR 37-29.
10-11	28/6	Adds: KTKS, 93FM, Y106, KWES, WKSE 16-11, WCZY 14-6, KS103 29-18, KTUX 27-19.
10-18	45/17	Adds: WBEN-FM, WNYS, KBEQ, KUBE, KAFM 27-18, KTKS 39-24, WHYT 23-9, WBBQ 27-22.

10-25	75/30	Adds: B94, Z93, Y100, KPLUS, WBEN-FM 33-11, 94Q 20-13, KS103 13-9.
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11-1	121/47	Adds: B104, Q107, KRBE, B96, Q105, Z93 29-18, KAFM 15-8, debuts at #40 on the CHR chart.
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11-8	179/57	Adds: Z106, KWK, KZFM 17-12, WHYT 3-1, WSSX 19-9, Breaker, moves 40-27 on the CHR chart.
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11-15	210/29	Moves 27-21 on the CHR chart.
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11-22	226/16	Moves 21-12 on the CHR chart.
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11-29	232/6	Moves 12-7 on the CHR chart.
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12-6	235/4	Moves 7-4 on the CHR chart.
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12-13	238/2	Moves 4-3 on the CHR chart.
12-20	231/0	Moves 3-3 on the CHR chart.

### Klymaxx

Issue Date	Key Move	Activity
9-20	25/16	Adds: KITS, KMEL, Q100, I-95 25-14, WCAU-FM 24-13, KAMZ 28-18.

9-27	37/12	Adds: B104, WAVA, 94Q, WABB-FM, WCAU-FM 13-7, B97 30-18, KITS 27-15.
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10-4	63/26	Adds: K106, WXKS-FM, Z93, Q107, B94, Q105, KMEL 16-9, WPST 27-17.
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10-11	82/21	Adds: WNYS, WCZY, 93Q, WLRB, B104 25-19, B97 7-6, KITS 11-9.
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10-18	100/18	Adds: Q103, KZZP, K104, KRQ, Z106 16-7, WROQ 25-18, WKSF 33-18.
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10-25	117/17	Adds: WHTT, PRO-FM, WDCC, FM100, B94 12-6, B97 4-3, KWOD 29-19, debuts at #40 on the CHR chart.
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11-1	136/19	Adds: CHUM, KOPA, KKRZ, KKXL-FM, B104 14-10, WHYT 12-4, moves 40-35 on the CHR chart.
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11-8	162/27	Adds: KTKS, KNBQ, KHFI, KWOD 14-10, KMGX 4-2, WAVA 17-10, Breaker, moves 35-23 on the CHR chart.
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11-15	188/28	Moves 23-19 on the CHR chart.
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11-22	198/15	Moves 19-15 on the CHR chart.
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11-29	210/13	Moves 15-13 on the CHR chart.
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12-6	205/2	Moves 13-11 on the CHR chart.
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12-13	203/4	Moves 11-10 on the CHR chart.
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12-20	203/5	Moves 10-9 on the CHR chart.
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reporter, stations which are competitive with the format leader in markets with a 12+ metro population of one million or more. By learning about the impact these P-1 stations have within their markets, and their similarities with your station in playlist length, music-adding aggressiveness, and market composition, you can look beyond the quantitative listings provided in New & Active and Significant Action.

Then there are the **Adds & Hots** pages, which list the newly-added records and those considered hottest by every *Parallel Two* and

Three reporter. *Parallel Two* stations are format-dominant and have a 12+ metro population between 200,000 and a million. The *Parallel Three* stations are in 12+ metro markets with under 200,000 people. Arranged by region (East, South, Midwest, West), these pages also feature the **Most Added** and **Hottest** records. Once again, similarities can be found between your station and those listed on these pages.

• **Parallels** — Complete qualitative information may be found here. Each record in Significant

Continued on Page 40



**TYLER DOES THE TALKING** — Aerosmith rocker Steven Tyler (r) met with WXKS/Boston PD Sonny Joe White (l) during a party to celebrate the band's signing to WB and the release of their first album in six years, which features the original Aerosmith lineup.



**HAVE A HEART** — WKQX/Chicago MD Nic St. John (r) welcomed Heart bassist Mark Andes (l) to Chicago following a recent show. Also shown (center) is Capitol rep Phil Dempsey.

# TOYS

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The New Single By

**Robin Gibb**

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Written by Robin, Barry and Maurice Gibb

Produced by  
Tom Dowd and Maurice Gibb



## Reading Between The (Parallel) Lines

Continued from Page 38

Action and New & Active, plus the songs on the National Airplay/40 (except for those which have definitively peaked) can be tracked week-by-week, station-by-station.

If you carefully examine the Parallels, you will find 1) records that are generating strong debuts at a large number of quality radio stations, and 2) records that remain in the Ons category for the length of their airplay life. The Parallels will also reveal if the song is struggling up playlists a point at a time, or if it's setting the world on fire with three, four, and higher point jumps.

The Parallels, in short, tell the story of a record's airplay progress. New & Active and Significant Action are convenient summaries, but the whole ballgame is in the Parallels.

"If you take the time to carefully examine the Parallels, you will find 1) which records are generating strong debuts, and 2) those that remain in the Ons category for the length of their airplay life."

### Between The Lines

By reading between the Parallel lines, you'll find those records which don't have double-digit add totals but demonstrate quality performance where they are played.

So why don't these records have big add totals? There are many factors which determine the emphasis record companies put on particular titles each week. In the meantime, why not pick up the ball yourself? Why wait to add a useful programming element (which is how each record should be viewed) until someone says, "It's okay to play it this week"?

Remember, every record is different. So use the R&R informa-

tion, local research, and your guts to make the final determination. And also bear in mind that a record isn't a guaranteed hit even if it has double-digit adds or reaches Breaker status.

"A record isn't a guaranteed hit even if it has double-digit adds or reaches Breaker status."

### Active Records

Records that have been accumulating station adds at a steady weekly pace convert quickly from Ons to Debuts and generally post decent chart movement as well. Study this area thoroughly. Those titles which show weekly gains in station adds, but little growth in Debuts, bear scrutiny.

When there is a significant number of stations on a new record, which hits Breaker in a short period of time, it's expected there will be a significant number of Ons. As it starts to cause listener reaction it will begin to chart on the National Airplay/40.

Active records will generally light up the phones and initiate record sales/positive callout response, which in turn generates fast debuts and chart jumps. Other titles develop slowly, receiving only six to ten new adds per week. And finally, after six to eight weeks of steady airplay growth, the industry at large notes the quality moves and the rest is history. This scenario might be different if more programmers looked at the quality of airplay instead of the quantity.

If you've been leery of a record, but it's been earning large add totals, performing well on individual playlists, and/or hitting the National Airplay/40 with quality moves, then it's time to give in and expose a potential hit record to your audience. Keep an open mind. Some programmers use certain crossovers from other formats (AOR, for example) to help them with an image. Take this into ac-

count when tracking records like these. They may have a lot of Ons and dayparted Ons because they're receiving limited play.

Guard against blanket judgments on music. Playing follow-the-leader on every record that gets a checkmark or scores double-digit adds makes you just that — a follower and not a leader. The R&R information is designed to help you make your own decisions. Digging deeper and finding the hits before they air across the street may well give your station the competitive edge it needs.



**A HOWLING SUCCESS** — Wolfman Jack (l) visited KBFM/McArlen-Brownsville recently, and cohosted the PM drive show with (r) KBFM PD Michael Cruz.



**CHOKING ON GOODBYE** — Nightrangers Kelly Keagy (l) and Jack Blades (r) swept into WINK-FM/Ft. Myers, FL, holding PD C. David Bennett (center) hostage until he agreed to play "Goodbye," their latest single.



**CASH 'N' CARRY** — Y107/Nashville recently let all hell break loose in a city bank vault. One lucky listener snatched up \$26,601 in 107 seconds. Shown (standing, l-r) are Y107 PD Michael St. John and MD Tom Peace; (kneeling, l-r) personalities Coyote McCloud, Marc Chase, and Rhett Walker. Seated is winner Ken Short.



**IT'S FOR YOU!** — There's nothing like winning a car. Pictured here are KEZY-FM/Anaheim MD/morning man Craig Powers (l) handing over the keys to the lucky winner of a brand new Toyota MR2.



**NUTS & BOLTS OF A STATION** — KNMQ/Albuquerque staffers modeled their creations after the KNMQ second annual Halloween costume contest. Shown (l-r) are AE Tom Becka, personalities Jim Marable with son John, Matt Martinez, PD Steve Stucker, Promotions Director Cille Brace, and overnighter Jeff Gelder.



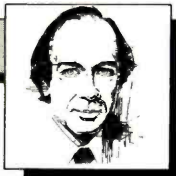
**SHEENA DOES IT FOR KIIS** — Sheena Easton stopped by the KIIS studios to promote her latest single, "Do It For Love." Pictured (l-r) are EMI's Jack Satter, KIIS MD Gene Sandbloom, Sheena Easton, EMI's Mark Kargol, and KIIS-FM Asst. PD Mike Schaefer.

## MOTION

"Little Jimmy" Haywood segues from mornings at WAAY/Columbia to the same at KNIN/Wichita. He replaces **Allen Gaines**, who's moving into sales... **Scotty Moore** is new to mornings and **J.J. Wright** takes on middays at WGUY/Bangor... KPLUS/Seattle evening personality **Ron Harris** is upped to MD... **KBQ/Houston's C.C. McCartney** handles 7pm-midnight at KHFI/Austin as **Dave Nichols** exits... At WZOK/Rockford, **Steve Brill** becomes the new PD, and 6-10pm rocker **Dave Summers** acquires Promotions Director duties... **Boom Boom Cannon** leaves nights at WIXV/Savannah for nights at WVBS/Wilmington... **KWTO-FM/Springfield** PM driver **T.K. O'Grady** takes on operations duties, succeeding **Mike Schmidt**... **KHTR/St. Louis** parttimer **Greg Geary**

gets a fulltime night gig at KFMN/Abilene... **KZZU/Spokane** welcomes parttimer **Tim Eberth**. **WVBS/Wilmington** welcomes **GM Russ Spooner** to succeed **Tincy Crouse**. **Bob Yates** is the new comedy writer for Z100/New York's Morning Zoo... At **KDON-FM/Saltinas**, **M.J. Ray** segues to **KYUU/San Francisco** as Production Director; News Director **David Morgan** joins **KGET-TV/Bakersfield** as Assignment Editor, replaced by **Tom Hiscox** of **KUHL/Santa Maria**; and Chief Engineer **Rob Landry** exits for **WCRB/Boston**, succeeded by **Doug Irwin**... **WMVB-FM & WREY-AM/South Vineland, NJ** are now under the ownership of **Crisp Communications Corp.**, with President/CEO **Dennis Dougherty**, Station Manager/Director of Sales **Joe Coccato**, PD **Nick Giorno**, and News/Sports Director **John Spahn**.





## CALENDAR

BRAD MESSER

# Perpetual Desktop Stack

Ignoring the fact that it is shamefully unproductive, the most efficient method of handling incoming paperwork remains the common never-ending stack.

There are three dominant advantages. The drudgery of filing is forever abolished. Stacking is so deliciously simple that even executives understand it without attending seminars. It can slash 70 or even 80 percent from anyone's workload.

When any desktop pile becomes tall enough to be unstable, the top two inches are removed and placed aside as a starter stack. Then the stuff on the bottom is cheerfully tossed.

This is tossing day for me. The items in my stack, like the strata of an archaeological site, reveal a chronological string of unrealized good intentions dating back to about Labor Day.

As it turns out, these are the items which stood between me and a clean desk: a guide to Comet Halley which indicates the most favorable winter viewing days ended a week ago. A receipt for \$34.80 marked "1985 TAX FILE" which doesn't reveal what was purchased. An unread Chamber of Commerce Newcomers Guide to Phoenix. Some uninteresting memos and boring press releases. One small package of Kleenex, two unsecured tape reels, a packet of Post-it notepads purchased and mislaid in October, five R&Rs, two paperback almanacs, a Chase's Annual Events book, one

calculator, two small lap timers, one cassette mysteriously labeled with the single word SAVE and two without any labels at all, a pamphlet written in mumbo jumbo entitled Your Group Health Plan, several unanswered personal letters, two more R&Rs, a photograph of the North Carolina Biltmore mansion on which I, at one time, cleverly lettered the words OUR HOUSE, and on the very bottom, my lost sign that says "Thank you for not asking me not to smoke."

Had I dealt with each item as it came in, countless hours would have been wasted.

Thanks to desktop stacking, all those saved hours were available for staring into space "being creative."

**MONDAY, JANUARY 13** — Old West marshal Wyatt Earp, who became famous in the Gunfight at the OK Corral, died 57 years ago today in 1929. . . . in Hollywood, of old age. Earp was 33 when he and his brothers and Doc Holliday took part in the shootout (1881). He lived to be 81.

1932 — A storm at Durango, Colorado produced a rare mixture of red clay dust and frozen precipitation that produced pink snow.

1864 — Songwriter Stephen Foster, whose 200+ tunes included "Old Black Joe" and "O! Susannah," died at Bellevue Hospital in NYCX at age 37. Foster was a hasbeen, flat broke, living in a cheap room in the Bowery. He died of injuries sustained when he got drunk and fell down.

*Birthdays:* Robert Stack 1919. Alfred Fuller (Fuller Brush Co.) 1885. Sophie Tucker 1884. Horatio Alger Jr. 1834.

**TUESDAY, JANUARY 14** — Virtually all cars were built one at a time, until Henry Ford turned on the first major automotive assembly line 72 years ago today (1914). Production time for a single car dropped from nearly 13 hours to just 93 minutes.

1985 — The Supreme Court upheld a judgment of \$60 million in back pay for 3352 Northwest Airlines women flight attendants because of sex discrimination.

1954 — Marilyn Monroe became Mrs. Joe DiMaggio.

1952 — "Today Show" premiered on NBC.

This is traditionally the coldest day of winter.

*Birthdays:* Faye Dunaway 1941. Julian Bond 1930. Thomas Tryon 1926. Albert Schweitzer 1875. Benedict Arnold 1741.

**WEDNESDAY, JANUARY 15** — Nobel Peace Prize winner Dr. Martin Luther King Jr. was born at Atlanta, Georgia in 1929. He was christened Michael Luther, but his father later changed both their names to honor the great German religious reformer Martin Luther.

1943 — Pentagon building completed.

1919 — The Great Molasses Flood killed 21 people in Boston. A 2.5 million-gallon vat at the Purity Distilling Company ruptured, sending a river of warm molasses 15 feet deep down Commercial Street.

1896 — Civil War photographer Matthew Brady died penniless.

1870 — Donkey first used as symbol of U.S. Democrat Party.

*Birthdays:* Margaret O'Brien 1937. Maria Schell 1926. Charles Edward "Chuck" Berry 1926. Lloyd Bridges 1913. Edward Teller 1908.

**THURSDAY, JANUARY 16** — The Volstead Act became effective in 1920, outlawing the manufacturing, sale, or transportation of intoxicating liquors within the United States, and touching off gang wars for control of the multimillion-dollar illegal liquor trade. Prohibition lasted through the Roaring Twenties until it was ended, after 13 years, by the Twenty-First Amendment in 1933.

1973 — Last "Bonanza" episode on TV ended 14 seasons.

1964 — "Hello, Dolly!" Broadway premiere starring Carol Channing.

1939 — First nylon fishing leader marketed by DuPont.

1935 — Kate "Ma" Barker killed by lawmen.

1883 — Civil Service Commission formed.

1866 — Clamp-on rollerskates patented.

*Birthdays:* Mezzo-soprano Marilyn Horne 1934. Racer Anthony James "A.J." Foyt 1935. Jerome "Dizzy" Dean 1911. Ethel Merman 1909.

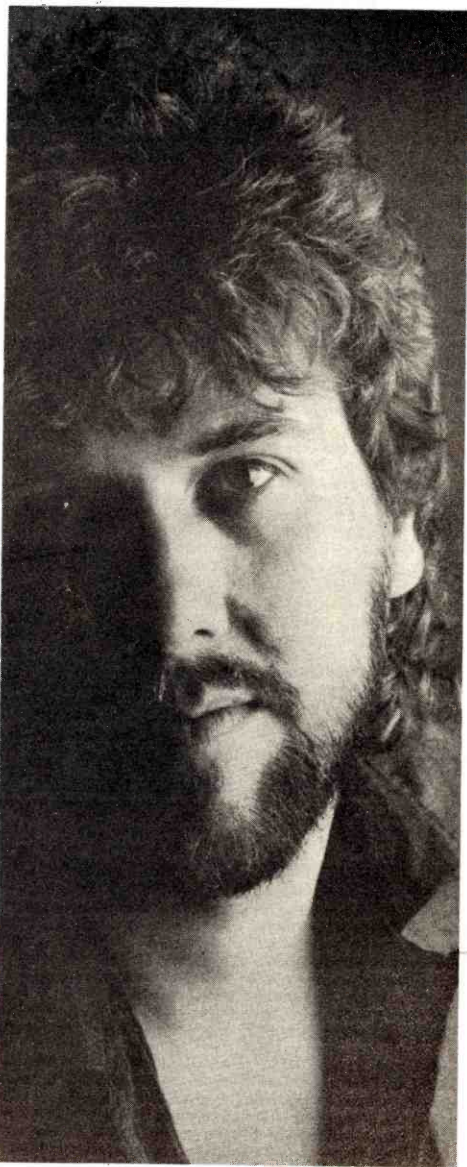
**FRIDAY, JANUARY 17** — Two years ago today, the Supreme Court of the United States rendered "the Sony decision," okaying the noncommercial use of home video recorders (1984) The court said Congress had written the copyright laws in such a way that video technology is not covered.

1955 — First atomic-powered submarine "USS Nautilus" launched.

1950 — Brinks armored car robbery in Boston. One million in cash plus a half-million in checks taken by nine men. They were caught a year later but little cash was recovered.

*Birthdays:* Muhammad Ali 1942. Shari Lewis 1934. James Earl Jones 1931. Vidal Sassoon 1928. Alphonse "Al" Capone 1899. Benjamin Franklin 1706.

# "PROVE ME WRONG"



THE NEW SINGLE FROM **DAVID PACK**

KS103	WRCK	KJ103	KISR
WPHD	WTLQ	KIYS	WHSL
WAMX	Z104	103CIR	WBWB
RI-104			



From the current Columbia motion picture "White Nights" And the forthcoming Warner Bros. album *Anywhere You Go*. © 1985 Warner Bros. Records.



DONNA BRAKE

# ADULT/CONTEMPORARY

RADIO WORLD — WWLD

## A Station For Visitors

With Orlando being the home of Walt Disney World and Sea World, I guess it's no surprise that a radio station there would emerge as "Radio World" WWLD.

WWLD/Orlando is a full-service station with an interesting approach. Formerly oldies outlet WREM, the format and calls were changed a couple of months ago to serve, interestingly, a tourist audience. Chock full of features designed to give the Orlando visitor the scoop on what to do and see while in Central Florida, the station's programming also includes a few records.

PD Sandy Bernard described some of the unique programming. "Our special features include 'Between Bites,' a dining-out feature; 'Entertainment Guide,' which covers nightlife in the area; 'Florida Revisited,' a look at Florida's history and culture; 'Safety Tips' from the Orlando Police Department; 'Travel Weather,' for the latest weather/travel conditions throughout the country; and 'Florida Attractions.'"

Music is used primarily as a way of connecting the other elements of the programming on Radio World. Sandy explained, "The music serves as a break from all the talk. Generally speaking, Radio World



Sandy Bernard

music is A/C, but we do play some jazz, bluegrass, one show tune per hour, and one 'vintage' tune hourly — something from the swing or big band era."

Obviously, promoting to tourists is a little different from promoting to and developing the loyal listener most stations live and die by. But in some ways it's probably a little easier to do. Talking about how the station advertises, Sandy said, "We have billboards outside the area for people who are driving in; there are also a few downtown. We have stickers in thousands of rental cars and advertise in individual hotel rooms. Additionally, we have

two fulltime staff reporters who go out to find our 'Visitor Of The Day.' That person gets passes to restaurants, attractions, etc."

From a sales point of view the format could be very appealing. WWLD issued a visitor fact sheet pointing out that roughly six million tourists and businesspeople traveled to Central Florida last year. Each person stayed an average of four nights and spent between \$77-\$133 per day. These are facts that have not gone unnoticed by Comco, Inc., the company which owns WWLD.

Getting new advertisers on a new station is never easy, but some sales are beginning to come in. Sandy said, "A lot of clients took the 'wait and see' approach, but now we have some rental car advertising, hotels and restaurants, medical clinics, and entertainment attractions."

Comco President Walter Windsor said, "The advertiser will depend on the quality of our presenta-

**Turn on Your Travel Guide**

Turn in to your very own travel guide — WWLD AM Radio 1190. You'll hear tips on Orlando's famous fun sites and the quickest ways to get there! Listen to live interviews on Central Florida's special events. Get the best dress for the day's weather. Call our "Visitor Hotline" for quick answers. Turn on WWLD AM Radio 1190. Your personal travel guide, surup to sundown. We'll really take you places!

**For Visitor Information Dial AM Radio 1190**

tion and the extent of our promotion to reach the visitors and get them to tune in. If advertisers get

results, they'll continue to advertise, and we'll tell Arbitron 'Goodbye forever.'"

## EVENTS



"Track"

### Proposal By Proxy

On behalf of a rather shy listener, WRAL/Raleigh morning man Tack proposed marriage to a listener's girlfriend, who said she'd be honored. Now if we could only be sure who she agreed to marry . . .

### Anniversary Of A Lifetime

WEZS/Richmond's morning team, the Love Brothers, are inviting listeners to send in letters nominating couples for "The Anniversary Of A Lifetime." The best candidates are selected each Monday and are treated to a weekend at the Hyatt Hotel, including limo service, roses, dinner, breakfast in bed, and a suite with jacuzzi. The romantic weekend is valued at \$600.

### The Gridley Awards

WYNY/New York's morning team Harris & Harris recently presented "The Gridleys" — awards for the worst intersections in the area. Listeners could call in their nominations or write to the station via ballots in the

New York Daily News and the New York Post.

The six categories were "Worst Mess in Manhattan," "Bedlam In The Burroughs," "The Long, Long Island Crawl," "Worst Jam In Jersey," "Worst In Westchester," and "Worst Supporting Role By A Bridge Or Tunnel."

Harris & Harris were set to present in person the trophy (representing a ten-car pileup) to a random motorist or traffic policeman at the intersection voted Manhattan's worst. Additionally ten listeners' names were selected to receive gift certificates for four hours use of a limo service.

### How Much Is That Doggie?

WOMC/Detroit took a different approach to the "Adopt A Dog" campaign. Each morning, personality Tom Ryan reached in his doggie bag and named the "adoptable dog of the day." Dog lovers were urged to visit the Michigan Humane Society and adopt the dog of the day or any other animal at the shelter. All proceeds helped enable the Michigan Humane Society to increase pet adoption programs, improve the quality of the shelter operations, educate new pet owners, and protect the interests of the homeless animals.

### A/C Power

KDX/St. George-Las Vegas moved from 1450 kHz to 890 and increased its power from 1 kw to 10 kw directional. PD Ric Stratton said he's hearing from listeners from up and down the West Coast.

KKLV/Anchorage jumped from 25

kw to 50 kw December 16 . . . WAGE/Leesburg has improved to 5 kw days/1 kw nights. The signal now penetrates Washington, DC. . . . WOKY/Milwaukee reports that in November it became the first AM station in town to broadcast completely in stereo.

## ACCELERATION

Jay Michaels is named PD at KRBS/Roseburg . . . Dave Wingert leaves KEDS/Omaha for mornings at KUUL/Kansas City . . . Guy Weston joins WEZS/Richmond as Director/Creative Services . . . Doug Kellett is News Director at WEIZ/Columbus, GA . . . Tim Brickner leaves WIBA/Madison for mornings at neighbor WTDY . . . His vacant shift will be covered by John Erdenbach . . . Greg Henn will do nights at KWEB/Rochester.

Mike Bradley is named Assistant PD of WDTX/Detroit . . . Johnny Williams replaces Alan Almond for 7-midnight program "Pillowtalk" on croast-town WNIC-FM . . . Larry Roberg is News Director at WPOE/Greenfield, MA, and Ken Adams joins weekend staff . . . Walt Jackson arrives at WQSR/Baltimore to handle mornings with Sue Serlo . . . Connie Terwillinger will cover weekends at KYKY/San Diego.

Brookley Baxter becomes promotions assistant at WTP/Indianapolis . . . Robin Culverwell is appointed Promotion Coordinator of WMAL/Washington . . . Whitney Allen takes afternoons at KKOS/Carlsbad, CA . . . Lorne Matthews becomes MD at CKWS/Kingston, Ontario . . . John

Low splits WXRI/Norfolk to handle mornings at WLTE/Raleigh . . . Mike Ray is appointed Production Administrator of KYUU/San Francisco.

Ed Clancy is the new morning drive personality at WTX/New Orleans . . . Michelle McKee joins WLEV/Easton, PA for evenings . . . Steve Smith is named assistant PD at V100/Charleston, WV . . . Tom Shannon adds MD duties to his midday shift at WFSM/Harrisburg. 'SFM's new lineup: Neil Howard, Steve Liddick, and Brian Freeman in mornings; Ray Massie afternoons; Chris Andree evenings; Lola Lawson overnights.

Jeff Beck takes the Production Administrator's post at WYNY/New York . . . Michael Erb has been promoted to Production Director at WQNY/Ithaca . . . Dave Taylor (Jay Mack) is now doing middays at WFTQ/Worcester . . . Steve Pirosh is MD and mornings at KSFR/Santa Monica . . . Dean Richards leaves WCLR/Chicago to join Satellite Music Network as evening talent.

Congratulations to WIVY/Jacksonville MD Jeff Ryan, who earned his B.A. in Finance/Banking after six years of night school at the University of North Florida.

LIGHT ROCK • LESS TALK

**COMET WATCHERS GUIDE**

### Guide To The Comets

KIDX/Billings produced a sponsored "Comet Watchers Guide," full of information about Halley's Comet, including where to look for it, observing hints, and some rather scientific data charting the path of the comet.

### Jail For Ball

WMGN/Madison recently raked in \$144,500 for the American Cancer Society from its "Jail For Ball" promotion. The amount marks a new national record for the fundraiser.

### Winners 13

WNRS/Saline-Ann Arbor switched from Transtar's A/C to oldies. Randy Z is programming the new format.



STEVE FEINSTEIN

# AOR

## WEST COAST WINNER KLOS

# Cash And Cars Connects For Kelly

Last February, Tim Kelly took over at KLOS/Los Angeles, succeeding five-year PD Tommy Hedges. The ABC O&O was already well on the way to its best demographic showing ever. The winter Arbitron arrived with KLOS up a half-share 12+, and a solid #2 to KIIS-FM in 25-34 and 25-49 men.

Without a mandate for major surgery on musical direction, Kelly's initial moves were installing computerized preprogramming and changing the longtime "95-and-a-half" dial position to "95-point-five." Only after the spring book, in which rival KMET triumphed in 25+ demos while both stations dropped 12+, did Kelly begin regearing KLOS's programming in hopes of recapturing 25-34s.

First, much like KMET had done previously, KLOS did a metal purge, including the dropping of its nightly "Heavy Metal Six-Pack" at 11:00. A "Party Animal" slogan was also laid to rest, as was a brief flirtation with a "Morning Zoo" tag. (KMET had denounced KLOS's use of the term as copycatting its own Zoo.)

Second, sample parameters in KLOS's callout research were realigned. A greater proportion of 25+ respondents is now surveyed, and rather than sampling only primary AOR listeners, people who listen to AOR secondarily are also included.

### Not All Smooth Sailing

For a brief spell during the summer, an influx of oldies by America, Cat Stevens, Van Morrison, James Taylor, and Steely Dan had KLOS sounding dramatically softer. Kelly considered that a "transition period, when we weren't presenting it properly because of snags in the preprogramming." (Concurrently, rumors of consultant John Sebastian's participation surfaced; later, it was acknowledged that he was involved for approximately a month of the book.)

Now Kelly feels the proper musical equilibrium is in place, with KLOS's overall sound "cleaned up" and the music broadened to be "more mass appeal," he says. "We play more rock hits, as opposed to album cuts. Our sound is more palatable, with a nice, even blend and less of a hard edge. We don't jolt the 25+ listener with Loverboy or Dokken in morning drive anymore, or Judas Priest in middays."

The changes were a "major risk, but a calculated one," he says. "From the guy in the mailroom all the way to the GM, everybody in the station doubted it would work. It was really an educational process." The summer book bore him out, as KLOS topped KMET 25+ and climbed 3.7-4.4, its highest 12+

	12+
	F84 W85 Sp85 Su85 F85
KLOS	3.7 4.2 3.6 4.4 4.8
KMET	3.2 4.1 3.3 3.3 2.5
KROQ	2.5 2.9 3.1 3.1 3.9

### Summer '85 Demos

KLOS: #2 Adults 18-49  
#1 Men 18-49; #2 Men 25-34

in three years.

### Car Wars

During the fall book, KLOS rolled out its promotional guns. It kicked off Rocktober with 965 songs in a row commercial-free over three days. A key-song contest gave away seven Porsches. The last car, billed as the "Ultimate Porsche 944," included a check for \$100,000.

While other L.A. stations also handed out luxury cars, including KIIS's offer of \$50,000 and a choice of one of four cars, Kelly feels his giveaway "cut us out of the pack and made us bigger than the rest. We needed to stimulate word-of-mouth about the radio station, and get that extra bang in the last part of the book."

### Music Mix

The musical difference between KLOS and KMET, according to

Kelly, is that KLOS leans more current. "Someone new to the market might perceive KMET as an oldies station," he says. "We play a lot of oldies too, but our presentation mixes in currents so the impression is that there's a nice combination of old and current music."

Interestingly, KLOS often focuses on currents other than the prevailing consensus cuts. For example, it emphasizes John C. Melencamp's "Minutes To Memories" over "Justice And Independence '85," gives heavy play to Dire Straits' "The Man's Too Strong" rather than "Ride Across The Water," and chooses Starship's "Tomorrow Doesn't Matter" instead of "Sara." Simple Minds' "Once Upon A Time" rather than "Sanctify Yourself," and Pete Townshend's "Crashing By Design" as opposed to "Give Blood."

# Music Monitors



- TALKING HEADS — *And She Was*
- WHO — *Who Are You*
- JOHN PARR — *Naughty, Naughty*
- ZZ TOP — *Stages*
- BEATLES — *Come Together*
- JOHN WAITE — *Missing You*
- NIGHT RANGER — *Four In The Morning*
- ROLLING STONES — *Beast Of Burden*
- DIRE STRAITS — *The Man's Too Strong*
- STEPHENWOLF — *Magic Carpet Ride*



- SIMPLE MINDS — *Sanctify Yourself*
- CREAM — *Strange Brew*
- JETHRO TULL — *Crosseyed Mary*
- CARS — *Tonight She Comes*
- POLICE — *Wrapped Around Your Finger*
- TUBES — *Talk To Ya Later*
- THOMPSON TWINS — *Roll Over*
- BADFINGER — *Come And Get It*
- ZZ TOP — *I Thank You*
- STEVIE RAY VAUGHAN — *Change It*
- BOB SEGER — *Main Street*
- ALLMAN BROTHERS — *Revival*



- ZZ TOP — *Can't Stop Rockin'*
- BAD COMPANY — *Rock 'N' Roll Fantasy*
- JIMI HENDRIX — *All Along The Watchtower*
- CARS — *Magic*
- DOORS — *Light My Fire*
- PHIL COLLINS — *Only You Know And I Know*
- MIKE & THE MECHANICS — *Silent Running*
- KANSAS — *Dust In The Wind*
- LED ZEPPELIN — *Heartbreaker/Livin' Lovin' Maid*
- BRUCE SPRINGSTEEN — *My Hometown*
- BRYAN ADAMS — *This Time*
- EAGLES — *Please Come Home For Christmas*



Personality Joe Benson (in tuxedo) with key qualifiers.

## WEST COAST WINNER KFOG

# The Exception Has Become The Rule

KFOG/San Francisco became the prototype "Superstars II," upper-demo AOR in the fall of '82. It took two years to deliver ratings that quieted the skeptics who thought its format was little more than an idealistic pipe dream.

Not until the fall of '84 did KFOG first deliver a #1 rank in the demo it had expressly targeted from day one — 25-34 men. In subsequent books, it's dominated that demo sufficiently to be #2 in 25-54 men, as well as lead the market in 18-34 adults. These are particularly impressive showings in an ultra-fragmented market such as San Fran-

12+

	F84 W85 Sp85 Su85 F85
KFOG	2.6 2.7 2.7 3.0 2.3
KROR	2.2 2.2 2.1 2.2 2.5
KQAK	1.7 1.7 2.0 * *
KKCY	* * * * *
KOME	1.7 1.8 1.8 2.6 1.2
KSJO	1.3 .9 1.8 1.3 1.1

### Summer '85 Demos

KFOG: #1 Adults 18-34, Men 18-49, Men 25-34  
#2 Men 25-54, Adults 25-34.

\*KQAK became KKCY in June '84.

cisco, with five AORs at play.

### KFOG's Influence

Every bit as noteworthy is the influence that KFOG has had on the format in general. The same tenets that initial PD Dave Logan and consultant Lee Abrams employed to make KFOG an exception from mainstream AOR — avoidance of hard rock, emphasizing rock's heritage artists, and high production values — have now been adopted to varying degrees by most AORs.

KFOG may not have been first with all of these elements: its "Quality Rock" slogan; drop-ins of TV themes and audio clips from TV shows and movies; features such as "10 At 10," "Psychedelic Pupper," "Soul Patrol," and "Jazz Brunch;" and displaying an overall hip, witty sense of humor.

Continued on Page 44

WEST COAST WINNER KZAP

# The No-Hype Information Station

A year ago, Tom Cale was upped from MD to PD at Nationwide's KZAP/Sacramento. At that time, says Cale, the 16-year AOR decided to "put on the blinders, damn the torpedoed, and go after 25-34 year-olds exclusively."

Mission accomplished. In the spring '85 Arbitron, KZAP was only 1 out of first place 12+, and had 55% of its quarter-hours from 25+ listeners, a figure among the highest of major-market mainstream AORs.

The station's adult appeal starts with its music, a mix with little in the way of CHR crossovers or heavy metal. Equally important, though, this appeal extends to a philosophy on presentation, explains Cale, who's been with KZAP since 1979, outside of a year at KLOL/Houston.

### Lifestyle Info

Much like predecessors Chris Miller and Chuck Browning, Cale encourages jocks to give liberal doses of lifestyle information in their raps. "Watch TV, read the news, know what's going on," he urges. "Where some stations will be telling you where to pick up a station decal, we'll come out of a Rush song and tie in a story about the housing crisis in Manhattan."

The staff is provided with the necessary tools, such as News Director Chris Davis's comprehensive "Front Page" daily sheet that lists almanac dates and local events. Clippings from periodicals are posted on a studio bulletin board, and USA Today and U.S. News & World Report are among the publications kept in the control room.

### Contesting

Cale doesn't believe in open-ended, forced-listening contests. "The group we appeal to is very hypersensitive. What 30-year-old in his right mind has time to sit around for 12 hours listening for a particular song or a stupid duck quack? You lose credibility by stringing people along with the sole purpose of bolstering diary mentions."

He calls attempts to recycle listeners throughout an entire day "scatteringgunning," and prefers a more daypart-specific, "shotgun" approach. Giveaways are always billboarded as coming up in a particular daypart, at the outset of which the jock announces the specific time of the contest.

Winners are generally required to answer a trivia question, which Cale feels inspires more audience involvement than asking for "the seventh caller." "We never do that kind of numbers game," he says.

Rather than increasing time-spent-listening, says Cale, giveaways serve the primary purpose of associating the station with a hot artist or product. For example, the grand prize in KZAP's Dire Straits "One World" promotion was a "world of entertainment" — a satellite TV system, including a dish, installation, and receiver.



Tom Cale

	12+
	Sp#4 F#4 W#5 Sp#5
KZAP	8.3 7.5 9.4 10.4

### Spring '85 Demos

#1 Adults 18+, Men 18+  
25-54; #2 Adults 25-54

### No Morning Mania

KZAP's morning show, with Cale and newsman Davis, reflects the belief that 25-34s on their way to work are interested in an information fix more than big yucks. "We're very informational, with lots of trivia and no cheap-shot, de-

meaning humor. It's a full-service alternative to wacky morning teams that, unless they're exceptional, usually aren't worth a damn."

The station is consulted by both Burkhart/Abrams and Jeff Pollock. While the two organizations are occasionally 180 degrees apart on specific songs, Cale considers their overall philosophies similar.

Weekly callout research is done only for library burn; currents aren't tested. Cale reasons, "If you can't figure out 30 currents between the trades, consultants, and your own ears, then you have big problems."

### KFOG

Continued from Page 43

But in 1982, when hard-rockin', 12-24 AOR was still the majority rule, it was certainly rare to see a new, major-major AOR sign on with an intelligent, adult approach.

### Corporate Aiders

It's also rare in the annals of radio history to see one, let alone two, corporate broadcasters display the patience required for an admittedly experimental format to develop. Current PD John Rivers credits previous owner General Electric and current holder Susquehanna for believing in the format's potential even when ratings were anemic. "A lot of companies would've bailed out of an idealistic format that was struggling."

How did KFOG change to become viable? KMEL's switch from AOR to CHR in August of '84 enabled KFOG to broaden slightly, says Rivers, citing Bob Seger as a mainstream act the station started playing more of.

KFOG's music mix is still unique. You won't find any metal or AOR staples like Pat Benatar, Survivor, Queen, or Loverboy, who are deemed too corporate or over-exposed. Even such Bay Area stars as Journey and Night Ranger are a no-go; instead, KFOG plays liberal doses of old-line San Francisco artists, including Quicksilver Messenger Service, It's A Beautiful Day, and Grateful Dead.

KFOG also reflects the city's musical heritage in its special programs. A weekly "Dead Head Hour" features studio outtakes and board tapes from Dead concerts. A 13-week series, "Back Into The Fog," incorporates old airchecks of the legendary Tom Donahue on progressive pioneer KSAN.

### Remarkable Spot

But according to Rivers, KFOG has blossomed primarily because of improved marketing rather than product adjustments. "People who

were aware of KFOG loved it. People who weren't aware were wishing for a station like it."

The change included replacing a Rodney Dangerfield testimonial TV spot (Rivers: "the spokesperson overpowered the product") with Blere & Richman's "Remarkable Mouth," which shows a young lady lip-synching a deftly-edited, :30 station aircheck. The spot, says Rivers, not only lets you actually hear a sample of the station, but "there's no jazzy, fast-moving visual that takes your attention away from what the commercial is telling you about the station."

KFOG has used the spot for over a year, and ran a contest to select its own remarkable mouth. Contestants were given scripts and audio tapes to practice with in advance of try-outs in front of audiences at area clubs. The winner appeared alongside the professional mouth in an update of the original spot.

### Airstaff

Morning man M. Dung, who started at KFOG doing a "Sunday Night Idiot Show" of old rhythm 'n' blues, has a show that's as offbeat as his moniker. Hard to say why, but his off-the-wall exclamations of "a-w-a-a-a-y" and "I!" are somehow addictive, as are his "Screen Test" and "Fun Facts" quizzes and his warped tribute to the King, "Breakfast With Elvis." His looney-toons character is both balanced and complemented by the pointed delivery of Scoop Nisker, a dean among FM rock newsmen.

Production Director Dave Moroy's middays include "10 At 10" — ten songs from a given year mixed in with vintage commercials and other audio material. Jon Russell, former PD at crosstown KRQR, is on afternoons, and evenings belong to Bonnie Simmons, PD of KSAN in its AOR heyday. Bill Kefury is on late nights, and Rosalie handles overnights.

# THE COLUMN



**BANGLES** Just Released!  
"Manic Monday"

From The Album "Different Light"



**ELVIS COSTELLO**

Coming in February:  
"The King Of America"

# HELD OVER



**LOVERBOY** The New 12" And 7"  
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Albums **33** Tracks **DEBUT** **56**

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## LE MANS

Featuring

**"Don't Wanna Work"**

On Your  
Desk Now!



## BLUE OYSTER CULT

Watch For

**"Dancing In The Ruins"**

The First 12" From The Upcoming **"Club Ninja"**



## FASTWAY

Listen For

**"World Waits For You"**

The Initial 12" From **"Waiting For The Roar"**



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**"The Bottom Line"**



**HOOTERS**  
**"Day By Day"**

Albums **11** Tracks **4**



**THE OUTFIELD**  
**"Your Love"**

Albums **31** Tracks **35**



LON HELTON

# COUNTRY

## Mirror, Mirror On The Wall . . .

... What does '86 hold for us all?

If you have the answer to that, you're probably already dabbling in the commodities market and planning your exit from the broadcasting world. If, on the other hand, you'll be making your living in Country radio during the next 12 months, it might be interesting to hear what others see in your future.

Since I'm not exactly on speaking terms with Jeane Dixon, I solicited the views of five well-known consultants who have the benefit of a national perspective through their work with various client stations. Here's some extra input while planning your winning strategy for 1986.

### Lee Bayley, President Lee Bayley Broadcast Consultants

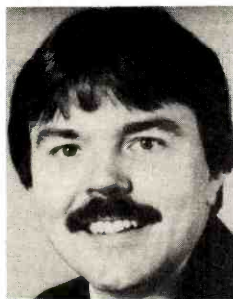
"Country radio will be taking a more mass appeal approach to its audience in 1986. Music by country artists will be more pop. And PDs and MDs will be looking for something more mass appeal with a little less of a hardcore country sound. This doesn't mean there will be no room for George Jones, et al. Traditional country will always have a spot. Proportionally, however, there may be less of it.

"1986 will be a year where the traditional, old-line music won't be played as heavily as will the newer, fresher '86 product. It will be a competitive move by the radio stations and a natural, evolutionary move by the artists/musicians. The appeal will also be broadened by using jocks who are less 'country'-sounding.

"Country stations will be looking to give away more mass appeal promotional prizes. Instead of pick-ups and Broncos, they'll turn to Cadillacs and the like. Country stations will move more and more into the major promotions arena again. There are a lot of stations across the country



Lee Bayley



Bob Elliott

that have never given away a large prize in their lives. Their typical promotion is dinner for two. The promotional competition in every market today dictates this must change.

"Beyond that, stations that want to win will need to work toward a better psychographic understanding of their potential audience. Frankly, too many stations aren't aware of the kind of growth they can achieve. There are still too many programmers thinking in terms of going after a country audience: the 'bubba' who drives a pick-up. Silly as it seems, there are still people who do that.

"Another trend already underway, which will continue to grow in '86, is stations moving away from the laid back, three-in-a-row, easy listening approach. Those numbers are diminishing and will continue to do so in the coming year.

"A controversial thing I think will take shape over this next year is the further tightening of playlists. There are still stations playing 50-75 records. By the end of the year most of these will be down to 35-40 titles. Gold lists will also tighten and, as a result, more Country stations will no longer allow 'seat of the pants' or 'guru' music selection.

"AM Country will have increased difficulty unless they reposition themselves as something other or more than a music station. They'll be eaten alive if they don't move in the service, personality, sports, or some similar direction.

"Industrywise, it will become clearer to us all that the surge in the early '80s was because country music got better, radio got better, Country jocks were better, and Country promotions were better. Not because John Travolta rode a damned mechanical bull in a movie."

### Bob Elliott, Consultant

"We have to do something in 1986 to promote Country radio and country music. Most of the recent radio station TV commercials have been 'less talk, more music' and the sing-a-longs. Country's been promoted too much like general radio stations. We have to put some importance back into what people listen to the station for. We can't be as generic as we've been.

"All the emphasis on 'Made In The USA' provides Country radio with a great opportunity in '86. With the possible exception of Beautiful Music, no other format can go on the air and say, 'Everything we play is made in the USA.' We can tie promotions into this and really build on the swelling pride in this country. What we can try to do is create something that's exclusive to our format and nobody can take away from us.

"It's not enough to merely eliminate the negatives; you've got to build in some positives as well. We're not giving people a reason to feel good about Country radio and country music. We're attacking each other too much; spending too much time on the peripheral things: more music battles, three-in-a-row, ten-in-a-row.

"Programming-wise, things are getting too slick and scientific. Too many programmers have acted like kids with new toys when it comes to research. Consequently, we're losing sight of the longterm gains we need to make. Radio should be a blend of science and emotion. It's starting to get a little too safe. We need to take a few chances and step out in a few areas.

"I'm looking for some creativity in the next year. A lot of time has been spent in teaching the basics to Country radio. This machine has been tuned as much as it can be; now it needs to add more options in different areas. We need new enthusiasm and new excitement. We need to con-



Jason Kane

- Lee Bayley: Mass Appeal Radio, Shorter Playlists To Come
- Bob Elliott: Make You And Your Music More Important
- Jason Kane: Declining Shares And Cumes To Continue
- Ted Stecker: Strengthen The Nonmusic Elements
- Rusty Walker: Better Songs, Better Radio Needed



Rusty Walker

centrate on our core artists and give people a reason to punch over. Country crossover artists have a place in our format. We can't ignore them but they are not the reason people tune in to hear us."

### Jason Kane, Research Associate The Research Group

"Throughout 1986 Country radio will most likely continue to face declining cume figures. In many markets, the Country share may also decrease. The declining cume and shares may well force some of the second and third Country stations in a market to abandon the format.

"This continued erosion can be attributed to two factors. First is the continued fragmentation in other formats. The outgrowth of other formats serving highly-defined audiences makes it more difficult for Country stations to carve out and maintain a profitable share level.

"Country radio has not received the benefit of shared listening with other formats. The imbalance in the sharing will continue over the next year. We've crossed the boundary of a false cume. There was a 'phantom cume' in Country that's gone to the next craze. Fragmentation has given us more formats and more choices.

"Second is the inability of Country stations to remain disciplined and focused, both in terms of their product and the overall marketing of their radio stations. There are Country stations, however, that will win big in '86 and, in some cases, even dominate their respective markets. This will be achieved by isolating and truly understanding the kind

of radio listeners who make up their realistic target audience. What's needed is to stay in constant touch with those listeners through research. Country radio will also see a need to tailor its product to fit the target market's exact needs. It will also have to play the kind of music the target listener desires and become less influenced by the record industry's needs.

"Additionally, a station which wants to win will have to promote itself not only on a tactical level but create more general market noise that commands more cume attention."

### Rusty Walker Programming Consultant

"Some folks seem to think the product isn't as strong as in years past. Since I'm not a musician, I'm not able to judge. But it's the individual station's texture, the excitement that is inherent within each station, that will be as big a part of its success as the music will be.

"However, I'm still keeping my fingers crossed that Country will again become more 'song-intensive.' In the mid to late '70s the growth of the 'new Country' foundation was as much due to the songwriter's contributions as to the production element. It seems that much of the recent product has been all production. There haven't been too many of those 'live forever' killer country songs written lately. Much of what has been written is good formula stuff but formula just the same. We need songwriters putting out songs our artists can make into hit records, which will catch people's attention.

"I'm beginning to see a resurgence in the importance of great radio. Country stations are now actively planning theater-of-the-mind things they never thought they had to do. Two areas of primary focus and growth in '86 will be promotion and community involvement. The last couple years have seen a letdown in these areas because so much research came back saying stations were too cluttered. So we pulled back and emphasized our strong point — the music.

"We could now be losing points on the other side. We're becoming jukeboxes and slot machines. If listeners don't want to hear three songs in a row or win \$105,

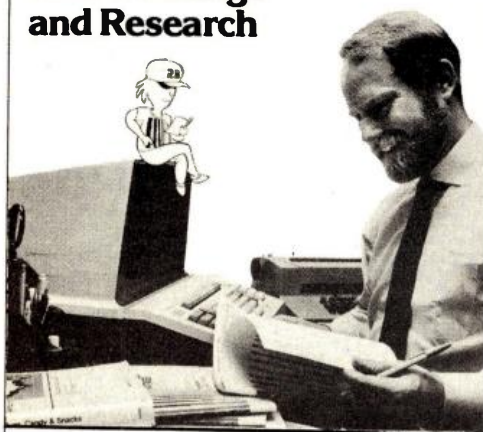
Continued on Page 48

AIN'T IT GREAT · AIN'T IT FINE · AIN'T IT WONDERFUL  
SHE AND I · AIN'T IT GREAT · AIN'T IT FINE · AIN'T IT  
WONDERFUL · SHE AND I · AIN'T IT GREAT · AIN'T IT  
FINE · AIN'T IT WONDERFUL · SHE AND I · AIN'T IT  
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FROM THE LONG-AWAITED, SOON-TO-BE-RELEASED  
AIN'T IT GREAT · AIN'T IT FINE · AIN'T IT WONDERFUL  
SHE AND I · AIN'T IT GREAT · AIN'T IT FINE · AIN'T IT  
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## COUNTRY

# Mirror, Mirror On The Wall . . .

Continued from Page 46

there's no reason for them to listen. 1986 should see Country stations offering listeners additional reasons to enjoy them."

### Ted Stecker, President Stecker-Thompson Associates

"Some of the softness we've seen in this format, especially with the music, is going to end in the first part of the year. We've also seen trends in markets that were hit pretty hard by fall '84 and spring '85 losses, which indicate they're stabilizing with fairly decent numbers.

"The flux in the format over the past year has caused people to second-guess not only the format but the things they've been doing. I think this needed to happen. But everybody's come up with a different answer. As a result, the audience is unsure of what we are as 'Country radio stations.' This will present an opportunity for stations to move in and, if they're in touch with their audience, break the stranglehold of stations that have dominated the format. The format partisans have sensed this 'unsureness' of ourselves.

"Consumers aren't buying country product as strongly nor sampling the stations delivering that product as much as they have been. Thus, the need to deemphasize the music has grown, and many stations have proceeded to strengthen the non-music elements. This is an area where AM can compete very well with FM. The big opportunity represented by this shift in '86 will be for AM stations to reassert themselves as vital to the format."

In response to a question concerning the future of Continuous Country, Stecker said, "First of all, I'm not real sure what 'Continuous Country' ever meant. If you're speaking about the truest sense of the phrase in which the announcer presentation and format execution are beautiful music-ish, I think that's totally dead. I can only see it working in markets where there is no other strong Country competition.

"One of the reasons for its demise is that most markets have

been 'numbered' to death. CHR, A/C and AOR stations doing ten or more in a row have taken that unique position away from Country stations. More music is certainly an important factor for any kind of station to own. The true Continuous Country format no longer fits that. Therefore, it really doesn't have a strong position anymore because there's nothing else to it.

"Everyone associated with country music is responsible for the state of flux we're in — from the people who make the records to the people who play 'em. There's a need for reevaluation. A lot of the music that's come out in the last ten years is no longer relevant. Stations are going to have to determine which product and which artists are relevant. This also applies to promotion. We must question the relevancy of everything that's done on the radio station.

"Ironically, the technical level of the music coming out today is the best it's ever been. We track a lot of sales around the country, and for some reason the music's not hitting the buyer's button. The problem isn't with the Country partisans but with the peripheral listeners, who came to the format in the last four years. They've left. You could probably stand on your head right now and it wouldn't get them back. For too many the conversation has boiled down to 'It's too slow, too soft, too rock, too whatever.'

"The people who want it are buying it. But there's a large segment that the record companies just can't get right now. I'm afraid we're so concerned about getting these people back that we're going to harm our partisans. We really have to be careful not to do knee-jerk things that could really damage our core."



**HAPPY BIRTHDAY RAY** — Diane Pfeiffer, social chairman of the Atlanta NARAS chapter, and Atlanta NARAS Exec. Director Babs Richardson presented Ray Charles with a cake celebrating his 55th birthday during his appearance at the Stone Mountain Park near Atlanta. Charles, a member of the Georgia Music Hall of Fame, closed the Georgia Music Festival Celebration with his concerts.



**SEVENTH HEAVEN** — Even Stevens is all smiles as he displays his seven BMI "Million Air" awards with BMI Sr. VP Frances Preston at a celebration in his honor at Emerald Sound Studios, hosted by DebDave Music President Jim Malloy.

## HAVE YOU HEARD

Just so you're 100% aware of what was going on while you were buying those last gifts or attending "just one more party," here's a rundown of a few events which took place late in '85: Mark Lindow joined KLXL/Dubuque as PD . . . Larry Blair promoted to Station Manager at KFAT/Corvallis. Skip Taylor upped to PD at the station . . . KWMT/Fort Dodge MD Dale Elchor moved to OM.

Charlye Parker leaves KMPS/Seattle for KRPM/Tacoma-Seattle and the MD/Midday position . . . Bob Look joins WBGS/Milwaukee for MD/mid-days . . . Promoted to MD at their respective stations are: Tony Stevens, KFKE/Kansas City; Jack Daniels, WSEN/Syracuse; Tim Closson, WAXX/Eau Claire; Randy Chapman, KALF/Redding; Jay Jennings, KYAK/Anchorage; and KVEG/Las Vegas MD Andy Carr adds MD chores for sister station KFMS.

Lettie Holman has succeeded Pat Jones as WPICX/Washington Promotion Director. Jones has moved into the KIX Country sales department.

On the air, Dan Daniels, most recently doing mornings at WYNY/New

York, is now doing afternoons on WHN . . . Some reassignment of the KOLO/Reno airstaff as Jimmy Dale Satter leaves sales for afternoons. Evening personality Deb Spring and middayer Bart Walsh swapped shifts . . . Following his recovery from a mild heart attack, Rocky Rauch reports he's back in the morning saddle at KRCL/Lewis-ton, ID . . . Elsewhere behind the mike, these folks are new to shifts and/or stations: Mornings: Michael Jay, KRWQ/Gold Hill. Middays: Dave Michaels, WMC/Memphis; Robby Wright, KKAT/Salt Lake City. Afternoons: Russ Crawford, WITL/Lansing; Dyan Jacobs, WSEN/Syracuse. Evenings: Leigh Richards, WXTU/Philadelphia; Julie Reeves, KLL/Lubbock; Lori Baker, WOKW/Meridian; Tom Larson, WOKQ/Dover.

And finally, congratulations to that running fool, WAMZ/Louisville PD Coyote Caihoun. CC, who's been running for 2 1/2 years, ran in his first marathon — the Derby City Marathon in Louisville — in November. No word on his time but he should have recovered by now.



Ted Stecker





SHARON ALLEN

# NASHVILLE THIS WEEK

## Looking Forward To '86!

In keeping with tradition, the first column of the New Year will take a look at projections for 1986. I asked representatives from major labels for their thoughts and feelings as Nashville moves ahead.

### Capitol/EMI America

Capitol/EMI America Nashville President Jim Fogelson - "I think 1986 is going to be a very exciting year for us as well as for Nashville. You're going to see several new acts really make significant gains and a bigger impetus or incentive this year on the part of acts to work on their shows and become better performers. They need to do that in order to sell tickets to support their records. The music will be diverse. You're going to have the traditional but you'll also have some contemporary sounds, maybe a little more rock & roll, maybe a little rockabilly, the nostalgic thing is going to continue also. You're going to see some names that have not been particularly hot lately making strong comebacks."

R&R: You've recently signed several acts to your roster that aren't exactly new acts. Are they looking not only to beef up their show but do something different with their music?

"The first emphasis with these people is their music. We're very excited about Tanya Tucker. We're very excited about Doble Gray's product. We're delighted with the Don Williams product that's about to be released. And we feel we have an awful lot of momentum going into the year."

R&R: Do you have any special promotions planned for the coming year?

"We've made a real commitment to videos. We feel that a real good video on a real good record is helpful to the artist in all aspects. And we think that it's also selling records. We're not doing them on every record. It's got to be right."



Jim Fogelson

The company is giving us tremendous support and we're planning on doing whatever we have to do."

### CBS: Epic And Columbia

CBS/Nashville Senior VP/GM Rick Blackburn - "We're targeting our operation to appeal to a broader demographic. Not just restricting it to a country music market, not that that's bad. But we have to take our place more and more in the mainstream of music, and as time evolves here country music is less and less defined. I see that as a positive. The way to capture that is to try not to capture it."

R&R: Last year you said CBS was looking for a new superstar. Is that still the case?

"I think the industry is. And it's going to happen. Who it's going to be and what it's going to be nobody knows."

R&R: Are you encouraging the artists you currently have signed to stretch out and develop fresh sounds?

"Exactly, be fresh, be original, be unique as opposed to just relying on a formula. I think the days of formula music are pretty much over as far as selling records. That's basically our bottom line ... to sell records. Radio's bottom line is to get ratings. And sometimes the two do conflict. But there's a way we can work together, and I think if we pull together, we can accomplish our goals by working together. I think the whole key in '86 is going to be better communication and better sharing of information between radio, records, publishers, talent agencies ... everyone. This is the year."



Rick Blackburn

Let's pull it together. Let's communicate. Let's educate. Let's go in a common direction."

### MCA

MCA Records/Nashville Senior VP Bruce Hinton had this to say about the coming year.

"First of all let me say that 1985 has been the biggest year in the history of the MCA Nashville division and for that we're thrilled and very grateful. I'm pleased to say that all our mainstays on our artist roster already have product committed for the coming year. With that alone we look forward to another banner year. The first quarter of the year we will have Waylon Jennings' debut album. To quote Waylon, it's easily the best album of his career. Also during the first quarter of 1986 we will have the debut of our MCA Master Series label, which will include such virtuoso artists as Larry Carlton, Albert Lee, Edgar Meyer, Jerry Douglas, Michael Utley, Robert Greenidge, and John Jarvis. Also continuing with the debut of our Dot label in 1985, we're anticipating 18 albums throughout the course of 1986 that will continue in the 'household name' tradition that we've already started with Dot."

R&R: How about new acts? Do you have any new artists readying product for the coming year?

"At the moment we intend to bring in a minimum of six new acts. They are already signed and in the studio. There is no thread with the music other than we feel each artist is unique in his sound. We're not looking for a carbon copy, a thing that happened in the past. We think the music's on the leading edge of where music is going to go. There will be individually tailored marketing campaigns with each of these artists."

"The 'Big River' show company will be going out in March and before their tour is finished every

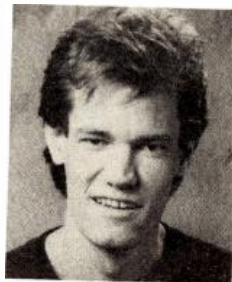


Bruce Hinton

## WHO'S NEW

**WHO'S NEW:** New WB artist Randy Travis is a native of Charlotte, NC. At age 17 he was spotted in a talent competition by local nightclub owner Elizabeth Hatcher, who recognized his talent and hired Randy to work in her club. Then in 1981, Randy moved to Nashville. He began working at the Nashville Palace although his first job was in the kitchen. However, in just a short time Randy began performing in front of the Palace crowds.

The exposure gained from these performances led to an appearance on the Nashville Network's "Nashville Now" and "Nashville After Hours." A year ago Warner Bros. signed him and immediately included him on the "Rustler's Rhapsody" soundtrack album with a tune called "Prairie Rose." You may recall his debut single last summer, "On The Other Hand." The current single, "1982," was penned by James M. Blackmon and Carl J. Viperman and produced by Kyle Lehning.



As a writer, Randy has collaborated with Johnny Russell, Keith Stegall, and Steve Dean.

Who's New is a recurring Nashville This Week feature spotlighting artists making their debut in R&R's Country New & Active section

major city in America will be covered. Also that's a major movie soundtrack album for the film 'Over The Top' starring Sylvester Stallone. Irving Azoff and Jimmy Bowen will be putting together a combination of rock and country acts for the soundtrack, and this could easily be one of the album events of the year.

"To wrap it up we would like to once again state that there's nothing wrong with country music. It's quite evident that if we present the public with what they want they go for it."

### Warner Bros.

Warner Bros. is also heavily committed to developing new talent, as WB/Nashville Exec. VP Jim Ed Norman states.

"All of us consider the discovery and development of exciting young talent of overriding importance to the future health of our business, and in 1986 we will continue our commitment to the goal of breaking new acts. Our success this past year with the Forester Sisters has given us confidence that we are headed down the right road. We have two or three well-positioned young artists who will receive con-

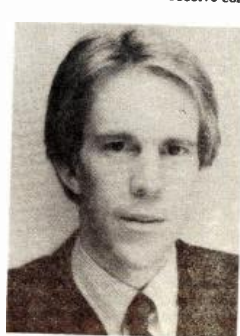
centrated time and effort in early 1986, and we believe one or more of these acts will achieve breakout success this coming year.

"In addition, we will be actively seeking to expand the audience for the more established acts. There will be a reemphasis on working more closely with major racks in such areas as Atlanta, Dallas, and Denver, in an effort to get more product in the marketplace, and we will be participating in market research at the focus group level.

"Above all, we are interested in creating country music that is exciting and energetic and will attract a younger record-buying audience. To that end, we plan to remain flexible and open-minded toward change as we all move forward into what surely will be an exciting year for our industry."

## NASHVILLE IN MOTION

Tom T. Hall signed with the Media Group for publicity and special promotions ... Top Billing International promoted agent Joe Harris to VP/Sales ... Jody Williams is the new Manager of Nashville Operations for Dick James Music. Patrick Finch is the new song pluggler/Professional Manager. Dottie Springer is the administrative assistant ... Screen Gems/Colgems-EMI Music acquired half interest in Paul Craft's Black Sheep Music. Craft will become an exclusive writer for Screen Gems-Black Sheep Music. Also, Charles Feldman was just promoted to VP of Screen Gems/Colgems Nashville office ... The Media Group has been appointed publicity and sponsorship coordinator for the 5th Annual American Collegiate Talent Showcase to be held in Nashville next September.



Jim Ed Norman



WALT LOVE

PLANNING YOUR FINANCIAL FUTURE

Relieving The Tax Burden

Now that we've rung in a new year, it's time to think about another seasonal rite of passage — taxes. To help shed some light on how people in our industry can make their IRS experience a positive one, as well as plan ahead for the future, I contacted Sam Buggs. He's President of the Dallas-based accounting/financial consulting firm S. Frederick Buggs & Associates.

As you may recall, Buggs spoke at the November YBPC meeting. His educational background includes undergraduate study at Western Michigan University, where he majored in accounting and marketing. He did his graduate work at the University of Texas/Dallas. While there he majored in engineering and earned an MBA in accounting and finance.

Keep Records

During our talk, Buggs emphasized one major point: "People in the broadcasting industry have the best opportunity to benefit from current tax laws. But from what I've seen with some of my broadcasting clients, they haven't been taking advantage of their legal rights as far as their personal taxes are concerned. It's like no one has ever told them what their advantages are and how important it is to keep good records."

Buggs then offered these jewels of wisdom. "Record keeping is the key to utilizing your legal tax deductions. It's important to learn to avoid taxes, not evade them. You must always stay within the letter of the tax laws, but you must also learn how to make them legally work on your financial behalf.

"Learn to defer taxes. You can convert to classifications where the taxes are lower. And learn to think

proof. And if you don't have any professional guidance, get some immediately. It only helps you help yourself."

"If you want dignity and security, only you can secure them."

Don't Procrastinate

What else can a person do to get himself together financially? "The first thing to do is stop procrastinating," Buggs said. "You must have a good positive attitude, not only about yourself but about life and money. People who think they can make money do. People who think they can't, don't."

"While procrastination can be the greatest deterrent, time can be the greatest ally. That's because the more time you have, the less money you need to put to work for

Here are four important things to remember as you plot your financial future:

- Keep records
• Set goals
• Don't procrastinate
• The future is now

Future Is Now

you. The less time you have, the more money it will take. Don't waste this precious time; the older you get the harder it gets."

Another important step in getting your finances on an even keel is goal-setting. "Sometimes people get confused about their goals and obligations," said Buggs. "Large homes, fancy cars, traveling abroad, and even a boat may be some of your goals for the future. But if you want to retire with dignity and financial independence, you must get your priorities in the proper order early in your career. By doing this you can make sure your retirement years will be happy instead of haphazard; comfortable instead of dependent."

Fear is a reality in today's fast-paced society. Add to that the fact that we're working in an industry where employment opportunities constantly vacillate. So rather than take a chance, we all play it safe. Buggs had some definite thoughts on that subject.

"We've all made the statement, 'I'll do it when the time is right.' The time is never right. You've got to make your move with conviction when it comes to having a sound financial life. If you want dignity and security, only you can secure them. Take your someday-I'll-do-it ideas and put them to work now. The future is now, not later when you have nothing. And there are no such things as future decisions. There are only present decisions that affect the future."

If you'd like to talk to Sam personally, call him at (214) 348-4099. By the way, don't forget to get that W-2 form from the employer who hired you to do that spot last summer.



Sam Buggs

in terms of tax equivalents. The real burden of taxes is what the government spends. If the government spends more than it takes in, you and I pay the difference in the form of inflation. Then the interest expense goes to the national debt.

"Every time you go out to dinner or lunch, or stop by another radio facility to discuss business with an associate, keep those receipts — even the one for parking! Write down everything you do 24 hours a day, 365 days a year. If you have the receipt, you'll be able to possibly use it. If you don't have it, forget it. The IRS won't allow whatever deduction you're using because you don't have the receipt as



IN SEARCH OF GOOD TIMES — Former "Good Times" star-turned-recording artist Ralph Carter stopped by WDJY/Washington to promote his "Get It Right" single. From left: Carter, WDJY's Scharmain Foster, and APD Tony Harris.



EVERYBODY POSE — Ta Mara (r), lead singer of the Jesse Johnson-produced Ta Mara & the Seem, dropped by WBLS/New York's 2nd Avenue studios to promote her debut LP. She's pictured here with WBLS PD B.K. Kirkland.



START SPREADING THE NEWS — WDKX/Rochester recently sent a check and a listener to New York for a weekend featuring Luther Vandross at Radio City Music Hall. Shown receiving \$104 in spending money from WDKX's Renie Hale (r) is winner Willie Famos.

ACTION

WAOK/Atlanta's "Feed the Hungry" campaign continued with can-a-thons held at different A&P stores throughout the month of November. Station promotional items were given to those bringing in five or more cans of food.

Media instructor George Hill has finally finished his "Black Media of America" bibliography, with more than 500 books and articles chronicled.

The volume retails for \$50. More information is available by calling (213) 775-7858 or writing Daystar Publishing, Box 4866, Carson, CA 90749.

WACR/Columbus, MS held a "Discover the Black Dollar" weekend during mid-October in conjunction with several area civic associations and banks. The station encouraged its listeners to convert their cash to \$2 bills and make all purchases with those bills. Based on that, the station says that blacks in Lowndes County spend at least \$250,000 each weekend. And because the campaign occurred mid-month, GM Joe Shamwell asserts that all the money spent came from paychecks, not government assistance.



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**ARBITRON  
RATINGS**





BRAD WOODWARD

AN AM SUCCESS STORY

KGO's Ten Years At The Top

What can you say about a radio station which has been number one in every Arbitron book for an entire decade? That spectacular track record belongs to KGO/San Francisco, the Cap Cities/ABC AM giant that will be spun off to some lucky buyer by mid-1987.

KGO converted to News/Talk in 1965, and hit number one 12+ in 1975. While AM radio nationally was hitting the skids, KGO hasn't slipped out of first place in the nation's hyper-competitive, fourth largest radio market.

Unlike KABC/Los Angeles and other stations I call "pure Talk," KGO is indeed a "News/Talk" station. It programs seven hours of solid news blocks during weekday drivetimes, and Talk the rest of the time. In fact, KGO's success seems to me to be a vivid repudiation of the view I often hear that News and Talk are completely separate formats that don't mix, that a station can be one or the other, but not both.

Never-Ending Research

"I think what really keeps KGO going as well as it does is the tremendous amount of pride the people here have in it," says VP/GM Mickey Luckoff. "We never stop researching product and audience, or brainstorming for an idea that might be better. We're listening to other stations, trying to keep a very close pulse on our own marketplace. We almost always have some kind of a project in the works to refine it a little bit more."

KGO OM Jack Swanson theorizes, "I think this market has an above-average interest in current affairs, in what's going on in poli-

tics and the environment." Swanson points out that not only is KGO the market leader, but News/Talk competitor KCBS is the Bay Area's consistent runner-up.



Mickey Luckoff

Changing With The Times

Swanson continues, "We've been at it for a long time and that's a big advantage. People have grown up with us, and the station's changed with them. We're not like a lot of the old mainline stations that stayed consistent and then got into ratings problems as the world changed and they didn't."

Swanson calls KGO's programming and the Bay Area's personality "a damn good fit," and the sta-

tion's numbers (7.8 last summer) certainly back him up.

Looking For The Commonalities

"We have an awareness that the community is a lot more than San Francisco, although that's the base and the scenic attraction, and a lot of interesting things happen here. But there are a lot of people who live out in San Jose or Walnut Creek who are truck drivers or medical secretaries. And to me the trick of this format is to understand what the real people are all about, wherever you are. We look for the commonalities, things that tie them all together."

AM Decline Hits Late

According to Swanson, staying on top is getting tougher for KGO as FM penetration in the rugged market rises. Unusually strong in the early 1980s, AM listening is now down to 33% in San Francisco, just a bit better than its national level of 28%. As Swanson puts it, "I'm now scraping harder to get a bigger share of a limited AM pie."

Sports Void Enhances Audience Loyalty

One thing that sets KGO apart from other market-leading News/Talkers is the complete lack of major league play-by-play sports of any kind. Swanson calls that a "conscious decision" but admits, "It makes our job a lot harder."

"It's been a plus because we've been able to develop the audience loyalty. They know we're going to be here every day doing what we

News you can use. KGO Newstalk 81 abc

"Warm Fuzzies" And Live Remotes

do, no matter what season of the year it is. That's not to say it won't ever change. We're always looking at it... We'd love to have the '89ers."

Owning All Dayparts

KGO also breaks the pattern of strong News/Talk stations owning mornings but slipping badly in afternoon drive. While its PM num-

Another hallmark of KGO programming is community service promotions that Swanson refers to as "warm fuzzies," like last fall's "adopt-a-pet" campaign. Its 1985 leukemia telethon raised a remarkable \$400,000 in 24 hours.

Taking a leaf from the music station's promotion handbook, KGO also gave away \$50,000 cash in two weeks last year, supplementing an extensive, ongoing TV ad campaign.

One on-air innovation undergoing testing at KGO is live remotes before an audience. Guests are peppered with a mix of comments and questions both from the live audience and callers, similar to TV's Phil Donahue. Swanson reports, "We're new at it. There are a lot of problems and our guys aren't used to it, but it's coming along and has some possibilities."

Swanson adds, "I'm not sure I understand why we got rid of the audience. I think it was because we played records, but then a lot of us started doing stuff that's interesting to sit and watch, react to, laugh, and applaud."

KGO also goes for the blockbuster out-of-town remote, like last fall's broadcasts of the Ronn Owens show from South Africa.

Owners Lack Longterm Commitment

Swanson believes a success story like KGO's could happen elsewhere, but only to a station willing to make a huge commitment of time and money. "There's no reason why what's happened to KABC or KMOX/St. Louis or KGO can't happen in other markets, except that I don't see the dollar commitment for the product. The resources will allow you to buy smart people, smart PDs, talented talk show hosts, and TV promotion."

"I think this is the hardest format for any station to do. You've got to be enormously aggressive, willing to spend a lot of bucks, and work very hard for this format to work anywhere. I don't know how you do it cheaply, and I haven't seen many stations staying the course, pouring in enough money over a long enough period of time."

"Owners are still fascinated with the low overhead and high profit return of music radio stations. They seem not to be bothered by the fact that their success is fleeting and can be gone almost as quickly."

"Maybe there's a little too much concern about making a profit by running up your numbers and selling the radio station, as opposed to a real commitment to staying in the community with nonmusic programming."



Jack Swanson

bers are indeed softer, KGO still leads the market at that time, as it does in all dayparts. "I think that has something to do with a realization that the afternoon competition is not KCBS," Swanson reasons. "It's the music stations - light rockers, Beautiful Music, Jazz, MOR. In the afternoon people are burned out and looking for something lighter. News departments have a very tough time shaping the product to make it light, but not so light that the audience perceives it to be junk."

Flirting With Younger Demos

Swanson credits ongoing change for the fact that KGO is "a younger Talk station than most."

KGO's numbers may also skew a bit younger because the station doesn't adhere to the view held elsewhere, notably by KABC, that going after the under-35 crowd is a waste of time for a Talk station.

"I think that's a mistake," Swanson contends. "I want the youngest listeners I can get my hands on, but we don't make any major effort because, seriously, I've never seen a Talk station that had any numbers to spit at 18-24 or 18-30. They start to come in at about 30."

"But I think you've always got to be conscious of them as they outgrow rock 'n roll, when they're in that transition period. You'd better be talking about things they find interesting. So we're always throwing the bait out for younger people to see if they'll snap. If they don't, that's OK."

ON THE MOVE

David Woloshin joins KRLD/Dallas as morning sports anchor... WMCA/New York adds a weekday 3-4pm advice show hosted by nationally syndicated "Dear Meg" columnist Meg Whitcomb, preceding the new 4-7pm Roy Fox show... WRKO/Boston takes on Barbara Morrison as Director/Advertising & Promotion... Alex Banker now produces the "Les Kinsolving Show" on WOR/New York... WERE/Cleveland's morning news team Bob Fuller and Bob Tayek sign longterm contracts; Dick Satterwaite named Chief Engineer... Newest addition to the WBBM/Chicago news staff is Kris Kridel from the Tribune Radio Networks... KNUU/Las Vegas ups morning anchor Steve Kindred to News Director.

Craig Kuhl takes the new Managing Editor position at KNUU/Denver... David Stern joins WEEI/Boston as writer/editor... KEX/Portland eve-

ning host Ed Anderson has left to join a financial services group in Vancouver... Jamie Maskell appointed Director/Research at KABC/Los Angeles... WABC/New York's new Direc-

tor/Advertising & Creative Services is Cynthia Miller... KFYY/Phoenix names James Ream Promotion Director... Garvin Berry signs on for commentary on KTRH/Houston.



Barbara Morrison



Craig Kuhl

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## OPENINGS

## OPENINGS

## OPENINGS

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CQ-102 needs news/PBP. If you can do both, tell us. T&R: Randall Bliss, Box 213, Geneva, NY 14456. EOE M/F (1-10)

CHR AM seeks experienced jock for parttime position. Copy-writing/production helpful. T&R: Wayne West, WMRC, Milford, MA 01757.

GLU-82 needs full/parttime AOR announcers. C&R: Garrett Hart, WGLU, 516 Main St., Johnstown, PA 15901. EOE M/F (1-10)

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WOBN-FM seeks reliable parttime air talent. Prefer local. T&R: Rick St. James, Box 927, Toms River, NJ 08754. No calls. EOE M/F (1-10)

New England Country AM seeks full/parttime, immediate openings. T&R: Bob Lippman, WTSV, Box 1230, Claremont, NH 03743. EOE M/F (1-3)

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## OPENINGS

Sales/AE. Aggressive, self-motivated. Better than average commission. Resume/photo: 105 FM, Box 602, Union City, TN 38261. EOE M/F (1-10)

## STAR SEARCH

Looking for winning drivetime entertainer for successful high-profile Southeast Rocker. Only creative zany performers, ready to work hard, need apply. Send T&R to Radio & Records, 1930 Century Park West, #180, Los Angeles, CA 90067. EOE

## OPENINGS

### OPERATIONS MANAGER

We are looking for a leader! Operations Manager needed for AM/FM combo in Central Texas. If you have the desire to be #1, if you are a motivator and will work with our on-air talent, we need you! Creativity and promotion are a must! Salary is high and so are the demands. Confidentiality is guaranteed. Send tape, resume, and reasons why we should hire you to Radio & Records, 1930 Century Park West, #231, Los Angeles, CA 90067. EOE M/F

## YOU GET \$1000!

Just send us the tape that leads us to our next hot morning show. Our company specializes in top-rated morning shows in Louisville, Birmingham, Charlotte, Mobile and Charleston, and we're expanding. We'll pay you \$1000 in cash the day our next morning act hits the air... if you were the first to send us a cassette tape (and other information) that led to its discovery!

Get the competition out of town... or find a

great job for a friend! State-of-the-art facilities and incredible compensation! EOE

Send your entry to:  
Star Search '86  
c/o Bill Thomas  
Vice President/Programming  
CAPITOL BROADCASTING  
CORPORATION  
530 Beacon Parkway West  
Suite 600  
Birmingham, AL 35209



# OPPORTUNITIES

## OPENINGS

Immediate opening for midday Country jock. Good benefits. Production a must. No beginners. T&R: Danny Koerber, WFMW, Box 238, Madisonville, KY 42431, or (502) 921-4096 EOE M/F (1-10)

WQEN-FM/WAAX. Need CE experienced with AM direction/full-power FM. Resume: Rich Wood, Box 570, Gadsden, AL 35999. EOE M/F (1-10)



Top-rated AM/FM Country station seeking swing person. References, salary history. T&R: Russ Cassidy, WCMS, 900 Commonwealth Ave., Virginia Beach, VA 23464. EOE M/F

## New Florida Coastal AM Stereo Powerhouse

In Southwest Florida now staffing for February air date. Looking for dynamite morning personality, strong on humor, phone usage; a news person, strong on voices; Afternoon Drive personality; Evening and All-night jock; Weekend jocks; 6 Salespersons; Secretary-receptionist; creative, humorous copy person; and a computer operator. Willing to pay TOP wages for TOP people that have the burning desire to be part of this #1 team that will make this the #1 station in Southwest Florida. Send complete information/resume now, to Jerry Collins, cb WDCQ, 1227 Del Prado Blvd., Cape Coral, FL 33904, or call after January 2. (813) 574-1200. EOE

FL CHR seeks experienced jock with production skills. Minimum three years' experience. T&R: PD, Box 9535, Coral Springs, FL 33075-9535. EOE M/F (1-3)

KQTY, leading AM stereo, seeks experienced on-air talent. Good attitude & production to join fast growing chain. T&R: P. Moon, Box 165, Borger, TX 79007. EOE M/F (1-3)



WSSP# 104, Orlando's Premier Easy Listening station, is accepting T&Rs for future air/news openings in 1986. T&Rs to Allen Jackson, WSSP-FM, 140 North Orlando Ave., Winter Park, FL 32789-3697. EOE M/F

## Top 10 Market A/C Needs News Director

Audience targeting, creative writing, and a reliable delivery style are a must. Hurry! Send tape & resume to Radio & Records, 1930 Century Park West, #221, Los Angeles, CA 90067. EOE

Top-rated AM/FM Country seeks swing position. References, salary history/T&R: Russ Cassidy, WCMS, 900 Commonwealth Ave., Virginia Beach, VA 23464. EOE M/F (1-3)

Top-rated CHR needs tapes for future openings. T&R: Jerry Lousteau, KZZB, 2531 Calder, Beaumont, TX 77702. EOE M/F (1-3)

Growing group CHR needs strong production. T&R: Lee Walsh, KXOO, Box 869, Poplar Bluff, MO 63901. EOE M/F (1-3)

100kw Country Charlotte/Winston-Salem. Now accepting applications for full/parttime openings. T&R: Alan Burgin, WFMX, 1117 Radio Rd., Statesville, NC 28677. EOE M/F (1-3)

## OPERATIONS MANAGER

We are looking for a leader! Operations Manager needed for AM/FM combo in Central Texas. If you have the desire to be #1, if you are a motivator and will work with our on-air talent, we need you! Creativity and promotion are a must! Salary is high and so are the demands. Confidentiality is guaranteed. Send tape, resume, and reasons why we should hire you to Radio & Records, 1930 Century Park West, #231, Los Angeles, CA 90067. EOE M/F

## OPENINGS

## Magic 96FM/WTMG-FM

### NEWS/P.A. DIRECTOR

For adult Class C FM in Nashville. Quality voice, good writing and interview skills a must. If you want to be part of a hardworking team dedicated to success, send a tape and resume immediately to Bud Thomas, Program Director, WTMG Radio, 50 Music Square West, Suite 309, Nashville, TN 37203. EOE

\$\$\$

Perennial #1-rated gulf coast CHR looking for morning drive exciter! Excellent dollars for the right person, attitude and talent! Send T&R to: Radio & Records, 1930 Century Park West, #153, Los Angeles, CA 90067. EOE

## MIDWEST



Madison is a beautiful city! MAGIC 98 is a bright, up tempo, personality-oriented AC FM! We need an experienced, talented personality to join our team. T&R to Pat O'Neill, PD, Box 2058, Madison WI 53701.

MO AM/FM. Strong local news commitment. Duties include running bus/covering meetings. Three-person staff. T&R: Lowell Jack, KMAN/KMKF, Manhattan, KS 66502. EOE M/F (1-10)

Radio sales pro wanted. Experience in all phases of small market sales a must. Resume: WVT5-FM, Box 280, W. Terra Haute, IN 47895. EOE M/F (1-10)

## MORNING PERSONALITY

Top 10 Market for Country listening has a rare opening for an exceptional morning talent. Great money, city and company! This is a tremendous opportunity. Don't pass it up! Send T&R to Radio & Records, 1930 Century Park West, #228, Los Angeles, CA 90067. EOE

The new ZIP-104/WZZP, South Bend wants to hear from fun, energetic talent! Are you hungry? C&R: J.J. Duling, Box 644, Mishawaka, IN 46544. EOE M/F (1-3)

Experienced morning talent needed, A/C Central IL college community. T&R: Jim Putreus, WHN, 207 W. Jefferson, Bloomington, IL 61701. EOE M/F (1-3)

## MEDIUM MARKET #1 CHR

Looking for KILLER air personality to complement already #1 staff. No Beginners! Send tape & resume to Radio & Records, 1930 Century Park West, #229, Los Angeles, CA 90067. EOE

## OPENINGS

## PRODUCTION DIRECTOR

Full multi-track production studio equipped with all the latest in processing equipment, including harmonizer, etc. and any other production tools you would want. Need an imaginative copywriter who has creative voice skills. Must have 2 years production management experience. Excellent benefits, top salary. Production is key to WVIC's 20 share in Lansing, MI. As we grow so will you. Send resume and cassette cb Bob Goodrich, Goodrich Broadcasting, 3565 29th Street, SE, Kentwood, MI 49508.

Need two excellent radio news communicators. One each in Tulsa/South Bend. T&R: Curt Miller, Box 6000, Fort Wayne, IN 46896. EOE M/F (1-3)

Morning news personality for zoo-like show. Females encouraged. Top 100 market/Hot CHR rated in five metros. C&R/ photo: Brian Krusz, 1700 Glenshire Dr., Jackson, MI 49201. EOE M/F (1-3)

Chicago metro A/C seeks competent anchor/reporter. Good writing/reporting skills a must. T&R: Ann Kraft, Box 311, Lowell, IN 46856. EOE M/F (1-3)

## A/C Morning Show

We're one of the country's top-rated A/C's in a Top 20 market, with one of America's hottest groups. We're searching for a morning entertainer who is extraordinarily warm, sincere, topical, local and has quick, to-the-point, reliable humor. Drop-ins and phone bits are fine but the most important quality you'll need is to have fun on the air and make it sound that way. An incredible opportunity with great money and great people! RUSH cassette, resume and references to: Radio & Records, 1930 Century Park West, #224, Los Angeles, CA 90067. EOE M/F

## NEBRASKA'S NEWEST AC/CHR COMBO

Needs team players NOW! All dayparts, aggressive "lifestyle" news director and creative production director with winning attitudes. Are you the BEST small market talent around? Show us! Send T&R to: Radio & Records, 1930 Century Park West, #215, Los Angeles, CA 90067. EOE

Ready to win? CHR/rock talent with great production needed. Several dayparts possible. C&R: Mike Schmidt, KXUS FM, Box 8048, Springfield, MO 65801, or (417) 831-9700 EOE M/F (1-3)

WAXX seeks possible sales candidates. Resume: Director of Sales, Box 6000, Eau Claire, WI 54702. EOE M/F (1-3)

## OPENINGS

## AFTERNOON DRIVE

Spontaneous, humorous, perhaps slightly controversial personality, skilled with phones, needed to create excitement on our personality FM. Tape, resume, salary requirements to Radio & Records, 1930 Century Park West, #227, Los Angeles, CA 90067. EOE

## Two Openings Country Production Director

AM/FM combo moving to new facilities with 4-track. Commercial experience required. Application deadline January 10. Resume and aircheck to: Charlotte Webb WTT5/WGCT 535 S. Walnut St. Bloomington, IN 47401  
Tapes not returned. EOE

## CONSIDER WISCONSIN

Country AM seeks bright, upbeat personalities for drive positions. Above-average production abilities a must. Music/promotions experience a plus. Pay, benefits and facilities all first-rate. Females encouraged. C&R, photo to: Radio & Records, 1930 Century Park West, #214, Los Angeles, CA 90067. EOE

## "TELEPHONE TALK"

Major market stations wants personality with provocative, humorous, imaginative telephone finesse. Send tape and resume to: Radio & Records, 1930 Century Park West, #204, Los Angeles, CA 90067. EOE

## WEST

Future openings full/parttime in sunny So. CA. T&R: Magic 102, 2962 Occidental Blvd., Occidental, CA 92064. EOE M/F (1-10)

KQXR needs 7-midnight CHR personality. No beginners. T&R: Roger Peterson, Box 2700, Bakerfield, CA 93303. EOE M/F (1-10)

## WANTED

Adult Contemporary talent for well-rated FM in Top 50 Market that would like to be #1. All shifts/possible PD. Tape, resume and salary requirements to Radio & Records, 1930 Century Park West, #226, Los Angeles, CA 90067. EOE

Adult/conversational afternoon drive. Strong production. Work with closely-knit crew. T&R/photo/salary requirements: Katie McGee, Box 1450, Klamath Falls, OR 97601. EOE M/F (1-10)

Medium market A/C needs cohesive, creative news morning sidekick. Beginners encouraged. T&R: Collins Cool, KLLY, 3651 Pegasus Dr., Bakerfield, CA 93308, or (806) 393-1900 EOE M/F (1-10)

Morning talent needed. Natural delivery, off-the-wall humor. Kilar copywriting/production required. T&R: PD, KJG, 1506 Gibson, Ogden, UT 84404. EOE M/F (1-10)

## K-CUB 1290 KIIM 99.5 THE COUNTRY STATIONS

### NEWS ANCHOR NEEDED FOR SW POWERHOUSES

The right applicant should have an authoritative delivery and the ability to take direction. Send aircheck and resume. NO CALLS PLEASE, to: Dave Nicholson, P.O. Box 50006, Tucson, AZ 85703. KCUB/KIIM is an equal opportunity employer. Minorities and females are encouraged to apply.



If you want to work with 175,000 watts of power in one of the best companies in the country... Send T&R immediately to: Bill Richards, WNCI-FM, One Nationwide Plaza, Columbus, OH 43215... State-of-the-art facilities, creative environment, decent bucks to the right persons. We're looking for jocks & newsmen. No phone calls please. Include references. EOE M/F

# OPPORTUNITIES

## OPENINGS

### K-CUB 1290 **KIIM 99.5** THE COUNTRY STATIONS

#### CHIEF ENGINEER TUCSON, ARIZONA

We are looking for an outstanding chief engineer for our first-class radio stations, which have new state-of-the-art equipment throughout. We want a quality control-oriented engineer who, in addition to being an excellent studio, remote and RF engineer, is also a good administrator with good interpersonal skills. We offer an excellent salary and benefits package. EOE. FCC General or SBE Certified a must. Send resume and professional references to: Dave Nicholson, P.O. Box 50006, Tucson, AZ 85703.

Morning drive personality for 10kw Country needed yesterday. T&R: PD, KCLG, Box 429, Washington, UT 84780; EOE M/F (1-10)

Need killer morning zookeeper with a vault of voices/characters. C&R: Randy Robbins, PD, KCAQ-FM, Box 2187, Oxford, CA 95034. No calls. EOE M/F (1-10)

KSPN-FM seeks morning talent. Humor, lifestyle, entertainment. 26+ ADR. Pos only. T&R: Gary Whipple, Box 8598, Aspen, CO 81612. No calls. EOE M/F (1-10)

#### General Manager — Denver FM

\$100,000 compensation package plus excellent benefits for a super professional with solid management track record. Detailed resume and history of earnings. Send to Radio & Records, 1930 Century Park West, #230, Los Angeles, CA 90067. EOE

#### PERSONABLE AIR TALENT

Top 100 market. 100kw FM. Minimum 3 years experience A/C, CHR. Strong production. Capable of more than just the basics. Send cassette aircheck, production examples, resume, salary requirements to: Radio & Records, 1930 Century Park West, #232, Los Angeles, CA 90067. EOE M/F



### KKHR Is Looking For A Production Director

Los Angeles's hottest CHR station is seeking a creative self-starter to handle its on-air production.

The person we want must be able to produce innovative commercials and exciting station promos, have a warm, energetic, fun delivery, work well with the station sales staff, and be able to handle the pressure of deadlines.

If this sounds like something you'd like, we'd like to hear from you. Send a cassette of your best production work (no phone calls, please) to Ed Scarborough, Program Director, KKHR, 6121 Sunset Blvd., Los Angeles, CA 90028.

KKHR, A CBS Owned Station An Equal Opportunity Employer.

## OPENINGS



#### Northern California Regional Country FM

Needs PD. Management position with air shift. Prior small or medium market PD/MD experience required. Must be ambitious, hard-working, with good people skills both inside and outside station. Send resume with salary requirements (no response unless included) to: GM, KALF, P.O. Box 1010, Red Bluff, CA 96080 EOE/M-F

## POSITIONS SOUGHT

PD/MD A/C, CHR. Seek good team. BA in Telecommunications. Let's talk. SHY GUY: (303) 522-9103, or Box 1266, Sterling, CO 80751. (1-10)

Four years' on-air/production/remotes. Most formats & numbers. Seek shift at SE CHR in Top 100 markets. TERI: (804) 237-4399 (1-10)

A/C, Country PD with strong people skills. Top 50 since '71. Let's talk winning. JEFF McCLAIN: (601) 825-4779 (1-10)

Need experienced AOR jock with good production skills? Send in three Cheers boxtopps, or call JOHN: (312) 262-3773 (1-10)



#### Saturday Night Live Of Radio

Three guys with a great morning show, TV experience, and our own stage act. Call for comedy album and tape. (916) 965-8130.

MD wants career move to larger market in supportive company. Organized, creative, knowledgeable. People person with genuine music interest. GARY: (301) 759-3264 (1-10)

Have pipes. Will travel. Top 50 parttimer available for NE gigs in commuting range. DENNIS: (716) 235-0817 (1-10)

Clip this and save. 10-year vet seeks CHR/AOR in SE/MW. Married, stable Asst. PD at national format leader. SCOTT: (813) 637-6290 (1-10)

SM in MW seeks challenge. Top biller. Versatile on-air work. Assertive worker wants to relocate to San Diego. Six years' experience. CHRIS: (414) 248-1550, or 245-9554 (1-10)

Brr. I was accidentally left in a freezer in 1969. Just thawing now. Seek Solid Gold rock & roll CHR gig. BIONIC WHEELIE: (804) 271-5213 (1-10)

Help. Talent being wasted in automated station. Five years' experience A/C, CHR/Country with promotions. Seek a place to call home. JAY: (804) 271-5213 (1-10)

Anchor/reporter gig wanted. Currently News/Sports Director at Sky AM. Aggressive, excellent writer/producer. Broadcast Journalism degree. JEFF: (404) 834-2082 (1-10)

Some experience as parttimer in major market. Ready for full-time. Work anywhere, prefer SE WI/No. IL. ERIC: (414) 781-8470 (1-10)

Going Gold? Programmer/air talent with winning ideas/attitude ready to dig in & make it work. JOHN: (209) 225-9081 (1-10)

#### MORNING PERSONALITY

Bright, inventive morning personality "UP" and exciting all-around professional. No screamer. You want more than a jock. I play hardball on your competition. Outrageous at times, but a warm communicator. NOW! LET'S TALK—(305) 689-1438 RICK WARD.

Beginning position sought in radio. Miller Institute graduate. Sharp, talented, hardworking. Willing to learn & relocate. JOHN: (802) 845-8757 (1-10)

Seek work as full/parttime news &/or production. BS Speech/Communications. Two years' experience. DAVID MOORE: (412) 233-3067, or Box 546, Clairton, PA 15025. (1-10)

Major market PD. Presently employed. Seek medium market CHR facility with room for growth. SCOTT: (612) 871-0848 (1-10)

Energetic, articulate athlete with intense sports knowledge. Seek sports/commentary gig. Prefer West Coast, but flexible. GARY: (213) 436-9863 (1-10)

Hot MW DJ/drive on FMs in Windy City. Seek FM action in sunny South/West Coast. DAN CORDOVA: (312) 384-5588 (1-10)

## POSITIONS SOUGHT

1-100/Daytona Beach. CHR/Hot Hit night talent. Medium/major markets. J.J. SHANNON: (305) 721-0582 (1-10)

Announcer with 12 years' experience available. Country, A/C. SE/nights preferred. Will do all shifts. MIKE HON: (904) 255-6950 (1-10)

Creative, resonant air personality. Will offer originality, feature & warmth. Medium/major market CHR/Oldies. Seven years' experience. JOE KAMINSKI: (503) 856-7689 (1-10)

#### GOING GOLD?

... or has your "Gold" format not met expectations? Programmer/Air Talent with winning ideas/altitude ready to dig in and make it work. Call John (209) 225-9081.

Hey FL! Super news personality longs to feel sand between her toes again. Leave message on either coast. SANDY: (305) 472-4384, or (813) 442-2092 (1-10)

Experienced. Did you read right? Quality drivetime personality ready for 1986 challenge. Are you? East small/medium A/C, CHR. Any daypart. PHIL: (914) 623-6372 (1-10)

No. TX on-air personality. Four years' experience. Seek position in Austin/San Antonio. Quality production/air skills. All positions considered. SCOTT: (817) 382-4840 (1-10)

I don't do promos. I induce listenership. I don't make commercials. I enhance material desire. Theatre of the mind. MIKE: (312) 849-0404 (1-10)

Air personality/good voice. 14 months' experience. Seek stable small/medium market. Professional attitude. Available immediately. BRIAN DAVIS: (414) 962-3469 (1-10)

Tired of screamers? I could be your man. Good adult communicator. Big on community involvement. Seek small/medium market rock. KEN: (405) 252-6146 (1-10)

Energetic beginner seeks AOR/CHR. Broadcast School graduate. Will relocate anywhere. ADAM JURO: (201) 297-1822 (1-10)

Back to the Country. Programmed KRWQ/mornings WQYK. Currently operations/mornings at A/C. Bucks important. Majors/large/medium. JACK HANSEN: (309) 827-6296 (1-10)

Currently MD. Seek reporter/anchor gig. Several years' experience. CARL: (607) 733-8680 (1-10)

#### PD PROVEN TRACK RECORD

Creative, motivated professional with two decades of experience in CHR/Solid Gold/Country. Able to get the best from your staff and station. Please call RIC Ward (305) 689-1438.

MD/Asst. PD wants medium market in company that backs product. Hardworking/determined/organized/creative communicator. People person. GARY: (301) 759-3264 (1-10)

Look at this. Look at that! That ain't jockin'. This is the way you do it. High-energy CHR air personality. KIDD NORDHOFF: (213) 530-7428 (1-10)

Go POPI! Vet communicator seeks PD gig. TX/So. CA preferred. All 2/P3/suburbans considered. I offer innovation/winning. DON PASCHAL: (318) 261-1239 (1-10)

Attention CHR PDs. Budget cut leaves hot jock homeless. Prefer New England, will consider all. No wimps. I'm a fun lover. JEFF: (319) 354-4018 (1-10)

## POSITIONS SOUGHT

Playing the majors past nine years. High batting average in Milwaukee/Dallas/Denver/Chicago. Soon to be free agent. LARRY MARTIN: (219) 981-2059 (1-10)

Stand-up comic with major market jock experience. Seek full-time personality slot CHR. BU. Excellent references. BETH BACALL: (612) 429-9255 (1-10)

Female ready to relocate. Baltimore/Washington. Three years' news top-rated So. FM. BA degree. TRACY CUNNINGHAM: (205) 324-3356, (205) 923-4431 (1-10)

Miami/FL is great! The West is home, but I'm not picky. CHR/Country? MITCH MAHAN: (305) 271-7745 (1-10)

Versatile, dedicated, personable rocker with eight years' experience in all aspects. Desire So. AOR MD/PD if possible. TRACY BARNES: (512) 647-0575 (1-10)

Extremely talented, dedicated, creative beginner seeks gig AOR/CHR. A/C. New Music. Excellent track record in college radio. Production/GM. T&R. STEVE: (615) 297-0137 (1-10)

I can win your market! Believe it. Hardworking pro seeks MD/PD. Any medium/small market considered. RON RICHARDS: (217) 243-2323 (1-10)

Need a start. Female DJ prefers MW. News/copywriting/production. Any airshift. Have license. CARI BRINGMAN: (319) 355-4212, or 289-3873 (1-10)

Drop! Phones! Bitel! Most recently with WQVE/New Orleans. Seek another personality-oriented CHR gig. DAVE WHITE: (504) 581-1280, or 887-4534 (1-10)

MD with 15 years' experience. Last three were AOR. Seek new challenge, especially small market PD/medium MD. I am open & competitive. JEREMY PRESCOTT: (207) 775-6776 (1-10)

Versatile personality seeks next challenge. Programming experience. Committed to AM, prefer Country, A/C. DAVE MURDOCK: (804) 384-3041 (1-10)

Young, determined, versatile, dependable jock with smooth voice. Seek AOR/CHR gig, Engineer in medium market. Good voices. T&R/references. CHRIS: (915) 846-4008 (1-10)

Imaginative DJ seeks entry level position. MI/OH/IN. JEFF: (517) 592-5440 (1-10)

Seek airshift in SE. Four years' experience, have numbers. Prefer CHR, A/C Top 100. Remotes/production. Dependable. TERI: (804) 237-4399 (1-10)

Stability, maturity. A leader. PD/OM/ND/Talk/DJ. Major market pro needs new home. JAY: (404) 577-7176 (1-10)

## R&R Opportunities Advertising

Radio & Records provides free (24 words) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in our company letterhead.

#### Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

#### Display advertising

Display: \$30 per inch per week (maximum 35 words per inch) includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch) includes border, box number and postage/handling.

#### Payable in Advance!

Display & Blind Box advertising orders must be type-written or printed and accompanied by check mailed to our office in advance.

## OPPORTUNITY FORM

OPENING

Region \_\_\_\_\_

PD Name: \_\_\_\_\_

GM Name: \_\_\_\_\_

POSITION SOUGHT

MISCELLANEOUS

NAME: \_\_\_\_\_

PHONE: ( ) \_\_\_\_\_

1. Please type or print clearly, using 24 words or less to include address/phone number.
2. Do not use abbreviations.
3. All ads are subject to editing.

Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067



# NATIONAL MUSIC FORMATS

Added This Week

## Bonneville Broadcast System

Kevin McCarthy (800) 631-1600

### Love Sounds

DOLLY PARTON "Think About Love"  
MATT BIANCO "More Than I Can Bear"

## Broadcast Programming

John Sherman/Bob English (800) 426-9082

### Adult Contemporary

JOHN COUGAR MELLENCAMP "Small Town"

### Modern Country

CHARLIE DANIELS "Still Hurtin' Me"  
GEORGE STRAIT "You're Something Special To Me"  
LOUISE MANDELL "Some Girls Have All The Luck"  
T. GRAHAM BROWN "I Tell It Like It Used To Be"  
MICKEY GILLEY "Your Memory Ain't What It Used To Be"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

ZZ TOP "Stages"

### The AC Format

PEABO BRYSON "Love Always Finds A Way"  
FREDDIE JACKSON "He'll Never Love You Like I Do"

### Super-Country

MEL McDANIEL "Shoe String"  
LARRY GATLIN "Nothing But Your Love Matters"  
GEORGE STRAIT "You're Something Special To Me"

## Concept Productions

Elvin Ichlyama (916) 782-7754

### CHR

ZZ TOP "Stages"  
ARETHA FRANKLIN "Another Night"  
JOHN COUGAR MELLENCAMP "R.O.C.K. In The USA"  
TOM PETTY "So You Want To Be A Rock & Roll Star"

### Country

LARRY GATLIN "Nothing But Your Love Matters"

## Drake-Chenault

Bob Laurence (818) 883-7400

### XT-40

BALTIMORA "Tarzan Boy"

### Contempo 300

ISLEY, JASPER, ISLEY "Caravan Of Love"

### Great American Country

MARK GRAY "Please Be Love"  
GARY MORRIS "100% Chance Of Rain"  
LEE GREENWOOD "Don't Underestimate My Love..."

## Media General

### Broadcast Services

Bob Dumala (901) 320-4433

### Action

OMD "Secrets"  
RANDY GOODRUM "Silhouette"  
JENNIFER RUSH "The Power Of Love"  
COREY HART "Everything In My Heart"  
PEABO BRYSON "Love Always Finds A Way"  
RAY PARKER JR. "One Sided Love Affair"  
FREDDIE JACKSON "He'll Never Love You Like I Do"

### Your Country

T.G. SHEPPARD "In Over My Heart"  
GARY MORRIS "100% Chance Of Rain"  
PATTI LOVELESS "Lonely Days, Lonely Nights"  
LEE GREENWOOD "Don't Underestimate My Love..."

## MEDIA GENERAL CONTINUED

### Hit Rock

STARSHIP "Sara"  
BALTIMORA "Tarzan Boy"  
MIKE & THE MECHANICS "Silent Running"

## Peters Productions, Inc.

George Junak (800) 255-8511

### Country Lovin'

GARY MORRIS "100% Chance Of Rain"  
BILLY JOE ROYAL "Burned Like A Rocket"  
GEORGE JONES "The One I Loved Back Then"  
JOHNNY LEE "The Loneliness Of Lucy's Eyes"  
DON WILLIAMS "We've Got A Good Fire Goin'"  
GEORGE STRAIT "You're Something Special To Me"  
MICKEY GILLEY "Your Memory Ain't What It Used To Be"

### The Great Ones

RANDY GOODRUM "Silhouette"  
JOHN DENVER "Dreamland Express"  
JON ANDERSON "Easier Said Than Done"  
RAY PARKER JR. "One Sided Love Affair"  
SMOKEY ROBINSON "Hold On To Your Love"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

GEORGE STRAIT "You're Something Special To Me"

### Soft Contemporary

FREDDIE JACKSON "He'll Never Love You Like I Do"

### Sound 10

STARSHIP "Sara"

## Satellite Music Network

Pat Clarke (214) 991-9200

### The Starstation

WHAM! "I'm Your Man"  
WHITNEY HOUSTON "How Will I Know"

### Rock 'N' Hits

ZZ TOP "Stages"  
THOMPSON TWINS "King For A Day"  
PAUL YOUNG "Everything Must Change"

## TM Programming

Cal Casey (214) 634-8511

### Stereo Rock

HOOTERS "Day By Day"  
BALTIMORA "Tarzan Boy"  
SHEILA E. "A Love Bizarre"  
PAUL YOUNG "Everything Must Change"

### TM AC

JOHN COUGAR MELLENCAMP "Small Town"  
DREAM ACADEMY "Life In A Northern Town"

### TM Country

JAMES TAYLOR "Everyday"  
T.G. SHEPPARD "In Over My Heart"  
GEORGE STRAIT "You're Something Special To Me"

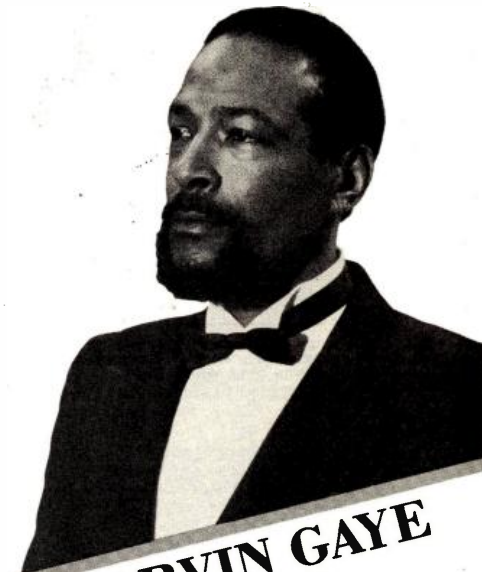
## Transtar

### Adult Contemporary

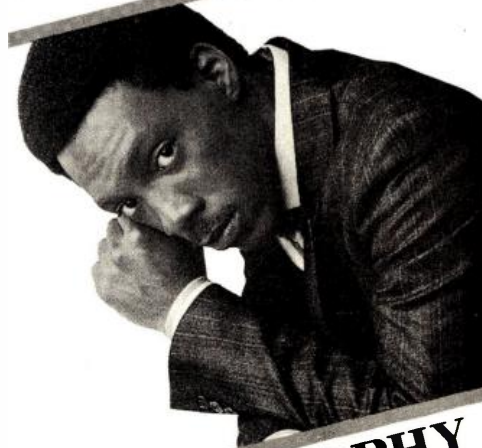
Deve Bogart (303) 578-0700

LIONEL RICHIE "Say You, Say Me"  
FREDDIE JACKSON "You Are My Lady"

ON YOUR DESK THIS WEEK —  
TWO NEW SUPER RELEASES!



**MARVIN GAYE**  
"Just Like"  
FROM THE ALBUM  
"Romantically Yours"



**EDDIE MURPHY**  
"How Could It Be"  
FROM THE ALBUM  
"How Could It Be"



# BLACK/URBAN

## BREAKERS

### LL COOL J

#### I Can't Live Without My Radio (Def Jam/Columbia)

64% of our reporting stations on it. Rotations: Heavy 8/0, Medium 27/2, Light 19/5, Total Adds 7, WILD, KJLH, JET94, KJCB, WJUS, WPLZ, WAAA. Moves 35-32 on the Black/Urban chart.

### ZAPP

#### Computer Love (WB)

64% of our reporting stations on it. Rotations: Heavy 17/3, Medium 17/10, Light 20/13, Total Adds 26 including WWIN, WVEE, WHRK, WYLD-FM, WTMP, WBMX, WJLB, KDAY, KJLH, WENN, WPEG. A Most Added Record. Debuts at number 31 on the Black/Urban chart.

### JENNIFER HOLLIDAY

#### No Frills Love (Geffen)

60% of our reporting stations on it. Rotations: Heavy 7/0, Medium 26/2, Light 18/6, Total Adds 8, WXYV, WDAS, OC104, WATV, WENN, WJAX, WQOK. Debuts at number 35 on the Black/Urban chart.

## NEW & ACTIVE

### KLIMAX "Lock & Key" (Constellation/MCA) 4/2

Rotations: Heavy 3/0, Medium 22/0, Light 17/2, Total Adds 2, WBMX, WPLZ, Heavy: KQXL, WJDM, WAAA, Medium: WWIN, WAKO, WDA, XHRM, WAKO, WATV, Z93, WDRN, WQMG, WHYZ, WQFX, KIIZ, WJYL, WJQK, WORL, KHYS, KOKA, Z103, WOPR, WTLZ, WWWW, WVOI.

### ISLEY, JASPER, ISLEY "Insatiable Woman" (CBS Associated) 38/27

Rotations: Heavy 1/1, Medium 19/12, Light 18/14, Total Adds 27, WWIN, WHUR, K104, HOT105, WDMT, KACE, KDAY, OC104, WFXA, WTKL, WATV, Z93, WPEG, WDRN, WQMG, WHYZ, WJMI, WJAX, WJUS, WALT, WBLX, WQOK, KAPE, WAAA, WKOK, WZEN, WPLZ. Debuts at number 39 on the Black/Urban chart.

### CHERRELLE/ALEXANDER O'NEAL "Saturday Love" (Tabu/CBS) 34/29

Rotations: Heavy 3/0, Medium 10/7, Light 21/19, Total Adds 29, WWIN, WILD, WHUR, K104, KDZL, WHRK, WDMT, WZAK, KACE, KDAY, WKND, OC104, WTKL, WATV, WENN, WPEG, WJMI, WKXI, KIIZ, KJCB, WLOU, WALT, WQOK, KAPE, WANNI, WAAA, WDAO, WKWM, KDKO. Debuts at number 40 on the Black/Urban chart.

### SMOKEY ROBINSON "Hold On To Your Love" (Tamil/Motown) 34/29

Rotations: Heavy 0/0, Medium 9/7, Light 25/22, Total Adds 29, WWIN, WXYV, WHUR, WHRK, K94, WTMP, WLUM, KMJM, KACE, WNNC, WAKO, WFXA, KQXL, WTKL, WATV, WPEG, JET94, WFXC, WHYZ, WKXI, WJAX, WPOD, WJUS, WBLX, KAPE, WAAA, Z103, WTLZ, KOKO.

### GAP BAND "Desire" (Total Experience/RCA) 34/4

Rotations: Heavy 1/0, Medium 21/1, Light 12/3, Total Adds 4, WFXA, WQMG, WALT, WWWW, Heavy: WTLZ, Medium: WBLZ, WDMT, WZAK, WAKO, KQXL, WTKL, WQOK, WATV, WENN, WPEG, WQFX, WHYZ, WKXI, KIIZ, KHYS, KAPE, KOKA, Z103, WOPR, WZEN.

### PEABO BRYSON "Love Always Finds A Way" (Elektra) 33/2

Rotations: Heavy 1/0, Medium 12/1, Light 20/1, Total Adds 2, WFXA, WVOI, Heavy: KAPE, Medium: K104, WEDR, KACE, KSOL, WPEG, WQFX, WKXI, KHYS, KOKA, WAAA, WTLZ.

### WHAM! "I'm Your Man" (Columbia) 29/8

Rotations: Heavy 3/1, Medium 15/2, Light 11/5, Total Adds 8, WAMO, WVEE, WLUM, KJLH, WENN, WPEG, KHYA, W103, Heavy: JET94, WJAX, Medium: WHRK, HOT105, K94, WTMP, KACE, KDAY, KSOL, OC104, WDRN, WANT, KOKA, WJUS, KUKO.

### LOVE PATROL "Love Patrol" (4th & Broadway/Island) 29/3

Rotations: Heavy 1/0, Medium 11/1, Light 17/2, Total Adds 3, KMJM, WPEG, KIIZ, Heavy: KMJO, Medium: WWIN, WXYV, WHRK, WEDR, WTMP, WNNC, WKXI, WBLX, KHYS, WTLZ.

### UTFO "Fairy Tale Lover" (Select) 28/6

Rotations: Heavy 6/0, Medium 10/1, Light 12/5, Total Adds 6, WAKO, WPEG, WAAA, WOPR, WTLZ, KBLZ, Heavy: WDAS, WDJY, WZAK, KDAY, WJMI, WBLX, Medium: WWIN, WXYV, WUSL, WEDR, WQMI, WDMT, WQMG, WQOK, WZEN.

### CAMEO "A Good-Bye" (Atlanta Artists/PolyGram) 27/4

Rotations: Heavy 0/0, Medium 9/0, Light 18/4, Total Adds 4, WILD, WENN, KHYS, Z103, Medium: WDA, WDMT, WFXA, WPEG, WFXC, KOKA, WAAA, WDAO, WWWW.

## SIGNIFICANT ACTION

### EBO "I'd Rather Be By Myself" (Domino) 24/6

Rotations: Heavy 6/1, Medium 13/1, Light 5/4, Total Adds 6, WHUR, WNNC, WPEG, WQMG, WPLZ, KHYS, Heavy: WTLZ, WDAS, WEDR, WZAK, WOPR, Medium: WWIN, WUSL, WQMI, WDMT, WJLB, WKND, WFXC, WLOU, WANT, KAPE, WTLZ, WZEN.

### JANET JACKSON "What Have You Done For Me Lately" (A&M) 23/23

Rotations: Heavy 0/0, Medium 7/7, Light 18/16, Total Adds 23, WXYV, WILD, WDAS, WUSL, WAMO, K104, WHRK, WBMX, KACE, KDAY, WAKO, WATV, WDRN, WHYZ, WJMI, WKXI, WANT, KAPE, WANNI, WAAA, WTLZ, WWWW, WZEN.

### CHAKA KHAN "Own The Night" (MCA) 23/7

Rotations: Heavy 0/0, Medium 10/3, Light 13/4, Total Adds 7, KDZL, WTMP, WFXA, WENN, WPEG, WQMG, KHYS, Medium: K94, OC104, WDRN, WQFX, KJCB, WLOU, KOKA.

### DANA DANE "Nightmares" (Profile) 23/6

Rotations: Heavy 0/0, Medium 7/1, Light 18/4, Total Adds 5, WFXA, WPEG, KHYS, WAAA, WTLZ, Medium: WDMT, KMJM, WFXC, WQMG, WBLX, KOKA.

## MOST ADDED

### CHERRELLE/ALEXANDER O'NEAL (29)

Saturday Love (Tabu/CBS)

### SMOKEY ROBINSON (29)

Hold On To Your Love (Tamil/Motown)

### ISLEY JASPER ISLEY (27)

Insatiable Woman (CBS Associated)

### ZAPP (26)

Computer Love (WB)

### JANET JACKSON (23)

What Have You Done For Me Lately (A&M)

## HOTTEST

STEVIE WONDER (41)  
Go Home (Tamil/Motown)  
DIONNE & FRIENDS (40)  
That's What Friends Are For (Arista)  
ATLANTIC STARR (35)  
Secret Lovers (A&M)  
LIONEL RICHIE (34)  
Say You, Say Me (Motown)  
READY FOR THE WORLD (32)  
Digital Display (MCA)  
SADE (32)  
Sweetest Taboo (Portrait/CBS)

### COLONEL ABRAMS "The Truth" (MCA) 22/2

Rotations: Heavy 1/0, Medium 8/0, Light 13/2, Total Adds 2, WFXC, WBLX, Heavy: WAAA, Medium: WWIN, WXYV, WILD, WDAS, WDA, XHRM, WAKO, WATV, Z93, WDRN, WQMG, WHYZ, WQFX, KIIZ, WJYL, WJQK, WORL, KHYS, KOKA, Z103, WOPR, WTLZ, WWWW, WVOI.

### ROY AYERS "Heat" (Columbia) 21/12

Rotations: Heavy 0/0, Medium 8/4, Light 13/8, Total Adds 12, WWIN, WDAS, WHUR, WYLD-FM, WTMP, WBMX, WFXA, WPEG, WHYZ, WJMI, WJYL, WALT, Medium: WZAK, WDRN, WFXC, WAAA.

### JOCELYN BROWN "Love's Gonna Get You" (WB) 21/9

Rotations: Heavy 1/0, Medium 3/0, Light 16/9, Total Adds 9, HOT105, WTMP, WBMX, WFXA, KQXL, JET94, WHYZ, WKXI, WPLZ, Heavy: WHUR, WLOU, Medium: WILD, WEDR, WHRC.

### ARETHA FRANKLIN "Another Night" (Arista) 20/20

Rotations: Heavy 0/0, Medium 4/4, Light 19/16, Total Adds 20, WWIN, WXYV, WILD, WDAS, WHRK, K94, WTMP, WJLB, WLUM, XHRM, WATV, WJMI, WJAX, WANT, WANNI, WAAA, Z103, WDAO, WTLZ, WWWW.

### BETTY WRIGHT "Pain" (First String/Fantasy) 20/6

Rotations: Heavy 1/0, Medium 9/2, Light 10/6, Total Adds 8, WWIN, WDAS, WYLD-FM, WTMP, WPEG, WJYL, KHYS, WDAO, Heavy: WEDR, Medium: WXYV, WDJY, K104, WZAK, WBLX, WANNI, WKWM.

### CONNIE "Funky Little Beat" (Sunnyview) 20/5

Rotations: Heavy 7/1, Medium 6/1, Light 7/3, Total Adds 5, KDAY, WPEG, WQMG, KHYS, WAAA, Heavy: WWIN, WEDR, WQMI, WTMP, KMJM, WANNI, Medium: WDAS, WDA, WJLB, WKXI, WTLZ.

### LUTHER VANDROSS "If Only For One Night" (Epic) 18/10

Rotations: Heavy 2/0, Medium 8/5, Light 8/5, Total Adds 10, WYLD-FM, KACE, WTKL, WENN, WPOD, WJYL, WPLZ, WANNI, WAAA, KDKO, Heavy: WVEE, WJQK, Medium: OC104, WDRN, WDAO.

### JELLYBEAN "Sideshow Talk" (EMI America) 18/6

Rotations: Heavy 3/1, Medium 8/4, Light 7/3, Total Adds 8, WHRK, WTMP, KACE, WFXA, JET94, KIIZ, KJCB, Z103, Heavy: WJAX, WPLZ, Medium: K94, WLUM, XHRM, WANT.

### KARTOON KREW "Inspector Gadget" (Profile) 18/5

Rotations: Heavy 2/0, Medium 6/2, Light 10/3, Total Adds 5, WFXA, WENN, KHYS, WTLZ, WJYL, Heavy: KMJO, WQOK, Medium: K104, WTMP, WZAK, WFXC.

### ART OF NOISE "Legs" (Chrysalis) 17/5

Rotations: Heavy 1/0, Medium 4/1, Light 12/4, Total Adds 5, HOT105, WZAK, WLUM, KHYS, WWWW, Heavy: WQOK, Medium: WDAS, WKND, WBLX.

### MIAMI SOUND MACHINE "Conga" (Epic) 17/5

Rotations: Heavy 6/1, Medium 5/1, Light 6/2, Total Adds 5, WDAS, WQMG, KIIZ, Z103, KUKO, Heavy: K94, KJLH, XHRM, KSOL, JET94, Medium: WUSL, WQMI, KDAY, WZEN.

### PRINCESS "After The Love Has Gone" (Hart Plateau) 17/5

Rotations: Heavy 0/0, Medium 6/2, Light 11/3, Total Adds 5, KACE, KDAY, WPEG, WHYZ, WAAA, Medium: WUSL, WHUR, WDMT, WZEN.

### JIMMY G & TACKHEADS "Break My Heart" (Capitol) 17/3

Rotations: Heavy 2/0, Medium 5/1, Light 10/2, Total Adds 3, KIIZ, KOKA, WOPR, Heavy: KDAY, KJLH, Medium: WDMT, WJLB, WLOU, WWWW.

### PHYLIS NELSON "I Like You" (Carver/CBS) 17/3

Rotations: Heavy 1/0, Medium 10/2, Light 6/1, Total Adds 3, WILD, WFXA, WTKL, Heavy: WRKS, Medium: WWIN, WVEE, KDZL, HOT105, WQOK, KOKA, WTLZ, WZEN.

### PATTI LABELLE "If You Don't Know Me By Now" (PIR/Manhattan) 16/7

Rotations: Heavy 2/0, Medium 7/2, Light 7/5, Total Adds 7, WUSL, WYLD-FM, KACE, WAKO, WHYZ, WPOD, WJYL, Heavy: WZAK, WANNI, Medium: WDAS, WVEE, WDRN, WAAA, WDAO.

### KRYSTOL "The Things That Men Do" (Epic) 16/2

Rotations: Heavy 1/0, Medium 6/0, Light 9/2, Total Adds 2, WZAK, KHYS, Heavy: WANNI, Medium: WHUR, WEDR, KQXL, WKXI, WBLX, KOKA.

### BERNARD WRIGHT "After You" (Manhattan) 15/11

Rotations: Heavy 0/0, Medium 5/3, Light 10/8, Total Adds 11, WHRK, WYLD-FM, KMJM, KACE, XHRM, WTKL, WJMI, KIIZ, KJCB, WJYL, WAAA, Medium: K104, WWWW.

### STAPLE SINGERS "Nobody Can Make It On Their Own" (Private/CBS) 15/5

Rotations: Heavy 1/0, Medium 3/0, Light 11/5, Total Adds 5, WFXC, WALT, WBLX, KHYS, WDAO, Heavy: WPOD, Medium: WDA, WEDR, KOKA.

### SYMBOLIC THREE "No Show" (Reality/Fantasy) 15/3

Rotations: Heavy 3/0, Medium 7/1, Light 5/2, Total Adds 3, WPEG, WQMG, KHYS, Heavy: WDJY, WEDR, WTKL, Medium: WWIN, WDAS, K104, KJLQ, WXYV, WANNI.

### PAUL HARDCASTLE "Just For Money" (Chrysalis) 14/3

Rotations: Heavy 0/0, Medium 2/1, Light 12/2, Total Adds 3, WPEG, WANNI, WWWW, Medium: WKND.

### KASHIF "Dancing In The Dark (Heart To Heart)" (Arista) 13/12

Rotations: Heavy 1/1, Medium 3/3, Light 9/8, Total Adds 12, WHUR, K104, KDZL, KACE, WNNC, WJMI, WLOU, WPLZ, WANNI, WAAA, WWWW, WZEN.

### PAUL LAURENCE "You Hooded Me" (Capitol) 12/7

Rotations: Heavy 0/0, Medium 5/3, Light 7/4, Total Adds 7, WDAS, WDA, WDMT, KACE, KOKA, WANNI, WAAA, Medium: WDPN, WWWW.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

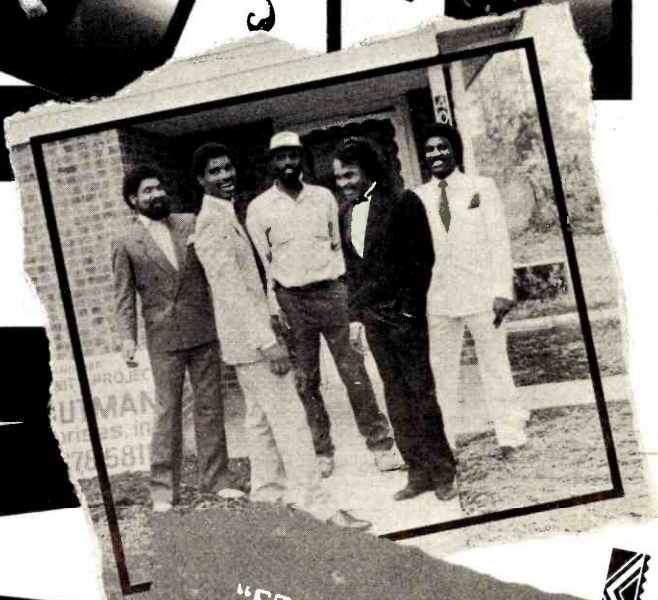
*"No Frills Love" from  
Stay-Away from Me  
On Geffen Records and Comstar*

BLACK/URBAN CHART: 35

# JENNIFER HOLLIDAY

DOUBLE BREAKER

# STAY-AWAY FROM ME



*"COMPUTER LOVE"  
from THE NEW ZAPP IV U*

*On Warner Bros. Records and Cassettes*

BLACK/URBAN CHART: 31  
ONE OF THE MOST ADDED

c 1986 Warner Bros. Records  
c 1986 Geffen Records



# BLACK PEARLS & HOTTS

EAST		SOUTH		MIDWEST		
<p><b>WTVY/Baltimore</b> Ray Sampson SMOKY ROBINSON JENNIFER BOLDVAY WAP 9 ARLETA FRANKLIN TRAMIAE JANET JACKSON Bette: STEVIE WONDER READY FOR THE HOR BILLY OCEAN DIORNE &amp; FRIENDS NELL'SA HORGAN</p> <p><b>WFFW/Baltimore</b> Norman Owen BETTY WRIGHT SMOKY ROBINSON SAPP ARLETA FRANKLIN TRAMIAE ROY AYERS ISLET JASPER ISLE CERELLE Bette: DIORNE &amp; FRIENDS ISLETS ATLANTIC STARS STEVIE WONDER</p> <p><b>WMLD/Chicago</b> Smith/Thomas ISLETT CASAR L.L. COOL J PEYLLIS HELSON CARO FRANISIE ARLETA FRANKLIN CERELLE JANET JACKSON Bette: DIORNE &amp; FRIENDS FIVE STAR NELL'SA HORGAN ATLANTIC STARS FORCE ND'S</p> <p><b>WJOL/Dallas</b> Jodie/McLean CERELLE WAP 9 TYLORAE HOON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WTKL/Boston</b> Wendy/Hartford CERELLE WAP 9 TYLORAE HOON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WKSQ/Charlotte</b> Tony Quastner none Bette: DIORNE &amp; FRIENDS ARLETA FRANKLIN NEW EDITION SHELIA E</p> <p><b>WYZZ/Charlotte</b> Kathy Johnson NADICIE WHITE SAPP SMOKY ROBINSON CERELLE REBE &amp; ANGELA LUTYER VANDROSS Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WYZZ/Charlotte</b> Kathy Johnson NADICIE WHITE SAPP SMOKY ROBINSON CERELLE REBE &amp; ANGELA LUTYER VANDROSS Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WYZZ/Charlotte</b> Kathy Johnson NADICIE WHITE SAPP SMOKY ROBINSON CERELLE REBE &amp; ANGELA LUTYER VANDROSS Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WYZZ/Charlotte</b> Kathy Johnson NADICIE WHITE SAPP SMOKY ROBINSON CERELLE REBE &amp; ANGELA LUTYER VANDROSS Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p>	<p><b>OC104/Ocean City</b> Dave Allan THOMPSON TWINS JACKSON SAPP CERELLE JENNIFER HOLLIDAY ISLET JASPER ISLE DORRELE COLMAN Bette: DIORNE &amp; FRIENDS READY FOR THE HOR BILLY OCEAN ATLANTIC STARS DIORNE &amp; FRIENDS NELL'SA HORGAN</p> <p><b>WJAX/Jacksonville</b> Wendy/Antony REBE &amp; ANGELA JANET JACKSON TA HARA &amp; SEEN WAP 9 ROCELELL SMOKY ROBINSON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WJAX/Jacksonville</b> Wendy/Antony REBE &amp; ANGELA JANET JACKSON TA HARA &amp; SEEN WAP 9 ROCELELL SMOKY ROBINSON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WJAX/Jacksonville</b> Wendy/Antony REBE &amp; ANGELA JANET JACKSON TA HARA &amp; SEEN WAP 9 ROCELELL SMOKY ROBINSON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. 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COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WQMG/Greensboro</b> Doc Foster SAPP GAP BAND DIANA ROES CHAKA KHAN ISLET JASPER ISLE PORCE ND'S JENNIFER HOLLIDAY CERELLE Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WQMG/Greensboro</b> Doc Foster SAPP GAP BAND DIANA ROES CHAKA KHAN ISLET JASPER ISLE PORCE ND'S JENNIFER HOLLIDAY CERELLE Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p>	<p><b>KM2K/Rose</b> Bob M. John ADDY WHEELER CARL CARLTON LOWE PATROL BERNARD WRIGHT CERELLE NAMI BOUND MACHI JELLYSPAN JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p> <p><b>KJCL/Lafayette</b> Hollis Handy JELLYSPAN L.L. COOL J GRACE JONES BERNARD WRIGHT CERELLE JOYCE NEWMYD REBE &amp; ANGELA Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WJAX/Jacksonville</b> Wendy/Antony REBE &amp; ANGELA JANET JACKSON TA HARA &amp; SEEN WAP 9 ROCELELL SMOKY ROBINSON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WJAX/Jacksonville</b> Wendy/Antony REBE &amp; ANGELA JANET JACKSON TA HARA &amp; SEEN WAP 9 ROCELELL SMOKY ROBINSON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WJAX/Jacksonville</b> Wendy/Antony REBE &amp; ANGELA JANET JACKSON TA HARA &amp; SEEN WAP 9 ROCELELL SMOKY ROBINSON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p>	<p><b>HO710/Mount</b> Tanner/Cassidy REBE &amp; ANGELA MAGALINE 40 NORRIS DAY EDDIE MURPHY ART OF NOISE ISLET JASPER ISLE JIMMY G &amp; TACKREA ROW D.N.C. SAPP STEVIE WONDER ISLET JASPER ISLE SAPP ART OF NOISE NELL'SA HORGAN</p> <p><b>WANT/Richmond</b> Monet/Freeman JANET JACKSON ARLETA FRANKLIN COREY HART REBE &amp; ANGELA NELL'SA HORGAN JAMES BROWN SAPP PORCE ND'S WHITNEY BOOSTON Bette: DIORNE &amp; FRIENDS ISLETS EVYLS KING L.L. COOL J STEVIE WONDER FORCE ND'S</p> <p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p> <p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p> <p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p>	<p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p> <p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p> <p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p> <p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p> <p><b>WMLC/Mobile</b> Vernon Wells FRANCIS JACKSON NADICIE WHITE REBE &amp; ANGELA LUTYER VANDROSS ISLET JASPER ISLE JIMMY G &amp; TACKREA SAPP STEVIE WONDER COCOLEE ADEAMS SAPP FIVE STAR NELL'SA HORGAN</p>

# JAZZ

## TOP 30

JANUARY 10, 1986

- 1 **JOHN BLAKE**/Twinkling Of An Eye (Gramavision)
- 2 **GRP LIVE IN SESSION**/GRP Live In Session (GRP)
- 3 **DAVID GRISMAN**/Acousticity (Zebra/Acoustic)
- 4 **HERBIE MANN**/See Through Spirits (Atlantic)
- 5 **JAMES NEWTON**/African Power (Blue Note)
- 6 **KIRK WHALUM**/Floppy Disk (Columbia)
- 7 **DIANE SCHUUR**/Schuur Thing (GRP)
- 8 **WYNTON MARSALIS**/Black Codes (From The Underground) (Columbia)
- 9 **CARLA BLEY**/Nigh-Glo (ECM)
- 10 **TONY WILLIAMS**/Foreign Intrigue (Blue Note)
- 11 **JEAN-LUC PONTY**/Fables (Atlantic)
- 12 **MULGREW MILLER**/Keys To The City (Landmark)
- 13 **JIMMY HEATH**/New Picture (Landmark)
- 14 **BENNIE WALLACE**/Twilight Time (Blue Note)
- 15 **OTB/Out Of The Blue** (Blue Note)
- 16 **TIM EYERMANN'S EAST COAST OFFERING**/Walkin' With You (MCA)
- 17 **MONTY ALEXANDER**/Full Steam Ahead (Concord)
- 18 **MATT CATINGUB**/Hi-Tech Big Band (Sea Breeze)
- 19 **RICHEL COLE**/Bossa Nova Eyes (Palo Alto)
- 20 **REN SIORAM**/On The Cool Side (Magenta/Windham Hill)
- 21 **MCCOY TYNER & JACKIE MCLEAN**'s About Time (Blue Note)
- 22 **WAYNE SHORTER**/Atlantis (Columbia)
- 23 **JOANNE BRACKEN**/Havin' Fun (Concord)
- 24 **LARRY CORYELL & EMILY REMLER**/Together (Concord)
- 25 **DIDIER LOCKWOOD**/Out Of The Blue (Gramavision)
- 26 **BENNY CARTER**/A Gentleman & His Music (Concord)
- 27 **DEBUT** **LONNIE LISTON SMITH**/Rejuvenation (Doctor Jazz)
- 28 **DEBUT** **WISHFUL THINKING**/Wishful Thinking (Pausa)
- 29 **DEBUT** **DON SEBESKY**/Moving Lines (Doctor Jazz)
- 30 **WINDHAM HILL ARTISTS**/A Winter's Solstice (Windham Hill)

## MOST ADDED

**TONY WILLIAMS** (11)  
Foreign Intrigue (Blue Note)  
**BENNIE WALLACE** (7)  
Twilight Time (Blue Note)

## HOTTEST

**JOHN BLAKE** (18)  
Twinkling Of An Eye (Gramavision)  
**KIRK WHALUM** (15)  
Floppy Disk (Columbia)  
**GRP LIVE IN SESSION** (12)  
GRP Live In Session (GRP)

**MARK MURPHY** "Sings The Nat 'King' Cole Songbook, Vol. 2" (Muse) 7/4  
Rotations: Heavy 1/0, Medium 3/1, Light 1/1, Extra Adds 2, Total Adds 4, WEBR, WFPL, WJZZ, KKGO Heavy KPLU  
Medium: WYRS, WUWM.

**PEPPER ADAMS/FRANK FOSTER** "Generations" (Muse) 7/3  
Rotations: Heavy 2/1, Medium 2/0, Light 2/1, Extra Adds 1, Total Adds 3, WGBH, KJZZ, KPXR Heavy KPLU, Medium WRTI,  
WDFL.

**BLUE WISP BIG BAND** "Rollin' With Van Ohlan" (Mepro) 7/2  
Rotations: Heavy 3/0, Medium 2/1, Light 2/1, Extra Adds 0, Total Adds 2, WKSU, WUSF, Heavy WFPL, KLOK, KPLU  
Medium: KLCC.

**RUFUS REED** "Seven Minds" (Sunnyside) 7/2  
Rotations: Heavy 2/0, Medium 1/0, Light 4/2, Extra Adds 0, Total Adds 2, WGBH, WDET Heavy: KJAZ, KLCC Medium  
WUWM.

**GEORGE CABLES** "Phantom Of The City" (Contemporary/Fantasy) 6/2  
Rotations: Heavy 3/0, Medium 1/0, Light 2/2, Extra Adds 0, Total Adds 2, WUWM, WFSS Heavy WBG0, KJAZ, KPXR  
Medium: WRTI.

**JULIE KELLY** "Never Gonna Let Go" (Pausa) 6/2  
Rotations: Heavy 3/0, Medium 1/0, Light 1/1, Extra Adds 1, Total Adds 2, KJZZ, KLCC, Heavy WBG0, KBEM, KPLU  
Medium: WNOP.

**JORGE STRUNZ & ARDESNIH FARAH** "Guitarras" (Milestone/Fantasy) 6/2  
Rotations: Heavy 1/0, Medium 3/0, Light 2/2, Extra Adds 0, Total Adds 2, WGBH, WUWM Heavy: WDET Medium: WEBR,  
KJZZ, KLCC.

**A LITTLE NIGHT MUSIC** "Sitting Ducks" (Night Music) 6/1  
Rotations: Heavy 2/0, Medium 2/1, Light 2/0, Extra Adds 0, Total Adds 1, KJCB Heavy WJZZ, KCSC Medium KIFM

**MAXINE SULLIVAN** "Uptown" (Concord) 6/1  
Rotations: Heavy 4/0, Medium 1/0, Light 1/1, Extra Adds 0, Total Adds 1, WFAE Heavy: WBG0, KLOK, WMD, WUSF  
Medium: WYRS.

## REGIONALIZED ADDS & HOTS

### EAST

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

### MIDWEST

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

### WEST

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

### SOUTH

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

**WVBC/Washington** City 7/1  
DAVID GRISMAN  
BENNY CARTER  
OTB  
JOE BLADE  
JIMMY HEATH  
CAROLANNE AREDEL

Black/Urban stations contributing to Jazz: WKND/Hartford; Meacone McClean, KJCB/Lafayette, Florio Handy, WYLD-FM New Orleans; Dell Spencer WGCI/Chicago; Graham Armstrong WDMT/Cleveland; Dean-Dean Rufus XHRM San Diego; Duff Lindsey

## NEW & ACTIVE

- JANET PLANET** "Sweet Thunder" (Sea Breeze) 13/2  
Rotations: Heavy 3/0, Medium 3/1, Light 7/1, Extra Adds 0, Total Adds 2, KTCJ, KJCB Heavy WYRS, WNOP, KWMU  
Medium: WRTI, KCSC
- ART FARMER QUINTET** "You Make Me Smile" (Soul Note) 11/3  
Rotations: Heavy 3/0, Medium 4/1, Light 4/2, Extra Adds 3, KUH, WFSS, WVPE Heavy: KLOK, KLCC, KPXR  
Medium: WKSU, KJAZ, WUNR
- GEORGE COLEMAN** "Manhattan Panorama" (Theresa) 10/3  
Rotations: Heavy 3/1, Medium 3/0, Light 4/2, Extra Adds 0, Total Adds 3, WGBH, WUNR, KPXR Heavy: WFPL, KWMU  
Medium: WRTI, KUH, WUSF
- CALVIN KEYS** "Full Court Press" (Olive Branch) 10/3  
Rotations: Heavy 0/0, Medium 4/1, Light 6/2, Extra Adds 0, Total Adds 3, WFAE, WMO, KJCB Medium: WEBR, WFPL
- SADE** "Promise" (Portrait/CBS) 10/2  
Rotations: Heavy 0/0, Medium 3/0, Light 2/2, Extra Adds 0, Total Adds 2, WUWM, WFSS, Heavy: WBG0, KERA, WNOP,  
WBLY, WUYS, Medium: WEBR, KIFM, KLSX
- BOBBY SHEW** "Round Midnight" (Mopro) 9/5  
Rotations: Heavy 3/2, Medium 2/0, Light 4/3, Extra Adds 0, Total Adds 5, WMO, KLOK, KUOP, KLCC, KPXR Heavy  
WBG0 Medium: KJAZ, KPLU
- ART BLAKEY** "Live At Sweet Basil" (GNP Crescendo) 9/4  
Rotations: Heavy 2/1, Medium 2/1, Light 3/0, Extra Adds 2, Total Adds 4, KADZ, KJZZ, WMD, KRVS, Heavy: KPXR, Medium  
KPLU
- LES HOOPER** "Hoopla" (Pausa) 9/0  
Rotations: Heavy 2/0, Medium 2/0, Light 5/0, Extra Adds 0, Total Adds 0, Heavy: KBEM, KIFM, Medium: WNOP, WBLY
- HANK CRAWFORD** "Roadhouse Symphony" (Milestone/Fantasy) 8/4  
Rotations: Heavy 0/0, Medium 5/2, Light 3/2, Extra Adds 0, Total Adds 4, WBG0, KERA, KRVS, KJCB, Medium: WRTI,  
WBEE, KPLU
- FOWLER BROTHERS AIR POCKET** "Hunter" (Fossil) 8/4  
Rotations: Heavy 1/0, Medium 4/2, Light 3/2, Extra Adds 0, Total Adds 4, WYRS, KRVS, WVPE, KWMU, Heavy: WNOP,  
Medium: WMO, WJZZ.

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50 Reporting Stations  
45 Current Reports  
WKND/Hartford and WGCI-FM/Chicago made no playlist changes for two weeks (or more), and therefore were not used in this week's data. WBLY/Columbus called in a frozen playlist this week. WDMT/Cleveland and WRTI/Philadelphia failed to report this week and therefore their playlists were frozen.

# COUNTRY

## TOP 50

Four Weeks	Three Weeks	Latest Week	Rank	Artist/Record
7	5	1	1	CRYSTAL GAYLE & GARY MORRIS/Makin' Up For Lost Time (WB)
9	7	4	2	JUICE NEWTON/Hurt (RCA)
16	10	5	3	OAK RIDGE BOYS/Come On In (You Old The Best You Could Do) (MCA)
5	3	2	4	FORESTER SISTERS/Just In Case (WB)
18	14	9	5	STEVE WARINER/You Can Dream Of Me (MCA)
15	13	8	6	MARIE OSMOND/There's No Stopping Your Heart (Capitol/Curb)
14	11	10	7	JOHN CONLEE/The Old School (MCA)
1	1	3	8	DAN SEALS/Bop (EMI America)
19	16	13	9	T. GRAHAM BROWN/I Tell It Like It Used To Be (Capitol)
22	17	15	10	GLEN CAMPBELL/It's Just A Matter Of Time (Atlantic America)
20	18	14	11	GEORGE JONES/The One I Loved Back Then (Epic)
25	20	16	12	DOLLY PARTON/Think About Love (RCA)
13	12	12	13	GENE WATSON/Memories To Burn (Epic)
29	23	19	14	EXILE/ Could Get Used To You (Epic)
4	4	6	15	ROSANNE CASH/Never Be You (Columbia)
34	26	21	16	BARBARA MANDRELL/Fast Lanes & Country Roads (MCA)
3	2	7	17	NITTY GRITTY DIRT BAND/Home Again In My Heart (WB)
24	21	20	18	WAYLON JENNINGS/The Devil's On The Loose (RCA)
30	25	23	19	SYLVIA & MICHAEL JOHNSON/Love You By Heart (RCA)
26	24	22	20	BILLY JOE ROYAL/Burned Like A Rocket (Atlantic America)
12	9	11	21	RESTLESS HEART/Heartbreak Kid (RCA)
31	27	24	22	SOUTHERN PACIFIC/Perfect Stranger (WB)
32	29	25	23	VINCE GILL/Oklahoma Borderline (RCA)
37	31	26	24	CHARLY MCCLAIN with WAYNE MASSEY/You Are My Music, You Are My... (Epic)
41	34	27	25	EDDY RAVEN/You Should Have Been Gone By Now (RCA)
35	32	28	26	JOHN ANDERSON/Down In Tennessee (WB)
39	33	29	27	MARK GRAY/Please Be Love (Columbia)
43	36	30	28	JOHN SCHNEIDER/What's A Memory Like You... (MCA)
47	38	32	29	JOHN DENVER/Dreamland Express (RCA)
2	6	17	30	KENNY ROGERS/Morning Desire (RCA)
—	47	37	31	LEE GREENWOOD/Don't Underestimate My Love (MCA)
42	39	34	32	JAMES TAYLOR/Everyday (Columbia)
44	40	35	33	JUDY RODMAN/I Sure Need Your Lovin' (MTM)
—	45	38	34	MICKEY GILLEY/Your Memory Ain't What It Used To Be (Epic)
8	8	18	35	REBA McENTIRE/Only In My Mind (MCA)
<b>BREAKER</b>	46	40	36	T.G. SHEPPARD/In Over My Heart (Columbia)
<b>BREAKER</b>	45	41	37	LOUISE MANDRELL/Some Girls Have All The Luck (RCA)
<b>BREAKER</b>	45	41	39	GARY MORRIS/100% Chance Of Rain (WB)
—	44	42	40	TOM JONES/It's Four In The Morning (PolyGram)
<b>DEBUT</b>	—	—	41	CHARLIE DANIELS BAND/Still Hurtin' Me (Epic)
—	—	48	42	DON WILLIAMS/We've Got A Good Fire Goin' (Capitol)
—	—	48	43	RICKY SKAGGS/Cajun Moon (Epic)
—	—	48	44	JUDDS/Have Mercy (RCA/Curb)
11	19	33	43	EDDIE RABBITT/A World Without Love (RCA)
<b>DEBUT</b>	—	—	44	GEORGE STRAIT/You're Something Special To Me (MCA)
<b>DEBUT</b>	—	—	45	STATLER BROTHERS/Sweeter And Sweeter (Mercury/Pg)
—	—	50	46	RANDY TRAVIS/1982 (WB)
—	—	49	47	RAZZY BAILEY/Old Blue Yodler (MCA)
<b>DEBUT</b>	—	—	48	SHOPPE/While The Moon's In Town (MTM)
6	22	36	50	JANIE FRICKE/Somebody Else's Fire (Columbia)

JANUARY 10, 1986

Total Reports/Adds	Heavy	Medium	Light
163/0	139	21	3
163/0	125	32	6
162/0	115	44	3
156/0	126	24	6
164/1	104	54	6
161/1	113	40	8
147/1	100	39	8
143/0	93	34	16
153/1	78	69	6
160/2	63	86	11
155/1	74	66	15
159/3	56	95	8
134/0	90	35	9
160/2	44	99	17
127/0	80	32	15
159/4	34	103	22
118/1	72	30	16
150/2	39	93	18
155/4	40	93	22
132/3	49	60	23
132/0	66	44	22
147/2	30	90	27
149/7	20	102	27
140/2	25	84	31
151/6	10	104	37
141/4	19	84	38
138/3	17	95	26
151/9	10	96	45
144/11	7	79	58
94/0	38	29	27
137/33	5	66	66
108/6	11	60	37
118/7	11	56	51
124/16	3	60	61
84/0	31	34	19
116/22	3	55	58
115/15	4	57	54
118/30	1	41	76
90/1	10	49	31
95/12	3	54	38
95/53	1	29	65
93/30	1	30	62
49/0	10	20	19
49/0	14	15	20
77/46	1	24	52
79/23	0	30	49
66/9	4	24	38
65/6	1	28	36
64/7	1	23	40
35/0	9	12	14

## MOST ADDED

- DON WILLIAMS (53)  
We've Got A Good Fire Goin' (Capitol)
- GEORGE STRAIT (46)  
You're Something Special To Me (MCA)
- ALABAMA (43)  
She And I (RCA)
- LEE GREENWOOD (33)  
Don't Underestimate My Love (MCA)
- GARY MORRIS (30)  
100% Chance Of Rain (WB)
- RICKY SKAGGS (30)  
Cajun Moon (Epic)
- ANNE MURRAY (27)  
Now And Forever (You And Me) (Capitol)
- PAKE McENTIRE (24)  
Every Night (RCA)
- STATLER BROTHERS (23)  
Sweeter And Sweeter (Mercury/PolyGram)
- T.G. SHEPPARD (22)  
In Over My Heart (Columbia)

## HOTTEST

- CRYSTAL GAYLE & GARY MORRIS (85)  
Makin' Up For Lost Time (WB)
- OAK RIDGE BOYS (59)  
Come On In (You Did The Best...) (MCA)
- DAN SEALS (55)  
Bop (EMI America)
- FORESTER SISTERS (49)  
Just In Case (WB)
- MARIE OSMOND (48)  
There's No Stopping Your Heart (Capitol/Curb)
- JUICE NEWTON (42)  
Hurt (RCA)
- GEORGE JONES (41)  
The One I Loved Back Then (Epic)
- JOHN CONLEE (31)  
The Old School (MCA)
- STEVE WARINER (31)  
You Can Dream Of Me (MCA)
- BILLY JOE ROYAL (30)  
Burned Like A Rocket (Atlantic America)

**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

GARY MORRIS

100% Chance Of Rain (WB)

On 72% of reporting stations. Rotations: Heavy 1, Medium 41, Light 76, Total Adds 30 including WGNA, WTSV, WXTU, KIX106, WWVA, KASE, KPLX, KISS-FM, WQDR, KJYY, KFKF, WIL, KUGN, KMPS, KGA. Moves 46-38 on the Country chart.

T.G. SHEPPARD

In Over My Heart (Columbia)

On 70% of reporting stations. Rotations: Heavy 3, Medium 55, Light 58, Total Adds 22 including WGNA, WNYR, WWVA, KYKR, WZZK, WKSJ, WQDR, WAXX, WKCO, WTOD, KUUY, KUGN, KALF, KRPM, KGA, KIIM. Moves 41-36 on the Country chart.

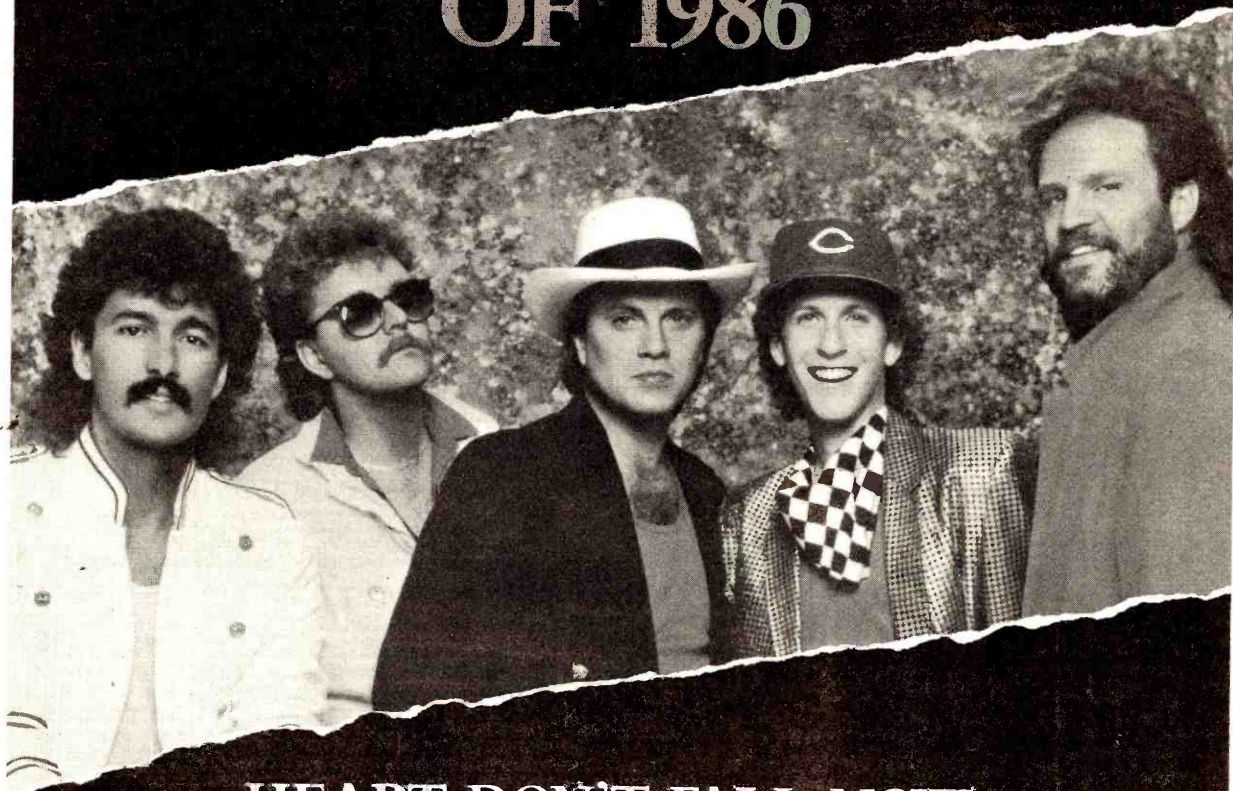
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HEART DON'T FALL NOW  
the next hit single from

**SAWYER**  
B R O W N

Produced by Randy F. Scruggs

Capitol

CBS

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# COUNTRY

## NEW & ACTIVE

- ✓ DON WILLIAMS "We've Got A Good Fire Goin' " (Capitol) 95/53**  
 Rotations: Heavy 1, Medium 29, Light 65, Total Adds 53 including WTCR, WHN, WKYG, WIXY, KRRV, KASE, WBOC, WUSY, KILT-FM, WAMZ, WBOS, K102, KFDI, KLUZ, KXJJ, KSON. Debuts at number 41 on the Country chart.
- ✓ RICKY SKAGGS "Cajun Moon" (Epic) 93/30**  
 Rotations: Heavy 1, Medium 30, Light 62, Total Adds 30 including WCAO, WTCR, KX106, WYAY, KILT-FM, WAMZ, WUSO, KFGO, WQHK, WKCO, KFDI, KRST, KYGO, KMPX, KIIM. Moves 48-42 on the Country chart.
- ✓ STATLER BROTHERS "Sweeter And Sweeter" (Mercury/PolyGram) 79/23**  
 Rotations: Heavy 0, Medium 30, Light 49, Total Adds 23 including WTCR, WCVR, WVVA, WVMI, WZZK, WTVY, KYKK, WUSO, WBEF, KFGO, KIOV, KKAL, KKCS, KEIN, KSOP. Debuts at number 46 on the Country chart.
- ✓ GEORGE STRAIT "You're Something Special To Me" (MCA) 77/46**  
 Rotations: Heavy 1, Medium 24, Light 52, Total Adds 46 including WYRK, WAJR, KX106, WVVA, KFLX, WTVY, WLWI, WRK, WMNI, WDAF, WBOS, KTTS, KVOO, KRST, KOLO, KRPM. Debuts at number 45 on the Country chart.
- RANDY TRAVIS "1982" (WB) 66/10**  
 Rotations: Heavy 4, Medium 24, Light 38, Total Adds 9, WGNB, WIXY, WKLO, WPKA, WUSQ, KCBJ, WKCO, KTPK, KIZN, KYEG, Heavy WCVR, WOKK, WOW, KFDI. Moves 50-47 on the Country chart.
- RAZZY BAILEY "Old Blue Yodeler" (MCA) 65/6**  
 Rotations: Heavy 1, Medium 28, Light 36, Total Adds 6, WYNN, KKIX, WRNL, WTSO, KCBJ, KRAK, Heavy: KFDI, Medium: WVAM, WAJR, WYII, WCMS, KSO, WTCM, KIR-FM, KSOP. Moves 49-48 on the Country chart.
- SHOPPE "While The Moon's In Town" (MTM) 64/7**  
 Rotations: Heavy 1, Medium 23, Light 40, Total Adds 7, KPLX, WESC, WKCO, KKCS, KFRE, KYEG, KALF, Heavy: KRPM, Medium: WCAO, WBEF, WVVA, WOKK, WPKA, WTCM, KFDI. Debuts at number 49 on the Country chart.
- PATTY LOVELESS "Lonely Days, Lonely Nights" (MCA) 54/6**  
 Rotations: Heavy 2, Medium 20, Light 32, Total Adds 6, KEAN, WCMS, WRNL, WTHI, KFDI, KGA, Heavy: KIKK, KTTS, Medium: WGNB, WVAM, WPAP, WXCL, KIOV, KRKT, KRWO.
- JOHNNY RODRIGUEZ "She Don't Cry Like She Used To" (Epic) 53/4**  
 Rotations: Heavy 3, Medium 22, Light 28, Total Adds 4, WYKA, KFGO, KUGN, KEIN, Heavy: WCVR, KASE, WOW, Medium: WTSV, WGTO, WLWJ, WBOS, KTTS, WJWJ, KYOC, KSOP.
- OSMOND BROTHERS "Baby When Your Heart Breaks Down" (EMI America/Curb) 51/3**  
 Rotations: Heavy 4, Medium 17, Light 30, Total Adds 3, WCMS, WPKA, KFGO, Heavy: WTSV, WONE, WOW, KIGO, WBGW, WTVY, WDXE, KTTS, WTCM, KKAL, KEIN, KSOP.

## SIGNIFICANT ACTION

- ✓ PAKE McENTIRE "Every Night" (RCA) 46/24**  
 Rotations: Heavy 0, Medium 9, Light 37, Total Adds 24 including WGNB, WAJR, WYII, WDXE, WAMZ, WLWI, WAXX, KIOV, KFDI, KRKT, KKAL.
- JIM GLASER "If I Don't Love You" (Noble Vision/MCA) 45/12**  
 Rotations: Heavy 0, Medium 13, Light 32, Total Adds 12 including WCAO, WVVA, WESC, WKJG, KJNE, KFGO, WITL, KIOV, KEIN, KCCY.
- MARTY STUART "Arelene" (Columbia) 44/9**  
 Rotations: Heavy 1, Medium 14, Light 29, Total Adds 9, WGNB, WOKO, WAMZ, KLLI, WPKA, WSLR, WITL, WKCO, KFDI.
- GUS HARDIN "What We Gonna Do" (RCA) 44/5**  
 Rotations: Heavy 0, Medium 17, Light 27, Total Adds 5, CHOW, KLLI, KJNE, WIRK, WITL, Medium: WOKQ, WCMS, KTTS, KVOO, KIGO.
- ✓ ALABAMA "She And I" (RCA) 43/43**  
 Rotations: Heavy 0, Medium 12, Light 31, Total Adds 43 including WRKZ, WYII, KPLX, WAMZ, KISS-FM, WKIK, KPKE, WBOS, KLUZ, KFRE.
- BRENDA LEE "Why You Been Gone So Long" (MCA) 41/4**  
 Rotations: Heavy 1, Medium 11, Light 29, Total Adds 4, KFGO, KTPK, KIZN, KIJWJ, Medium: WGNB, WTVY, WCMS, WCUZ, WTCM, KIGO.
- RAY PRICE "Five Fingers" (Step One) 37/6**  
 Rotations: Heavy 0, Medium 9, Light 28, Total Adds 6, WESC, WDXE, KYKK, WRNL, WSLR, KTCM, Medium: KBMR, KSO, WITL, KEIN.
- LARRY GATLIN & THE GATLIN BROTHERS "Nothing But Your Love Matters" (Columbia) 36/19**  
 Rotations: Heavy 1, Medium 5, Light 30, Total Adds 19 including WGNB, WVAM, KASE, WTVY, WOKK, WDAF, WTSO, KFDI, KEIN, KCCY.
- LACY J. DALTON "Don't Fall In Love With Me" (Columbia) 36/15**  
 Rotations: Heavy 0, Medium 4, Light 32, Total Adds 15 including WTCR, WCVR, WIXY, WAXX, KFGO, KCBJ, KGH, KKCS, KEIN, KVEG.
- CHARLEY PRIDE "The Best There Is" (RCA) 35/6**  
 Rotations: Heavy 0, Medium 10, Light 25, Total Adds 6, WGNB, WOKQ, KJNE, KFGO, KIOV, KEIN, Medium: WTSV, KTPK, KSOP, KIIM.
- JOHNNY LEE "The Loneliness In Lucy's Eyes" (WB) 31/13**  
 Rotations: Heavy 0, Medium 12, Light 19, Total Adds 13 including KRRV, WLWI, WMNI, WBOS, WKCO, WTHI, KFRE, KEIN, KOLO, KSOP.
- CON HUNLEY "What Am I Gonna Do About You" (Capitol) 31/0**  
 Rotations: Heavy 1, Medium 16, Light 14, Total Adds 0, Heavy: WIVK, Medium: WBGW, KEAN, WPAP, KRMD, WQYK, WTCM, KKAL, KQIL, KOLO.

- KENNY ROGERS "Goodbye Marie" (Liberty) 30/7**  
 Rotations: Heavy 1, Medium 9, Light 20, Total Adds 10, CHOW, WIVK, WMC, WPKA, WPAP, WKIX, WITL, WKCO, KEIN, KCCY.
- BILLY BURNETTE "Try Me" (MCA/Curb) 28/0**  
 Rotations: Heavy 0, Medium 8, Light 20, Total Adds 0, Medium: WBGW, WTVY, WKSJ, WCMS, WQYK, WXCL, WTCM, KRWO, Light: WIXY, KVOO.
- ✓ ANNE MURRAY "Now And Forever (You And Me)" (Capitol) 27/27**  
 Rotations: Heavy 0, Medium 4, Light 23, Total Adds 27 including WGNB, WDSY, WUSY, WDXE, KSSN, WCUZ, WXCL, KFRE, KRWO, KQIL.
- RAY STEVENS "The Ballad Of The Blue Cyclone" (MCA) 23/13**  
 Rotations: Heavy 0, Medium 6, Light 17, Total Adds 13 including WPOC, WRKZ, WTCR, WUSY, WTVY, WPAP, WGEI, WDAF, KVOO, KFDI.
- MASON DIXON "Got My Heart Set On You" (Texas) 23/3**  
 Rotations: Heavy WVVA, KEAN, WAXX, Medium: WPLX, WTVY, KYKK, WOKK, WLWI, WPAP, KIGO.
- SONNY CURTIS "Now I've Got A Heart Of Gold" (Steem) 18/2**  
 Rotations: Heavy 0, Medium 3, Light 15, Total Adds 2, WTCR, WKCO, Medium: WLWI, WITL, KRWO, Light: WCAO, KRFF, KFGO, KIOV, KQIL.
- PAM TILLIS "Those Memories Of You" (WB) 17/10**  
 Rotations: Heavy 0, Medium 3, Light 14, Total Adds 10, WVVA, WAXX, KVOO, KUUY, KQIL, KEIN, KIJWJ, KALF, KSOP, KGA.
- GIRLS NEXT DOOR "Love Will Get You Through Times With No Money" (MTM) 16/11**  
 Rotations: Heavy 0, Medium 2, Light 14, Total Adds 11, WVAM, WTSV, WQYK, WYII, WGTO, KYKK, WLWI, WXCL, WJWJ, KKAL, KIGO.
- CARL JACKSON "You Are The Rock (And I'm A Rolling Stone)" (Columbia) 15/1**  
 Rotations: Heavy 0, Medium 3, Light 12, Total Adds 11, KRRV, WCVR, WTVY, WESC, WLWI, KTTS, KFDI, Light: WAXX, WTCM, KLUZ, KRWO.
- BOBBY BLUE "Once Upon A Time" (Nite) 15/1**  
 Rotations: Heavy 0, Medium 3, Light 12, Total Adds 1, KGA, Medium: WBGW, KRKT, KIGO, Light: WVAM, WCVR, WYII, WKIK, WUSQ, KSOP.
- CHUCK PYLE "Breathless In The Night" (Urban Sound) 14/1**  
 Rotations: Heavy 1, Medium 3, Light 10, Total Adds 1, KFGO, Heavy: KIGO, Medium: WVAM, WTVY, KRKT, Light: WBGW, WYII, WGTO, WPAP, WAXX.
- MEL McDANIEL "Shoe String" (Capitol) 12/11**  
 Rotations: Heavy 0, Medium 1, Light 11, Total Adds 11, WCVR, WNRV, KEAN, WGTO, WDXE, WKKQ, WAXX, WTCM, KFRE, KGA, KQIL.
- MAC DAVIS "Sexy Young Girl" (MCA) 12/12**  
 Rotations: Heavy 0, Medium 1, Light 11, Total Adds 12 including WVAM, WBGW, WTSV, WNYR, WDXE, WPKA, WIRK, WTCM, KLUZ, KRWO.
- DAVID FRIZZELL "She Ain't Whistlin' Dixie" (America) 11/5**  
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 5, WVAM, WCVR, KRRV, WITL, KFDI, Medium: KRKT, Light: WDXE, WPAP, KVOO, KTCM, KSOP.
- MERLE HAGGARD "I Had A Beautiful Time" (Epic) 10/10**  
 Rotations: Heavy 0, Medium 0, Light 10, Total Adds 10, WVAM, WXTU, WCVR, WGTO, WIVK, WPKA, KSO, WCUZ, KKAL, KFRE.
- DRY RAIN "And When I Die" (Revolver) 10/0**  
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 0, Medium: KIGO, Light: WVAM, WBGW, WOKQ, WVVA, WYII, WTVY, KJNE, KRKT, KSOP.
- BRUCE SPRINGSTEEN "My Hometown" (Columbia) 9/4**  
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 4, WBOS, WCMS, WDOY, K102, Medium: WBGW, Light: WOKQ, WOKK, KIOV, KCCY.
- WILLIE NELSON & HANK WILLIAMS "I Told A Lie To My Heart" (Columbia) 9/1**  
 Rotations: Heavy 0, Medium 3, Light 6, Total Adds 1, KRRV, Medium: WTSV, KTTS, Light: WYII, KYKR, KILT-FM.
- JOE STAMPEL "When You Were Blue..." (Epic) 9/1**  
 Rotations: Heavy 0, Medium 2, Light 7, Total Adds 1, KFGO, Medium: KTTS, Light: WYII, WPAP, KSO, KVOO, KRKT, KKAL.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
JUDDS/Rockin' With The Rhythm... (RCA/Curb)	Rockin' With The Rhythm
KENNY ROGERS/Tomb Of The Unknown Love (RCA)	Hear Of The Matter
FORESTER SISTERS/Mama's Never Seen Those Eyes (WB)	The Forester Sisters
CONWAY TWITTY/Lay Me Down Carolina (WB)	Chasin' Rainbows
BIG RIVER/Muddy Water (MCA)	Big River Soundtrack
GEORGE STRAIT/In Too Deep (MCA)	Something Special
GEORGE STRAIT/Dance Time In Texas (MCA)	Something Special

# 1986... the year for Gary Morris

"Makin' Up For Lost Time"  
 Gary Morris &  
 Crystal Gayle

From the album  
 "DALLAS/The Music Story"

Second Week at Number One!



"100% Chance Of Rain"  
 From the album  
 "Anything Goes"

COUNTRY BREAKERS 38

Watch Gary Morris on  
 ABC's Dynasty II:  
 The Colbys on Thursdays





# FULL-SERVICE A/C

## TOP 20

JANUARY 10, 1986

Four Weeks  
Three Weeks  
Last Week

Rank	Weeks	Artist	Album	Label
2	2	1	<b>DIONNE &amp; FRIENDS</b> /That's What Friends Are For (Arista)	
1	1	2	<b>LIONEL RICHIE</b> /Say You, Say Me (Motown)	
3	3	3	<b>KLYMAXX</b> /Miss You (Constellation/MCA)	
7	4	4	<b>BARBRA STREISAND</b> /Somewhere (Columbia)	
11	8	5	<b>STEVIE WONDER</b> /Go Home (Tamla/Motown)	
10	9	6	<b>DIRE STRAITS</b> /Walk Of Life (WB)	
17	10	7	<b>SADE</b> /The Sweetest Taboo (Portrait/CBS)	
—	17	13	<b>BRUCE SPRINGSTEEN</b> /My Hometown (Columbia)	
4	7	9	<b>JAMES TAYLOR</b> /Everyday (Columbia)	
6	8	10	<b>MR. MISTER</b> /Broken Wings (RCA)	
14	11	11	<b>EI DeBARGE with DeBARGE</b> /The Heart Is Not So Smart (Gordy/Motown)	
5	9	12	<b>PHIL COLLINS &amp; MARILYN MARTIN</b> /Separate Lives (Atlantic)	
16	14	13	<b>JOHN DENVER</b> /Dreamland Express (RCA)	
20	19	14	<b>MAURICE WHITE</b> /I Need You (Columbia)	
—	20	18	<b>WHAM!</b> /I'm Your Man (Columbia)	
—	16	17	<b>WHITNEY HOUSTON</b> /How Will I Know (Arista)	
—	17	18	<b>JOHN COUGAR MELLENCAMP</b> /Small Town (Riva/PG)	
<b>BREAKER</b>	<b>19</b>	<b>19</b>	<b>BILLY OCEAN</b> /When The Going Gets Tough... (Jive/Arista)	
<b>DEBUT</b>	<b>15</b>	<b>15</b>	<b>MICHAEL FRANKS</b> featuring <b>BRENDA RUSSELL</b> /When I Gie My Love To You (WB)	
<b>DEBUT</b>	<b>20</b>	<b>20</b>	<b>PIA ZADORA with LONDON PHILHARMONIC</b> /Come Rain Or Come Shine (CBS Associated)	

Total Reports/Adds	Heavy	Medium	Light
42/0	39	3	0
39/1	34	4	1
38/0	34	3	1
40/1	28	11	1
38/2	28	10	0
35/2	25	9	1
34/3	22	9	3
37/8	17	17	3
31/0	14	14	3
30/1	12	17	1
31/1	10	20	1
29/0	11	14	4
27/0	8	18	1
26/2	4	18	4
24/3	4	16	4
24/2	2	19	3
19/0	7	9	3
23/3	2	17	4
21/4	3	12	6
23/0	4	14	5

## MOST ADDED

- STARSHIP (10)**  
Sara (Grunt/RCA)
- BRUCE SPRINGSTEEN (8)**  
My Hometown (Columbia)
- ELTON JOHN (8)**  
Nikita (Geffen)
- PEABO BRYSON (7)**  
Love Always Finds A Way (Elektra)
- RANDY GOODRUM (7)**  
Silhouette (GRP)

## HOTTEST

- DIONNE & FRIENDS (38)**  
That's What Friends Are For (Arista)
- KLYMAXX (23)**  
I Miss You (Constellation/MCA)
- LIONEL RICHIE (23)**  
Say You, Say Me (Motown)
- STEVIE WONDER (21)**  
Go Home (Tamla/Motown)
- DIRE STRAITS (18)**  
Walk Of Life (WB)
- BARBRA STREISAND (18)**  
Somewhere (Columbia)

## BREAKERS

**BILLY OCEAN**  
When The Going Gets Tough  
The Tough Get Going (Jive/Arista)

53% of our reporters on it. Rotations: Heavy 2, Medium 17, Light 4, Total Adds 3, WTAE, WTMJ, WBT. Debuts at number 18 on the Full-Service chart.

## NEW & ACTIVE

- MICHAEL FRANKS** featuring **BRENDA RUSSELL** "When I Give My Love To You" (WB) 21/4  
Rotations: Heavy 3/0, Medium 12/1, Light 6/3, Total Adds 4, KHOW, WGGW, WIBC, WCIL, Heavy: WWKB, WSN, WBXY, Medium including WFBR, KFMB, KJR, WGY, WRVA, WHSC, WSPD, Debuts at 19 on the Full-Service chart
- RANDY GOODRUM** "Silhouette" (GRP) 19/7  
Rotations: Heavy 1/0, Medium 7/2, Light 11/5, Total Adds 7, WFBR, WSN, KJR, WCHS, WGGW, WHBC, WIBC, Heavy: WCCO, Medium including WWKB, WBXY, WPOE, KTWO, KVEC
- DREAM ACADEMY** "Life In A Northern Town" (Reprise/WB) 19/8  
Rotations: Heavy 2/1, Medium 11/2, Light 8/3, Total Adds 6, WPRO, KFMB, WGY, WBT, WSPD, KTWO, Heavy including WCCO, Medium including WTVN, WSN, KHOW, KJR, WCHS, WING, WNNR
- JOHN COUGAR MELLENCAMP** "Small Town" (Riva/PolyGram) 19/8  
Rotations: Heavy 7/0, Medium 9/0, Total Adds 0, Heavy: WWKB, WTVN, WICC, WCHS, WHAS, WING, WPPA, Medium including KHOW, KJR, WSPD, KBOI
- GARY MORRIS & CRYSTAL GAYLE** "Making Up For Lost Time" (WB) 18/3  
Rotations: Heavy 1/0, Medium 12/3, Light 5/0, Total Adds 3, WCCO, WRVA, KSL, Heavy: WCIL, Medium including WFBR, WGY, WBXY, WPOE, WGBR, WJBC, KTWO, KVEC
- STING** "Love Is The Seventh Wave" (A&M) 17/1  
Rotations: Heavy 3/0, Medium 12/0, Light 3/1, Total Adds 1, WGBR, Heavy: WWKB, WNNR, KVEC, Medium including WFBR, WTMJ, KHOW, KFMB, KJR, WICC, WCHS, WING, KSL
- PEABO BRYSON** "Love Always Finds A Way" (Elektra) 16/7  
Rotations: Heavy 1/1, Medium 7/2, Light 8/4, Total Adds 7, WCCO, KFMB, WCHS, WTC, KSL, WGBR, KTWO, Medium including WWKB, WBXY, WPOE, WTKO, WCIL
- JILL MICHAELS** "Where Did The Feeling Go" (Scotti Bros./CBS) 16/2  
Rotations: Heavy 3/0, Medium 7/1, Light 9/1, Total Adds 2, WCCO, WPPA, Heavy: WBXY, WTKO, KVEC, Medium including WSPD, WPOE, WGBR, WJBC, WCIL, KTWO
- STARSHIP** "Sara" (Grunt/RCA) 15/10  
Rotations: Heavy 0, Medium 9/7, Light 6/3, Total Adds 10, WFBR, KJR, WGY, WBT, WING, WSPD, KSL, WTKO, WGBR, KTWO, KVEC, Medium including WPOE, WPPA
- STEVIE NICKS** "Talk To Me" (Modern/Ross) 15/2  
Rotations: Heavy 8/0, Medium 9/2, Light 0, Total Adds 2, KQY, WHAS, Heavy: WWKB, WICC, WCHS, WING, WNNR, WPPA, Medium including KHOW, KFMB, WBT, WSPD, WGBR

- DIANA ROSS** "Chain Reaction" (RCA) 14/2  
Rotations: Heavy 1/0, Medium 9/0, Light 5/2, Total Adds 2, WING, WSPD, Heavy: WWKB, Medium: WFBR, KHOW, KFMB, WPOE, WTKO, WGBR, KTWO, KVEC
- JUICE NEWTON** "Hurt" (RCA) 14/0  
Rotations: Heavy 3/0, Medium 9/0, Light 2/0, Total Adds 0, Heavy: WTC, WBXY, WCIL, Medium: WCCO, WING, KOB, WPOE, WTKO, WGBR, WJBC, KTWO, KVEC
- ELTON JOHN** "Nikita" (Geffen) 10/8  
Rotations: Heavy 0, Medium 4/4, Light 6/4, Total Adds 6, WFBR, WBXY, WING, WPOE, WTKO, WGBR, WCIL, KTWO, KVEC
- DOLLY PARTON** "Think About Love" (RCA) 10/8  
Rotations: Heavy 1/0, Medium 7/0, Light 2/0, Total Adds 0, Heavy: KVEC, Medium: WFBR, WBT, WBXY, WTKO, WGBR, WJBC, WOL
- JACK WAGNER** "Too Young" (Quest/WB) 9/1  
Rotations: Heavy 3/1, Medium 3/0, Light 1/1, Total Adds 1, WSB, Heavy: WWKB, KJR, Medium: WTVN, WSPD, WGBR
- CLARENCE CLEMONS & JACKSON BROWNE** "You're A Friend Of Mine" (Columbia) 8/3  
Rotations: Heavy 3/0, Medium 4/2, Light 1/1, Total Adds 3, WTVN, KHOW, WCHS, Heavy: WCC, WGGW, WPPA, Medium including KFMB, WING

## SIGNIFICANT ACTION

- JON ANDERSON** "Easier Said Than Done" (Elektra) 7/4  
Rotations: Heavy 2/1, Medium 2/1, Light 3/2, Total Adds 4, WCCO, KHOW, KFMB, WNNR, Heavy including WWKB, Medium including WTKO
- ARNE MURRAY** "Now And Forever" (Capitol) 6/8  
Rotations: Heavy 3/3, Medium 2/2, Light 1/1, Total Adds 6, WFBR, WCCO, WTC, WGY, WHBC, WPOE
- HEART** "These Dreams" (Capitol) 6/6  
Rotations: Heavy 0, Medium 5/5, Light 1/1, Total Adds 6, WCCO, KSL, WTKO, WPPA, WCIL, KVEC
- EUGENE WILDE** "Don't Say No Tonight" (Philly World/Atlantic) 6/1  
Rotations: Heavy 0, Medium 2/1, Light 4/0, Total Adds 1, WPOE, Medium including KVEC
- FREDDIE JACKSON** "He'll Never Love You (Like I Do)" (Capitol) 6/1  
Rotations: Heavy 1/0, Medium 1/0, Light 4/1, Total Adds 1, WCCC, Heavy: WPPA, Medium: WWKB
- RAY PARKER JR.** "One Shred Love Affair" (Arista) 6/0  
Rotations: Heavy 0, Medium 4/0, Light 2/0, Total Adds 0, Medium: WPOE, WCIL, WTKO, KVEC
- ISLEY, JASPER, ISLEY** "Caravan Of Love" (CBS Associated) 5/4  
Rotations: Heavy 0, Medium 2/2, Light 3/2, Total Adds 4, KHOW, WGGW, WING, WNNR
- MIKE & THE MECHANICS** "Silent Running" (Atlantic) 3/3  
Rotations: Heavy 0, Medium 1/1, Light 2/2, Total Adds 3, WING, WNNR, WPOE
- SURVIVOR** "Burning Heart" (Scotti Bros./CBS) 3/1  
Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, WHAS, Medium including WPPA
- MR. MISTER** "Kyrie" (RCA) 3/1  
Rotations: Heavy 0, Medium 1/0, Light 2/1, Total Adds 1, WCCC, Medium: WPPA
- COREY HART** "Everything In My Heart" (EMI America) 3/1  
Rotations: Heavy 0, Medium 1/0, Light 2/1, Total Adds 1, WPPA, Medium: WWKB
- FORTUNE** "Stacy" (Cameo/MCA) 3/0  
Rotations: Heavy 0, Medium 3/0, Light 0, Total Adds 6, Medium: WWKB, WPOE, KVEC
- JENNIFER RUSH** "The Power Of Love" (Epic) 3/0  
Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: WTKO

**MICHAEL FRANKS**  
Featuring Brenda Russell

"When I Give My Love To You"

**A/C BREAKERS**  
A/C CHART: 25



# ADULT/CONTEMPORARY

## BREAKERS

### STARSHIP Sara (Grunt/RCA)

68% of our reporters on it. Rotations: Heavy 3, Medium 34, Light 36, Total Adds 44 including WSNi, WHTX, KVIL-FM, 97A1A, 2WD, WSNY, WMGF, KS94, KYKY, KMGG. Debuts at number 21 on the A/C chart.

### MICHAEL FRANKS featuring BRENDA RUSSELL When I Give My Love To You (WB)

55% of our reporters on it. Rotations: Heavy 2, Medium 40, Light 17, Total Adds 9, WLTS, WARM98, WMGF, WDLT, KQ99, WMGN, KKUA, WTNy, WAHR. Moves 30-25 on the A/C chart.

### DIANA ROSS

### Chain Reaction (RCA)

50% of our reporters on it. Rotations: Heavy 6, Medium 36, Light 12, Total Adds 5, WSFM, WKGW, KLYF, KDUK, WAHR. Moves 28-26 on the A/C chart.

## NEW & ACTIVE

### OWD "Secret" (A&M) 51/5

Rotations: Heavy 10, Medium 22/0, Light 28/4, Total Adds 4, WHNN, KVUU, KKUA, WMT-FM. Heavy: KALE. Medium including WAEB, WNAM, KIOA, WTRX, WMGN, KOIL, KDUK, WCKQ, WCHV.

### PEABO BRYSON "Love Always Finds A Way" (Elektra) 51/3

Rotations: Heavy 2/0, Medium 29/0, Light 20/3, Total Adds 3, WCLY, WAEB, WEIZ. Heavy: WEIM, KALE. Medium including KELT, WLAC-FM, WSFL, WNAM, KIOA, WTRX, WLTE, KKPL, KWFM.

### COREY HART "Everything In My Heart" (EMI America) 47/11

Rotations: Heavy 10, Medium 18/1, Light 28/10, Total Adds 11, WCLY, WSFM, WKGW, KEY103, WRAL, WTRX, WFMK, KOIL, KWAV, KWFM, WEIZ. Heavy: WSFL. Medium including WNAM, WMGN, KKUA.

### CLARENCE CLEMONS & JACKSON BROWNE "You're A Friend Of Mine" (Columbia) 45/14

Rotations: Heavy 13/1, Medium 18/3, Light 14/10, Total Adds 14 including WCLY, WLLT, KMGG, WKGW, WJDX, WTV, WHHE, WXUS, WJON. Heavy including WSNi, KVIL-FM. Medium including WHTX, B100.

### FREDDIE JACKSON "He'll Never Love You (Like I Do)" (Capitol) 45/10

Rotations: Heavy 10, Medium 27/6, Light 17/4, Total Adds 10, WQMG, KOST, KELT, WTRX, KCD, KWAV, KWFM, WFFX, K99, KRNO. Heavy: WSFL. Medium including WPKX, WHTX, 97A1A, WSNY, WMGF.

### ELTON JOHN "Nikita" (Geffen) 44/40

Rotations: Heavy 0, Medium 9/8, Light 35/22, Total Adds 40 including WCLY, WARM99, WLTS, KMJ, KIFM, WSFM, WKGW, KEY103, WPKX, WNAM, KOIL, KWAV, KWFM. Medium including KDUK.

### RANDY DOORUM "Sibourette" (GRP) 40/5

Rotations: Heavy 1/0, Medium 18/0, Light 21/5, Total Adds 5, WLTS, WXTX, WDLT, WSFL, KKLX. Heavy: KIFM. Medium including KOST, WAEB, WKYE, WMGN, KDUK, KMGG, KALE.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 STEVIE WONDER	106/0	84	21	1
2 DIONNE & FRIENDS	104/0	87	16	1
3 BRUCE SPRINGSTEEN	107/5	67	38	2
4 DIRE STRAITS	101/10	85	12	4
5 SADE	103/2	71	28	4
6 LIONEL RICHIE	96/0	62	28	6
7 KLYMAXX	92/0	62	25	5
8 WHITNEY HOUSTON	104/2	52	42	10
9 BILLY OCEAN	101/5	41	54	6
10 BARBRA STREISAND	97/4	54	32	11
11 STEVE NICKS	89/0	57	28	4
12 DREAM ACADEMY	99/7	28	61	10
13 JOHN COUGAR MELLENCAMP	80/1	53	25	2
14 MR. MISTER	78/0	31	33	14
15 WHAMI	84/3	19	57	8
16 JAMES TAYLOR	62/0	18	31	13
17 El DeBARGE w/DeBARGE	78/1	13	56	9
18 PHIL COLLINS & MARILYN MARTIN	61/0	11	36	14
19 ISLEY, JASPER, ISLEY	71/8	10	42	19
20 STING	66/1	8	40	18
21 STARSHIP	73/44	3	34	36
22 MAURICE WHITE	63/2	9	45	9
23 JACK WAGNER	56/0	4	37	15
24 CLARENCE CLEMONS & JACKSON BROWNE	45/14	13	18	14
25 MICHAEL FRANKS 1/BRENDA RUSSEL	59/9	2	40	17
26 DIANA ROSS	54/5	6	36	12
27 FREDDIE JACKSON	45/10	1	27	17
28 CARS	35/2	10	17	8
29 GLENN FREY	33/0	1	17	15
30 PEABO BRYSON	51/3	2	29	20

## MOST ADDED

**STARSHIP (44)**  
Sara (Grunt/RCA)  
**ELTON JOHN (40)**  
Nikita (Geffen)  
**ARETHA FRANKLIN (24)**  
Another Night (Arista)  
**THOMPSON TWINS (24)**  
King For A Day (Arista)  
**C. CLEMONS & J. BROWNE (14)**  
You're A Friend Of Mine (Columbia)  
**STING (14)**  
Russians (A&M)

## HOTTEST

**DIRE STRAITS (86)**  
Walk Of Life (WB)  
**DIONNE & FRIENDS (65)**  
That's What Friends Are For (Arista)  
**STEVIE WONDER (56)**  
Go Home (Tama/Motown)  
**SADE (48)**  
The Sweetest Taboo (Portrait/CBS)  
**KLYMAXX (37)**  
I Miss You (Constellation/MCA)  
**LIONEL RICHIE (37)**  
Say You, Say Me (Motown)

### FORTUNE "Stacy" (Cameo/MCA) 36/7

Rotations: Heavy 0, Medium 10/1, Light 26/8, Total Adds 7, KMJ, KOST, WSFM, KEY103, WTRX, KDUK, WMT-FM. Medium including WAEB, WSKY, WFFX, KFSB, KMGG, KALE.

### CARS "Tonight She Comes" (Elektra) 35/2

Rotations: Heavy 10/0, Medium 17/1, Light 8/1, Total Adds 2, 2WD, WHHE. Heavy: WARM99, WAVE, KQ99, WLHT, WFMK, WMGN, WNAM, WEIM, WSKI, WCKQ. Medium including WMUJ, KMGG, B100.

### MR. MISTER "Kyrie" (RCA) 31/13

Rotations: Heavy 0, Medium 15/0, Light 16/10, Total Adds 13, KVIL-FM, 2WD, V100, WSFM, KEY103, K108, WAVE, WTRX, WLHT, WFMK, WHNN, WORQ, WXUS. Medium including WHTX, B100.

### ARETHA FRANKLIN "Another Night" (Arista) 28/24

Rotations: Heavy 0, Medium 8/4, Light 22/20, Total Adds 24 including WPKX, WHTX, WARM99, WAEB, WKYE, WAVE, WNAM, KIOA, WTRX, WMGN, WHNN. Medium including WSFL, KTYL.

### THOMPSON TWINS "King For A Day" (Arista) 28/24

Rotations: Heavy 0, Medium 6/3, Light 22/21, Total Adds 24 including WHTX, WAEB, WNAM, KWFM, WSKI, WTNy, WSKY, KKLX, KQSW. Medium including WMGN, WCKQ, KTYL.

## SIGNIFICANT ACTION

### SURVIVOR "Burning Heart" (Scotti Bros./CBS) 21/4

Rotations: Heavy 3/0, Medium 8/1, Light 10/3, Total Adds 4, WLLT, WMJ, WTRX, WYLS. Heavy: WARM99, WCKQ, WKYX. Medium including WHTX, KUDL, V100, WTNy, KLYF, KQSW.

### DAN SEALS "Bop" (EMI America) 19/5

Rotations: Heavy 3/0, Medium 10/2, Light 6/3, Total Adds 5, WCLY, WEZC, WLAC-FM, WGLL, WAEV. Heavy: WEIM, WAHR, KTYL. Medium including WKYE, WMT-FM, WJON, KKLX, KALE.

### SIMPLE MINDS "Alive & Kicking" (Virgin/A&M) 19/2

Rotations: Heavy 9/0, Medium 6/0, Light 4/2, Total Adds 2, WSFM, WTVY. Heavy including WARM99, WAVE, KQ99, WFMK, WMGN, WHHE, KKUA. Medium including KMGG, V100.

### JOHN DENVER "Dreamland Express" (RCA) 19/1

Rotations: Heavy 1/0, Medium 8/0, Light 10/1, Total Adds 1, WAGE. Heavy: WAHR. Medium: KGW, WKYE, KOIL, WMT-FM, WJON, WKYE, WGLL, WSKY.

### STING "Rashtans" (A&M) 18/14

Rotations: Heavy 0, Medium 3/1, Light 15/13, Total Adds 14 including KIFM, WSFM, KEY103, K108, KIOA, KVUU, KDUK, KFSB. Medium including WGLL, WSKY.

### JENNIFER RUSH "The Power Of Love" (Epic) 18/1

Rotations: Heavy 0, Medium 4/0, Light 14/1, Total Adds 1, KEY103. Medium: WEIM, WGLL, WCKQ, KALE.

### PAUL YOUNG "Everything Must Change" (Columbia) 17/2

Rotations: Heavy 0, Medium 9/2, Light 8/0, Total Adds 2, KVIL-FM, 2WD. Medium including WEIM, WCKQ, KTYL, 194, KFSB, KWEB, KQSW.

### MIKE & THE MECHANICS "Silent Running" (Atlantic) 16/5

Rotations: Heavy 1/0, Medium 8/0, Light 7/5, Total Adds 5, WARM99, WKYE, WHNN, WEIM, WAEB. Heavy: WSKY. Medium including WSFL, WMGN, WHHE, WXUS.

### EDDIE MURPHY "Party All The Time" (Columbia) 16/1

Rotations: Heavy 4/0, Medium 8/0, Light 5/1, Total Adds 1, KVUU. Heavy: B100, WKYE, WMGN, KRLB. Medium including KMGG, V100, WSFM, WHNN, KKUA.

### RAY PARKER JR. "One Sided Love Affair" (Arista) 16/0

Rotations: Heavy 0, Medium 4/0, Light 12/0, Total Adds 0, Medium: WGLL, WAHR, WFFX, WMT-FM.

### NIGHT RANGER "Goodbye" (Cameo/MCA) 14/3

Rotations: Heavy 0, Medium 10/2, Light 4/1, Total Adds 3, KVIL-FM, KKPL, WXUS. Medium including WHTX, WENS, WHHE, WTNy, WCKQ, WKYX, KTYL, KALE.

### DIANE SCHURER & JOSE FELICIANO "By Design" (GRP) 14/0

Rotations: Heavy 1/0, Medium 8/0, Light 5/0, Total Adds 0. Heavy: KIFM. Medium: WAEB, KKPL, KWFM, WEIM, WGLL, WMT-FM, WJON.

### STEVE ARCHER & MARILYN McCOO "Sats" (A&M) 12/1

Rotations: Heavy 0, Medium 1/0, Light 11/1, Total Adds 1, WXUS. Medium: WMT-FM.

### ATLANTIC STARR "Secret Lovers" (A&M) 10/6

Rotations: Heavy 0, Medium 2/1, Light 8/5, Total Adds 8, WHTX, WCLY, KOST, WAEB, KMGG, KALE.

### PAUL McCARTNEY "Spies Like Us" (Capitol) 10/1

Rotations: Heavy 0, Medium 8/1, Light 4/0, Total Adds 1, WARM99. Medium including V100, K108, WAVE, KRLB, KTYL.

### ANNE MURRAY "Now And Forever" (Capitol) 9/9

Rotations: Heavy 0, Medium 3/3, Light 6/8, Total Adds 9, WLTS, WDLT, KWAV, WEIM, WAHR, KRLB, WFFX, KTYL, KWEB.

### HEART "These Dreams" (Capitol) 9/9

Rotations: Heavy 0, Medium 3/3, Light 6/8, Total Adds 9, WHTX, 2WD, KIFM, WAVE, WMGN, KRLB, WFFX, KTYL, KFSB.

### MIDGE URE "H I Was" (Chrysalis) 8/7

Rotations: Heavy 0, Medium 0, Light 8/7, Total Adds 7, WSKI, WSKY, WCKQ, WGSV, WKYX, KTYL, KFSB.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.



# AOR TRACKS

Four Weeks	Three Weeks	Last Week	155 REPORTS	Total Reports/Adds	Power	Heavy	Medium
3	1	1	<b>1 MIKE &amp; THE MECHANICS/Silent Running</b> (Atlantic)	146/-2	54+	131+	14-
7	5	3	<b>2 MR. MISTER/Kyrie</b> (RCA)	136-/0	55+	123+	13-
5	4	2	<b>3 ZZ TOP/Stages</b> (WB)	138-/2	49+	122+	14-
22	17	11	<b>4 HOOTERS/Day By Day</b> (Columbia)	134=-/3	12+	73+	69-
47	26	16	<b>5 SIMPLE MINDS/Sanctify Yourself</b> (Virgin/A&M)	129+/22	19+	63+	60+
15	9	9	<b>6 STEVE NICKS/I Can't Wait</b> (Modern/Atco)	122=-/9	18+	74+	44-
16	11	8	<b>7 PETE TOWNSHEND/Give Blood</b> (Atco)	121+/7	10+	70+	48-
13	6	8	<b>8 BRUCE SPRINGSTEEN/My Hometown</b> (Columbia)	104=-/5	29-	86+	16-
18	10	10	<b>9 DREAM ACADEMY/In A Northern Town</b> (Reprise/WB)	113=-/4	24+	84+	27-
2	3	4	<b>10 PETE TOWNSHEND/Face The Face</b> (Atco)	89=-/2	29-	77+	10-
21	10	12	<b>11 TOM PETTY &amp;.../So You Want To Be A Rock &amp; Roll Star</b> (MCA)	115+/10	10+	57+	53-
1	2	5	<b>12 STEVE NICKS/Talk To Me</b> (Modern/Atco)	90-/0	25-	73+	16+
12	7	7	<b>13 ALARM/Strength</b> (IRS/MCA)	110-/3	9-	44-	57-
27	25	24	<b>14 STARSHIP/Sara</b> (Grunt/RCA)	104+/10	17+	53+	48-
17	15	13	<b>15 RUSH/Manhattan Project</b> (Mercury/Pg)	110-/7	5+	41-	65+
24	21	21	<b>16 ROGER DALTRY/Let Me Down Easy</b> (Atlantic)	99-/5	7+	37+	58-
<b>DEBUT</b>	28	24	<b>17 ALAN PARSONS PROJECT/Stereotomy</b> (Arista)	113+/81	0=	17+	86+
	23	22	<b>18 NIGHT RANGER/Goodbye</b> (Carnel/MCA)	80-/3	14-	46-	32-
	22	22	<b>19 BON JOVI/One Vision</b> (Capitol)	107-/2	1-	20-	76-
41	33	33	<b>20 JOHN C. MELLENCAMP/Justice And Independence '85</b> (Riva/Pg)	78+/17	6+	38+	37+
37	28	27	<b>21 BON JOVI/Silent Night</b> (Mercury/Pg)	101-/5	0=	20+	69-
35	31	28	<b>22 DOKKEN/The Hunter</b> (Elektra)	100-/4	0=	15+	70-
38	30	29	<b>23 AEROSMITH/Shela</b> (Geffen)	99+/9	1-	13-	73+
10	14	14	<b>24 ZZ TOP/Can't Stop Rockin'</b> (WB)	73-/0	3-	36-	35+
30	27	26	<b>25 TOM PETTY &amp; THE HEARTBREAKERS/Needles And Pins</b> (MCA)	80+/16	3-	31+	43+
57	40	34	<b>26 DIRE STRAITS/Ride Across The River</b> (WB)	90+/14	3+	26+	58+
-	40	40	<b>27 INXS/What You Need</b> (Atlantic)	84+/15	5+	23+	53+
51	41	36	<b>28 ASIA/Too Late</b> (Geffen)	86+/18	1-	22-	58+
19	20	29	<b>29 DIVINYLS/Pleasure And Pain</b> (Chrysalis)	86-/4	6-	23-	50-
40	34	31	<b>30 CHARLIE SEXTON/Beat's So Lonely</b> (MCA)	83-/6	1-	17-	57-
80	52	44	<b>31 PAT BENATAR/Le Bel Age</b> (Chrysalis)	74+/18	3+	29+	38+
<b>DEBUT</b>			<b>32 HEART/These Dreams</b> (Capitol)	83/73	4	15	53
9	16	18	<b>33 ASIA/Go</b> (Geffen)	61-/2	4-	30-	29-
45	35	34	<b>34 STING/Russians</b> (A&M)	74-/9	1-	21-	44-
53	43	39	<b>35 OUTFIELD/Your Love</b> (Columbia)	74+/7	2+	13-	54+
11	12	15	<b>36 SURVIVOR/Burning Heart</b> (Scotti Bros/CBS)	56-/0	9-	34-	20-
55	41	37	<b>37 PHANTOM, ROCKER &amp; SLICK/My Mistake</b> (EMI America)	78+/9	1+	8+	60+
42	36	37	<b>38 ZZ TOP/Rough Boy</b> (WB)	59-/6	2-	26-	30+
-	57	59	<b>39 JOHN C. MELLENCAMP/Minutes To Memories</b> (Riva/Pg)	50+/15	2+	28+	20+
-	57	51	<b>40 THOMPSON TWINS/King For A Day</b> (Arista)	61+/11	2-	20+	39+
8	19	25	<b>41 SIMPLE MINDS/Alive &amp; Kicking</b> (Virgin/A&M)	43-/0	9-	33-	8-
6	13	19	<b>42 PAT BENATAR/Sex As A Weapon</b> (Chrysalis)	48-/1	5-	28-	18-
50	42	43	<b>43 JOHN C. MELLENCAMP/Rain On The Scarecrow</b> (Riva/Pg)	41-/8	7+	23-	16-
4	17	14	<b>44 CARS/Tonight She Comes</b> (Elektra)	42-/0	8-	21-	19-
44	45	43	<b>45 BRYAN ADAMS/It's Only Love</b> (A&M)	39-/1	6-	22-	16-
46	41	46	<b>46 TOM PETTY &amp; THE HEARTBREAKERS/Don't Bring Me Down</b> (MCA)	42-/8	1-	16-	21-
20	29	47	<b>47 JOHN C. MELLENCAMP/Small Town</b> (Riva/Pg)	33-/1	5-	25-	8-
32	32	48	<b>48 TWISTED SISTER/Leader Of The Pack</b> (Atlantic)	47-/2	0=	7-	33-
32	56	58	<b>49 RUSH/Territories</b> (Mercury/Pg)	31-/3	1+	14-	17-
31	44	65	<b>50 DIRE STRAITS/Walk Of Life</b> (WB)	27-/0	7-	16-	10-
-	60	61	<b>51 PETE TOWNSHEND/Hiding Out</b> (Atco)	39+/7	2-	14+	22+
14	23	30	<b>52 WANG CHUNG/To Live And Die In L.A.</b> (Geffen)	31-/0	4-	15-	12-
58	56	53	<b>53 JETHRO TULL WITH THE LSO/Bouree</b> (RCA)	40-/1	1+	6-	25-
-	59	59	<b>54 CRUZADOS/Hanging Out In California</b> (Arista)	44-/4	0=	3-	32-
36	47	52	<b>55 PAUL McCARTNEY/Spies Like Us</b> (Capitol)	34-/0	4+	10-	22-
<b>DEBUT</b>			<b>56 LOVERBOY/This Could Be The Night</b> (Columbia)	43/34	0	3	34
39	39	57	<b>57 C. CLEMONS &amp; J. BROWNE/You're A Friend Of Mine</b> (Columbia)	29-/4	4-	10-	16-
28	49	54	<b>58 ZZ TOP/Sleeping Bag</b> (WB)	22-/1	4-	14-	7+
<b>DEBUT</b>			<b>59 HEART/It Looks Could Kill</b> (Capitol)	20-/1	3+	10+	10-
<b>DEBUT</b>			<b>60 JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A.</b> (Riva/Pg)	25+/9	2+	9-	16+

## BREAKERS

### ALAN PARSONS PROJECT Stereotomy (Arista)

73% of our reporters on it. 113/81 including adds at: WXRK, WMMR, KLOL, WNOR, WLUP, KSHE, KMET, KGB, KFOG, KISW. Debuts at #17.

## NEW & ACTIVE

- JOE LYNN TURNER "Losing You"** (Elektra) 33/10 (28/6)  
Adds including WBAB, WRQK, WKKE, KILO, Heavy 2: KORS, KRKX, Medium 23 including WJLY, KLOL, KSRR, WYNF, WLLZ, KZAP, WPDH, KNCN, KLAQ, WPHY
- ROBERT TEPPER "No Easy Way Out"** (Scotti Bros./CBS) 31/17 (14/2)  
Adds including WBBN, WLLQ, WADZ, WRQK, KRSP, Heavy 8: WYNF, WLQ, WPHY, WDMA, WCCC, KNCN, WKQQ, KRQJ, Medium 13 including KTQJ, WGBK, WHCN, KNCN, WWCZ, WBLM, KFMG
- ROBERT PALMER "Addicted To Love"** (Island) 30/5 (28/2)  
KSPN, Medium 20 including WNEW, WYRK, WMMR, WDMA, WHEB, WPDH, KQDS, KSTM
- JAMES BROWN "Living In America"** (Scotti Bros./CBS) 27/15 (24/5)  
Adds including KRQO, WDMA, CHEZ, WONE, WOOL, Heavy 6: WBCN, CFOX, WPHY, WKLC, WIMZ, WWWW, KLYV, KSPN, Medium 17 including KTQJ, WGBK, WHCN, KNCN, WWCZ, WBLM
- ZZ TOP "Velcro Fly"** (WB) 27/4 (24/4)  
Adds including KOMP, KSOY, Heavy 8: WLUP, KFOG, KISW, WHCN, WPHY, WLAV, KZOK, KTCL, KTVD, Medium 16 including KTQJ, KGOB, WJOT, KICT, KZEL, KJDK, KJDK
- ALARM "Spirit Of '78"** (IRS/MCA) 24/18 (8/4)  
Adds including KROR, WFLR, WPDH, WOUR, KLAQ, Powers 3: Heavy 6: Q107, 91X, WHFS, WLUR, KSTM, WIZN, KTCL, KQGL, Medium 13 including WBAB, KTQJ, WDMA, WCCC, WRON, WRDU, KFMG
- KISS "Unholy Night"** (Mercury/PolyGram) 22/6 (18/4)  
Adds including WPHY, WRON, WHEB, WFBQ, KRQJ, Powers 1: Heavy 2: WXRK, WRQK, Medium 14 including KLOL, WLLQ, WPDH, WHTT, KLAQ, KISS, KRKX, KFMG
- SADE "The Sweetest Taboo"** (Portrait/CBS) 22/2 (22/1)  
Adds: K97, KRQJ, Powers 3: Heavy 14 including KAZJ, KBCO, KINK, CFOX, WGBK, WRDU, WONE, Medium 6 including CHEZ, WBLM, WPCZ, KQGR
- JOHN HIATT "Sasha Charmer"** (Atlantic) 22/2 (22/2)  
Adds including WTPA, Heavy 2: KLBJ, WZEW, Medium 15 including WGBK, WHEB, WOUR, KNCN, KLAQ, KISS, KSTM
- Y&T "Face Like An Angel"** (A&M) 21/12 (8/4)  
Adds including KGB, WRON, WHEB, WADZ, WAPL, KILO, Heavy 0: Medium 13 including KLOL, KOME, WPDH, KLAQ, KISS, KATT, KFMG, KJSD
- WALL OF VOODOO "Far Side Of Crazy"** (IRS/MCA) 21/6 (18/1)  
Adds: WSHE, KBCO, WHEB, WWWW, KRKX, Heavy 1: WHFS, Medium 15 including KROG, 91X, WLUR, CFNY, KLBJ, KNCN
- MARILYN MARTIN "Night Moves"** (Atlantic) 20/16 (2/2)  
Adds including WGBK, WLLQ, WFDZ, WOMF, WKKE, Heavy 0: Medium 16 including WXRK, KRSP, WFLR, WPDH, WADZ, WPHY, WRQK, KRQJ
- MIKE & THE MECHANICS "Am I Head In A Miracle"** (Atlantic) 20/11 (18/4)  
Adds including WOKG, WKKE, KEZE, WRUF, Powers 1: Heavy 9: WYNF, KSHE, KAZJ, WOUR, WONE, WTUE, WWWW, KSPN, KRQJ, Medium 10 including WLLS, WLLZ, WPHY, WDJZ, WRDU
- MARSHALL CRENSHAW "Blues Is King"** (WB) 20/2 (21/3)  
Adds: WGBK, WDMA, Powers 2: Heavy 3: KSPN, KZAM, KVRE, Medium 12 including WMMR, KAZJ, WHFS, WHEB, WEZJ, WONE, WTUE, KILO
- ALDO NOVA "Remours Of You"** (Portrait/CBS) 18/14 (4/1)  
Adds including WBAB, WADZ, KLAQ, Heavy 1: KRQJ, Medium 9 including CHOM, Q107, WPDH, WRQK, KRFB, KQDJ, KJDK, KJPK, WYRK, KTVD
- BANGLES "Manic Monday"** (Columbia) 17/17 (8/0)  
Adds including WBAB, KBCO, KRQO, KLAQ, KSTM, Heavy 1: WLUR, Medium 7: KTCL, WHFS, WFLR, KZAM, KQGL, KTVD, KVRE
- ELTON JOHN "Nikita"** (Geffen) 17/8 (14/8)  
Adds: WHEB, WPDH, KRJ, WPCZ, KWHL, KZOO, Powers 1: Heavy 8 including KTCL, KAZJ, WONE, WTUE, WHMD, KSPN, KRQJ, Medium 7 including WDH, WWWW, WZDZ
- PETE TOWNSHEND "Crushing By Design"** (Arista) 17/3 (18/3)  
Adds including KGOB, Heavy 7 including WMMR, KMET, WYSP, WADZ, WPHY, WAPL, Medium 9 including KAZJ, WHTT, WOMF, WONE, WTUE
- TWISTED SISTER "Be Careful To Your School"** (Atlantic) 16/5 (15/3)  
Adds: WFLR, WEZJ, WADZ, WHTT, KZEL, Powers 1: Heavy 4: WBAB, WDMA, WRON, WRQK, Medium 10 including WCCC, KILO
- TALK TALK "Life Is What You Make It"** (EMI America) 15/15 (0/0)  
Adds including WLVO, KBCO, WHEB, WPDH, KNCN, Heavy 2: 91X, WLUR, Medium 8 including KZAM, KQZZ, KVRE
- ZZ TOP "Delirious"** (WB) 15/3 (17/8)  
Adds including WKKE, WHTT, Heavy 3 including KOME, WHCN, Medium 10 including KYYS, WDJZ, KEZO, KICT, KZEL, KEZE
- PETE TOWNSHEND "Secondhand Love"** (Atco) 15/0 (15/1)  
Heavy 8: 91X, KGB, KFOG, KISW, KILO, KZOK, KSPN, KTVD, Medium 6 including WDMA, WPDH, KLBJ, KICT
- ECHO & THE BUNYMEN "Bring On The Dancing Queens"** (Sire/WB) 14/8 (15/0)  
Powers 2: Heavy 7 including WHFS, WLUR, CRNY, KRQJ, Medium 6 including 91X, CHEZ, KSTM
- STARSHIP "Tomorrow Doesn't Matter Tonight"** (Arista/RCA) 13/7 (7/1)  
Adds: WGMF, KLBJ, WJLP, KGGO, WLAV, KDKB, KFMZ, Heavy 1: KQRS, Medium 8 including WYSP, WRQK, KILO
- DIRE STRAITS "The Man's Too Strong"** (WB) 13/6 (18/0)  
Adds: WBBN, 91X, WOUR, WOMF, WDJZ, Powers 1: Heavy 5 including KISS, KILO, KZOK, KWHL, Medium 7 including KFOG, K97
- KATE BUSH "Hounds Of Love"** (EMI America) 13/2 (12/2)  
Adds: CHEZ, KZAM, Heavy 4: 91X, KSTM, KTCL, KQGL, Medium 8 including KBCO, WLUR, WRQK, WHMD
- RUSH "Marathon"** (Mercury/PolyGram) 13/1 (13/2)  
Adds: KGB, Heavy 4 including KLOL, KISS, WLAV, Medium 9 including KSPR, WNOR, KISW, WDMA, WJOT

**BREAKERS** — A record is a Breaker the first week it's reported by at least 60% of our AOR reporters. Total reports/adds listed; e.g., 100/50 means 100 reports and 50 adds.

**NEW & ACTIVE** — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds; e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.) Checked records are among the week's most added New & Actives.

**MOST ADDS** — This week's most added records.

**HOTTEST** — This week's records receiving the most reports.

## MOST ADDED

- ALAN PARSONS PROJECT (81)**  
Stereotomy (Arista)
- HEART (73)**  
These Dreams (Capitol)
- LOVERBOY (34)**  
This Could Be The Night (Columbia)
- SIMPLE MINDS (22)**  
Sanctify Yourself (Virgin/A&M)

## HOTTEST

- MR. MISTER (56)**  
Kyrie (RCA)
- MIKE & THE MECHANICS (54)**  
Silent Running (Atlantic)
- ZZ TOP (49)**  
Stages (WB)
- BRUCE SPRINGSTEEN (28)**  
My Hometown (Columbia)
- PETE TOWNSHEND (28)**  
Face The Face (Atco)



# AOR ALBUMS

## MOST ADDED

**ALAN PARSONS PROJECT (82)**  
Stereotomy (Arista)  
**HEART (51)**  
Heart (Capitol)  
**LOVERBOY (18)**  
Lovin' Every Minute Of It (Columbia)  
**BANGLES (17)**  
Different Light (Columbia)  
**ALDO NOVA (14)**  
Twitch (Portrait/CBS)

## HOTTEST

**ZZ TOP (57)**  
Afterburner (WB)  
**MR. MISTER (56)**  
Welcome To The Real World (RCA)  
**MIKE & THE MECHANICS (55)**  
Mike & The Mechanics (Atlantic)  
**STEVIE NICKS (43)**  
Rock A Little (Modern/Atco)  
**PETE TOWNSHEND (41)**  
White City (Atco)

## NEW & ACTIVE

### CRUZADOS "Cruzados" (Arista) 46/4 (52/4)

Adds: WSHE, WWCT, KDJK, KEZE. Heavy 4: WBCN, KRIX, KSPN, KTCL. Medium 33 including WXRK, WKLS, KSRR, WLUP, WDHA, WHCN, WHEB.

### ROBERT PALMER "Riptide" (Island) 37/3 (40/1)

Adds: WNOR, WPLR, WRKI. Powers 1: Heavy 7: CHOM, 91X, WLIR, CHEZ, KRIX, KSPN, KTCL. Medium 24 including WNEW, WMMR, KSRR, KBCO, KROQ, WDHA, WHEB, WPDH, KQDS.

### JOE LYNN TURNER "Rescue You" (Elektra) 35/8 (31/5)

Adds: WBAB, WYNF, WIMZ, WRQK, KDJK, WGIR, WRUF, KOZZ. Heavy 3: KQRS, WAFF, KRIX. Medium 23 including WHJY, KLOL, KSRR, WLLZ, KZAP, WDHA, KNCN, KLAQ, WFV.

### WHITE NIGHTS "Soundtrack" (Atlantic) 31/2 (33/4)

Adds: KTCZ, WOUR. Heavy 4: KLBJ, WZEW, KLYV, WCPZ. Medium 22 including WLVO, KBCO, KINK, 91X, WQBK, KNCN, KLAQ, KISS.

### Y&T "Down For The Count" (A&M) 24/11 (16/3)

Adds including KGB, WRCN, WHEB, WAQX, WAPL, KILO, WGIR, WRUF. Heavy 0: Medium 14 including KLOL, KOMA, WPDH, KLAQ, KISS, KATT, KSJO.

### KISS "Asylum" (Mercury/PolyGram) 24/5 (24/3)

Adds including WPHY, WHEB, WFBO, KRQU. Powers 1: Heavy 2: WXRK, WRQK. Medium 15 including KBPI, KUPD, WKLC, WRCN, WPDH, WHTF, KLAQ, KISS, KKCI, KFMC.

### SADE "Promise" (Portrait/CBS) 24/2 (24/1)

Adds: K97, KRQU. Powers 4: Heavy 15 including KTCZ, KAZY, KBCO, KINK, CFOX, WQBK, WRDU, WONE. Medium 8 including WHFS, CHEZ, WBLM, WCPZ, KGR, KGRQ.

### MARSHALL CRENSHAW "Downtown" (WB) 22/2 (24/3)

Adds: WQBK, WDHA. Powers 2: Heavy 3: KSPN, KZAM, KVRE. Medium 13 including WMMR, KAZY, WHFS, WHEB, WEZX, WONE, WTUE, KILO, KSTM.

### WALL OF VOODOO "Seven Days In Sammystown" (IRS/MCA) 21/5 (18/1)

Adds: WSHE, KBCO, WHEB, WWWW, KFMC. Heavy 1: Medium 15 including KROQ, 91X, WLIR, KLBJ, KNCN, KPOI, KSTM.

### ALDO NOVA "Twitch" (Portrait/CBS) 18/14 (5/0)

Adds including WBAB, WAQX, KLAQ, KLPX. Heavy 1: KRQU. Medium 9 including CHOM, Q107, WPDH, WRQK, KFMC, KDKJ.

### ELTON JOHN "Ice On Fire" (Geffen) 18/5 (21/0)

Adds including WHEB. Powers 1: Heavy 8: KTCZ, KAZY, WONE, WTUE, K97, WHMD, KSPN, KGRQ. Medium 8 including WDHA, WRDU, WWWW, WZZO, KGR, KGRQ.

### BANGLES "Different Light" (Columbia) 17/17 (0/0)

Adds including WBAB, KBCO, KROQ, KLAQ, KSTM. Heavy 1: WLIR. Medium 7: KTCZ, WHFS, WPLR, KZAM, KCGL, KTYD, KVRE.

### PHIL COLLINS "No Jacket Required" (Atlantic) 14/4 (11/4)

Adds including WEBN. Powers 3: Heavy 5: WMMR, WOVE, WRIF, WZZO, KDKB. Medium 9 including WYNF, KROQ, WQMF, KICT.

### MINK DEVILLE "Sportin' Life" (Atlantic) 12/1 (13/3)

Adds: KZAM. Powers 3: Heavy 5 including KBCO, WCPZ, KTCL, KVRE. Medium 7 including WHFS, CHEZ, WKQQ, KDJK, KSTM.

### GOLDEN PALOMINOS "Visions Of Excess" (Celluloid) 12/1 (12/1)

Adds: WXRK. Heavy 5: WBCN, WHFS, KTCL, KCGL, KVRE. Medium 4: KROQ, CHEZ, KSTM, WIZN.

### STEEL PULSE "Babylon The Bandit" (Elektra) 11/3 (8/4)

Adds: CFNY, KGR, KGRQ. Heavy 0: Medium 9 including KTCZ, KBCO, WONE, WTUE, KSPN.

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**MOST ADDS** — This week's most added records.

**HOTTEST** — This week's records receiving the most power reports.

SAY  
HELLO  
TO A  
WINNER

BRUCE ALLEN

THE FORTHCOMING DEBUT ALBUM JIMMY BARNES  
"NO SECOND PRIZE" PRO ON YOUR DESK MONDAY, JAN. 13

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# PARALLELS

## SIGNIFICANT ACTION

A

**DIVINYLS**  
*Passure & Pain (Chrysalis)*  
LP: Divinys

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

**NICK LOWE**  
*I Know The Bride... (Columbia)*  
LP: The House Of England

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

R

**JENNIFER RUSH**  
*The Power Of Love (Epic)*

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

F

**FORTUNE**  
*Stacy (Carnel/MCA)*  
LP: Fortune

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

M

**JONI MITCHELL**  
*Good Friends (Geffen)*  
LP: Dog Eat Dog

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

S

**SLY FOX**  
*Let's Go All The Way*  
LP: Let's Go All The Way

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

B

**INXS**  
*What You Need (Atlantic)*  
LP: Listen Like Thieves

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

O

**OPUS**  
*Live As Life (Polygram/PolyGram)*  
LP: Up And Down

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

T

**TALK TALK**  
*Life's What You Make It (EMI America)*  
LP: The Colour Of Spring

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

D

**EVELYN KING**  
*Your Personal (RCA)*  
LP: A Long Time Coming

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

P

**DAVID PACK**  
*Prove Me Wrong (WB)*  
LP: Wake Up Soundtrack

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

W

**ROBERT TEPPER**  
*No Easy Way Out (Scott Bros/CBS)*  
LP: Rocky N Soundtrack

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

E

**LISA LISA w/ CULT JAM & FULL FORCE**  
*Can You Feel The Beat (Columbia)*  
LP: Lisa Lisa w/ Cult Jam & Full Force

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

R

**RAY PARKER JR.**  
*One Sole Love Affair (Arista)*  
LP: Sex And The Single Man

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

W

**EUGENE WILDE**  
*Don't Say No Tonight (Philly World/Atlantic)*  
LP: Serenade

<b>P1</b>	<b>P2</b>	<b>P3</b>
EAST WVLT on WVBT on WVPC on WVTV on	SOUTH WVSA on WVSB on WVSC on WVSD on WVSE on	WEST WVSS on WVST on WVSW on WVTT on

SLY FOX

LET'S GO ALL THE WAY

SLY FOX

GOING AT:  
WKSE deb 36  
WPHD deb 36  
93FM 2-3  
KRBE 15-8  
WGCL add  
WMMS 29-26  
FM 102 add  
KPLUS add  
K 104 add  
WTLQ 9-6  
KZZB 30-12  
WSSX 10-3  
WZLD 40-35  
KAMZ on  
Y 106 deb 35  
KTUX 35-28  
WHOT add  
KMGX on  
WGUY on  
95XXX on  
OK 100 add  
95XIL add  
WGAN on  
WJZR 40-30  
WPFM add  
Z 102 add 34  
WCIL-FM add  
WDBR deb 40

SLY FOX



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R&R FRIDAY, JANUARY 10, 1986/85

# CONTEMPORARY HIT RADIO

## BREAKERS

### BALTIMORA

#### Tarzan Boy (Manhattan)

66% of our reporters playing it. Moves: Up 70, Debuts 43, Same 28, Down 3, Adds 19 including WHYY, KIIS-FM, KHFI, FM100, KZIO, KNMQ, KYNO-FM. See Parallels, moves 39-36 on the CHR chart.

### THOMPSON TWINS

#### King For A Day (Arista)

65% of our reporters playing it. Moves: Up 2, Debuts 7, Same 10, Down 0, Adds 141 including B104, WXKS-FM, Z93, Q105, B96, KBEG, KWSS. Complete airplay in Parallels.

### FREDDIE JACKSON

#### He'll Never Love You (Like I Do) (Capitol)

61% of our reporters playing it. Moves: Up 45, Debuts 33, Same 55, Down 0, Adds 16 including WBEN-FM, 92X, KZZP, KITS, WLRS, KIMN, WIKZ. Complete airplay in Parallels.

### HEART

#### These Dreams (Capitol)

60% of our reporters playing it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 147 including WHTT, WCAU-FM, 94Q, Y100, WLS-FM, KWK, KIIS-FM. Complete airplay in Parallels.

## NEW & ACTIVE

#### SHEILA E. "A Love Bizarre" (WB) 140/24

Moves: Up 67, Debuts 26, Same 22, Down 1, Adds 24 including WBLI, 93FM, WRSR, WZUU, KWSS, WJAN-FM, KZZB, WLRS, KSDN, WIGY, WCIL-FM, KFWM, Z100 13-10, WCZY 14-7, KIIS-FM 17-12. See Parallels, debuts at number 37 on the CHR chart.

#### ZZ TOP "Stages" (WB) 138/116

Moves: Up 4, Debuts 10, Same 8, Down 0, Adds 116 including WBEN-FM, WPHD, CKOI, WCAU-FM, CFR, Z93, KEGL, WRSR, Q105, WMMS, WLOL-FM, KIIS-FM, KPLUS, KUBE 30-27.

#### HOOTERS "Day By Day" (Columbia) 128/17

Moves: Up 44, Debuts 30, Same 37, Down 0, Adds 17 including 94Q, WRSR, KWOD, KITS, RH104, WNOK-FM, BJ105, KKRD, KIKX, WBS, KFWM, Z106 22-15, WLOL-FM 33-26, KPLUS 39-33.

#### STING "Russians" (A&M) 119/94

Moves: Up 5, Debuts 12, Same 8, Down 0, Adds 94 including K106, WXKS-FM, WPHD, WCAU-FM, PRO-FM, Q107, WAVA, Y100, B96, WMMS, KHTR, KOPA, KNBO, KAFM 30-22, KWOD 17-12, RH104 33-27.

#### ELTON JOHN "Nikita" (Geffen) 109/101

Moves: Up 0, Debuts 3, Same 5, Down 0, Adds 101 including WHTT, WKSE, WPHD, CFR, 94Q, KRBE, WQUE-FM, WRSR, WLS-FM, WMM, KWJ, Q103, KKRZ, KMEL, KNBO.

#### QUEEN "One Vision" (Capitol) 109/2

Moves: Up 41, Debuts 11, Same 54, Down 1, Adds 2, WCIL-FM, KWVZ, WPHD 40-35, WWSR 38-35, WOKI 40-35, KX104 37-33, WGRD 22-18, KEYN-FM 29-25, KNMQ 36-31.

#### CHAKA KHAN "Own The Night" (MCA) 94/14

Moves: Up 13, Debuts 19, Same 48, Down 0, Adds 104 including WCAU-FM, KAFM, Z299, WZUU, KUBE, WAMX, WKEE, WSPR, WCKN, KRQ, WKZ, WGLF, WFSR 38-36, WBBO 40-35, KIKX 34-31.

#### PAUL YOUNG "Everything Must Change" (Columbia) 94/1

Moves: Up 37, Debuts 8, Same 48, Down 0, Adds 1, WCKN, B94 30-27, KAFM 29-26, WMMS 19-17, KKRZ 40-35, KPLUS 35-26, WGFN 40-37, 94TX 34-30, WOKI 26-22, WRNO 34-30, WKDD 32-28, WGYU 30-24, KFNN 39-34, WCGO 28-18, WBNQ 21-16.

#### ATLANTIC STARR "Secret Love" (A&M) 76/39

Moves: Up 12, Debuts 12, Same 13, Down 0, Adds 139 including WBEN-FM, WPLJ, Z100, KAFM, KTKS, 93FM, KRBE, I95, Y100, B97, Q105, WCZY, K106 19-13, WNVZ 19-14, KMGX 40-31.

#### OMD "Secret" (A&M) 76/8

Moves: Up 15, Debuts 11, Same 42, Down 0, Adds 8, CKGM, KS103, KITS, BJ105, WJZR, KNOE-FM, KGOT, WPHD 32-28, WMMS 37-33, KMEL 12-10, Q100 40-36, WPHD 40-37, OK100 34-27, 95XIL 34-23.

#### RUSH "The Big Money" (Mercury/PolyGram) 74/1

Moves: Up 32, Debuts 1, Same 36, Down 4, Adds 1, KEYN-FM, KPLUS 40-34, WERZ 29-26, Q92 30-27, WRNO 26-23, WKAJ 32-29, KCAO 39-32, KPQP 30-25, KSKD 27-20, KDON-FM 40-38, WZON 37-31, WKHI 33-29, WZYP 39-36, WGLF 40-37, KKAZ 35-32, OK95 19-13.

#### READY FOR THE WORLD "Digital Display" (MCA) 70/8

Moves: Up 23, Debuts 12, Same 27, Down 0, Adds 8, B104, K106, WBEN-FM, WAVA, Y100, BJ105, WFBG, 95XXX, WKSE 29-20, 94Q 33-26, Z93 33-29, FM102 10-5, KS103 17-4, KWSS 28-18, WNOK-FM 34-27.

#### CHARLIE SEXTON "Beat's So Lonely" (MCA) 68/7

Moves: Up 11, Debuts 9, Same 41, Down 0, Adds 7, WHTT, 93FM, KRBE, KKRZ, KITS, WOUT, KBIM, PRO-FM 35-29, KPLUS 40-38, K104 28-25, WERZ 40-37, WRCK 33-29, WOKI 38-33, WGAN 35-33, KFNN 36-32.

#### LOVERBOY "This Could Be The Night" (Columbia) 66/58

Moves: Up 0, Debuts 3, Same 2, Down 0, Adds 59 including PRO-FM, 94Q, Q105, WGLC, KHTR, KOPA, KPLUS, WRCK, WRND, KRNO, KISR, KBIM, WGRD 35-33, KPQP 27-24.

#### ARETHA FRANKLIN "Another Night" (Arista) 64/60

Moves: Up 0, Debuts 1, Same 3, Down 0, Adds 60 including WKRS-FM, WPHD, 94Q, Z93, WQUE-FM, WRSR, WMMS, WCZY, WHYY, WZUU, KOPA, KXX106, KFIV, 95XXX, KBIM.

#### MARILYN MARTIN "Night Moves" (Atlantic) 63/59

Moves: Up 0, Debuts 2, Same 2, Down 0, Adds 59 including WBEN-FM, WPHD, WGLC, WMMS, KKRZ, FM102, KPLUS, 95Q, WLRS, KEYN-FM, KFIV, KRQ, WGAN, WJAD, WBNQ.

#### TWISTED SISTER "Leader Of The Pack" (Atlantic) 61/0

Moves: Up 24, Debuts 3, Same 32, Down 2, Adds 0, WCAU-FM 38-36, KBEG 25-22, Z299 21-19, KWK 27-25, KPLUS 18-7, Q100 31-29, 98PX 34-31, KZZB 24-11, KX104 21-19, KQRQ 24-19, WGYU 39-32, WGLF 40-30, WCIL-FM 28-22, KKFL-FM 24-19, KKRZ 29-22.

#### ABC "How To Be A Millionaire" (Mercury/PolyGram) 57/50

Moves: Up 0, Debuts 3, Same 4, Down 0, Adds 50 including WPHD, WCAU-FM, KRBE, I95, B97, WQUE-FM, WMMS, WHYY, Z299, KOPA, KKRZ, KX104, KIYS, WIGY, WJZR.

#### BARBRA STREISAND "Somewhere" (Columbia) 57/6

Moves: Up 21, Debuts 6, Same 24, Down 0, Adds 6, WBLI, KIIS-FM, KITS, WCKN, KQ93, KYXA, PRO-FM 29-22, 94Q 16-14, Q103 30-28, KZZP 26-20, KKRZ 43-33, K101 30-24, WRBQ 11-6, KZZB 17-10, KMGX 34-30.

#### ISLEY JASPER, ISLEY "Caravan Of Love" (CBS Associated) 50/13

Moves: Up 13, Debuts 9, Same 15, Down 0, Adds 13 including K106, B94, KITS, WCKN, WRQN, KRP, 95XXX, WJAD, Q104, KNOE-FM, WDBR, KBOZ-FM, I95 23-5, WHYY 31-23.

## MOST ADDED

- HEART (147)  
These Dreams (Capitol)
- THOMPSON TWINS (141)  
King For A Day (Arista)
- ZZ TOP (116)  
Stages (WB)
- ELTON JOHN (101)  
Nikita (Geffen)
- STING (94)  
Russians (A&M)

## HOTTEST

- DIONNE & FRIENDS (147)  
That's What Friends Are For (Arista)
- LIONEL RICHIE (110)  
Say You, Say Me (Motown)
- STEVE NICKS (82)  
Talk To Me (Modern/Atco)
- EDDIE MURPHY (69)  
Party All The Time (Columbia)
- SURVIVOR (64)  
Burning Heart (Scotti Bros/CBS)

## SIGNIFICANT ACTION

### FORTUNE "Stacy" (Camel/MCA) 33/4

Moves: Up 5, Debuts 5, Same 19, Down 0, Adds 4, 93FM, WNOK-FM, WKFR, KBIM, WPHD d-39, Q105 on, WGLC 34-25, WMMS 38-35, K104 33-33, WRCK 36-24, WSSX 27-25, 95XXX d-35, 95XIL d-34, Q101 d-31, KTRS d-39.

### SLY FOX "Let's Go All The Way" (Capitol) 31/11

Moves: Up 8, Debuts 3, Same 8, Down 1, Adds 11, WKSE, WGLC, FM102, KPLUS, K104, WHOT, OK100, 95XIL, WPFM, Z102, WCIL-FM, KRBE 15-8, KZZB 30-12, KTXU 35-28.

### INXS "What You Need" (Atlantic) 30/28

Moves: Up 1, Debuts 1, Same 0, Down 0, Adds 28 including WCAU-FM, B96, KWK, KPLUS, WRCK, WTLQ, KHFL, WFM, KBFM, Z104, KEYN-FM, KF95, KIYS, KUBE d-31, KFMM 38-35.

### ALARM "Strength" (IRS/MCA) 30/6

Moves: Up 7, Debuts 5, Same 12, Down 0, Adds 6, KEGL, KPLUS, Q100, WRGN, WIGY, Q101, WXKS-FM d-34, WPHD 37-32, KAFM 33-29, WMMS 39-34, Z104 37-32, KIYS 36-34, KFMM 37-31, WHSL d-32, OK95 36-29.

### JONI MITCHELL "Good Friends" (Geffen) 29/0

Moves: Up 1, Debuts 1, Same 0, Down 0, Adds 0, CKOI on, CFR on, CHUM on, WERZ on-dp, WZLD on, WOKI on, WFM on, KBOB on-dp, KDON-FM 39-30, KRQ on, WWSL d-35, WBS 40-38, KYYY on, Y94 on, 99K on.

### ROBERT TEPPER "No Easy Way Out" (Scotti Bros./CBS) 24/24

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 24 including WHTT, PRO-FM, Y100, WERZ, WKDD, KZIO, WGRD, WHOT, KQXR, KIKX, KLUC, KDON-FM, WGLY, KFMM, WXLK.

### EUGENE WILDE "Don't Say No Tonight" (Philly World/Atlantic) 23/1

Moves: Up 5, Debuts 3, Same 14, Down 0, Adds 1, WKLS-FM, WBEN-FM 29-26, WKSE on, WCAU-FM 32-31, WQUE-FM d-30, FM102 on, KPLUS on, Q100 34-31, WTLQ on, KZZB d-32, WZLD on, KAMZ 24-19, KTXU 39-36, KCAO on, Q104 d-22.

### ROGER DALTRY "Let Me Down Easy" (Atlantic) 19/1

Moves: Up 3, Debuts 1, Same 14, Down 0, Adds 1, WCIL-FM, CFR on, K104 32-28, WRCK 2-28, KQXR on, KPQP 40-37, WZON on, OK100 d-40, KFMM on, KQIZ-FM on, KISR on, Y94 on, KKL5-FM on.

### EI DeBARGE with DeBARGE "The Heart Is Not So Smart" (Gordy/Motown) 19/0

Moves: Up 7, Debuts 1, Same 11, Down 0, Adds 0, WKSE 38-33, WCAU-FM on, Y100 on, K104 33-32, WKEE on, WROQ d-31, WZLD on, WFLP on, KQMG 36-34, KPXP 17-14, 95XXX 28-26, 95XIL 21-18, WZYP on, WBS on, KTRS 37-32.

### DIVINYL5 "Pleasure And Pain" (Chrysalis) 18/12

Moves: Up 0, Debuts 0, Same 6, Down 0, Adds 12, WPHD, PRO-FM, WMMS, WRCK, KZZB, WZON, WGAN, WJAD, WCGO, Q101, WHSL, OK95, WHTT on-dp, CKOI on, KSDN on.

### OPUS "Live Is Life" (Polydor/PolyGram) 18/10

Moves: Up 1, Debuts 0, Same 1, Down 0, Adds 10, WPHD, WMMS, WKRZ-FM, WOKI, WZON, 95XXX, WGAN, WQD, WHSL, OK95, WTLQ on, Z104 40-36.

### NICK LOWE "I Knew The Bride (When She Used To Rock And Roll)" (Columbia) 18/0

Moves: Up 6, Debuts 1, Same 4, Down 5, Adds 0, KRNO on-dp, KZIO 20-19, Z104 27-22, KZZU 26-23, KWES 30-23, KYYY 6-5, KBOZ-FM on, KOZE 24-22, KZOZ d-40, OK95 30-30.

### TALK TALK "Life Is What You Make It" (EMI America) 15/15

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 15 including KEGL, Q100, K104, WERZ, WTLQ, WHOT, KIKX, WGLY, OK100, WKH, WGAN, WHSL, KTRS, KOZE, OK95.

### DAVID PACK "Prove Me Wrong" (WB) 13/9

Moves: Up 0, Debuts 2, Same 2, Down 0, Adds 9, KS103, WAMX, WRCK, WTLQ, KIYS, 103CIR, KISR, WHSL, WBWB, WPHD on, RH104 on, Z104 d-35, KJ103 d-39.

### PAY PARKER JR. "One Sided Love Affair" (Arista) 13/1

Moves: Up 0, Debuts 4, Same 8, Down 0, Adds 1, WJZR, WYVR on, KZZB d-26, KAMZ on, WNGI on, KSKD on, 95XIL d-33, WOPR-FM on, WCGO d-29, KISR on-dp, WCIL-FM d-29, KKL5-FM on, KGOT on.

### BANGLES "Manic Monday" (Columbia) 12/11

Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 11, KKRZ, KPLUS, KUBE, KZZB, WKAU, WZON, WGAN, WXLK, KGOT, KOZE, OK95, KFMM on.

### LISA LISA & CULT JAM with FULL FORCE "Can You Feel The Beat" (Columbia) 12/0

Moves: Up 5, Debuts 0, Same 4, Down 3, Adds 0, WKKS-FM on, KMEL 29-27, KAMZ 9-4, KEZB 13-12, KMGX 15-12, WBS 36-32, KGOT on, KZ02 on.

### JENNIFER RUSH "The Power Of Love" (Epic) 11/3

Moves: Up 1, Debuts 0, Same 7, Down 0, Adds 3, WKSE, KLQXR, KNOE-FM, WTLQ on-dp, WBBO 35-30, WOKI on, WFM on, KIKX on-dp, WJAD on, WZYP on, KBIM on.

### ALISHA "Baby Talk" (Vanguard) 11/2

Moves: Up 2, Debuts 2, Same 3, Down 0, Adds 2, WCZY, KAMZ, WKKS-FM on, WPLJ 22-20, Z100 15-13, KRBE d-30, WSSX d-35, BU105 on, WKRS on.

### EVELYN "CHAMPAGNE" KING "Your Personal Touch" (RCA) 10/2

Moves: Up 3, Debuts 1, Same 4, Down 0, Adds 2, Y100, KAMZ, WKKS-FM on, WKRS 39-35, WHYY d-31, KPLUS 33-30, RH104 29-28, KQMG on, KCAQ on.

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/label designation indicate the total number, how many added for the first time this week. Moves indicate the type of activity this week: Up for upward chart movement. Same for sideways or continued unchanged activity. Down for downward chart activity, and Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40. CHR Rotation Criteria - Fulltime Adds and/or Ones: four plays in a 24-hour period, three of them before midnight. Departed Adds and/or Ones: two plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 81  
Adds & Hits Begin on Page 79  
P-1 Playlists Begin on Page 76

**THE DOMINATION  
CONTINUES IN 1986!**

A fiery combination of hits from Survivor "Burning Heart" and James Brown "Living In America" has powered ROCKY IV to one of the most successful albums of 1985! Now ROCKY IV unleashes a third hard-hitting single . . .

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**ROBERT  
TEPPER**

**"No Easy  
Way Out"**

**ROCKY IV**

The Heavyweight Soundtrack  
of the Year  
on Scotti Brothers Records,  
Cassettes and Compact Discs

**Scotti Brothers**

DISTRIBUTED BY CBS RECORDS

CONTEMPORARY HIT RADIO

Four Three Last  
Weeks Weeks Weeks

- 1 1 1 **1** LIONEL RICHIE/Say You, Say Me (Motown)
- 9 5 4 **2** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 13 8 5 **3** STEVIE NICKS/Talk To Me (Modern/Atco)
- 4 2 2 **4** SIMPLE MINDS/Alive & Kicking (Virgin/A&M)
- 15 11 10 **5** SURVIVOR/Burning Heart (Scotti Bros./CBS)
- 11 7 7 **6** DIRE STRAITS/Walk Of Life (WB)
- 3 3 3 **7** EDDIE MURPHY/Party All The Time (Columbia)
- 17 12 11 **8** WHAMI/I'm Your Man (Columbia)
- 8 6 6 **9** CARS/Tonight She Comes (Elektra)
- 26 20 14 **10** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 5 4 8 **11** JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
- 10 9 9 **12** KLYMAXX/I Miss You (Constellation/MCA)
- 23 19 15 **13** PAUL McCARTNEY/Spies Like Us (Capitol)
- 26 23 18 **14** BILLY OCEAN/When The Going Gets Tough (Jive/Arista)
- 24 21 17 **15** STEVIE WONDER/Go Home (Tamla/Motown)
- 18 14 12 **16** BRYAN ADAMS with TINA TURNER/It's Only Love (A&M)
- 38 31 24 **17** WHITNEY HOUSTON/How Will I Know (Arista)
- 19 17 16 **18** C. CLEMONS & J. BROWNE/You're A Friend Of Mine (Columbia)
- 30 26 22 **19** JELLYBEAN/Sidewalk Talk (EMI America)
- 37 32 28 **20** MIAMI SOUND MACHINE/Conga (Epic)
- 40 35 **21** MR. MISTER/Kyrie (RCA)
- 29 27 25 **22** NIGHT RANGER/Goodbye (Camel/MCA)
- 38 35 **23** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 40 37 32 **24** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 31 28 26 **25** PETE TOWNSHEND/Face The Face (Atco)
- 32 29 27 **26** PAT BENATAR/Sex As A Weapon (Chrysalis)
- 2 10 13 **27** MR. MISTER/Broken Wings (RCA)
- 27 24 23 **28** TA MARA & THE SEEN/Everbody Dance (A&M)
- 35 33 31 **29** COREY HART/Everything In My Heart (EMI America)
- 39 36 **30** SADE/The Sweetest Taboo (Portrait/CBS)
- 39 35 34 **31** A-HA/The Sun Always Shines On T.V. (Reprise/WB)
- 40 40 **32** MIKE & THE MECHANICS/Silent Running (Atlantic)
- 6 13 19 **33** PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
- DEBUT** **34** STARSHIP/Sara (Grunt/RCA)
- DEBUT** **35** SCRITTI POLITTI/Perfect Way (WB)
- BREAKER** **36** BALTIMORA/Tarzan Boy (Manhattan)
- DEBUT** **37** SHEILA E./A Love Bizarre (WB)
- DEBUT** **38** ZZ TOP/Sleeping Bag (WB)
- DEBUT** **39** ASIA/Go (Geffen)
- BREAKER** **40** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)

N&A Begins on Page 86

ADULT CONTEMPORARY

- 5 4 2 **1** STEVIE WONDER/Go Home (Tamla/Motown)
- 2 1 1 **2** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 17 14 8 **3** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 7 6 5 **4** DIRE STRAITS/Walk Of Life (WB)
- 12 8 6 **5** SADE/The Sweetest Taboo (Portrait/CBS)
- 1 2 3 **6** LIONEL RICHIE/Say You, Say Me (Motown)
- 4 3 4 **7** KLYMAXX/I Miss You (Constellation/MCA)
- 19 15 12 **8** WHITNEY HOUSTON/How Will I Know (Arista)
- 20 16 13 **9** BILLY OCEAN/When The Going Gets Tough (Jive/Arista)
- 14 12 11 **10** BARBRA STREISAND/Somewhere (Columbia)
- 10 9 9 **11** STEVIE NICKS/Talk To Me (Modern/Atco)
- 30 19 16 **12** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 11 10 10 **13** JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
- 3 5 7 **14** MR. MISTER/Broken Wings (RCA)
- 27 22 19 **15** WHAMI/I'm Your Man (Columbia)
- 6 7 14 **16** JAMES TAYLOR/Everyday (Columbia)
- 25 21 20 **17** El DeBARGE with DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- 8 13 15 **18** PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
- 38 27 23 **19** ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)
- 21 18 18 **20** STING/Love Is The Seventh Wave (A&M)
- BREAKER** **21** STARSHIP/Sara (Grunt/RCA)
- 28 25 22 **22** MAURICE WHITE/I Need You (Columbia)
- 9 11 17 **23** JACK WAGNER/Too Young (Qwest/WB)
- 40 35 29 **24** C. CLEMONS & J. BROWNE/You're A Friend Of Mine (Columbia)
- BREAKER** **25** MICHAEL FRANKS feat. B. RUSSELL/When I Give My Love To You (WB)
- BREAKER** **26** DIANA ROSS/Chain Reaction (RCA)
- DEBUT** **27** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- DEBUT** **28** CARS/Tonight She Comes (Elektra)
- 15 23 24 **29** GLENN FREY/You Belong To The City (MCA)
- DEBUT** **30** PEABO BRYSON/Love Always Finds A Way (Elektra)

N&A Begins on Page 67

AOR TRACKS

Four Three Last  
Weeks Weeks Weeks

- 3 1 1 **1** MIKE & THE MECHANICS/Silent Running (Atlantic)
- 7 5 3 **2** MR. MISTER/Kyrie (RCA)
- 5 4 2 **3** ZZ TOP/Stages (WB)
- 22 17 11 **4** HOOTERS/Day By Day (Columbia)
- 47 26 16 **5** SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
- 15 9 9 **6** STEVIE NICKS/I Can't Wait (Modern/Atco)
- 16 11 8 **7** PETE TOWNSHEND/Give Blood (Atco)
- 13 6 6 **8** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 18 10 10 **9** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 2 3 4 **10** PETE TOWNSHEND/Face The Face (Atco)
- 21 20 12 **11** TOM PETTY &.../So You Want To Be A Rock & Roll Star (MCA)
- 1 2 5 **12** STEVIE NICKS/Talk To Me (Modern/Atco)
- 12 7 7 **13** ALARM/Strength (RS/MCA)
- 27 25 24 **14** STARSHIP/Sara (Grunt/RCA)
- 17 15 13 **15** RUSH/Manhattan Project (Mercury/PG)
- 24 21 21 **16** ROGER DALTREY/Let Me Down Easy (Atlantic)
- BREAKER** **17** ALAN PARSONS PROJECT/Stereotomy (Arista)
- 26 24 23 **18** NIGHT RANGER/Goodbye (Camel/MCA)
- 23 22 22 **19** QUEEN/One Vision (Capitol)
- 41 33 33 **20** JOHN C. MELLENCAMP/Justice And Independence '85 (Riva/PG)
- 37 28 27 **21** BON JOVI/Silent Night (Mercury/PG)
- 35 31 28 **22** DOKKEN/The Hunter (Elektra)
- 38 30 29 **23** AEROSMITH/Sheila (Geffen)
- 10 14 14 **24** ZZ TOP/Can't Stop Rockin' (WB)
- 30 27 26 **25** TOM PETTY & THE HEARTBREAKERS/Needles And Pins (MCA)
- 57 40 34 **26** DIRE STRAITS/Ride Across The River (WB)
- 55 40 **27** INXS/What You Need (Atlantic)
- 51 41 36 **28** ASIA/Too Late (Geffen)
- 19 18 20 **29** DIVINYLS/Pleasure And Pain (Chrysalis)
- 40 34 31 **30** CHARLIE SEXTON/Beat's So Lonely (MCA)

Complete Tracks Chart  
Begins on Page 69

BLACK/URBAN

- 5 4 2 **1** STEVIE WONDER/Go Home (Tamla/Motown)
- 6 5 4 **2** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 13 7 5 **3** SADE/Sweetest Taboo (Portrait/CBS)
- 2 1 1 **4** LIONEL RICHIE/Say You, Say Me (Motown)
- 4 3 3 **5** READY FOR THE WORLD/Digital Display (MCA)
- 7 6 6 **6** ATLANTIC STARR/Secret Lovers (A&M)
- 21 14 12 **7** FIVE STAR/Let Me Be The One (RCA)
- 18 12 10 **8** MELI'SA MORGAN/Do Me Baby (Capitol)
- 11 10 9 **9** STARPOINT/What You Been Missin' (Elektra)
- 33 17 16 **10** BILLY OCEAN/When The Going Gets Tough (Jive/Arista)
- 28 16 15 **11** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- 9 8 8 **12** EVELYN "CHAMPAGNE" KING/Your Personal Touch (RCA)
- 16 13 13 **13** TEMPTATIONS/Do You Really Love Your Baby (Gordy/Motown)
- 29 18 17 **14** YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
- 37 25 **15** FORCE MD'S/Tender Love (Tommy Boy/WB)
- 36 26 19 **16** STEPHANIE MILLS/Stand Back (MCA)
- 34 **17** WHITNEY HOUSTON/How Will I Know (Arista)
- 30 **18** RENE & ANGELA/Your Smile (Mercury/PG)
- 31 24 **19** TA MARA & SEEN/Affection (A&M)
- 32 25 21 **20** GRACE JONES/Slave To The Rhythm (Manhattan/Island)
- 40 29 **21** MORRIS DAY/Color Of Success (WB)
- 34 28 23 **22** MAURICE WHITE/I Need You (Columbia)
- 12 11 11 **23** ISLEY BROTHERS/Colder Are My Nights (WB)
- 35 28 **24** FAMILY/High Fashion (WB)
- 36 **25** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 38 30 27 **26** El DeBARGE with DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- 25 19 18 **27** 9.9/I Like The Way You Dance (RCA)
- 26 23 22 **28** POINTER SISTERS/Freedom (RCA)
- 22 20 20 **29** FULL FORCE/Alice, I Want You Just For Me (Columbia)
- 1 2 7 **30** EUGENE WILDE/Don't Say No Tonight (Philly World/Atlantic)
- BREAKER** **31** ZAPP/Computer Love (WB)
- BREAKER** **32** L.L. COOL J/I Can't Live Without My Radio (Def Jam/Columbia)
- 31 29 26 **33** KURTIS BLOW/If I Ruled The World (Mercury/PG)
- 40 **34** DURELL COLEMAN/Do You Love Me (Island)
- BREAKER** **35** JENNIFER HOLLADAY/No Frills Love (Geffen)
- 3 9 14 **36** NEW EDITION/Count Me Out (MCA)
- 20 24 32 **37** ARTISTS UNITED AGAINST APARTHEID/Sun City (Manhattan)
- 35 33 33 **38** O'JAYS/What A Woman (PIR/Manhattan)
- DEBUT** **39** ISLEY JASPER ISLEY/Insatiable Woman (CBS Associated)
- DEBUT** **40** CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)

N&A Begins on Page 60