

**I N S I D E :**

**NEW TECHNOLOGY: INDUSTRY POINTS OF VIEW**

A six-page R&R special covers new technology for the benefit of engineers and laymen alike. The highlights:

- CDs For Radio: How stations in various formats are using them
- Digital Satellite Transmission: A comprehensive primer
- Recording The Digital Way: Top producers and engineers from Nile Rodgers to Jimmy Bowen debate the pros and cons of digital sound

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**RATINGS ROUNDUP**

Lon Helton's semiannual Country Radio Ratings Scoreboard uncovers good news in the format. In other ratings coverage, Brad Woodward presents a similar News/Talk scoreboard, also reporting gains; Donna Brake examines several key AC markets in detail; and 12 more Fall '85 Birch 12+ tallies are shown.

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**RECORD MARKETING: A SPACE RACE?**

Columbia's Bob Sherwood talks about the space crunch for music at retail, while WB's Jeff Ayreroff stresses understanding the consumer.

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**IN THE NEWS THIS WEEK**

- Census Bureau, ASCAP going after radio financial data
  - Quincy McCoy PD at WNEW
  - Steve Woods PD at KJLH
  - Jerry King PD at WMXJ as Charlie Cook returns as McVay Media VP
  - A message to NBC Nightly News
  - Ken Baumstein VP at Manhattan
  - Bob Smith VP at Blair
  - Russ Schell PD at WFMS
  - Pat Rodgers OM at WOAI
  - John Richbourg, R&B pioneer, dies
  - Tom English GM, Gary Stone OM at new Easy WKLM
  - Rod Prahin PD at WAPI-FM
  - Rick Stacy OM, J.J. Walker PD at WHLY
  - Neil Rockoff joins Blackburn & Co.
  - Frank Boyle Co. opens with Bob Pates as VP
  - Jim O'Hara new GM as Signal Hill buys WOC & KLIK
  - Photo file from RAB MSC
- Page 3, 8, 10, 12, 13, 15

**DON'T BLOW THE BASICS**

Joel Denver finds a consensus of CHR programmers are concerned that the basics that got the format where it is are being neglected, as a tinkering trend takes hold in the format.

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**NEXT WEEK IN R&R**

The annual CRS Country Special examines how the format can translate its improved ratings into agency dollars. Also featured: the 10th annual R&R Country Radio Poll, and a detailed look at the most successful stars in country music since R&R came into existence.

Newsstand Price \$5.00



**CBS Sets Four Senior VPs**

Anderson Heads E/P/A Marketing; Sherwood Columbia Marketing; Eichner Columbia A&R; Petze Epic/Portrait A&R

CBS Records has restructured the senior management of its Columbia and E/P/A divisions. Four Senior VPs have been named, to bring increased concentration to A&R and marketing activities at each label. The appointments are:

- Ray Anderson, Columbia VP/Promotion, to Sr. VP/Marketing for Epic/Portrait/Associated Labels.
- Bob Sherwood, Columbia VP/Marketing, to Sr. VP/Marketing for Columbia.



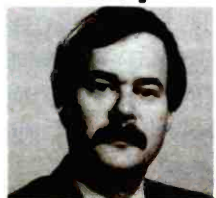
Ray Anderson  
● Mickey Eichner, Columbia VP/National A&R, to Sr. VP/



Bob Sherwood  
A&R for Columbia.  
● Lesnie Petze, VP/Senior Manager of Epic/Portrait A&R, to Sr. VP/A&R for Epic/Portrait.

**FISHER KFWB VP/GM**

**Graves Heads Group W Planning**



David Graves  
KFWB/Los Angeles VP/GM David Graves has been promoted to the newly-created post of VP/Planning for Group W Radio. The move assures that Graves will remain with Group W even if, as expected, all-News KFWB is spun off following Westinghouse's upcoming purchase of KHJ-TV/Los Angeles.



Stephen Fisher  
Graves told R&R, "Working at KFWB has been a great pleasure."  
GRAVES/See Page 8

**MARSHALL DIRECTS BLACK PROMO**

**Mascolo RCA's VP/National Promotion**



Ed Mascolo  
RCA VP/Contemporary Promotion Ed Mascolo has been promoted to VP/National Promotion. In this newly created post, he's responsible for all aspects of national promotion at the label, including singles.



Basil Marshall  
albums, and black music. Concurrently, Basil Marshall has been named by Mascolo to the post of Director/Black Promotion. He was Director/Product Management, Black MASCOLO/See Page 8

**\$53 MILLION DEAL**

**Emmis Buys WHN, WAPP, WAVA From Doubleday**

Emmis Broadcasting has announced it has purchased Doubleday Broadcasting's remaining radio properties, WHN/WAPP/New York and WAVA/Washington, for \$53 million, pending FCC approval. Wertheim & Co. First VP Gary Stevens arranged the transaction on behalf of the seller; Morgan Stanley & Co., Inc. assisted Emmis.

Doubleday Broadcasting

President Gerard Tuser said, "While the company regrets its departure from the broadcasting industry, it believes that it has found an excellent company in Emmis to provide both New York and Washington with quality broadcasting. Emmis is also noted for welcoming the personnel of acquired stations into its family, and this was an important consideration for Doubleday."

The purchase expands Emmis's station group to seven, including four other FMs: flagship WENS/Indianapolis, KPWR/Los Angeles, KSHE/St. Louis, and WLOL/Minneapolis. Emmis President Jeff Semlyan told R&R, "We're quite enthused to be a part of one of the biggest deals on record. Obviously, we've not explored our options in the new facilities, but we're

EMMIS/See Page 13

**NRBA Board Votes For NAB Unity**

The proposed merger of NAB and NRBA cleared its last major hurdle last week when it was approved by the NRBA Board of Directors. Because supporters wanted a unanimous vote in favor, several dissenters abstained so as not to mar the final tally.

In case its goals within NAB are not met in two years, the NRBA board voted to put an expected surplus exceeding \$100,000 into an escrow account that could be used, among other things, to start up a new, radio-only association. Members of NRBA's current Executive Committee will be executors of the account.

Following its meeting in Ft. Lauderdale, NRBA's board said in a statement that it "wholeheartedly approves the unification agreement with the NAB because we believe the best interests of the radio industry are served by one unified autonomous organization. We are entering this agreement with both enthusiasm and optimism."

To emphasize its insistence on autonomy for radio within NAB, the NRBA set six goals it hopes will be achieved within two years:

- Transformation of NAB Radio into a "separate but equal" partner with television within the NAB structure
  - "To raise the stature of and expand the role of the top NAB radio staff position." One NRBA official said the board wants "the very highest quality,
- NRBA/See Page 13

# Predictor<sup>TM</sup>

the

## Again — All Predictor<sup>TM</sup> Clients Score Arbitron Gains!

The success story continues. Every station that used The Predictor<sup>TM</sup> to help map strategies for the fall sweep saw their Arbitron shares climb. This follows unanimous gains also in the Spring survey. Average 12+ share growth has been approximately 25%.

Why the success? Because The Predictor<sup>TM</sup>'s revolutionary customized perceptual research diary taps the mindset and opinions of the Arbitron "diarykeeper profile." No other strategic research does this. Thus, if you want to succeed in a diary-based ratings system you'd be wise to use the industry's only diary-based market research. Then you can find out how your programming and marketing are perceived by the "diarykeeper profile."

We are conducting two Predictor<sup>TM</sup> studies each week. Thus, please call Larry Johnson or Jhan Hiber soon to discuss details, market availability and timely scheduling. Join the leading groups, and stations from New York to Huntsville, that are going to score in '86 with The Predictor<sup>TM</sup>. Add your station's chapter to The Predictor<sup>TM</sup> success story!

### **JHAN HIBER & ASSOCIATES**

26384 Carmel Rancho Lane, Suite 202, Carmel, California 93923 (408) 625-3356

**AC'S GREATEST HITMAKERS**

Following up last week's look at the CHR champs of the R&R era, Ken Barnes charts the most successful AC stars of the past 12 years.

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**PIONEER R&B DJ**

**Richbourg Dies At 75**

After a protracted battle against cancer, legendary WLAC/Nashville personality John Richbourg died at his home February 15. He was 75.

Immortalized in the Don Williams song, "Good Old Boys Like Me," "John R." as he was known on-air, was known as one of the first disc jockeys to introduce black music to radio in the early '50s. His popular nightly program on 50 kw WLAC, the first big-signal station to offer such programming, exposed such artists as James Brown, Hank Ballard, B.B. King, Percy Sledge, Rufus Thomas, and many others to over a million listeners throughout the Southeast.

Longtime friend and WLAC personality Hoss Allen told R&R, "Even in pain and close to death, John R. was an example of how to live like a gentleman. He was just a fantastic guy."

A broadcaster from the late '40s until he retired in 1973, Richbourg was honored at a two-night, star-studded tribute banquet/benefit concert in Nashville last May to raise funds to help cover his health expenses. His family suggests that donations in lieu of flowers be made to the American Cancer Society.

**ANNUAL SURVEY LAUNCHED**

**Census Bureau, ASCAP Demand Radio Financial Data**

Relieved several years ago of making annual financial reports to the FCC, many radio stations will soon have to furnish information on their fiscal condition to two unexpected sources — a federal court in New York and the U.S. Census Bureau.

A total of 500 stations belonging to the All-Industry Radio Music License Committee will be forced to report next month on their finances over the past five years to the federal magistrate handling the committee's rate dispute with ASCAP.

ASCAP wants the data to prove its contention that radio is profitable enough to afford a stiff increase in the rates it pays to ASCAP-licensed composers and songwriters for airing their music.

Meanwhile, the Census Bureau is undertaking an annual financial survey of all communications in-

dustries, including radio. Approximately 250 firms that operate radio stations will receive questionnaires set for mailing in April. Some networks may also be surveyed. Cooperation is mandatory under federal law.

The same groups will be surveyed each year for five years, when a new group of radio firms will be chosen. The Census Bureau's Tom Zabelsky said the April survey will seek 1984 and 1985 information on both revenues and expenses.

Zabelsky stressed that all individual station figures submitted are kept confidential. He said a report of "aggregate" totals for radio in various categories will be ready by the end of the year.

Meeting in Washington Tuesday, NAB's Executive Committee pledged to fight the Census Bureau survey on grounds that it's burdensome and that station finances should be kept confidential.

**McCoy Becomes WNEW's PD**

At Big Band/popular standards outlet WNEW/New York, longtime broadcaster Quincy McCoy has stepped up from Promotion Director to PD, succeeding exiting programmer Mike Davis, who resigned over philosophical differences after nine months at the helm.

Metromedia Radio Division Exec. VP and WNEW GM Vicki Callahan told R&R, "Mike worked very hard for us and made many contributions in the computer area. He is a fine young guy, but we had to look at a more well-rounded programmer in terms of personality. Quincy is a fantastic people person and in personality radio that's an absolute necessity when you are dealing with talent of the caliber that we have here."

McCoy arrived at WNEW last fall after a year as PD at crosstown WKTU (now WXRK). He previously worked as Asst. PD at WASH/Washington, PD at KMJM/St. Louis, and National Promotion Director at Fantasy Records. "We have the best entertainers in the world with William B. Williams, Jim Lowe, Ted Brown, Alison Steele, and Jonathan Schwartz," McCoy said. "The most exciting thing we're doing right now is our three weekly live shows around New York, including the recreation of the 'Make Believe Ballroom' from the Waldorf Astoria. We're stressing the heritage of Big Band, and the heritage of being right there in front of your audience."

**Schell PD At WFMS**

WKJN/Baton Rouge PD Russ Schell has been named PD for Susquehanna's WFMS/Indianapolis. The position has been vacant since ten-year PD Herb Allen passed away two months ago.

Schell told R&R, "This is a completely different challenge from where I was. WKJN was built from the ground up and went against a station that had been in the format for a long time. This is an established station with no format competition that's doing very well. WFMS GM Nancy Vaeth has a reputation of being a real go-getter. This is going to be a lot of fun."

Schell became PD at WKJN in May 1984. Prior to that he spent two years doing mornings at AC WFSM/Harrisburg, preceded by a morning stint at Susquehanna's WSBA/York.

At WKJN, midday talent Bruce Edwards succeeds Schell as PD. Edwards will also move to the afternoon show.

**Woods KJLH's New PD**

KJLH/Los Angeles air personality Steve Woods has been promoted to PD. The post, held by Doug Gilmore until December, had been handled on an interim basis by Cliff Winsten, who continues his early-midday airshift.

GM Jim Maddox praised Woods as being "eminently qualified for the job," pointing to Woods' 15 years of experience, including 11 at competitor KDAY, where he had served over three years as PD. His background also includes stops at KSEL/Lubbock and KKOL/Ft. Worth.

Woods, whose first move was to promote personality Frankie Ross to Music Director, told R&R he may take himself off the air at some point, although for now he'll retain his noon-3pm airshift. "I hope to maintain what we've accomplished so far," he said, "and we're going to keep fine-tuning to continue giving our listeners what they want. We like to use the phrase 'We are you,' and I want to make sure we don't lose sight of the fact that we are the community."

**Rodgers Returns To Program WOAI**

Pat Rodgers, PD at full-service AC outlet WTMJ/Milwaukee, has returned to News/Talk outlet WOAI/San Antonio as OM. Rodgers had programmed WOAI for five years prior to joining WTMJ two years ago. He replaces Phil Mueller, who is leaving for a new position to be announced shortly.

WOAI VP/GM Rex Tackett told R&R, "Pat is a longtime friend of everyone here at the station and Clear Channel Communications. For some time we wanted him to come back, and it was just a matter of time until he had enough of winter."

"When Phil joined us he brought to us a tremendous background in News/Talk, and has achieved programming excellence for us," Mueller added, "Since I followed Pat, now that he's following me, it's like a programming continuum."

Rodgers told R&R, "My family and I are all anxious to go back to

RODGERS/See Page 10



Jerry King

**COOK REJOINS McVAY**

**King PD At WMXJ**

WOHO & WWWM/Toledo PD Jerry King has been selected as PD for "Classic Hits" outlet WMXJ/Miami. Charlie Cook, who had been programming the station for the past six months, has rejoined station consultant McVay Media as VP/Programming. A former PD at Los Angeles outlets KHJ and KLAC, Cook had worked with McVay a year ago before moving to Miami.

WMXJ VP/GM James Butler told R&R, "Jerry has shown his ability to win with his track record at WWWM, first as PD, next as OM, and then as Station Manager. I'm also very happy with the job Charlie Cook has done for us at WMXJ by launching the classic hits format. In a very short time, he's made us competitive in the Adult Contemporary battle in South Florida."

Said King, "Seemsix is a great company and I'm looking forward to working with James Butler and his entire staff. While I'll miss my friends at SWM/WOHO, I leave with the satisfaction of knowing that SWM is a leader."

McVay Media President Mike McVay added, "Charlie joined WMXJ as part of a plan to kick off this format and assist us as we searched for a qualified programmer, which we found in Jerry at another of our client stations."

Cook said, "We found a programming void which most others thought didn't exist. Magic 102.7 is now competitive in South Florida and phase two begins — winning. I resume my position with McVay Media with the knowledge that our

KING/See Page 10

**NOTE FROM THE PUBLISHER**

**Whoa, NBC — You're Wrong!**

In your news special feature Monday night (2/24), two low blows were thrown at R&R — both incorrect!

1. The Ken Barnes comment "It's a serious problem" was not in reference to independent promoters, but to paper adds — big difference and a self-serving edit!

2. We have not ever turned any station over to those unnamed federal authorities! As you did allow Ken to say, "We are not the police; we're a trade journal."

Shame on you, NBC — you're bigger than that now!

— Dwight Case

**Baumstein New VP At Manhattan**

Ken Baumstein has been named VP/Artist Development and Marketing for Manhattan Records. He was National Director/Merchandising at Chrysalis.

Baumstein assumes responsibility for the coordination of all Manhattan marketing activities, including advertising, sales, merchandising, video, and artist development. He reports to Senior VP Stephen Reed, who commented, "Ken's proven abilities in developing artist careers will be a great addition to the Manhattan team. We're proud that we were able to attract him."

Baumstein joined Chrysalis in 1983, and became National Director/Merchandising in February 1984. Prior to that, he worked at RCA Records as a Product Manager, and at Dick Clark Productions.

**Smith Named Blair VP/ Administration**

Former Selcom Exec. VP Bob Smith has joined John Blair & Company's Radio Division as VP/ Administration, overseeing sales, station solicitation, and design of new systems and budgeting procedures.

A 25-year broadcast industry veteran, Smith will serve as executive assistant to Radio Division President Jim Hilliard, who noted, "Bob's extensive knowledge and experience on both the station and rep sides of the radio business will enable us to set in motion the most efficient programs to make us even more profitable, and prepare us for the growth that lies ahead."

In addition to five years with Selcom, Smith's background also includes a term as Exec. VP for Charter Broadcasting and 12 years with WADO/New York, including posts as GM and GSM.

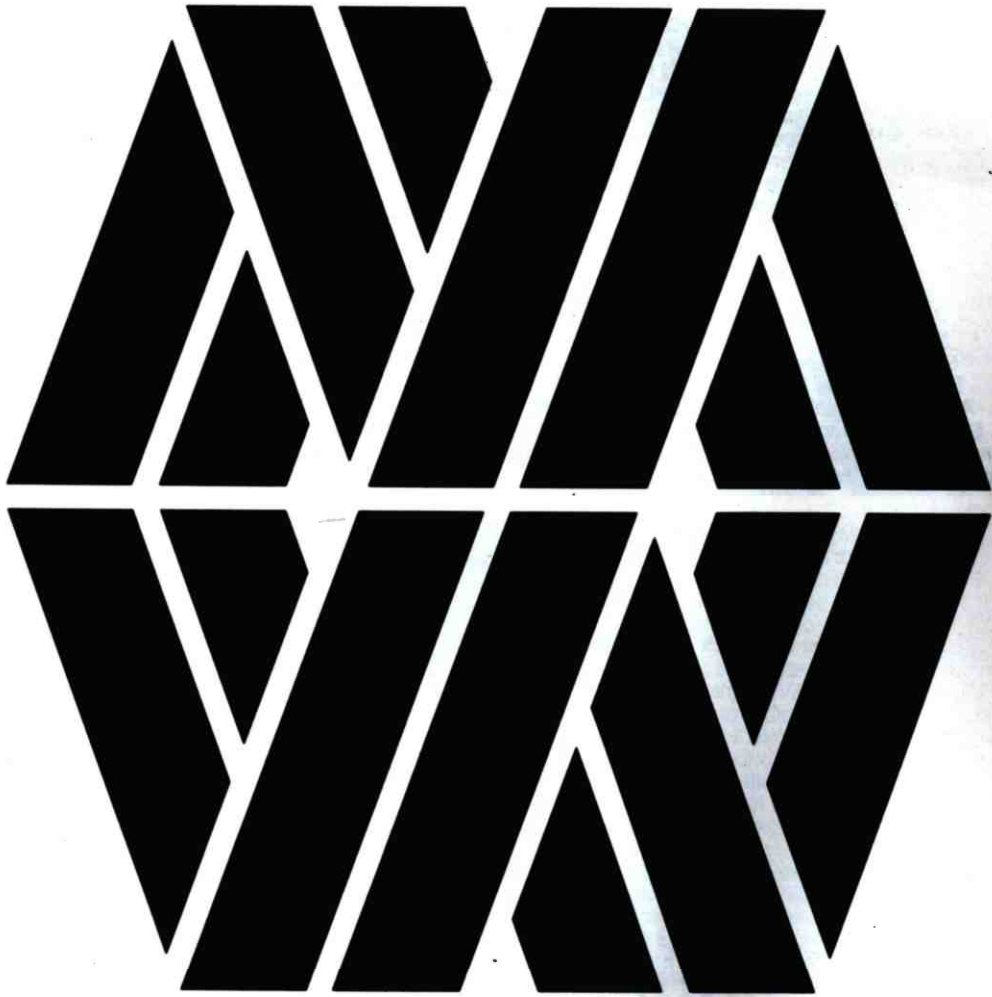
**MUTUAL** - With 52 years of history and a long-standing tradition in radio news, the Mutual Broadcasting System has achieved a time-tested legacy of innovation and information. From the pioneering days of Gabriel Heatter, Fulton Lewis Jr. and Cecil Brown, Mutual News continues that same commitment to excellence today under the guidance of former NBC newsmen and White House Press Secretary Ron Nessen. His team of more than 40 experienced correspondents, plus news commentators Sens. Robert Dole and Ted Kennedy, cover the world for the largest group of news affiliates in network radio. As the first radio network to broadcast via satellite, Mutual today is the only network available to radio stations on both the Westar TV and Satcom-I-R communications satellites. Mutual is also number one in radio sports, with Notre Dame football, NFL football, special Bowl Game coverage, golf, tennis and auto racing, along with other major sporting events from around the world. And, as an innovator in programming, dating back to some of the classic dramatic series from radio's Golden Age, today's household names on Mutual begin with the King of late night talk programming, Larry King, whose program is now heard one hour earlier at 11 p.m. (EST) over more than 275 radio stations. The Mutual lineup continues with outstanding entertainment news and specials hosted by Rona Barrett, Lee Arnold On A Country Road and the newest addition to the Mutual lineup, Dr. Toni Grant - radio's foremost psychologist whose two-hour weeknight program will soon precede *The Larry King Show*. For giving Mutual a one-two punch second to none. For innovation and information, it's the Mutual Broadcasting System.



**WESTWOOD ONE** – For innovation and entertainment, it's the Westwood One Radio Networks. What started in 1975 in a one-room office in Westwood has now become a worldwide radio company with offices in New York, Los Angeles, London, Tokyo, Sydney, Toronto, Chicago and Detroit. From one program that aired on 200 radio stations, Westwood One is now the nation's largest producer and distributor of national radio programming with more than 30 regularly-scheduled programs broadcast by more than 3,000 stations across the country. From its initial core of three national sponsors, Westwood One now does business with more than 100 of the biggest brand names on Earth – pioneering and perfecting advertiser-supported national radio programming for today's radio industry. Westwood One's gallery of programs range from 90-second featurettes like *Earth News Radio*, *Shootin' The Breeze*, *Star Trak* and *The Waldenbooks Review* to multi-hour specials such as *The US Festival* and *The Isle Of Dreams*, from regularly-scheduled long-form programs like *Scott Shannon's Rockin' America Top 30 Countdown*, *Off The Record with Mary Turner*, the *Superstar Concert Series*, *Dr. Demento*, *Special Edition with Sid McCoy*, *Line One*, *Live From The Apollo* and *Encore with William B. Williams* to such Big Event specials as *Radio USA For Africa* and digital stereo simulcasts with HBO, Showtime and MTV, from *Radio Español* and the Spanish-language marketplace to concert tour sponsorships featuring the biggest names in popular music – Westwood One provides more programs in all major formats to the largest number of radio stations in the world. Radio's established leader in innovation and entertainment is Westwood One.



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**FOR A WINNING COMBINATION.**



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INCORPORATED***



***WESTWOOD ONE  
RADIO NETWORKS***



***MUTUAL  
BROADCASTING SYSTEM***





# NOW THAT EVERYBODY'S TALKING ABOUT CLASSIC ROCK AND ROLL, TALK TO THE COMPANY THAT STARTED IT ALL.

We can't promise your station will get a 200% increase in 12+ share. (Like WMMQ-FM in Lansing, Michigan, now #1 in Men 25-34 and #2 Men 25-49 after going Classic Rock and Roll with Media Strategies.)

We can't promise you'll have your best book ever (like KCFX in Kansas

City—after only  $\frac{1}{3}$  rds of a rating period!—a 71% increase in 12+).

What we can promise is this: If you're a station that wants to create a new niche—and win—the time to talk, is now. Not oldies, but a hot mix of '60s, '70s and '80s, Classic Rock (as the numbers above indicate) is on a roll.

And—as the numbers above indicate—Fred Jacobs' Media Strategies is the company to talk to.

**MEDIA STRATEGIES**   
CALL FRED JACOBS, (313) 626-7158

## NEWS IN BRIEF

● **STAN SHIELDS** has been promoted from GM at WELI/New Haven to VP of parent Clear Channel Communications. Shields joined WELI in 1956 as night announcer, and has held various posts in programming, sales, and sales management.

● **FRANK WATSON** is the new General Manager at Palmar Communications' WTNT-AM & FM/Tallahassee. Watson most recently was VP at WINK-AM/FM & TV/FL Myers, FL, where he had worked his way up through the ranks since 1976.

● **RICK WHITE** becomes General Manager at Bahakel Communications' WXLV/Charleston, SC. A veteran major-market sales executive, White joins WXLV from the GM post at KWTG/Springfield, MO.

● **CHARLES STEGALL**, a 26-year staffer at WPTF/Raleigh, is promoted to Program/Operations Manager. He had served in various supervisory capacities in the continuity, operations, and program departments.



Stan Shields



Frank Watson



Jack Kelly



Joe Vincent



Kevin Rider



Craig Fox



Larry Martino

● **LLOYD PARKER** is now General Manager at WLIX/Sayshore, NY, moving up from Station Manager. Parker started at the gospel AM outlet in 1979 as PD.

● **JACK KELLY**, former PD and current/midday man at WFYR/Chicago, is joining nearby data communications network Mainstream Data Ltd. as Director/Station Relations. Kelly remains a partner in KNNM/Albuquerque-Santa Fe, and President of North Park Media, new owner of KKUA & KQMG/Mesa/Ariz.

● **CARL DEAN** advances from Program Director to Operations Manager at religious-programmed WZZD/Philadelphia. Dean had been PD there for five years and is also the station's afternoon personality.

● **WOKB/ORLANDO** has discontinued its Black/Urban approach for a Black AC presentation, eliminating rap/scratch product in favor of ballads and more adult-targeted music framed in long music sweeps. Its new slogan is "The Soft Tones — Nobody Plays Better Music Than 16WOKB."

● **CRAIG FOX** is elevated after eight years as VP/GM at WAQX-AM & FM/Syracuse to President/GM. He is also a principal of six TV stations in New York and Pennsylvania.

● **KEVIN RIDER** has been promoted from Director/Program Operations to the new post of VP/Program Operations for United Stations Programming Network. Rider joined US in 1981 as Maintenance Engineer and became Technical Director of "The Great Sounds" the following year.

● **RICH SCHMIDT**, Director Of National Promotion at Rhino, leaves for similar duties at Windham Hill subsidiary Open Air.

● **BOB (WALLACE) TOMARKIN**, Sales Manager at Shamrock's WOFM/Milwaukee for the last eight years, joins co-owned KMYZ/Tulsa as GM, replacing Vic Aderhold, who has resigned. At WOFM, Sr. AE Kris Foste is upped to Sales Manager.

● **JOE VINCENT** has joined WJLQ/Pensacola as GM. He was most recently GM at WABB-AM & FM/Albion, and is a former Sr. VP at RAB. GORDON TOWNE will continue to manage WJLQ's AM sister station WCOA.

● **STEVE BUTLER** has replaced WILLIAM TOFFEL as News Director of KYW/Philadelphia. Butler had worked at the station previously as a reporter, but most recently was field producer/assignment editor for nearby WCAU-TV.

● **LARRY MARTINO**, former PD at WZKS/Nashville, has landed as the new PD at KQXR/Bakersfield. He replaces ROGER PETERSON, who now does nights at KBOB/Fresno.

● **CRAIG MARTIN** has joined Jeff Pollack Communications as Director/Research & Software Development. He comes from KMOD/Tulsa, where he was a broadcast engineer and involved in software development.

● **SANDY SMITH**, formerly with the Durham Advertiser, has been named GM of WDCN & WDCG/Durham-Raleigh.



**MCA'S PROMOTION WINNERS** — MCA's annual promotion convention in Universal City was highlighted by the presentation of promotion awards. Pictured (l-r) are Texas Regional Manager Wayne McManners (Best Overall Promoter Man), Exec. VP Myron Roth, Sr. VP/Promotion Steve Meyer, National Pop Promotion Director Frank Turner, National Dance Promotion Manager Bobby Shaw (Merit Achievement Award), VP/AOR Promotion John Schoenberger, Exec. VP/Marketing & Promotion Richard Palmese, MCA Distributing VP/Sales Harold Sulman (Special Merit Award), West Coast -Regional Manager Billy Brill (Most Breakouts Award), and New England Regional Manager Roman Marcinkiewicz (Best Promotion Man Working With His Branch).

### King

Continued from Page 3

consultancy has increased the ratings almost 200%."

Cook, who will continue consulting WMXJ, is relocating to the Cleveland-based consultancy's Nashville office, where his primary responsibilities will be in Country and AC. He will continue to consult WMXJ.

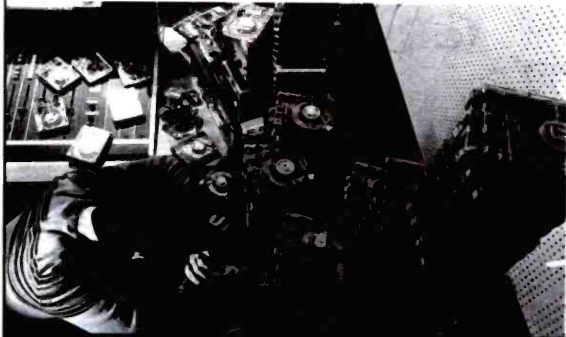
### Rodgers

Continued from Page 3

San Antonio, which was a big factor in my decision. I think WOAI is pretty much on course. They've done a lot of the right things, but we're going to see to it that WOAI does all of the right things." He begins his new assignment March 10.

## AT LAST!

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



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

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

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



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# VAN HALEN

## "Why Can't This Be Love"

The New Single From The Forthcoming LP 5150 Produced by Van Halen · Donn Landee · Mick Jones

Reynolds Management Co. (Litho) · The Management Co. (Litho) · The World Bank (Litho)



# Offstage And Onstage At RAB Conference



**COCA-COLA KEYNOTE** — Pictured before Coca-Cola President Don Keough's RAB Managing Sales Conference keynote speech are (l-r) Blair Radio President Charlie Columbo, Blair Exec. VP Barbara Crooks, Keough, and RAB President Bill Stakelin.



**RETAIL SALES TALK** — Sales consultant and former RAB President Kevin Sweeney talked about the radio sales/retailer interrelationship.



**WESTHEIMER FIRST-TIMER AT RAB** — Dr. Ruth Westheimer was a luncheon speaker at the RAB meet, and also met with Bill Stakelin for some private consultation.



**SOME GUYS HAVE ALL THE LUCK** — Louise Mendrell (right) gave HNW & H's Phil Newmark his big break in showbiz by drafting him for some onstage patter.



**MOTORVATIN'** — Motivation specialist Denis Welley kicked off the RAB meeting with a four-point plan for sales inspiration.



**PIZZA THE ACTION** — Comparing notes were (l-r) Stakelin, Pizza Hut President Art Gunther, and Taft Exec. VP Carl Wagner.

# SUPER WEEKENDS

AMERICAN  
MUSIC  
MAGAZINE

STARRING

RICK DEES

- 1-2 Animation
- 8-9 Dream Academy
- 15-16 Baltimora
- 22-23 Atlantic Starr
- 29-30 Jermaine Jackson

Rick DEES' WEEKLY TOP 40

- 1-2 Lou Rawls
- 8-9 Buddy Morrow
- 15-16 Andrews Sisters
- 22-23 Duke Ellington
- 29-30 Four Freshmen

THE GREAT SOUNDS

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

UNITED STATIONS  
UP

## NRBA

Continued from Page 1

top-flight person" to represent radio. Specifically mentioned as possible candidates for that job at last week's meeting were R&R President/Publisher Dwight Case, KSEA/Seattle

GM Larry Adams, and former KTAR/Phoenix VP/GM Jim Tassarek.

- To "work diligently to see to it that NAB radio has its own funding and complete control of its budgets and expenditures"
- To continue NRBA's sales university, annual program-

ming survey, and other programs after the merger

- To work for an NAB bylaws change allowing board seats for "companies or organizations which do not own radio stations but are heavily interested in the welfare of our industry"
- To pursue full Amend-

ment rights for all broadcast-

## Dille Confident Of Radio Autonomy

NAB Radio Chairman John Dille III said he believes NRBA's desire for "separate but equal" radio and TV groups will be satisfied by a bylaws change allowing NAB's Radio and TV Boards to vote separately if the need arises.

Of NRBA's escrow account that could fund a new association, Dille said, "When I first heard that, I thought it had the same sincerity as a prenuptial agreement, which isn't very much. After thinking about it, I know we welcomed them as equals. Those who actually took part in the negotiations believe that also. This (the escrow account) is a comfort for those who were not part of the negotiations. That's okay with me."

Besides paying off all NRBA liabilities, the board voted to donate \$25,000 of its surplus to the newly-established Abe Ver-

## Twelve Get NAB Board Seats

By secret ballot, the board chose 12 of its members to take new seats on NAB's Radio Board. Three of the new seats

will expire in each of the next three years.

Elected to three-year terms starting in June were NRBA Chairman Bill Clark, Shamrock Broadcasting; NRBA President Berale Mann, Mann Media; Marty Greenberg, Duffy Broadcasting; and Carl Hirsch, Legacy Broadcasting.

Named to two-year terms were Norm Wain, Metroplex; Sis Kaplan, WROQ/Charlotte; Art Kellar, EZ Communications; and Jim Wycher, KWQA/Worthington, MN.

Those given one-year NAB Board terms were Jeff Smalyan, Emmis Broadcasting; Art Suberbielle, KANE/New Iberia, LA; Gary Grossman, KRKT/Albany, OR; and Ted Dorf, WWRC & WGAY/Washington.

## Lynn Signs With Manhattan



Cheryl Lynn recently signed with Manhattan Records, with her debut album scheduled for a spring release. Shown celebrating the signing are (l-r) Manhattan's Bridget Sullivan, Capitol's Rod Butler, Manhattan President Bruce Lundvall, Manhattan VP Vernell Johnson, Lynn, Manhattan VP Gerry Griffith, Manhattan's Lisa Jackson and Glynice Coleman, and Manhattan VP Bruce Theriot.

## Emmis

Continued from Page 1

not big fans of format changes. Our style is to keep things operating as they were, making improvements to the overall product."

Country WHN operates with 50 kw on 1050 kHz; CHR WAPP has 5.8 kw on 108.5 MHz at 1300 feet; WAVA broadcasts with 50 kw on 105.1 MHz at 500 feet.

# MARCH 1986

1-2 Juice Newton

8-9 The Nitty Gritty Dirt Band

15-16 George Strait

22-23 Lee Greenwood

29-30 Ronnie McDowell

**THE WEEKLY  
COUNTRY MUSIC  
COUNTDOWN**

1-2 Neil Diamond

8-9 Fleetwood Mac

15-16 Jackie Wilson

22-23 Herb Alpert

29-30 Herman's Hermits

DICK CLARK'S  
*Rock Ball & Remember*



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FOR  
ME  
LATELY

AND THE NEWEST QUESTION  
AT POP-RADIO:

6/26

**NEW & ACTIVE**

- |               |             |
|---------------|-------------|
| B104 add 29   | KZZB deb 36 |
| K108 21-19    | WKOB 34-25  |
| WHTT add 40   | WBSX deb 39 |
| WBEN-FM add   | KRBE add    |
| WKSE 29-25    | WFSB add    |
| WNYS deb 31   | Z103 deb 31 |
| WAVA 30-24    | BJ106 add   |
| 94Q 33-23     | Y106 add    |
| KTKS add      | KJ103 add   |
| B67 add       | KMOX deb 36 |
| WCZY 29-22    | KFIV deb 36 |
| WHYT 17-14    | KCAO deb 39 |
| KBS-FM deb 25 | KDON-FM add |
| FM102 add 25  | WKSF add    |
| KMEL 33-26    | WCOG add    |
| WERZ add      | Q104 add    |
| WTIC-FM 35-31 | Q101 add    |
| KC101 add     | KVES add    |
| WSPK add      | WPPM add    |
| RI104 add 38  | Z102 deb 39 |
| B106 add      | KTRB add    |
| WTLO add      | KHTZ add    |
| WBBQ deb 49   |             |

The smash single **AM-2012** and  
**12" SP-12167** from

**JANET JACKSON.**

From the album

**CONTROL SP-5106**

PRODUCED BY JIMMY JAM AND TERRY LEWIS FOR

FLYTE TYME PRODUCTIONS, INC.

Executive Producer: John McClain

ON A&M RECORDS

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## Rockoff Joins Blackburn Chicago Office

Longtime broadcast executive Neil Rockoff is a new member of Blackburn & Company's Chicago office. Rockoff, who will take his new position shortly after an initial period at the radio brokerage's headquarters in Washington, arrives from WNWS/Miami, where he was the owner and operator. Previously, he held similar positions with KBZT/San Diego and WLAK/Chicago, and earlier was a key executive with CBS, Storer, RKO, Christal, and Blair.

Blackburn President Jim Blackburn said, "Neil's extensive experience and knowledge will benefit clients nationwide as well as the company overall. I'm particularly impressed with his attention to detail and very clear view of the big picture. This is something Neil's wanted to do for some time and for which he is perfectly suited."

### KLAD & KJSN/KLAMATH FALLS, OR

PRICE: \$575,000  
BUYER: Lost River Broadcasting, whose President, Jerry Evans, is former Production Director of WMET/Chicago.  
SELLER: 960 Radio, Inc.  
DIAL POSITION: 960 kHz; 92.5 mhz  
POWER: 5 kw; 32 kw at 2300 feet  
FORMAT: Country; Easy Listening  
BROKER: Blackburn & Company

### KVOZ & KOYE/LAREDO, TX

PRICE: \$500,000, including a \$100,000 noncompete agreement, for a 50% interest of the combo.  
BUYER: W. Jay Harpole, son of the owner of other 50% of the stations, Mary Harpole. The family also holds KVOU & KYUF/Uvalde, TX and KSPJ/San Marcos, TX.  
SELLER: Troyce and Vivian Harrell, who also have an interest in KEPS & KINL/Eagle Pass, TX (Mary Harpole, the mother of the buyer, also has an interest in the Eagle Pass stations).  
DIAL POSITION: 1490 kHz; 94.9 mhz  
POWER: 1 kw days/250 watts nights; 100 kw at 950 feet  
FORMAT: AC; AOR

### WJCF/WESTOVER-MORGANTOWN, WV

PRICE: \$400,000  
BUYER: Valley Communications Corp., owned by Carl Clovia and Van Otnhausen, who also have interests in WBRJ & WEYQ/Marietta, OH.  
SELLER: Broadcast Properties, Ltd., headed by General Partner Thomas Stewart.  
DIAL POSITION: 100.9 mhz  
POWER: 3 kw at 198 feet  
FORMAT: Easy Listening  
BROKER: Ray H. Rosenblum

### WCRJ/JACKSONVILLE, FL

PRICE: \$380,000  
BUYER: Defenick Communications, equally owned by Arthur Dees and Robert Schumann. It also owns WGTX & WQUH/DeFuniak Springs, FL and WKIQ/Jefferson City, TN.  
SELLER: JBC-Jacksonville, owned by Lawrence Justice, who also holds nearby WCRJ-FM, as well as WCBF/Falmouth, MA and WOEZ/Fort Myers Beach, FL.  
DIAL POSITION: 1530 kHz  
FORMAT: Country  
BROKER: Chapman Associates

Rockoff told R&R, "This is a natural sequential move. It gives me the chance to stay in the forefront of an industry that's exploding, learn new nuances, and use the experiences I've gained as an operator, owner, and one who's run a radio division. Working with Blackburn — a first class operation of honesty and integrity — makes it that much sweeter."

### O'HARA NEW GM

## Palmer Deals WOC & KIKK To Signal Hill



Jim O'Hara

News-Talk/CHR combo WOC & KIKK/Devenport has been sold by Palmer Communications for an undisclosed price to Signal Hill Communications, whose principals include Douglas and Vickie Miller.

As part of the changes, KIKK Manager/Broadcast Operations Jim O'Hara was elevated to GM. His wife, long-time staffer Gynny O'Hara, takes over his former post while also adding responsibility for WOC. At the same time, WOC Manager/Broadcast Operations Charles King was promoted to National Sales Manager/Marketing Director, while KIKK Sales Manager Joe Cherry stepped up to GSM for both outlets. All changes are effective with the transfer, which is expected to receive FCC approval by June.

Jim O'Hara, a three-year veteran of the station's programming department, told R&R, "These two facilities are very committed to the community and good radio. We will continue to explore new ideas with the same enthusiasm that has brought us success in the Quad Cities. Look for this company to expand and grow rapidly in the near future."

He added, "Joe Cherry has exhibited an incredible amount of flexibility and leadership to develop a first-class sales department. Together with Charles, whose background is in programming and marketing, we will have an unparalleled sales and programming effort."

### WGTM/WILSON, NC

PRICE: \$375,000  
BUYER: L.E. Willis Sr., President of Willis Broadcasting, which also owns WBOK/New Orleans; WPCE & WOWI/Norfolk; WFTW/Richmond, VA; WIMG/Trenton; WWCA/Dary, IN; and WVEI/Green Cove Springs, FL.  
SELLER: Campbell-Houser Broadcasting Corp.  
DIAL POSITION: 590 kHz  
POWER: 5 kw  
FORMAT: AC  
BROKER: Blackburn & Company



THE SWITCH IS ON — Jamie Ireland and Ivan Braiker of Olympic Broadcasting Corp. join Elliot Evers of Chapman Associates in presenting Carl Roloff with a check for \$1.8 million, partial payment for the acquisition of KSRN-AM & FM/Reno. The closing occurred February 10. From left: Ireland, Roloff, Braiker, and Evers.

## Frank Boyle Co. Opens



Bob Pates

Former Eastman Radio Chairman Frank Boyle has announced the formal opening of Frank Boyle Co., which will specialize in the brokerage of radio stations, cable systems, and executive placement.

The staff consists of Boyle as President and VP/Radio Bob Pates, a radio/rep veteran who joined Boyle from Turner Program Services, where he was VP in charge of the CNN Radio Network. Additional executive appointments include Mary Downey as VP/Operations-Treasurer; James Boyle will head the Cable Division; Mike Boyle becomes Manager/Financial Services & Management Data; and Steve Riddleberger becomes a consultant in the financial services and appraisal areas.

The new firm is based at 55 Old Field Point Road, Greenwich, CT 06830; (203) 869-4433.

### CALL SIGN CHANGES

Augusta, GA WIGL to WFAM (requested)  
Bentle Creek, MI WWKQ to WCLS (effective 2/5)  
Bentle Creek, MI WDFP to WIMG (2/5)  
Dallas KZPW to KZPS (2/20)  
Denton, TX KWRP to KWDC (2/12)  
El Paso KBET-FM to KLTO (2/19)  
Helena, MT KAPM to KZKY (2/5)  
Indio, CA KRCC to KQOF (3/1)  
Jacksonville, FL WCRJ to WJXW (requested)  
Little Rock KLAZ-FM to KZOU (2/17)  
Monroe, LA KWEE to KJLO (3/3)  
Monroe, LA KMLB to KWEE (3/3)  
Panama City, FL WKSD to WLTG (2/19)  
Providence WEAN to WWAZ (3/1)  
Rome, NY WTCC to WKAL-FM (2/10)  
Tucson KJMM (new)  
Turlock, CA KCEY to KYES (3/1)

Gynny O'Hara

WOC operates with a 5 kw directional signal at 1420 kHz; KIKK broadcasts with 100 kw on 103.7 mhz at 1220 feet.

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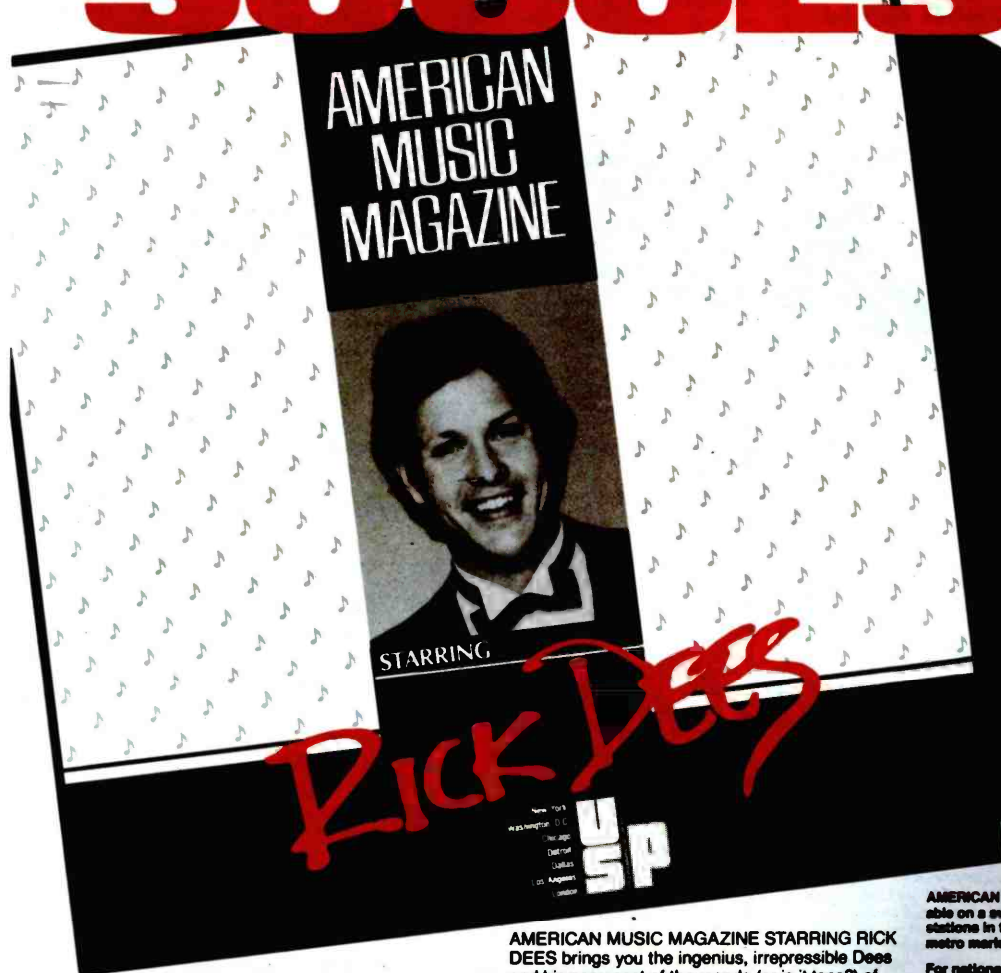
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No wrong stations consistently report they get their highest day-part ratings with AMERICAN MUSIC MAGAZINE STARRING RICK DEES.

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AMERICAN MUSIC MAGAZINE is available on a swap/exchange basis to radio stations in the top 170 Arbitron rated metro markets.

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## FORSTER WINS LICENSE

# Tax Evader Stripped Of Newark FM License

A brilliant strategy to beat out dozens of competitors for a valuable New York market FM license has failed because one of two partners in the application failed to pay her federal income taxes. Last week an FCC law judge took the Newark, NJ license away from the initial winners, Mary Garcia and Frances Antonin, and awarded it instead to a group headed by former WINS/New York VP/GM Cecil Forster.

In an initial decision, another law judge had earlier given the license of what once was WHEI/Newark to Antonin and Garcia because, of 27 applicants, theirs was the only one that specified Jersey City as the community of license. The rest picked Newark. With a quarter million residents, Jersey City is the largest community in America with no radio station licensed to it. Newark has five stations.

After the initial ruling, however, the case was reopened to explore new evidence that Garcia, an attorney, failed to pay federal income taxes.

### Tax Evasion Ruins Character Qualifications

In a ruling that's sure to be appealed, Judge Walter Miller last week disqualified Antonin and Garcia after concluding that Garcia "does not possess the basic qualifications to be a Commission licensee. She failed to demonstrate that she is an honest and responsible person."

The judge said Garcia "deliberately and willfully failed to file a federal tax return the first three years she practiced law . . . This was not tax delinquency, this was tax evasion."

Judge Miller also slammed Antonin and Garcia for blaming the tax problem on the high cost of starting up a law practice. Calling that claim "completely false," Miller charged that Garcia, in fact, "had spent the money she owed the government elsewhere. She had a tax lien (of \$11,526) imposed on her because her priorities were wrong, and her financial discipline was nonexistent."

### Group W Abnmal Win License

Of six remaining applicants, Judge Miller selected Comserv Broadcast Group. Cecil Forster is President and Chairman, and owns 49.75% of the voting stock. Forster, who now handles cellular communications for Unity Broadcasting,

was named VP/Business Affairs for Group W in 1974, and was VP/GM at WINS from 1977 to 1980.

Forster will serve as GM of the new outlet. The Station Manager will be Comserv's other 49.75% stockholder, Susya Suarez. Now a consultant, she has held promotion positions at WEZ/Boston, KDKA/Pittsburgh, and WINS.

Factors weighing in favor of Comserv were 99.5% integration of ownership into management, past broadcast experience, female ownership, and a superior auxiliary power proposal.

### Jersey City Remains Radio-Free

Had Garcia paid her taxes, it's clear that specifying Jersey City as a community of license would have worked. Judge Miller noted that the city ranks 94th among the nation's Standard Metropolitan Statistical Areas (SMSAs).

Miller wrote in his decision, "Every one of the other top 99 SMSAs, even those having populations of only 50,000, have at least two outlets for local self-expression, outlets that help them address their . . . needs, and help them maintain their identity. This then is the crux of it: Jersey City should get a first local radio transmission outlet before Newark is given a sixth such outlet."



**TASK FORCE EXTENDS RATINGS PROPOSAL DEADLINE** — The NAB Radio Audience Measurement Task Force has extended its deadline for proposals from the private sector on alternative forms of audience measurement. Pictured at their meeting last week are technical subgroup members (l-r) David Kennedy, Susquehanna; Stephen Fienberg, Carnegie-Mellon University; RAMTF Chairman Ken MacDonald, MacDonald Broadcasting; Nick Schievone, NBC; and Robert Galen, RAB.

# NEWS BRIEFS

## Daytimers Keep FM Drop-in Preference

The FCC has turned thumbs down on the National Black Media Coalition's (NBMC) bid to revoke a credit given to daytime-only AM broadcasters seeking FM drop-ins under Docket 80-90. NBMC said the preference will unfairly hurt minorities seeking the same channels.

In keeping the credit, the FCC said daytimers deserve a boost because they're "the only licensees who historically have been unable to provide nighttime service to their community of license."

The Commission also:

- Rejected attempts by several petitioners to have the credit extended to Class 4 stations and AMs with low nighttime power.

- Denied pleas from different parties to both strengthen and water down the weight of the daytime credit

- Specified that, to get the credit, daytime owners need only show 20 hours a week, rather than fulltime service, at their daytime

- Said credit will only be given to daytimers who have owned their stations for three years prior to filing for the FM. It earlier set the three-year period as dating back from issuance of the hearing designation order in the FM proceeding.

## AMs On Canadian, Bahamian Clears

The FCC has begun to clarify how it will carry out an earlier decision to begin licensing new AM stations, with maximum nighttime power of 500 watts, on the Canadian and Bahamian clear channels.

For the first two years of a five-year implementation period, applications will only be accepted for:

- new stations
- power hikes by daytimers already operating on the foreign clears.

After two years, any AM could apply to move to a foreign clear as long as it provided full protection to existing stations and abided by the nighttime power cap of 1/2 kw.

Stations on the new clear channels will receive no nighttime protection during the five-year period. Minimum power of 250 watts will be required at night, although rules on city grade signal coverage won't apply.

## Other Key Developments:

- Mass Media Bureau Deputy Chief Red Porter says a plan to allow unlimited AM-FM simulcasting will go to the full FCC for a vote no earlier than April. He added that a comprehensive report on AM radio, at first expected early this year, is "not ready yet" and probably won't go to the full Commission for several months.

- Ethel Mike, Rosalee Sell, and Mary Sorrentino, chosen to be the interim operators of KIFM/San Diego, have won FCC permission to buy out competing applicants using station profits. All profits were supposed to go to charity, but the Commission said picking up reasonable expenses of competitors is a bona fide business expense.

- NAB will begin legal research on a possible court challenge to the ban Congress has imposed on radio and television advertising of smokeless tobacco products.

- The FCC has upheld a decision by its Mass Media Bureau dismissing a complaint that WELI/New Haven broke the law by failing to grant "reasonable access" to a candidate for the U.S. House. The Commission agreed that Anthony Martin-Trigona, who frequently files complaints of all types against stations, did not prove he was a "legally qualified candidate for public office."

- Courtesy of Mutual and Westwood One, Dionne Warwick will entertain at the opening general assembly of the spring NAB Convention in Dallas on Sunday, April 13.



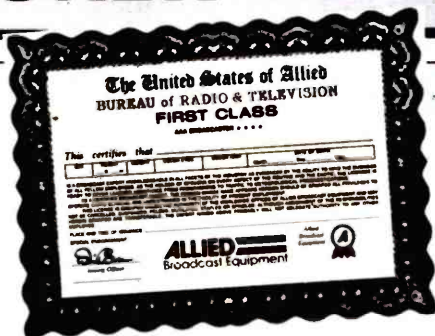
**NRBA'S LAST BOARD** — Pictured above in Ft. Lauderdale are members of the NRBA Board of Directors who voted to unite their organization with NAB (see story, Page 1). Participating in the historic decision were (front row) Bill Clark, Shamrock Broadcasting; Bob Herpe, TransColumbia Communications; Larry Keene, WWO/Avalon, NJ; Bernie Mann, Mann Media; Ralph Carlson, Carlson Communications; Norm Feuer, XTRA/San Diego; Sue Dalton, WXTR/Washington; Sis Kaplan, WROD/Charlotte. Second row: Jim Van Sicke, KBZ/Tulsa; Michael Osterhout, WRBO/Tampa; Gary Edens, Edens Broadcasting; Bill Burton, Eastman Radio; Norm Wain, Metroplex. Third row: Scott Knight, Knight Quality Stations; Louise Henson, WLRS/Louisville; Ted Dorf, WRC & WGAY/Washington; Chester Coleman, American Radio Brokers; Art Suberbielle, KANE/New Iberia, LA; (behind Suberbielle) Abe Voron, NRBA. Fourth row: Lou Latta, WAKX/Duluth, MN; Jerry Hroblek, United Broadcasting; Steve Hicks, Hicks Communications; Marty Greenberg, Duffy Broadcasting; Dan DiLoreto, Swanson Broadcasting; Bob duTrell, NRBA engineering counsel. Fifth row: Jim Wychor, KWQA/Worthington, MN; Nick Verbitsky, United Stations; Gary Grossman, KRKT/Albany, OR; Tom Schattentield, NRBA legal counsel; Don Newberg, WGOW & WSKZ/Chattanooga, TN. Back row: Art Keller, EZ Communications; LaRoy Schneck, WNAE & WRRN/Warren, PA; Carl Hirsch, Legacy Broadcasting; Kent Burkhardt, Burkhardt/Abrams; Peter Ferrara, WBMW/Washington and former NRBA Executive VP.

## Cooler Radio



Sure to be Number One on anyone's "Frostbite 500" is this 30-quart cooler cum AM/FM stereo radio kombo. Large enough for a family picnic yet small enough to fit in a compact car, the "Gott The Best" radio/cooler sports two water-resistant, 4-inch speakers, a retractable antenna and an auxiliary input jack. Batteries are stored in a water-resistant compartment.

For further information, contact Potentials In Marketing at (812) 333-0471. (This item is manufactured by the Gott Corporation and was featured at the November National Housewares Manufacturers Association gathering in Chicago.)



## "First Class" License Available By Mail

Ever since the FCC got out of the business of granting First Class broadcast licenses, it was perhaps inevitable that someone would come along and take its place. In the true spirit of deregulation, the folks at Allied Broadcast Equipment are offering "The United States of Allied First Class Broadcasting License," reproduced (in reduced form) at left.

This truly first-class piece of wallpaper certifies — in fine print — the licensee "is a broadcast expert knowledgeable in all facets of the industry as evidenced by the ability to mind the business of all fellow employees" and "is ready to offer learned assistance from programming to traffic to meteorological prognostications."

For the very latest in "First Class" licenses, simply mail a letterhead request to National Sales Manager Dave Burns at P.O. Box 788, 635 South E Street, Richmond, IN 47374.

## Baby Boomers Turning 40

"Life begins at 40" has been a popular cliché for years now. However, as of this past January, the truth of this old adage will be tested by an ever-increasing number of Americans. Consider the following statistics, courtesy of *American Demographics* magazine: In 1980, less than 20 million Americans were between the ages 40-49. By 1985, this number will have increased to more than 25 million. By 1990, it will be more than 30 million. By 1995, the number should top 37 million, swelling to 42 million by the year 2000!

During the past decade, the number of Americans in their 40s hardly grew at all. But over the next ten years, that age bracket is expected to increase by a whopping 46% — nearly five times as fast as the total US population.

Let's put this even more dramatically: Every year for the next two decades, nearly four million people will celebrate their 40th birthday.

### Themes Like A Mid-Life Crisis

Since any American who turns 40 now can expect to live another 40 years on the average, this really will be the middle of their lives. Expect the pain of mid-life crisis to become as much a part of the social fabric as the pain of growing up was 20 years earlier.

While for most people their 40s are a time of stability and rising affluence, the trend foreshadows bad news for the residential real estate business. Other than a brisk market in second homes, vacation condos, and time-share developments, the relative lack of turnover and general decline in the size of households should make quite a dent in the longterm residential real estate market.

On the other hand, the outlook for interior design and landscape architecture is excellent, as people who

are going to be spending their time in one place will most likely want to make some improvements. Household security and maintenance services for those affluent enough to own a second home should experience strong growth as well. Either way, America is on its way to becoming a middle-aged society, facing a world population perhaps 20 years younger on the average than the US population.

## POLLSTAR

### TOP 20 CONCERT PULSE

#### LW TW ARTIST

- |    |    |                   |
|----|----|-------------------|
| 1  | 1  | ZZ TOP            |
| 2  | 2  | RUSH              |
| 3  | 3  | KENNY ROGERS      |
| 4  | 4  | JOHN C. ELLENBAND |
| 5  | 5  | TINA TURNER       |
| 6  | 6  | BARRY MANLOW      |
| 7  | 7  | ALABAMA           |
| 8  | 8  | AC/DC             |
| 9  | 9  | LOVERBOY          |
| 10 | 10 | HEART             |
| 11 | 11 | MOTLEY CRUE       |
| 12 | 12 | AEROSMITH         |
| 13 | 13 | DIO               |
| 14 | 14 | DAVID COPERFIELD  |
| 15 | 15 | TWISTED SISTER    |
| 16 | 16 | KISS              |
| 17 | 17 | RATT              |
| 18 | 18 | NIGHT RANGER      |
| 19 | 19 | THOMPSON TWINS    |
| 20 | 20 | SQUEEZE           |

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.

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 CFTR deb 36  
 CHUM 26-24  
 WXKS-FM on  
 WLS add  
 WMMS on  
 WNYS on  
 KIIS-FM add  
 KPLUS deb 35  
 WZOU add 34  
 WERZ add  
 WKQB 33-30  
 WSSX add

WANS-FM add  
 WZUU add 38  
 KCPX add  
 KZZU add  
 95XXX add  
 OK100 deb 39  
 KFMN 38-36  
 KQIZ-FM add  
 Q104 37-32  
 KSMB add  
 KQCR deb 30  
 99KG add  
 KGOT add  
 SLY96 add  
 OK95 deb 40

# When It Feels This Good, Once Is Not Enough.

**"Feel It Again"**  
 The New Single  
 By Honeymoon Suite  
 From Their Album  
*The Big Prize*

Produced by Bruce Fairbairn  
 Management: Stephen Prendergast/Head Office Management

Track Chart

13



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# PRO:MOTIONS

## Ray Segues To Capitol



Steven Ray

Steven Ray has joined Capitol Records as Manager/A&R, Black Music. He comes to Capitol after nearly four years as production assistant for Quincy Jones Productions. Prior to that, he was MD at KGFJ & KUTE/Los Angeles.

## John Blair Ups Paglia



James Paglia

James Paglia has been named Sports Sales Manager/Midwest-Western Region for the Radio Representation Division of John Blair & Company. Paglia joined Blair Radio's Chicago sales team in 1973 and moved to Blair/RAR (now Seloom/RAR) in 1984. Before joining Blair, he was a salesman for the *Chicago Tribune*.

## Blair Radio Taps Doherty

Blair Radio AE Jane Doherty has been upped to Manager of the Boston office. She came to Blair in 1982 after four years with WEEI-FM/Boston (now WHTT-FM). While at WEEI-FM, she was an Account Executive and Local Sales Manager.

## PolyGram Ups Prendatt



Tony Prendatt

PolyGram has promoted Tony Prendatt from Manager/A&R, Urban/Black Music to Director/A&R for the division. Prendatt's background includes serving as Exec. Producer, co-producer, writer, arranger, and keyboardist on Jeff Tysak's "Smile" LP. He also helped coordinate the "King Holiday" record project, commemorating the national celebration of Dr. Martin Luther King's birthday.

## Baker Forms Omnifacts

John Baker, former VP of the Wellington Group, Inc., has formed the minority-owned, full-service marketing research firm Omnifacts, Inc. Under the direction of President Baker, the firm will conduct research on a national as well as local basis. Omnifacts is located at P.O. Box 544, 505 Old York Road, Jenkintown, PA 19048; (215) 885-8001.

## Weinlein WIOV GSM

Jack Weinlein has joined WIOV/Lancaster as GSM. He comes to the station from WWCL/Pittsburgh, where he was an AE.

## Tyler Appointed KMGG LSM

Gary Tyler has been named LSM at KMGG/Santa Rosa, CA. He was the Regional Sales Manager at KTOB/Petaluma, CA prior to this.

## RCA Elevates Batson



Paula Batson

RCA Records has appointed Paula Batson Director/Regional Publicity, West Coast. Batson re-joined RCA in March 1983 after a five-year stint in the press department at Columbia Records, where she advanced to Director/Press & Public Information, East Coast. Before joining Columbia, Batson spent three years as RCA's Administrator/Press & Information, West Coast.

## Northern Entertainment Appoints Three

Former Liberty/UA Records executive Robert Staff has joined Cleveland-based Northern Entertainment, Inc. as President of its Management Division. The Management Division also announces Jack Springer as Director/A&R & Marketing and Kirk Yano as Chief Engineer/Producer. Northern Entertainment's Record Rendezvous Division has added Terry Cooper as Executive VP.

## Les/Wes Label Debuts

Leon Stewart, Barbara Stewart, and Wilbur Stewart have formed Les/Wes Record Company. The label's debut release is "Free and Easy." The company is located at 12000 Autumnwood Lane, Ft. Washington, MD 20744; (301) 292-4171 or (301) 292-4176.

## CHANGES

Michael Minor, former AE WUSL-WFIL/Philadelphia, joins WCAU/Philadelphia as AE.

Carol Parton, formerly AE WZZO/Allentown, joins WCAU/Philadelphia as AE.

Joanne Adduci, formerly AE WHTT/Boston, joins Blair Radio/Boston as same.

Peg Foley, formerly AE at Major Market Radio/Philadelphia, joins Blair Radio/Philadelphia as AE.

Josh Nash, former National & Local Sales Manager WKHQ/Traverse City, joins Hillier, Newmark, Wechsler and Howard/Detroit as AE.

Tracey Zucker, former Sales Asst. at HWWH/Los Angeles, has been promoted to AE.

Megan Kasube, former Sales Asst. at Blair-RAR/Los Angeles, joins HWWH/Los Angeles as Sales Asst.

Laurie Angriseni, former Administrative Asst. at Everready Fire Sprinkler Co./New York, joins HWWH/New York as Sales Asst.

Shelly Gannon, former Manager of Promotions/Merchandising at Christ Day, joins HWWH/San Francisco as AE.

Ron Potts, former AE WABC/New York, joins HWWH/New York as same.

Brenda Brinz, former AE at Welles & Powell/New York, joins Republic Radio/New York as AE.

Scott Rozenzweig, former AE Houston Foods/Chicago, joins the sales staff at Christal Radio/Chicago.

## PROS ON THE LOOSE

Mike Davis — PD WNEW/New York (201) 290-0346

Lee Jacobs — PD WOMC/Detroit (313) 855-9350

Claire Meyerhoff — Morning news WKXX/Winston-Salem (919) 723-4207

Rob Foutin — PD WXXX/Burlington (802) 863-4867

Clark Rice — Afternoons KXXY/San Diego (619) 698-8598

Phil Stevens — Production/Weekends Y100/Miami (305) 742-6183

Jefferson Stone — Afternoons WJVC/Virgin Islands (305) 232-3155

The Slim One — MIDDAYS KKHV/Los Angeles (213) 666-9111

Tramonte Watts — Nights Y100/Miami (305) 742-2390

## CHRONICLE

### Born To:

• WHBF-FM/Rock Island morning personality Steve Montgomery and his wife Rebecca, son Garth Edward, January 29.

### Married:

• KOY/Phoenix PD Jack Blair to Julie Rial, February 15.

• KIK-FM/Anaheim overnighter Ford Michaels to Nancy Perryman, February 15.

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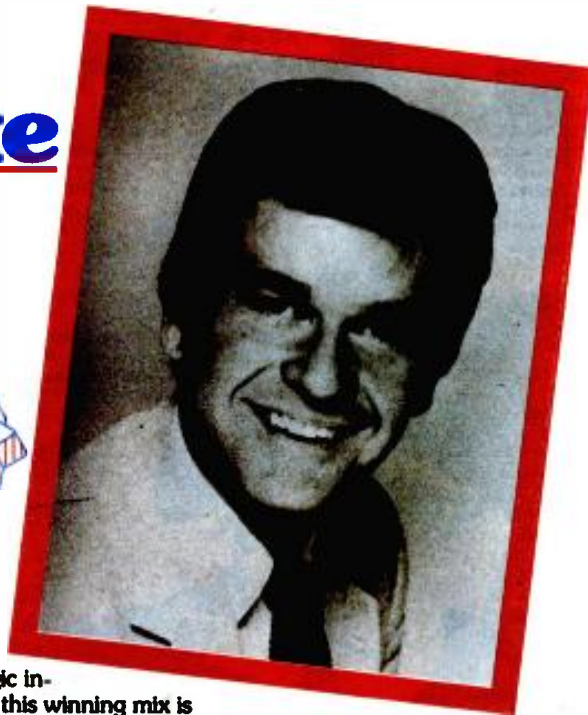
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Coming In March — Sam Donaldson, and Caspar Weinberger.

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- Exclusive guest interviews with the artists at the top of the charts.

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topping artists, week after week. Nobody else has Clark's phenomenal track record in the entertainment industry.

Next time you want to try your luck, buy a lottery ticket. But, if you're playing to win, play the favorites. **COUNTDOWN AMERICA** starring Dick Clark.

**COUNTDOWN AMERICA**

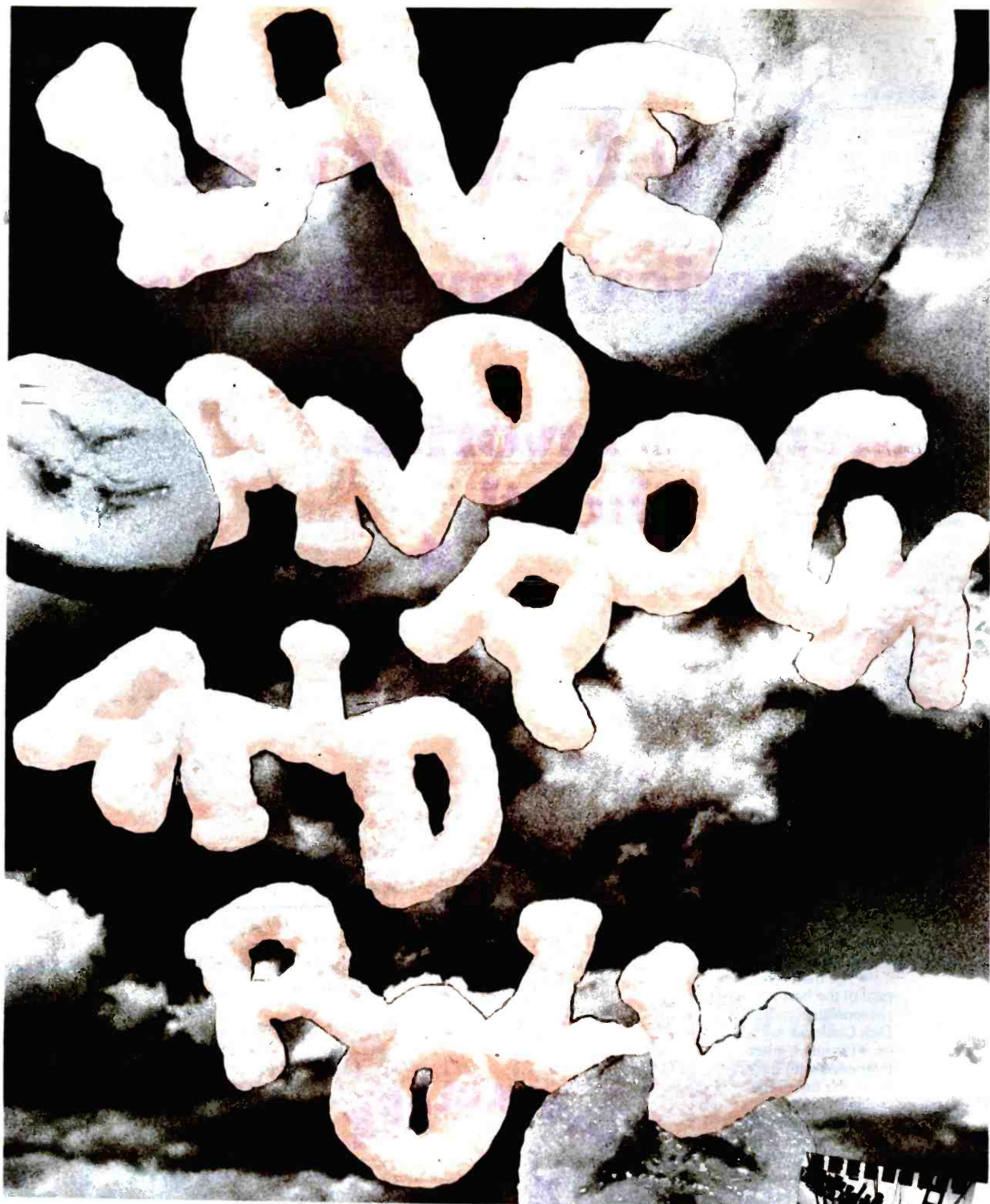
is co-produced by Dick Clark Productions and is transmitted via satellite or disc. The program is available on a barter basis to radio stations.

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# R&R STREET TALK

Who'll head up COLUMBIA promotion, now that RAY ANDERSON (see Page 1) has rocked on over to the E/P/A camp? Street Talk hears it'll be JOHN FAGOT, Director/National Singles Promotion for the label the past two years. Word may be forthcoming next week, perhaps with the official pronouncement about RUBEN RODRIGUEZ, who's been directing Columbia's black music promotion for a while now. And will there be a new title for E/P/A VP/National Promotion WALTER WINNICK?

Impending staff cuts at CAP CITIES-ABC set for February 14 were apparently postponed following internal speculation about a second Valentine's Day Massacre. Seems management wanted to quell the gossip grapevine that sprouted during the "sniffing dogs" caper; staff cutbacks are now expected to come this Friday (2/28). Hardest hit is TV, but several slashes at the corporate radio level are also imminent.

With the diary-mention fiasco at WLS/CHICAGO still fresh in the minds at ARBITRON, the ratings firm has now received a complaint from WPLJ/NEW YORK about rival Z100. WPLJ contends that Z100 allegedly told its listeners recently that if they're involved in a ratings survey to write down Z100's call letters; it was also reported that a Z100 jock was heard explaining to listeners how to fill out an Arbitron diary. Arbitron has requested Z100 to respond to the charges, and referred to an aircheck provided by WPLJ.

But Z100 PD SCOTT SHANNON told Street Talk, "All we were trying to do was make the people aware that if they're asked to participate in any radio survey, and if they're a Z100 listener, then let 'em know it. We never mentioned Arbitron, Birch, diaries, or any specific methodology. Our references to 'write it down' are made with the approval of Arbitron." As an aside Shannon charged, "WPLJ also asks listeners to 'write it down.' They began doing this two weeks after we did, as usual."

And while we're at Z100, guess who was a guest on the Morning Zoo? Chicago Bears QB JIM McMAHON, who turned down cameos on MTV, "Saturday Night Live," and "The A Team," but accepted the Z100 bid "because of my buddy, MR. LEONARD," said the bad boy of football.

It's believed that AL COURY has filled all but two of the slots on the expanded GEFFEN regional promotion team, so the names should be forthcoming soon. And now that the label has signed the DAZZ BAND, perhaps there'll also be some recruiting for R&B promotion duties.

The heavy California rains took their toll on little KRFD/MARYSVILLE, located north of Sacramento in the badly flooded Central Valley. KRFD, the local EBS outlet, was knocked off the air last Wednesday (2-19) when a sandbag wall built by volunteer listeners gave way, submerging the station under five feet of water. Staffers wedged equipment and documents out a top-floor window, but plans to relocate to a local mall were washed away when the Yuba River levee broke, flooding the mall and the station's belongings. But KRFD was not to be denied — it's back on the air, thanks to an equipment loan by KFMF/CHICO.

What'll make Harry run? Probably widespread showbiz fundraising support, for one thing, if HARRY BELAFONTE does seek the US Senate seat currently held by New York Republican ALFONSE D'AMATO. Belafonte will apparently decide within two weeks if he'll campaign on the Democratic ticket this fall.

Expect BOB GREENBERG to be named Exec. VP of the reborn UNITED ARTISTS RECORDS (R&R 2/21) shortly. One of the first projects that has the label's active interest, incidentally, is the soundtrack to "The Karate Kid" sequel.

Heard the "Milwaukee Shuffle?" PAT RODGERS is out at WTMJ (see Page 3), leaving GM PAUL LeSAGE to fill a primo full-service PD post. WMGF's DON GIRARD has split for K101/SAN FRANCISCO's long-vacant morning show. And WMVP & WZUU GM JIM THOMPSON has left. Insiders at WZUU indicate a format swap is on the way, and with it will come new calls. Look for the 'ZUU to end CHR for some form of satellite programming. Its AM, WMVP, has already hooked up SMN's "Heart & Soul."

CAPITOL's RUPERT PERRY will be returning to the US from Australia next month, now that a new Managing Director, DAVID SNELL, has been appointed for EMI's company there. Before he was drafted Down Under last fall, Rupert was VP to EMI Music Chairman BHASKAR MENON.

Drake-Chenault welcomes former WFXZ/SAGINAW PD KIM TRAVIS. He'll join D-C's consultant staff and work with CHR, AC, and Country outlets.

Former WGKX/Memphis PD and KCMO & KBKC/Kansas City Promo Director DANA HARMON has joined KCBQ (AM)/SAN DIEGO as Promotions Manager/midday talent. We might add that KCBQ is also looking for an afternoon drive jock. T&Rs to FUZZY HERRON.

Continued on Page 24

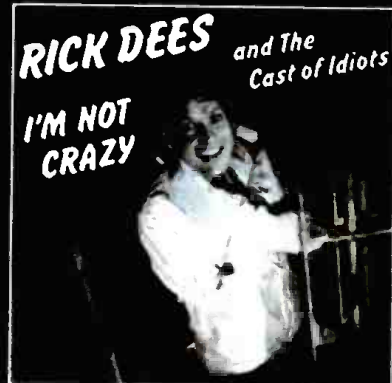
B I O	TO	PROGRAM DIRECTORS	AIR DATE	WK OF 3-17	TIME	ONE HOUR
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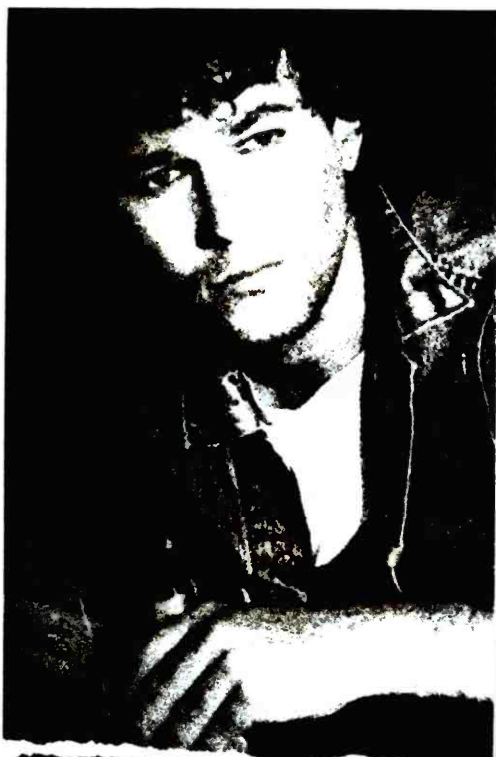
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K104	95XIL	KBIM
WRCK	WOMP-FM	OK95
WTLQ		

## STREET TALK

Continued from Page 23

Prefer programming in Detroit? Check out WOMC, where LEE JACOBS exited this week as PD due to PD (philosophical differences).

Meanwhile, folks in Motör City are measuring the financial differences between WDTX and WCZY. They can win either a \$1 million bond from 'DTX that matures sometime down the road, or \$5000 from 'CZY and get the dough "right now."

You can imagine the uproar created by WXRK/NEW YORK morning man HOWARD STERN last Monday (2/24), when he played what he billed as an exclusive of the STONES' new version of BOB & EARL's "Harlem Shuffle" from their forthcoming album. Actually, it was an uncanny parody by Stern's pop combo PIG VOMIT. Apparently, Stern's producer, FRED NORRIS, does a remarkable Jagger imitation.

AOR consultancy HARRIS COMMUNICATIONS is looking to add a computer-friendly, major-market programmer to its ranks. Resumes to 1021 Lancaster Ave., Suite 206, Bryn Mawr, PA 19010-1401.

From the land of Arbitrends (Nov/Dec/Jan rolling averages): WMMR/PHILADELPHIA hits double-digits, climbing 9.8-10.1; WLUP/CHICAGO is the market's #1 contemp music station, rising 4.0-4.7; and KROQ/LOS ANGELES moves 3.9-4.4 to tie AOR leader KLOS (4.8-4.4).

WMMS doesn't win every award, y'know: members of the touring and music industry voted WNEW-FM/NEW YORK "Radio Station Of The Year (based on concert promotion)" in *Performance Magazine*.

Now that WALTON & JOHNSON have left WQUE-FM/NEW ORLEANS for wakeup service at KTKS/DALLAS, DAN McKAY has arrived from just-sold KLRZ/SALT LAKE CITY to join "Q Morning Krewe" members SHEREE BERNARDI and CINDY POULET.

### REWARD



**DO YOU KNOW THIS MAN?** — This is William Max Coleman, a former Memphis radio talk show host, now a ten-year federal fugitive after being convicted of extortion. Considered armed and dangerous, Coleman, who uses the alias Jim Fields (among others), is also wanted for false statements to the FCC and firearm felony charges. The Tennessee US Marshall Service believes Coleman may be working in a radio or TV station somewhere, or teaching broadcasting under another name. His description: 6'0", 190 lbs., brown hair, blue eyes, 42 years old; SS-413-68-3326. A reward for confidential information leading to his arrest has been posted; contact your local US Marshall's Office; or call (901) 521-3304 or (800) 336-0102.

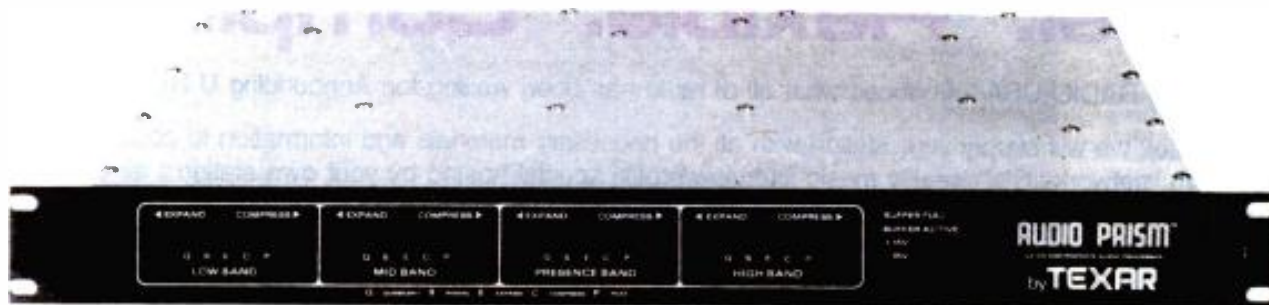
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## MASTERING THE MUSIC:

# Digital Technology In The Studio

By Adam White

It's seven years, almost to the day, since Stephen Stills became the first major rock artist to record digitally. The session took place at Chris Stone's Record Plant in Los Angeles in early February 1979, using a 32-track digital recorder manufactured by 3M.

At the time, one trade publication touted the possibility that the Stills date would yield the music industry's first digital single. But Stone stressed that it was primarily intended as a demonstration session, to test and compare the digital take to the analog. The results, he was quoted as saying, would be used to show to prospective clients and others in the sound recording business the capabilities and advantages of digital technology.

Black vinyl would have been the sound carrier, of course, if that Plant date had yielded the world's first digital rock single (it didn't). The snaps and crackles and pops of polyvinyl chloride would have diminished the impact of the superior recording technology.

Digital recording today, however, has the medium most suitable for its message: the laser-read, digital Compact Disc. Today, millions of consumers know about — and own a piece of — the technology hitherto appreciated only by a few thousand audio professionals.

That said, many contemporary rock musicians have still not experienced what Stephen Stills tried at the Record Plant in '79 — recording in digital. Most sessions in rock and other types of popular music continue to be done in analog. By contrast, the majority of worldwide classical recording — certainly 95% and perhaps 99% — is handled digitally. Record companies and performers of classical music can be more confident of recouping the additional expense (albeit over a long period of time) because there's a consistent and generally-guaranteed market for the repertoire. The same is obviously not true of 95% of rock & roll releases.

### Enthusiasm, Caution

Conversations with label A&R executives, studio owners and operators, record producers, and others involved in the professional sound business yield various attitudes about the technology. This ranges from the great enthusiasm of MCA Records Nashville President Jimmy Bowen, who's made an extensive digital commitment (see separate story), to the caution of Tony Bongiovi, producer and co-owner of New York's Power Station studio — who believes that most record companies are indifferent to the issue of digital recording (though not to the high-margin Compact sales).

If the pace of digital rock/pop re-



DIGITAL PUMPKIN — Frank Zappa discusses the latest studio technology with Sony Audio Products Group Deputy GM Dr. Tooshi Doi, left, and Sony digital audio engineering Manager Curtis Chan. Zappa's Barking Pumpkin label/studio facility is fully digital-equipped.

ording seems slower than you might expect in light of the marketplace (and media) excitement about the CD, it's largely because of expense. Depending on where the sessions are done, digital can add anywhere from 10% to 20% to the cost of recording. This is a substantial amount even in an era when the average cost of making a rock album is probably around the \$100,000 mark. Observes industry veteran Murray Allen, President of Chicago's Universal Recording, "Until the machines become very inexpensive, which isn't going to happen, or until recording budgets go higher, the move to digital is only going to be gradual."

The digital multi-track is a daily expense on the recording budget. "It's not like renting some exotic piece of outboard gear you can just bring in for the mix," notes one producer. The average rock album can take a solid two months, five days a week, to record — and frequently runs much longer. Thus, daily rates aren't economically feasible. But even the monthly fees — a couple of sources quoted a low end of \$7000 — represent at least \$15,000 on average, per project.

### Artists' Own Money

Recording costs are recouped against record royalties, so the artists are spending their own money when a label is willing to increase the budget for digital. But that willingness is tempered by the fact that the majority of new acts fail to

earn back a record company's overall recording, marketing and promotion investments.

Comments one prominent A&R VP, "With a new band, it probably makes more sense to spend the money on a couple of extra weeks in the studio, rather than on digital." But another senior label exec notes, "If they're good enough to sign, why wouldn't you record them that way? Before digital came along, we tied two 24-track analogs together and recorded the best we could, and we didn't take our new acts and put them in demo studios. I'm not so sure you should sign an act if they're not worth recording the proper way, because if you're right about them their catalog will have value from day one. We're talking about five years from now, when Americans are going to start replenishing their record libraries with CDs."

The operative phrase is "if you're right about them." Hedging against the bottom line is understandable, if not justifiable, when new talent investment costs are so high. With major established artists, whose sales and track record ensures recoupment, labels are happy to go along with digital. Even then, however, all superstars aren't sold on the new technology.

### Dynamic Range

Much basic rock repertoire has little need or use for the dynamic range that digital provides. States Charles Cornelli, General Manager/Hollywood Studio Operations

for Capitol Records, "Many Top 40-oriented artists and producers are comfortable with analog, and the noise floors of some of these consoles are now as high as 95 dB, which is totally acceptable at the end result, which is the Compact Disc."

He continues, "If you have a clean board and a clean analog machine, you can still be very satisfied. And this will continue to be acceptable in many ways until we're talking about digital microphones, digital consoles, and the home itself being converted from analog amplifiers to digital equipment — which is still ten, 15 years away."

Says independent producer J.B. Moore (Kurtis Blow, Full Force), "In pop, people have come to expect a certain amount of compression which you get out of tape. Tape itself compresses a little bit. It's rare that you're in a situation where program levels can take any advantage of all of the dynamics involved. You don't need 90 dB or even 85 dB to get through any decent sort of pop record. It's rare that you'll find anything down at that low end of the spectrum. What are you out to do except blow up radio real good?"

Capitol's Cornelli divides artists into two general categories, based on his experience: those concerned with prevailing music trends and making hit product, and those he calls "sonic" performers, such as Stevie Wonder and Steve Miller.

"These are always very futuristic when it comes to recording. They have or want the latest studio gadgets, and they're very well versed in the technology. To them, money is no object." Miller, he says, worked on his "Italian X-Ray" album at the Capitol facility, using not one, but two digital 24-track machines.

### Digital Superstars

Other superstars with their own digital hardware, notes Murray Allen, include Frank Zappa, Kenny Rogers, and George Benson. Zappa was one of the first recording artists to acquire a complete digital recording system, and his Los Angeles studio features a Sony PCM multi-track and a two-track digital mastering unit.

Likewise, Benson bought a Sony 24-track digital machine last year for his Hawaii studio, and the guitarist will appear in that company's ongoing Compact Disc/digital audio advertising campaign. Stevie Wonder, whose Wonderland facility in Los Angeles has a 3M multi-track and Sony 24-track and two-track PCMs, has already been featured in Sony television spots.

There are also an increasing number of "sonic" producers, whose pro-digital stance obviously influences the speed with which the music industry moves away from analog. Giorgio Moroder was an early believer, and his 1979 "E=MC2" album was the first live-to-digital pop recording utilizing preprogrammed synthesizers and computers, done with the Soundstream system.

A more recent convert is Nile Rodgers, who was introduced to the technology a couple of years ago while producing Peter Gabriel. "I had been working intensely for a new standard of listening," says Rodgers. "When I returned to the analog project, I had the same engineer but couldn't understand why it suddenly sounded so different. I'd grown accustomed to a lack of tape hiss, for instance."

### Learning Experience

"Digital also has a very solid bass response, a fuller high end, and there are considerably more transients," Rodgers says. "I kept looking at the engineer and wondering what was wrong. It was a real learning experience." Nile used to operate out of New York's Power Station with his own Sony PCM-3324, but has since switched to Skyline (also in New York) as his workbase.

Since producers are paid out of recording budgets, however, the issue of the additional expense for digital continues to be settled — in the main — between record companies, artists, and artist management. "Some artists can't afford it initially," comments a major label executive, "and some people around the artists aren't into music themselves, so therefore they don't

Continued on Page 29



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**Randy Orbaker**, WNYR, Rochester, NY

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**Gary Smith**, KWEB, Rochester, MN

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**Lee McCormick**, KGW, Portland, OR

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## Digital Technology

Continued from Page 27

usually see what's coming. They catch on after everyone else does, so you still have some cases where the artist would like to record digitally, but the people around them haven't caved in yet. It's just a matter of time."

Power Station's Tony Bongiovi isn't so sure. "There isn't enough difference in sound to warrant the extra cost," he says. "It's not like going from black-and-white to color or TV. We're doing the new Cyndi Lauper, Bryan Adams, Lea Reed — and none of them is digital."

"The noise ratio you gain in digital is only lost in the signal processing necessary to make a record," he continues. "With all of the inputs of the new DDA, and digital reverbs, they in themselves generate enough noise to more than offset whatever noise ratio is gained by the digital recorders. And, frankly, I don't think record companies care what format the artist uses. They don't know the difference."

### Mixing To Digital

Bongiovi confirms, however, that there's an accelerating amount of mixing down to digital from analog. "That makes a lot of sense," he says. "We own a Studer two-track and I'll be using that for my own productions, because it handles just like the analog." Others agree, although there are differences of opinion over ease of editing. "The Sony system is a pain in the ass," opines J.B. Moore. "You have to go through a whole on-line magilla trying to do audio edits on the Sony 1610 unit. You don't cut tape, you have to do it electronically, and that's a bit more complicated."

In mastering and production, all the work that was once analog two-track is now digital two-track. "For any major studio today, that's an absolute must," states Capitol's Comelli. "Since we're affiliated with Abbey Road in London and Studio 301 in Sydney as well as



**DIGITAL CHIC** — Nile Rodgers has his own multi-track digital recorder (it's a Sony) and does all his productions in the format. Nile's studio base is Skyline, New York City.

studios in Canada and Tokyo, it's vital to our interaction now."

How much is the lack of a single digital recording standard hindering the growth of the industry? Again, for an operation like Capitol with international connections, it's "a big issue," according to Comelli. "Before we purchase anything, we make a collective decision and more or less standardize ourselves into one format."

"But it is unfair to the artist," he adds. "As a studio, we shouldn't be involved in (endorsing) a format,

just in the sound quality and ease of operation, and equipment reliability. Studios should be able to offer an artist as many options as possible, but we have to worry about expense and amortization."

For others, compatibility isn't an issue. Murray Allen's comment that "it's a great conversation piece for seminars, but not in the real world" is typical. Adds another studio owner, "It's not as big an issue as it used to be, because there are a good deal of Sony machines around. The ratio is 100-1."

## INVESTING IN THE FUTURE

# MCA's Digital Commitment

MCA Records' Nashville division has been recording and releasing all its front-line albums in digital for the past 16 months, according to President Jimmy Bowen. This industry veteran is one of the most bullish-on-digital executives at any label, firmly believing that analog recording will go the way of mono — once record companies "have all the compact discs available the consumer would want."

Bowen elaborates: "I want to have a pure digital CD catalog when that happens. My feeling is that we're investing now for the future, on top of the fact that the records sound absolutely wonderful without tape hiss, without transients busting all over the place, and generation after generation loss."

"So far, all the early artists who've started recording pure digital with us have loved it. The other artists have since wanted to, because they've heard it. We haven't had one negative; no one's said they didn't like the sound. And we're starting to get questions now from Country radio: what is digital? Explain CD, explain to us more what you're talking about."

Waylen Jennings, newly signed to MCA, was "stunned" by his digital experience, according to Bowen. "He loved the fact that with the Mitsubishi, you can set up the punch-in. The editing in digital is just far better than anything on analog. You can edit the middle of a cymbal crash, the middle of a vocal. The possibilities are limitless."

### Reducing Costs

The MCA Nashville chief estimates the additional cost per album via digital at from \$10,000 to \$30,000. "But we've been able to reduce our costs in the first year by 15%," he explains. "We're not making as many safeties as we once did, and I think we'll have our



Jimmy Bowen

pure digital recording down to where it's only \$10,000 to \$15,000 more than analog. Once that's accomplished, digital really is something the industry as a whole should use."

MCA leases three Mitsubishi multi-tracks, says Bowen, enabling the label "to give our artists a much better deal" than the \$500 to \$1000 daily rate that the machine rents for around the country. "We're leasing it to our artists at probably one-third the cost it would be anywhere else, because it helps us get into the digital business," he adds.

Digital recording, concludes Bowen, represents "the one time country may not be light years behind" the rest of the music industry. "I believe 75% to 80% of the country singles chart is at least two-track digital, and close to 50% of the album chart is digital multi-track."



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INTERVIEW WITH IDB'S DENNIS FEELY

# The Satellite Connection

By Reed Bunzel

While CDs and digital recording are just beginning to make significant inroads in the consumer marketplace, digital satellite transmission has already proven itself as program distribution standard. Digital is still relatively new to broadcasting applications, but its advantages have been sufficiently recognized by most major networks and independent syndicators. No one is predicting the demise of analog communications (such augurs would be poorly advised), but digital has established a significant grip on satellite delivery.

Los Angeles-based IDB Communications is one of only a handful of firms which deal specifically with radio satellite uplinking. With its own transponder space on Satcom 1R, IDB is equipped to provide full digital transmission services to a wide variety of customers. Company Senior VP Dennis Feely offers some insight on the basics of digital audio and the benefits/drawbacks of digital satellite transmission.

**R&R:** Most audiophiles understand the basic principals of digital technology — but given that most people are not audiophiles, can you explain the technology in simple terms?

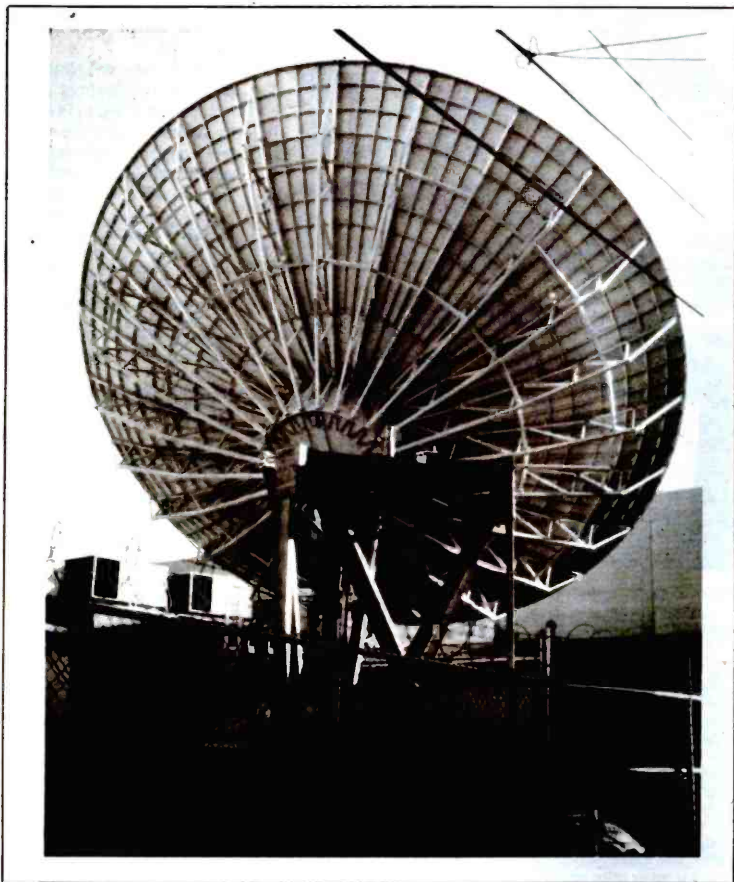
**DF:** What happens is that the audio signal that comes in — either on tape or live — is converted to its counterpart in a digital data stream. This is hard to explain in layman's terms, but the general principle is that the audio is transformed into a series of data bits. Those bits are later reprocessed back into the audio signal, with little or no distortion, noise, or interference.

**R&R:** Is digital audio storage on CD more complicated than analog storage on audio tape?

**DF:** You're looking at two different things. Compact discs are a laser technology, where the data bits are "read" by a small laser. But digital can also be recorded on ordinary audio tape, just like regular computer information would be. It's not the storage that makes the difference between digital and analog; it's the source of the audio.

**R&R:** Can you describe the advantages digital audio has over analog?

**DF:** The advantages mainly lie in the area of technical performance. The signal to noise measurements have a 15db advantage with digital, and there is no degradation of the audio. The digital data cannot get lost, so when the audio signal is received it is converted back into the same digital signal that was transmitted. This prevents any disintegration of the sig-



nal during the satellite uplink-downlink process, whereas there is a distinct possibility for degradation in analog transmission.

**R&R:** Including the dish antenna, what equipment is required to receive the digital signal?

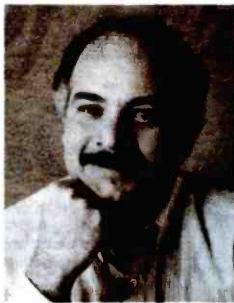
**DF:** It is generally recommended that in a very poor area a 12-foot antenna be installed, but the majority of stations use a 10-foot dish. A low-noise amplifier is then hooked up to the antenna, so the low-level signals transmitted by the satellite are intensified. The signal then travels via coaxial cable to the station's digital receiver, which then converts the signal back into an audio signal.

**R&R:** At this point the signal is ready for broadcast?

**DF:** Correct. The receiving unit has the ability of selecting any number of individual channels, which on Satcom 1R are allocated to ABC, NBC, CBS, United Stations, and IDB.

**R&R:** Is the final digital signal still comparable to that found on a compact disc?

**DF:** It is more like the signal found on a high quality record than



Dennis Feely

a CD. To get CD-equivalent sound, a radio station really needs to use CDs — but digital satellite transmission comes right behind it in terms of quality. It is important to remember that the quality of the satellite transmission is only as good as what is being sent, so the higher the quality of the original production, the better the end product will sound. A digitally-mastered signal will have less degrada-

tion, and some of the "golden ears" of the recording industry claim they can distinguish a digital signal from an analog signal the same way they can tell the difference between the two in master recordings.

**R&R:** What are the chances of digital audio becoming the industry standard?

**DF:** I really don't believe digital will overtake analog. For starters, analog provides the capability of uplinking a single signal from a particular location, whereas digital requires that every signal be assembled in one common location and uplinked at one time. The digital signal is transmitted as a number of tiny bits of information, which the receiver then breaks down into individual signals. This allows for a higher-quality signal, but it's more complicated to work with.

For example, IDB handles all 24 channels on its transponder. Each of those channels have to originate from the same location, which in our case is at our facilities here in Los Angeles. In the case of CBS, NBC, and United Stations, each network's six channels are combin-

ed into one digital signal in New York which then gets uplinked at the same site.

**R&R:** How does the receiver separate those channels on the downlink side?

**DF:** Every network is assigned a particular channel, so that network's affiliates dial up the appropriate channels. Analog doesn't have that stipulation. Analog can be transmitted independently of other signals from a number of locations, so for this reason alone it will never become obsolete.

**R&R:** Will the recent shuttle disaster set digital satellite transmission back?

**DF:** It won't have much impact as far as digital is concerned, but it will definitely affect satellite transmission in general. Westar 3, which is analog and is largely used for regional networking, has been slated for replacement for over a year. The first replacement was Westar 6, which was launched in the middle of 1985 and is both analog and digital. But Westar 6 developed problems, and was later retrieved from space and brought back for rebuilding. It was scheduled to be relaunched in March, but additional problems pushed it back even further. Now God only knows how the accident will affect it.

**R&R:** Is digital the ultimate technology in satellite distribution?

**DF:** Not by a long shot. This year especially there is another technology to go along with analog or digital, and this has to do with transmission frequency. A majority of satellite distribution is currently being done via C-Band, which is one frequency, but the K-Band is beginning to be looked at as the "in thing."

**R&R:** Is there a significant difference between C-Band and K-Band transmission?

**DF:** Yes. The difference lies strictly in the frequency that they operate on. C-Band operates in the 4 to 6 gigahertz range while KU operates in the 12-14 range. The advantages of the K-Band are that the C-Band satellites have to share the terrestrial microwave, which ultimately may cause considerable local interference. KU does not share the same channels and the chances for interference are far improved. The antennas are physically smaller, you can locate them in areas of high building concentration and other places where C-Band is impractical. NBC Television has now gone with K-Band technology, which is helping to reduce antenna size and should reduce much of the local broadcaster's interference problem.

**R&R:** Is there a downside to K-Band technology?

**DF:** The main disadvantage is that analog radio signals are so narrow that in such a high frequency, there are problems of keeping them on-line. What is projected at this point is to digitize most of these signals, because the digital channel is easier to track at the high frequencies.

# The rep VS. the conglomerate.

*By Jerry Schubert, President, Eastman Radio.*

The selling of America's radio stations is in the throes of change. Most of the industry's major rep firms have caught the mergermania fever that is sweeping the business community.

They are fast becoming "Conglomerates" whose main selling efforts are packaging stations into so-called "networks."

**Is the "Conglomerate" the future?**

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But we try to keep the concept of a network in perspective. For at Eastman, we have reservations about the impact of this approach on the quality stations across the country. Stations that have more things to sell.

As we see it, the faceless network will submerge the identities of the individual radio stations.



The faceless network will blur the competitive differences between stations.

The faceless network will make the sale on price, not value. (How do you sell value if, as in the case of one Conglomerate, you handle fifteen stations in one market?) **Eastman's view of the future.**

With more network selling, we see the need for a rep firm to sell value, not just numbers.

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## CDs IN THE STUDIO

# The Audible Difference

By Hurricane Heeran

As with any new invention or gadget which reaches the consumer market, a demand — real or perceived — has to be created. In the case of compact discs, nothing can better show the higher quality than radio, which while promoting this new technology is also better served by it.

R&R spoke to seven radio stations in four different music formats to see how the use of compact disc has helped them — and what they plan on doing in the future. CDs are becoming established as promotional and programming tools, and presented below are some of the practices and philosophies incorporated by these stations.

### Adult Contemporary

Since industry cynics feel that Adult Contemporary stations play as few records as possible, it shouldn't surprise them that few ACs have made a beeline to CD technology.

As KUDL/Kansas City's PD Dene Hallam comments, "In the past the rule was that whoever played the better music won the ratings game. Then it changed to whoever had the better personalities, then to whoever had the better personalities and the better music. Then it was whoever had the best



**DIGITAL DISPLAY** — KUDL/Kansas City's Ken Monroe prepares to play another CD on his afternoon drive show. The two CD players are to the right of the cart machines with the controller unit on top of the players. The rack holding the disks is kept above the player units.

contest. Then it was whoever had the best TV spot. As everyone gets more sophisticated, and more competitors enter in the ballgame, CD becomes just one more competitive edge."

KUDL has been using digital discs for three years, and Dene has pushed to place — and keep — the

station in the Kansas City forefront. He estimates that in any one given hour, on the average, about 35-40% of the station's records are from compact disc. Some hours lower that number to 25%, while others more than make up the difference by being nearly 70% CD.

The station is equipped with a

pair of CD consumer models plus a new Sony CDS-3000 which, according to Hallam, "has a feature where you can cue it up with your finger, so you get it really tight."

Steve Nicholl of KMGC/Dallas figures that nearly 70% of his station's music is being played via compact disc. This includes a mix

of both current and oldies, due to KMGC's concentration on Motown — which is in turn due to the number of anthologies which have been released on CD in the past year. "You might get 10 or 12 tracks with a variety of Motown artists, and that material is an important part of Adult Contemporary," he says. "Also, there have been plenty of greatest hits albums that have been released in the past year, so you can pick up a lot of titles relatively quickly."

KMGC's CD equipment includes two Sony CDB-3000s, which feature individual cue controllers. Nicholl says, "I've never seen a cue any tighter than this. On the front end of Culture Club's 'Do You Really Want To Hurt Me' you can cue to the downbeat past the a capella intro. We have them both wired to the board so they're instant-start — just like the cart machines are."

"We also have a Technics consumer model which is in the production room primarily for those edits," he continues. "For example, if I want Lionel Richie's 'Rising With The Night' to have an early fade because of the electric guitar, I can go from the CD to 15 ips tape and get the fade that I want. It is always the same on the air when we come back to cart, although we are losing a generation." KMGC uses a fourth CD player to dub cuts from disc to cart as a back-up system.

### Touting The Technology

One problem in using CD direct-to-air is the possibility for the wrong track to air. KUDL's Hallam, however, finds that this problem rarely happens and that the jocks have moved past the point of potential error. "They tell me that using the compact disc player is maybe one step harder than slipping a tape in the cart machine," he says.

Nicholl feels that when a rare mistake does occur, "it's simply time to tell everybody that 'Hey — accidents happen. But let's not let this happen anymore.'"

Developing a CD library is tough regardless of format, and usually requires that a station purchase massive quantities of compact discs. Neither Nicholl nor Hallam had much response from the record labels; Nicholl remembers: "I decided that the success and the sound of my radio station was more important than whether or not any particular label was going to give me service on compact disc. When I couldn't get satisfaction from the labels, I made a deal with a record retailer."

Radio can be an excellent method for educating the consumer about the advantages of compact disc. From the first time KMGC began using CDs on-air, the station has instituted an informational campaign. "We decided it was important to tell people what we're doing, why we're doing it, and what

Continued on Page 34

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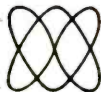


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## The Audible Difference

Continued from Page 32

we think it does for the music," Nicholl explains. "There are a lot of people who are set to buy CD equipment who remember the move from 8-track to cassette, who remember the quadrasonic gamble. Although they don't seem to be worried that CD is another one of those follies, they are the people that are probably in the position to buy the technology. We want to make sure they get the right information."

### Album Rock

AOR is the rock format people tend to think of at the mere mention of the word "audiophile." The format is primarily an FM phenomenon, known for a somewhat "experimental" reputation as well as a widespread interest in the ill-fated quadrasonic technology of a decade ago. Also, the "natural" sound of album music from records is considered *de rigueur*; a variety of sources has tended to supplant the LP. AOR also was the first format to take widespread advantage of digital technology.

The pioneer station in this is WDHA/Dover. VP/GM Bob Linder is proud that his station not only was the first to broadcast stereo (in 1961) and the first to broadcast quadrasonic (in 1971), but on January 28, 1983 possibly became the first commercial station to broadcast a compact disc.

While Linder is keeping mum about what's in store for 1991, he will gladly talk about WDHA's use of CD technology. "Through a combination of several factors at least



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a third of our programming is now from compact disc," he says. "This figure is split evenly between oldies and currents, due to albums by ZZ Top and John Cougar Mellencamp being around long enough for the CD version to hit the market. The record companies are getting better release schedules to get the top-selling product on the market in a timely fashion, and we've developed more independent sources for getting CDs ourselves."

Linder receives respectable CD service from Elektra, Chrysalis, Island, and A&M, but the rest of his growing library comes from the station's own budget. "I understand the labels' reluctance to service us with CDs because I too am in management," he says. "The large companies with the bulk of



Dene Hallam

CD product find it much easier to say 'no' to every station than to be selective in who they supply CDs to. There aren't enough for everyone."

KEZO/Omaha's MD Joe Blood estimates that he pulls up to 25% of his station's music from compact disc, a number which should increase when a second CD unit is added to the control room. With the impending arrival of a new Studer-Revex player, the budget for discs is expected to rise. "At that point in time we'll probably have about 75% of our entire library on CD," Blood explains.

While most of KEZO's CD service is poor, Blood does get good service from A&M and PolyGram, and cites Chrysalis as being "really good about sending us stuff. Not only new product but old as well."

### Special Programming

KEZO currently uses its player extensively during its "Headphones Only" show, but the concept of an all-CD hour or weekend is in the future. WDHA is serving its audience with a number of specials built around its use of the compact disc, including a daily "Laser Lunch" which highlights three or four albums each day. The program has a pair of sponsors: the first selling CDs only and the other selling the players.

Because both WDHA and its AM sister WMTR use CD players, Linder has purchased for both stations a sound effects library on compact disc. The set consists of 28 separate discs, each containing hundreds of sound effects. "This gives us access to thousands and thousands of sound effects — all at the push of a button," he adds.

WDHA and WMTR's CD players are all consumer models, since Linder is skeptical about the economics of switching to broadcast units. "This is due to change soon," he elaborates. "In 1986 we will see a number of broadcast machines that will come in around the \$1000 range, and that will make it financially feasible."

Contrary to popular belief, one of the few problems confronting the station that uses compact discs is that CDs do get scratched and nicked after constant on-air playing. Blood recalls the problems he dealt with: "We had some heavy-duty fingerprints and other dirt, but we bought a disc washer and compact disc cleaner and the problem has been resolved to our satisfaction."

### Contemporary Hits

All CHR stations are supposed to be the same: tight-listed, with every cut on cart to prevent the jocks either playing the wrong song or destroying the record. These unwritten rules have kept most stations from cruising along with compact discs.

KFMN/Abilene began using compact discs last December, but still has only 10% of its current playlist on CD. Only the oldies library has a higher percentage of CDs; as PD Don Testa explains, "It's a lot easier to stock oldies on compact discs simply because of the titles that are available. It seems there are more gold titles available in greatest hits packages and other anthologies."

Don continues, "We're the only station in the market to use CDs right now — which is great. If we happen to play a CD cut we don't make a big deal out of it, but we do go ahead and let people know about it before we play it." KMFN plays its compact discs straight on the air, assisted by a unit which allows each cut to cue tightly.

In contrast, KRQ/Tucson plays up to 25% of its currents — but very few oldies — from CD. As MD Scott Johnson notes, "If you have a good phono cartridge and a good turntable system, you can bring the quality of regular discs up to that of compact disc." Johnson recognizes the high quality of CDs, but

Continued on Page 36

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## The Audible Difference

Continued from Page 34

at this point tends to transfer most CD product from disc to cart. "We would like to go straight to air with CD because that is the best way, but the machine that we have is not really as dependable in broadcast use as a cart machine would be. Instead we have done some tasty things in dubbing from the disc to tape."

### Selective Service

Getting good album service for CHR is sometimes hard enough, and since the manufacturing of compact disc singles is not yet widespread, CHR stations suffer from lack of CD service. To alleviate this problem Testa contacted most of the major labels he deals with on a weekly basis. "They are as anxious as I am, I think, to get this technology started. They understand that nothing but good will come from having their label on the air on compact disc." While he concedes that no real service policy exists at present, "the labels are cooperative. What service we



Dom Testa

have has yet to be on a regular basis, but I look for that to change in the next six months."

So how does a station promote the fact that it now uses compact discs on the air? The easiest way is to have the jocks announce the fact during their show. KRQ's Johnson recalls, "When we first got the ma-

chine two years ago, we had a special cart made up for on the air. It was an intro for whatever digital disc was coming up, and then the jock came on live and said, 'Here is the new one by Billy Joel!' The novelty has worn off since then, so now the air person will mention it in his rap if he thinks of it."

When KFMN began to use compact discs last December, the listener response registered heavily in favor. Testa recalls, "The first day we put it in we went on the air and said, 'Coming up later this afternoon we have a surprise for you. We've added a new piece of equipment to the radio station.' That's all we said. But the phone rang off the wall, with people saying 'You got a CD player!' That's all we had to say and people were already excited by it. That's how hot CDs are."

### Jazzercise

Of the stations contacted by R&R for this article, the one with the highest percentage of compact disc programming was WBBY/Columbus. According to PD Terry Wil-



Bob Linder

son, the station is closing in on 80% of its music coming from CD. This figure represents the station's total music output, while the playlist of currents coming from CD hovers around 25%.

Wilson illustrates the advantages of compact disc over regular analog recordings through a simple comparison: "We went through four or five copies of Stanley Jordan's 'Magic Touch' album before we got our CD copy. We've had that copy ever since it was released, and while it looks a little bit hacked up, it sounds as good as the day we brought it in here."

One of the station's long-running program features is "The Whole Pie," which went all-digital about a year ago. WBBY also resurrected a Big Band program, making extensive use of CD recordings, and Wilson has considered a 100% CD promotion. "KJAZ in San Francisco is doing that," Wilson notes, "but because of the small amount of current material available on CD it would blow the hell out of our rotations and we would be cheating the artists who weren't on compact disc."

CD service is no easier for jazz than in any other format. "At this point Windham Hill and GRP are the only ones sending us CDs on a regular basis," Wilson adds, explaining that a jazz station's library is built on considerable out-of-print product. "It has taken us the better part of eight years to build our analog record library, and although it was somewhat comprehensive, it wasn't complete. If one of those disks becomes damaged we're in trouble. Compact discs reduce the chances of this damage."

While CDs eliminate much of the wear-and-tear problem, Wilson also points out that CDs are not indestructible. "Compact disks are subject to scratches, dirt, fingerprints, and that type of stuff — something we found out through our experience in using them. Keeping them clean does make a difference."

The first station in Columbus to go digital was the Classical/PBS outlet WOSU, but WBBY followed immediately by setting up two CD units for air use. Today the station has three Studer A-725 players, but Wilson admits that cueing isn't as predictable as with a standard turntable. "You can't cue the CD as closely as you can with a record," he says.

### Last Cut

Just as the cartridge and cart machine became standard equipment in the air studio, so too will the compact disc player. This is partly because CD technology is still new, but most of its success will be directly attributed to the high-quality digital technology will bring to the station's sound.

As KMG's Steve Nicholl concludes, "People don't really care why it works. They don't really care how it works. They know what it does and they like it. That seems to be the key thing."

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**COUNTRY RADIO SEMINAR XVII**

**March 6-8, 1986**



**Nashville, Tennessee**

Thursday  
2:30 p.m.

**WHO IN THE HELL ARE THEY**

Thursday  
3:30 p.m.

**RESEARCH - GOSPEL OR GUIDE**

Thursday  
7:30 p.m.

**ARTIST-ATTENDEE WELCOME RECEPTION**

Friday  
9:00 a.m.

**FRIDAY KEYNOTE - SAM PHILLIPS**

Friday  
9:30 a.m.

**SELF IMAGE PSYCHOLOGY AND YOUR GOALS  
MIKE McCAFFREY**

Friday  
9:30 a.m.

**RATINGS - Arbitron & Birch**

Friday  
10:30 a.m.

**MUSIC IN ADVERTISING (MIPS Session)**

Friday  
11:30 a.m.

**AIR PERSONALITIES**

Friday  
12:30 p.m.

**Luncheon Presentation  
THE ACADEMY OF COUNTRY MUSIC  
COUNTRY PROGRAMMING IS OUR PRODUCT  
Dr. Roger Blackwell**

Friday  
2:00 p.m.

**YOUR QUESTIONS ON SELLING**

Friday  
2:00 p.m.

**PROMOTIONS WITH PROOF**

Friday  
3:00 p.m.

Friday  
4:00 p.m.

**NEW TECHNOLOGY (MIPS Session)**

Saturday  
9:00 a.m.

**SATURDAY KEYNOTE - JACK CLEMENTS**

Saturday  
9:30 a.m.

**DEVELOPING A MARKET DRIVEN PLAN  
Dr. Steven E. Permut**

Saturday  
9:30 a.m.

**INFORMATION PROGRAMMING  
ON COUNTRY RADIO STATIONS**

Saturday  
11:00 a.m.

**THINGS YOU SHOULD KNOW  
EVEN IF YOU HAVE AN ATTORNEY**

Saturday  
12:30 p.m.

**Luncheon Presentation - WRANGLER Brand**

Saturday  
2:00 p.m.

**MANAGEMENT -  
HOW TO GET ALONG WITH PEOPLE**

Saturday  
2:00 p.m.

**THE RADIO DR. PANEL - Winners Only**

Saturday  
3:00 p.m.

**THE NASHVILLE SOUND (MIPS Session)**

Saturday  
4:00 p.m.

**THE FUTURE OF COUNTRY RADIO**

Saturday  
5:00 p.m.

**PINKARD & BOWDEN -  
COUNTRY COMMERCIALS REVIEWED**

Saturday  
8:00 p.m.

**BANQUET & NEW FACES SHOW**

**ARTIST-ATTENDEE WELCOME RECEPTION ★ ARTIST RADIO TAPING SESSION**

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# RATINGS

## Birch Quarterly Fall '85 Results, 12 +

### Kansas City

WDAF Up Almost Six For Big Lead; KBEQ Holds Second; KLSI New AC Leader; KCFX More Than Doubles; B/U's Up

	Spring '85	Fall '85
WDAF (City)	8.7	14.5
KBEO (CHR)	9.0	9.2
KYYS (AOR)	11.2	8.3
KMBR (B/EZ)	6.4	6.5
KLSI (AC)	4.8	6.0
KCMO (N/T)	5.3	5.7
KUDL (AC)	5.4	5.7
KPRS (B/U)	5.0	5.6
KZZC (CHR)	6.5	5.2
KKFX-FM (City)	6.3	4.5
KCFX (AOR)	1.8	4.2
KMBZ (N/T)	4.6	3.8
KJLA (BBnd)	3.8	2.9
KBKC (CHR)	2.5	2.6
WHS (AC)	3.6	2.5
KKCI (AOR)	2.7	2.0
KXTR (Class)	1.3	2.0
KCCV (Rel)	1.2	1.5
KPRT (B/U)	.5	1.0

### New Orleans

WYLD-FM Down A Point But Holds Wide Lead; WEZB Up Two, Approaches 15; WQUE-FM Up Two; WBYU, WAJY, WYLO Up A Share Or More

	Spring '85	Fall '85
WYLD-FM (B/U)	20.4	19.5
WEZB (CHR)	12.6	14.7
WQUE-FM (CHR)	7.7	9.7
WRNO (CHR)	8.2	6.2
WBYU (B/EZ)	4.4	5.6
WNOE-FM (City)	6.3	5.4
WWL (N/T)	4.8	5.2
WAJY (AC)	3.7	4.7
WLTS (AC)	6.0	4.4
WBOK (Rel)	3.9	4.1
WYLD (B/U)	1.9	2.9
WSMB (Talk)	4.1	2.3
WNOE (City)	1.2	2.1
WTUL (Misc)	1.0	1.8
WWNO (Class)	2.9	1.6
WTIX (AC)	2.5	1.5
WYAT (Gold)	1.1	1.3
WSHO (Rel)	1.5	1.1
WVOG (Rel)	1.2	1.1
WWIW (BBnd)	1.2	1.1
WCKW (Gold)	.2	1.0

### Columbus

WLVO Up Four To Pass 20 Mark; CHR Off Severely; WTVN Tightens AC Contest; WRMZ Doubles To Pace Country

	Spring '85	Fall '85
WLVO (AOR)	16.7	20.6
WXGT (CHR)	16.1	10.9
WSNY (AC)	9.6	9.5

### Cincinnati

WUBE Up Four, WPFB Sextuples In Country Conquest; WVEZ Glides To Second; WKRC, WLLT, WWNK-FM Tighten AC Race; WAKW Up By Factor Of 11

	Spring '85	Fall '85
WUBE (City)	7.5	11.8
WVEZ (B/EZ)	8.7	10.5
WKRC (CHR)	12.6	10.0
WBBN (AOR)	12.0	9.8
WBZ (B/U)	6.9	7.5
WLW (AC)	9.5	7.4
WKRC (AC)	6.1	7.0
WLLT (AC)	3.3	4.7
WKS (AOR)	6.1	4.7
WRMN (AC)	5.3	4.5
WCKY (N/T)	4.4	4.4
WWNK-FM (AC)	1.9	3.8
WAKW (Rel)	.2	2.2
WDJO (Gold)	1.9	1.8
WPFB (City)	.3	1.6
WQUC (Class)	1.3	1.7
WVXU (Misc)	.9	1.3
WCIN (B/U)	1.7	1.1

### Portland

Leaders Down; KXL-FM Adds Two; KKLJ Nearly Triples; KXL, KUPL-FM, KKCX Up

	Spring '85	Fall '85
KKRZ (CHR)	14.2	12.5
KGON (AOR)	10.9	9.2
KMKJ-FM (CHR)	6.7	7.2
KGW (AC)	6.6	6.3
KXL-FM (B/EZ)	4.0	6.0
KEX (AC)	5.6	5.8
KXL (News)	5.0	5.6
KINK (AOR)	7.2	5.5
KUPL-FM (City)	4.4	5.3
KKCX (AC)	4.3	5.0
KKLJ (AC)	1.8	5.0
KYTE-FM (Class)	3.2	3.6
KWJJ (City)	4.6	3.4
KYTE (BBnd)	4.3	2.4
KWJJ-FM (City)	1.3	1.9
KKEY (Talk)	1.9	1.8
KKSN (Class)	1.0	1.6
KPOQ-FM (Rel)	1.9	1.6
KBOO (Misc)	.6	1.3
KMHD (Jazz)	1.0	1.3
KOAP (Class)	1.4	1.3
KUPL (City)	1.0	1.3

### San Antonio

KTFM Extends Lead; KQXT Doubles To Take Third; KAJA Opens Country Lead; KONO Up Two; KESI Sole AOR Winner

	Spring '85	Fall '85
KTFM (CHR)	12.5	13.1
KBS (AOR)	11.8	9.7
KQXT (B/EZ)	4.1	6.4
KTBA (AC)	5.7	6.0
KAJA (City)	4.1	5.4
KONO (AC)	3.0	4.9
KCOR (Span)	4.9	4.5
KBSG (AC)	6.3	4.3
KSAG (CHR)	6.3	3.9
KITY (CHR)	3.4	3.7
KBUC-FM (City)	2.5	3.6
KESI (AOR)	2.1	3.5
KKYX (City)	3.9	3.5
KLKS (AC)	2.3	3.5
KXZL (AOR)	6.7	3.3
KBLJ (CHR)	2.7	3.0
WDAI (N/T)	4.6	2.8
KAPE (B/U)	2.7	2.3
KBLR (Rel)	1.5	1.8
KXET (Span)	.4	1.3

### Sacramento

Leaders Off; KWOD Jumps To Third; KXOA-FM Solid Gainer; KRAK Adds 2½ To Take Country Lead; KSKK New Country Runner-Up

	Spring '85	Fall '85
KFSM (CHR)	16.1	15.4
KZAP (AOR)	13.5	10.8
KWOD (CHR)	7.4	8.8
KCTC (B/EZ)	8.9	8.4
KXOA-FM (AC)	5.7	6.9
KRAK (City)	3.6	6.0
KFBK (N/T)	5.5	3.8
KSKK (City)	2.4	3.4
KHYL (AC)	3.3	3.2
KGNR (BBnd)	1.8	3.0
KROY (AC)	2.6	3.0
KAER (City)	3.7	2.9
KXOA (BBnd)	3.5	2.9
KGO (N/T)	2.0	2.3
KFIA (Rel)	1.7	2.0
KXPR (Misc)	1.7	1.7
KPOP (CHR)	1.8	1.6
KOWL (AC)	.6	1.1

### San Jose

KWSS Hangs On To Lead Over KGO Threat; KYUU Takes Third; KBAY Doubles; KLOK Almost Quadruples; KEZR Gains

	Spring '85	Fall '85
KWSS (CHR)	10.3	8.3
KGO (N/T)	7.0	8.0
KYUU (AC)	6.6	7.1
KOME (AOR)	9.7	6.7
KBOL (B/U)	5.1	4.6
KBAY (B/EZ)	2.2	4.4
KCBS (N/T)	2.9	4.1
KBJO (AOR)	3.1	3.4
KHOI (AC)	3.9	3.1
KLOK (AC)	.8	2.9
KLIV (BBnd)	1.8	2.7
KEZR (AC)	1.5	2.8
KFOG (AOR)	3.8	2.4
KITS (CHR)	1.5	2.2
KBLX (B/U)	3.8	2.2
KOIT-FM (B/EZ)	1.7	2.1
KSAN (City)	3.3	2.1
KMEL (CHR)	3.0	2.0
KLZE (B/EZ)	1.3	1.9
KARA (AC)	2.6	1.8
KEEN (City)	3.0	1.8
KNBR (Rel)	1.7	1.4
KLOK-FM (AC)	2.4	1.3
KBRG (Span)	1.1	1.1

### Norfolk-Portsmouth-Newport-News-Hampton

WNOR-FM Rises To Stratosphere; WLTY More Than Doubles

	Spring '85	Fall '85
WNOR-FM (AOR)	13.5	17.6
WCMS-FM (City)	11.6	9.2
WOWI (B/U)	10.8	8.7
WBYK (B/U)	10.0	8.5
WVYZ (CHR)	7.6	7.4
WLTY (AC)	5.0	6.7
WFOG (B/EZ)	6.1	6.5
WWDE (AC)	4.5	4.8
WXRI (AC)	1.7	4.0
WRSR (CHR)	3.4	3.6
WRAP (B/U)	3.5	3.4
WTAR (AC)	3.9	3.2
WPCE (Rel)	2.6	2.5
WHRO (News)	3.7	2.3
WNBS (Talk)	1.7	1.9
WTID (City)	1.1	1.8
WNOR (Gold)	.7	1.1
WYPI (Rel)	.7	1.0

### Buffalo

WBEN, WBUF Soar To Tie For Top; CHR's Off; CILQ Opens Edge In Canadian-Only AOR Battle

	Spring '85	Fall '85
WBEN (AC)	6.1	8.9
WBUF (AC)	5.6	8.9
WKBE (CHR)	10.3	8.8
WPHD (CHR)	9.9	7.2
WYWK (City)	7.8	7.2
WJYE (B/EZ)	6.6	6.6
WECK (BBnd)	6.0	5.9
WBEN-FM (CHR)	6.2	5.8
WBLK (B/U)	5.2	5.1
WKBW (AC)	5.4	5.1
WNYS-FM (CHR)	7.3	5.1
WOR (AC)	4.3	4.0
WOR-FM (AC)	2.0	2.7
WBRN (Misc)	2.1	2.3
WDCX (Rel)	1.5	2.2
CILQ (AOR)	2.7	2.1
WNED (Class)	1.3	1.7
WUNU (AC)	1.7	1.4
WBNY (Misc)	.3	1.0
CFNY (AOR)	2.6	1.0

### Indianapolis

WFBO Off Four But Holds Top Spot; WIBC Rises; WFMS Gains Two; WZPL Up Three

	Spring '85	Fall '85
WFBO (AOR)	22.2	18.2
WIBC (AC)	13.1	13.9
WFMS (City)	8.6	10.7
WZPL (CHR)	7.2	10.5
WTLC (B/U)	8.5	8.4
WXTZ (B/EZ)	7.4	8.4
WNAP (CHR)	6.9	5.3
WENS (AC)	6.1	4.9
WTPJ (AC)	2.3	3.3
WMLF (BBnd)	3.4	2.5
WIRE (Gold)	2.4	2.1
WNDE (AC)	1.4	1.7
WXIR (Rel)	.6	1.1
WIAN (Misc)	1.4	1.0

### Hartford

WTIC Gains On FM As Both Continue Domination; AORs Both Up Two; WDRC Solid Gainer; WKND More Than Triples

	Spring '85	Fall '85
WTIC-FM (CHR)	20.3	19.9
WTIC (AC)	15.9	17.1
WHCN (AOR)	7.4	9.5
WCCN-FM (AOR)	6.2	8.4
WKSS (CHR)	8.1	6.9
WRCH (B/EZ)	7.1	4.6
WDRC-FM (AC)	4.3	3.8
WDRC (AC)	2.2	3.7
WPOF (News)	3.6	3.6
WIOF (AC)	2.9	2.4
WRCC (BBnd)	2.5	2.2
WKND (B/U)	.6	2.1
WWYZ (AC)	1.1	1.4
WPLR (AOR)	2.2	1.3

# Radio Update #1

# HANDS ACROSS AMERICA™

## Introducing The Update

Starting in this issue of *Radio & Records*, and continuing on a regular basis until the actual event, Coca-Cola USA is presenting this series of information updates on Hands Across America. These updates provide additional information to help maximize your station's efforts on behalf of Hands Across America.

Together we can help make sure that on Sunday, May 25th there is an unbroken line of six to 10 million Americans stretching from coast-to-coast. The information contained in these pages will help make that incredible event a reality.

## Governors Join Hands

Implicit to the success of this once-in-a-lifetime event is the cooperation of government officials along the 4,000-mile line. Governors Bruce Babbitt of Arizona and Tom Kean of New Jersey have announced the support of all 16 governors in the states through which the line passes. The eight Republican and eight Democratic governors have endorsed Hands Across America in an unprecedented show of bipartisan support. The governors have agreed to assign a staff aide to brief their State Police and other security personnel on the event and distribute Hands Across America information to all government employees.

Be sure the person at your station handling Hands Across America makes contact with the Governor's office to better coordinate your efforts. Working together to have PSAs aired in support of the project is a great starting point.

## Additional Corporate Activities

J.C. Penney is sponsoring a national tour of the original artwork from the Hunger in America cartoon series which ran in newspapers on Thanksgiving 1985, in their major stores beginning in mid-March . . . American Express has announced it will buy the single most difficult mile to fill anywhere in the country . . . Famous Amos Cookies has bought a mile and will be putting sign-up coupons in all bags sold . . . Thom McAn Shoes has bought the George Washington Bridge segment in New York City.

## Coca-Cola Bottlers Primed For Promotions

To better acquaint the Coca-Cola bottlers with Hands Across America, a gala celebration was held recently in Los Angeles in conjunction with their national meeting. Hundreds of bottlers, including those from all 16 states through on the line, were treated to a dinner attended by more than 150 celebrities who have endorsed Hands Across America. These bottlers are excited about the project and are ready to talk with you about building joint promotional programs. (Already, the Coca-Cola bottlers in New York and Los Angeles have bought the first and last miles respectively.)



## Hands-On Card Tie-Ins Available

All of us in radio are aware of the positive effect of station card promotions.

To heighten local awareness of Hands Across America, Coca-Cola USA through its bottler network is making available a "Hands On Card" as a discount tie-in opportunity. These cards will be available wherever the bottler offers Hands Across America take-one pads encouraging sign-ups for the event. Card artwork has been developed with a blank back to accommodate station and discount information. All stations on the Coca-Cola Hands Across America Radio Network will receive card art. Use your logo on the back. Get a retailer to offer a discount. The retailer can advertise that discount on time adjacent to the Hands Across America daily news-and-information updates. Consumers get the discount simply by displaying their special Hands On Cards with your logo at time of purchase!



## It Crosses All Formats

The Hands Across America organization has conducted focus groups which confirm the universal appeal of the project. Research findings exceed every expectation and provide an insight extremely meaningful for radio. Every demographic, psychographic and political group sees it in a different light: yuppies view it as an expression of '80s cultural values, the elderly see it as the return of the traditional "neighbor helping neighbor," Democrats see it as grass-roots activism, Republicans as private-sector volunteerism and kids see it as the biggest party in the history of the world! There's no doubt your listeners fall into at least one of these categories. And that includes Black, Hispanic and other ethnic groups.



For More Information . . .

On joining the Coca-Cola Hands Across America radio network, call United Stations Radio Networks at 212-764-3900  
On Coca-Cola USA and bottler activities, call the Coca-Cola public relations team at 404-678-5077  
On purchasing multiple places in the line for employees, promotion use, etc., call Hands Across America at 213-556-1812



JHAN HIBER

## Getting Ready For The Spring Sweep

The groundhog may or may not have seen his shadow, but in the radio business we all know spring is coming ... very soon. In fact, the spring Arbitron survey begins next week.

Next week! That can't be right. Doesn't the Arbitron schedule show survey dates to be April 3-June 25? What's Hiber talking about?

Stay tuned and I'll offer my reasons for stating that while you may be up to your eyeballs in snow and ice, spring (Arbitron style) is right around the corner. You'll also find some suggestions for making sure you're properly geared up for this crucial survey.

### One-Month Lead Time

Yes, the diarykeeper for the spring cycle does begin April 3. However, as you might imagine, Arbitron has to do some homework in order to recruit these diarykeepers and send each home the relevant number of booklets. This phase of the survey is known as diary placement.

The Arbitron system is set up so that there is about a one-month lag time between when the public is called and asked to be part of a weekly sample and when those who agree actually get their diaries. Thus, if the first diarykeeping week starts April 3, placement gets rolling during the first week of March. Likewise, those folks who will be asked to keep diaries April 10-16 get recruited during the second week in March, and so on.

This one-month lead time can be put to good use by some stations. If you market your sound consistently and don't merely try to "hype" the book, you may receive some di-

ary payoff. On the other hand, stations that sound truly different - or promote themselves differently - in "run-survey" periods may be hurting their cause.

"There is about a one-month lag time between when the public is called to be a part of a weekly sample and when those who agree get their diaries."

Some diarykeepers form or reinforce their radio usage habits after being contacted by the Arbitron placement person. Since they will now have a "vote" they'll often take inventory of their radio habits. They want to make sure that when they get their diaries their "vote" counts for the station(s) they really like.

Therefore, it makes sense to examine your pre-survey posture. How do you sound? Are you offering worthwhile inducements to listen? Review your approach, keeping in mind the diary placement steps and their potential impact.

### Survey Status Checklist

As you prepare for the furious spring battle it helps to have a checklist of key action items. Some of the most necessary steps I'd suggest would take place in the following order:

1. Review previous survey diaries. See the reality of your earlier results, so you can see what moves might be in order for the spring.

2. Sponsor/conduct a perceptual research study. Review the results, then finetune your strategy based on your gut married to the research results.

3. Assuming yours is a music station, sponsor/conduct an auditorium music test. One research firm recently wrote in their newsletter that such music research is virtually guaranteed to generate a ten percent share gain.

I don't know that you can expect a specific growth figure, but I do know that more and more successful stations finetune their playlists this way. In March, I'll bet the air routes will be jammed with researchers criss-crossing the country conducting such auditorium music tests.

4. Plan your programming/promotional events, keeping in mind lifestyles in your metro. Does it rain a lot in your area in April? Then perhaps TV, as opposed to outdoor boards, would be a better investment.

Likewise, make sure your new QH maintenance programming additions make sense. Adding a

movie feature or a new countdown may seem like a great idea. However, do your listeners attend many movies? Do they tune in during the daypart you've decided to schedule the countdown?

The point is that all too often programmers assume that their tricks can stretch time spent listening beyond normal patterns. Not very often. Get out in public or review your research to find out what matters to your (or the competition's) listeners. Plan accordingly.

"Examine your pre-survey posture; review your approach, keeping in mind the diary placement steps and their potential impact."

5. Review the budget. Do you have as much in your war chest as you thought, or a different amount? How much is in reserve? Can you capitalize on an unexpected advertising or promotional opportunity? Can you counter a new thrust by Brand X? Make sure the management team is in agreement on the above points and that the necessary dollars are there. If

there are fewer dollars than originally intended, decide on your survey priorities.

6. Have a station staff meeting. I'd get everyone together, including the GM, the sales team, the star DJ, and the telephone receptionist. Stress that success is a team effort and that the spring results can often make/break the fiscal year for the station. This "pep rally," perhaps done outside the station in a good social setting, can focus everyone's attention. With everyone on the same wavelength, Arbitron growth goals have a better chance of being achieved.

7. Finally, have fun. Radio can be entertaining and creative, so flex those muscles. Also, as many markets emerge from a winter thaw the public's urge may be to break loose. Sponsor a "Spring Fling" and help the market have fun with you. As long as the pressure's on, you might as well enjoy yourselves. Maybe you can organize a promotion or event that lets the market feel good through you.

### But What If . . .

The above are only some of the key items to keep in mind as you get ready for the spring survey. All of the tips may sound useful, but what if your station - for whatever reason - isn't yet organized for the spring? I'd suggest looking at your budget and at the imminent nature of the survey, and making some hard decisions.

The bottom line is that the spring sweep is a must-win situation. Set your action items from the list above, then make haste. And may all of your numbers go up.

## The Master Service = Great Sound

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## OPEN LETTER TO THE INDUSTRY

# Opportunity For AM Radio, Part II

By Bill Parris

To truly revitalize the AM band, younger audiences must be brought back from FM. Any other formatic solution, like the currently popular Music Of Your Life formats, that brings sizable audiences back to radio and not back from FM, would logically have limited success. Likewise, AM stereo, while a great technical improvement, is not the conceptual solution to the basic problem — the programming appeal of formats on the band.

A true revitalization of the AM band must involve the programming of formats that appeal to younger demographics by stations not dependent on technically superior RF facilities. The elimination of the simulcast rule would make it economically feasible for many broadcasters to duplicate their successful FM programming on their AM facilities. This would put more younger demographically-targeted music on the AM band. It's a generally accepted axiom in industry that business attracts business; conversely, radio listeners attract radio listeners.

"A true revitalization of the AM band must involve the programming of formats that appeal to younger demos."

### Consumer Choice

The current situation is somewhat analogous to the new, highly focused subur-

"Successful stand-alone AMs are a success because they offer their market a unique product, which wouldn't change with a band duplication of another competitor."

ban shopping malls, leaving many urban downtown sections resembling the current AM band: either a de-generated version of what was a success a decade ago or surviving by minority ethnic appeal. Continuing that thought, if somehow every chain store in a suburban mall could open a duplicate of itself downtown at no additional cost, they would be motivated to do so. Then, among consumers, the effect would be a choice of location, not product availability.

In the specific of AM radio, this location would be a band with a 100% market penetration, still superior to national FM penetration. Younger listeners could choose AM for the availa-

bility of programming, and broadcasters would have an economic incentive to provide it.

Currently, successful younger demographic FM formats represent considerable investments by their operators in terms of talent and product promotion. Broadcasters, recognizing the unavailability of younger audiences on AM today, could not be expected to undertake comparable investments in AM-only programming. The elimination of the simulcast programming restriction could bring the already existing programming investment on FM to the AM band in an economically practical manner.

### Reverse Migration

Successful stand-alone AM stations should not view

"The elimination of the simulcast programming restriction could bring the programming investment on FM to the AM band in an economically practical manner."

the elimination of simulcast restrictions and the resultant new AM music formats as any more of a competitive threat than existing FM formats pose. A successful major market, gen-



Bill Parris

United Broadcasting Exec. VP Bill Parris first joined the company in 1971 as the all-night talent on WJXX/Rockville, MD. Since then he's served as Director/Programming and Operations Director of WJXX & WLPL/Baltimore (now WYST-AM & FM), Director/Operations and Station Manager of WLYT/Cleveland (now WRQC), National PD for the company's nine radio stations, and VP/Operations. Parris also operated a consulting service, Bill Parris Programming, between 1973-77. He was named United's Exec. VP in 1984.

eral audience AM station today is an older demographic format, while the new simulcast formats brought onto AM would most significantly be of younger demographic appeal, and not directly competitive. Successful stand-alone AMs are a success because they offer their market a unique product, which would not change with a band duplication of another competitor.

What most likely would occur with the emergence of younger demographic AM formats is a slow reverse migration back to AM by younger listeners. This would give currently successful AM stations a new future by adding the potential of acquiring a younger audience not now available.

Along with the real youth-oriented formats, adult appeal programming could be duplicated on AM, furthering the band's diversification. The short-term effect of filling in the currently missing programming of appeal to the 12-44 audience would be a major contribution to programming diversity on AM.

The longterm benefit would come as broadcasters, taking advantage of the AM band's improved full

"Along with the real youth-oriented formats, adult appeal programming could be duplicated on AM, furthering the band's diversification."

demographic spectrum availability, begin to innovate new, separate AM programming formats as they so effectively did with FM. Thus, the elimination of the simulcast rule could serve as the initial catalyst toward the short and long-term goals of programming diversity.

In my opinion, the Commission can again point the way to spectrum development by eliminating the simulcast restriction. This action could set the stage for the radio broadcasting industry to do what it has always done so well — replicate success and advance in programming innovation.

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## SUDDEN IMPACT

# The Importance Of Being Digital

Walk into any electronics store and you'll find a small crowd hovering around the new display of compact disc players. Digital audio is the "in" thing, and the CD is the latest bona fide yuppie dream toy. "It's the closest thing to being in the studio," the salesman hypes as he demonstrates the automatic search and recall functions. "After listening to one of these babes, you'll never go back to vinyl again."

Fact is, digital recordings are making an impact on record sales. Their improved audio quality (over that of analog) is marked, so audiophiles — and consumers with money to burn — are snapping them up at a fast clip. Digital technology is rapidly moving into the mainstream of consumer electronics, and radio networks have keyed in on its inherent value. Almost every major network distributes its programming via digital satellite, and more and more digital product is being incorporated into that programming.

### The Difference Is Digital

"All we have to sell in radio is sound," explains NBC's Source Director/Programming Frank Cody. "Because of this we have to

embrace every possible genuine improvement in its quality. It's our job to deliver sound to the radio station and the listener in the cleanest possible manner, so it makes sense for us to provide as much of that sound in its purest form. Digital allows us that capability."

The CD accent is not only on purity; it also eliminates much of the excess noise which usually peppers analog recordings. "Countdown USA" Technical Producer Rem Hammel explains, "Some labels aren't known for having high-quality vinyl, and many virgin copies are pretty dirty. CDs are always perfect. We use CDs whenever we can get a copy. When we can't we try to use reel-to-reel dubs of the master recordings, but even they have a bit of tape hiss.



Frank Cody

CDs have no noise, and in many cases they're recorded in digital, so you don't even get tape hiss from the master. The CD gives you a perfect digital transfer of a digital recording."

Cody concurs, adding that CDs can almost be "too clean." "CDs are of such high quality that they also can reveal the imperfections of the original recordings," he notes. "The dynamic range of digital is almost startling, at least to the point where flaws in the production come through." If true art is perfect in its imperfections, Cody suggests, CDs present music in its most perfect form.

### The Weary Traveler

While the digital difference is noticeable in the showroom, does it hold up through its satellite delivery path? After making a 46,000-mile journey through space, isn't the difference between digital and analog somewhat diluted? And is it really worth the effort?

Hummel comments, "In a lot of situations you really can't tell digital from analog. The radio station can't make out the difference, and the listener surely can't hear it. It would take a very sophisticated ear — one which knew what the record and CD both sounded like — to determine the difference."

NBC's Cody answers the question by drawing a parallel between the recording and film industries. "Does a movie audience notice whether the picture is shot in 35 or 70mm?" he says. "It's hoped they're so swept away by the content that they don't notice. And I don't think listeners really sit in front of their radios and pick out which songs are on CD or tape or LP or 45 rpm."

### What's In Store?

While Hummel and Cody agree that CD recordings are preferable over analog discs, both maintain that analog still wins out due to

# Grant Signs For Mutual Weeknights

Former ABC Talkradio talk show host Dr. Toni Grant has been signed to host a two-hour weeknight talk program on the Mutual Broadcasting System. The show is slated for a 9:00-11:00pm time slot, which will place it in tandem with the "Larry King Show" and produce an eight-hour block of talk programming.



Toni Grant

Mutual CEO Norm Pettit comments, "Toni Grant is an original. She is the standard by which all other media psychologists are measured. Her two-hour nightly program is the perfect complement to the 'Larry King Show' and gives Mutual a one-two punch in talk radio that'll be tough to beat." Dr. Grant adds, "It's a special joy for me to begin my second decade on the air with this dynamic company. This is a job that I love — and missed — and I'm both excited and challenged by the prospect of getting to know my listeners again and to help make their good lives even better."

Dr. Grant received her Ph.D. in psychology from Syracuse University, and has worked extensively with Vietnam veteran rehabilitation as well as research into psychotic, autistic, and handicapped children. She moved to Los Angeles in 1974 and appeared as a weekly guest psychologist on the "Bill Balleance Show." In 1975 she hosted a Sunday graveyard shift show on KABC/Los Angeles, later moving to the 1:00-4:00 pm program that continued through last December.

sheer volume. Only 25% of the weekly CHR Top 40 releases are at present available on CD, and some of those are unusable in their extended-play versions. More jazz and AOR-oriented product is available on CD, but still not enough to permit 100% digital programming. Digital audio is now at the crossroads faced by other technological advances: will it fade the way FM quad did, hover in limbo like AM stereo, or catch on like the 33 1/2 LP?

"There is no doubt that the CD offers a cleaner, higher-quality product," Hummel maintains. "They're a lot easier to handle, you don't have to worry about scratching them, and you never have to replace them. The recording industry is advancing by leaps and bounds, and the listeners and consumers are also becoming much

more sophisticated. CDs without a doubt will eventually replace records, and radio has to stay in the forefront of this movement."

Cody agrees that digital recording is leading the industry, but believes that the technology needn't stop with CDs. "CDs will definitely have a strong place in the future of this industry," he concludes. "But there is more to it than buying a CD player and a few compact discs. If it were possible to devise a system where consumers can record as well as play back, CDs could take over completely. That technology is not yet available, so people will have to be content with things the way they are. Still, as the average person becomes more aware of digital's far greater audio quality, CDs will certainly take root and probably become the wave of the future."

# Global Reels In The '60s

Global Satellite Network has announced plans to produce and distribute a new "classics" rock & roll program, "Reelin' In The Years." The three-hour program, which takes its name from the '70s song by Steely Dan, will be hosted by GSN Program Director George Taylor Morris and will feature artists and music from the 1958-73.

Company president Howard Gillman says "Reelin' In The Years" is "timed to coincide with the renewed interest among radio stations and advertisers to reach the huge upper demographic audience that grew up in the '60s."

GSN VP/GM Clady Tollin maintains that the show is not a typical oldies program. "Instead of trying to take listeners back to the '60s when life was good — which has not worked in the past — 'Reelin' In The Years' takes isolated moments of that era and brings them into the '90s. We aren't trying to get people to drop acid and eat Screaming Yellow Zonkers; we're just trying to put a smile on their face and give them a lot of good



time rock and roll."

The program is targeted primarily to the 25-44 demo with a secondary target of 12-44, although Tollin stresses that Global isn't expecting to turn out the teens and the younger demos. The musical content is being developed to suit AOR stations, although some format crossover is expected. "We'll be featuring artists who are relevant to the AOR format," Tollin explains. "Pete Townshend, Bob Dylan, the Rolling Stones — they're all artists who have continued to be moving forces behind this music. We will not feature groups like Bread or the Carpenters."

In addition to a healthy selection of classic rock and roll, "Reelin' In The Years" takes isolated moments of that era and brings them into the '90s. We aren't trying to get people to drop acid and eat Screaming Yellow Zonkers; we're just trying to put a smile on their face and give them a lot of good



CLEMONS CHOOSES CHEWELS CHAMP — Clarence Clemons recently stopped by United Stations to select the winner of a trip (sponsored by Chewels) to the American Music Awards. Clemons, who also recorded an interview segment for an upcoming US program, is flanked by (l-r) Ted Bates's Patty Mrozowski, US's Dick Kelly, Warner Lambert's Dean Taylor, Ted Bates's Fran Weinberg, and US's Joni Silverman and Tom Roland.



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# NETWORK FEATURE FILE

# NEWS & INFORMATION FEATURES

March 3-7

## MUSIC FEATURES

### The Weekend

March 8-9	
<b>American Eagle</b> (DWR)	Betty Brothers
<b>Audiophile Auditions</b> (AA)	All keyboards: Leon Jarosch/ Piero Huybregh
<b>Christian Countdown America</b> (CCA)	Jerry Williams
<b>Countdown America With Dick Clark</b> (US)	When
<b>Country Music Countdown</b> (USP)	Missy Gray/Dirt Band
<b>Country Report Countdown With Ron Martin</b> (WRN)	John Schneider/Larry Gartin/Barbara Mandrell
<b>The Countdown</b> (WO)	Yarborough & Peoples/Juicy
<b>Dick Clark's Rock, Roll &amp; Remember</b> (USP)	Rickwood Mac
<b>Dr. Demetri</b> (WO)	Polka King Frankie Yankovic
<b>Future Hits</b> (WO)	Rolling Stones/Van Halen
<b>Greatest Sounds</b> (USP)	Buddy Morrow
<b>Jazz Show With David Sanborn</b> (NSCE)	Hornie Mann
<b>King Biscuit Flower Hour</b> (DWR)	Michael McDonald
<b>Musical!</b> (WO)	Alfred Drake/Gypsy/Warner Bros. Musicals
<b>On The Radio</b> (NSSA)	Shelby E.
<b>Pioneers in Music</b> (DWR)	Journey
<b>Playback</b> (SI)	Featured year: 1967
<b>Powercuts</b> (GSN)	Blue Oyster Cult/Robert Palmer (3/3)
<b>Rock Chronicles</b> (WO)	Brian May/Marilyn Martin/Pat Benatar & Sting
<b>Rock of the World</b> (BRE)	Aeromith/Ass
<b>Rock Over London</b> (RI)	Electric Light Orchestra
<b>Rock Superstars '88</b> (BRE)	John Cougar Melencamp/Bryan Adams
<b>Rockline</b> (GSN)	Five (3/10)
<b>Scott Muni's Ticket To Ride</b> (DWR)	Beatles' novelty songs
<b>Scott Shannon's Rockin' America Countdown</b> (WO)	Bellona/Grace Slick/Bangles
<b>Solid Gold Saturday Night</b> (US)	"There's a new dance that you can do"
<b>Street Beat</b> (BRE)	Archie Franklin
<b>Superstar Portraits</b> (BRE)	James Taylor/Joni Mitchell
<b>Superstars Rock Concert</b> (WO)	Tom Petty
<b>That's Love</b> (WO)	Mr. Mister/Paul Mazursky/Barbara Hershey

### The Week Of

March 10-15	
<b>American Music Magazine With Rick Dees</b> (USP)	Pointer Sisters (3/10) Jackson Browne (3/11) Atlantic Starr (3/12) Phil Collins (3/13) Mr. Mister (3/14)
<b>Concert Hour</b> (WO)	Barrye
<b>Country Calendar</b> (CW)	Ray Stevens (3/10) Randy Travis (3/12) Larry Cash (3/13) Michael Martin Murphy (3/14)
<b>Country Today</b> (MJJ)	Wills Nelson
<b>Earth News</b> (WO)	Paul Rodriguez/Brian Darnathy/Tim Reid/ Martin Lewis/Yoko Ono
<b>Country Report With Ron Martin</b> (WRN)	Gene Watson/Marty Stewart (3/10) Carl Jackson/Mel McDaniel (3/11) Marty Stewart/Gene Watson (3/12) Carl Jackson/Marty Stewart (3/13) Gene Watson/Marty Stewart/Carl Jackson (3/14)
<b>Encore With William B. Williams</b> (WO)	1956: Teresa Brewer
<b>In Concert</b> (WO)	Joe Lynn Turner
<b>Interview</b> (IN)	Mike & The Mechanics
<b>Live From Gilley's</b> (WO)	Gary Morris
<b>Metalshop</b> (MJJ)	Iron Maiden
<b>Off The Record</b> (WO)	Steve Nicks/Blue Oyster Cult/Dokken
<b>Off The Record Special</b> (WO)	Alan Parsons Project
<b>Shootin' The Breeze</b> (WO)	Kash/Princess/Pointer Sisters
<b>Solid Gold Country</b> (USP)	Country music's outlaws (2/10) Feature year: 1971 (3/11) March gods (3/12) Shirley Bassey (3/13) Angels in Country music (3/14)
<b>Special Edition</b> (WO)	Starpoint
<b>Star Trak</b> (WO)	Robert Palmer/Billy Ocean/ABC
<b>Star Trak Profile</b> (WO)	Donna Warwick Pt. 1

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### GENERAL INFORMATION

<b>Ed Busch Talk Show</b> (AP)	Fate heading/black family crisis/immigrants (3/7/8) J. Paul Getty/spaceships on earth Howard Hughes (2/20)
<b>Computer Program</b> (PRN)	Home computers/hardware/software/programs/language
<b>News Blimp</b> (PRN)	Drug tests for employment/outage stations with business/Car Abby/dressing up Lady Liberty/young inventors contest
<b>Sound Advice</b> (PRN)	Shopping for a stereo
<b>Sporting News Report</b> (CW)	Drug abuse in the NFL/Dan Rooney/ Mark Murphy
<b>Sports Flashback</b> (CW)	Dallas Cowboys/Chicago Bears/St. Louis Cardinals/Super Bowl IV
<b>Waldenbooks Review</b> (WO)	Carol Gray/Rock Whore/"Buried Dreams"

### COMEDY

<b>Comedy Show With Dick Cavett</b> (CW)	Pete a Waste
<b>Daily Feed</b> (DCA)	Boy just update/California imports surplus/Marcos still winning/Rudman Gramm cracks/water
<b>Laugh Machine</b> (PRN)	Robert Klein/Steven Wright/Woody Allen Richard Pryor/Rodney Dangerfield/ Flip Wilson
<b>Party Drop-ins</b> (ASR)	Blair's full of trouble/almost rich and famous/Bob's adult party school/ Charles Manson's workout/been do
<b>Radio Hotline</b> (ASR)	Let me say this/you guys know everything, right?/you guys are bigger than you sound, right?/you guys are on tape, right?/just passing through
<b>Stevens &amp; Grdic's Comedy Drop-ins</b> (ASR)	Das love best/natural causes/carners shop/believe it or else/pain reliever
<b>United Spots Of America</b> (ASR)	Auto parts relocation/moto crash/ Van Gogh art/discount auto parts/ scooter dolls


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## NETWORK PEOPLE

• Sue Lee has been appointed Manager/Affiliate Relations for the ABC Rock and FM Networks. Her new duties will include the acquisition of new affiliate stations, the servicing of existing affiliates, and the maintenance of close communication with the Rock and FM Networks' Advisory Boards. Lee has been with ABC for the past eight years, holding such positions as Assistant Production Director and Operations Asst. at WABC/New York.

In addition, ABC Radio Networks has named two AEs. Madeline Du-

browski comes to the network from WWSB/New York, where she was an AE. She will be a part of the NY office's Adult Sales Team. Frank Kelly joins ABC after a seven year stint with Blair Radio, most recently as a VP. He will join the NY office's Youth Sales Team.

• Dee Thompson joins Sheridan Broadcasting Network as morning sports anchor. For the past ten years, he has been a reporter, producer, and sports anchor for WPXI-TV/Pittsburgh and most recently held the title of Executive Sports Producer.

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Why should we in radio use our archenemy television to present ourselves? At first glance that question doesn't seem offbase. But when you sit down and investigate your station's goals, the rules change. If you utilize video, TV's increasingly popular offshoot, in a station presentation, you're not selling out to a competitor but taking advantage of its obvious benefits.

Enter former WTOP/Washington AE Jim Robinson, who had that very thought in mind when he established Image Management in 1983. Armed with a University of Maryland degree that includes training in radio, TV, and film, he has to date produced audio/visual shows for Washington's WMAL and WCLY.



Jim Robinson

Explaining the rationale behind his decision to form IM, Jim said, "With business communications getting more important and the average agency timebuyer being a young woman in her mid-30s, who probably hasn't ever been in your market and may not particularly like your format, it became clear that a real opportunity was presenting itself."

A/V presentations have been around a long time. For many years the most popular form has been the three-screen multimedia slide presentation, laboriously tramped across the country. These pitches are not only technically vulnerable because of the multiple

projectors and computers involved, but are usually only effective when shown on a grand scale before large gatherings.

These large-scale presentations and the handy video cassette versions Jim produces share the same objective: presenting a positive picture of how your station works in your market. As Jim pointed out, "If done correctly (a video presentation) creates a great deal of good will for the community and your station's relation to it."

Three Key Factors

Once you decide to go the video route, bear in mind cost, running time, turnaround time, and longevity. These are key factors critical to the project's success.

Image Management is in the process of standardizing its costs at the \$30,000 level. This is comparatively inexpensive for a production which involves several phases: a station visit, script-writing, taping, rough cut, narration, final cut, and delivery. Image guarantees format exclusivity in the market and boasts no more than a 3% variation in final price against estimate. Some stations may want to cut costs by using a station personality as narrator.



However, Jim advises, "You may have outstanding jocks on your station, but a professional narrator is better at telling your story most of the time."

As far as running time is concerned, most producers agree the audience "squirm factor" seems to kick in around the ten-minute mark. That's usually when the coughing begins and fidgeting noticeably increases.

Jim likes to stick to a six or seven-minute length. That may not seem like a lot of time. Remember, however, that your station sells spots in 30-second increments, which means your presentation is the equivalent of 14 spots in a row. "Over seven minutes is too much," added Jim, "although I yielded to ten minutes for WMAL because it has such a powerful story to tell. I still advocate the shorter length."

Turnaround time should be no longer than eight weeks; six is the average. "Some go slower, but many move more quickly," Jim noted. "It all depends on how much pre-preparation you do in anticipation of the in-station visits."

If nothing drastic happens, like a format/call letter change or the exit of your morning team, then expect the shelf-life of your presentation to be approximately 12-18 months. Should one of these situations occur, you must budget in additional costs to update the show.

Benefits

Using the video technique "removes you (the individual salesmen) from the actual pitch," said Jim. "The tape takes on a sort of 'third party' role. This allows you to be more of a station consultant."

Video presentations are very helpful in one-on-one sales situations because you can sell normally and use the video as a complementary tool. It's also an invaluable sales/training aid for your reps and new employees, and can be used at small agency breakfast gatherings with no loss of intimacy.

WMAL Sales Manager Cathy Meley was ecstatic about the 'MAL pitch. "It came along just at the right time. So often you hear the same sales stories over and over again. But the buyer you're trying to reach doesn't have a picture of your station. Image Marketing produced a salable look of the station from the outside, not the typical pitch from the inside. They did a heck of a job."

"MAL also took the initiative and bought a small video playback unit of its own for presentations. "We've shown the presentation and, even though we were on the buy, we got a greater share of the budget when the AE saw how deeply involved we were in the district," remarked Cathy. "It's paid for itself many times over."



Rick DeFranco at WSLB/Ogdensburg, NY has taken unique advantage of his town's position, which is only two miles from the Canadian border: he's taking Hands Across America across the border!

With the full cooperation of both the local bridge and port authority and the mayors of Prescott and Brockville in Ontario, Canada, over 4000 participants are expected to stretch across the bridge. Rick estimates that at least half of those people who've embraced the concept of combating hunger here in America are Canadians.

To heighten the importance of the event, the city and bridge authority have donated funds for the striking of a commemorative button in recognition of their "Hands Across The Border" effort.

If you're planning something different or unusual as a part of your participation in "Hands Across," let us know. It just might turn up in this update box.

DATELINES

1986 March 6-8 Country Radio Broadcasters' 17th Annual Country Radio Seminar Opryland Hotel, Nashville March 7-11 NARM, 28th Annual Convention Century Plaza Hotel, Los Angeles March 27 Radio Workshop 1986 Co-sponsored by RAB and Southern California Broadcasters' Association Grand Ballroom, Sheraton Premiere, L.A.

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

April 13-18 National Association of Broadcasters' 64th Annual Convention Dallas Convention Center, Dallas

April 13-17 National Public Radio Annual Convention

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

ONE YEAR AGO TODAY

- Jay Lauber President Motown Music Group
• WBMW/Washington drops AC for CHR
• Harry Moore VP/OM of WPHD & WYSL/Buffalo
• #1 CHR: "Can't Fight This Feeling" - REO Speedwagon (Epic) (2 wks)
• #1 AC: "Too Late For Goodbyes" - Julian Lennon (Atlantic)
• #1 BU: "Nightshift" - Commodores (Motown)
• #1 Country: "You've Got A Good Love" - Lee Greenwood (MCA)
• #1 AOR Track: "Just Another Night" - Mick Jagger (Columbia) (4 wks)
• #1 LP: "She's The Boss" - Mick Jagger (Columbia) (2 wks)

FIVE YEARS AGO TODAY

- Johnny Barbis Director/Promotion at Geffen
• George Francis VP/OM of WWSW/Cleveland
• John Lander GM of WCKX/Tampa
• Jim Tesoon President/GM of KPPL & KLAQ/Denver
• Joel Raab PD at WHK/Cleveland
• #1 CHR: "Woman" - John Lennon (Geffen) (4 wks)
• #1 AC: "Woman" - John Lennon (Geffen) (2 wks)
• #1 BU: "Don't Stop..." - Yarbrough & Peoples (Mercury/PG) (2 wks)
• #1 Country: "Angel Flying Too Close" - Willie Nelson (Columbia)
• #1 LP: "Parade Theater" - Styx (A&M)

TEN YEARS AGO TODAY

- Jack Fitzgerald PD at WQXI/Atlanta
• George Klein PD at WHSQ/Memphis
• Bill Bailey PD at WIXY/Cleveland
• #1 CHR: "Theme From S.W.A.T." - Rhythm Heritage (ABC) (2 wks)
• #1 AC: "Theme From S.W.A.T." - Rhythm Heritage (ABC) (3 wks)
• #1 BU: "Disco Lady" - Johnnie Taylor (Columbia)
• #1 Country: "Remember Me" - Willie Nelson (Columbia)
• #1 LP: "Comes Alive" - Peter Frampton (A&M) (2 wks)

I make radio promotions pay off. Call me.

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# Why have over 150 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."

(Gerry DeFrancesco, PD, KIS-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, WJZZ-FM/Boston)

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

(Doc Hammer, PD, WLWL/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, Y100/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."

(Robb Stewart, PD, WREK/Louisville, KY)

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

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

"It's HOT!!!"

(Bill Thorman, PD, KTFM/San Antonio)

plain-rap

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# STARSHIP



**"Sara"**

**This Week:**

**2**

**"We  
Built This City"**

**11/8/85**

**1**

**FROM THE PLATINUM ALBUM  
"KNEE DEEP IN THE HOOPLA"**

# MR. MISTER



**"Kyrie"**

**2/21/86**

**1**

**"Broken Wings"**

**12/6/85**

**1**

**FROM THE PLATINUM ALBUM  
"WELCOME TO THE REAL WORLD"**

**RCA**

**RCA Grammy Nominees  
Have What It Takes For Success**





DAN O'DAY

## AIR PERSONALITIES

# Harry Shearer Taps Into Radio

What can you find on the radio at 10am on a Sunday? Syndicated countdown shows? Religious programming? Public affairs shows? Weekend jocks following the format as they try to work into a fulltime gig?

At 10:00 on Sunday mornings in Los Angeles, people can tune in to what I consider to be the finest and funniest satire being produced on radio. What station broadcasts this consistently funny and often brilliant show? KCRW. If you're not from L.A. and you've never heard of it, I'm not surprised; KCRW is a public radio station owned by suburban Santa Monica City College.

The show is called "Le Show." The host, writer, producer, and music director (he brings in all his own music from his home nearby) is Harry Shearer.

Shearer might be best known to TV viewers for his two seasons as writer/performer on "Saturday Night Live." Movie fans might know him as one of the

"I filled in at WLS for Steve & Gary for two weeks. Basically I was doing my show, and the audience response was great. Radio always underestimates the intelligence of the audience."

writers/stars of "This Is Spinal Tap." (He's the one who sets off the airport alarms with the foil-wrapped cucumber in his trousers.) But he began his showbiz career in radio, at the age of 7... as an actor on the Jack Benny program.

In 1968, at the age of 24, he joined the recently formed Credibility Gap on KRLA/Pasadena. For the next few years, the Gap created some legendary radio satire, first at KRLA and then at KPCC/Pasadena and KMET/Los Angeles. Recently I spoke with Shearer about his stylized approach to radio.

HS: Before the Gap started doing shows at KPCC, I started doing a show by myself there, because I wanted an outlet for stuff that was less political and more personal. I did that for a year at KPCC, and then I did it for two stints at KMET, in 1972 and 1975. I had abandoned the idea of getting back into radio until this woman I'd known from KPCC, Delirre, started working at KCRW. She'd remembered my shows and sort of simultaneously I'd been a listener to KCRW and

had thought, gee, that would be a place where I could do what I want. That started in December of 1983 as a 2-hour show, then I went to New York for eight months (to do "Saturday Night Live"), and when I came back they gave me an hour back.

R&R: How would you describe "Le Show?"

HS: An affront to conventional radio wisdom.

R&R: It seems to be very media-oriented.

HS: Yeah. Especially after my experience with "Saturday Night Live." I was left with a hunger to do topical and political material, which I wasn't allowed to do there. So this show is whatever the media covered during the week, with a certain leaning toward the political side of it.

R&R: How much time do you spend writing and producing the show?

HS: I try to keep it down, because otherwise it seems insane to me. But usually it's about five or six hours a week.

### Over Their Heads

R&R: If you were to attempt this kind of a show in a more traditional, commercial radio framework, I would expect to hear PDe say, "Well, this stuff goes way over the heads of the mass audience. You're on a specialized station in a real liberal, educated market..."

HS: Well, that's the thing that was interesting about doing WLS, where I filled in for Steve & Gary for two weeks. I brought tapes of pieces I'd done here. Basically I was doing my show, and the audience response I'd get on the phone was great. I wasn't out ahead of them. They weren't calling and saying, "What are you doing? Play more music!" And that's AM radio in Chicago, pretty young audience, Top 40 format. Radio always underestimates the intelligence of the audience.

R&R: Let's talk about some of your recurring features.

HS: There are three things I've done several times. I've done a few "Mr. Blackwell" shows on the program. He's the designer best known for his 10 Worst Dressed List every year. He used to actually do a radio show in L.A., and it was by far the funniest radio show I've ever heard. I just became



Harry Shearer

obsessed with him as a character and determined that, since he was no longer being allowed to do his show, I should do it for him.

Another of the things I do with any regularity comes from the fact that I've always been amazed by these commercials that Vin Scully does for "Farmer John" (a brand of luncheon meats), which are so clumsily tied into holidays of the summer season. So I determined that since the Dodgers weren't on during the rest of the year, I'd fill in the holidays he hadn't covered. So I did a spot tying in Martin Luther King's birthday to pork sausage... or St. Patrick's Day: "St. Patty's or St. Links!"

The third thing is "Hellcats of the White House." I was trying to

"After my experience with 'Saturday Night Live' I was left with a hunger to do topical and political material."

think of an interesting frame in which to do Reagan material. There is some question as to what percentage of Reagan's brain is in the real world as opposed to in the melodramatic world of B movies. His speeches draw heavily from old movies, as has been amply documented; whether you think he's a good or a bad president, he does live in that world. So from that came a style of doing these pieces that is basically melodramatic. It's realistic subject matter in terms of what's going on in the lives of the Reagans, but it's written and especially performed in a melodramatic style... as if they're actually walking through a world of old movies in their heads.

R&R: One thing that makes it stand out for me is in radio you can't turn on a station without someone doing a mediocre or a good impression of Reagan, and the words just don't fit the character. And although my guess is you're definitely not a Reagan fan, you deal with him from his point of view, as opposed to portraying him as bad or as altogether stupid. And often you show real affection between him and Nancy...

HS: Yeah. Well, that's the difference between when actors do these people and when people who don't happen to have acting skills do them. You can do impersonations of people without acting. Acting involves getting into the head of that person. I write them from that perspective because I know what makes it possible for me to do a good character.

I mean, when we were doing Nixon stuff at the Credibility Gap and we thought we were being kind of vicious - or, at least, unrelenting - I remember getting letters from real committed left-wing people saying, "You're making him too likable." There are so many permutations of this. One of the enduring problems that I have with TV and movie people is that they're constantly talking about likeability as though it's some sort of ingredient that you can just pour into the character...

R&R: You give him a dog...

HS: You give him a dog, give him a funny brother-in-law... And all you have to do to make a character likable is play him from the inside, and now he's a human being.

R&R: What kinds of complaints do you get from your audience these days?

HS: I know that whenever I do anything on the subject of South Africa I will get angry phone calls. That and an interview that purported to be with Cathleen Webb and Gary Deddes; the premise of that was they were coming on with a new story in which she was admitting that she raped him. Those are the only subjects on which I've gotten even negative phone calls from anybody in the audience, and very often when I talk to these people it turns out they've tuned in in the middle and haven't gotten the idea.

### Why College Radio?

R&R: Why does one choose to do world-class comedy on a college radio station, public radio,

with a relatively limited number of listeners for what I'm guessing is no money...

HS: Right.

R&R: ... when one obviously can go other places?

HS: You do it where you can do it. I gravitate to the area of greatest freedom, especially with radio. Radio to me is like a maraschino cherry on the sundae of life. I have plenty of meetings and arguments involving motion pictures and television, and those are long and impassioned and horrible and draining and depressing. I don't want to spend any time having meetings or arguments involving radio. So to me the value of radio is that it lets me make a rough sketch of an idea real quick-ly.

I mean, I'm not going to make - unless I did daily radio, which

"I have plenty of meetings and arguments involving motion pictures and television... to me the value of radio is that it lets me make a rough sketch of an idea real quick-ly."

I'm not going to do - the kind of money that I would regard as interesting. I get offers from commercial stations, but what's a commercial station going to pay for a once-a-week show?

A friend of mine was trying to get me into a station he worked at in San Francisco about five or six years ago. I went up and had a nice meeting with the PD. This was after I'd done "Saturday Night Live" the first time, and he was astonished that I'd be willing to fly up to San Francisco to do a radio show every week. It was like a stretch:

He said, "You know, it's a five-hour shift," and I said, "That's okay. But you know, I'll do my show. I'll do whatever I want and I'll play the records I want." And he said, "Well, you can play whatever record you want." And he took me to the jocks' studio and showed me this card file and said, "They have 150 albums to choose from!" And he showed me the clock and said, "All you have to do is play a red, and then a green..." And I said, "Thank you..."



**BRAD WOODWARD**

**57% UP**

## Fall Ratings Recap

Congratulations to News/Talk radio on turning in an extremely solid Arbitron book last fall! Of the 88 stations in the format listed here, 57% increased in 12+ shares over their most recent books. Only 36% were down, while 7% remained level.

The second column represents fall '85 Arbitron ratings. Unless otherwise indicated, the first column contains spring '85 figures. An asterisk (\*) means that the first column shows summer '85 figures.

WNR/Akron	5.3-6.4
WQBK/Albany	6.8-8.1
KZIA/Albuquerque	3.8-3.1
WGST/Atlanta	2.9-2.6
KLBA/Austin	5.8-6.2
WERC/Birmingham	3.0-3.7
WEEB/Boston	5.0-5.0*
WKOB/Boston	5.3-5.2*
WKCN/Charleston, SC	1.3-1.5
WBMM/Chicago	4.9-4.5*
WGN/Chicago	9.9-8.0*
WCKY/Cincinnati	5.5-7.2
WERE/Cleveland	4.3-4.5*
WWWE/Cleveland	6.6-5.5*
KRLD/Dallas	6.7-7.7*
KDEN/Denver	1.2-1.6
KNUS/Denver	3.7-3.3
KOAX/Denver	5.0-6.5
WHO/Des Moines	12.3-13.3
WWJ/Detroit	5.0-6.2*
WXYT/Detroit	3.4-3.2*
KTSM/El Paso	2.3-4.0
KMJF/Fresno	8.5-9.8
WSJS/Winston-Salem	5.9-7.5
WPOP/Hartford	3.7-3.6
KGU/Honolulu	3.6-2.9
KHVN/Honolulu	3.3-4.6
KPRC/Houston	3.3-3.2*
KTRH/Houston	6.4-5.3*
WOKV/Jacksonville	2.6-2.5
KCMO/Kansas City	6.8-7.8
KMBZ/Kansas City	4.6-4.1
KDWN/Las Vegas	4.6-3.8
KARN/Little Rock	8.0-8.7
KABC/Los Angeles	8.3-6.0*
KFWB/Los Angeles	2.7-3.9*
KIEV/Los Angeles	.7-5*
KNX/Los Angeles	3.1-3.0*

WHDQ/Memphis	2.9-3.6
WLYS/Memphis	.8-4
WIMZ/Miami	3.5-3.4
WIOQ/Miami	3.4-3.3
WNNM/Miami	3.3-3.9
WOCN/Miami	2.8-1.7
WQSA/Miami	5.7-5.7
WRNC/Miami	3.1-2.9
KSTP/Minneapolis	2.7-4.0
WLAC/Nashville	3.4-2.8
WBSM/New Bedford	8.2-5.9
WPEP/New Bedford	2.3-1.3
WSMS/New Orleans	4.0-4.4
WWL/New Orleans	5.6-6.2
WBRN/New Orleans	2.6-2.6*
WCBS/New York	3.6-3.6*
WINS/New York	4.0-4.5*
WMCB/New York	1.0-1.0*
WOR/New York	4.0-5.2*
WNSH/Norfolk	1.7-2.6
KYOK/Oklahoma City	7.2-9.8
WKIS/Orlando	5.8-4.3
WMBC/Peoria	10.1-8.8

KYW/Philadelphia	7.0-7.0*
WCAU/Philadelphia	5.5-3.7*
WVBS/Philadelphia	4.1-4.1*
KFYI/Phoenix	(debut) .5
KTAR/Phoenix	9.2-9.3
KOV/Pittsburgh	1.9-2.6
WTKN/Pittsburgh	2.8-4.3
KKEY/Portland	1.4-1.7
KXL/Portland	5.6-6.0
WHJJ/Providence	6.4-7.0
KOH/reno	6.9-8.6
KFBK/Sacramento	5.7-6.7
KMOX/St. Louis	22.0-22.6*
KXOK/St. Louis	1.7-2.0
KRNH/San Antonio	(debut) 1.8
KBOO/San Antonio	4.5-5.6
KSDO/San Diego	5.2-6.1*
KCBS/San Francisco	4.6-6.2*
KGO/San Francisco	7.8-9.0*
KING/Seattle	1.8-1.4*
KIRO/Seattle	10.1-10.9*
WPLT/Tampa	3.0-2.9
KNST/Tucson	1.8-4.7
KTUC/Tucson	1.1-2.4
KRMQ/Tulsa	9.2-11.5
WNRW/Washington	6-.8*
WTOP/Washington	4.0-4.5*
WARD/Wilkes-Barre	3.4-3.6
WBSW/Youngstown	6.8-9.1



**LET'S GET SERIOUS** — Reinforcing its community image as a serious purveyor of news and information, KGO/San Francisco's entry in the Oakland Christmas Parade sported a canary-yellow Mercedes bearing Sizzles The Clown holding aloft a KGO "ghetto blaster."



**TOPEKA TOUR** — NBC TalkNet host Sally Jessy Raphael visited Topeka recently, where she guested on TalkNet affiliate WREN's Sharon Coleman show and made an appearance at Washburn University. Pictured above are station owner Sharon Paton, Coleman, Raphael, and WREN Operations Manager Richard Ward Fetherley.



**ROLL AID** — WWDB/Philadelphia selflessly donated a carton of toilet paper to City Hall when the "best of government" lost its supplies recently for lack of payment. "We've all heard of Live Aid and Band Aid," said Operations Director Jack Elery. "Well, this was Roll Aid." Above, City Council aide Marge Tolen (second from right) accepts WWDB's offering from Promotion Director John Curry, Executive Producer Sue Sietmann, and Elery.



**AP CLIENT** — KYW/Philadelphia now has the resources of AP Network News to bolster its all-news product. KYW VP/GM Roy Shapiro (center) signs an affiliation contract with the radio network as Executive Editor Scott Herman and AP Broadcast Executive John Seidel look on.



**PITTSBURGH ANNIVERSARY** — KQV/Pittsburgh recently celebrated its tenth year in all-News and 66th year on the air. VP/GM Robert Dickey (second from left) accepts a plaque commemorating the twin anniversaries from Allegheny County Commissioners Pete Flaherty, Tom Foerster, and Barbara Haler.

## ON THE MOVE

Ariene Francis returns to WOR/ New York, cohosting a Wednesday 11am-1pm show from Sardi's Restaurant with Joan Hamburg ... WMCB/New York additions include a monthly "Ask the Mayor" show featuring New York Mayor Ed Koch; a 2-4pm weekday program with financial experts Ken and Daria Dolan; and an 8-10pm weekday show hosted by consumer advocate/real estate expert Sonny Bloch ... Ellen Cherry is promoted to Promotion Director at WERE/Cleveland ... Keith O'Brien signs on as sportscaster at KNX/Los Angeles.

Kate Prohaska is named as a writer/producer at KYW/Philadelphia ... KFBK/Sacramento acquires reporter Ann Schmidt and morning news editor Tamara Seyler ... Newscaster Joe Conley departs WTOP/Washington to join United Stations Radio Network as Managing Editor. Jim Russ joins WTOP to cover the "crime, grime and transportation" beat.

WABC/New York adds a 9-10am show featuring Dr. Paul W. Smith, most recently of WJR/Detroit ... A



Dr. Paul Smith

new KGO/San Francisco reporter is John Emm ... KING/Seattle shifts Stacy Taylor to a 4-8pm weekday time slot ... Carole Hemingway returns to Los Angeles radio as 10am-2pm host on KGL/San Fernando ... Replacing Mike Murphy as afternoon host at KCMO/Kansas City is Jerry Fogel, who moves from the morning show.

# RADIO'S MOST PROFITABLE LOVE TRIANGLE



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Seventy-eight stations are taking advantage of this little lady's big drawing power. She's famed psycho-sexual therapist Dr. Ruth Westheimer. Her faithful and ever-growing audience listens to her on "Sexually Speaking," every Sunday night from 10PM - Midnight (Eastern Standard Time).

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**NBC RADIO  
ENTERTAINMENT**



KEN BARNES

1974-1985

# R&R's All-Time AC Hitmakers

Following last week's CHR all-star roster, here's the lists of Adult Contemporary radio's most productive recording artists. Next week comes Country, then the series ends, as those three formats are the only ones for which R&R has 12 full years of data.

For the full ground rules, see last week's CHR hit lists. The standings are based on Top 15, Top 5, and No. 1 hits from the R&R era (1974-85); overall rankings give three points to No. 1 hits, two to Top 5s, and one to Top 15s. Credited duets are scored in full for each participant. Ties are broken where possible by comparing hit totals in other categories. And away we go.

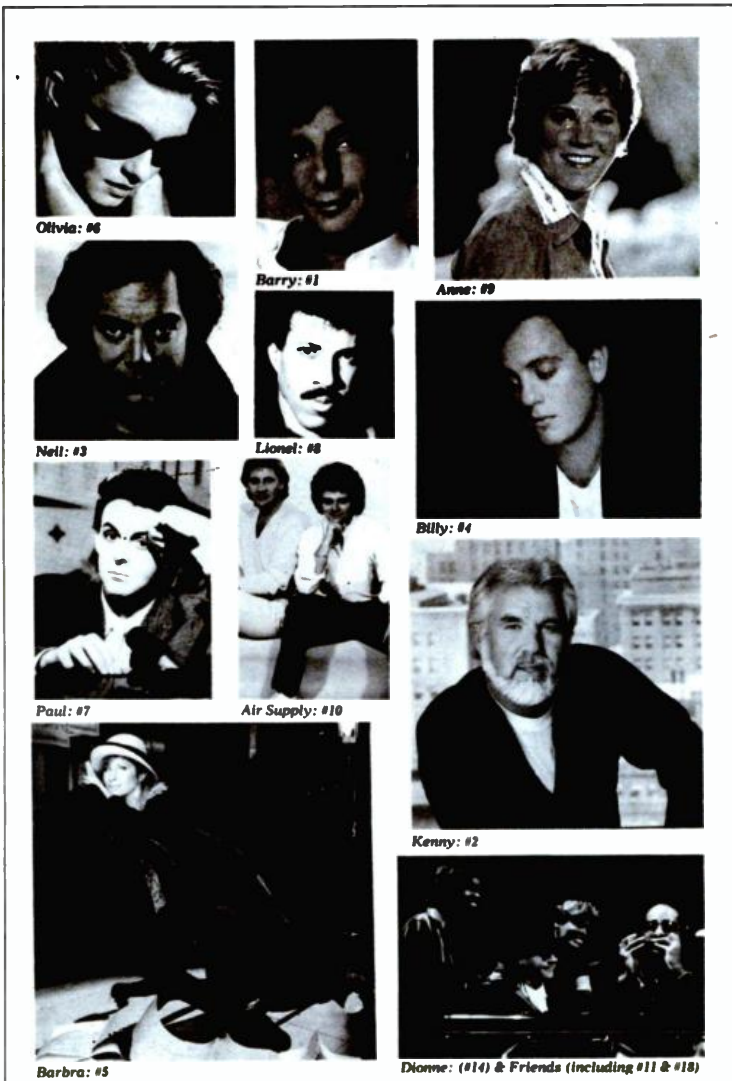
## Most Top 15 AC Hits

- 1. Barry Manilow 27
- 2. Kenny Rogers 24
- 3. Olivia Newton-John 21
- 4. Neil Diamond 19
- 5. Barbra Streisand 18
- 6. Anne Murray 18
- 7. Billy Joel 16
- 8. Elton John 16
- 9. Paul McCartney 14
- 10. John Denver 14
- 11. Dionne Warwick 13
- 12. Hall & Oates 13
- 13. Lionel Richie 12
- 14. Air Supply 12
- 15. Dan Fogelberg 12
- 16. Chicago 12
- 17. Diana Ross 12
- 18. Carpenters 12
- 19. Captain & Tennille 11
- 20. Bee Gees 11
- 21. Linda Ronstadt 10
- 22. Stevie Wonder 9
- 23. Commodores 9
- 24. Christopher Cross 9
- 25. Abba 9
- 26. Fleetwood Mac (tie) Neil Sedaka 9
- 28. James Taylor 8
- 29. America (tie) Eagles 8

About as traditional AC a roster as you could ask for, but keep in mind the numerical lists favor artists who've had hits throughout the 12-year course, and remember AC used to accent the "adult" a lot more than the "contemporary."

## Most Top 5 AC Hits

- 1. Barry Manilow 20
- 2. Kenny Rogers 18
- 3. Billy Joel 14
- 4. Neil Diamond 14



- 5. Barbra Streisand
- 6. Paul McCartney
- 7. Olivia Newton-John
- 8. Lionel Richie
- 9. Air Supply
- 10. Dan Fogelberg
- 11. Anne Murray
- 12. Elton John
- 13. Dionne Warwick
- 14. John Denver

- 13. Chicago
- 12. James Taylor
- 17. Captain & Tennille
- 18. Stevie Wonder
- 10. America
- 8. (tie) Eagles
- 8. Rogers narrows the gap on Manilow a bit, while Joel soars to third with a phenomenal 14 Top 5s

7 out of just 16 Top 15s. Other high percentage scorers include Lionel and Air Supply.

## Most No. 1 AC Hits

- 1. Barry Manilow
- 2. Lionel Richie

- 3. Kenny Rogers 8
- 4. Billy Joel 8
- 5. Paul McCartney 8
- 6. Neil Diamond 7
- 7. Barbra Streisand 7
- 8. Olivia Newton-John 5
- 9. Air Supply 5
- 10. Captain & Tennille 5

Manilow's sheer volume gives him the nod, but look at Lionel: Of 12 Top 15 hits, 10 went Top 5 and an amazing nine of those went on to top the chart. Now, totalling up all the points, the overall standings:

## The R&R All-Time AC Hit List

- 1. Barry Manilow
- 2. Kenny Rogers
- 3. Neil Diamond
- 4. Billy Joel
- 5. Barbra Streisand
- 6. Olivia Newton-John
- 7. Paul McCartney
- 8. Lionel Richie
- 9. Anne Murray
- 10. Air Supply
- 11. Elton John
- 12. Dan Fogelberg
- 13. John Denver
- 14. Dionne Warwick
- 15. Captain & Tennille
- 16. Chicago
- 17. Hall & Oates
- 18. Stevie Wonder
- 19. Bee Gees
- 20. Diana Ross
- 21. James Taylor
- 22. America (tie) Eagles
- 24. Carpenters
- 25. Christopher Cross
- 26. Commodores
- 27. Roberta Flack
- 28. Sheena Easton (tie) Juice Newton
- 30. Abba
- 31. Linda Ronstadt
- 32. James Ingram
- 33. Paul Anka (tie) Rita Coolidge
- 35. Kim Carnes
- 36. Ronnie Milsap
- 37. Carly Simon
- 38. Michael Jackson
- 39. Paul Davis (tie) Melissa Manchester (tie) Dolly Parton

Manilow makes it a clean sweep in all categories, with most of the top 20 being longtime hitmakers. As in CHR, Lionel Richie earns a solid top ten ranking despite only five years of representation under his own name, but the top AC artists tend to have a longer hit lifespan than their CHR counterparts.

Next week: Grammy Handicap winners

# NEIL BOGART MEMORIAL LABORATORIES "THE RACE TO BEAT CANCER" NIGHT AT THE RACES II

HOLLYWOOD PARK, DECEMBER 4, 1985



**A & M RECORDS**



**CHEROKEE GROUP**



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DICK CLARK**



**MARVIN AND  
BARBARA DAVIS**



**WENDY AND  
LEONARD GOLDBERG**



**PARAMOUNT  
PICTURES**



**LIONEL RICHIE**



**MERRI JEAN AND  
LEONARD ROSS**



**WARNER BROS.\***



**WESTWOOD ONE  
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*The children were the  
winners in the*

## "RACE TO BEAT CANCER"

The Neil Bogart Memorial Laboratories, the T.J. Martell Foundation, and the children whose lives we touch, wish to thank all of you for your support in helping to make our "NIGHT AT THE RACES II" a tremendous success. Your time, efforts and generosity will enable us to expand our research by establishing the Neil Bogart Laboratory of Tumor Biology at Children's Hospital.

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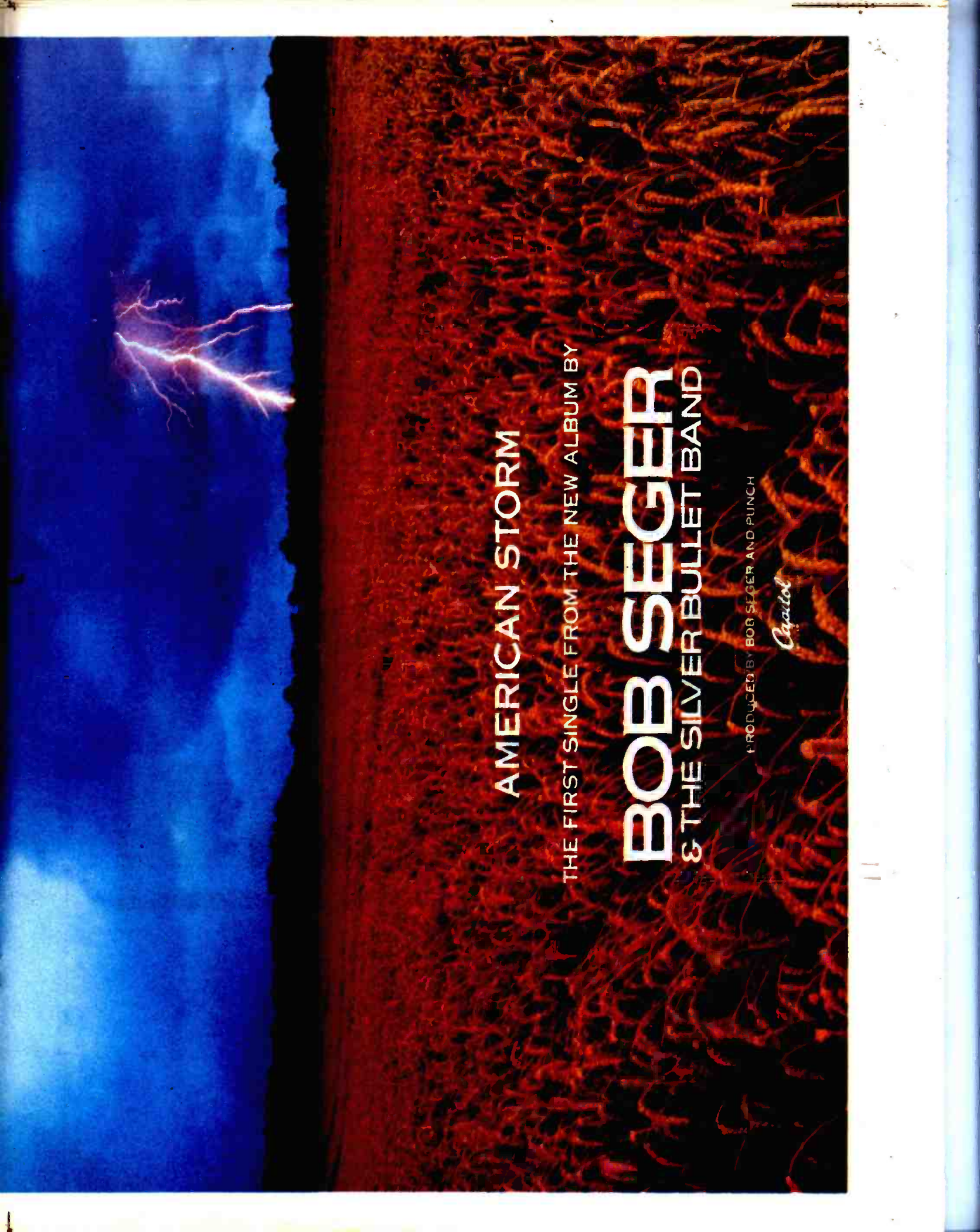
for creating magic with lights  
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\*Winner

**THANK YOU FOR BEING PART OF THE CURE**







AMERICAN STORM

THE FIRST SINGLE FROM THE NEW ALBUM BY

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PRODUCED BY BOB SEGER AND PUNCH



11

# MIAMI SOUND MACHINE "BAD BOY"



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SINGLE TO THE TOP  
TEN SMASH "CONGA"**

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**One Of The  
MOST ADDED**

**64 STATIONS!  
Including:**

WHTT	94Q	B96
WKSE	195	KBEQ
WNYS	Y100	ZZ99
WAVA	B97	FM102
	Q105	



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## DATEBOOK

SEAN ROSS

### Animal Riots, Nudist Camps, And Unknown Fab Fax About Lisa Hartman

#### MONDAY, MARCH 3

1967/"Don't Let Me Be Misunderstood" #1: The Animals refuse to do a show in Ottawa unless they're paid in advance. Over 3000 audience members riot and cause \$5000 damage.

1978/Lisa Hartman, then the star of "Tabitha," covers an unsuccessful Candii Station single, "A Dreamer Of A Dream," changes the title to "Nobody Likes Lovin' More Than I Do," and doesn't have a hit with it either.

1979/British rocker Midge Uss, whose Sexer once did a quasi-disco version of "Hey Bulldog," dies of throat cancer at age 36.

1964/Mena's "99 Red Balloons" goes #1 UK; The Smiths' debut enters the LP charts at #2.

#### TUESDAY, MARCH 4

1966/The Who release "Substitute" on Robert Stigwood's Resonance Records in violation of their current deal with UK Brunswick. The legal battle that follows prevents the group from releasing any more new material for six months.

1974/Classy promotional ideas from the '70s continued: Dan Helyburton, then PD at WWOK/Miami, broadcasts his morning show from a nudist camp.

1977/Barenese plays New York's Roseland Ballroom in a show advertised in the Spanish-language media only.

Birthdays: Bobby Womack 1944, Mary Wilson (Supremes) 1944, Chris Squire 1948, Chris Rea 1951.

#### WEDNESDAY, MARCH 5

1963/Patsy Cline, Cowboy Copas, and Hankshaw Hawkins are killed in a single-engine plane crash near Camden, TN.

1969/Creem, the rock magazine whose guerrilla journalism eventually makes stars of Dave Marsh and Lester Bangs, publishes its first issue.

1978/MCA Records absorbs ABC's record label; 300 staffers are fired.

1982/Dismaying thought of the week: John Belushi has been gone now for longer than he was on "Saturday Night Live." Belushi overdoses on this day.

Birthdays: Eddy Grant 1948, Howard Huntsberry (Klique) 1964.

#### THURSDAY, MARCH 6

1968/The "Best Of Buck Owens" LP is certified gold.

1975/Led Zeppelin's "Physical Graffiti" goes gold.

1976/Billy Joel receives a rare platinum single for "Just The Way You Are."

1979/"Don't Let Me Be Misunderstood" #2: Elvis Costello, on stage in St. Louis, dedicates "Radio Radio" to "all the local asshole radio stations that don't play our songs . . . and to KSHI!" KSHI had sponsored the show and been playing Costello's "Armed Forces" LP for three weeks at the time.

Birthdays: David Gilmour 1947, Kild Des 1947.



Bobby Womack, Kiki Dee, Eddy Grant, Martin Fry

#### FRIDAY, MARCH 7

1973/CBS Record exec John Hammond, credited with discovering Bruce Springsteen, has a heart attack.

1980/Somewhere in the production room, there's probably a copy of the three parts of "Another Brick In The Wall" spiced together, since almost everybody did one. On this day, Pt. II gives Pink Floyd its only American CHR #1.

1983/Major media day for country music: The Nashville Network premieres, the Richard Thomas/Hank Williams Jr. biopic "Livin' Proof" airs, and Willie Nelson receives a "Lifetime Achievement Award" at the Songwriters' Hall of Fame dinner in New York.

Birthdays: Peter Wolf 1946.

#### SATURDAY, MARCH 8

1970/Diana Ross performs her first post-Supremes concert in Framingham, MA.

1971/Radio Hanoi runs its first broadcast of American rock music with Jimi Hendrix's "Star Spangled Banner."

1973/Paul McCartney is arrested for growing pot on his Scottish farm.

1983/Roger Hodgson leaves Supertramp to go solo.

Birthdays: Randy Meisner 1947, Mickey Dolenz 1945, Gary Numan 1958, Lew DeWitt (ex-Statlers) 1939.

#### SUNDAY, MARCH 9

1974/The Grand Ole Opry plays its last Saturday night show at the old Ryman Auditorium.

1979/WBCN/Boston settles its strike and reinstates its announcers.

1985/Dead Or Alive's "You Spin Me Round" goes #1 UK for four weeks.

1985/Robert "Bumps" Blackwell, whose big band included Ray Charles and Quincy Jones, and who signed Sam Cooke and Little Richard to record deals, dies of pneumonia at age 66.

Birthdays: Mickey Gilley 1937, Jimmie Fadden (Nitty Gritty Dirt Band) 1948, Martin Fry (ABC) 1956, Robin Trower 1945, Mark Lindsay 1942.

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# RADIO — The Power Of Requests And Sales!

"What more can I say? Jennifer Rush is #2 this week. Only Starship is bigger."  
**Bruce Stevens**  
MD, WBBQ  
Augusta, GA

"One of our hottest records. Huge female requests, all demographics. The single goes 10 to 3."  
**Roger Christian**  
MD, WBBZ-FM  
Buffalo, NY

"This is the biggest reacting record we have played so far in '86. It pulls huge number of adult females and a surprising number of adult men. A big reaction hit in Atlanta. 32-26-20; one of the hottest records at 94-Q."  
**Jeff McCartney**  
MD, 94Q  
Atlanta, GA

"If you have any doubts, play this record once, then watch the phones."  
**Brian Thomas**, PD  
**Dave Wright**, MD  
BJ 105  
Orlando, FL

"Power of Love is a top requested record, predominantly by 18-34 females. It's perfect for us!"  
**Scott Robinson**  
PD, WKSE  
Buffalo, NY

"Promises to get the response you need. It's one of the biggest records of '86 for B95. It's top 10 in phones, top 5 in 18-34 female phones. Top 10 single and LP sales."  
**James Jackson**  
MD, KZZB  
Beaumont, TX

"The kind of record that makes my job easy."  
**Jim Staal**  
Asst. PD, Y106  
Orlando, FL

"Huge phones, tremendous reaction record with top 10 sales. Single moves this week 39 to 31."  
**Bob Wolf**  
MD, WSPK  
Poughkeepsie, NY

"Top 5 single sales and requests are top 10 adult females. A hit at Q104, jumps 27-19-12."  
**Leo Davis**  
PD, Q104  
Gadsden, AL

"Very strong female phones. Stores are sold out. Will debut this week."  
**Jim Blasing**  
PD, WKRZ-FM  
Wilkes-Barre, PA



# Jennifer Rush

"The Power  
Of Love"

**Epic**





ADAM WHITE

# RECORDS

## Columbia's Sherwood: Portability Pays Off

"Probably the most powerful change in marketing recently has been the portability of music. And we'll have even greater change in the future, when the Compact Disc is not only an oversized Walkman but also in the automobile. That will impact the way we reach the consumer, and it presents a tremendous opportunity for our business to grow."

Bob Sherwood is among those in marketing who are excited about that CD growth and challenged by the change it represents to traditional industry thinking. "You're talking about people who not only want to rebuild their record libraries, but who also will be taking a lot with them. They'll obviously be putting CDs in the car and be further duplicating that at home. So the potential for us is awesome."

"The challenge is also there, of course. For example, someone listening in the car is in a different situation for advertising than they are at home. I think it'll be a younger demographic, and it'll be regional, just like the Walkman was. The sunbelt people will be the first ones to really hit the CD when it goes in-car."

Meantime, Bob points out that the development of the CD market is complicated by the lack of sufficient manufacturing capacity "which is tainting everything we look at," and by its concurrent impact on disc and cassette inventories at retail. "It's unrealistic to expect that there'll be three equal inventories in stores. There's going to be a crunch there, but the people who are running around saying the record is over are absolute idiots. There are 85 million record players in the US. There aren't 85 million CD players, and the industry isn't even able to feed the ones that are out there."

"Also, what do you do with those records? We told consumers for all those years that they should take the record home and enjoy it, and they did. Now are we going to tell them that it's obsolete?"

### The Space Crunch

A further challenge for the music marketing community, in Bob's opinion, is the way in which record retailers have expanded beyond mailers. "I don't know if anyone's got a precise handle on it yet, but we are having to deal with the consequences. These stores want to hold onto their proprietary interest in music, but they're telling us we have to accept less space. It's not only the fact that home video takes inventory dollars that used to belong to music, it's also other things that are supposedly giving them better margins, like blank tape."

"If high-margin items like this are getting more and more space, the obvious question is, 'What are



Bob Sherwood

people going to tape?' Speeches by a senator? That's taking it to an extreme, but this is an issue to think about. All of us are concerned that

the business is not helped by giving music less space."

The CBS exec suggests that record companies may have to find another means of software distribution to the consumer. "I'm not suggesting one of these satellite direct-to-the-home systems or anything like it, but we have to look at the whole idea of getting music to the consumer. We're the ones spending all the money promoting the market, developing the artists, and advertising to get people in the stores. Music is the prime product we're dealing with; that's what keeps the doors open out there."

Record companies are often criticized for failing to reach and motivate the older demo, preferring to pursue the youth market. "Those consumers are much more elusive," notes Bob. "They aren't as easy for us to gather in one spot so that we can pass the message on. It gets very expensive to find them. However, we're at a great opportunity now with certain art-

## Music Marketing: Part II

How effectively do record companies market music? How well do they respond to today's changes in the marketplace? What changes are on the horizon?

For a second week, music marketing is on the menu. Offering opinions on various aspects of it here are Columbia VP/Marketing Bob Sherwood and Warner Bros. VP/Creative Marketing Jeff Ayeroff.

Bob has held this post since late 1981, and his credentials also include extensive experience in record promotion and radio programming. Jeff has been in this WB post since mid-1983, and previously worked in a similar capacity (and as Creative Services Director) at A&M for several years.

ists who've been around five, ten, 20 years and have faded from the front line, but who — if the music is right — can still be properly and successfully marketed. There's no shame in going to the older audience, but many artists seem to have this fear that someday they're going to become lounge singers in Vegas."

Bob points to Columbia's campaigns with Barbra Streisand, Julie Iglesias, and Bob Dylan ("Biograph"). "In Julio's case, if you create the aura of the artist, have an excellent record, and then let the consumer know where they can get the damn thing, they'll go out and buy. And that campaign — using that image, putting him in the right spots, building him into a hot item — was effective and done without a terrific amount of radio play. There are ways to apply some of those practices to other projects but nobody likes to do them. It causes them to think and

work, and is really a challenge at every level of a company."

The same applied to "Biograph," which Bob says encountered considerable in-house resistance as well as retail resistance. "It's a terrifying project for anyone to deal with because everything's 'wrong': it's too expensive, it takes up too much space, it's a five-record greatest hits album at a time when we're told we can't even sell a two-record hits album."

"But here's a guy who's been having hits and a tremendous impact on society since 1982. And if we let people know about it and what the songs are, there's clearly an audience. Cost, in this case, is relatively no object. Now this album has generated sales in excess of 200,000 and we'll go with it for a long time. So this proves it can be done, but to create the package and its little space in the marketplace, I can assure you, was a fight every step of the way."

## WB's Ayeroff: The More Things Change . . .

"For me, historically, nothing ever changes because I've always had a basic theory about reaching the audience, as opposed to dealing with the system. It's the understanding of what makes a kid want to buy a record, not what (independent promotion exec) Fred DiSipio's going to do. There are people here whose job it is to work with merchandisers, buyers, and radio stations. My job is to work with the consumer."

To understand that consumer, Jeff Ayeroff says he draws heavily on his own experience as a young record buyer and "fanatic" rock and roll fan. In fact, he's unequivocal about it: "I was that kid." Given changing styles and the passage of time, isn't there the danger that he can't stay sufficiently in touch? "No, because my instincts have nothing to do with style. Kids look different than I do — their clothes, their haircuts — but the same motivational instincts are there. Kids bought Elvis Presley for the same reason they buy Sting. The same reason bobby-soxers swooned at Frank Sinatra, they swoon at Wham! The viscera of life never change, only the art direction."

Jeff's convictions apply to a current project he's quick to identify, the Cult. "I know they're going to be a big band whether the people programming radio know it or not, because I see how the record's selling. I see retail. Now all of a sudden there's a P-1 on it in Boston, and I know how it's going to break even though the record's been out four months.



Jeff Ayeroff

### Judge & Jury

"Radio needs to be cajoled and pushed and educated. In some cases, they're right on. Dream Academy — they picked the single, they said, 'That's the record,' and went and got it. I look at the radio industry as a human being; they do great things and they screw up, like any of us. But I can't sit back and let radio be the judge, jury, and executioner. If it doesn't work

there, I've got to go somewhere else: college stations, the dance market, video."

The college market, in fact, is an important consumer connection for Jeff at Warner Bros., as it was for him at A&M. "There are a lot of kids living in communities together, brushing against each other like pollen. They can be very influential. The best example is R.E.M. While I was at A&M, before anyone turned around, they had an EP that sold a quarter-million copies by word of mouth, by kids at college. That's what it was like when I was at college: a common gestalt, a common understanding that, say, the Replacements are cool, the Cult's cool — however it comes down."

"It can give you a sale of 200,000 albums without having a big radio hit. Then when the band delivers the radio song, they get to sell a million. It allows people, almost on scholarship, to stay around long enough to make a little money so they can have the big hit record."

### Confirming A-Belief

Thus, Jeff feels that college activity quickly confirms — or otherwise — a record company's judgment, in an era when industry economics (particularly the cost of video) generally prohibit staying with a new act for five, four, or even three albums without a mainstream hit. "It enables us to get a feeling that, yes, there is an au-

dience for this band. College is much more direct to the consumer than the radio system. It legitimizes your belief in an act."

How much do others share Jeff's enthusiasm for this market? "A lot of people won't want to bother. Maybe if I were in radio, it wouldn't be important either. It's like a fly buzzing around your head. It's important in your life because it's there, but annoying at the same time."

"But it should be an indicator to radio. If you remember the Police, they were punks and no one would play the record. But look what happened with them. What I find ironic — and moronic — today is that because the guys in the Cult have long hair, they're not getting played in a world where five years ago someone couldn't get played if they had short hair. It's a myopic ignorance of trends, a lack of connection with the audience. It's being more concerned about your advertiser base than with what a kid's going to be motivated to buy."

"Obviously, radio is there to sell Toyotas and other things. We're here to sell records. I've got to be able to visualize a kid walking into a store, reaching in his pocket for eight bucks and buying a Cult record. How do I know what works? I know it just because I know it. I don't know how to say I know it; it's what I get paid for. It's an intuitive, over-the-years understanding."



JOEL DENVER

# L.N.F.W.M.U.S.

## Let's Not Forget What Made Us Successful

One of the most tragic mistakes in business is to try to fix something that's not broken. Another equally disastrous move is to try to become something you're not, or try to extend your goals to unrealistic lengths simply because someone else did a jiggle in the marketplace. But the ultimate mistake is to repeat a previous error.

Everyone remembers Coca-Cola's experiment with a new formula when there was nothing really wrong with the original formula. Suddenly, a new Coke appears that's not what the public expects. Despite all that elaborate research and testing, the public's thirst for the original formula was finally quenched with the introduction of "Classic Coke."

As a result, Coke is as strong and healthy as any company could hope for, and its original product is (thankfully) intact. Unfortunately, the image and stamina of a radio station isn't quite as durable as a national product such as Coca-Cola. Once destroyed, a station's positive perception can be hard to repair.

### Tampering With Success

Over the last few weeks I've spent a lot of time on the phone with some of CHR's winningest programmers discussing the format in terms of: what transpired during the fall sweep; where the format is headed; and if some old problems and traps were creeping to the surface again.

"If your music mix begins to become soft in tempo, or too black, or too rock-oriented, you end up changing the market's perception of your station."

Almost without exception, each programmer agreed that one of the main reasons for the slide in the 12+ shares was that many stations tampered with their formula for success. They were trying to fix or modify something that wasn't broken. PDs began to ignore the basics of what put them at the top of their markets only a few books ago. They either simply forgot what made them successful, or were swayed off course. (See "Basics Of Success And Failure.")

Other problems cited by the format's leading programmers included an oversaturation of CHRs in certain markets, and the more

"It's hard to test something the consumer hasn't been exposed to. Many winning CHRs control the cume in their markets. If they don't play it, it won't get heard."

assertive posture taken by-AOR, AC, and Urban stations. The current music product available was tagged as a culprit, and, to a lesser degree, the usual leveling off which takes place within every format and at most radio stations.

### Don't Overreact To Competition

If you've been in radio for any length of time you know the only constant thing about it is change. When a book isn't exactly what "the doctor ordered" the first step (and sometimes a fatal one) is to make changes. Let's change PDs, let's change GMs, or the ever-popular let's change formats. When successful CHRs overreact to another contemporary competitor to the point where it becomes noticeable to their core cume, then problems can develop. They are, in ef-

fect, letting their competition program them!

This was the case at some CHRs that saw an AC or AOR with a heavy lean toward recurrences and gold do well. Their counterattack was to become safer on currents and play more of those recurrences and oldies in an effort to win back those adults. Unfortunately, it didn't always work.

Many programmers who did adopt a more defensive or "safe" programming posture have remarked how it only served to dilute their position as the hit music station where people tune to hear the new music. The familiarity of their station may have increased, but so did the number of listeners who felt the station sounded "tired, not as fresh."

### Preempting Their Own Image

In a sense, these stations preempted their own leading-edge positions, and made it easy for a competing CHR, AOR, or AC to make gains. It can take only one book to have a shift in balance of power and perception among the audience as to who the market leader in music is.

The results of the fall book, combined with the musical profile of CHR, reminded many of how it was only a few years ago. Back then, most of the country's CHRs were playing 40-60% gold, and musically were stuck somewhere between CHR and AC in the day, playing ballad after ballad, then shifting to a CHR/AOR mix at

night, trying to pick up the pace a bit. An inconsistent music mix resulted.

The music image of these CHR stations became quite cloudy. As a result, AOR became the music leader and CHR was the reluctant follower. Many of CHR's leading programmers agree that this is a trap to be avoided again at all costs.

### Call For Good Balance

If your music mix begins to become soft in tempo or too black or too rock-oriented, you end up changing the market's perception of your station. What's needed is a good balance between all types of popular hit music.

"Throughout history, progress in any field would be impossible without some experimentation."

While CHR is at the mercy of the product flow, the answer to balance problems may not always be found by adding more gold and recurrences. This is viewed by many as a short-term fix at best. Recurrences can burn quickly, and gold which was once fresh soon goes flat and muddles the lines of distinction between your station and the guy playing AC or AOR just up the dial.

Instead, increased attention to the placement of records and their tempo in dayparts and categories offers one solution to the problem.

If your format and market position are so tenuous that you're afraid of losing audience over a few new songs, then maybe these new songs aren't being positioned properly on your station. (Next week we'll take a detailed look at the subject of "Hot Clocks" and how they work.)

### Be Innovative

Or, as some have suggested, pay more attention to the next hot AOR potential crossover in power rotation across town, or the next up-tempo Urban crossover. Being slightly ahead, in cases like these, not only adds freshness to your station, but increases your perception as the hit music leader.

Throughout history, progress in any field would be impossible without some experimentation and a progressive attitude on the part of a few leaders. With that in mind, remember back a few years to when PDs were extolling the virtues of being early on hit product. The 12+ shares were huge, the demos outstanding. The same formula still applies today as long as you remember that it's impossible for every record you add to be top 10 on your station.

And it's generally agreed by even the most aggressive CHR programmers that you can't add and play all the records being promoted all at one time. Instead, assess your station's and market's needs. This is why some markets are earlier on rock-oriented music, while others are earlier on Urban flavored songs.

### Maintain The Leading Edge

Now if you've become tentative about the positive aspects of playing records you know sound good and fit your station but are "untested," remember that it's hard to test something the consumer hasn't been exposed to.

Many winning CHRs control the cume in their markets. If they don't play it, it won't get heard. With a little prepromotion and some facts about the artist, you can turn a new record into an exciting programming tool for your station.

CHR is primarily a music intensive/reliant format. Many of America's most successful CHRs still recognize the need to not only play the hits, but to also maintain a handle on the leading edge of the market in all areas: music, promotion, and personalities. So, let's not forget what made us successful. It's a winning formula that works.

## Basics Of Success And Failure

The years 1980 and 1981 were perhaps some of the bleakest for the CHR format. CHRs were defecting to other formats in droves. But then a few re-discovered the basics of the format, and the rest is history.

However, some CHRs are falling into the same traps which sent the format into the doldrums and sent listeners racing to other stations in search of a better product. Here are a few CHR basics of success to ponder:

• A fresh, exciting mix of cur-

rent music based on and aimed at the active audience with enough variety to sustain interest without having to rely heavily on gold and recurrences.

• Bright, fun-sounding air personalities who can relate to the music and the market in an entertaining manner.

• An aggressive marketing campaign which backed up the product on the air, conveying the excitement in the music, the personalities, and the promotions.

So why, you ask, would anyone want to tamper with something so successful and profitable? Glad you asked! Here are a few reasons:

• Your 12+ share was off because a few stations in your market changed formats during the last sweep and attracted some "curiosity cume."

• The GSM says, "I can't make enough money being #1 12-44."

• The GM says, "The AC and AOR in town are playing more recurrences and gold, and their adults went up, so we should too."

As you can see, these reasons for tampering with success don't make sense. Before making any adjustments to your format of a substantial nature, carefully review all the ramifications. Radical changes done on a whim could be dangerous.

It's Here.

# "SO FAR AWAY"

The New Single By

# DIRE STRAITS

From the Grammy Award-Winning Album, "Brothers In Arms"



**CHR BREAKER**

Produced by Mark Knopfler and Neil Dorfsman

From The Smash LP Brothers In Arms  
On Warner Bros. Records, Cassettes and Compact Discs  
Management: Ed Bicknell Damage Management Limited  
© 1986 Warner Bros. Records Inc.



# CONTEMPORARY HIT RADIO

## MOTION

Frank LaComb and Pete Hamlett resign their programming/music slots at WNOK-FM/Columbia . . . Scott Chaplin exits B97/New Orleans to be KFRC/San Francisco's Production Director . . . Marty Wall, former Q107/Washington Promotions Director, ends a six-month hiatus from the biz to become Director/Marketing at crocstown B106(WBMW) . . . KOKZ/Cedar Rapids morning man Brian Wright is named OM for KOKZ and Country sister AM KXZL . . . Lyn Michaels is new to middays at KNIN/Wichita Falls from Magic-94/Lewton, OK.

Dan Carlee is named PD/morning personality for WGTY/Gettysburg from WLAN-FM/Lancaster . . . Mitchell J. Fox leaves Z98/Tampa for the Assistant PD/MD/6-10pm slot at WNCI/Columbus . . . KFRX/Lincoln midday personality Lynn Taylor transfers to sister station KWTO-FM/

Springfield and is replaced by Joan Kelly. New to overnights at KFRX is Sean Michaels . . . WAZY/Lafayette programmer Jim Stacy takes on PD duties at WZZP/South Bend, IN . . . John Blair joins the news team at WFBG/Altoona.

Larry Fuller goes to fulltime overnights, and Stacy Barton to parttime at KJ103/Oklahoma . . . Jeff Moore, from WSEZ/Winston-Salem, is the new morning man at WKHI/Ocean City, and Colleen Kennedy is new to nights from WMJR/Manassas, VA . . . Maurice Minor is upped to Music Coordinator at RI-104/Providence . . . Steven Shadow Daniels exits nights at Z104/Madison for the same at KKRC/Sioux Falls . . . WZUU/Milwaukee welcomes Kathy Hart to overnights . . . WNFI/Daytona Beach PD Jim Ryan exits to program KSKD/Salem, replacing Len E. Mitchell.



**THE PARADE MUST GO ON** — Despite freezing weather and driving rain on Thanksgiving Day, Philadelphia was determined to have a parade. Z106 staffers and Eagles Cheerleaders hung tough and handed out 10,000 balloons to children along the route. Pictured (top, l-r) are Z106's Nancy Leigh, Wes Heywood, Andre Gardner, Ross Brittain, and Cynthia Weber. The Z106 Cheerleaders are featured in the front row.



**WAITRESSES UNITE!** — KHTZ/Reno held the 1st Annual Waitress Olympics, in which 15 teams representing local restaurants competed in stunts dreamed up by the station. First prize sent an entire team to New Orleans, 2nd prize was a trip to Mexico, and 3rd prize was a weekend at Caesar's Tahoe. The event raised \$9000 for the Reno Recreation Department.



**IT'S NOT COUNTERFEIT** — WXKS-FM/Boston recently sponsored a "Lifestyle Of The Rich And Famous" contest, where listeners won limo trips, dinners, theater tickets, designer clothing, and other "rich and famous" prizes. The culmination of this five-star contest was a "Dash For Cash," in which 21-year-old Dave Koleski walked out of a bank vault with as much money as he could carry. WXKS morning man Matty Stegal (top, right picture) helped count his winnings of \$20,615. Now that's a rich lifestyle!



**A BIG ANNOUNCEMENT** — FM100/Memphis personality Tom Prestigiacomo and wife Suzy decided to announce their latest arrival in a big way. Congrats!



**WANNA BEER?** — WAVA/Washington honored Chicago Beer William Perry by giving away a refrigerator full of Stroh's beer to the listener who could guess the amount of ounces inside. The winner (l) calculated 2886 ounces. Presenting him with the fridge are the station's Billy The Manatee (c) and Don Geronimo (r).

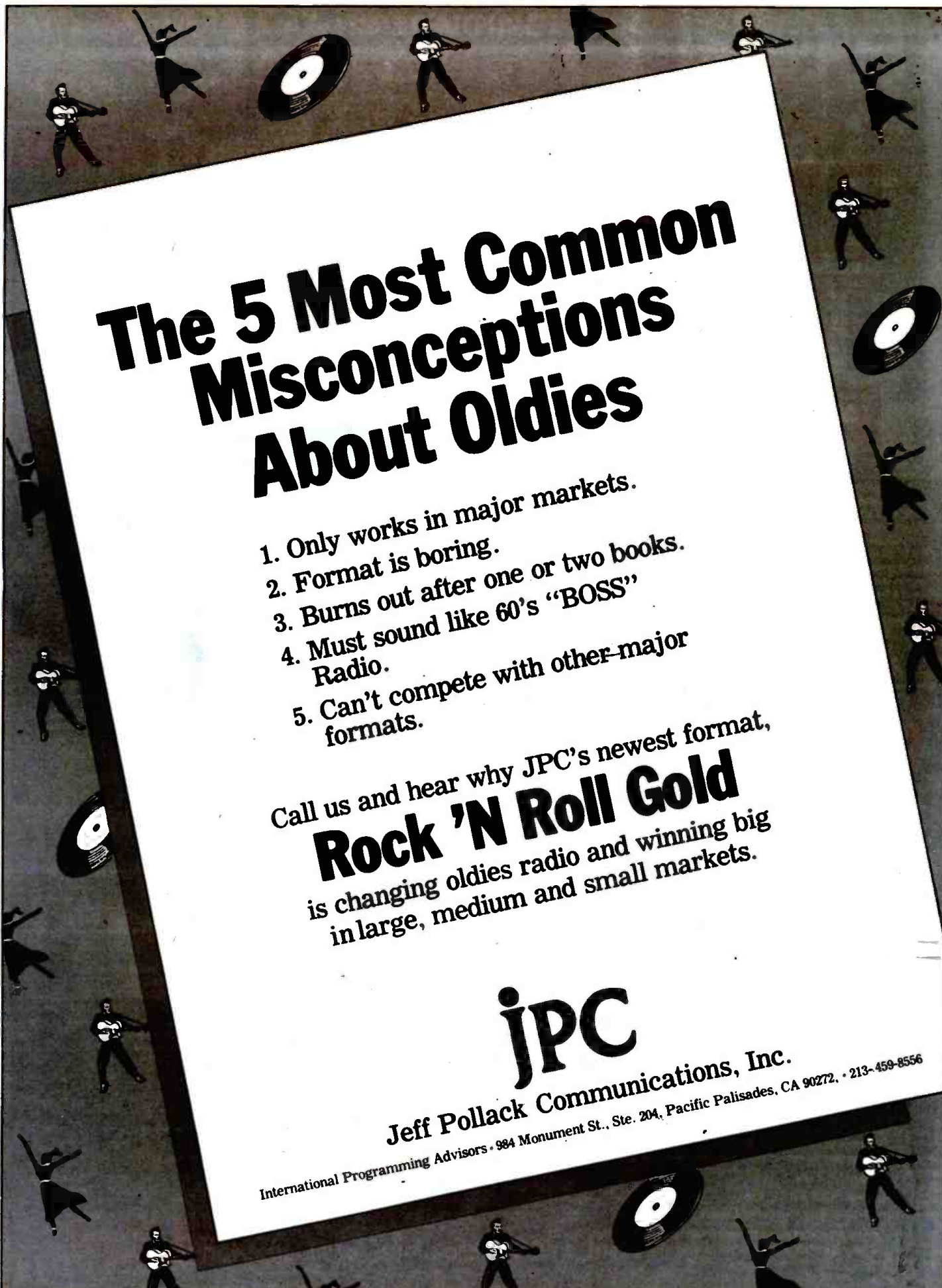
## BITS

• **Magic Stiles** — Magic-91/Auckland celebrated the arrival of British Airways' new Wednesday route, a 747 from Singapore to Auckland, by challenging listeners to guess the exact time of the "Magic" flight. Winners received (how'd you guess) tickets and hotel accommodations from British Airways and 91FM.

• **Happy Birthday To Us** — Q104/Gadsden recently celebrated its birth-

day by creating a montage of various Gadsden hits — 1004 of the best songs they've powered all these years. Listeners then got the chance to win a dollar for every song they could identify. However, they had to guess every song, listing both artist and title. Q104 picked winners who had the highest number of correct entries. Grand prize was \$1004.





# The 5 Most Common Misconceptions About Oldies

1. Only works in major markets.
2. Format is boring.
3. Burns out after one or two books.
4. Must sound like 60's "BOSS" Radio.
5. Can't compete with other major formats.

Call us and hear why JPC's newest format,

## Rock 'N Roll Gold

is changing oldies radio and winning big  
in large, medium and small markets.

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# RIGHT BETWEEN THE EYES

On Your Desk Now!

The First Single And 12"  
From The Forthcoming Album  
Magnetic Heaven  
AFL1-9546

## WAX is

GRAHAM GOULDMAN (ex-10cc)  
and ANDREW GOLD,  
who have written or recorded  
the following hits:

### GRAHAM

For Your Love (Yardbirds)  
Heart Full of Soul  
Bus Stop (Hollies)  
Listen People (Herman's Hermits)  
No Milk Today  
I'm Not in Love (10cc)  
The Things We Do for Love  
Rubber Bullets  
Dreadlock Holiday

### ANDREW

You're No Good (Linda Ronstadt)  
When Will I Be Loved  
Heat Wave  
Tracks of My Tears  
Poor Poor Pitiful Me  
Lonely Boy (Andrew Gold)

plus studio session work with 10cc, James Taylor,  
Carly Simon, Eric Carmen and many others



**RCA**



STEVE FEINSTEIN

NORFOLK'S #1

# Reeger's M.B.A. Equals 'Mighty Big Arbitrons'

Ron Reeger is not your average program director. In fact, he's not even a PD, actually. He's a VP of Programming for Josephson's WNOR-AM & FM/Norfolk.

What really distinguishes him, though, are his accomplishments, not his job title. How many programmers have an M.B.A.? Better yet, how many have earned the degree while pulling double duty back at the office — cohosting mornings and overseeing the programming of a combo (the AM is gold, under OM Bob Bedi)?

Extracurricular activities aside, how many have guided a major-market AOR to a double-digit, #1 12+ finish more than two points ahead of its nearest competitor? That's not all . . . how 'bout #1 ranks in areas uncommon to most AORs, like total come and 25-40 adults?

(WNOR) 12+				
	9.5	10.3	8.0	9.0 11.8
WNOR-FM				
#1 Demos: Men 18+ and 25-54; Adults 18+ and 25-40				
Audience Composition: 47% listeners 25+				

driver programs, run anti-drunk driving busboards, distributed key chains with charts that show the number of drinks necessary to intoxicate a person according to his body weight, and collected signatures at shopping malls of people who pledge not to drink and drive.

five for night rocker Carol Taylor, eight for overnighiter Liz Gillette, and midday man Mike Arlo celebrates 11 years next month.

That longevity is partly the product of a corporate goal that Josephson set during the takeover in '81. Reeger describes that goal as, "Be the kind of place where it's good to work, and set up a station where people can be creative and productive."

That may sound rather pat, something that every station obviously aspires to. The difference, perhaps, is that management codified it, and announced it alongside other goals such as profitability, growth, etc.

Also contributing to a productive environment is an annual day-long seminar at a local hotel. Reeger in-

### Track Record

Reeger's been PD since 1979, except for a three-month hiatus after an ownership change in 1981. The station's track record of late has been superb:

- 12+: top three, last eight books
- adults 18-40: #1, last five books
- men 25-54: #1, last three books.

### Plain Speaking

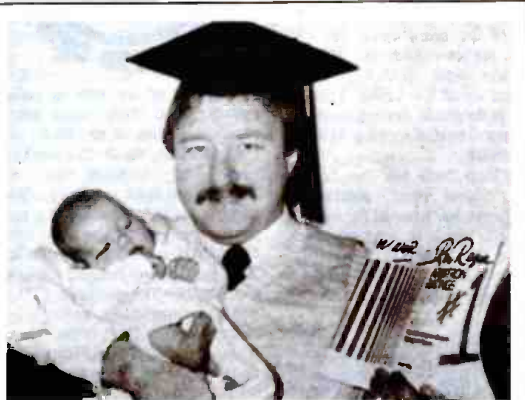
Reeger is not a flashy guy. He chooses his words carefully and speaks in a very deliberate, almost laconic fashion. Instead of highfalutin programming theories, he invokes the old verities — consistency, community involvement, and a stable airstaff — to explain 'NOR-FM's success.

'NOR's consistency is a function of both its 13-year AOR tenure and sticking to a straight-ahead rock position in the face of new-wave and CHR crossover trends.

Its community involvement is a reflection of the staff it's attracted. "Any jock whose life revolves around the studio is not the type of person we want," says Reeger. Street visibility is emphasized, and morning cohort Henry "The Bull" Del Toro's campaigns exemplify the WNOR spirit.

For instance, around the time of the "Farm Aid" concert, Del Toro raised \$11,000 for a local farmer who lost his arm in a tractor mishap. His 24-hour radiothon raised \$10,000 for the Special Olympics. In 1984, Del Toro walked 280 miles from the Vietnam Veterans Memorial in Washington, DC to a POW monument in Virginia Beach to raise awareness of Vietnam POWs and MIAs.

'NOR-FM has also been in the forefront of anti-drunk driving efforts by radio. "We don't just run PSAs," Reeger explains. The station has spearheaded designated-



AND BABY MAKES THREE — Good things come in threes for WNOR's Ron Reeger. In a three-week stretch between December 15 and January 9, he:

- graduated with an M.B.A. degree from Old Dominion University
- became a father to Honora Louise (pictured)
- saw WNOR-FM shoot to #1 12+ in the fall Arbitron.

The work appears to have paid off. The director of Virginia's Opposing Drunk Driving gives 'NOR a good deal of credit for the absence of any drunk-driving fatalities or arrests in the Hampton Roads area for the last two holiday seasons.

Community orientation even comes across in the station's TV spot. Rather than using a slick syndicated commercial with razzle-dazzle visuals, 'NOR-FM's self-produced piece simply shows the airstaff in local settings.

### Staff Tenure

Don't hold your breath waiting for an opening at 'NOR-FM. The newest fulltimer — production ace Jimmy Dunn — has been there for three years. It's six years for Henry Del Toro, nine for both Reeger and PM driver Les Wooten.



THE BULL PEN — Mornings at WNOR-FM are a team effort, with contributions from (l-r) overnighiter Liz Gillette, midday man Mike Arlo, newspaperer Gigi Young, cohosts Henry "The Bull" Del Toro and Ron Reeger, Mac McClellan, voiceman Jimmy Dunn, and psychic Victoria Mauricio. The show, which features song parodies, phoners, and Del Toro's "Last Angry Man" persona, is simulcast on gold WNOR (AM).

## Fred Jacobs: Consultant

Besides substantial ratings gains, WNOR-FM/Norfolk and KQRS/Minneapolis share something else: the services of consultant Fred Jacobs.

The former WRIF/Detroit PD and Director/Research & Programming for ABC's O&O FMs started his "Media Strategies" company in September, 1983.

His other mainstream AORs are WRXL/Richmond and, starting with the winter '86 sweep, WRIF. (Last fall, under PD Tom Evans, 'FDL was stable — 9.7-9.8 — with first-place showings in men 18-49 and 25-34 and adults 18-34 and 25-34).

### Album Oldies Radio

Jacobs can be regarded as a pioneer in AOR-based oldies stations. He started with two AM outlets, WNOR (AM) and KRQX/Dallas (KZEW's sister). Their hit-oriented, "Big Chill" mix focuses primarily on hip, '60s rock 'n' roll singles. 'NOR has a 1.0, KRQX a .8.

Of late, Jacobs has expanded his "Classic Rock" format to FM. Those stations are more '70s-based with a stronger album flavor. Recurrents up to 1985 are used, and nights rock out more with acts such as Aerosmith, Led Zeppelin, and Joe Walsh.

WMMQ/Lansing switched in spring '85. It's grown 2.3-5.5-7.0 and is #1 in 25-34 men. KCFX/Kansas City, under PD Greg Stevens, came on midway through the fall '85 book and moved 1.8-2.9, with 62% of its numbers from listeners 25+. WCXR/Washington signed on last month.

What does Jacobs bring to the table that distinguishes him from



Fred Jacobs

other consultants? "I have professional research experience, as well as having programmed. I know how to generate and analyze data; I also know when it's nonsense and time to just go for it and not worry about what the numbers say."

His flexibility in working with PDs is reflected in the distinctive musical flavors among his clients. WRIF rocks the most, reflecting its market; it's the least likely to play crossovers or modern rock. Conversely, WRXL is the least likely to include pop flavor by Thompson Twins or Opus. WNOR has a traditional AOR musical stance, while KQRS plays the most gold. Jacobs also works with modern rock 91X/San Diego, which slipped 6.1-4.5 in the fall.

cluded only the airstaff when the meetings began five years ago. Now the entire station comes together, along with outside speakers. This year the theme is "Image Vs. Reality," and guests will include a public relations specialist, a newspaper columnist, and an ad agency exec.

"We cover a lot of ground, put things in perspective, and always come up with a new direction," says Reeger of the sessions, which are reminiscent of KBCO/Den-

ver's annual weekend retreats for its entire staff. Again, these kinds of events aren't revolutionary, but how many stations actually commit to them?

### Promotions

'NOR-FM's fall promotion was a "Rock & Roll Fantasy Series." Over the course of 12 weeks, nine prizes ranging in value from

Continued on Page 68



### Music Monitor

#### PM Drive:

- SCORPIONS Still Loving You
- KANSAS Carry On Wayward Son
- FLEETWOOD MAC Rhiannon
- SIMPLE MINDS Sanctify Yourself
- STEELY DAN Reeling In The Years
- ROBERT PLANT In The Mood
- GOLDEN EARRING Rader Love
- ROGER DALTRY Quicksilver Lightning
- BRYAN ADAMS Take Me Back
- ZZ TOP Delirious
- BRUCE SPRINGSTEEN I'm A Rocker
- HEART Kick It Out

HAMILTON REPORTS

# Oldies Breathe New Life Into Twin Cities' KQRS

Listen to KQRS-AM & FM/Minneapolis and in a typical hour you'll hear three oldies such as "Crimson & Clover," "Green Tambourine," and "Devil With The Blue Dress On."

That practice may send some industry observers into apoplexy. But PD Dave Hamilton gives two reasons for mining the gold:

- **Retargeting:** Taking KQ' away from an overwhelmingly 12-34 orientation to become stronger 24-34.
- **Competitive Climate:** Preempting an AOR-leaning gold outlet, KJJO, and fending off alternative KTCZ, which had a strong 25-34 showing in spring '85.

### Untapped Heritage

Hamilton programmed KQ's former AOR rival, KDWB-FM (now CHR), for five years during a

(KQRS) 12+	
P03 Sp04 P04 Sp05 P06	
KQRS-AM & FM	4.8 6.2 6.5 7.1 9.0
#1 Demos: Adults 18-34; Men 18-49	
Audience Composition: 27% listeners 25+	

tenure with Doubleday that included a National PD post. When he joined KQ' last May, the station was weak in salable upper demos, despite its 17-year tenure in the format and no presence of another mainstream AOR in the market.

So far, his results are impressive:

- In the last year (fall '84-'85), KQ's share of men 25-34 has doubled, going from the mid-6's to just shy of a 13.
- In the same period, its rank among men 25-34 has moved from 7th to 2nd, ahead of KTCZ and trailing only AC KSTP-FM.
- In 12+, KQ' and its simulcast AM ranked third this fall, topping powerful CHR WLOL for the first time in years.

### Image Problem

Hamilton inherited a station that was already inching up in 12+ after a series of formative twists and turns. It had flirted with a "Rock Hits" hybrid-flavored approach in '84, and then moved to a harder texture.

"We didn't have a curve problem - sampling was heavy - but our conversion to quarter-hours was horrible," recalls Hamilton. "The station was regarded as repetitive, and there were too many jolts. We



Dave Hamilton

were geared very young and seen as a heavy metal station." Research showed KQRS perceived by a 4:1 ratio as a station that was going downhill, as opposed to getting better.

The high percentage of '80s music was vital in firming up the station's adult appeal, he says. "Coming into a station that was so targeted to the low end, we had to redefine our roots, and maybe overcompensate and go a bit further than most AORs."

### Beware Of Gold Stations

For any market, though, he urges AOR programmers to take heed of the gains made by FM oldies stations such as KOOL/Phoenix and WZLX/Boston. "Forget about the CHRs. They're going to implode. Sixties music is an integral part of making AOR indestructible."

Hamilton feels his mix, along with "classic rock" positioning statements, has blunted the impact of KJJO, which he says plays sequences like "Hold Your Head Up," "Instant Karma," "I Want A New Drug," and "Whole Lotta Love."

### Profile On Currents

The oldies are balanced each hour with four currents and one very recent recurrent; e.g., Outfield's "Your Love" while it's still rising in the Top 10 nationally. "The 12-34 core accepts the gold as classic, while the currents are a comfort zone for them," Hamilton says.

His current list is under 30 titles, a conservative amount in the eyes of some people. However, it's not uncommon to find critically-acclaimed Twin Cities artists like the Replacements and Husker Du on the list, or up 'n' coming local acts like Dare Force. For the station's 18th birthday this spring, an album and concert are planned with these and other area bands. Hamilton also reports great results with the Del Fuegos, whom he considers a "cutting edge '80s band."



The rest of the mix is pulled mostly from '72-'81, and deemphasizes artists of an '82-'85 vintage, like Billy Squier and Def Leppard, who Hamilton feels are burnt. Hard rock is not out of the picture entirely, though; it's day-parted and tends to be older titles like AC/DC's "A Long Way To The Top" and Judas Priest's "You've Got Another Thing Coming."

While many AORs play gold in slowly-rotating "oh wow" rotations, even KQ's oldest titles come up twice a week. Hamilton feels the station sounds fresh even with such concentrated play because his cur-



OM Mark Steinmetz

rents turn over quickly. His powers, for instance, are rotated less than every four hours and changed every four weeks to avoid fatigue.

### Major Callout

Burnout is monitored by a call-out department that each week logs over 126 manhours, testing 70 songs as well as such elements as positioning statements and promotions. "It's like having a focus group every day of the year," says Hamilton. While the research is on computer, he preprograms all the music manually himself.

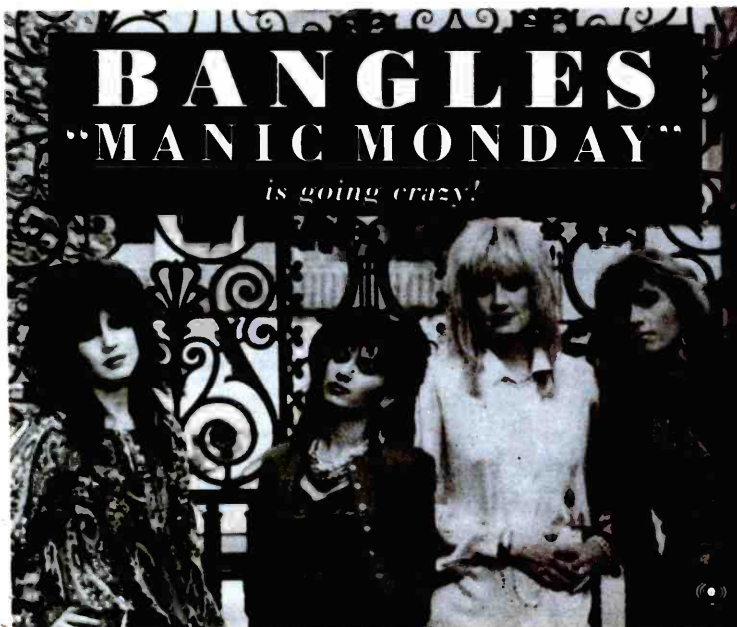
Program features include the old "National Lampoon Radio Hour," a "Noontime Nuggets" daily oldies show, and a "Classic Album Exchange" with MD/eight-year station vet Walky Walker. Mornings feature two reports from the sportscaster of the city's top-rated TV news operation.

KQ's turnaround is far from over, Hamilton admits readily. Though it's now in the ballpark 25-34 and its 1985 billings doubled the previous year's, only 27% of the station's quarter-hours come from listeners over the age of 25. "You have to crawl before you walk," says Hamilton, who anticipates continued upper-demo gains in the spring when KSTP-FM won't have the Vikings football it carries in the fall.

**KQRS 92**

### Music Monitor

- STYX *Blue Collar Man*
- ALDO NOVA *Rumours Of You*
- STEPHEN STILLS *Love The One You're With*
- JEFFERSON STARSHIP *Can't Find Love*
- FABULOUS THUNDERBIRDS *Tuff Enuff*
- ERIC CLAPTON *Cocaine*
- FRIMM *All The King's Horses*
- CHICAGO *Feeling Stronger Every Day*
- HEART *Straight On*
- THE CALL *I Still Believe*
- RASCALS *People Gotta Be Free*
- DIRE STRAITS *One World*
- JOE WALSH *All Night Long*



## Reeger's M.B.A.

Continued from Page 67

\$2000-\$14,000 were given away one at a time. Semifinalists qualified through an artist-of-the-day, forced-listening contest.

The prizes included:

- **ZZ Top Fantasy:** A Texas barbecue for the winner and 999 friends, and a trip for two to see ZZ Top on their '86 tour anywhere in the US.
- **Rockin' Roots Fantasy:** Tied into an oldies show, the winner got a reconditioned '58 T-Bird and a '67 Mustang with a built-in CD player, and a case of Classic Coke every week for a year.

### Music

WNOR's mix is 60% gold with 40% currents and recurrences. The library is approximately 500 titles, with around 75% on compact disc, enabling the station to do vinyl-free "Laser Rock Weekends." The current list is about 50 titles, and

ranges from Classad to Ozzy Osbourne.

Rather than preprogrammed music, jocks select tunes from a card file. For music research, Reeger uses auditorium testing rather than callout. He considers it more appropriate given the station's oldies orientation, and feels the cost of professional, expert phone interviewers is prohibitive.

## SEGUES

KLYV/Dubuque switches to CHR ... WFXZ/Saginaw goes AC ... Jon Sinton is consulting WQPM/Milwaukee (along with Jeff Pollack; Sinton replaces John Sebastian) and co-owned WGRX/Baltimore (with Alex Demers) ... PD Gary Whipple and MD Tom Carey exit KSPN/Aspen, where Frank Erikson returns as Acting PD.



DONNA BRAKE

# ADULT CONTEMPORARY



THERE'S SHOW BUSINESS LIKE SHOW BUSINESS — While the 48 continental states claim to suffer a winter season, KKLV/Anchorage's Bill Hampton (left) and Radiophil face a tropical tundra before they start their morning show.

## FALL ARBITRON RESULTS

# More Market Overviews

This week offers a look at more fall Arbitron ratings results in some competitive AC markets.

Listed are three-book trends for each market's AC stations, and the degree of change from the previous book in adults 25-49.

### San Francisco

	Sp/85	Sp/84	Sp/83	Chg
KI01	2	1	1	-0.8
KYUU	1	2	2	-1.0
KOIT-FM	-	4	3	+0.2
KNBR	3	3	4	-2.0
KLOK-FM	4	5	5	+0.2

Nearly three and a half AC shares were lost in the fall book among the top three ACs. Although down, KI01 widened the lead slightly over KYUU. KOIT-FM moved into third place among the ACs after switching only two books ago from Easy Listening.

KI01 PD/morning man Bill Gardner departed during the book and was replaced by Smokey Rivers, who's programming AC for the first time. The station is now looking to fill its morning drive slot.

Meanwhile, KOIT (AM) became AC after a brief switch to "Trendformation" KXLR, and now both KOIT-AM & FM are programmed by market veteran Mike Phillips. The desirable South Bay listeners have a realigned KEZR/San Jose to sample, which is becoming more competitive under PD Joe Elek. San Francisco will definitely be an interesting market to watch in the upcoming books.

### St. Louis

	Sp/85	Sp/84	Sp/83	Chg
KSD	1	1	1	-1.2
KYKY	2	2	2	-1.5
KADI	3	3	3	-0.4

After moving into double digits in the summer, KSD settled back to where it was in the spring, and slightly increased its lead over KYKY. KSD led KYKY by nearly

three shares, while KYKY led KADI by about the same.

KSD was first among the ACs in all adult demos. Former AC WMRY switched to a progressive AOR approach.

### San Diego

	Sp/85	Sp/84	Sp/83	Chg
KFMB-FM2	2	1	1	+1.5
KFMB	1	1	2	-0.4
KLZZ-FM	4	5	3	+1.0
KYXY	5	4	4	-0.5
KJFM	3	3	5	-1.5
KWLT	-	-	6	-

KFMB-AM & FM is the kind of combo GMs and GSMS dream about. KFMB-FM (B100) moved into first following a terrific book. The stations are also 1-2 in adults 25-54. In adults 18-34, CHR-edged B100 is just two shares behind legendary AOR KGB, and is within 0.1 of KGB in adults 18-49. KFMB (AM) is number two in every 25+ adult demo.

The combo rules morning drive as well, with B100's "Rich Brothers Morning Zoo" number one in adults 18-34 and 18-49. KFMB (AM)'s "Hudson & Bauer" are first in every 25+ adult demo. So enough already about KFMB.

KIFM is block-programmed AC daytime and Jazz at night. Although the AC dayparts were disappointing, KIFM grabbed the number one slot with its jazz 7pm-midnight in adults 25-49 and 25-54.

Under new owner Sandusky, KBZT (K-Best) switched call letters to KWLT (K-Light) and debuted with exactly the same share as the last K-Best book.

KLZZ moved back up to third place, although it still trailed KFMB (AM) by over three shares.

### Baltimore

	Sp/85	Sp/84	Sp/83	Chg
WYST-FM	1	1	1	-1.0
WBAL	2	3	2	-0.2
WFBR	3	2	3	-1.2

The fall results were not very encouraging for ACs in Baltimore. While WYST-FM was still ranked first in the format, this was the third straight down book for the station. WYST still led the other AC's by around a share and a half, as WBAL had its second consecutive down book and WFBR was off by over a share compared to spring. WBAL placed second in adults 18+ and 35-64 and total persons 12+ behind Easy Listening outlet WLIF.

Top AC WYST-FM ranked fifth in this demo behind B/U WXYV, CHR WBSB, Country WPOC, and WLIF.

### Seattle

	Sp/85	Sp/84	Sp/83	Chg
KOMO	2	1	1	+3.3
KLSY	1	3	2	+3.5
KMGI	5	2	3	+1.0
KEZZ (tie)3	(tie)4	4	0.0	
KJR	3	4	5	-0.2
KIKI-FM	6	6	6	+0.2

KOMO, KLSY and KMGI each had gains, though it would appear not to be at the expense of the other ACs. KLSY regained its number two spot from KMGI after doubling its 25-49 shares from summer.

KOMO is second overall in Seattle in adults 18+, 25-49, 25-54, and 35-64 behind News/Talk KIRO.

KLSY and KMGI are neck-and-neck as AC leaders in adults 18-34. KMGI leads eclectic KEZZ by nearly three shares. Full-service KJR suffered its fourth straight down book to its lowest showing in years and was edged out slightly by KEZZ.

### Cincinnati

	Sp/85	Sp/84	Sp/83	Chg
WRRM	2	3	1	-1.3
WLW	3	1	2	-3.4
WKRC	1	2	3	-3.0
WLLT	4	4	4	-1.8
WWNK-FM	-	-	5	0.0

Cincinnati continues to be a fiercely competitive AC market. Full-service stations WKRC and WLW were down almost six and a half shares between them, but WLW outperformed F'84 by almost two shares. WKRC had its lowest showing in some time but remains very competitive. WRRM had essentially the same shares as F'84 but landed the leading slot in adults 25-49, second in the market to AOR WEBN.

Country WKXF-FM became WWNK-FM in late August and debuted almost three shares

behind WLLT. WRRM leads adults 18-34, with WLLT a close second. WLW is first in adults 25-54, with WRRM close behind. Both WLW and WKRC chalked up double digits in adults 35-64.

### Atlanta

	Sp/85	Sp/84	Sp/83	Chg
WFOX	3	2	1	-0.2
WSB	2	3	2	-0.1
WSB-FM	4	1	3	-1.9
WARM-FM	1	4	4	+0.2

Although down slightly, "Classic Hits" WFOX moved into first place while WSB-FM slipped almost two shares from first to third. Full-service WSB remained flat, while WARM-FM (formerly WRMM) was up slightly but almost three and a half shares behind a year ago.

ACs were outplayed among the adults 25-49 demo by CHR WQXI-FM, U/C WVEE, AOR WKLS-FM, Country WKHX, and BM WPCH. WARM-FM announced earlier this month a switch to "Adult CHR."

### Cleveland

	Sp/85	Sp/84	Sp/83	Chg
WMJI	2	2	1	+3.0
WLTF	1	1	2	-2.0
WWWE	3	3	3	-1.4

WMJI stole the number one slot from WLTF and led the ACs in all adult demos. WLTF was down by two shares but triumphed over WWWE by nearly six shares.

WMJI ranked second overall in Adults 18-34, 18-49, 25-49, and 25-54, coming in behind market giant WMMS. WLTF was third in adults 18-49, 25-49, and 25-54. WMMS's lead was 3:1 in 18-34 and 2:1 in 18-49 over WMJI, but the race tightened up in the upper demos.

### Denver

	Sp/85	Sp/84	Sp/83	Chg
KMJI	1	1	1	-0.7
KHOW	2	2	2	-3.1

After its best showing in years in the Summer book, KHOW is down by over three shares, and KMJI leads the full-service AM by four and a half shares.

KMJI is the leading Denver station in adults 18-49, 25-49, and is tied with KOSI for first in adults 25-54.

### Columbus

	Sp/85	Sp/84	Sp/83	Chg
WTVN	1	2	1	+3.7
WSNY	2	1	2	-1.1
WBNS	3	3	3	+0.5

Full-service WTVN bounced back into first after its best book in four years. Although down from its peak spring '85 performance, WSNY still finished higher than any previous sweep and is within a half-share of TVN.

WTVN and WSNY are second and third overall in adults 18-49, 25-49 and 25-54 to AOR WLWQ.

WBNS trails these giants by over ten shares.

### Kansas City

	Sp/85	Sp/84	Sp/83	Chg
KLSI	1	1	(tie)1	-1.1
KUDL	2	2	1	-0.7
WHB	3	3	3	+2.8

Once far behind, KUDL tied KLSI for first in 25-49 even though both stations were down in the demo.

WHB bounced back nicely after a tough spring book to close the gap between leaders to less than a share.

KUDL was the top AC in adults 18-34, 18-49, and 25-54, with its largest lead in 18-34.

## EVENTS

### WBZ — For The Kids

WBZ Radio-TV raised over \$685,000 in its 6th Annual Children's Hospital Fund Drive, a \$74,000 increase over last year's total and the most successful drive ever.

Throughout 1985, funds were raised by WBZ through various methods, including morning man Dave Maynard's wake-up calls, special auctions, WBZ All-Stars softball games, and the WBZ Telethon.

### All Felons — All The Time

KFMB/San Diego PD/afternoon drive personality Mark Larson presented the "All Felons Show" during his shift a couple of weeks ago. The show was

inspired by KSDO's premiere of "The Mayor Hedgecock Show," which featured San Diego's tried and convicted ex-mayor in a talk show format.

KFMB's "All Felons Show" kicked off with the theme song "Jailhouse Rock," and featured the "Richard Nixon Hour," as well as call-ins from other notorious personalities including J. David Dominelli and Aldo Gucci. The "Nixon Hour" featuring Mark Larson's impersonations, was sponsored by the Richard Nixon School of Broadcasting "where the convicted and publicly beramed can better define their talents and be trained for successful careers as broadcasters or authors."

## ACCELERATION

John Larrabee returns to KYKY/St. Louis in afternoons... Mitch Baker joins WMJX (Majic 102.7)/Miami as Promotion Director, formerly of WMZ/Miami.

Craig Wood leaves WMGN/Madison to join competitor WIBA in middays, while Steve Truse is hired as WBA's Sports Director from WHBY/Appleton-Oshkosh; Paul Braun continues play-by-play.

Phil West is promoted from Assistant PD to PD at WAEV/Savannah.

Jeff Leonard is named MD at KBZT/San Diego... Christopher Sousa leaves WVAJ (V100)/Charleston to become Assistant PD/MD at KKDO (KQ99)/Evansville.

Larry Shuster joins WSB-FM/Atlanta as midday personality and Promotion Director... Joe Blondi is MD and PM driver at KRLB/Lubbock.

Paul Goldstein has been appointed Production Administrator for WNBC/New York... John Edwards Hingsbergen becomes News Director for WFRM (Warm 98)/Cincinnati.



WALT LOVE

# BLACK/URBAN

## KDAY Scores With L.A. Youth

Ratings increases are cause for celebration, especially in a crowded radio market like Los Angeles. KDAY is one City of the Angels station that's uncorking the bubbly, following its 1.5-2.2 showing in the fall '85 Arbitron. This increase puts the station within a tenth of a point of fellow Black/Urban Contemporary outlet KJLH, an FM which dropped 2.5-2.3.

What's noteworthy about KDAY's performance is that while other stations are fighting for the prime 25-54 demo, KDAY seems to have found a profitable niche among L.A.'s 12-24 audience. Why go after this particular demo? GM Ed Kirby explained. "We've targeted our radio station toward a specific demographic that will generate enough revenue to pay all the bills."

### New Generation

"The new generation of 12-24 listeners has no preconceived prejudices against AM radio," continued Ed. "The older 25-49 demos have their own thoughts about why they listen to FM before they can



play music and win against the FMs.' But if you target your station properly, promote it, contest it with strong dollars, and play the correct music, you can compete on the AM band. And I gotta believe with our turnaround that we're proving something."

### Eye-Opening Search

PD Jack Patterson echoed Ed's sentiments. "FM stations tend to forget the younger demographics. They start out looking for the 25-34 or older demos. Only after they've achieved their goals do they start to look around and decide if they



Greg Mack

**A COMMUNITY EFFORT** — Community is an important element in KDAY's game plan. In the top photo the station's Rory Kaufman (bottom row, far right) poses with young artists who participated in a "Radio-Tron," benefiting underprivileged youth. The second photo finds KDAY's J.J. Johnson (third from left) and Jack Patterson (fourth from right) presenting "Community Commendations" to students for outstanding service to their schools and communities.

can get some of the peripheral audience they don't have.

"A trip to Arbitron's offices in Beltsville really helped me understand what was happening in our market. Each diary of a person who liked R&B music mentioned something about CHR's KHIS-FM or KKHR, usually having to do with the amount of money they give away. That opened our eyes. We needed to give away some big money if we were going to be in the game at all."

As a result KDAY staged a "Song Search" contest, whereby listeners competed for \$1000 a day for 30 days during the fall sweep. It was such a success that management decided to up the contest's total ante from \$30,000 to \$50,000.

### Power Play

Music also played an important part in KDAY's resurgence as Assistant PD/MD Greg Mack related. "Everyone in town shied away from street music that appeals to the youth. No one wanted to play this music in the Black/Urban format until we started getting some results."

Added Jack, "Some months the music is just in the pocket; then there are others when you can find anything the public just goes crazy over. We really played a lot of rap



Ed Kirby



Jack Patterson

settle in and 'cool out' for the evening. If you talk to them, they'll tell you FM doesn't have as many commercials. We all know that's not correct. But when you talk to the younger demos, they say they like what they hear on the station they enjoy the most for fun and music.

"It doesn't matter if you're on AM or FM. If you have a good product, the public will find it and respond in a positive manner. If others across the country are losing and don't look at what we're doing, they're crazy if they can't see the possibilities of this approach. You won't win if you say, 'We can't

## ACTION

Without much public fanfare, WZAM/Norfolk, daytime companion of WMYK (K94), segued from Jazz to Gospel on February 9 under Dr. Milton Reid, publisher of black newspaper *The Journal & Guide*. This is ZAM-11's fourth formal change in almost as many years. The switch also seems to indicate a move away from jazz for the Bennis Group, which had also been experimenting with it on AC-WHYW/Pittsburgh.

After taking K97/Memphis to its best ratings in recent memory, C.J. Morgan

is out as PD with Pam Wells named as his successor. Jimmy Smith remains in charge of music. Tony Gray has succeeded Jeff Wyatt as PD at WUSL/Philadelphia and moved from evenings to afternoons... WAMO/Pittsburgh has hired Anne Standish from that city's Tele-Communications Cable to serve as Marketing/Promotion Director for it and parent Sheridan Broadcasting Network.

Derek Hill, formerly Community Affairs Director at WBBM-TV/Chicago (where he also hosted the weekly show "Common Ground"), is now Di-

rector/News & Public Affairs for WJLB/Detroit. Hill also served in similar posts at WBMX/Chicago and WAMO/Pittsburgh.

G. Michael Keating has come to WFXA/Augusta as PD; Tony Sewell remains as APD/MD. Radio veteran Ken Johnson, who programmed WDIO/Dayton in the '70s and also worked at the late WDRO/Detroit, is now OM at WXLN/Lansing. Tony Dean replaces Ken Moore as PD of WWDM/Sumter, SC. Henry Crump is the new PD. Jeff McHugh is now Music Director.

music during the book. Now everyone, including the CHRs, have found street music." Among the "street music" artists that KDAY plays are L.L. Cool J., Run D.M.C., Whistle, the Fat Boys, Dana Dane, and the L.A. Dream Team.

While KDAY is enjoying the fruits of its fall success, there's still the spring sweep and a new challenger — KPWR (Power 106) — to confront. Patterson doesn't seem too worried, though. "With the music Power 106 is playing and its current rotations, I don't think it will make a significant impact on the Black stations in this market. We'll all just have to wait and see."



ELEKTRA

Dear Broadcasters:

What do the following records have in common?

Teddy Pendergrass "Luv 4/2"  
Shirley Murdock "No More"  
Starpoint "Restless"  
Anita Baker "Watch Your Step"  
Simply Red "Holding Back The Years"  
Grandmaster Flash "Style"

They are all records that will help obtain your desired demographics. Don't take our word for it — let your ears and audience be the judge!

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LON HELTON

# COUNTRY

51% UP 12+; 42% UP 25-54

## Up, Up, And Let's Hope Away

As the fall '85 Arbitron returns began to roll in, a quiet optimism that Country radio ratings had rebounded from a dismal spring showing started to grow. Those suspicions are confirmed in the accompanying analysis of virtually every Country station in the top 100 markets.

Comparing the fall results with those in the last scoreboard (R&R 9/13/85) presents an even better turnaround picture. This time out, 51% of the stations rose 12+, while only 32% went up in the previous comparison. And 44% showed a 12+ drop against a 56% dip last time. The fall '85 book indicated a 42% increase in the 25-54 rankings versus a 24% rise a year previous. Finally, 38% of the stations dropped in the 25-54 rank comparisons this sweep, while 49% went down last time.

Judging by these numbers, it appears Country stations are beginning to do a better job of satisfying their target audience. However,

because more stations were up 12+ than increased 25-54, it appears that a large portion of the 12+ upward move came from greater 55+ listening. (Unless some hearty orator would like to make a case for a dramatic rise in listening from the 12-18 demo.)

Cume rank comparisons, also painted a rosier picture. Forty percent of the stations went up compared to 27% a year ago; 32% showed a decline versus 43% last time. So not only did people listen longer in the fall, there were more of them sampling the product. Both are excellent signs that a recovery is indeed underway.

### Fall '85 Vs. Last ARB Comparisons

12+	
Up	124 51%
Down	107 44%
Flat	7 3%
Debut	5 2%

#### 25-54 (Ranks)

Up	101 42%
Down	94 38%
Flat	43 18%
Debut	5 2%

#### Cume (Ranks)

Up	98 40%
Down	77 32%
Flat	63 26%
Debut	5 2%

## Tale Of The Tape

Stations Surveyed (Top 100 Markets)	Previous Arbitron	Fall '85
	248	243
25-54 Rank Comparisons	1- 5 78 (31%)	1- 5 89 (37%)
	6-10 76 (30%)	6-10 85 (27%)
	11-15 49 (20%)	11-15 47 (19%)
	16-20 26 (11%)	16-20 18 (7%)
	21+ 19 (8%)	21+ 24 (10%)
Markets With Country #1 In Adults 25-54	20	24
Markets With Country #1 12+	10	14
Markets With Country #1 Cume	4	7

All figures refer to Arbitron metro survey areas, Monday-Sunday, 6am-midnight.

Stations with #1 shares have 12+ figures in bold.

Demo figures are for market rank, not actual share.

Under the demo rankings comparisons, "1-5" means a station ranked in the top five 25-54 adults. "6-10" indicates the station ranked sixth, seventh, eighth, ninth, or tenth, and so on.

An example of the numbers listed: "1-5 89 37%" means that 89 of the 242 stations sampled ranked between one and five 25-54, or 37% of the total sample.

An asterisk indicates co-owned Country stations which have different call letters in the same market.

A "-" indicates a station was not Country during the sweep in question.

There are 14 markets with summer books, so all but those 14 are compared to the spring of '85 ARB. Numbers, rankings, and comparisons listed for Boston, Chicago, Cleveland, Dallas, Detroit, Houston, Los Angeles-New York, Philadelphia, St. Louis, San Diego, San Francisco, Seattle, and Washington, DC are summer '85 vs. fall '85.

## Fall '85 Scoreboard

Station/City	12+		25-54		Cume Rank		Station/City	12+		25-54		Cume Rank	
	Prev. ARB	F '85	Prev. ARB	F '85	Prev. ARB	F '85		Prev. ARB	F '85	Prev. ARB	F '85	Prev. ARB	F '85
WBLN/Airton	5.2	3.8	7	13	10	11	WMAQ/Chicago	2.8	2.6	15	15	11	14
WQNA/Albany	4.8	4.2	10	6	11	11	WUSN-FM/Chicago	2.7	3.3	11	8	16	16
WFTN/Airton	3.5	2.6	11	11	12	12	WKXF/Cincinnati #1	2.8	-	10	-	12	-
KRSTIA/Busquesque*	6.9	7.1	3	3	6	5	WSAI/Cincinnati #1	1.6	-	14	-	14	-
KRZYIA/Busquesque*	3.8	3.2	7	6	10	11	WUBE-FM/Cincinnati	4.2	7.8	9	1	10	7
WEEKJA/Albany	3.0	2.5	9	7	12	11	WGAR-FM/Cleveland	2.0	.8	20	21	17	18
WXXW-AM/Allentown	3.4	2.5	7	8	9	9	WGAR-FM/Cleveland	4.1	3.4	8	8	13	13
KBOPI/Anshelm	1.5	1.6	18	19	21	26	WCOS/Columbia, SC	1.0	1.3	15	13	11	14
WQXIA/Atlanta*	8.9	6.6	3	4	4	7	WCOS-FM/Columbia, SC	18.8	17.8	1	1	2	1
WFLCA/Atlanta*	1.7	2.1	14	14	16	15	WTCB-FM/Columbia, SC	3.7	7.3	8	3	11	6
WYAY/Atlanta	3.3	4.9	11	10	12	10	WCKX-FM/Columbia	1.9	3.4	15	12	15	13
KABE/Austin*	11.9	16.3	2	1	3	2	WHOK/Columbus	3.6	3.0	8	9	9	9
KVET/Austin*	4.5	3.7	7	8	8	7	WMBN-AM/Columbus*	3.6	3.4	13	10	8	10
KAFY/Bakersfield	2.4	2.1	9	9	8	7	WRMZ-FM/Columbus*	3.9	4.2	6	7	11	6
KUZZ/Bakersfield	13.4	11.2	2	2	2	2	KLIF/Dallas*	.5	.8	25	26	19	19
WCAO/Baltimore	2.9	4.4	11	5	13	10	KPLX/Dallas*	6.1	6.0	4	3	11	6
WPOC/Baltimore	5.4	5.6	4	2	6	7	KBCB/Dallas*	6.0	5.9	5	5	6	7
WKJN/Baton Rouge	11.0	10.2	1	2	5	5	WBAP/Dallas*	5.1	5.9	2	4	4	5
WYNG/Baton Rouge	1.2	1.4	11	15	12	12	WDLY/Dayton	1.4	1.7	19	16	18	16
WYMK-FM/Baton Rouge	9.5	10.4	2	1	4	3	WEZJ/Dayton	1.8	3.0	11	8	14	14
KAYD/Bloomington	6.5	4.8	7	7	8	10	WONS/Dayton	7.9	6.0	4	5	5	6
KLVB/Bloomington*	8.2	7.0	4	6	3	6	KBQD/Denver	.8	1.1	20	19	22	24
KYKR/Bloomington*	14.1	11.0	1	1	2	4	KBHQ/Denver	1.6	.8	18	21	17	20
WZZK/Birmingham	3.2	1.9	10	10	10	13	KBQD/Denver	2.4	2.4	14	15	15	16
WZZL-FM/Birmingham	12.8	14.2	1	1	1	2	KLZ/Denver	4.0	4.0	5	5	11	11
WVOK/Birmingham	6.1	2.1	6	13	6	11	KYGO/Denver	2.5	1.3	13	26	22	21
WLTS/Birmingham	3.4	4.3	7	5	8	8	WCKX/Detroit	2.0	2.2	14	16	19	16
WBOS-FM/Boston	2.0	2.9	10	8	16	16	WWWV/Detroit	2.6	3.2	8	9	13	11
WYRK-FM/Buffalo	5.8	7.3	5	2	10	9	IGHY/B Pass	4.0	5.2	6	5	6	8
WGOX/Canton	5.7	5.5	3	5	7	8	IGHY-FM/B Pass	7.0	7.6	3	4	5	4
WZL-FM/Charleston, SC	11.9	10.2	2	1	3	3	KLOZE/B Pass	2.9	2.5	12	9	11	12
WXLV-FM/Charleston, SC	3.8	6.3	7	6	8	8	WKMF/Print	5.8	4.2	7	6	7	6
WLON/Charlotte	1.3	1.0	17	14	15	16	WTAC/Print	3.8	2.5	6	10	9	9
WLVK-FM/Charlotte	6.6	7.3	6	4	6	7	KFRB/Provo*	1.8	2.0	17	17	13	15
WSOC/Charlotte	1.8	.8	11	16	10	11	KFRY/Provo*	1.9	1.8	16	15	16	18
WSOC-FM/Charlotte	12.6	13.1	1	1	1	1	KBAK/Provo #2	3.0	-	12	-	11	-
WDOJ/Chattanooga	2.2	2.3	10	7	9	6	KNAJ/Provo	4.3	4.6	6	11	10	11
WDOJ-FM/Chattanooga	6.5	7.0	3	4	4	4	WONK/PL Wayne	9.5	9.1	3	3	3	5
WUSY-FM/Chattanooga	16.2	15.6	1	1	3	2							

Continued on Page 74



# HOT TRACKS



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B R O W N**

LIVE VIA SATELLITE

Sawyer Brown, the hottest group in Country, kicks off Country Radio Seminar Week. Live from Walt Disney World. Sixty minutes of non-stop, foot-stompin', finger-pickin' fun featuring "Betty's Bein' Bad" and other cuts from their latest Capitol/Curb LP, "Shakin'."

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**NBC Radio  
Entertainment**  
AMERICA'S MUSIC NETWORK

# COUNTRY

## Fall '85 Scoreboard

Continued from Page 72

Station/City	12+		20-44		Cume Rank		Station/City	12+		20-44		Cume Rank	
	Prev. Avg.	F '85	Prev. Avg.	F '85	Prev. Avg.	F '85		Prev. Avg.	F '85	Prev. Avg.	F '85	Prev. Avg.	F '85
WCUZ/Grand Rapids	8.0	3.4	4	9	4	9	WBCS/Milwaukee	—	.4	—	21	—	20
WCUZ-FM/Grand Rapids	10.5	10.1	1	1	5	4	WBCS-FM/Milwaukee	3.2	4.0	10	10	12	11
WPMU-FM/Grand Rapids	4.8	7.1	7	4	10	10	WML-FM/Milwaukee	4.1	4.6	9	6	8	14
WPCW/Greensboro-Winston Salem	—	—	—	—	—	—	KEEY-FM/Minn.-St. Paul*	5.2	6.1	5	3	7	6
Highpoint	1.4	1.3	16	13	11	15	WDGY/Minn.-St. Paul*	3.3	3.3	8	9	9	11
WTOV/Greensboro-Winston Salem	—	—	—	—	—	—	WKSI-FM/Mobile	.9	1.9	15	14	13	13
Highpoint	16.8	18.1	1	1	1	1	WKSJ-FM/Mobile	15.1	23.1	1	1	2	1
WVWW/Greensboro-Winston Salem	—	—	—	—	—	—	WRSL/Mobile	1.7	1.8	13	13	10	11
Highpoint	1.0	2.0	24	10	22	10	WSIX/Nashville	1.4	1.7	14	15	13	14
WESC/Greenville	2.1	2.6	12	14	12	13	WSIX-FM/Nashville	7.4	8.6	5	3	7	5
WESC-FM/Greenville	13.9	13.2	1	2	3	2	WBBW/Nashville	6.2	5.3	6	6	4	6
WSSL/Greenville #3	.2	—	17	—	22	—	WBBW-FM/Nashville	11.1	14.8	2	1	2	1
WSSL-FM/Greenville	7.3	8.0	3	3	6	6	WNOE/New Orleans	3.2	2.3	12	14	13	14
WCMB/Harrisburg	2.5	3.5	6	5	11	8	WNOE-FM/New Orleans	4.2	4.8	8	7	9	9
WHYL/Harrisburg	.3	.7	19	19	20	23	WHN/New York	2.8	2.2	12	21	11	20
WHYL-FM/Harrisburg	3.4	2.4	8	11	12	13	WCMS/Norfolk	1.2	.9	18	20	17	19
WHTR/Hartford	.4	1.4	17	13	21	16	WCMS-FM/Norfolk	7.2	8.7	3	3	7	2
WMLB/Hartford	—	.4	—	24	—	26	WKEZ-FM/Norfolk	.8	.8	22	16	21	18
WNKZ/Hartford	7.1	10.7	2	2	5	2	WTD-FM/Norfolk	1.6	1.3	14	17	17	15
KDEO/Honolulu	2.6	3.3	10	12	14	12	KEBC-FM/Oklahoma City	6.9	5.6	5	5	8	10
KBOK/Houston	.4	.7	27	29	24	25	KOMA/Oklahoma City #7	2.6	1.5	9	13	11	11
KKK-FM/Houston	7.2	6.7	2	3	3	4	KXXY/Oklahoma City #6	—	.9	—	15	—	15
KLTH/Houston	1.5	1.4	16	15	15	15	KXXY-FM/Oklahoma City	10.6	9.9	2	2	5	7
KLTY-FM/Houston	4.5	4.5	6	7	11	11	WKY/Oklahoma City	2.3	4.9	12	8	10	8
WFNS-FM/Indianapolis	8.2	10.0	3	1	7	5	WOW-AM/Omaha	3.2	4.2	10	9	8	8
WIRE/Indianapolis #4	5.1	2.4	8	12	9	9	WOW-FM/Omaha	5.5	4.7	5	6	9	9
WCRJ/Jacksonville	.6	DNS	19	DNS	14	DNS	WHOO/Orlando #9	2.7	—	13	—	12	—
WCRJ-FM/Jacksonville	2.8	5.9	9	4	8	7	WHOO-FM/Orlando	4.4	2.4	7	10	8	11
WOK-AM/Jacksonville	2.3	1.3	9	13	12	12	WWKA-FM/Orlando	9.1	9.1	2	3	4	8
WOK-FM/Jacksonville	10.3	9.5	2	3	3	4	WXTU/Ft. Lauderdale	3.2	3.3	9	8	18	18
WBBN/Johnson City-Kingsport-Bristol	1.0	.6	na	30	20	19	KJJJ-AM/Phoenix #10	1.1	—	22	—	18	—
WEMH/Johnson City-Kingsport-Bristol	1.4	1.3	12	17	23	26	KJJJ-FM/Phoenix #10	2.3	—	14	—	13	—
WJCW/Johnson City-Kingsport-Bristol	9.7	8.9	3	3	3	4	KMX-AM/Phoenix	1.7	2.4	20	14	17	15
WJSO-FM/Johnson City-Kingsport-Bristol	2.0	1.4	5	11	7	9	KNIX-FM/Phoenix	8.9	18.4	1	1	6	3
WKBN/Johnson City-Kingsport-Bristol	.5	2.6	14	5	10	7	WDSY/Pittsburgh*	2.8	2.7	10	11	15	15
WXBQ/Johnson City-Kingsport-Bristol	18.6	20.3	1	1	2	2	WEEP/Pittsburgh*	1.8	2.6	12	9	16	17
KCMO-FM/Kansas City	3.8	—	8	—	13	—	WIXZ/Pittsburgh	.7	.4	19	25	22	22
KCKM/Kansas City #5	.2	.5	25	22	26	22	KUPL/Portland	.8	.4	22	23	20	19
KFKF-FM/Kansas City*	5.4	5.6	5	5	9	7	KUPL-FM/Portland	4.0	4.8	10	4	13	12
WDAF/Kansas City	10.7	11.1	1	1	2	2	KWJJ/Portland	2.6	2.8	13	11	11	13
WVVK/Knoxville	4.5	4.0	5	5	8	7	KWJJ-FM/Portland	1.7	2.5	16	13	17	16
WVVK-FM/Knoxville	23.3	28.7	1	1	2	1	WQNG/Providence #11	.7	—	25	—	24	—
WNKX-FM/Knoxville*	1.5	1.3	10	8	11	9	WHM/Providence	1.6	1.4	11	12	19	16
WNOX/Knoxville*	2.6	3.4	7	6	6	6	WHBF/Quad Cities	8.1	5.8	8	8	7	7
WIOV/Lancaster	6.5	9.8	5	2	5	3	WLLR-FM/Quad Cities	12.5	13.9	2	1	2	2
WITL-FM/Lansing	10.3	9.0	3	3	4	3	WKIX/Raleigh-Durham	2.2	1.0	13	13	12	12
WKLH-FM/Lansing #6	.7	—	13	—	11	—	WQDR-FM/Raleigh-Durham	4.5	5.3	4	6	7	8
KFMS-FM/Las Vegas*	7.4	10.6	3	1	5	3	WPCN-FM/Raleigh-Durham	2.0	1.2	12	16	13	13
KRAM/Las Vegas	1.8	2.6	15	17	12	16	WRNL/Richmond	3.5	3.1	8	7	7	7
KVEG/Las Vegas*	2.2	2.6	12	6	9	12	WTVR-FM/Richmond	7.1	7.0	6	6	6	6
KLRA/Little Rock	4.6	4.1	7	10	10	8	KKCC/Riverside-San Bernardino	1.2	2.7	26	12	18	12
KSRN/Little Rock	14.1	17.8	2	1	2	2	KDIG/Riverside-San Bernardino	.7	1.5	36	22	30	20
KLAC/Los Angeles*	1.6	1.5	21	27	29	26	KNTR/Riverside-San Bernardino	1.2	1.3	12	13	24	24
KZLA-FM/Los Angeles*	2.1	2.6	12	9	20	19	KWDJ-FM/Riverside-San Bernardino	1.4	1.5	13	17	25	20
WAMZ-FM/Louisville	14.0	11.4	1	2	3	2	WFLC/Rochester	.5	.9	18	12	13	13
WCV/Louisville	4.5	4.0	8	12	11	10	WNYR/Rochester	3.6	3.1	7	9	9	11
WTMT/Louisville	1.9	.5	13	15	16	15	WZKC-FM/Rochester	2.5	5.3	8	7	11	7
KTXF/McAllen-Brownsville	4.4	6.6	6	5	7	7	KAER/Sacramento	4.4	3.3	6	10	10	14
WGKX-FM/Memphis	7.6	6.9	5	4	9	7	KRAK/Sacramento*	5.0	3.4	8	9	9	10
WMC/Memphis	9.2	6.9	1	7	6	8	KSKK-FM/Sacramento* #12	3.5	4.6	7	5	12	9
WQSS-FM/Miami*	3.1	3.4	13	9	16	13	WKCO-FM/Saginaw	15.7	12.9	1	2	3	2
WOANN/Miami*	.9	1.4	23	26	27	26	KUSABt. Louis	3.4	4.5	7	5	10	9
							WLBt. Louis	1.2	.7	21	24	18	19
							WLBt. Louis	5.0	6.3	4	3	7	4
							WKKX/St. Louis	—	1.0	—	20	—	20

## RUSTY WALKER

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(601) 423-1046

P.O. BOX 417 IUKA, MISSISSIPPI 38852

## Fall '85 Scoreboard

Station/City	12+		25-54		Come Back		Station/City	12+		25-54		Come Back	
	Pre. AOR	F '85	Pre. AOR	F '85	Pre. AOR	F '85		Pre. AOR	F '85	Pre. AOR	F '85	Pre. AOR	F '85
KKAT-FM/Salt Lake City	3.4	4.0	10	11	15	9	KTFX-FM/Tulsa	6.6	5.4	5	8	8	8
KROQ/Salt Lake City	1.3	.7	15	25	23	23	KTOW/Tulsa	.5	DNS	18	DNS	16	DNS
KBOP/Salt Lake City	1.7	.9	18	24	20	20	KVOO/Tulsa	12.6	11.8	2	2	1	3
KBOP-FM/Salt Lake City	3.3	3.7	9	6	14	8	KWEN-FM/Tulsa	11.4	11.5	1	4	6	1
KZAN-FM/Salt Lake City	2.5	3.6	11	8	16	14	WAZQ/Washington	.2	.1	32	34	27	30
KAJA-FM/San Antonio	5.2	5.9	5	3	6	6	WAZQ-FM/Washington	4.1	3.5	5	7	13	14
KBUC/San Antonio	1.0	2.3	21	19	21	21	WPKX/Washington #13	.3	.4	T32	25	31	29
KBUC-FM/San Antonio	4.6	3.9	6	9	11	12	WPKX-FM/Washington #13	2.7	1.9	13	14	16	17
KKYK/San Antonio	5.6	3.7	9	13	12	11	WPKX-West Palm Beach	—	.3	—	29	—	32
KCBQ/San Diego	.9	1.3	21	18	24	21	WPKX-FM/West Palm Beach	—	—	—	—	—	—
KCBQ-FM/San Diego	1.6	3.0	17	11	18	14	Boon Nelson	4.2	5.5	5	2	6	6
KSON/San Diego	.9	.9	19	24	21	22	KFDN/Wichita	6.9	11.9	6	4	4	4
KSON-FM/San Diego	3.2	4.5	11	5	13	8	KFDN-FM/Wichita	18.2	11.3	1	1	2	2
KNEW/Oakland-San Francisco*	2.2	2.3	14	15	22	17	KPFW/Wichita	7.5	6.6	4	6	5	5
KSAN-FM/Oakland-San Francisco*	3.2	4.1	7	2	11	10	WAMS/Wilmington*	3.0	3.6	9	7	14	12
KEEN/San Jose	2.0	2.7	11	9	20	20	WDSB-FM/Wilmington*	2.1	3.1	12	9	16	16
KBPS/Seattle	2.4	1.9	14	18	20	19	WNOV/Young #14	1.4	—	26	—	13	—
KBPS-FM/Seattle	4.3	4.5	3	5	10	11	WQXX/Youngtown-Warren	6.1	6.9	2	4	6	6
KRPM/Seattle	3.6	2.8	5	11	12	16							
KRMD-AM/Shreveport	1.3	1.7	13	14	12	13							
KRMD-FM/Shreveport	5.9	5.6	5	5	10	9							
KWKH/Shreveport	4.2	3.7	8	12	9	10							
KWKH-FM/Shreveport	3.8	3.9	10	10	11	12							
KDRK-FM/Spokane*	12.6	12.4	1	1	4	3							
KQAR/Spokane*	6.1	5.2	6	5	7	7							
WXY/Springfield, MA	1.5	1.4	13	10	16	17							
KFMN/Stockton	3.3	3.7	8	4	9	8							
WWSB-FM/Syracuse	5.3	6.1	4	4	9	6							
WSEN/Syracuse	1.5	.9	10	13	12	15							
WSEN-FM/Syracuse	1.2	1.9	15	9	11	11							
WQYK-FM/Tampa	7.0	6.2	4	3	5	4							
WSUN/Tampa	5.3	5.8	5	5	7	5							
WKLA-FM/Toledo*	7.3	6.3	2	2	6	7							
WTOD/Toledo*	5.2	5.8	10	8	10	11							
KCUB/Tucson*	3.5	5.1	10	5	10	8							
KRM-FM/Tucson*	7.4	9.2	2	1	6	4							

### Footnotes:

Before or during the book:

- 1: WBAI & WXXX/Cincinnati became AC WNNK-AM & FM.
- 2: KMAK/Fresno changed to News/Talk.
- 3: WBSL/Greenville changed to WGSL in August.
- 4: WNE/Indianapolis went to a "Baby Boomer" format.
- 5: KPRK/Kansas City went Country oldies in October as KCKM.
- 6: WKLM/Lansing went AOR as WLNZ in September.
- 7: KOMA/Oklahoma City adopted the MOR format in November.
- 8: KCCN/Oklahoma City dropped all-News, returning to Country and KXXY calls.
- 9: WHOQ/Orlando became AC WRMA in mid-November.
- 10: KJLJ-AM & FM/Phoenix became News/Talk KFYI and AC KKFR in August.
- 11: WGNQ/Providence switched to Oldies WICE in November, '85.
- 12: KBCR/Sacramento became KRAK-FM in December.
- 13: WPKX-AM & FM changed to AOR oldies January.
- 14: WNOV/Young changed calls and format to WO6G and Oldies in September.

## HAVE YOU HEARD

Former KCCY/Pueblo PD Jack Carter, who left to pursue a fulltime TV career during the time when the station was going through a sale, has returned to the PD helm. Former KNDX/Phoenix staffer Len Roberts is now programming K104/Monroe, LA. KNAV/Fresno will soon be dropping its music service for local programming under the PDship of morning man Doc Roberts. KOKZ/Cedar Rapids morning man Brian Wright has been named OM for KOKZ and sister station KXZL. Jarie Melvin is now MD at WEZL/Charleston.

WMAQ/Chicago, WIL/St. Louis, and KCBQ/San Diego vet Charlie O'Neal

is now doing mornings at WCI/Louisville. Cindy Schneider has moved from WGEE/Green Bay to WMIL/Milwaukee for overnights. Kim Kline makes a nice move from afternoons at KFFA/Helena, AR to evenings at WGKK/Memphis. Great Empire announces some changes, as KFDI/Wichita afternoon talent Randy Ray Ulrich is transferred to the KTTS/Springfield Radio Ranch. He's replacing the retiring "Barefoot" Bob Kinney. Filling Randy's spot at KFDI is overnights Andy Oestman, who will also be Promotions Coordinator. Taking over the all-night show is partimer Larry Stonecipher.

Former WRNL/Richmond PD Mike Anderson is the new morning talent on WIL/St. Louis. Jim McClain moves cross-town from KPLY to KOLO/Reno for evenings. Jodi Fox joins KEAN/Abilene for overnights from KPMX/Eastland, TX. Todd Fairbanks is new to overnights at KIOV/Sioux Falls. Pam Quinn has been promoted from parttime to the evening shift at WKKQ/Duluth. Shari Bishop has been hired to the newly created position of Promotions Director for KASE/Austin. Weekend warriors now include Rick Scott, KZLA/Los Angeles; Chris Michaels, WCMS/Norfolk; and Cheryl Freeman, WYNG/Evanville. And don't forget to call with everything that you have heard!

## ACM To Present Survey Results

The Academy of Country Music will present the results of a nationwide research project during this year's Country Radio Seminar. The study, conducted by Landsman/Webster of New York, questioned country music listeners about their socio-economic status, record buying habits, radio listening habits, and other personal facts.

ACM Chairman Ren Martin said, "By providing this information to the nation's radio GMs and PDs, artists, recording companies, publishers, and others who will attend the seminar, we hope to give them a valuable tool which will enable them to better understand and service the nation's country music listeners and buyers."

Martin and ACM President Gene Weed will discuss the project at the seminar luncheon on Friday, March 7. Pollsters Landsman and

Webster will also be on hand to go into detail about the survey, show a slide presentation, and offer additional materials to take along. They'll also be available at the ACM booth to answer questions about the survey.

The ACM is currently formulating plans to tour the slide presentation, and survey material is being developed for a report to the advertising community. Details on both these projects will be available during the seminar.



**FORTUNATE FORTUNE** — Jimmy Fortune of the Statler Brothers and writer of "My Only Love," named Song of the Year at the sixth annual National Songwriter Awards Show, celebrates with his friends following the show. (L-R) BMI VP Roger Savine, Songwriters Guild President George David Weiss, Statlers' Harold Reid, BMI Sr. VP Frances Preston Fortune, BMI's Del Bryant, and Richard Thrall, executive producer of the Multimedia show.

Coming Next Week:

## STATE OF THE COUNTRY

In the wake of a positive fall '85 Arbitron book, can Country expect to slice off a healthier share of the radio advertising pie? This special R&R supplement looks at the future of Country sales through the words and wisdom of radio managers, advertisers, and reps.



SHARON ALLEN

# NASHVILLE THIS WEEK

## CRS Announces Keynote Speakers And Sets Agenda

The Country Radio Seminar, set for March 6-8, at the Opryland Hotel and Convention Center, announced its keynote speakers. On Friday morning, March 7, 9am, legendary studio owner/producer Sam Phillips will address the Seminar attendees. On Saturday morning, March 8, at 9am, Mutual Broadcasting System President Jack Clements will open the final day of sessions.

You can preplan your days with the following agenda schedule:

**Thursday**  
 11am - Registration begins at the hotel/convention center. Exhibit hall opens (11am-6pm), Ryman A (lower level).  
 2:30-3:30pm - "Who The Hell Are They" MIPS panel. Moderator: Rick Blackburn/CBS Records.  
 3:30-5:30pm - "Research - Gospel Or Guide" MIPS panel. Moderator: Rick Blackburn/CBS Records.  
 7:30-10:30pm - Artist/Attendee Welcome Reception, Washington Room

**Friday**  
 7-8:30am - Continental Breakfast, lower level. Exhibit Hall opens.  
 8:45-9:30am - Sessions begin with Keynote Speaker Sam Phillips.  
 9:30-10:30am - Concurrent sessions: "Self-Image Psychology and Your Goals." Speaker: Mike McCaffrey/McCaffrey & Asso-

ciates. "Ratings - Arbitron and Birch." Moderators: Carl Becker/WAJR and Larry Daniels/KNIX.

10:30-11:30am - Concurrent sessions: "Music in Advertising: The Creative Process" MIPS panel. Moderator: Ralph Rydholm/Red Bates.

11:30-12:30am - Concurrent sessions: "Air Personalities: How to Find Them and Build Them." Moderator: Johnny Biggs/ABC Watermark.

12:30pm - Luncheon: Program presented by Ron Martin and Gene Weed of the ACM.

2:00-3:00pm - Concurrent Sessions: "Country Programming Is Our Product." Speaker: Dr. Roger Blackwell/Ohio State University. "Your Questions on Selling Country Radio." Moderator: Tim Wilson/WAXX

3-4pm - "Promotion With Proof" Moderator: Bob Young/WXTU.

4-5pm - "New Technology:

Demonstrations and Discussions." Moderator: Johnny Reese/Fanta Sound.

6-10pm - Artist Radio Taping Session, Memphis Room. Rap Room Sponsored by ABC Watermark. Host: Dan Halyburton/KPLX.

### Saturday

7-8:30am - Continental Breakfast, lower level. Exhibit Hall opens.

8-9:30am - Sessions begin with Keynote Speaker Jack Clements.

9:30-11am - Concurrent Sessions: "Developing a Marketing Plan." Speaker: Dr. Steven E. Permat/Yale University. "Information Programming on Country Radio Stations." Moderator: Barry Mardit/WWWW.

11am-12:30pm - "Things You Should Know Even If You Have An Attorney." Speaker: Professor James Albert/Drake University.

12:20pm - Luncheon: Program presented by Avet Anderson/Wrangler Brand Marketing and Barbara Paul/the Vail Group.

2-3pm - Concurrent sessions: "Management: How To Get Along With People." Speaker: Dr. Haries E. Cose. "The Radio Doctor Panel." Moderator: Curt Brown/KTTS.

3-4pm - "The Nashville Sound: The Next Ten Years" MIPS panel.



EDDY LENDS A LICK - The legendary Duane Eddy dropped in on Marty Stuart's sessions at Jack's Tracks Studio to lend his unique instrumental talents to a couple of Stuart's album cuts. Pictured (l-r): guitarist Jody Maphis, Eddy, Stuart, and keyboardist "Flip" Anderson.

Moderator: Tom Collins/Tom Collins Music.

4-5pm - "The Future of Country Radio: Whose Responsibility Is It Anyway?" Moderator: Lori Pinkerton/MJI Broadcasting.

5-5:30pm - "Pinkard & Bowden Put On The Country Commercial Review." Host: Erica Farber/IN-TEREP.

5:30pm - Closing Remarks: Mike Oatman and Susan Storms. Cocktail Reception (cash bar).

The New Faces Banquet followed by the 17th annual New Faces Show.

they undertook a working cruise to the Bahamas for Eastern Cruise Lines. (Some guys have all the luck!) ... Sawyer Brown just taped a "Star Search" alumni show in Los Angeles that presented performances by 1984 and 1985 winners of the TV talent competition. The show will air nationwide on May 17 ... Grand Ole Opry member Jimmy C. Newman became a first-time grandfather on February 10 with the birth of Natalie Blair Newman. The new arrival, daughter of Gary and Sharon Newman, weighed in at 10 pounds ...

Just thought you'd like to know!

### Hank Jr. Special

Hank Williams Jr. will host a TV Special Music party with labelmates the Forester Sisters, Pam Tillis, and Randy Travis. He's also invited his longtime associate and friend Merle Kilgore to join the evening's festivities, honoring the Nashville Network's third anniversary.

This special will air with the title "An Evening With Hank Williams Jr. and Friends" on April 16, and is produced by the Nashville Network in cooperation with Warner Bros. Records.

Bits & Pieces: Alabama will soon have memorabilia on display at the Hard Rock Cafe in Los Angeles. At the request of cafe officials, Jeff Cook, on behalf of Alabama, will donate his personal Peavey double-neck electric guitar. The restaurant's Quince Bateau responded in turn to the group by announcing a \$1,000 donation from the Hard Rock Cafe would be made to Alabama's annual charity concert, the June Jam. FYI - June Jam will be held this year on June 14 in Fort Payne, AL ... Janie Fricke will be singing the praises of 7-Up for a new TV ad campaign. The series of 30 and 60-second spots will begin a national rollout in early spring ... Larry, Steve, and Rudy Gatlin escaped Nashville's attack of bad weather Feb. 17-21 when



MAKIN' UP FOR LOST TIME - Gary Morris is greeted by a group gathered to celebrate his TV role in "The Cowboys" and his duet with Crystal Gayle, "Makin' Up For Lost Time." (L-r) Merlin Littlefield, ASCAP Associate Director; singer Lane Brody; Morris, Connie Bradley, ASCAP Executive Director; CBS artist Libby Hurley; Eve Vaspel, ASCAP publicist.

## NASHVILLE IN MOTION

Bob Montgomery has joined the staff of Tree International as Director of Creative Services ... Martha Garrett assumes the position of Director of Administration for the Halmark Direction Company ... Russ Fowler returns to Southern Tracks Recording Studio as chief engineer after stints with Stone Mountain Music and Cheshire Sound Studios in Atlanta. Greg Archilla was appointed assistant engineer. Archilla was Beddingers' road manager in 1984 ... With the incorporation of the management and production company Blanton/Harrell and Reunion Records, these staff changes were made. Kim Smith moves to the position of Production Administrator for Reunion. Liz Winnacker is promoted to Marketing Administrator/Nashville. Wade James becomes Marketing Administrator/Waco. Diane Miller is executive assistant for Vin Madux. The Blanton/Harrell Tour Management company will do business from its new address: 2909 Poston Ave., Nashville, TN 37203. Frank Kirkpatrick will assume the new position of executive assistant to tour director Malcolm Green.



Country Music's Top Ten Proudly Welcomes New Affiliate WUSY-FM/Chattanooga, TN John Hart, PD

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

# MARKETPLACE

## AIRCHECKS

### Audio and Video Airchecks!

VIDEO #5 now available. Featuring KMGG Robert W. Morgan, KRIS-AM-FM Benny Martinez, Larry Morgan & Paul Freeman, KFI Steve Labeau, B100 Bobby Rich & B Morning Zoo, & KS103/Crazy Dave Otto. 2 full hours. WHS or BETA. Special introductory price of \$30.00 through 3/15/86.

Current issue #71 KFRC's 20th Anniversary with Dr. Don & friends, WNBC Don Imus, WLZZ JJ, & George Baer, KMEL London & Engelman, KISS Big Ron O'Brien, KFIM Mark Taylor, LA's new Power 106 Mucho Morales, KWSS Kelly & Kline. 90-min cassette. \$5.50.

Special issue #5-72 features NEW ORLEANS with CHR's B97, WQVE & WRNO, AC WLTS, WAJY & WTXI, & Urban WYLD, SHREVEPORT CHR KMBO, AC KVKI, & AOR KTAL, & JACKSON CHR's WTYX & WQMY. 90-min cassette. \$5.50.


Special issue #5-75 features SAN ANTONIO CHR's KTFM, KITY & KSAQ, AOR's KISS & KXZL & AC's KONO, K TSA, KLLS, & KSMG, plus EL PASO CHR's KAMZ, KSET, KEZB, KPIM & AOR KLAQ. 90-min. cassette. \$5.50.

Current issue #70 features WFYS/Elliott & St. James, KRLA/Bob Hudson, WYNY Harris & Harris, KSRR Mr. Moby, WXRK Howard Stern, KYUU/Rick Shaw & KFRC Bobby Ocean. 90-min. cassette. \$5.50.

Classic issue #C-64 features WKYC Jack Armstrong-1967, KIMN Jack Merket-1960, KCBO Bobby Ocean-1971, KKD/Charlie Tuna-1975, KYA Chris Edwards-1972, KHJ Shana-1977 and more! Cassette. \$10.50.

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  - 4) Listener Involvement
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Dallas, TX 75227

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# MARKETPLACE


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**NATIONAL**

**HELP! RADIO PERSONNEL NEEDED**

Due to the large number of placements of our registrants and the increased demand of radio stations across the country, NATIONAL is in need of qualified personnel for virtually all radio positions, particularly news people and announcers, for small, medium, and major markets. We are also short of qualified female personnel. If you are seriously seeking a move, contact NATIONAL now. For complete information, including brochure and registration form enclose \$1 postage/handling to:

**NATIONAL BROADCAST TALENT COORDINATORS**  
Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

**NATIONWIDE COMMUNICATIONS** is putting together a talent bank for future openings at GREAT radio stations like:

**WPCB/BALTIMORE**      **WGAR-FM/AM/CLEVELAND**  
**KZAP/SACRAMENTO**    **WKSS/SAN JOSE**  
**WNCX/COLUMBUS**    **KLUC KAL/LAS VEGAS**  
**WELW-FM/AM/ORLANDO** **KZZP-FM/AM/PHOENIX**  
**KIQQ KRST/TUCSON**    **WKZL/WINSTON-SALEM**

If you are a strong air talent/newsperson looking for a rewarding position with one of America's largest radio broadcasting companies, send tape and resume today. **NATIONWIDE COMMUNICATIONS** is an equal opportunity employer.

Send tapes to: **DAVE VAN STONE**  
Group Director of Programming Services  
**NATIONWIDE COMMUNICATIONS INC.**  
P.O. Box 9686  
San Jose, CA 95167      **NO CALLS PLEASE!**

**Television**

**CORPORATE DIRECTOR/FINANCE**

Fortune 500 Company seeks superior financial person as Director of Finance for Television Group. Minimum 3 years experience in television, CPA, Public Accounting experience required. MBA desirable. Requires travel. Will report directly to CEO of Television Group. Salary and bonus open. Reply to Radio & Records, 1930 Century Park West, #274, Los Angeles, CA 90067. EOE

**PYRAMID BROADCASTING**

**MORNING TALENT**

Pyramid Broadcasting, with stations KISS-108, WNY5-FM, WSN1-FM, WPKY-FM, and WPII-FM, is looking for a morning person, team, or show. Send tape and resume to: **SUNNY JOE WHITE, P.O. Box 128, Medford, MA 02155. EOE M/F**

## OPENINGS

**NATIONAL**

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San Jose, CA 95167      **NO CALLS PLEASE!**

**Regional Sales Representative**

Fortune 500 Company Subsidiary; leader in the industry; producing Station ID's, Sales and Production Libraries, Music Commercials and Television Commercials, has opening for Sales Representative.

Candidates must have successful track record in Radio and TV sales, Advertising Agency sales, or related fields. Position requires extensive travel. Company provides excellent salary, commission plan, plus company automobile, full expenses and outstanding benefits.

Please send resume and salary history to:

Jack Adkins  
VP/Director Human Resources  
Media General Broadcast Services, Inc.  
2714 Union Ave. Extended  
Memphis, TN 38112  
EOE M/F

**EAST**

Stunning talent for offices needed. All formats. T&R: Burt Herz/Alabama, Leslie Callaway, 8500 River Chase Cir. E., Atlanta, GA 30328. EOE M/F (2-28)

## OPENINGS

**WVBF 105.7**

WVBF/BOSTON is looking for an adult entertainer to handle evenings in America's greatest city. Tape and resume to: Craig Jackson, Operations Manager, WVBF, 535 Boylston Street, Boston, MA 02116. Fairbanks Communications, Inc. EOE

**WYST/Baltimore**

Major market Oldies station seeks afternoon drive announcer. Major market experience desirable. Tapes and resumes must be received by March 5. Send tapes to Cindy Walk, WYST, 1111 Park Ave., Baltimore, MD 21201. No calls please. EOE M/F

**MORNING PERSONALITY**

Join Southern New England's #1-rated morning team on 50K full-service AC FM. Bright, energetic, adult communicator, sense of humor, some phones. No "jocks" or beginners. **PROVEN WINNERS ONLY!!** Rush tape, resume, references and salary history to: Radio & Records, 1930 Century Park West, #281, Los Angeles, CA 90067. EOE

**WQNE**

One of the fastest-growing stations in New England seeks energetic personality to handle midday shift. **NO SCREAMERS!** Strong production essential. Send T&R to: **MIKE TROMBLY, WKNE-FM, Box 466, Keene, NH 03431. EOE**

## OPENINGS

**UCIB NEWS PERSONALITY**

UCIB-FM, Cape Cod's #1 "Morning Team" Adult Contemporary leader, has a rare opening for mature news anchor/personality. **PROS ONLY!** Excellent opportunity with dynamic growing company. Tapes and resumes immediately to: **JACK MILLER, UCIB-FM, P.O. Box "C," Fairmouth, MA 02541. EOE**

**SOUTH**

**FLORIDA COASTAL CHR**

Seeks energetic, creative Afternoon Drive talent. Must be mass appeal and enjoy outside promotion! Send C&R, production samples and salary history to: **Radio & Records, 1930 Century Park West, #280, Los Angeles, CA 90067. EOE**

**SOUTHEAST P-1 CHR**

Seeks creative energetic, reliable PM Drive air talent. Must be able to use phones, and be promotionally active. Excellent facilities and benefits. Send cassettes, resume, and references NOW. **Radio & Records, 1930 Century Park West, #289, Los Angeles, CA 90067. EOE**

**WVBF 105.7**

WVBF/BOSTON is looking for an adult entertainer to handle evenings in America's greatest city. Tape and resume to: Craig Jackson, Operations Manager, WVBF, 535 Boylston Street, Boston, MA 02116. Fairbanks Communications, Inc. EOE

# OPPORTUNITIES

## OPENINGS



### Smokin' Top 100 CHR Needs A Smooth, High-Profile Anchor

FOR #1 MORNING SHOW! Humor, track record, state-of-the-art production skills. You'll have all the tools you need to win — work for a great company in a charming coastal city! Express Cassettes & Resumes To: Brian Philips, WSSX, #1 Orange Grove, Charleston, SC, 29407 EOE M/F

Engineers. Future openings in growing company. Resume: Brian A. Chas, Corporate CE, Jenny Lind Rd., Fort Smith, AR 72903. EOE M/F (2-28)

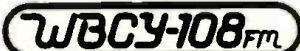
PD. Organized, creative, well-rounded. Strong coaching skills. Adult AOR/CHR near New Orleans/Baton Rouge. T&R: Nanette Guerin, Box 1829, Hammond, LA 70404. EOE M/F (2-28)

### MAJOR SOUTHEAST MARKET NEWS ANCHOR/PERSONALITY

Fulltime News Anchor/Personality, must be a good, fast writer with on-air sound. For opening send tape & resume to: Radio & Records, 1930 Century Park West, #277, Los Angeles, CA 90067. Females and minorities encouraged.

Future openings Btw Country AM market leader. Females/minorities encouraged. Community involvement is plus. T&R: Larry King, Box 1438, Greenville, MS 38701. EOE M/F (2-28)

FL CHR seeks pro with strong production. Future openings in Gainesville. C&R: Lou Patrick, WYKS, 4908 NW 34th St., Gainesville, FL 32605. EOE M/F (2-28)



CHR 38th market in the sunny Southeast, has an IMMEDIATE AM Drive opening. We need you to be funny, topical, personable, controversial at times, and have a desire to continue the winning tradition. Fabulous facilities, great support staff, and top dollars await the right individual or team. OVERNIGHT a summer of your morning show to: BILL MARTIN, 1 Julian Price Place, Charlotte, NC 28208. We can't wait to hear from you! EOE MF

If you like Country music & beach, here's a chance to enjoy both. WQBR Beach Country has fulltime T&R: Beach Country, Box 400, Wanchese, NC 27951. EOE M/F (2-28)

WTMX CHR Tupelo, MS has openings for all positions. Rush T&R: J. Michael Pruet, Box 954, Tupelo, MS 38802. EOE M/F (2-28)

Needed immediately. Adult communicator for Country power-house. No time/temp. T&R: Bruce Edwards, WKJN, 3029 S. Sherwood Forest, Ste. 200, Baton Rouge, LA 70816. EOE M/F (2-28)



### MORNING MAN

Top-rated Adult Rocker in West Palm Beach searching for adult-oriented personality. Must be creative, humorous and interesting.

98.7 KGR

1860 Old Okeechobee Blvd., Suite 106  
West Palm Beach, FL 33409

NO PHONE CALLS PLEASE

## OPENINGS



### NEWS DIRECTOR

#1 of 65 stations in 300,000 population market. Music and personality-oriented station. We want personality/conventional news delivery. Ten complete, but brief newscasts daily. Split shift (drive time). Direct one person reporter. Larger market opportunities preferred, stable job history required. Send tape & resume to Tom Stecher, KLX-FM, P.O. Box 1104, Fayetteville, AR 72702. EOE

As talent/production. Morning drive. Experienced, creative. T&R: V. Salkum, Box 207, Goldsboro, NC 27530. EOE M/F (2-21)

Seamless, exciting, dynamic night jock. Possible lead-in to MD. T&R: Tom Kelley, Box 389, Athens, AL 36611. EOE M/F (2-21)

Mornings in warm, sunny FL can be yours. T&R: Glenn Morse, Box 1080, Avon Pl., FL 33628. EOE M/F (2-21)



Q-107... Charleston, South Carolina's fastest growing CHR, needs A HOT, HAPPENING, community-involved personality. With top production, creativity, and voices! No sacrifice in salary to enjoy great weather, the beach, a growing metropolis and 100kw! Join us in our coming victory. Express tape, resume, and photo to ROGER GAITHER, WKQB-FM, 4995 Lacross Road, Suite 1600, North Charleston, South Carolina, 29418. EOE

Winning CHR in resort area seeks personalities for future AM/PM drive. T&R: Fred Allen, Box 2428, Wilmington, NC 28402. EOE M/F (2-21)

WKQG AOR needs afternoon drive personality. Production, live remotes. T&R: Dave Krusentkaus, Box 100, Lexington, KY 40590. EOE M/F (2-21)

Country powerhouse seeks aggressive MD/PM drive. T&R: Tommy Lee, Box 278, Anniston, AL 36202. EOE M/F (2-21)

### MAJOR SOUTHEAST MARKET

If you're ready to make the Major Market move, then we want you on file for possible future openings in our on-air staff. Natural personality, desire, and that killer radio instinct is a must. If you're ready don't wait, send tape and resume to: Radio & Records, 1930 Century Park West, #278, Los Angeles, CA 90067. EOE

Ce. TX AM/FM seeks authoritative news anchor. Experience in TX preferred. C&R: Dave Kelley, Box 380, Austin, TX 78767. No calls please. EOE M/F (2-21)

Creative morning personality for top-rated contemporary. Great production essential. Good base + talent. T&R: Bobby Magic, WOVV-FM, Box 3032, Ft. Pierce, FL 33448. EOE M/F (2-21)

## MIDWEST

Want to be half of a top-rated morning duo? T&R: Dave Tindell, WKTY, 704 LaCrosse, LaCrosse, WI 54601. EOE M/F (2-28)

WALK K-Country AM. Need afternoon drive personality. Milwaukee market. T&R: Mike Saxton, 1460 Whitehall, Waukegan, WI 53186. EOE M/F (2-28)

AOR needs creative newscaster. Strong writing/delivery. T&R: Scott Witt, ND, 1840 S. 70th, Lincoln, NE 68506. No calls. EOE M/F (2-28)



#1 Music/AC, seeking 7-mid air talent. No beginners. Polished delivery a must. Send T&R to CARS 108, Ops. Mgr., Box 1080, Flint, MI 48501. No calls please. EOE

## OPENINGS

### 92Q/Cleveland

CHR - Morning Show Talent - Warm, funny, winner - Tapes and resumes to Scott Howitt by March 7. Send yours to 92Q, 2156 Lee Road, Cleveland Heights, OH 44118. EOE M/F

Afternoon Newscaster for Appleton/Oshkosh market. Emphasis on delivery. T&R/resume requirements: Charlie Bennett, PD, WHAM, Box 707, Neenah, WI 54956. No calls. EOE M/F (2-28)

AE WKUS. Two years' college degree Telecommunications/marketing. Resume: GM, Box 7083, Lafayette, IN 47983. EOE M/F (2-28)



PLAY-BY-PLAY, University of Cincinnati. WKY/Cincinnati, OH is looking for the "Voice of the Bearcats." Telephone talk experience necessary. Tape and resume to Jim Glass, Program Director, WKY Radio, 219 McFarland St., Cincinnati, OH 45202. EOE

PD wanted to carry on winning tradition. News, information, sports. Resume: Paul LaSage, WTMAJ, Box 620, Milwaukee, WI 53201. EOE M/F (2-28)

Immediate. Mature-minded CHR pro. Minimum two years' air production experience. No beginners. T&R: Steve Dunham, Box 2206, Kokomo, IN 46902. EOE M/F (2-28)

### ATTENTION PROGRAM DIRECTORS PROMOTION MANAGERS

Major Cincinnati radio station seeks creative promotions specialist. Must be able to develop and implement attention-getting ideas. Off-the-wall thinkers encouraged. Don't hold back, give it your best shot. Immediate opening. Resume, tapes and work examples to P.O. Box 2561, Cincinnati, Ohio 45202. EOE

MW personality AC needs afternoon drive and/or other shifts. T&R: John Dah, OM, 29 NE 7th St., Rochester, MN 55904. EOE M/F (2-21)

Future opening air personality at top-rated medium market CHR. T&R: KCMG-87, 2000 Dogwood Ln., Columbia, MO 65205. EOE M/F (2-21)

WKAN seeks morning/evening air talent. No beginners. T&R: Larry Tempe, 6 Dearborn Sq., Kankakee, IL 60801. EOE M/F (2-21)

News/beat/feature reporter. Learn mobile traffic reporting. T&R: Ira Biner, WFL, Box 3335, Peoria, IL 61614. No calls please. EOE M/F (2-21)

Future talent sought for top-rated medium market Country. T&R: KTGR, Box 458, Columbia, MO 65205. EOE M/F (2-21)

## WEST

Top-rated CHR needs air personalities with strong production skills. T&R: KZQZ, 129 N. Halycon, Arroyo Grande, CA 93420. EOE M/F (2-28)



Immediate fulltime opening for male or female at Northern California's number one AOR. Must be ambitious and strong in production. Rush tape and resume to RON WOODWARD, KFMF, P.O. Box 266, Chico, CA 95927. (916) 343-8461. EOE

## OPENINGS

Experienced AC air talent needed. Full/parttime. T&R: OM, Box 8063, Ventura, CA 93003. EOE M/F (2-28)

Need exceptional Adult Hit personality in CA. T&R: Brian Casey, KO83, 2121 Lancy Dr., Modesto, CA 95368. EOE M/F (2-28)

AM/PM drive at incredibly successful Class FM. Send us your best. T&R: Joe Geoffrey, KLS, Box 7407, Amarillo, TX 79114. EOE M/F (2-28)

### HALF MILLION POPULATION

FM soft rock jock needed. Strong information skills needed. Friendly & warm. Also need up tempo mature AM jock for entertainment format. At least four years in business. Send T&R to: Radio & Records, 1930 Century Park West, #270, Los Angeles, CA 90067. EOE

100kw AC seeks morning drive DJ. Strong production. T&R: Art Douglas, KPAY, 2864 Cremer Ln., Chico, CA 96028. EOE M/F (2-28)

Radio Sales Manager. Challenging opportunity for positive, voice of the Bearcats. Management experience not essential. Possible ownership. T&R: Barbara Bailey, (312) 670-6077 EOE M/F (2-28)

Top-rated CHR seeks human communicators. All departments. Strong production a must. T&R: Russ Novak, KRV-FM, 2437 E. Orangeburg, Modesto, CA 95365. EOE M/F (2-28)

Radio syndication firm needs recording engineer. Experience required. Resume: Ina, (818) 841-8350, or 2000 W. Magnolia Blvd., Ste. 206, Burbank, CA 91506. EOE M/F (2-28)

### WEST COAST ADULT URBAN

Seeking Weekend/Vacation Air Personalities. Production required. Southern California resident preferred. Send T&R to: Radio & Records, 1930 Century Park West, #273, Los Angeles, CA 90067. EOE

KTRB-FM seeks aggressive PD for Bay Area AC. Good salary/benefits. T&R: Chris Adams, 2 City Blvd. E., Ste. 183, Orange, CA 92668. EOE M/F (2-21)

KRNO/Santa Rosa seeks Hot CHR jock. We're flamethrowin' 50 mi. north of San Francisco. Join us. T&R: Eric Scott, Box 309, Healdsburg, CA 95448. EOE M/F (2-21)

Immediate openings for on-air professionals with strong production. C&R: Jim O'Neal, KCBN/KRNO, Box 10630, Reno, NV 89510. EOE M/F (2-21)

So. CA M/F seeks experienced anchor/reporter. Conversational delivery a must for our growing operation. T&R: Julie Christie, KERN, Box 2700, Bakersfield, CA 93303. EOE M/F (2-21)

## POSITIONS SOUGHT

Austin/Dallas/San Antonio! Need a female jock with great ratings? Eight-year vet wants to conquer major market. Team player. Voices: P. J., (817) 666-7716 (2-28)

Greater Cincinnati. Dependable CHR/AC. B.U. pro. AM/PM. CW/PM. Good track record. Leader/ARS builder. Outstanding voice/delivery/production. SCOTT JAMES: (513) 628-5793 (2-14)

Has the theater of your mind been turned to confos? Tired of nodding in front of the television? For excitement. JOHN: (802) 782-2746 (2-14)

Experienced AOR. Creative production. Sterling character. Conversational on-air. Want to rock/hybrid. JOHN: (312) 262-3773 (2-21)

Morning personality. Humorous, topical, conversational, character bits. Five years' experience. Will make money for you. PETE: (614) 454-1075 (2-21)

FL News personality misses sand & sunshine. Leave message on either coast. SANDY: (813) 442-2092 or (306) 472-4384 (2-28)

Beginning position sought in radio. Broadcast school graduate. Sharp/talented/hardworking. Willing to learn, relocate. JOHN: (802) 945-8787 (2-28)

Award-winning Top 10 market talent. Come complete with fully computerized music/research programming. Hardware included. TERRY: (602) 973-6100 (2-28)

Two years' mornings. Young, creative radio school graduate. Seek challenge in IL. Want more money at any format. SCOTT: (319) 652-4892 (2-28)

Seek fulltime entry level gig CHR/AOR. Overnights preferred. Will relocate anywhere in East. MIKE BALDINO: (203) 877-2217 (2-28)

# OPPORTUNITIES

## POSITIONS SOUGHT

### BOB BOLTON

Broadcast Professional is searching for another challenge!

Track record includes: WFBR, WKUX, KXYZ, WOWO, WKX, WFUN, WQIX, WBBQ.

Experienced in areas of music, programming, promotions, sales, management, and on-air. Fully qualified to program a major-market station, program a medium-market chain of stations or manage small to medium-market station.

Write: BOB BOLTON, 1319 Burling Road, Lytherville, Maryland 21083 or, BETTER YET, CALL (301) 337-6707

Great editor has some experience in Milwaukee. Seek sales or promotional/production my market. I can make you money. TON: (312) 778-6131 (2-28)

Telediv/telemgr seeks fulltime. Two years' CHR/Country medium market. Prefer TX, not play. BUDDY: (409) 860-5183, or 1-400-362-6488 ext. 87 (2-28)

Outstanding talent. All around me the radio stars had together or to start their glossy shift. Very nice, but I have a higher leg kick. MIKE WARD: (312) 984-7362 (2-28)

Young & experienced PL CHR morning personality. Seek change to Contemporary Christian Radio. ANDY HODDGE: (308) 747-0000 (2-28)

It's his-to-be/beginner ready! Top 100 markets call for no obligation T&R. BRAD SMALL: (818) 481-4103 (2-28)

Chicago's Wideman is on the loose. Experienced DJ/News anchor/reporter seeks new CHVAOR. MW preferred. DON: (312) 360-2522 (2-28)

Energetic & creative AM/Day radio personality. Seek job for AC/CHR/Country/Disco. PD experience. Good sales. JOHN: (318) 298-4306 (2-28)

Seek PD job. Excellent production. Good voice. Six years' experience. Don't want to waste my talent. Serious replies only. RON: (803) 788-1270 (2-28)

I dare you. Take the chance on a great copywriter, production. Seek PM. I'm expensive, but worth it. TIB: (800) 251-6884 (2-28)

Air personality. Aggressive job/promotion. Seek AC/HR MW/SE medium/mgr. TON: (318) 371-8708 (2-28)

### THERE JUST AIN'T ANYBODY LIKE ME!

One of "the" originals in rock & roll radio. A stylist, phraseologist, I do tricks with my voice, make people laugh, give great breaks, DOMINATE. Super-heated evenings. Majors. Needs? Hungry Top 20s, please. Send replies to Radio & Records, #279, 1930 Century Park West, Los Angeles, CA 90067.

Best PDP available. Six year pro AC/CHR/Country/medium/large market. Top-rated announcer. JIM WILLIAMS: (303) 945-8008, 476-6788 (2-28)

Versatile self-selector with degree seeks versatile/creative. Experienced radio news/copywriting/sales. Some TV. Anthony, articulate. DIANE: (217) 528-9500 (2-28)

Seek local, on-air/anchor/producer/producer. JEFF ARNETT: (617) 882-5440 (2-28)

PD available. Creative, talented, lots of know-how. Eight years in the business. Currently on-air major SE market. BILL: (618) 331-7870 (2-28)

Country job/PD/MD. Nine years' experience to add to your team. Prefer SW-South. T&R available. TERRY: (618) 728-5009 (2-28)

Not highest! Eight years' production experience. Broadcast sound production. Excellent production. eager to relocate. I eat, drink, breathe radio. J. L. STARR: (318) 867-6630 (2-28)

30 yrs music, two-year versatile/creative. Cooperation with AC/Country midsize. Plans/production/hosts AM drive. PHILIP: (718) 868-5223 (2-28)

Artistic, funny, dependable. 22 years' experience. JAY ROBBINS: (612) 684-6631, or 682-3489 (2-28)

## POSITIONS SOUGHT

Team leader PD. People person, great air/production, promotion. Seek PD/air with good AC/SE/News. JOHN: (617) 227-8328 (2-28)

Traffic Director with on-air/production experience. Make sure it runs right. Located. Prefer CA. Will relocate. LYNN PARKS: (209) 256-0864 (2-28)

Great Brokers. Asst. MD/PD/Exec seeks any combination medium/large AC. Hardworking/organized/talented. Currently employed. IRVIN: (303) 636-5093 (2-28)

Three guys with a good morning show. TV experience/strong act. Comedy album/hoop. ROBINS, KIRBY & COWAN: (918) 966-8130 (2-28)

10-year pro Modern Country/AC. Mornings WFLD/WDAF. PM drive WMAQ. JIM TYLER: (801) 798-8568 (2-28)

Healthy guy pro seeks occupying winner in major market. My performance/appearance are great & straight. PAUL: (718) 442-8224 (2-28)

PD AC/SE P2/P1 AC PD/Asst. PD. Five years' experience. CHRIS BIELOW: (303) 987-8808 (2-28)

### PERSONALITY

**NEWS ANCHOR**

For all time zones and formats... From all-news to ACR... Talk host cool List job was News Director KDA & KBCR/Das Moines. Also worked WOR/Bufallo. JIM BLEKAMP, (518) 274-8868.

Bright, positive morning drive announcer. Six years' experience including MD. Seek fulltime stretch ACR/CHR/AC. Medium market SE. CHRIS: (404) 228-6288 (2-28)

I want more than a gig! Eight years' PD/Asst. MD/production, automation & more. AC/CHR/AOR. Los Angeles. Airwork unnecessary. DAVE BARE: (213) 830-4380 (2-28)

Five-year Country Morning man has big numbers. Will travel. Strong PDP. CRAIG: (818) 243-1171 (2-28)

Top 78 CHR/AC pro. Seek larger personality/PD/MD job. Up, bright, good sales. Contact: (712) 325-3843 later 3:30 CST (2-28)

Radio/telemgr, personality-oriented female announcer in hot pursuit of fulltime shift. Enjoy doing production. LORI: (818) 378-6053 (2-28)

Major market 30-year morning AC/CHR/Country job. Need to relocate ASAP to SE. Anyone for the right location/contract. Presently employed. JIM: (318) 640-2804 later 1:00 CST

Entry level radio needed. AA degree with experience. Any market. MARK STUART: 3432 Hwy 808 R, Campbellport, WI 53010, or (414) 533-8470 (2-28)

Audio engineer seeks freelance work on radio shows &/or commercials. M. SCOTT: (618) 388-0087 (2-28)

Newsports pro with five years' experience. MD. Leader/telemgr player. Strong/writable. Family commitment. Seek medium/large market. STEVEN: (417) 461-4481 (2-28)

Talk show host/producer/anchor. 25 years' producing, ratings/sales. Proactive. Major markets/national. Radio/TV. FRANK: (618) 363-8033 (2-28)

Cozy! Morning talent with eight years' experience. Funny, outgoing, warm, intense desire to win. South/West preferred. DAN MURRAY: (801) 484-8879 (2-28)

Anyone want? Trained broadcaster. AC/CHR/AOR. Good production. HENRY: (201) 638-6186 (2-28)

Experienced AOR. Creative production. Seeking character. Conversational on-air. Want to relocate. JOHN: (312) 263-7773 (2-28)

Need a spot. Female DJ. News/copywriting/production. Any market. Prefer MW. Have license. CAR: (318) 398-4212, or 268-3873 (2-28)

If you're serious about being #1, let's talk. How in five years' work. Seek to move up. AC. Country/CHR in SE. YEN: (804) 427-4308 (2-28)

Large market broadcast coordinator targeting 18-44? I can relocate. Outrageous at the time. Outlets. Contact copies in February. ARNOLD: (804) 488-4779 (2-28)

Seeking news/news/copywriting/production. 17 years' MD/PD experience. Married, stable. Seek immediate opportunity medium/large market. Prefer South. LARRY RAY: (717) 653-2800 (2-28)

Ready to work. Four years' experience CHR/AOR. AC. Small/major market. Racer champ. SANTO: (208) 763-8203 (2-28)

Production specialist Creative, humorous copy, dynamic production/voice. PD/MD experience. West base/seek Country/Disco. WEST/Charlotte. Call: (208) 471-4430 (2-28)

Not broadcast journalist. Three years' experience news with degree. Will relocate north! STEPHANE: (801) 267-7407 (2-28)

Superior production pro with top-rated CHR/TV 30. Seek smaller market FL. SW/News/telemgr. SCOTT: (704) 853-1141 (2-28)

Seven-year pro with major market experience. Seek air talent/programming job. All offers considered. MIKE: (718) 943-8057 (2-28)

## POSITIONS SOUGHT

Nine years' experience. Family man seeks medium/large Country/AC/Disco. MARK ANDERSON: (703) 943-4858 (2-21)

I can do your market. 12-year vet PD. Any medium/small market considered. GARY HILL: (206) 342-6803 (2-21)

Radio/telemgr industry news executive/manager. Educated, cultured female dynamic. MS. HAMIL: (213) 288-4471 (2-21)

Classroom 18 mos. Can do it all: write/produce/deliver. Prefer open mike. Smooth, easy style. Personal appearance. DAN: (217) 528-3119 (2-21)

Aspirant progressive AOR. ODR's best rock morning man/producer. Proven WPT's morning show. Available now. MARK DODD: (818) 833-3833 (2-21)

AC/CHR. Former Asst. PD WCLY. Presently O107 parttime. Seek fulltime gig Baltimore/DC. Great pipes/personality, communicator. MIKE WEBER: (301) 880-8533 (2-21)

Morning personality. Humorous, topical, conversational, character bits. Five years' experience. Will make money for you. PETE: (614) 464-1078 (2-21)

Family meetings at WBYW/Bufallo seeks CHR position. Will relocate. PETER JOHANSON: (718) 891-7028 (2-21)

Top 18 market CHR job with new John Hughes Film celebrity contacts. Get a great job/contract. MIKE: (718) 332-1888 (2-21)

It's time! Ten-year major market personality. Seek first Country programming job. Good teacher/coach/motivator. Prefer CW/West Coast. BOB: (618) 688-0643, or 748-4252 (2-21)

Four years' experience. Chicago. If the right opportunity comes along, I'm gone. AC/CHR. TOM: (312) 536-1180 (2-21)

Eight years WBCI. Seek announcer job SAJ, CHR. Excellent ratings/references. EVAN LUCK: (312) 871-3838 (2-21)

Broadcast school graduate. Entry-level announcer. Good production/voice. Prefer MW, will consider others. JOHN DICKSON: (318) 862-3347 (2-21)

A millionaire I should be. Due to have been paid AC/CHR. Recently Top 50. Seek medium market West Coast/Rockies on air job. STEVE: (801) 873-0389 (2-21)

Superiored copywriter seeks job anywhere. Will relocate. MARC: (318) 473-8408 (2-21)

Field host. Large metro market. Drive/MD seeks Top 100/mid-market. Any shift considered. Call: (308) 788-1282 (2-21)

Add excitement to morning show. Two distinctive personalities together. Seek small/midmarket. Have T&R. Call: (618) 882-8803 (2-21)

### AC & Modern Country Stations

15 year professional now available. Mature, up, phones, promotion-minded. Mornings WDAF & PM Drive at WMAQ. Looking for an opportunity to work with other pros in a full-service facility. No music boss please. Medium to major markets. For T&R call Jim Tyler, (801) 785-8655.

Superiored medium market programmer. Energetic, reliable morning show. Seek PD/Asst. PD/MD with possible shift. Prefer MW CHR/AC. Call: (612) 474-1280 (2-21)

I can provide your TV studio station with great news/weather reporting. Prefer LA. MIKE: (418) 637-8513 (2-21)

Outstanding female. Top-notch production skills. Seek medium/large market position. Sales/News. Personality/creative. CHARLIE: (312) 572-8538 (2-21)

I'm a sportsman who can do it all. Talk show/PD/anchor, reporting/writing. Love to relocate. MIKE: (418) 637-8513 (2-21)

10-year Country personality needs gig now due to budget cuts. Great back/voice. CURT SANDER: (701) 323-2538 (2-21)

Want to excel in medium/large market. CH/AC. Medium market experience/degree. DAVE: (712) 943-4888 after 3:30 pm CST. (2-21)

## POSITIONS SOUGHT

Proven winner AC/CHR/Disco. Available now. PD/MD, air shift. 12-year vet. DWAYNE BONDE: (213) 876-4103 (2-21)

Medium market PD with good numbers/track record. Country, AC/CHR. BEN: (303) 478-8100, or 478-0288 (2-21)

Currently employed sportscenter seeks fulltime Sports Director. Two years' experience. First-rate PDP. Will travel. JOHN: (418) 478-8204 (2-21)

Look at that, look at that! That ain't jacks! This is the way you do it. High-energy CHR or personality. KIDD NORDHOFF: (212) 630-7428 (2-21)

## MISCELLANEOUS

AC WDAV needs record service from RCA, A&M, Elektra, Capitol, EMI-America, Mercury/PolyGram. Russ Cault: Box 1877, Southern Pines, NC 28387. (2-28)

Seek record service for Country/AC hybrid. All labels. Mike Beest: KLDN, 208 E. 2nd, Eldon, MO 68026, or (314) 362-3866. (2-28)

Need record service on 45s & albums. Current & old Country. Contact: KICX, Box 1400, Kanab, UT 84741. (2-21)

### Dates appearing at the end of each listing signify first week listed

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope

## R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

### Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) to issue date.

### Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

### Payable in Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address at 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

## OPPORTUNITY FORM

OPENING

POSITION SOUGHT

Region \_\_\_\_\_

MISCELLANEOUS

PD Name: \_\_\_\_\_

NAME: \_\_\_\_\_

GM Name: \_\_\_\_\_

PHONE: ( ) \_\_\_\_\_

1. Please type or print clearly, using 24 words or less to include address/phone number, and attach to this form.

2. Do not use abbreviations.

3. All ads are subject to editing.

Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067



# NATIONAL MUSIC FORMATS

Added This Week

## Bonneville Broadcast System

Kevin McCarthy (800) 831-1600

### Alpha Sounds

STARSHIP "Sara"  
ATLANTIC STARR "Secret Lovers"

### Easy Listening

PIA ZADORA "Embraceable You"

## Broadcast Programming

John Sherman/Bob English (800) 426-9082

### Adult Contemporary

CARS "I'm Not The One"  
STEVIE WONDER "Overjoyed"  
LAURA BRANGAN "I Found Someone"

### Modern Country

MEL McDANIEL "Shoe String"  
STATLER BROTHERS "Sweeter And Sweeter"  
RONNIE MILSAP "Happy Happy Birthday Baby"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

OUTFIELD "Your Love"  
JACKSON BROWNE "For America"  
LEVEL 42 "Something About You"  
PET SHOP BOYS "West End Girls"

### The AC Format

JACKSON BROWNE "For America"  
DIONNE WARWICK "Whisper In The Dark"

### Super-Country

STEVIE WARNER "Life's Highway"  
RONNIE MILSAP "Happy Happy Birthday Baby"  
FORESTER SISTERS "Mama's Never Seen Those Eyes"

## Concept Productions

Elvin Ichiyama (916) 782-7754

### CHR

OUTFIELD "Your Love"  
DIRE STRAITS "So Far Away"  
PET SHOP BOYS "West End Girls"

### Country

GENE WATSON "Carmen"  
DWIGHT YOAKAM "Honky Tonk Man"  
STEVIE WARNER "Life's Highway"  
EMMYLOU HARRIS "I Had My Heart Set On You"

## Drake-Chenault

Bob Laurence (816) 883-7400

### XT-40

ELO "Celling America"  
FORCE MDs "Tender Love"  
DIRE STRAITS "So Far Away"  
STEVIE WONDER "Overjoyed"  
ROBERT TEPPER "No Easy Way Out"

### Contempo 300

STEVIE WONDER "Overjoyed"  
ARETHA FRANKLIN "Another Night"

### Great American Country

NITTY GRITTY DIRT BAND "Partners, Brothers..."

## Media General Broadcast Services

Bob Dumas (901) 320-4433

### Action

COCK ROBIN "The Promise You Made"  
DIONNE WARWICK "Whisper In The Dark"  
BARBRA STREISAND "Send In The Clowns"  
M. MANCHESTER & A. JARREAU "The Music Of Goodbye"

### Your Country

JOHN CONLEE "Harmony"  
KENNY ROGERS "Tomb Of The Unknown Love"  
JIMMY BUFFETT "Please Bypass This Heart"  
GIRLS NEXT DOOR "Love Will Get You Through..."

## MEDIA GENERAL CONTINUED

### Hit Rock

FORCE MDs "Tender Love"  
ROBERT PALMER "Addicted To Love"  
JERMAINE JACKSON "I Think It's Love"

## Peters Productions, Inc.

George Junak (800) 255-8511

### Country Lovin'

STEVIE WARNER "Life's Highway"  
NITTY GRITTY DIRT BAND "Partners, Brothers..."

### The Great Ones

STEVIE WONDER "Overjoyed"  
SHEENA EASTON "Jimmy Mack"  
DIONNE WARWICK "Whisper In The Dark"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

JOHN CONLEE "Harmony"  
MARTY STUART "Arlene"  
GENE WATSON "Carmen"  
RONNIE MILSAP "Happy Happy Birthday Baby"  
CONWAY TWITTY "You'll Never Know How Much..."  
FORESTER SISTERS "Mama's Never Seen Those Eyes"

### Soft Contemporary

DIONNE WARWICK "Whisper In The Dark"  
BARBRA STREISAND "Send In The Clowns"

### Sound 10

DIRE STRAITS "So Far Away"  
JACKSON BROWNE "For America"  
DIONNE WARWICK "Whisper In The Dark"  
BARBRA STREISAND "Send In The Clowns"

## Satellite Music Network

Pat Clark (214) 991-9200

### Rock 'N' Hits

PRINCE "Kiss"  
CHARLIE BEXTON "Beat's So Lonely"  
ROBERT PALMER "Addicted To Love"  
STEVIE NICKS "I Can't Wait"

### Country Coast-To-Coast

HANK WILLIAMS JR. "Ain't Misbehavin'"  
WAYLON JENNINGS "Working Without A Net"  
KENNY ROGERS "Tomb Of The Unknown Love"

## TM Programming

Cal Casey (214) 534-8511

### Stereo Rock

PRINCE "Kiss"  
STEVIE NICKS "I Can't Wait"  
STEVIE WONDER "Overjoyed"  
ROBERT PALMER "Addicted To Love"

### TM AC

DAN SEALS "Bop"  
STEVIE WONDER "Overjoyed"

### TM Country

TANYA TUCKER "One Love At A Time"  
KENNY ROGERS "Tomb Of The Unknown Love"  
MERLE HAGGARD "I Had A Beautiful Time"  
HANK WILLIAMS JR. "Ain't Misbehavin'"  
REBA McENTIRE "Whoever's In New England"

## Transtar Country

Ed Chandler (213) 460-6383

JUDDS "Grampa"  
MEL McDANIEL "Shoe String"  
JANIE FRICKE "Easy To Please"  
LARRY GATLIN "Nothing But Your Love"  
MERLE HAGGARD "I Had A Beautiful Time"

# HIBERNETICS

## A Guide to Radio Ratings and Research

by Jhan Hiber



Here's what you get in simple, easy to read and useable form.

### Chapter 1

#### Radio Research Overview

— a history of research

### Chapter 2

#### Focus On Focus Groups

— Definition, use, do-it-yourself

### Chapter 3

#### Telephone Studies

— strengths/weaknesses, do's and don'ts

### Chapter 4

#### Other Market

#### Research Techniques

— Mail, in-person, when/how to

### Chapter 5

#### A Look Inside Arbitron

— Intro and production

### Chapter 6

#### The Almighty Diary

— evolution, longevity, history

### Chapter 7

#### Diary Analysis

— how to get the other 75% of information

### Chapter 8

#### Quarterly Measurement

— how to succeed, history and problems

### Chapter 9

#### Birch Radio

— background, methodology, comparison with ARB

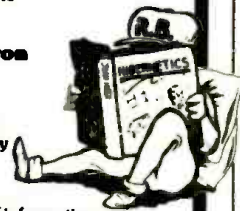
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#### Sales Research — a key to better revenues

### Chapter 11

#### Sales Breakouts

— computer options, types of breakouts



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PLAY  
WITH  
FIRE.

BREAKER

Patti Austin

*The Heat Of Heat*

The Isley  
Brothers

NEW AND ACTIVE

*May I?*





*Congratulations Earl Monroe  
on the  
Retirement of Your Number  
"15"  
at  
Madison Square Garden, March 1, 1986*



**B.B. + Q.  
BAND**

*You Will Always Be Number  
"1"  
On Our Charts*

**GHERI  
+  
THE  
KURLS**

# JAZZ

## TOP 30

FEBRUARY 28, 1986

- 1 **PAQUITO D'RIVERA**/Explosion (Columbia)
- 2 **TONY WILLIAMS**/Foreign Intrigue (Blue Note)
- 3 **MARVIE SWARTZ**/Urban Earth (Gramavision)
- 4 **GRP LIVE IN SESSION**/GRP Live In Session (GRP)
- 5 **BERNIE WALLACE**/Twilight Time (Blue Note)
- 6 **JIMMY HEATH**/New Picture (Landmark)
- 7 **DAVID BEROT**/This Side Up (Spindle Top)
- 8 **DAVID BRISMAN**/Acoustically (Zebra Acoustic/MCA)
- 9 **FERRI**/Celebrat (Zebra/MCA)
- 10 **MUSIC FROM THE BILL COBBY SHOW**/A House Full Of Love (Columbia)
- 11 **WISHPUL THINKING**/Wishful Thinking (Passes)
- 12 **BURLEW MILLER**/Ayo To The City (Landmark)
- 13 **JOE WILLIAMS**/Just Want To Sing (Delos)
- 14 **RAY BROWN**/ALL STARS/Don't Forget The Blues (Concord)
- 15 **JOE PASSER**/Legacy (Concord)
- 16 **NEW YORK JAZZ GUITAR ENSEMBLE**/On 6 X 5 (Choice/Bainbridge)
- 17 **MARK CRAWFORD**/Roadhouse Symphony (Millstone/Fantasy)
- 18 **JUSTO ALBARADO**/Forever Friends (Meadow Lark)
- 19 **BILLY HART**/Oshunara (Gramavision)
- 20 **CARD FROST**/Night On The Money (Zebra/MCA)
- 21 **JULIE BILLY**/Never Let Me Go (Passes)
- 22 **RALPH TOWNER**/GARY BUTLER/Star Show (ECM)
- 23 **BOB CAMERON**/Fremmy Mentality (Spindle Top)
- 24 **PETE PETERSEN & COLLECTION**/J/Player In The Park (Passes)
- 25 **GEORGE MARRAS**/Nature's Way (Jazz)
- 26 **LES HOOPER**/Hopsis (Passes)
- 27 **BOBBY BREW**/Round Midnight (Merpe)
- 28 **DAVE SCHUR**/Schur Thing (GRP)
- 29 **JOHN BLASE**/Twinkling Of An Eye (Gramavision)
- 30 **SABE**/Promises (Portrait/CBS)

Black/Urban stations contributing to jazz: WOOD/Hartford, Melrose McClean, KJCB/Lafayette, Horatio Hardy, WYLD-FM/New Orleans, Dall Spencer, WDMT/Cleveland, Dash-Dash/Rutgers

## NEW & ACTIVE

- TED FOLTZECHEK** "Destination" (Sesbross) 13/6  
Rotations: Heavy 2/0, Medium 3/2, Light 5/0, Extra Adds 3, Total Adds 8, WBR, WJZZ, KBEM, KXGO, KMHD, WPBS, KLCC, KPBR, Heavy WKSU, WRTI, Medium including WNOP
- CONTE CANDOU w/PHEL WOODS** "On Appearances" (Passes) 13/4  
Rotations: Heavy 2/0, Medium 6/1, Light 5/3, Extra Adds 0, Total Adds 4, KCSC, KLON, KJAZ, WNUR, Heavy WUSF, KWHU, Medium including WFO, WGBL, KPLU, WHRD, KLCC
- CALVIN KEYS** "Full Court Press" (Blue Note) 13/1  
Rotations: Heavy 4/0, Medium 6/0, Light 2/0, Extra Adds 1, Total Adds 1, KMHD, Heavy WMOT, KCSC, KWHU, KPBR, Medium: WGBH, WSPD, KJZZ, WFSB, KWS, KJCB
- PHARLAN SANDERS** "Shokuru" (Theresa) 11/9  
Rotations: Heavy 6/0, Medium 6/4, Light 2/2, Extra Adds 3, Total Adds 8, WBOO, WRTI, WKSU, KMHD, KJAZ, KPLU, WJZZ, KLCC, KLSB, Medium including WLOQ, KPBR
- KENNY BARRON** "Autumn In New York" (Grosvenor) 11/2  
Rotations: Heavy 7/0, Medium 2/1, Light 1/0, Extra Adds 1, Total Adds 2, WGBH, WJZZ, Heavy WRTI, WUWM, KJAZ, WHRD, WYFE, KLCC, KPBR, Medium including WUSF
- GEORGE CARLES** "Phantom Of The City" (Fantasy) 11/1  
Rotations: Heavy 4/0, Medium 5/0, Light 2/1, Extra Adds 0, Total Adds 1, KJAZ, Heavy WSPD, WUWM, WNUR, WYFE, Medium WRTI, WFAE, KPLU, WPBR, KPBR
- ERNE BARRELS** "Breakthrough" (GRP) 10/10  
Rotations: Heavy 1/1, Medium 1/1, Light 1/0, Extra Adds 3, Total Adds 10, WBR, WBOO, WFAE, WMOT, WBBE, WKSU, KPLU, WHRD, KWHU, KPBR
- CLIFF SARBE** "Walking" (MCA/Curb) 10/6  
Rotations: Heavy 1/0, Medium 1/0, Light 7/4, Extra Adds 1, Total Adds 5, WBM, KTCJ, KCSC, WFSB, WLVE, Heavy, KPBR, Medium: KXGO

## MOST ADDED

- Edits Details (16)**  
Breakthrough (GRP)
- PHARLAN SANDERS (9)**  
Shokuru (Theresa)
- MUSIC FROM THE BILL COBBY SHOW (8)**  
A House Full Of Love (Columbia)
- TED FOLTZECHEK (8)**  
Destination (Seabreeze)
- CARD FROST (7)**  
Right On The Money (Zebra/MCA)

## HOTTEST

- TONY WILLIAMS (10)**  
Foreign Intrigue (Blue Note)
- DAVID BEROT (13)**  
This Side Up (Spindle Top)
- PAQUITO D'RIVERA (13)**  
Explosion (Columbia)
- GRP LIVE IN SESSION (11)**  
GRP Live In Session (GRP)

### HITZ "Born To Beg" (Passes) 10/1

Rotations: Heavy 4/0, Medium 5/1, Light 1/0, Extra Adds 0, Total Adds 1, WBBY, Heavy WBOO, KBEM, KLON, KXGO, Medium including WRTI, WYFE, WHRD, KPLU

### ROBERT JAZZ QUARTET "Happy" (Passes) 10/0

Rotations: Heavy 6/0, Medium 3/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy: WBOO, WRTI, WBBE, KLON, WMHD, WHRD, Medium: KXGO, KLCC, WJZZ, WUSF

### STEVE HAJALA "Fresh Plate" (FR/CBS) 9/4

Rotations: Heavy 3/0, Medium 3/1, Light 1/1, Extra Adds 2, Total Adds 4, WKSU, KBEM, KJZZ, WLVE, Heavy: WNOP, KPLU, KLCC, Medium: KTCJ, KXGO

### WITNESS "Liberator" (Windward NW) 6/3

Rotations: Heavy 1/0, Medium 3/0, Light 5/3, Extra Adds 0, Total Adds 3, WFO, KUOP, WJLR, Heavy: KCSC, Medium: WDET, KXGO, KLCC

### LISA RICH "Touch Of The Rose" (Trump) 5/0

Rotations: Heavy 2/0, Medium 4/1, Light 3/2, Extra Adds 0, Total Adds 3, WBOO, WUWM, KJAZ, Heavy: WYFE, KPBR, Medium including WRTI, KMHD

### STEVE BROWN "Good Lines" (Cala) 5/1

Rotations: Heavy 3/0, Medium 3/0, Light 2/1, Extra Adds 0, Total Adds 1, WYFE, Heavy: WRTI, KBEM, KJAZ, Medium: WKSU, KJZZ, WUSF

### TED SINGMATE w/IRA SULLIVAN "Bedroom" (Passes) 5/2

Rotations: Heavy 5/1, Medium 3/0, Light 0/0, Extra Adds 1, Total Adds 2, KJZZ, WUSF, Heavy including WNOP, WKSU, KPLU, WHRD, Medium: WYFE, KLCC

### ART FARMER QUARTET "You Made Me Smile" (Real Gone) 7/1

Rotations: Heavy 2/0, Medium 1/0, Light 4/1, Extra Adds 0, Total Adds 1, WJZZ, Heavy: KCSC, KLON, Medium: WJLR

### JIMMY HANFORD & MITCHELL TROTT "Jimmy Hanford And Mitchell Trott" (Fantasy) 7/0

Rotations: Heavy 2/0, Medium 3/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WHRD, WHRD, WYFE, WKSU, KLON, KJAZ

### BOB SEVENHORN & ZEBRON "Bob Sevenhorn & Zebron" (Passport) 6/2

Rotations: Heavy 2/0, Medium 2/0, Light 1/1, Extra Adds 1, Total Adds 2, WYFE, KMHD, Heavy: WLOQ, WNOP, Medium: KERA, KXGO

### GEORGE SWANSON & MEL TORRES "An Elegant Evening" (Concord) 5/1

Rotations: Heavy 3/0, Medium 1/0, Light 1/0, Extra Adds 1, Total Adds 1, KACK, Heavy: KXGO, KPLU, WMHD, Medium: WYFE

### RICHARD SOUTHER "Notations" (Moodmark) 5/1

Rotations: Heavy 3/0, Medium 1/0, Light 2/1, Extra Adds 1, Total Adds 1, WFAE, Heavy: WNOP, KCSC, KLCC, Medium: KMHD

### WHA SIMONE "Blue's Back" (WFL/Black) 5/0

Rotations: Heavy 0/0, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 0, Medium: WGBH, WJZZ, KPBR, WROD

## REGIONALIZED ADDS & HOTS

EAST	MIDWEST	WEST
<p><b>46 Reporting Stations</b> <b>46 Current Reports</b></p>	<p><b>46 Reporting Stations</b> <b>46 Current Reports</b></p>	<p><b>46 Reporting Stations</b> <b>46 Current Reports</b></p>
<p><b>SOUTH</b></p>	<p><b>SOUTH</b></p>	<p><b>SOUTH</b></p>
<p><b>46 Reporting Stations</b> <b>46 Current Reports</b></p>	<p><b>46 Reporting Stations</b> <b>46 Current Reports</b></p>	<p><b>46 Reporting Stations</b> <b>46 Current Reports</b></p>

# New from the Wizard of Strings



**MARK O'CONNOR**

*"Opus 21: A Bowl Of Bula (Then Twice Clap The Hands)"*

*From Moments Of Produced, Composed and Arranged by Mark O'Connor*

**PRO ON YOUR DESK.**

The following stations reported a frozen playlist this week:  
**KKSN/Portland**  
**KRVSA/Lafayette**

One station failed to report this week and therefore its rotations were frozen:  
**WDET/Detroit**

# COUNTRY

## TOP 50

FEBRUARY 28, 1986

Prev. Wks. New Wks. Last Wks.

Pos.	Wks.	Artist/Title (Label)
17	7	4 ALABAMA/She And I (RCA)
8	4	2 EDDY RAVEN/You Should Have Been Gone By Now (RCA)
11	6	3 LEE GREENWOOD/Don't Underestimate My Love (MCA)
18	8	6 DON WILLIAMS/We've Got A Good Fire Goin' (Capitol)
5	1	8 JOHN SCHNEIDER/What's A Memory Like You... (MCA)
15	9	8 GARY MORRIS/100% Chance Of Rain (WB)
24	14	12 GEORGE STRAIT/You're Something Special To Me (MCA)
25	17	15 ANNE MURRAY/Now And Forever (You And Me) (Capitol)
14	12	10 JOHN DENVER/Dreamland Express (RCA)
21	16	14 RICKY SKAGGS/Your Memory Ain't What It Used To Be (Epic)
28	18	16 RICKY SKAGGS/Cajun Moon (Epic)
22	15	13 T.B. SHEPPARD/In Over My Heart (Columbia)
33	22	18 BELLAMY BROTHERS/Feelin' The Feelin' (MCA/Curb)
2	2	5 14 EXILE/ Could Get Used To You (Epic)
32	25	21 EARL THOMAS CONLEY/Once In A Blue Moon (RCA)
42	32	23 JUDGE/Grandpa (RCA/Curb)
28	23	20 RANDY TRAVIS/1982 (WB)
31	24	22 MERLE HAGGARD/ Had A Beautiful Time (Epic)
34	26	24 LARRY GATLIN & THE GATLIN BROTHERS/Nothing But Your Love Matters (Columbia)
1	3	7 28 BILLY PARTON/Think About Love (RCA)
35	28	26 SAWYER BROWN/Heart Don't Fall Now (Capitol/Curb)
38	27	25 STATLER BROTHERS/Sweeter And Sweeter (Mercury/PG)
33	27	27 JAMIE FRICKE/ Easy To Please (Columbia)
41	29	29 MARK WILLIAMS JR./Ain't Misbehavin' (WB/Curb)
13	10	9 25 MARK GRAY/Please Be Love (Columbia)
4	5	11 28 BARBARA MANDRELL/Fast Lanes & Country Roads (MCA)
44	38	36 KENNY ROGERS/Tomb Of The Unknown Love (RCA)
36	34	32 PAKE MCENTIRE/Every Night (RCA)
41	37	31 MEL McDaniel/Shoe String (Capitol)
48	42	38 WAYLON JENNINGS/Working Without A Net (MCA)
44	38	34 MICHAEL MARTIN MURPHY/Tonight We Ride (WB)
45	43	37 TANYA TUCKER/One Love At A Time (Capitol)
48	41	39 ROSABE CASH/Hold On (Columbia)
50	48	40 REBA MCENTIRE/Whoever's In New England (MCA)
43	38	35 MARTY STUART/Arise (Columbia)
12	11	17 38 VOICE BELL/Oklahoma Borderline (RCA)
3	13	19 37 STEVE WARNER/You Can Dream Of Me (MCA)
47	42	39 KEITH WHITLEY/Amie, My Amy (RCA)
<b>BREAKER</b>		41 NITTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB)
48	44	42 GIRLS NEXT DOOR/ Love Will Get You Through... (MTM)
<b>BREAKER</b>		43 RONNIE MILSAP/Happy Birthday Baby (RCA)
19	21	28 42 GEORGE JONES/The One I Loved Back Then (Epic)
		44 JOHN CONLEE/Harmony (Columbia)
<b>DEBUT</b>		45 CONWAY TRUTTY/You'll Never Know How Much I... (WB)
<b>DEBUT</b>		46 GENE WATSON/Carmen (Epic)
		48 47 JIMMY BUFFETT/Please Bypass This Heart (MCA)
48	43	47 LACY J. DALTON/Don't Fall In Love With Me (Columbia)
9	29	35 48 MARGE OSBORN/There's No Stopping Your Heart (Capitol/Curb)
8	19	31 48 SYLVIA & MICHAEL JOHNSON/I Love You By Heart (RCA)
<b>DEBUT</b>		49 DWIGHT YOAKAM/Honky Tonk Man (Reprise/WB)

Total Reports/Adds	Heavy	Medium	Light
180/0	129	29	2
187/0	132	21	4
187/0	131	18	6
183/0	113	49	1
186/0	128	17	11
180/0	114	44	2
158/2	94	53	11
159/1	64	90	5
147/0	89	44	14
148/1	81	57	8
148/2	80	57	9
148/1	69	70	9
162/2	39	113	10
132/0	91	27	14
187/4	34	105	18
163/4	25	109	29
180/10	44	78	28
148/3	34	93	21
154/8	27	100	27
118/0	74	31	11
185/5	17	109	29
135/4	42	71	22
149/5	15	95	39
188/15	12	89	55
114/0	67	32	16
111/0	88	40	18
181/24	5	82	63
134/8	17	81	38
133/13	13	85	35
143/15	5	79	58
130/9	10	70	50
138/19	7	62	57
125/18	4	68	55
123/22	5	62	55
101/5	15	43	43
84/1	28	34	24
79/0	29	33	17
112/5	10	60	42
118/30	1	37	80
98/7	5	52	41
100/82	4	21	75
87/0	19	17	21
84/22	3	37	84
86/25	1	25	80
78/24	0	24	82
71/4	1	34	38
62/1	4	35	23
38/0	7	19	13
40/0	9	17	14
63/24	0	19	44

## MOST ADDED

- RONNIE MILSAP (82) Happy Happy Birthday Baby (RCA)
- STEVE WARNER (48) Life's Highway (MCA)
- FORESTER SISTERS (37) Mama's Never Seen Those Eyes (WB)
- NITTY GRITTY DIRT BAND (38) Partners, Brothers, And Friends (WB)
- CONWAY TRUTTY (28) You'll Never Know How Much I... (WB)
- KENNY ROGERS (24) Tomb Of The Unknown Love (RCA)
- GENE WATSON (24) Carmen (Epic)
- DWIGHT YOAKAM (24) Honky Tonk Man (Reprise/WB)
- JOHN CONLEE (22) Harmony (Columbia)
- REBA MCENTIRE (22) Whoever's In New England (MCA)

## HOTTEST

- ALABAMA (84) She And I (RCA)
- JOHN SCHNEIDER (78) What's A Memory Like You... (MCA)
- LEE GREENWOOD (46) Don't Underestimate My Love (MCA)
- DON WILLIAMS (42) We've Got A Good Fire Goin' (Capitol)
- EDDY RAVEN (41) You Should Have Been Gone By Now (RCA)
- GARY MORRIS (40) 100% Chance Of Rain (WB)
- EXILE (38) I Could Get Used To You (Epic)
- GEORGE STRAIT (38) You're Something Special To Me (RCA)
- RANDY TRAVIS (38) 1982 (WB)
- BILLY PARTON (38) Think About Love (RCA)

**MOST ADDED & HOTTEST** list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicates the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status. Checkmarks signify the most added of the non-charted records.

### NITTY GRITTY DIRT BAND

#### Partners, Brothers, And Friends (WB)

On 72% of our reporters on R. Rotations: Heavy 1, Medium 37, Light 88, Total Adds 38 including WPTR, WDLZ, WBOC, KPLX, KXKX, WKXA, WQDR, WCKX, WPMR, KTTB, KX-FM, KYGO, KXK, KSAH. A most added record. Moves 48-39 on the Country chart.

### RONNIE MILSAP

#### Happy Happy Birthday Baby (RCA)

On 81% of our reporters on R. Rotations: Heavy 4, Medium 21, Light 75, Total Adds 82 including WPOC, WDSY, WYAY, KASE, WZZK, KLT-FM, WSM, WDAF, WBCS, WOW, WL, KLZ, KRAK, KCBQ, KMPB. A most added record. Debuts at number 41 on the Country chart.



The 20th Anniversary Celebration Begins...

## "Partners, Brothers & Friends" NITTY GRITTY DIRT BAND

... the fastest rising single in their history!

From the LP "Partners, Brothers & Friends"

Direction: The Chuck Morris Entertainment Co.

**BREAKERS.**  
R&R ● 88 ●  
ONE OF THE MOST ADDED



# COUNTRY

## NEW & ACTIVE

**JOHN CONLEE "Hornsey" (Columbia) 04/22**  
 Rotations Heavy 3, Medium 37, Light 54, Total Adds 22, including WOKQ, WRKZ, CHOW, WBOC, WKIX, WMM, WPHS, WML, WQGY, K102, KEIN, KDKC, KPRH, RGA, K101, Moves 49-43

**CONWAY TWITTY "You're Never Easy Now Much I Needed You Today" (WB) 04/25**  
 Rotations Heavy 1, Medium 25, Light 80, Total Adds 25, including WQMA, WDSY, WFOR, WYWK, WUSY, WYKA, W6LR, WUIS, KBO, WJCL, KR-FM, KUJY, KFBE, KRKX, Debut at 44

**DEE WATSON "Carrie" (Epic) 78/24**  
 Rotations Heavy 0, Medium 24, Light 52, Total Adds 24, including WBOG, WOL, WYVA, WEZL, KHEY, KLT-FM, WKX, WBBB, WYNG, WTSB, WTCM, KR-FM, KRK, KRWJ, KOLD, Debut at 45

**JERRY DUFFETT "Please Oppose This Man" (MCA) 71/4**  
 Rotations Heavy 1, Medium 34, Light 38, Total Adds 4, WYKA, WPHL, WKKG, WTSB Heavy KRKT Medium WYAM, WCVR, WBBB, KRKY, WMAZ, WQEE, WKCO, KOL, KTCM, KSOP, Moves 50-48

**DWIGHT YOAKAM "Hasty Tasty Man" (Reprise/WB) 63/24**  
 Rotations Heavy 0, Medium 19, Light 44, Total Adds 24, including WBOG, WOL, WCVR, WYVA, WUSY, WLSO, WAJX, WFGO, WKCO, KFDI, KYGO, KRWJ, WOLD, KDKC, KSBK, Debut at 50

**ADAM BAKER "No Love Was Had" (Arista) 05/12**  
 Rotations Heavy 0, Medium 12, Light 44, Total Adds 12, WYAM, WAJR, WQY, WEZL, WTVY, WPHL, WRK, KBBR, WLLR, WKCO, KFBE, RGA, Medium WLLW, KFDI, KSOP

**STEVE WARNER "Life's Highway" (MCA) 51/48**  
 Rotations Heavy 1, Medium 8, Light 42, Total Adds 48, including WAJR, WITU, WYVA, KEAN, KASE, KRKX, WYK, KSBK, WSM, WTOP, WQEE, KQY, KLEZ, KMR, KQBO

**ERINLYOU HARRIS "I Had My Heart Set On You" (WB) 58/6**  
 Rotations Heavy 1, Medium 15, Light 34, Total Adds 6, WCAO, WOL, KEAN, WKIX, WMM, WKCO, Heavy WCVR, Medium WLLW, KRKY, WOW, KITS, KFDI, KRKT, KFBE, KSOP

## SIGNIFICANT ACTION

**EVERLY BROTHERS "Sara Yesterday" (Mercury/PolyGram) 47/11**  
 Rotations Heavy 1, Medium 14, Light 32, Total Adds 11, WCAO, KEAN, WYWK, WSLR, WAJX, WOW, WJCL, KUCB, KLZ, KYGO, KSOP

**TOMMY ROE "Radio Romance" (MCA/Curb) 46/13**  
 Rotations Heavy 1, Medium 10, Light 35, Total Adds 13, including WQMA, WCAO, WJCL, WYBQ, WRK, WJCL, WKCO, KITS, KRAL, KEIN

**GUTH STEBALL "I Think I'm In Love" (Epic) 46/12**  
 Rotations Heavy 0, Medium 10, Light 38, Total Adds 12, including WFOR, WYVA, KRKY, KASE, WKIX, KWMT, WQEE, WKCO, KLZ, KEIN

**LEWIS STONEY "Ain't No Tellin'" (Epic) 46/6**  
 Rotations Heavy 0, Medium 18, Light 28, Total Adds 5, WQEE, WESC, WKIX, WTL, KEIN

**FORESTER SISTERS "Woman's Flower Scent These Eyes" (WB) 44/37**  
 Rotations Heavy 1, Medium 9, Light 37, Total Adds 37, including WYAM, WYR, KRKY, WSM, WRK, KQY, KFBE, KQBO

**ALMOST BROTHERS "Birds Of A Feather" (MTM) 40/6**  
 Rotations Heavy 0, Medium 12, Light 28, Total Adds 7, WQMA, WQEE, WPCR, WQY, WKX, KFQO, KOLD, Medium KRKY, KITS, KRWD

**B.J. THOMAS "America Is" (Columbia) 28/6**  
 Rotations Heavy 0, Medium 12, Light 24, Total Adds 5, WQEE, WEZL, WTVY, WESC, KFDI, Medium WTSV, KITS, KRKT, KLZ, KALF

**RAY PRICE "You've Nobody To Somebody Loves You" (Step One) 25/11**  
 Rotations Heavy 0, Medium 8, Light 20, Total Adds 11, WQMA, WYWK, KLT-FM, KRKY, WOKK, KBO, WAJX, KFQO, WOW, KRKT, KQO

**SHELLY WEST "What Would You Do" (WB) 24/18**  
 Rotations Heavy 0, Medium 1, Light 23, Total Adds 18, including WQEE, WCVR, KEAN, WEZL, WESC, KFQO, WOW, WTCM, KQO, KSOP, KQO

**A.J. MASTERS "Back Home" (Mercury/Disco) 22/7**  
 Rotations Heavy 0, Medium 8, Light 18, Total Adds 7, WYAM, WBOG, WLLW, WKIX, KRKY, WJCL, KEIN, Medium KITS, WTCM, KRWD

**SAMMY SMITH "Love Me All Over" (Step One) 22/1**  
 Rotations Heavy 0, Medium 3, Light 17, Total Adds 1, WYWK, Medium KRKY, KRWD, KSOP, Light WCAO, WBDW, KBO, KFQO, KWMT, KQY

**JAMES TAYLOR "Only One" (Columbia) 17/4**  
 Rotations Heavy 0, Medium 3, Light 14, Total Adds 4, WOL, WDSY, WYBQ, KALF, Medium WOKQ, KRWD, KCCY, Light KJNE, WYNG, WJCL

**MCOLLETTE LARSON "Let Me Be The First" (MCA) 16/16**  
 Rotations Heavy 0, Medium 0, Light 16, Total Adds 16, including WYAM, WCVR, WYR, WTVY, WQEE, WAJX, KOV, WTCM, KRKT, KSOP

**GOODEN BROTHERS "Baby Wants" (EMI America/Curb) 16/14**  
 Rotations Heavy 0, Medium 2, Light 14, Total Adds 14, including WTSV, WQY, KEAN, WEZL, KLT-FM, KRKY, WOW, KRAL, KALF, KOLD

**SUSAN RAYE "I Just Can't Take The Loving Any More" (Westlake America) 16/6**  
 Rotations Heavy 0, Medium 7, Light 9, Total Adds 0, Medium KRKY, WUSY, WTVY, WESC, WOW, KRWD, KQO, Light WCAO, WBDW, KQBR

**STEVE EARLE "Magnolia Highway" (MCA) 14/12**  
 Rotations Heavy 0, Medium 3, Light 11, Total Adds 12, WCVR, WYR, KRKY, WTVY, WOW, KUOV, KFDI, KRKT, KRST, KUJY, KRWD, KALF

**WAYLON JENNINGS "Sweet Mother Jesus" (RCA) 14/4**  
 Rotations Heavy 0, Medium 4, Light 10, Total Adds 4, KRKY, KFQO, KRK-FM, KDKC, Medium KRKY, KRWD, KALF, KSOP, Light WTSV, WQY

**HAMES BROTHERS BAND "Danger Zone" (Mercury/PolyGram) 13/4**  
 Rotations Heavy 0, Medium 3, Light 10, Total Adds 4, WBOG, WQY, KFQO, KSOP, Medium KLL, WLLW, KRWD, Light WYR, WTSO, KQO

**RESTLESS HEART "Th I Loved You" (RCA) 11/11**  
 Rotations Heavy 0, Medium 0, Light 11, Total Adds 11, WBOG, WYAY, WQTO, KSBK, WRK, KFQO, KRAL, KFBE, KRWD, KALF, KSOP

**JILL MOLLIER "You Can't Take The Telephone To Bed" (WB) 11/1**  
 Rotations Heavy 0, Medium 1, Light 10, Total Adds 1, KCCY, Medium KRWD, Light WTSV, WQY, KRKY, KUOV, KRAL, KQVC, KALF

**BEERY WILSON "If You Wanna Talk Love" (Columbia) 10/9**  
 Rotations Heavy 0, Medium 0, Light 10, Total Adds 3, WYVA, WTVY, KFQO, Light WTSV, WQEE, WAJX, WOW, WTCM

**DON KING "As We Heat Was One Another" 9/9 (Beach Blank)**  
 Rotations Heavy 0, Medium 1, Light 8, Total Adds 3, WYVA, WQTO, KFDI, Light KRKY, WQEE, WOKK, WOW, WJJO

**BAMA BAND "I've Changed My Mind" (Complex/PolyGram) 6/6**  
 Rotations Heavy 0, Medium 2, Light 6, Total Adds 6, WCVR, WMAZ, WJCL, WOW, KFDI, KRKT, Medium WTSV, Light KALF

**CARLETTE "Two Steps From The Blues" (LUV) 5/1**  
 Rotations Heavy 0, Medium 2, Light 6, Total Adds 1, KITS, Medium WTVY, KSOP, Light WLLW, KRKY, HSO, KFQO

## ALBUM TRACKS

ARTIST/Song Title (Label)

Album Title

<b>CONWAY TWITTY/Lay Me Down Carolina (WB)</b>	<i>Chasin' Rainbows</i>
<b>JUDY ROOMAN/Until I Met You (MTM)</b>	<i>Judy</i>
<b>JUDDS/Rockin' With The Rhythm... (RCA/Curb)</b>	<i>Rockin' With The Rhythm</i>
<b>GEORGE STRAIT/Dance Time In Texas (MCA)</b>	<i>Something Special</i>
<b>DON WILLIAMS/Then It's Love (Capitol)</b>	<i>New Moves</i>
<b>REBA McENTIRE/Can't Stop Now (MCA)</b>	<i>Whoever's In New England</i>
<b>STEVE WARINER/She's Crazy For Leaving (MCA)</b>	<i>Life's Highway</i>
<b>SAWYER BROWN/Shakin' (Capitol/Curb)</b>	<i>Shakin'</i>
<b>GEORGE STRAIT/In Too Deep (MCA)</b>	<i>Something Special</i>
<b>SHOPPE/Like A Rose In The Sand (MTM)</b>	<i>The Shoppe</i>
<b>SOUTHERN PACIFIC/Reno Bound (WB)</b>	<i>Southern Pacific</i>
<b>JUDDS/I Wish She Wouldn't Treat You That Way (RCA/Curb)</b>	<i>Rockin' With The Rhythm</i>
<b>JUCE NEWTON/Cheap Love (RCA)</b>	<i>Old Flame</i>
<b>SAMMY SMITH/Those Eyes (Step One)</b>	<i>Better Than Ever</i>
<b>MICHAEL MARTIN MURPHY/Rollin' Nowhere (WB)</b>	<i>Tonight We Ride</i>

ABBITT/REPETITIVE REGRET•EDDIE RA  
 BBITT/REPETITIVE REGRET•EDDIE RAB  
 BITT/REPETITIVE REGRET•EDDIE RABB  
 ITT/REPETITIVE REGRET•EDDIE RABBI  
 • EDDIE RABBITT/REPETITIVE REGRET•  
 DDIE RABBITT/REPETITIVE REGRET•ED  
 RABBITT/REPETITIVE REGRET **RCA**

PS-14917





# RADIO & RECORDS NATIONAL AIRPLAY

## FULL-SERVICE AC

### TOP 20

Pos	Week	Last	Artist	Title	Label
17	9	6	HEART	These Dreams	Capitol
9	8	4	ELTON JOHN	Nikita	Geffen
6	3	2	STARSHIP	Sara	Grunt/RCA
1	1	1	SADE	The Sweetest Taboo	Portrait/CBS
5	4	3	DREAM ACADEMY	Life In A Northern Town	Reprise/WB
15	13	13	ATLANTIC STARBU	Secret Lovers	A&M
14	11	9	ANNIE MURRAY	Now And Forever (You And Me)	Capitol
15	12	11	JAMES TAYLOR	Only One	Columbia
20	17	14	EVERLY BROTHERS	Born Yesterday	Mercury/PG
8	10	10	WHITNEY HOUSTON	How Will I Know	Arista
7	7	8	BILLY OCEAN	When The Going Gets Tough...	(Jive/Arista)
3	5	7	BRUCE SPRINGSTEEN	My Hometown	Columbia
2	2	5	BARBRA STREISAND	Somewhere	Columbia
19	19	19	STEVE WONDER	Overjoyed	(Tamla/Motown)
20	17	17	DAN SEALS	Sop	(EMI America)
18	18	18	SMOKEY ROBINSON	Hold On To Your Love	(Tamla/Motown)
4	8	17	DIONNE & FRIENDS	That's What Friends Are For	(Arista)
18	16	16	GARY MORRIS & CRYSTAL BAYLE	Making Up For Lost Time	(WB)
16	16	16	MIKE & THE MECHANICS	Silent Running	(Atlantic)
BREAKER	16	16	JACK WAGNER with V. CARTER	Love Can Take Us All Away	(Qwest/WB)

FEBRUARY 28, 1986

Total Reports/Adds	Heavy	Medium	Light
39/1	31	8	0
36/0	31	7	0
37/0	31	6	0
36/0	26	8	1
37/1	25	11	1
39/5	18	17	4
36/2	20	12	3
33/2	22	11	0
36/3	8	22	5
23/0	15	7	1
24/0	15	9	0
26/0	12	12	2
24/0	14	9	1
33/10	5	21	7
26/2	11	11	4
29/5	4	20	5
21/0	8	12	1
23/0	8	12	3
16/3	7	7	2
24/4	0	18	6

### MOST ADDED

- MI MANCHESTER & A. JARREAU (12)  
The Music Of Goodbye (Columbia)
- DIONNE WARWICK (12)  
Whisper In The Dark (Arista)
- BARBRA STREISAND (11)  
Send In The Clowns (Columbia)
- STEVE WONDER (10)  
Overjoyed (Tamla/Motown)
- FORCE 10'S (7)  
Tender Love (Tommy Boy/WB)

### HOTTEST

- STARSHIP (24)  
Sara (Grunt/RCA)
- HEART (23)  
These Dreams (Capitol)
- ELTON JOHN (23)  
Nikita (Geffen)
- DREAM ACADEMY (18)  
Life In A Northern Town (Reprise/WB)
- SADE (14)  
The Sweetest Taboo (Portrait/CBS)

## BREAKERS

JACK WAGNER with VALERIE CARTER  
Love Can Take Us All Away (Qwest/WB)

57% of our reporters on it. Rotations: Heavy 0, Medium 18, Light 8, Total Adds 4, KHOW, KJR, WBT, KBOI. Debuts at number 20 on the Full-Service chart.

### NEW & ACTIVE

- MELISSA MANCHESTER & AL JARREAU "The Music Of Goodbye" (MCA) 18/12  
Rotations: Heavy 11, Medium 104, Light 8/7, Total Adds 12, WTMJ, WCCO, KHOW, KFMB, WING, WIBC, WIBA, WSPC, WPOE, WGBR, KFOD, KTWO Medium including WFRB, WGY, WBY, WJBC, KYEC.
- BARBRA STREISAND "Send In The Clowns" (Columbia) 18/10  
Rotations: Heavy 1/1, Medium 8/5, Light 7/4, Total Adds 10, WFRB, WCCO, WCHS, WTC, WGY, WRVA, WNBC, WIBA, WJBC, KYEC. Medium including WTMJ, KSL, WPOE.
- Laura Branigan "I Found Someone" (Atlantic) 18/5  
Rotations: Heavy 0, Medium 8/2, Light 8/3, Total Adds 5, WBT, WING, WIBA, KBOI, KYEC. Medium including WFRB, WYHS, WPOE, WGBR, WJBC, KTWO.
- MIKE & THE MECHANICS "Silent Running" (Atlantic) 18/3  
Rotations: Heavy 7/0, Medium 7/2, Light 2/1, Total Adds 3, WFRB, 55KRC, WCL. Heavy: WTVN, KJR, WCC, WCHS, WING, KBOI, KFOD. Medium including WTAE, KHOW, WGOV, WPOE, WGBR.
- ROSANNE CASH "Hold On" (Columbia) 18/8  
Rotations: Heavy 4/0, Medium 8/0, Light 3/0, Total Adds 0, Heavy: WCCO, WTC, WTKO, KTWO, KYEC. Medium: WFRB, KHOW, WNBC, WPOE, WGBR, WJBC.
- DIONNE WARWICK "Whisper In The Dark" (Arista) 12/12  
Rotations: Heavy 0, Medium 6/5, Light 7/7, Total Adds 12, WFRB, WTMJ, WCCO, KFMB, KJR, WBY, WIBC, WNG, KBOI, WPOE, KFOD, KYEC. Medium including WTKO.
- FORCE 10'S "Tender Love" (Tommy Boy/WB) 13/7  
Rotations: Heavy 0, Medium 8/3, Light 5/4, Total Adds 7, WTAE, KJR, WBT, WING, WTKO, WGBR, WJBC. Medium including WYHS, WCCO, WCHS, WGOV, KTWO.

MR. MONSTER "Elyria" (RCA) 12/0

- Rotations: Heavy 8/0, Medium 4/0, Light 0, Total Adds 0, Heavy: WYHS, 55KRC, WCC, WCHS, WHAS, KBOI, WYNR, KFOD. Medium: WTVN, KHOW, WING, KSL.
- SHEENA EASTON "Jimmy Mack" (EMI America) 11/1  
Rotations: Heavy 0, Medium 8/1, Light 2/0, Total Adds 1, WYHS. Medium including WFRB, WRVA, KSL, WYNR, WPOE, WTKO, WGBR, WJBC.
- THOMPSON TWINS "King For A Day" (Arista) 10/1  
Rotations: Heavy 4/0, Medium 5/0, Light 1/1, Total Adds 1, KBOI. Heavy: WYHS, WTVN, WING, WYNR. Medium: KHOW, KJR, WCHS, WGBR, KTWO.
- BANGLES "Miss Monday" (Columbia) 9/2  
Rotations: Heavy 2/0, Medium 5/1, Light 2/1, Total Adds 2, WCC, WGBR. Heavy: WCL, KTWO. Medium including KHOW, WYNR, WPOE, WTKO.
- HELEY, JASPER, HELEY "Caravan Of Love" (CBS Associated) 9/0  
Rotations: Heavy 5/0, Medium 3/0, Light 1/0, Total Adds 0, Heavy: WCHS, WGOV, WYNR, WCL, KTWO. Medium: WING, WGBR, KFOD.
- CARS "I'm Not The One" (Elektra) 8/2  
Rotations: Heavy 0, Medium 5/0, Light 3/2, Total Adds 2, WCHS, WGOV. Medium: WYHS, KHOW, WNBC, WYNR, KFOD.

### SIGNIFICANT ACTION

- JERRIANE JACKSON "I Think It's Love" (Arista) 7/4  
Rotations: Heavy 0, Medium 3/2, Light 4/2, Total Adds 4, WYHS, KFMB, WING, KFOD. Medium including KHOW.
- ARETHA FRANKLIN "Another Night" (Arista) 7/8  
Rotations: Heavy 0, Medium 5/0, Light 2/0, Total Adds 0, Medium including KHOW, WCC, WING, WYNR, KFOD.
- B.J. THOMAS "America Is" (Columbia) 5/4  
Rotations: Heavy 0, Medium 3/2, Light 1/1, Total Adds 4, KJR, WGBR, WJBC, KYEC. Medium including WTKO.
- DIRE STRAITS "So Far Away" (WB) 4/4  
Rotations: Heavy 0, Medium 3/0, Light 1/1, Total Adds 4, WFRB, WIBA, WPOE, KTWO.
- ELO "Calling America" (CBS Associated) 4/0  
Rotations: Heavy 2/0, Medium 2/0, Light 0, Total Adds 0, Heavy: WYHS, KTWO. Medium: KHOW, WYNR.
- ALABAMA "She And I" (MCA) 3/0  
Rotations: Heavy 0, Medium 3/0, Light 0, Total Adds 3, WFRB, WHAS, WPOE.
- TATA VEGA "Nites Colta's Blues (Blister)" (WB) 3/2  
Rotations: Heavy 0, Medium 2/2, Light 1/0, Total Adds 2, WCCO, KTWO.

## The Dorrrough Loudness Monitor



Dimensions: 8 1/4" X 2 3/4" X 6 1/4" Model 40-A

Simultaneous display of Peak and Persistence functions. With AM, FM, and TV. It's not just a third standard; it's becoming the standard.

Each day more broadcasters and production houses discover how accurate this visual display can be for achieving uniform loudness from source to source. Available as a single unit complete with power supply, dual or single rack mount, or small console mounting.

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# ADULT CONTEMPORARY

## BREAKERS.

### JERMAINE JACKSON

#### I Think It's Love (Arista)

73% of our reporters on it. Rotations: Heavy 2, Medium 43, Light 33, Total Adds 28 including WSNI, 2WD, WARM98, WMJI, WMYX, KYKY, KHYL, KIFM, KEY103, K106, KKUA. Debuts at number 21 on the AC chart.

### ELO

#### Calling America (CBS Associated)

55% of our reporters on it. Rotations: Heavy 8, Medium 34, Light 19, Total Adds 7, KVIL-FM, KLSI, KYKY, WVY, KWFM, WJON, K99. Debuts at number 28 on the AC chart.

### DIONNE WARWICK

#### Whisper In The Dark (Arista)

52% of our reporters on it. Rotations: Heavy 0, Medium 30, Light 28, Total Adds 23 including 2WD, WVIC, WMYX, KOST, KHYL, V100, WFSM, KEY103, WXTG, KDUK, KWAV. Debuts at number 30 on the AC chart.

## NEW & ACTIVE

- ✓ MELISSA MANCHESTER & AL JARREAU "The Music Of Goodbye" (MCA) 48/11  
Rotations: Heavy 2/0, Medium 20/4, Light 28/7, Total Adds 11, WFLX, WCLY, WQMC, WMYX, WSPF, WWSM, KDKL, KWFN, 104, WJUS, WJON, Heavy: KOST, WYX, Medium including W101, KIFM.
- ✓ DINE STRAITS "So Far Away" (WB) 46/44  
Rotations: Heavy 0, Medium 13/12, Light 28/22, Total Adds 44 including WHTX, WCLY, 2WD, WKGW, KEY103, WYV, KLT, WAGN, KOL, KYUU, KDUK, KWAV, Medium including WAVE.
- ✓ SHEENA EASTON "Jimmy Mack" (EMI America) 46/4  
Rotations: Heavy 0, Medium 26/1, Light 18/2, Total Adds 3, KVIL-FM, KPFL, WJUS, Medium including WLT, WKYE, WTRX, WAGN, KOL, KYUU, KWFM, WEM, WPPA, WCKQ, WCHV.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 HEART	107/0	103	4	0
2 ATLANTIC STARR	107/1	86	20	1
3 ELTON JOHN	106/0	87	15	4
4 STARSHIP	106/0	100	5	1
5 MIKE & THE MECHANICS	100/6	74	23	3
6 JAMES TAYLOR	96/1	88	36	4
7 DREAM ACADEMY	89/0	44	33	12
8 WHITNEY HOUSTON	88/0	54	26	6
9 MR. MISTER	80/2	62	16	2
10 BILLY OCEAN	84/0	48	27	11
11 THOMPSON TWINS	83/3	42	42	9
12 DAN SEALS	85/7	37	40	8
13 STEVE WONDER	89/25	9	64	26
14 ANNE MURRAY	88/10	36	40	12
15 ARETHA FRANKLIN	85/6	18	60	17
16 FORCE MD'S	87/17	12	66	19
17 SADE	73/0	26	34	13
18 SMOKEY ROBINSON	83/7	13	66	14
19 EVERLY BROTHERS	74/2	18	42	14
20 CARS	75/5	9	49	17
21 JERMAINE JACKSON	78/28	2	43	33
22 JACK WAGNER w/VALERIE CARTER	66/6	10	44	12
23 ISLEY, JASPER, ISLEY	51/0	12	26	13
24 LAURA BRANGAN	70/8	4	47	19
25 BARBRA STREISAND	44/1	5	26	13
26 ELO	59/7	6	34	19
27 BRUCE SPRINGSTEEN	46/0	5	23	18
28 MICHAEL FRANKS w/RENDA RUSSELL	43/0	8	25	10
29 DIONNE & FRIENDS	36/0	4	19	13
30 DIONNE WARWICK	56/23	0	30	26

## MOST ADDED

- DINE STRAITS (44)  
So Far Away (WB)
- JERMAINE JACKSON (28)  
I Think It's Love (Arista)
- STEVE WONDER (25)  
Overjoyed (Tamilia/Motown)
- DIONNE WARWICK (23)  
Whisper In The Dark (Arista)
- JACKSON BROWNE (21)  
For America (Asylum)

## HOTTEST

- HEART (88)  
These Dreams (Capitol)
- STARSHIP (77)  
Sara (Grunt/RCA)
- ELTON JOHN (67)  
Nikita (Geffen)
- ATLANTIC STARR (59)  
Secret Lovers (A&M)
- MIKE & THE MECHANICS (45)  
Silent Running (Atlantic)

- ✓ JACKSON BROWNE "For America" (Asylum) 43/21  
Rotations: Heavy 0, Medium 13/8, Light 30/15, Total Adds 21 including 2WD, K99, B100, V100, WFSM, WKGW, WYV, WSPF, K99, WJON, KPFL, KWFM, Medium including WAVE, WAGN, WCKQ, KALE.
- ✓ JOHN COUGAR w/ELLENCAMP "R.O.C.K. In The U.S.A." (Riva/PolyGram) 48/6  
Rotations: Heavy 8/0, Medium 20/0, Light 14/8, Total Adds 8, WKGW, U102, WSPF, WFAK, WAGE, KFSS, Heavy: WKYE, WSKI, WPPA, WSKY, WCKQ, KALE, Medium including WCLY, KVIL-FM, WLLT, B100, KPFL.
- ✓ LOVERBOY "This Could Be The Night" (Columbia) 38/6  
Rotations: Heavy 8/0, Medium 15/2, Light 13/3, Total Adds 5, WLLT, WJAI, KLSI, B100, KRAV, Heavy: WFSM, K106, WFMK, WMAJ, WSKI, WPPA, WCKQ, KQSW, Medium including WHTX, KVIL-FM.
- ✓ ROSANNE CASH "Hold On" (Columbia) 38/4  
Rotations: Heavy 0, Medium 18/1, Light 20/3, Total Adds 4, WKYE, WLAC-FM, KWFM, WSKY, Medium including KIFM, KOL, WEM, WKNE, WAGR, WMT-FM, WJON, KALE.
- ✓ GMD "If You Leave" (A&M) 32/17  
Rotations: Heavy 0, Medium 4/1, Light 28/18, Total Adds 17 including WKYE, KEY103, WAVE, WJAM, K10A, WTRX, WAGN, KOL, WJON, Medium including WSKI, KTYL, KALE.
- ✓ TOM PETTY w/STEVIE NICKS "Needles And Pins" (MCA) 29/0  
Rotations: Heavy 4/0, Medium 18/0, Light 7/0, Total Adds 0, Heavy: WAVE, WEM, WJON, KQSW, Medium including WKYE, KEY103, WAGN, K10A, KWFM, WSKI, WTNV, WMT-FM, 104, KALE.
- ✓ COCK ROBIN "The Promise You Made" (Columbia) 28/4  
Rotations: Heavy 0, Medium 8/1, Light 18/3, Total Adds 4, KDC, WTNV, WSKY, KWEB, Medium including WGLL, WSKI, WCKQ, WJON, KRLV, KQSW, KALE.
- ✓ EURYTHMICS "It's A Night (Baby's Coming Back)" (RCA) 28/0  
Rotations: Heavy 1/0, Medium 11/0, Light 14/0, Total Adds 0, Heavy: WCKQ, Medium: KEY103, WMAJ, WEM, WGLL, WSKI, WPPA, WSKY, WCHV, KRLV, KQSW, KALE.

## SIGNIFICANT ACTION

- ✓ BARBRA STREISAND "Band In The Cities" (Columbia) 24/13  
Rotations: Heavy 1/0, Medium 7/2, Light 19/11, Total Adds 13 including WFLX, WKYE, WJAM, KOL, KWAV, KWFM, WAGR, WORG, KTYL, Heavy: KQSW, Medium including KVIL-FM, WKNE, WMT-FM, WJON.
- ✓ CHERELLE w/ALEXANDER O'REAL "Saturday Love" (Tahiti/CBS) 21/10  
Rotations: Heavy 0, Medium 4/1, Light 17/8, Total Adds 10, WFLX, WJAM, K10A, K10A, WPPA, WSKY, WGSV, WMT-FM, KFSS, KRLV, Medium including WEM, KTYL, KALE.
- ✓ TEBBY PENDERGRASS "Love 4/2" (Epic) 19/19  
Rotations: Heavy 0, Medium 2/2, Light 17/7, Total Adds 19 including WLTS, WNC, K10A, KLYF, WEM, WKNE, WSKI, WSKY, WCKQ, WCHV, WAEV, KTYL, WMT-FM, KALE.
- ✓ BANGLES "Steak N' Shake" (Columbia) 18/6  
Rotations: Heavy 0, Medium 5/1, Light 13/7, Total Adds 8, WHTX, KVIL-FM, WFSM, WKYE, WENS, KPFL, KWFM, WKNE, Medium including WJAM, WEM, WSKI, WZLQ.
- ✓ ALABAMA "She And I" (RCA) 17/8  
Rotations: Heavy 0, Medium 4/0, Light 13/8, Total Adds 8, KVIL-FM, WKNE, WSKI, WPPA, KFSS, KBOW, KQSW, KALE, Medium: WEM, WAGR, WORG, KTYL.
- ✓ RAY PARKER JR. & HELEN TERRY "One Sunny Day/Booting Blues" (Atlantic) 15/3  
Rotations: Heavy 0, Medium 8/1, Light 8/2, Total Adds 3, WCLY, WSPF, WJON, Medium including KWFM, WSKI, WFFX, 104, KALE.
- ✓ EDDIE MURPHY "How Could It Be" (Columbia) 14/8  
Rotations: Heavy 0, Medium 8/0, Light 8/0, Total Adds 0, Medium: KLSI, KUOL, WFLX, WGLL, KQSW.
- ✓ JAMES BROWN "Living In America" (South West/CBS) 12/2  
Rotations: Heavy 1/0, Medium 8/2, Light 3/0, Total Adds 2, WFAK, WCHV, Heavy: KQSW, Medium including WHTX, WLLT, WKYE, U102, WAGN, WPPA.
- ✓ CHAKA KHAN "Blow Up The World" (Atlantic) 11/11  
Rotations: Heavy 0, Medium 1/1, Light 10/10, Total Adds 11, WJAM, WEM, WSKI, WCKQ, WAGE, WORG, WAEV, KTYL, KRLV, KQSW, KALE.
- ✓ GARY MORRIS & CRYSTAL BAYLE "Waking Up For Last Time" (WB) 11/8  
Rotations: Heavy 1/0, Medium 7/0, Light 3/0, Total Adds 0, Heavy: WAGR, Medium: WEM, WKNE, WGLL, WEIZ, WAEV, WMT-FM, KFSS.

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 6-24 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 ALBUMS

157 Reports

FEBRUARY 28, 1986

Pos	Weeks	Label	Album	Total Reports/Adds	Power	Heavy	Medium
2	2	1	FIRM/Mean Business (Atlantic)	147-0	60+	128-	16=
1	1	2	ZZ TOP/Afterburner (WB)	137-2	25-	103-	34+
<b>DEBUT</b> ① JACKSON BROWNE/Lives In The Balance (Asylum)				146 /17	31	93	49
6	6	5	NOX/Listen Like Thieves (Atlantic)	140-2	48+	119+	19-
3	3	5	JOHN C. MELLENCAMP/Scarecrow (Riva/PG)	125-1	28-	100-	22-
4	4	6	MIKE & THE MECHANICS/Mike & The Mechanics (Atlantic)	141-2	18-	95-	44-
27	17	11	ROBERT PALMER/Riptide (Island)	143+8	41+	104+	36-
13	10	10	PETER DINKlage/Premonition (Atlantic)	135-0	17-	77+	54-
7	7	8	HEART/Heart (Capitol)	112-0	31-	95-	14+
8	7	10	ALAN PARSONS PROJECT/Stereotomy (Arista)	127-2	15-	79-	43-
8	8	11	PETE TOWNSHEND/White City (Alco)	112-0	7-	57-	47=
5	5	12	SIMPLE MINDS/Once Upon A Time (Virgin/A&M)	99-2	26-	69-	29+
10	11	14	DIRE STRAITS/Brothers In Arms (WB)	99-8	14+	45+	49-
<b>DEBUT</b> ② JOHN LENNON/Live In New York (Capitol)				99 /4	6	31	55
18	17	17	BLUE OYSTER CULT/Club Ninja (Columbia)	132+4	4+	40+	81-
33	27	22	FABULOUS THUNDERBOLTS/Tuff Enuff (CBS Associated)	134+12	5+	30+	92+
21	21	21	HONEYMOON SUITE/The Big Prize (WB)	133+4	1+	29+	91-
17	13	18	OUTFIELD/Play Deep (Columbia)	104-1	13-	55-	44-
24	19	24	ELO/Balance Of Power (CBS Associated)	115+4	11-	39+	70=
14	12	28	ROCKY IV/Soundtrack (Scotti Bros./CBS)	101-1	14-	56-	37-
11	16	21	STEVIE NICKS/Rock A Little (Modern/Alco)	97-4	9+	39+	52-
28	16	22	QUICKSILVER/Soundtrack (Atlantic)	112-3	2=	36-	70-
28	23	23	OZZY OSBOURNE/The Ultimate Sin (CBS Associated)	108-0	5-	30+	71-
24	21	24	MARILYN MARTIN/Marilyn Martin (Atlantic)	103-1	5=	34-	64-
16	15	28	LOVERBOY/Lovin' Every Minute Of It (Columbia)	73-0	19=	51-	21-
28	28	28	YOUNGBLOOD/Soundtrack (RCA)	93-2	0=	7=	79-
22	23	27	RUSH/Power Windows (Mercury/PG)	89+11	2+	16-	60+
23	24	28	DREAM ACADEMY/Dream Academy (Reprise/WB)	96-4	2-	20-	69+
30	21	29	ALARM/Strength (IRS/MCA)	100+9	1-	17+	59-
28	27	30	CARS/Greatest Hits (Elektra)	85-5	4+	31-	47-
30	33	31	DOKKEN/Under Lock And Key (Elektra)	85+4	4=	15+	56+
48	37	37	CALL/Reconciled (Elektra)	88+11	2+	7+	68+
38	34	34	JIMMY BARNES/Jimmy Barnes (Geffen)	91+10	1-	8+	62+
37	35	34	BANGLES/Different Light (Columbia)	62-5	7+	24+	31-
38	36	36	ELVIS COSTELLO/King Of America (Columbia)	63+10	7+	17+	38+
38	37	36	DEL FUEGOS/Boston, Mass. (Slash/WB)	70+3	3=	12-	48+
16	30	37	MR. MASTER/Welcome To The Real World (RCA)	61-14	0-	15-	39+
<b>DEBUT</b> ③ PRETTY IN PINK/Soundtrack (A&M)				38+4	8+	14+	18+
34	38	40	CHARLIE SEXTON/Pictures For Pleasure (MCA)	52+7	0=	9-	36=
12	16	28	TOM PETTY &.../Pack Up The Plantation - Live (MCA)	40-0	4-	13-	24-

## BREAKERS

**JACKSON BROWNE**  
Lives In The Balance (Asylum)  
83% of our reporters on it.

**JOHN LENNON**  
Live In New York (Capitol)  
63% of our reporters on it.

## NEW & ACTIVE

- TED NUGENT "Lulu Blue Bangsters" (Atlantic) 88/88 (8/8)**  
 Adds including WSAB, WNEW, WOPX, WEBN, KMET, WHEB, KLAQ. Heavy 3: KZEW, KRSP, KRQ. Medium 31 including WQVE, DC101, KTXQ, WWOR, WLVO, WLLZ, WRF, KISW.
- OLEN BURTTUCK "Talking In Code" (A&M) 84/8 (48/8)**  
 Adds: WHUY, KOMF, WKDF, WQZ, KMDD, KKDU, KLXP, KOWB. Heavy 2: WNEW, WLLZ. Medium 33 including WXPX, KTXQ, KZEW, WLVO, WRF, WOFM.
- CLANNAD "Nocturne" (RCA) 48/6 (42/2)**  
 Adds: CHOM, WOUR, WZEW, WCIT, KZQQ. Powers 4: Heavy 8 including WXPX, KBCO, WLIR, KESI, KKGR, KGRQ, KQGL. Medium 30 including WQVE, KTXQ, WNOB, KAZY, 91X, WPKX, WONE, WTUE, KILQ.
- INDIE URE "The 6th" (Chrysalis) 38/2 (48/4)**  
 Adds: WXPX, WCIT. Powers 1: Heavy 9 including WBCN, CFOX, WFBS, WLIR, CHEZ, WZN, KRQU, KVRE. Medium 25 including WNEW, Q107, WXPX, 91X, WPDH, WOUR, WTUE, WLAV.
- FASTWAY "Waiting For The Rain" (Columbia) 38/1 (48/8)**  
 Adds: KOZZ. Heavy 1: Medium 29 including KZEW, KRSP, WNOB, WRF, KYYS, WQFM, KSHE, KUPD.
- OPUS "Up And Down" (Polygram/Polygram) 37/3 (38/2)**  
 Adds: WSAB, KRSP, WOUR. Powers 2: Heavy 10 including WBCN, CHOM, KZEW, KRQ, 91X, WYSP, WBRU, WRDU. Medium 21 including KLOL, WPKX, WHEB, WPDH, WAAF, KNON, WRZL.
- VAN STEPHENSON "Suspicious Heart" (RCA) 32/14 (18/18)**  
 Adds including KRSP, WLLZ, KAZY, KOMF, WEZX, KLAQ, WONE, WTUE. Heavy 1: WQFM. Medium 22 including WBN, WLVO, WCC, WYSP, WQFM, WLAV.
- RAINBOW "Final Vinyl" (Mercury/Polygram) 32/7 (25/23)**  
 Adds: WXPX, KJJO, WCC, WYSP, WAAF, KLAQ, KMBY. Heavy 0: Medium 21 including WSAB, WNEW, WHUY, WNOB, WLLZ, WRF, WHEB, WQZ.
- TOMMY KEENE "Songs From The Film" (Geffen) 25/8 (21/6)**  
 Adds including WXPX, KQON, KIKK, WPDH, WWWW. Powers 1: Heavy 4: WFBS, WLIR, KRQU, KVRE. Medium 15 including DC101, WHEB, KLAQ, WROU, KLXP.
- FEARFUL SHARKEY "Fearful Sharkey" (Virgin/A&M) 27/3 (25/2)**  
 Adds: KRQ, WHEB, WQK. Powers 1: Heavy 11 including WBCN, CHOM, KBCO, 91X, CFOX. Medium 13 including WNEW, WXPX, WPDH, WOUR, KLXP.
- VIRGINIA WOLF "Virginia Wolf" (Atlantic) 25/8 (23/11)**  
 Adds: WHUY, WLLZ, WPKX, WHEB, WPKX. Heavy 0: Medium 16 including WYF, KROR, WCC, KLB, KLAQ, KILQ.

Continued on Page 96

## the UNFORGIVEN




# Spirit & '76

The Second Single From  
**ALARM**



Ships To You Today.  
Play It And It Will Sell.  
250,000 Records Sold.  
**AOR BREAKER**  
TRACKS: 28 ALBUM: 29

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**THE SPIRIT OF '86**  
THE ALARM performing live  
in a free world-wide live  
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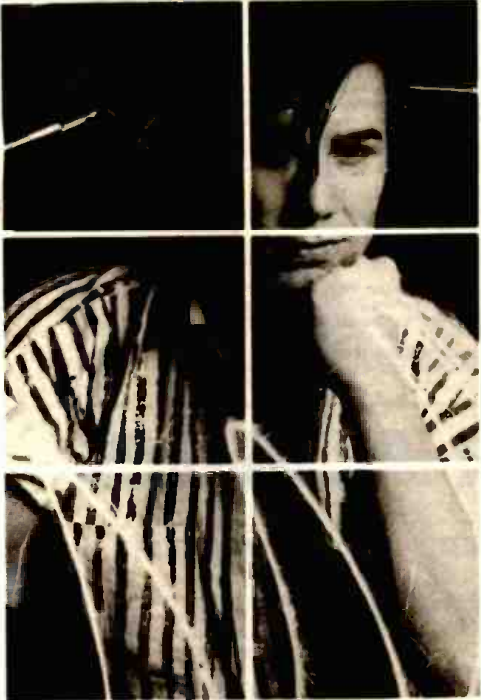
# AOR TRACKS

Three Weeks	Two Weeks	Last Week		157 Reports	Total Reports/Adds	Power	Heavy	Medium
1	1	1	1	<b>FIRM/All The King's Horses (Atlantic)</b>	146-0	60+	128-	15-
6	2	2	2	<b>INXS/What You Need (Atlantic)</b>	131-1	48+	113+	16-
34	15	6	3	<b>ROBERT PALMER/Addicted To Love (Island)</b>	142+8	41+	103+	36-
—	—	8	4	<b>JACKSON BROWNE/For America (Asylum)</b>	141+13	31+	90+	48-
7	6	5	5	<b>PETER FRAMPTON/Lying (Atlantic)</b>	134-0	17-	77+	53-
8	8	7	6	<b>MIKE &amp; THE MECHANICS/All I Need Is A Miracle (Atlantic)</b>	125-2	15+	80+	42-
3	3	3	7	<b>HEART/These Dreams (Capitol)</b>	108-0	31-	90-	15+
5	5	4	8	<b>ALAN PARSONS PROJECT/Stereotomy (Arista)</b>	119-2	15-	78-	37-
18	12	11	9	<b>JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)</b>	115+7	13-	75+	36+
28	16	16	10	<b>BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)</b>	131+4	4+	40+	80-
19	17	14	11	<b>JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)</b>	91-0	20-	75+	13-
40	29	20	12	<b>FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)</b>	132+12	5+	30+	90+
42	24	22	13	<b>HONEYMOON SUITE/Feel It Again (WB)</b>	130+4	1+	29+	88-
11	9	9	14	<b>OUTFIELD/Your Love (Columbia)</b>	102-1	13-	55-	43-
16	13	13	18	<b>ROGER DALTRY/Quicksilver Lightning (Atlantic)</b>	111-3	2-	36-	69-
12	11	12	16	<b>ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)</b>	95-0	13-	54-	35-
32	20	18	17	<b>ZZ TOP/Delirious (WB)</b>	99-5	5+	49+	45-
30	27	26	19	<b>OZZY OSBOURNE/Shot In The Dark (CBS Associated)</b>	108-0	5-	30+	71-
45	32	27	15	<b>BRIAN SETZER/The Knife Feels Like Justice (EMI America)</b>	121+17	3-	22+	77-
2	4	10	20	<b>SIMPLE MINDS/Sanctify Yourself (Virgin/A&amp;M)</b>	74-0	10	24-	62-11-
33	25	24	21	<b>ELO/Calling America (CBS Associated)</b>	101-2	9-	36+	61-
29	23	23	22	<b>TALK TALK/Life's What You Make It (EMI America)</b>	105-2	3-	28+	66-
25	21	21	23	<b>MARILYN MARTIN/Night Moves (Atlantic)</b>	99-1	5-	31-	63-
10	10	15	24	<b>LOVERBOY/This Could Be The Night (Columbia)</b>	73-0	19-	51-	21-
4	7	17	25	<b>ZZ TOP/Stages (WB)</b>	65-1	13-	51-	11+
35	34	32	26	<b>ZZ TOP/Rough Boy (WB)</b>	72+9	6+	37+	34-
36	30	29	27	<b>CARS/I'm Not The One (Elektra)</b>	83-5	4+	31-	47-
36	30	30	28	<b>ALARM/Spirit Of '76 (IRS/MCA)</b>	97+10	1-	17+	56-
14	14	25	29	<b>JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)</b>	61-1	6-	37-	20-
46	42	34	30	<b>RUSH/Mystic Rhythms (Mercury/PG)</b>	85+16	1+	13-	59+
53	44	35	31	<b>DOKKEN/In My Dreams (Elektra)</b>	85+5	4+	15+	56+
—	—	—	56	<b>JOE COCKER/Shelter Me (Capitol)</b>	85+39	1+	11+	60+
22	18	19	33	<b>JOHN LENNON/Imagine (Capitol)</b>	72-0	3+	24-	41-
—	—	—	45	<b>DREAM ACADEMY/The Edge Of Forever (Reprise/WB)</b>	84+8	1-	11+	65+
—	—	—	52	<b>CALL/Still Believe (Great Design) (Elektra)</b>	84+11	2+	6+	65+
58	47	42	35	<b>FIRM/Live In Peace (Atlantic)</b>	63+9	0-	20+	39+
24	19	28	37	<b>JOHN LENNON/Come Together (Capitol)</b>	64-0	3+	24-	37-
48	43	40	39	<b>JIMMY BARNES/No Second Prize (Geffen)</b>	76+6	1-	8+	52-
54	48	45	39	<b>DEL FUEGOS/Still Want You (Slash/WB)</b>	69+4	3-	11-	48+
17	26	31	48	<b>PETE TOWNSHEND/Give Blood (Atco)</b>	45-3	3-	30-	12-
27	41	47	42	<b>STEVIE NICKS/I Can't Wait (Modern/Atco)</b>	49-6	7+	23+	25-
41	39	38	42	<b>MICKEY THOMAS/Stand In The Fire (RCA)</b>	62-1	0-	6-	52-
—	—	—	49	<b>ELVIS COSTELLO/Don't Let Me Be Misunderstood (Columbia)</b>	59+10	7+	15+	36+
52	49	48	45	<b>BANGLES/Manic Monday (Columbia)</b>	58-4	6+	22-	28-
<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>DIRE STRAITS/So Far Away (WB)</b>	41+17	6+	21+	19+
59	50	48	46	<b>STEVIE NICKS/Imperial Hotel (Modern/Atco)</b>	55-2	2+	17+	33+
15	33	44	47	<b>DIRE STRAITS/Ride Across The River (WB)</b>	39-1	3-	19-	19-
23	28	37	48	<b>PAT BENATAR/Le Bel Age (Chrysalis)</b>	43-0	2-	13-	26-
37	37	41	49	<b>PETE TOWNSHEND/Hiding Out (Atco)</b>	41-0	2-	20-	17-
—	—	—	80	<b>DIRE STRAITS/The Man's Too Strong (WB)</b>	40+6	3-	16+	18+
<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>MARILLION/Lady Nina (Capitol)</b>	82+13	0-	2+	44+
9	22	33	82	<b>HOOTERS/Day By Day (Columbia)</b>	34-0	3-	17-	14-
—	—	—	58	<b>CLANNAD/In A Lifetime (RCA)</b>	46+5	4+	8+	30-
—	—	—	60	<b>PETE TOWNSHEND/Crashing By Design (Atco)</b>	35+7	1-	16+	14+
<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>TED NUGENT/Little Miss Dangerous (Atlantic)</b>	49 149	0	3	31
60	54	53	56	<b>FIRM/Fortune Hunter (Atlantic)</b>	37-1	0-	11-	24-
<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>GLEN BURTNICK/Little Red House (A&amp;M)</b>	47+8	0-	2-	31+
20	31	39	58	<b>TOM PETTY &amp;.../Needles And Pins (MCA)</b>	32-0	2-	10-	19-
—	—	—	55	<b>FIRM/Tear Down The Walls (Atlantic)</b>	30-3	0-	14+	14-
<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>DEBUT</b>	<b>MR. MISTER/As It Love (RCA)</b>	43+16	0-	4+	31+

## BREAKERS

ALARM  
Spirit Of '76 (IRS/MCA)  
62% of our reporters on it.

# MODELS



GH FEN  
VMA MANAGEMENT

"OUT OF MIND OUT OF SIGHT"

SONG ON ALBUM PRO ON DESK

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# CHR PARALLEL ONE PLAYLISTS

## WJOL 99.7

Op. Mgr. Tac Hammer Minneapolis  
Asst. PD/MD: Gregg Swedberg

- 1. 1977-1978
- 2. 1979-1980
- 3. 1981-1982
- 4. 1983-1984
- 5. 1985-1986
- 6. 1987-1988
- 7. 1989-1990
- 8. 1991-1992
- 9. 1993-1994
- 10. 1995-1996
- 11. 1997-1998
- 12. 1999-2000
- 13. 2001-2002
- 14. 2003-2004
- 15. 2005-2006
- 16. 2007-2008
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- 18. 2011-2012
- 19. 2013-2014
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- 67. 2109-2110
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- 140. 2255-2256
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- 510. 2995-2996
- 511. 2997-2998
- 512. 2999-3000
- 513. 3001-3002
- 514. 3003-3004
- 515. 3005-3006
- 516. 3007-3008
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- 624. 3223-3224
- 625. 3225-3226
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- 630. 3235-3236
- 631. 3237-3238
- 632. 3239-3240
- 633. 3241-3242
- 634. 3243-3244
- 635. 3245-3246
- 636. 3247-3248
- 637. 3249-3250
- 638. 3251-3252
- 639. 3253-3254
- 640. 3255-3256
- 641. 3257-3258
- 642. 3259-3260
- 643. 3261-3262
- 644. 3263-3264
- 645. 3265-3266
- 646. 3267-3268
- 647. 3269-3270
- 648. 3271-3272
- 649. 32







# PARALLELS

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

**Parallel 1 Reporters** Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

**Parallel 2 Reporters** Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

**Parallel 3 Reporters** Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 100,000 and below.

## 300 Reports

**JOHN BEE**  
"Hi Bang" (Anytab)  
LP: Hi Bang

100/25 44%

**EXAMPLE**

100/25 - 100 CHR reporting stations on 10/25 this week including 25 new adds.  
44% - Percentage of this week's reports playing it.

**Regional Break** - Percentage of reports playing the song within each region.

**National Summary**

Up 51 - Number of stations moving it up on their charts.  
Down 20 - Number of stations delisting the song this week.  
New 4 - Number of stations reporting its movement this week. (N to O, Add to O, 31-31, etc.)  
Down 0 - Number of stations moving it down on their charts.  
Add 25 - Total number of stations adding it this week.

**ABC**  
Goodbye Is Forever (Capitol)  
LP: So Red The Rose

17/20 72%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**ABC**  
Manc Monday (Columbia)  
LP: Different Light

21/26 81%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**JACKSON BROWNE**  
For America (Asylum)  
LP: Lives In The Balance

1/20 5%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**THE STREETS**  
So Far Away (WB)  
LP: Brothers In Arms

100/27 79%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**U2**  
Calling America (CBS Associated)  
LP: Balance Of Power

100/30 70%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**ABC**  
(How To.) Melonare (Mercury/PG)  
LP: How To Be A Zedhead

17/24 71%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**ATLANTIC STONE**  
Secret Lovers (A&M)  
LP: As The Band Turns

22/26 85%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**PAT BENATAR**  
La Bar Age (The Best.) (Chrysalis)  
LP: The Hard Way

17/24 71%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**JIMMY GOPHERY**  
Hearts On Fire (Scott Bros/CBS)  
LP: Ready To Rumble

5/27 19%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**THE BEATLES**  
I'm Not The One (Epic)  
LP: One After 909

17/20 85%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**ELTON JOHN**  
In My Dreams (Epic)  
LP: Under Lock And Key

5/20 25%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**THE BEATLES**  
Jimmy Mack (EMI America)  
LP: Do You

5/20 25%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

**FRANK ZAPPA**  
Rock Me Amadeus (A&M)  
LP: Face/3

2/26 8%

**PARALLEL 1**

**PARALLEL 2**

**PARALLEL 3**

# PARALLELS

**FRANK SINATRA**  
*All The King's Horses* (Atlantic)  
 LP - The Four Seasons Business

7278 39%

**AAA**

1. The Four Seasons Business  
 2. The Four Seasons Business  
 3. The Four Seasons Business  
 4. The Four Seasons Business  
 5. The Four Seasons Business  
 6. The Four Seasons Business  
 7. The Four Seasons Business  
 8. The Four Seasons Business  
 9. The Four Seasons Business  
 10. The Four Seasons Business

**FRANK SINATRA**  
*Tender Love (WB)*  
 LP - Four Seasons

17628 79%

**A**

1. Tender Love  
 2. Tender Love  
 3. Tender Love  
 4. Tender Love  
 5. Tender Love  
 6. Tender Love  
 7. Tender Love  
 8. Tender Love  
 9. Tender Love  
 10. Tender Love

**PETER PARSONS**  
*Lying* (Atlantic)  
 LP - Parsonage

688 27%

**AAA**

1. Lying  
 2. Lying  
 3. Lying  
 4. Lying  
 5. Lying  
 6. Lying  
 7. Lying  
 8. Lying  
 9. Lying  
 10. Lying

**PETER PARSONS**  
*Another Night* (Arista)  
 LP - Who's Zoomin' Who?

3957 65%

**A**

1. Another Night  
 2. Another Night  
 3. Another Night  
 4. Another Night  
 5. Another Night  
 6. Another Night  
 7. Another Night  
 8. Another Night  
 9. Another Night  
 10. Another Night

**THE BEATLES**  
*These Dreams* (Capitol)  
 LP - Post

2888 99%

**A**

1. These Dreams  
 2. These Dreams  
 3. These Dreams  
 4. These Dreams  
 5. These Dreams  
 6. These Dreams  
 7. These Dreams  
 8. These Dreams  
 9. These Dreams  
 10. These Dreams

**THE BEATLES**  
*What You Need* (Atlantic)  
 LP - Let's Live There

388 5%

**A**

1. What You Need  
 2. What You Need  
 3. What You Need  
 4. What You Need  
 5. What You Need  
 6. What You Need  
 7. What You Need  
 8. What You Need  
 9. What You Need  
 10. What You Need

**JANET JACKSON**  
*What Have You Done For Me Lately* (A&M)  
 LP - Control

6488 39%

**AAA**

1. What Have You Done For Me Lately  
 2. What Have You Done For Me Lately  
 3. What Have You Done For Me Lately  
 4. What Have You Done For Me Lately  
 5. What Have You Done For Me Lately  
 6. What Have You Done For Me Lately  
 7. What Have You Done For Me Lately  
 8. What Have You Done For Me Lately  
 9. What Have You Done For Me Lately  
 10. What Have You Done For Me Lately

**JANET JACKSON**  
*I Think It's Love* (Arista)  
 LP - Precious Moments

1888 65%

**A**

1. I Think It's Love  
 2. I Think It's Love  
 3. I Think It's Love  
 4. I Think It's Love  
 5. I Think It's Love  
 6. I Think It's Love  
 7. I Think It's Love  
 8. I Think It's Love  
 9. I Think It's Love  
 10. I Think It's Love

**ALVIN KARPIS**  
*Alvin* (Capitol)  
 LP - Top On The

2887 65%

**A**

1. Alvin  
 2. Alvin  
 3. Alvin  
 4. Alvin  
 5. Alvin  
 6. Alvin  
 7. Alvin  
 8. Alvin  
 9. Alvin  
 10. Alvin

**LEVEL 42**  
*Something About You* (Polydor/PG)  
 LP - Word Machine

1188 65%

**AAA**

1. Something About You  
 2. Something About You  
 3. Something About You  
 4. Something About You  
 5. Something About You  
 6. Something About You  
 7. Something About You  
 8. Something About You  
 9. Something About You  
 10. Something About You

**LEONARD COHEN**  
*This Could Be The Night* (Columbia)  
 LP - Low Every Minute Of It

2888 65%

**A**

1. This Could Be The Night  
 2. This Could Be The Night  
 3. This Could Be The Night  
 4. This Could Be The Night  
 5. This Could Be The Night  
 6. This Could Be The Night  
 7. This Could Be The Night  
 8. This Could Be The Night  
 9. This Could Be The Night  
 10. This Could Be The Night

**ROBERTY MASON**  
*Night Moves* (Atlantic)  
 LP - Motion

388 65%

**A**

1. Night Moves  
 2. Night Moves  
 3. Night Moves  
 4. Night Moves  
 5. Night Moves  
 6. Night Moves  
 7. Night Moves  
 8. Night Moves  
 9. Night Moves  
 10. Night Moves

# PARALLELS

**JOHN COOPER CASH**  
**ROCK IN THE USA (PolyGram)**  
 LP, Stereo

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**DEL SHINAE**  
**Flye (RCA)**  
 LP, Welcome To The Real World

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**IF YOU LEAVE (A&M)**  
 LP, Party In Park Soundtrack

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**GEORGE**  
**Your Love (Columbia)**  
 LP, Pop Day

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**PET SHOP BOYS**  
**Your End Girls (EMI America)**  
 LP, Please

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**THE PETTY & REINOLDS**  
**Wanted (MCA)**  
 LP, Push Up The Popsters - Live

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**MIKE BOND MACHINE**  
**Bad Boy (Epic)**  
 LP, Primitive Love

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**SHANE MOON**  
**I Can't Wait (A&M)**  
 LP, Rock A Life

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**SPIN**  
**Live Is Life (Polydor/PolyGram)**  
 LP, Up And Down

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**ROBERT PALMER**  
**Added To Love (Island)**  
 LP, Rock

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**FRANCE & THE REVOLUTION**  
**Kiss (WB)**  
 LP, Please

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**ONE SEALS**  
**Box (EMI America)**  
 LP, Work It Be Blue Again

1982 85%

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12**



# PARALLELS

## SIGNIFICANT ACTION

<p><b>C</b></p> <p><b>CHEMELLE w/ ALEXANDER O'REAL</b> Saturday Love (Tabu/CBS) LP: High Priority</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>H</b></p> <p><b>HONEYMOON SUITE</b> Feel It Again (WB) LP: The Big Prize</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>M</b></p> <p><b>MELISSA MORAN</b> Do Me Baby (Capitol) LP: Melissa Moran</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>NEW EDITION</b> A Little Bit Of Love (Is All It Takes) LP: At For Love (MCA)</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>P</b></p> <p><b>PONTER SISTERS</b> Feed My Arm (RCA) LP: Contact</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>FEARFUL SHARKEY</b> A Good Heart (A&amp;M)</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>
<p><b>ANDY COOPER</b> Shelter Me (Capitol) LP: Cooper</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>K</b></p> <p><b>KLYMAXX</b> The Men All Pause (Constellation/MCA) LP: Missing In The Ladies Room</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>BOTLEY OBE</b> Home Sweet Home (Elektra) LP: Theatre Of Pain</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>NU SHOOZ</b> I Can't Wait (Atlantic) LP:</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>R</b></p> <p><b>JONNY RUSH</b> The Power Of Love (Epic)</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>WIN STEPHENSON</b> We're Doing All Right (MCA) LP: Suspicious Hearts</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>
<p><b>F</b></p> <p><b>FINE STEAR</b> Let Me Be The One (RCA) LP: Lunacy Of Life</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>L</b></p> <p><b>LITTLE BOONDS</b> Great Gosh A Tighly (MCA) LP: Dancin' And Out In Stony Hill Soundtrack</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>ANNE MURRAY</b> Now And Forever (You...) (Capitol) LP: Something To Talk About</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>O</b></p> <p><b>OZZY OSBORNE</b> Shot In The Dark (CBS Associated) LP: The Ultimate Sin</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>S</b></p> <p><b>SHIRAZ ADAMI</b> The Knife Feels Like... (EMI America) LP: The Knife Feels Like Justice</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>SYNCH</b> Where Are You Now (Columbia)</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>
<p><b>PHYLIS NELSON</b> I Like You (Carrere/CBS) LP: I Like You</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>W</b></p> <p><b>WHISPER IN THE DARK</b> Whisper In The Dark (Arista) LP: Friends</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>N</b></p> <p><b>PHYLIS NELSON</b> I Like You (Carrere/CBS) LP: I Like You</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>SHIRAZ ADAMI</b> The Knife Feels Like... (EMI America) LP: The Knife Feels Like Justice</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>SHIRAZ ADAMI</b> The Knife Feels Like... (EMI America) LP: The Knife Feels Like Justice</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>	<p><b>WHISPER IN THE DARK</b> Whisper In The Dark (Arista) LP: Friends</p> <p><b>P1</b> 0100 11-10 <b>P2</b> 0700 20-25 <b>P3</b> 0700 20-25</p> <p>0100 11-10 0700 20-25 0700 20-25</p>

WEEK #3

AIR Priorities

WEEK #3

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-6644. Deadline for CHR response is 6pm, Wednesday, March 5, 1986.

TITLE

WHISPER IN THE DARK  
HOLD ON TO YOUR LOVE  
SHOT IN THE DARK  
IF YOU LEAVE  
CAN YOU FEEL THE BEAT

ARTIST

DIONNE WARWICK  
SMOKEY ROBINSON  
OZZY OSBORNE  
OAND  
LISA-LISA & CULT JAM  
with FULL FORCE

LABEL

ARISTA  
TAMLA/MOTOWN  
CBS ASSOCIATED  
A&M  
COLUMBIA

COMPETITION #5

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

**AIR**

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the  
**ROLLING STONES**

**Harlem Shuffle**



Pakshi  
Prods.

The first single from the Rolling Stones' new album, "Dirty Work!"  
On Rolling Stones Records, chrome Cassettes and Compact Discs.

Available from Columbia Records.

Produced by Steve Hillier and the Chemical Brothers.

"Columbia" is a trademark of CBS Inc.

Rolling Stones Records - Muziq R.V. - 1986 Plumbline R.V.



CONTEMPORARY HIT RADIO

Weeks	Peak	Artist	Title	Label
3	2	1	MR. MISTER/Kyrie (RCA)	
4	3	2	STARSHIP/Sara (Grun/Arca)	
12	9	4	HEART/These Dreams (Capitol)	
1	1	2	WHITNEY HOUSTON/How Will I Know (Arista)	
16	12	8	ATLANTIC STARR/Secret Lovers (A&M)	
9	6	5	MIKE & THE MECHANICS/Silent Running (Atlantic)	
14	10	9	THOMPSON TWINS/King For A Day (Arista)	
26	15	12	JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)	
—	32	19	FALCO/Rock Me Amadeus (A&M)	
23	19	16	ELTON JOHN/Nikita (Geffen)	
8	7	11	SADE/The Sweetest Taboo (Portrait/CBS)	
5	4	12	DREAM ACADEMY/Life In A Northern Town (Reprise/WB)	
29	24	17	LOVERBOY/This Could Be The Night (Columbia)	
30	23	18	SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)	
35	26	20	INXS/What You Need (Atlantic)	
20	14	13	STING/Russians (A&M)	
6	5	10	JAMES BROWN/Living In America (Scotti Bros./CBS)	
22	16	15	ZZ TOP/Stages (WB)	
37	28	23	SLY FOX/Let's Go All The Way (Capitol)	
13	11	24	SHEILA E./A Love Bizarre (WB)	
—	—	34	PRINCE & THE REVOLUTION/Kiss (WB)	
—	—	38	BANGLES/Manic Monday (Columbia)	
32	27	24	ARETHA FRANKLIN/Another Night (Arista)	
38	31	27	MARILYN MARTIN/Night Moves (Atlantic)	
34	29	25	ABC (How To Be A) Millionaire (Mercury/PG)	
40	35	28	ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)	
2	8	14	BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)	
39	34	29	ARCADIA/Goodbye Is Forever (Capitol)	
25	22	22	HOOTERS/Day By Day (Columbia)	
—	—	39	ELO/Calling America (CBS Associated)	
18	17	31	BALTIMORA/Tarzan Boy (Manhattan)	
—	—	37	FORCE MD'S/Tender Love (Tommy Boy/WB)	
—	—	40	CARS/I'm Not The One (Elektra)	
—	—	45	STEVIE NICKS/Can't Wait (Modern/Atco)	
NBA Begins on Page 110				
BREAKER	36	35	CHARLIE SEXTON/Beat's So Lonely (MCA)	
—	—	39	ROBERT PALMER/Addicted To Love (Island)	
7	13	25	SURVIVOR/Burning Heart (Scotti Bros./CBS)	
10	18	31	DIONNE & FRIENDS/That's What Friends Are For (Arista)	
19	21	30	MIAMI SOUND MACHINE/Conga (Epic)	
DEBUT	46	44	JERMAINE JACKSON/I Think It's Love (Arista)	

ADULT CONTEMPORARY

Weeks	Peak	Artist	Title	Label
8	5	2	HEART/These Dreams (Capitol)	
10	8	5	ATLANTIC STARR/Secret Lovers (A&M)	
6	6	3	ELTON JOHN/Nikita (Geffen)	
1	1	4	STARSHIP/Sara (Grun/Arca)	
13	7	5	MIKE & THE MECHANICS/Silent Running (Atlantic)	
20	13	9	JAMES TAYLOR/Only One (Columbia)	
4	3	4	DREAM ACADEMY/Life In A Northern Town (Reprise/WB)	
3	4	8	WHITNEY HOUSTON/How Will I Know (Arista)	
14	11	10	MR. MISTER/Kyrie (RCA)	
2	2	6	BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)	
19	14	12	THOMPSON TWINS/King For A Day (Arista)	
24	14	12	DAN SEALS/Boo (EMI America)	
—	—	20	STEVIE WONDER/Overjoyed (Tama/Motown)	
26	23	15	ANNE MURRAY/Now And Forever (You And Me) (Capitol)	
25	22	17	ARETHA FRANKLIN/Another Night (Arista)	
—	—	28	FORCE MD'S/Tender Love (Tommy Boy/WB)	
5	7	11	SADE/The Sweetest Taboo (Portrait/CBS)	
—	—	21	SMOKEY ROBINSON/Hold On To Your Love (Tama/Motown)	
—	—	25	EVERLY BROTHERS/Born Yesterday (Mercury/PG)	
—	—	27	CARS/I'm Not The One (Elektra)	
BREAKER	26	25	JERMAINE JACKSON/I Think It's Love (Arista)	
—	—	30	JACK WAGNER with V. CARTER/Love Can Take Us All Away (Qwest/WB)	
12	13	23	ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)	
—	—	30	LAURA BRANIGAN/Found Someone (Atlantic)	
7	10	19	BARBRA STREISAND/Somewhere (Columbia)	
BREAKER	26	26	ELO/Calling America (CBS Associated)	
9	16	19	BRUCE SPRINGSTEEN/My Hometown (Columbia)	
15	16	28	MICHAEL FRANKS featuring B. RUSSELL/When I Give My Love... (WB)	
17	20	27	DIONNE & FRIENDS/That's What Friends Are For (Arista)	
BREAKER	26	26	DIONNE WARWICK/Whisper In The Dark (Arista)	

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AOR TRACKS

Weeks	Peak	Artist	Title	Label
1	1	1	1	FIRM/All The King's Horses (Atlantic)
5	2	2	2	INXS/What You Need (Atlantic)
34	15	8	3	ROBERT PALMER/Addicted To Love (Island)
—	—	8	4	JACKSON BROWNE/For America (Asylum)
7	6	5	5	PETER FRAMPTON/Lying (Atlantic)
8	7	7	6	MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
3	3	3	7	HEART/These Dreams (Capitol)
5	5	4	8	ALAN PARSONS PROJECT/Stereotomy (Arista)
18	12	11	9	JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)
28	16	10	10	BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)
19	17	14	11	JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
40	29	20	12	FABULOUS THUNDERBOLTS/Tuft Enuff (CBS Associated)
42	24	22	13	HONEYMOON SUITE/Feel It Again (WB)
11	9	9	14	OUTFIELD/Your Love (Columbia)
16	13	13	15	ROGER DALTRY/Quicksilver Lightning (Atlantic)
12	11	12	16	ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)
32	20	17	17	ZZ TOP/Delirious (WB)
30	27	26	18	OZZY OSBOURNE/Shot In The Dark (CBS Associated)
45	32	27	19	BRIAN SETZER/The Knife Feels Like Justice (EMI America)
2	4	10	20	SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
33	25	24	21	ELO/Calling America (CBS Associated)
29	23	23	22	TALK TALK/Life's What You Make It (EMI America)
25	21	21	23	MARILYN MARTIN/Night Moves (Atlantic)
10	10	15	24	LOVERBOY/This Could Be The Night (Columbia)
4	7	17	25	ZZ TOP/Stages (WB)
35	34	32	26	ZZ TOP/Rough Boy (WB)
36	30	29	27	CARS/I'm Not The One (Elektra)
BREAKER	26	29	28	ALARM/Spirit Of '76 (IRS/MCA)
14	14	25	29	JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)
46	42	34	30	RUSH/Mystic Rhythms (Mercury/PG)

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BLACK/URBAN

Weeks	Peak	Artist	Title	Label
11	6	1	1	JANET JACKSON/What Have You Done For Me Lately (A&M)
6	2	2	2	CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)
4	3	3	3	RENE & ANGELA/Your Smile (Mercury/PG)
—	—	30	11	PRINCE/Kiss (WB)
5	4	4	4	FORCE MD'S/Tender Love (Tommy Boy/WB)
19	17	6	5	NEW EDITION/A Little Bit Of Love (Is All It Takes) (MCA)
18	13	9	6	ARETHA FRANKLIN/Another Night (Arista)
7	7	6	7	ZAPP/Computer Love (WB)
3	1	5	8	WHITNEY HOUSTON/How Will I Know (Arista)
16	12	10	9	ISLEY, JASPER, ISLEY/Insatiable Woman (CBS Associated)
23	16	12	10	EUGENE WILDE/Diana (Philly World/MCA)
21	15	13	11	GAP BAND/Going In Circles (Total Experience/RCA)
20	15	13	12	ROY AYERS/Hot (Columbia)
26	20	18	13	JUICY/Sugar Free (Private I/CBS)
32	21	19	14	TEDDY PENDERGRASS/Love 4/2 (Asylum)
17	14	14	15	SMOKEY ROBINSON/Hold On To Your Love (Tama/Motown)
—	—	35	21	HU SHOOZ/Can't Wait (Atlantic)
39	28	23	16	JERMAINE JACKSON/I Think It's Love (Arista)
—	—	38	24	STEVIE WONDER/Overjoyed (Tama/Motown)
29	23	20	17	BERNARD WRIGHT/After You (Manhattan)
—	—	40	27	JETS/Crush On You (MCA)
8	8	8	22	YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
34	25	23	18	TRAMANE/In The Morning Time (A&M)
1	5	16	24	MELI'SA MORBAN/Do Me Baby (Capitol)
33	26	25	19	JOCELYN BROWN/Love's Gonna Get You (WB)
—	—	31	26	CASHFLOW/Party Freak (Mercury/PG)
37	33	28	20	LUSHLY DAIM & PRETTY VAIN/The One You Love (Conceded/Motown)
—	—	39	27	SHIRLEY MURDOCK/No More (Elektra)
BREAKER	26	26	25	STEPHANIE MILLS/I've Learned To Respect The Power Of Love (MCA)
BREAKER	36	36	36	PATTI AUSTIN/The Heat Of Heat (Qwest/WB)
BREAKER	36	36	36	VAL YOUNG/If You Should Ever Be Lonely (Gordy/Motown)
BREAKER	36	36	36	ET (EDDIE TOWNS)/Best Friends (Total Experience/RCA)
BREAKER	36	36	36	COLONEL ABRAMS/I'm Not Gonna Let (MCA)
—	—	36	34	PRINCESS/After The Love Has Gone (Next Plateau)
DEBUT	36	36	36	FALCO/Rock Me Amadeus (A&M)
40	37	36	36	JELLYBEAN/Sidewalk Talk (EMI America)
35	34	32	37	DANA DANE/Nightmares (Profile)
BREAKER	26	26	26	FULL FORCE/Unselfish Lover (Columbia)
BREAKER	36	36	36	STARPOINT/Restless (Elektra)
10	10	17	48	MORRIS DAY/Color Of Success (WB)

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