

**I N S I D E**

**WELCOME TO NA<sup>1</sup>**

Adam White runs a planned highlights conference in L.A. and continues his A&M's Bob Reit

Compliments of

**THE AMERICAN EAGLE**  
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**R&R**  
RADIO & RECORDS

**IN THE NEWS**

- Wagontrain bu.
- Wayman Jones Promotion Directo.
- Charlie Slavik GM &
- Steve Schram VP/GM & WIOE
- Bob Evans Exec. VP/COO, Howard Keller VP at Resort
- Alfred Sikes heads NTIA
- Terry Rodda VP/GM at KONO & KITY
- Jim Gates GM at KATZ & WZEN
- Alex DeMers opens consultancy
- Tom Leykis PD, Ed Walsh ND at KFYI
- Mike Webb PD at KVI
- Michael Whalen GM at WPTR & WFLY
- Spectron Wins WLIR License
- Golden West Sells WCXI-AM & FM

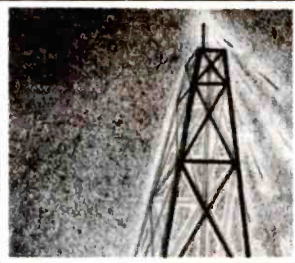
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**THE UNCLASSIC STATION**

KVOD takes a different approach to classical music programming and the results are definitely upscale. Classical consultant Bob Goldfarb conducts an interview with GM Jim Teeson.

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**STATE OF THE COUNTRY**



**COUNTRY RADIO: BUY US OR BIAS?**

Tying in with the Country Radio Seminar this week, R&R looks at the economic picture for Country radio from the vantage points of agencies, advertisers, reps, and the stations themselves. Also featured:

- The tenth annual R&R Country Radio Readers' Poll
- A look at Country radio's greatest hitmakers during the R&R era
- Jhan Hiber's perspective on Country ratings

Begins Page 23

**NEXT WEEK IN R&R**

Reed Bunzel follows up this week's RADAR 32 story with a further examination of the results and their implications for the networks.

Newsstand Price \$5.00

**CAPITOL, MCA, WCI, RCA: MORE TO COME?**

**Labels Cutting Ties With Independents**

The record industry underwent an intense and difficult week in the wake of the February 25 report by NBC-TV that independent record promotion — and, by implication, radio — is plagued by extensive payola practices. The "Nightly News" segment, entitled "The New Payola," claimed that certain indie promoters have associations with organized crime.

In the days following that broadcast and a second installment aired later the same week, four major record companies announced separately that they were halting use of independent promotion firms. The Capitol/EMI group of

labels and MCA Records declared their positions Thursday (2/27), and were followed Monday by the Warner Communications record companies (including Geffen) and RCA/Arista.

CBS Records was expected to make a similar move this week, although the company's official position late Tuesday was that it was still studying the matter. Motown is thought to have curtailed indie usage to some extent, but has made no public declarations. There were no comments or policy statements from PolyGram and A&M at presstime.

In a related development, a

INDIES/See Page 6

**NOTE FROM THE PUBLISHER**

**It's A Brand New Ballgame**

There is a pause in the activity surrounding the independent promotion/radio/record company business. Let's us radio types take this moment to try to begin an all-new avenue toward success.

Try this one as the genesis of a new world dedicated to doing well and good at the same time!

**LET'S SELL THE RECORD COMPANIES AIR TIME FOR PRODUCT PLAY!**

The FCC has given radio a form of deregulation that includes no restrictions on the amount of commercial time you can sell or run during any hour of the week. You may sell a record company five (or more, or fewer) minutes of commercial time and play a complete record. You schedule it, affidavit for it, charge and bill for it in the same way you would a commercial for any product!

Before you snap our heads off . . .

. . . The same rules that apply to all commercial time apply here:

- Restrictions on time period
- Restrictions on content
- Restrictions on frequency of play
- Restrictions on audience compatibility
- Etc . . .

If the record is already on the playlist, or is a normal record for the station to play, the record company might not need to purchase time. However, the label may wish to move more product in your coverage area and, like any other client, want to "beef up" the schedule. Voila . . . more airplay, more record sales, and more legitimate revenue for your station.

If reports are true and \$50, \$60, or \$70 million is being paid for independent promotion, a big chunk of those dollars would become new revenue for the radio industry.

Sure takes the pressure off, doesn't it?

It moves the decision upstream to all-management . . . and the money crosses the till in sight of all the players!

This could turn the record promotion person into a "time buyer."

There are some tiny glitches in this . . . we need some help from the FCC to move along.

But that's what we like about the idea . . . it moves us along toward the right goal: Free enterprise within the limits of law and integrity.

— Dwight Case

**Fagot, Rodriguez Named Columbia VPs**



John Fagot

John Fagot and Ruben Rodriguez have been named VP/Promotion and VP/Black Music & Jazz Promotion, respectively, at Columbia Records. They both report directly to the label's Senior VP/Marketing Bob Sherwood.



Ruben Rodriguez

Fagot was Columbia National Director/Singles Promotion, a post he's held for the past two years. He succeeds Ray Anderson, who last week was appointed Senior VP/Marketing for E/P/A. Rodriguez was most

COLUMBIA/See Page 4

**Lyles WAIA OM, Sullivan WIOD PD**



Harry Lyles

Former WVKO & WSNY/Columbus Station Manager Harry Lyles has been named OM at Cox's AC-formatted WAIA/Miami. He succeeds Jere Sullivan, who becomes PD of full-service sister AM WIOD.



Jere Sullivan

Sullivan replaces two-year PD Marc Kuhn, who has left the station.

The move reunites Lyles with VP/GM Stephen Joos, GSM Skip Bednarczyk, and News

LYLES/See Page 6

**RADAR 32 RESULTS**

**Adult Nets Improve, Reverse Youth Trend**

Adult-oriented networks posted significant gains in radio network listenership, according to the RADAR 32 fall 1985 estimates released last week. This reverses a trend seen in the last few RADAR surveys, which indicated a steady rise in youth-oriented networks. Four of the top five networks (12+ average audience per commer-

cial) are primarily targeted to adult listeners, while only one FM network posted significant gains. The Mutual Broadcasting System showed the biggest improvement with an 11% upward change, followed by the CBS Radio Network (+8), ABC Contemporary (+8), and ABC Direction (+6). The ABC Information Network showed only a

slight advance, but remained firmly in the 12+ lead.

Again both 24-hour satellite programming networks gained ground; Satellite Music Network enjoyed a 12% increase, while Transtar rose just over 6%. NBC's Talknet also showed marked improvement, with a 13% gain over the RADAR 31 figures. Networks experiencing

the most significant decreases in audience were Sheridan (-21%), US1 (-16%), National Black (-11), and NBC's Source (-10). ABC's FM and Rock networks also declined, 8% and 7%, respectively.

Adult network audience improvements may be credited to either a maturation of the radio

RADAR/See Page 4

## Why KKDA chooses to use the best:

“Lots of companies do research. We don't just need research, we need great strategy and there is only one company to go to for that.”

“At K-104 FM in Dallas our ratings have improved tremendously since we started working with The Research Group three years ago. Then, we had a pretty decent 12+ share in the 5s—but we really weren't growing and we were 'neck and neck' with our format competitor.

Today, thanks to our partnership with The Research Group, we're up to an 8.7 share 12+. This is the second book in a row in which we've had the highest market share in the station's history. We've out-distanced our competitor, who is down to a 2.0 share 12+, which is their lowest share ever. And our last four books in a row have been the highest in the station's history.

The most valuable thing The Research Group offers is a clear direction for the station—a specific strategy based on the research. We have a great team of people at K-104 and we've all benefited from working with The Research Group. They are responsive to our needs—and always there to help us when we need to act quickly.

The Research Group is more than good researchers—they're strategists who know how to win.”

*Michael Spears  
Vice President  
of Programming  
KKDA-FM*

*Chuck Smith  
Station Manager  
KKDA-FM*



\*Fall 1985 Arbitron, AQH Share, M-S, 6A-12M, MSA

In almost every field, there is a company that has *earned* a reputation as the leader.

# The Research Group

*Radio's Strategic Research Team*

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MARCH 7, 1986

**NEWS ON THE MOVE AT MUTUAL**

Reed Bunzel takes a look at Mutual's news and programming realignment. High on its list is an expansion of its talk radio efforts.

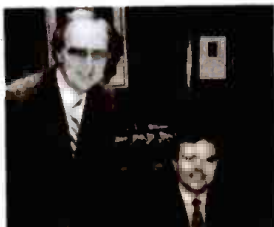
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# Wagontrain Buys TM Programming For \$3.8 Million

TM Communications, Inc. has agreed to sell radio format subsidiary TM Programming to Wagontrain Enterprises, parent of key competitor Drake-Chenault, for \$3.8 million. The package includes its multi-format programming, syndication, and consultation operations, and terms include a provision for Wagontrain to use TMCI programming and facilities. The Dallas-based operation will continue to be headed by Sr. VP Neil Sargeant and remain known as TM Programming for an indefinite period.

Wagontrain President Bill Sanders told R&R, "TM Programming is an established leader in radio programming, consultation, and production. This move will offer a better, broader choice of programming concepts. Competition between TM Programming and Drake-Chenault has been very keen, but together we'll have at our disposal expanded capabilities and a flexibility that neither company could have offered alone. Synergism is the best way to describe the



Shown inking the \$3.8 TM Programming deal are (l-r) Wagontrain Enterprises President Bill Sanders and TMC President Pat Shaughnessy.

new association." Drake-Chenault President DeWay Adams added, "I've sold and programmed against TM, and have appreciated the competitiveness that's existed between us. By bringing two excellent forces together we're going to do very exciting things."

Commented TMC President/CEO Pat Shaughnessy, "We wouldn't consider this move if it were not for Wagontrain's excellent reputation and its eagerness to use the people and lease the facilities, which will provide a con-

WAGONTRAIN/See Page 10

## KELLER VP/ADMINISTRATION

### Evans Elevated To Resort Exec. VP

Resort Broadcasters VP/Sales Bob Evans has been elevated to Exec. VP/COO, overseeing the GMs of all 24 stations in the Richmond, VA-based group, the largest individual owner in US radio. Si-

multaneously, Howard Keller was named VP/Administration, advancing from the Station Manager's chair at the company's WLNB-AM & FM/Charleston, SC.

President/CEO Ellet Seymour observed, "Bob is the greatest immediate motivator of sales talent I've ever seen, and we're a sales-oriented organization. Howard gave me my first radio job, and if I'm going to bump into a brick wall, he'll make sure it's padded with at least two escape routes."

Prior to joining Resorts in 1985, Evans operated his own radio sales

EVANS/See Page 10

## SCHRAM WOWO & WIOE VP/GM

### Slavik New WDMT GM

WOWO & WIOE/Ft. Wayne VP/GM Charlie Slavik has been named VP/GM at Beasley Urban outlet WDMT/Cleveland. Succeeding him in Ft. Wayne is Steve Schram, who joins the Price Communications flagship combo after serving as Station Manager at WZUU-AM & FM/Milwaukee.

Slavik served a year in Ft. Wayne, having previously worked as GM at KONO & KITY/San Antonio and GSM for WFBQ & WNDZ/Indianapolis. "I'm walking in on the highest Arbitrated month WDMT's had in three years, so things are very positive right now." Regarding his first assignment with an Urban station, Slavik added, "The fundamentals are the same for all stations in many respects, regardless of format. It is a new horizon, but given the quality of the staff here and that it's my hometown, we'll be just fine."

An 11-year broadcaster, Schram brings programming and opera-

tions experience to WOWO & WIOE, having previously been GM at WZUU, OM/PD at WTWR/Detroit, and a personality at WVIC/Lansing. "WOWO had been

SLAVIK/See Page 10

## RADIO BROADCASTER

### Reagan Names Sikes NTIA Chief

President Reagan has nominated Missouri radio broadcaster Alford Sikes to become Assistant Secretary of Commerce for Communications and Information. In the post Sikes will head up the National Telecommunications and Information Administration (NTIA).

Sikes currently operates a broadcast consulting firm, Sikes & Associates, in Springfield, MO. He also is part owner of Missouri stations KJAS/Jackson, KJAQ/Gordonville, KRMS & KYLC/Osage Beach, and KGBX/Springfield. He is expected to divest his broadcast interests to eliminate any conflicts with his new job.

### Gates GM At KATZ & WZEN

Longtime broadcaster Jim Gates is the new GM at Unky Broadcasting Network's Black/Urban combo KATZ & WZEN/St. Louis.

Gates' radio career began at KATZ in 1968. From there he moved on to nearby KWK and WCHB/Detroit, where he became PD. Gates later returned to St. Louis as OM/PD at WESL. "Coming back to KATZ & WZEN is a dream come true," he said. "My plans are to put these stations in their rightful positions - ranked one and two, respectively, in St. Louis. Unky has given me the tools to get the job done right."

NTIA's functions include advising the White House on communications policy, regulating military and government frequencies, performing technical studies, and providing facilities grants to public broadcasters.

The Senate Commerce Committee planned to hold a confirmation hearing on the Sikes nomination this week (3/5). Sikes will succeed Dave Markey, who resigned as NTIA chief last fall. The acting chief has been Rodney Joyce, former minority counsel to the House Telecommunications Subcommittee. Most observers expected Joyce to get the job permanently, but the White House named Sikes as an apparent favor to his friend, Senate Commerce Committee Chairman John Danforth (R-MO).

## WALSH ND

### Leykis Upped To KFYP PD

KFYI/Phoenix has promoted 3-7pm talk host Tom Leykis to PD. He replaces Bob Grossfeld, who left the station to form a News/Talk consultancy, Grossfeld Media Associates.

Leykis joined the station as talk host last September, two months after it converted to News/Talk from a Country format. Leykis was formerly a talk host at WNWS/Miami, PD/host at WQBK/Albany, and producer at WABC and WPIX/New York. LEYKIS/See Page 10



Wayman Jones

### Jones PolyGram Urban-Black Promotion Director

Wayman Jones has been appointed National Director/Urban-Black Promotion at PolyGram, joining the national office from his previous slot as Northeast/North Atlantic Regional Promotion Manager.

Announcing the appointment, PolyGram VP/Urban-Black Promotion Leroy Little said, "Wayman has displayed quality leadership, sincere efforts, skillful execution, and, most of all, professionalism at its best. I look forward to a long and rewarding relationship."

Jones joined PolyGram in 1984 from Arista, where he was Northeast District Manager/R&B. Previously he held posts with Polydor and Schwartz Bros. Distributors, and started his music business career in 1976 with Norman Cooper One-Step, Philadelphia.

## RESIGNS AS WIOQ PD

### DeMers Opens Consultancy



Alex DeMers

Alex DeMers, PD at Outlet AOR WIOQ/Philadelphia for the last ten years, has resigned to open a consultancy. His first clients are WIOQ and Shamrock Communications' WGRX/Baltimore.

Calling the decision to leave 'IOQ after 12 years "like leaving home," DeMers added, "I intend to help the management teams at all my client stations achieve their goals and objectives. Each situation requires special attention, and that's why I'll be involved in each project."

In 1979, WIOQ was among the first AORs in the country to redirect its programming at 25-34 adults, rather than an 18-24 make target. In the fall 1985 Arbitron, WIOQ moved 3.1-3.7, and ranked #1 in women 25-34, #2 men 25-34, and #2 adults 25-34.

DeMers joined WIOQ as a week-

DEMERS/See Page 10

## Rodda VP/GM At KONO & KITY



Terry Rodda

Veteran radio sales executive Terry Rodda is the new VP/GM for Duffy Broadcasting's newly-acquired Oldies/CHR combo KONO & KITY/San Antonio. Most recently, Rodda worked four years at KSRR/Houston, starting as National Sales Manager and advancing to GSM nine months later.

Duffy President/COO Marty Greenberg noted, "I've known Terry since 1973, and over the years have watched his people skills and knowledge of the broadcast industry grow. I'm delighted Duffy will be able to tap his talent and acumen fulltime as we settle into San Antonio and continue our expansion program."

Prior to Houston, Rodda worked

RODDA/See Page 10

# Whalen New GM At WPTR & WFLY

After rising through the sales ranks at WBEN-AM & FM/Baltimore, General Sales Manager Michael Whalen has accepted the GM position at Country/CHR combo WPTR & WFLY/Albany.

Exec. VP Mike Harris reported that the recruiting period took five months to complete. "Michael is one of the most energetic and enthusiastic people I've ever met," he said. "His experience, knowledge, and ability to communicate were the determining factors. His leadership will make WPTR & WFLY even more competitive."



Michael Whalen

## Columbia

Continued from Page 1

recently VP/Black Music Promotion & Marketing at Island. He replaces Vernea Staughter, who left CBS in January.

In his new post, Fagot is responsible for all phases of CHR, AOR, AC, and Secondary Market promotion for Columbia, including supervision of its field staff. Similarly, Rodriguez oversees the promotion of black and jazz artists on the Columbia roster, and supervises the label's black music field promotion force.

Sherwood said, "The good news is that Ray Anderson gets a great job, of which he's thoroughly deserving. The bad news is that I lose one of the five-star, red-alert best promotion people I've ever worked with. The good news again is that John Fagot is the best of the next promotion generation:

aggressive, streetwise, bottom-line-oriented, and a great music guy."

On Rodriguez, Sherwood noted, "He's the kind of guy we felt belonged at Columbia. His reputation on the street is terrific, and so is his attitude. He's also skilled in the area of sales and marketing, and understands that we're in this thing for a return on our investment."

Fagot joined CBS in 1978 in the Atlanta branch, and held positions as Inventory Specialist and Merchandiser. He was named Columbia Local Promotion Manager for the Carolinas in 1980, and later served in that capacity in Atlanta and Dallas.

Before joining Island in 1982, Rodriguez worked for Beardwalk as VP/Promotion & Marketing, and Casablanca as National Director/R&B Promotion. He was Regional Promotion Manager for Motown on the East Coast from 1973-76, and prior to that, handled merchandising chores at Scepter and Aves.

## RADAR

Continued from Page 1

audience, poor affiliation activity on the part of youth-oriented networks, or statistical wobble. "The adult networks have managed to stem the tide of AM radio's erosion," says NBC VP/Radio Research Nick Schiavone. "If these networks had just managed to maintain their clearances and affiliations, they would have shown a 5% decrease in audience because Vol. 1 of RADAR 32 shows AM down by 5%. But when you look at all networks 25-64, the top six all had up books. This means they have learned — to some extent — how to control their affiliation activities and their clearances.

"You also see on the youth network side that the marketplace has reached saturation," he continues. "Now these networks have to deal with maturity; they have the same challenges that the AM networks had a few years ago. They can no longer count on their natural growth and the growth of FM to carry them along; instead, they have to learn how to shape their own growth."

Sylvia Hughes, VP/CBS Radio Research, suggests that the youth networks need to devise a better performance plan if they are to escape further erosion. "There is no question that they are going to have to plan their growth," she says, "particularly when you consider that the American population is starting to get older. If they don't plan their affiliations carefully the way the adult networks do, their audience base may well disappear."

ABC Radio Networks VP/Research William McClenaghan agrees that adult networks posted significant gains in RADAR 32, but is hesitant to heap false praise on any one segment of the industry. "This is a massive movement toward adult networks and away from the youth networks," he comments. "To say that this sudden change is due to improved or poor affiliations is jumping the

gun. I just don't buy it." Instead, McClenaghan suggests that statistical wobble may be responsible for increases and/or decreases.

Schiavone admits that "one book does not a trend make," but he also thinks there are more factors involved in RADAR 32 than can be blamed on statistical wobble. "The FM network picture improved greatly over the last two books, and it finally reached the saturation point. Because of the rolling nature of RADAR the results of this saturation are just now beginning to show up."

RADAR 32, compiled by Statistical Research Inc. of Westfield, NJ, reports that approximately 75% of the US population (12+) listens to at least one network radio commercial during the course of a week. This total further breaks down to 76% of all adult men, 72% of adult women, and 81% of all teens. Additional demographic breakdowns of RADAR 32 are listed below.

No network's true performance picture can be understood by examining just the 12+ audience/commercial results. For this reason, next week's (3/14) Networks column will take a closer look at individual network performances in specific target demos.

### RADAR 32 (Fall '85) Average Audience Per Commercial (12+)

Network	Audience Loss	% Gain (1984)
ABC-I	1699	+1
ABC-E	1517	+4
ABC-C	1334	+9
CBS	1292	+9
Mutual	1297	+11
Source (NBC)	1227	-10
ABC-FM	1192	-8
NBC	1183	+1
ABC-R	1140	-7
UB1	1140	-16
US2	990	-4
Radio/Telem (CBS)	956	-3
SHN	951	+13
ABC-D	915	+9
Transler	884	+9
Sheridan	806	-21
Telem (NBC)	408	+13
National Black	359	-11

### Cume Audience Per Week (12+)

Network	Audience Loss	% Gain (1984)
ABC-I	24,404	-2
Mutual	22,812	+6
ABC-C	22,512	+3
CBS	21,949	-8
NBC	21,321	-1
ABC-E	18,844	+1
ABC-R	18,740	-2
UB1	18,398	-9
Source	17,553	+2
Radio/Telem (CBS)	18,728	-2
ABC-FM	14,923	-9
US2	13,266	-16
ABC-D	11,750	-1
Transler	9399	+11
SHN	8424	+3
Sheridan	6208	-29
Telem (NBC)	4891	+11
National Black	4180	-19

### Average Audience Per Commercial By Demo (Top 5)

Network	Audience Loss	% Gain (1984)
ABC-FM	300	+21
ABC-C	270	+45
Source (NBC)	205	-3
ABC-R	198	-32
Radio/Telem (CBS)	182	-23
UB1 (H)	182	-8

### Teens (12-17)

ABC-I	1646	+2
ABC-E	1486	+6
CBS	1276	+8
NBC	1259	+11
NBC	1159	+1

### Adults 18-34

Source (NBC)	827	-16
ABC-R	801	-2
ABC-C	698	+2
ABC-FM	657	-13
UB1	539	-25

### Adults 18-49

Source	1000	-9
ABC-C	943	+5
ABC-R	929	-
UB1	890	-20
ABC-FM	840	-18

### Adults 25-54

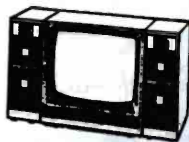
ABC-I	922	+4
ABC-E	892	+7
Mutual	736	+25
ABC-C	629	+7
US2	623	+9

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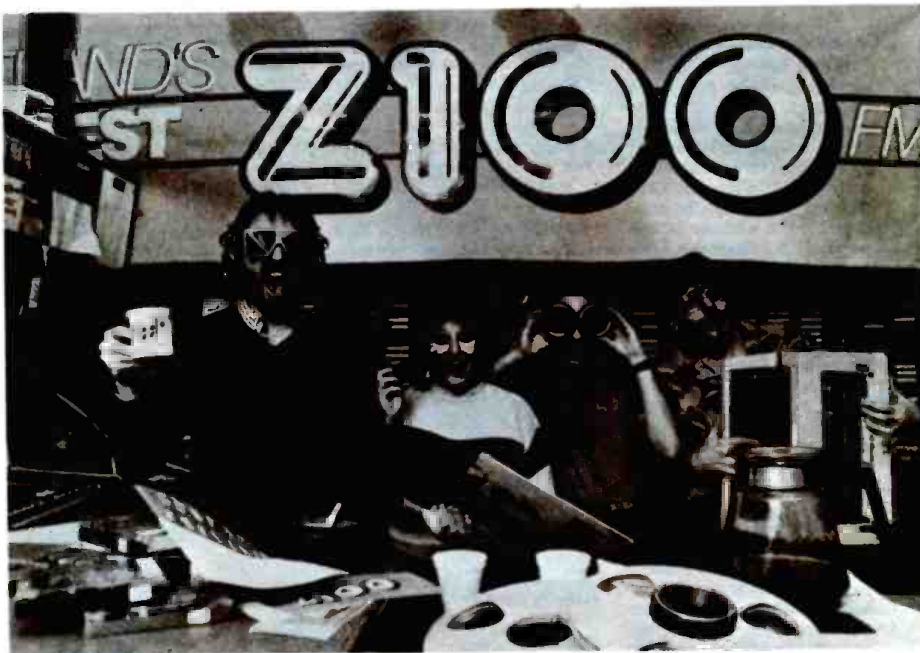
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From left, Gary Brynn, Lorna Dee, Tony Martinez, and Dan Clark

Our affiliation with the ABC FM Radio Network provides us with services we can use—*every morning!* Comedy cuts, entertainment news, pertinent actualities and correspondent reports from ABC's exclusive Young Adult Newscall...and now AUDIO DATEBOOK—classic cuts from each day in history. ABC FM understands the unique programming services that fit our specific needs—*and they deliver.*

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Gloria Briggs, Director  
212-887-5652

**Payola**

Continued from Page 1

representative of the Recording Industry Association of America (RIAA) was scheduled to appear in US District Court in New York Thursday (3/6) in response to a subpoena by the US attorney's office. The trade association, whose membership is composed of the nation's leading record companies, was instructed to provide any and all materials it may have which relate to independent promotion.

**Grand Jury Confusion**

It is not clear whether a grand jury has actually been convened in New York to probe the subject, or whether the US attorney is making preliminary investigations. RIAA General Counsel Joel Schoenfeld was expected to represent the organization at the Thursday hearing.

The RIAA issued a statement after a meeting in Los Angeles last week of its board of directors. This read, in part, "We have no knowledge that any firm or individual with whom our companies do business is engaged in any illegal activity, contrary to reports in recent televised network broadcasts. If law enforcement agencies were to inform us that such individuals or firms are engaged in any illegal activities, we will take immediate and decisive corrective action."

The February 25 NBC-TV report provided no details of specific payola transactions, but claimed that certain indie promoters were involved with organized crime figures, and said that federal authorities were investigating such links. Two prominent independents, Joe Iagro and Fred DiSipio, were identified as key players in this connection. Record companies were said to pay at least \$80 million a year to indie promoters.

**Iagro: "My Business Is Being Destroyed"**

Iagro, contacted by R&R Tuesday, refuted the claim made in the NBC broadcast that he has a business partner associated with organized crime.

Iagro said that he has never had any dealings with, or knowledge of Jay McDaniels, who claimed in the NBC report that he was threatened when trying to start a new indie promotion firm. The sums Iagro was said to have received for promotion services were "totally erroneous," he said. "These reports are having a major impact on a business I've built through honesty and integrity over 20 years. I'm having to lay off people who have worked hard to build this with me."

The NBC news segment offered no evidence of wrongdoing on his part. Iagro noted, merely innuendo and falsehoods. "My business is being destroyed," he stated, and said that he expects to lay off 25 of his 30 employees this week.

There was no reply to calls placed Tuesday by R&R to Midway Marketing, the Cherry Hill, NJ-based promotion company operated by DiSipio.

**Evidence Lacking?**

Two of the four statements separately issued by record companies stress that they have no hard information about payola practices, as does the RIAA's declaration. Capitol Industries/EMI Chairman/CEO Bhaswar Menon says the company has "no evidence to support the NBC allegations." But he notes that "the necessary and responsible corporate conduct must be to reassure ourselves that our company does not contribute unwittingly to any problem that may exist."

The declaration from RCA/Ariola President/CEO Elliot Goldstein says, "We know of no wrongdoing in the activities of the independent promotion firms we retain." He adds, "However, as a major distributor of recorded music, we're concerned about the perception of our industry by the public." RCA and Arista are suspending use of indie promotion firms, Goldman continues, "until the various investigations presently under way are completed, and the facts are known."

Menon says his company has been informed by the RIAA of grand jury investigations,

although the trade association's own statement makes no such reference. Various reports elsewhere, including the NBC segments, contend that grand juries have been convened in three cities to investigate indie promotion and payola. But the Los Angeles Times reported Monday (3/3) that federal investigators in New York and Newark have told the newspaper they know of no such current probes, and that an L.A. inquiry is preliminary and limited in scope.

Reportedly, there are separate and unrelated federal investigations into illegal practices in the record cutout business, and concerning the manufacture and distribution of counterfeits. Organized crime is said to be involved in these activities.

**NAB Warning On Paper Adds**

The payola reports are coming under discussion at the National Association of Broadcasters, according to an NAB official, who said the organization has no immediate plans to get into the issue. When the story broke, it was largely overlooked within NAB because of preoccupation with one of its most critical TV issues, the "must-carry" question. The association is now preparing a legal memo to its members on payola, but the project was

reportedly under way well before the most recent developments.

In its most recent legal memo on the issue, NAB told radio stations last spring that "the FCC is likely to treat any proven cases of payola harshly," and it warned that the related problem of "paper adds" might be a violation of federal wire fraud statutes.

NAB advises stations to circulate memos to staff about payola, secure information about staff members' outside business activities, and possibly require annual affidavits from staffers stating that they understand and will abide by the payola laws and regulations. Record companies have similar "code-of-conduct" documents with which they instruct employees to comply.

Concern about a possible payola scandal has shadowed record industry activities for at least the past couple of years, though nothing has had the dramatic effect provoked by the NBC broadcasts. CBS-TV's "60 Minutes" newsmagazine researched the topic extensively in 1982, but never aired anything. Small-scale Congressional probes have likewise yielded nothing.

The FCC is currently looking into several payola-related complaints which Chief/Enforcement Division Chuck Kel-

ley calls "minor and very isolated," and having "nowhere the significance of the situation" reported by NBC. One case involves a local band complaining that a station refused to air its music unless a disc jockey received some type of compensation.

While saying that the current probe "very appropriately rests with the Justice Department," Kelley did not rule out FCC involvement if any grand jury investigation turns up hard evidence of station wrongdoing.

**Lyles**

Continued from Page 1

Director Rob Stadler, who recently moved to Miami from WVOC & WSNY. Said Lyles, "Having worked with Steve before is the main reason I took the job, as he and I did very well in Columbus. I'm leaving the Josephson family confident that they'll do well, and I feel Steve and I can duplicate our success in Miami."

Prior to Columbus, Lyles programmed WBLZ/Cincinnati, handled middays at WZPL/Indianapolis, and was MD at WAKY/Louisville. Regarding WAIA's future in the saturated Miami AC market, Lyles said, "I really can't say what we'll do yet. I know the competition is stiff, as there's some good radio there, but I intend to make 'AIA better.'"

Discussing his move to 60-year-old WIOD, Sullivan said, "I want to take some time to listen to the station and get the priorities in order. We're not planning any major changes, but I do want to fine-tune the execution a bit. WIOD's continued success can be largely attributed to the staff, some of whom have been here 25 years and know how the station relates to the market. We plan to bring WIOD up to its potential, and I'm very excited to be a part of that."

A 16-year radio veteran, Sullivan programmed WAIA for the past year and anchored morning drive for three years before that. Earlier he was OM at WVOC & WYOR/Coral Gables and MD at WYNY/New York.

**Madonna Conquers Hong Kong**



While filming in Hong Kong, Madonna received a double platinum album for Far East sales of her "Like A Virgin" LP. Pictured (l-r) are manager Freddy DeMann, Madonna, WB's Liz Rosenberg, and WEA Hong Kong's Maggie Ng.

<b>B I O  M E S S A G E  O</b>	<b>TO</b>	<b>PROGRAM DIRECTORS</b>	<b>AIR DATE</b>	<b>TIME</b>
	<b>FROM</b>	<b>WESTWOOD ONE</b>	<b>WED. MAR. 26</b>	<b>90 MIN.</b>
	<b>MESSAGE</b>	<b>MR. MISTER &amp; THE STARSHIP</b>		
	<input checked="" type="checkbox"/>	<b>EXCLUSIVE SIMULCAST WITH MTV!</b>		
	<b>FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY</b>			

*March Update:*

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## Spectron Wins Permanent WLIR License

Even as wrangling continues over who will be interim operator of WLIR-Long Island (Garden City, NY), an FCC law judge last week granted permanent operating authority for the station to Spectron Broadcasting Corp. over a field of nine other competitors.

Angela Shaw, an attorney who once worked at the FCC, is President of Spectron, owns 100% of its voting stock, and will be GM of WLIR. Non-voting shareholders in Spectron are Roland Davis; Briding Newell; Frances Hooks, wife of NAACP Executive Director Benjamin Hooks; Luffett Anderson; and Hofstra University President James Shuart.

In the comparative proceeding, Spectron was awarded 100% credit in numerous key areas: fulltime integration of ownership into management, past and future local residences, civic participation, minority and female ownership, and limited broadcast experience.

In 1982 former WLIR owner John Rieger voluntarily gave up the station's license rather than continue fighting numerous charges from the FCC. Since then, the station has been

operated under special interim authority by Elton Spitzer's Phoenix Media while a protracted battle for regular interim authority has raged.

### KLZE/SAN JOSE

PRICE: \$4.3 million  
BUYER: Mountain Communications, owned by John and Kathleen Parker, who also own KTCZ & KTC/Minneapolis, KXTZ/Las Vegas, and KIKI & KMAI/Honolulu.

SELLER: Dows Communications, headed by Ken Dows.  
DIAL POSITION: 97.7 mHz  
POWER: 2.99 kw  
FORMAT: Church/III Easy Listening  
BROKER: Ray Stanfield and Peter Stromquist of Chapman Associates

### KWNN & KMAG/

#### FT. SMITH, AR

PRICE: \$900,000  
BUYER: Johnson Communications, headed by Dewey Johnson and James Cypert.  
SELLER: Valley Corp., owned by Horace, Martha, and Ron Boren.  
DIAL POSITION: 1320 kHz; 99.1 mHz  
POWER: 5 kw; 100 kw at 2000 ft.  
FORMAT: Oldies; AC



**ALL SYSTEMS GO** — Broadcast Service Associates engineering consultant **Walt Harrison** (left) gives the OK to KOMA & KIMY/Oklahoma City VP/GM **Jack Sabella** (center) and Price Communications Sr. VP/Radio **Jack McSorley** (right) as they turn on "MY 107FM," Price's all-new 100-kw soft AC property.

### WFKZ/PLANTATION KEY, FL; WPLC/MARATHON, FL; WKRY/KEY WEST, FL

PRICE: \$1.7 million  
BUYER: Key Chain, Inc., principally owned by Joel C. Day, former VP/GM of WIOD & WAIM/Miami and KOA & KOAQ/Denver.  
SELLER: G & A Corp., principally owned by Rudl Greesham and Dale Atchley, who bought the properties last September for \$1.3 million.  
DIAL POSITION: 103.1 mHz; 106.3 mHz; 93.5 mHz  
POWER: 3 kw (250 ft.); 3 kw (115 ft.); 3 kw (approx. 70 ft.)  
FORMAT: AC; AC; Easy  
BROKER: Randy Jeffrey, Chapman Associates

### WIBV/BELLEVILLE, IL

PRICE: \$880,000  
BUYER: Word of Victory Outreach, Inc. The company is headed by Rev. Robert Mueller, Jean Donjon, and Donald Nelson of nondenominational Word of Victory Outreach Church, Fairview Heights, IL.  
SELLER: Belleville Broadcasting, whose stock will be acquired by Word of Victory.  
DIAL POSITION: 1260 kHz  
POWER: 5 kw  
FORMAT: AC; Country

### KGBX/SPRINGFIELD, MO

PRICE: \$776,000  
BUYER: KGBX Communications, Inc., owned by KGBX GM H. Allen Thompson and five local businessmen.

SELLER: Springcoo, Inc., owned by Alfred and Marlene Sikes; H. Allen Thompson; Ken Carter; Gary and Judith Cansler; J. Neal Etheridge & family; and Noel Boyd & family. Most of the principals also have interests in KRMS & KYLC/Osage Beach, MO and KJAB & KJAO/Jackson, MO.  
DIAL POSITION: 1260 kHz  
POWER: 5 kw  
FORMAT: AC

### WYSS/SAULT STE. MARIE, MI

PRICE: \$587,750  
BUYER: Algoma Broadcasting Co., headed by Timothy Mertz, who also has ownership interest in Maine properties WFST/Caribou and WDHP/Presque Isle.  
SELLER: Del Byoo Broadcasting  
DIAL POSITION: 99.5 mHz  
POWER: 100 kw at 295 feet  
FORMAT: AC  
BROKER: Warren Gregory of Chapman Associates

## Golden West Sells WCXI-AM & FM

Golden West Broadcasters has reached an agreement to sell Country combo WCXI-AM & FM/Detroit to Shamrock Broadcasting, which in turn will sell WCXI-FM to Fritz Broadcasting. Terms of the deals were not disclosed.

Shamrock, which presently operates Country competitor WWWW, is expected to retain WCXI (AM)'s format and call letters. Fritz Broadcasting, which also owns AM Talk neighbor WXYT, has not announced its plans yet.

Upon FCC approval of the transaction, Golden West will still own KMPC & KUTE/Los Angeles and KVI & KPLZ/Seattle. In addition to WWWW, Shamrock also operates KABL-AM & FM/San Francisco, KMGC/Dallas, WTKN & WWSW/Pittsburgh, WFOJ/Atlanta, and WHB & KUBL/Kansas City. Fritz Broadcasting is headed by John Blair Co. President Jack Fritz and WXYT President/GM Chuck Fritz.

WCXI (AM) operates with 50 kw days/10 kw nights at 1130 kHz; WCXI-FM has 21.5 kw on 92.3 mHz at 742 feet.

## New Chapman Atlanta Office

The main headquarters of Chapman Associates in Atlanta recently moved to a new address: 8425 Dunwoody Place, Atlanta, GA 30338; (404) 998-1100.

## CALL SIGN CHANGES

Des Moines, IA: KMOK to KOSN (effective 3/24)  
Flagstaff, AZ: KBOJ to KMGN (requested)  
Houston, TX: KLEF to KJQH (4/7)  
Jacksonville, FL: WJAX-FM to WAPE-FM (3/3)  
Jacksonville, FL: WAPE to WJAX (3/3)  
Muskegon Heights, MI: WARM to WQWQ (3/3)  
Salem, OR: KSKD to KXYQ (4/11)  
San Antonio, TX: KXZL to KZEP (4/1)  
Toledo, OH: WKLR to WKKO (2/26)

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**MUTUAL BROADCASTING SYSTEM**

# NEWS IN BRIEF



Bob Bolton

Jim Walker

Richard Morris

● **BOB BOLTON**, most recently with WFBR/Baltimore, assumes the Operations Manager's post at Keymarket Group's WIZD/Mobile. A veteran broadcaster and programmer, Bolton will also handle morning drive.

● **GREG NOACK** has been promoted to VP/Stations for Katz Radio, moving up from Manager of the rep firm's Los Angeles office, a post he took last year after having managed Katz's Atlanta office since 1983.

● **GEOFFREY SCHULMAN** has joined Arista Records for West Coast AOR promotion duties. Schulman recently did West Coast Regional Promotion & Marketing for Island Records.

● **JIM WALKER** is named Chief Financial Officer at the David Geffen Company, covering fiscal matters for Geffen Records, the Geffen Film Company, and the organization's theatrical ventures. Walker was previously VP/Controller at Warner Bros. Records.

● **LIN HARRIS** is named VP/GM of KICT/Wichita after holding the same position at crosstown KFH & KLZB.

● **PAUL FULLER**, MD/morning man at WABB-FM/Mobile, is the new MD/nighttime personality at WRQX (Q107)/Washington. At the same time, **BOB BROWN** comes aboard as Production Director. He previously held a similar position with WHTT/Boston and WGCL/Cleveland.

● **BOB GROSSFELD**, former PD at Phoenix stations KFYZ and KTAR, has formed Grossfeld Media Associates to consult information-oriented stations on research, training, format, and staff development. The headquarters is located at 1630 West Bentrup Court, Chandler, AZ 85224; (602) 820-9086.

● **GORDON HUME** is the new President of London Broadcasters Limited, owner of CKSL/London, Ontario and forthcoming sister FM outlet C-GM. President of the Central Canada Broadcasters' Association, Hume has managed CKSL for the past five years, and became VP in 1982.

● **DEBBIE "SARGE" SCARBERRY**, Continuity Director at WRNB-AM & FM/Tampa and a three-year station staffer, has been named PD/morning personality at WVBW/Tampa, a new 100-kw outlet owned by the Catholic Diocese of St. Petersburg that is scheduled to debut this May.

● **RICHARD MORRIS** becomes Chief Financial Officer for PolyGram Corporation. While remaining CFO of PolyGram Records, Morris will now also oversee US financial functions of the West Coast-based operations in TV, film, and other ventures.

## Wagontrain

Continued from Page 3

tinuity of professionalism to our programming customers."

According to Shaughnessy, TM Programming has been marginally profitable, contributing \$2.6 million in revenue the past fiscal year (32% of TMCI revenues), and has recently accounted for less of TMCI's revenue base. Programming was slated to account for about 16% of the company's projected 1986 revenue.

Shaughnessy added, "This agreement will allow us to expand and strengthen our core business — creating/marketing jingles for radio/TV and marketing of sales/production libraries. We're now in a position to expedite our planned activities, which include more corporate multimedia productions, station acquisitions, and other broadcast service projects."

Elliot Evers of Chapman Associates brokering the transaction, which should close by March 31.

## Rodda

Continued from Page 3

at WLS-AM & FM/Chicago between 1978-81 as Research Director and National Sales Manager. "It's quite a thrill to be working with Marty and becoming part of the Duffy group," he told R&R. "The AM does very well here, and we'll be working to give the FM an identity and local flavor. But getting to know the people here is my top priority." Rodda added that he is now seeking someone to handle the combo's national sales.

## Delmors

Continued from Page 3

ender in 1974 and was made MD in 1975 when the station changed from CHR to AOR, a year before becoming PD.

No replacement for Delmors has been announced. He can currently be reached through Ms. Debbi Oriole at WIOQ; (315) 697-6100.

## Leykis

Continued from Page 3

Leykis told R&R, "Talking on (competitor) KTAR is an exciting task. They are known as a powerhouse in the industry, but we don't intend to lose." Leykis said one of his immediate goals is hiring an "outrageous conservative" for a 9-noon talk slot.

Next week former WRKO/Boston News Director Ed Walsh will segue to the same post at KFYZ. He and Leykis will be equal in rank. Both report to station GM and co-owner Fred Webber.

## Evans

Continued from Page 3

consulting firm. His 24-year career also includes sales and management experience at William B. Tanner Co., WPTF/Raleigh, WRNL & WRXL/Richmond, and WRNS & K102/New Bern, NC. "I was doing color on high school football when Ellek was playing quarterback for Hopewell High School 23 years ago," Evans said. "Now I'm quarterbacking his team. Just being involved with Ellek on a day-to-day basis is a trip. His mind is a continuous bank of ideas."

Keller is a 38-year broadcaster who operated and managed several Southeastern stations before joining WLNH in Charleston. Succeeding him in Charleston is John Trester, former GM at crosstown WDXZ.

## Slavik

Continued from Page 3

in a ratings decline," he told R&R, "but we're now on our way back up, and I'm here to steer that recovery. I'm proud to be here, as this is the finest station I know of in the Midwest in terms of reputation and people resources. Price does things aggressively and intelligently — it's the state-of-the-art broadcast company."



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## CD Cleaner

When compact discs first came on the market, they were touted as being virtually indestructible. However, the truth is — like any slab of polyvinylchloride — they'll sound a whole helluva lot better if you keep them free of fingerprints, dust, and grime.

Manufactured by Allsop, the unit pictured above makes keeping CDs clean a simple task. All you have to do is spray the cleansing solution on the disc, place the CD in the holder, and rotate the special pad. Priced at \$35, this CD cleaner is available by calling the Synchronics catalog people at 1-800-621-5800.

## E-Z Locking Kids Kar Seat

Reportedly the only convertible child car seat with a two-position shield that you can lock tightly in place by using only one hand, this easy-locking car seat can be adjusted to protect any child weighing less than 43 pounds.

Available from the NYC-based Hammacher Schlemmer & Company, the harness/partial-shield restraint system was independently judged to be easier to attach than the more common five-point harnesses and more comfortable than the full-shield restraints found on other models.

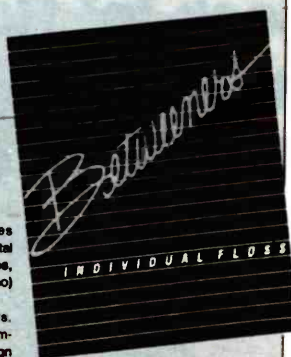
In addition, fared headrests lend side impact protection, while rounded side openings provide elbow room. The cushion is velour, rather than vinyl, and the frame is chrome-plated steel. Weighing 16 pounds, the unit is priced at \$99.50.



## Pick A Pack O'Pocket Floss

From our Build A Better Mousetrap Department comes "Betweeners," the world's first packets of individually-wrapped dental floss. Manufactured by Santa Monica, CA-based Innovative Amenities, these go-anywhere packets are designed for onetime use (we hope so) with single strands of floss that tear out to form handles.

The truly toney among us can order custom-flavored Betweeners. (Hmmm.) Better yet, the individually-wrapped packets can be custom-imprinted with the usual call letters, logo, or health promotional campaign slogan. For more information, contact Innovative Marketing at (213) 394-6992. As for us, we're at a floss for words.



## The Love Show

In the beginning there was the disposable ballpoint pen. Then there was the disposable razor. Now, there's the disposable camera.

According to the Rip 'N Read radio news service, this fine, Brazilian-made product is being test-marketed in England, billed as the "Love Camera." Retailing for under \$10 (U.S. currency), these use 'em 'n' lose 'em units come with a built-in roll of 20 exposures.

When you're done shooting, all you have to do is send the camera to a photo lab. The lab will then crack it open and develop the prints, so be careful where you point that thing . . .

## POLLSTAR

### TOP 20 CONCERT PULSE

#### LW TW ARTIST

- |    |    |                    |
|----|----|--------------------|
| 1  | 1  | ZZ TOP             |
| 2  | 2  | RUSH               |
| 3  | 3  | KENNY ROGERS       |
| 4  | 4  | TINA TURNER        |
| 5  | 5  | JOHN C. MELLENCAMP |
| 6  | 6  | PAT BENATAR        |
| 7  | 7  | ALABAMA            |
| 8  | 8  | HEART              |
| 9  | 9  | LOVEBOY            |
| 10 | 10 | AEROSMITH          |
| 11 | 11 | MOTLEY CRUE        |
| 12 | 12 | DIO                |
| 13 | 13 | DAVID COPPERFIELD  |
| 14 | 14 | KISS               |
| 15 | 15 | TWISTED SISTER     |
| 16 | 16 | RATT               |
| 17 | 17 | NIGHT RANGER       |
| 18 | 18 | THOMPSON TWINS     |
| 19 | 19 | SQUEEZE            |
| 20 | 20 | CONWAY TWITTY      |

The CONCERT PULSE is a weekly computerized report ranking each artist by their average box office gross recorded 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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# Radio Update #2

# HANDS ACROSS AMERICA™

## Major Radio Event In Works

To commemorate the one-year anniversary of the historic Good Friday "We Are The World" radio simulcast, a major broadcast event is being planned.

Expected to exceed last year's simulcast in scope and impact, this special Hands Across America program will be carried live by the United Stations Radio Networks and will be available free to all stations on a non-exclusive, non-affiliated basis. Be sure you are a part of this unparalleled radio event. Call United Stations at 212-764-3800 and sign on with the Coca-Cola Hands Across America Radio Network now!

## Radio Targeted In Ambassador Program

Coca-Cola Bottlers this month have begun recruiting Hands Across America Ambassadors from high schools nationwide. Designated by school principals, these outstanding students serve as key liaison between classmates and Hands Across America, organizing sign-up campaigns in their schools and communities. Bottlers are providing the Ambassadors with Hands Across America orientation materials, campaign premiums and a promotional plan, which includes radio as a key element in enlisting community support.

To your teen listening audience, these Ambassadors will be extremely popular spokespeople, relaying the Hands Across America program to a group most likely to participate extensively in the May 25 event.

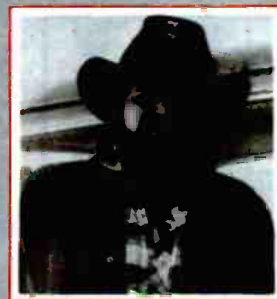
## Hands Across America Promotional Items Available

Coca-Cola USA has produced several premiums — from 2-inch buttons to 10-foot banners — to promote your station's ongoing relationship with Hands Across America. These items are available on a limited basis for purchase through local Coca-Cola bottlers or by calling Coca-Cola USA at 404-676-6882.



## International Broadcasters Sign-On For Hands

World-wide interest in Hands Across America, continues to grow, thanks in part to ongoing efforts by Bob Wolfe of WRDM-AM in Rome, Georgia. An originator of the 1985 Good Friday simulcast, Wolfe has assembled international involvement from as far away as Hong Kong.



## Bottler Programs in Gear

On April 12th, 1986 the Coca-Cola Bottler in Washington, D.C., will sponsor a Hands Across America float in the annual Cherry Blossom Parade, which draws millions of people and will be telecast in Washington, Los Angeles and Chicago. To encourage participation in Hands Across America, 3,000 clowns will distribute sign-up forms to spectators along the parade route.

## More State Directors Announced

**New Jersey**  
Ann Cooper  
153 Halsey Street  
1st Floor  
Newark, NJ 07101  
(201) 779-4309  
(201) 467-5059 (for messages only)

**Maryland**  
Mary Frances Kirchner  
34 Market Street  
Baltimore, MD 21202  
(301) 547-2400



To join the Coca-Cola Hands Across America Radio Network call 212-764-3800  
For public relations information call Coca-Cola USA at 404-676-6877 or Hands Across America 213-556-1812



WESTWOOD ONE PRESENTS

# JOHN LENNON

## Live in New York City

STEREO SIMULCAST EXCLUSIVE WITH **SHOWTIME** 

The Westwood One Radio Networks and Showtime are proud to present the broadcast premiere of the historic *John Lennon Live In New York City* concert, an exclusive digital stereo simulcast airing the evening of Friday, March 14 on Westwood One and Showtime outlets throughout North America.

Originally recorded August 20, 1972, the hour-long concert features Lennon and Yoko Ono backed by The Plastic Ono Elephant's Memory Band performing such classics as "Instant Karma," "Come Together," "Cold Turkey," "Power To The People," "New York City," "Imagine" and "Give Peace A Chance." It was John's first fully-rehearsed public performance since the final Beatles tour ended six years earlier, and turned out to be his final concert.

The simulcast will be preceded on Westwood One affiliates by a special 15-minute pre-show, during which Yoko Ono and Lennon himself will set the stage for the concert. *John Lennon Live In New York City*—a slice of rock 'n' roll history you and your listeners won't want to miss! Call Westwood One now at (213) 204-5000 or Telex 4996015 WWONE for details.



# PRO:MOTIONS

## WLAD & WDAQ Appoint Roswig, Carroll

Michael Roswig has joined WLAD & WDAQ/Danbury, CT as Station Manager/Sales Director. He comes to the station from WTLB & WRCK/Utica, NY, where he was GSM for the last 20 years. Also, Ray Carroll has been named Regional Sales Manager. He was most recently GM of CRN Media in Hamden, CT.

## Cassidy Named VP

Richard Cassidy has been appointed VP at the Chesapeake Group, Inc. of Chesapeake Beach, MD. He was most recently VP of Engineering for National Public Radio.

## I.M.A. Appoints Henninger

Independent Music Associates has named Thomas Henninger Marketing Director. He was previously Marketing Director at Omni Promotions for three years.

## PROS ON THE LOOSE

Marion Barrow — Morning show member WAQY/Springfield, MA (413) 789-3641

Robin Dixon — Programming Assistant KJLH/Los Angeles (213) 369-2790

Pat Essex — Air personality KRTH/Los Angeles (818) 853-6837

Julie Freeman — National Director/Marketing Services Wasey Lipman Marketing (213) 826-1079

Leigh Jacobs — PD WOMC/Detroit (313) 855-8350

Spyder McGuire — Morning show member WAQY/Springfield, MA (413) 789-3641

Scott McKay — MD WKBE/Detroit (718) 773-8224

La Donna (Freeman) Menet — PD WANT/Richmond (804) 737-6436

## Atlantic/Elektra Name Thuring, Just



Lee Thuring



Phil Just

The Management Information Systems Department of Atlantic and Elektra Records has promoted Lee Thuring to MIS Director and Phil Just to Manager/System Development. Thuring joined Atlantic in 1970 as a keypunch operator, later advancing to her most recent post, Manager/Quality Assurance. Formerly Programming Manager, Just joined Atlantic in 1983 as a programmer.

## Rieser Upped At GTB

Great Trails Broadcasting has elevated Mary Rieser to Assistant Comptroller/Manager of Internal Audit.

## Allied Artists Enlists Rapp



Michael Rapp

Michael Rapp has been named VP/Production at Allied Artists Records. Prior to joining Allied Artists, he was a composer. He has written a rock opera, "The Ring," which will be produced in association with the Landmark Entertainment Group as a stage show for Broadway or London as well as a triple LP set for Allied Artists.

## McHugh Segues To Drake-Chenault

Mike McHugh has joined Drake-Chenault as a Regional Manager. He comes to the firm after serving as an AE at WNOE-AM & FM/New Orleans. His sales background also includes AE positions with New Orleans' advertising agencies Pertuit, Allford and Partners and Seckstet Group. He also previously worked at Broadcast International, where he managed aspects of the tours of artists such as Billy Joel, Eric Clapton, and Elton John.

## Finkel Joins Frontline

Julie Finkel, former Director/Promotions at WMP/Detroit and WCZY/Detroit, has joined the publicity department at Frontline Management in Los Angeles.

## Broadcasting Association Taps Officers

The Riverside and San Bernardino Radio Broadcasting Association announce their 1986 officers: KOLA GM Al Barnett, President; KFXM & KDUO GM Al Anthony, Vice President; KCKC GM Sheila Brown, Secretary-Treasurer; and KCAL GM Alfredo Gonzalez, Community Relations Director. The officers will serve from February, 1986 through February, 1987.

## Allied Artists Taps Griffith

Pat Griffith has been named Director/Special Projects at Allied Artists Records. His background includes stints as Producer at ABC, CBS, and RKO. He has also previously produced TV specials for HBO, Showtime, and NBC Television Networks.

## Levinson Beck in Operation

Levinson Associates Public Relations has resumed general operations after a hiatus of almost four years. The company, founded and headed by Robert Levinson, is once again offering full-service support to corporate, industrial and business clients, with special attention to the entertainment industry. Grotes Lander, former Director/Public Relations, West Coast for RCA Records, will continue as Consultant to the firm. He has been associated with Levinson for over five years. The firm is located at 650 North Bronson Ave., Suite 250, Los Angeles, CA 90004; (213) 480-4545.

## Levy Named President

Lorain Levy has been appointed President of Cherry Lane Music, Inc. Levy, who was most recently Sr. VP, has been with the company since it opened the print division in 1976.

## Directions Research Bows

Bob Lowry has established a new radio research company, Directions Research. Lowry's nine years of experience includes serving as president of two major research firms. Director/Research for a top ten group owner, and president of a consulting company. Directions Research is based at 1136 East Campbell Avenue, Phoenix, AZ 85014; (602) 264-3337.

## Kahn Appointed KRBE LSM

KRBE-AM & FM/Houston has named John Kahn LSM. He joined the stations in 1982 as an AE. Prior to his KRBE affiliation, he was GSM at KDIQ & KBON/San Bernardino, CA.

## CHANGES

Randy Broadus, former AE for Indiana Pacers of NBA, joins KPWR/Los Angeles as same.

David A. Labow, former Sales Manager at WBCS/Milwaukee, joins KPWR/Los Angeles as AE.

Patricia Diggs, former AE at KSDO/San Diego, joins KFWB/Los Angeles as same.

Katie McLaughlin, former AE at KSDO/San Diego, joins KFWB/Los Angeles as same.

Lisa Lima, former Senior Sales Account Representative at GTE Sprint Communications/Los Angeles, joins WHND & WMAJ/Detroit as AE.

Jeanne Williams, former AE at Paul, John & Lee/New York, joins WHND & WMAJ/Detroit as same.

Suzanne Start, formerly at Christal Radio/Troy, joins WHND & WMAJ/Detroit as AE.

## Shane Media Services Individualized Consultation For Unique Needs

"Ed Shane's not afraid to roll up his sleeves and get his hands in the grease."

Dickie Rosenfeld,  
President and  
General Manager,  
KILT-AM-FM, Houston

KILT-AM-FM, Houston - Combo Now #2

"Ed Shane makes us think. That helps us get the job done."

Craig Magee,  
President and  
General Manager,  
WIL-AM-FM, St. Louis

WIL-FM, St. Louis - 12 + Growth 5.0 - 6.3

Source: Advertiser, Fall, 1985, Mon. - Sat., 6 AM - 10A. Comparison to previous book.

Commitment

Integrity

Success

SHANE MEDIA SERVICES

8405 RIDGEMOND AVE SUITE 311  
HOUSTON, TX. 77057  
713/852-9821

## AVOIDING FREE RESPONSE TIME

# Danforth Asks To Squelch Negative Ads

By simply refusing to air negative political ads, broadcasters have the power to stop Congress from mandating free response time for candidates attacked in broadcast advertising. That was the message delivered to state broadcast association officials last week by Senate Commerce Committee Chairman John Danforth (R-MO).

Danforth told an NAB-sponsored gathering of state presidents and executive directors in Washington that he'll continue pushing his Clean Campaign Act, but voluntary industry restraint could head off a legislative solution. It was his first major speech to a broadcast group since replacing Bob Packwood (R-OR) as Commerce Committee Chairman last year.

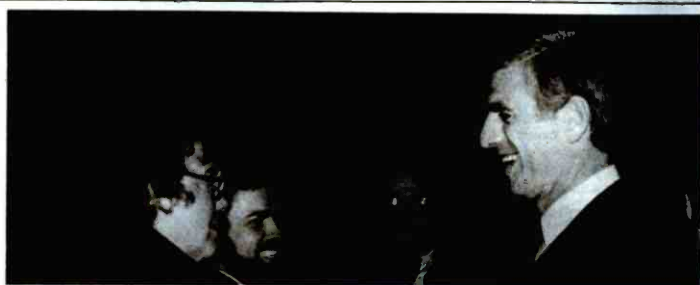
Danforth's bill would give federal candidates free time to respond to ads in which an opponent attacks them, but fails to do so using his own voice. Any ad bought by a po-

litical action committee (PAC) would trigger a free response obligation to opponents.

### Radio-TV Ads Linked

When asked if he would consider dropping radio from his bill because his criticism seems to fall mainly on television ads, Danforth responded tersely, "I'll think about it."

"I intend to press ahead with my bill," Danforth elections, or "it can twist American politics into monstrous deformity," Danforth declared.



**CONGRESSIONAL FOCUS** — Legislative issues and lobby techniques were on the agenda last week as state broadcast association presidents and executive directors met in Washington. Senate Commerce Committee Chairman John Danforth (top photo), who urged stations to voluntarily reject negative political ads, greets Helen Sizans Dudman and Richard Dudman of WDEA/Elsworth, ME and New Hampshire Association of Broadcasters Executive Director Allan Sprague. Below, Rep. Billy Tauzin (D-LA) and NAB Board member Ray Saadi of KHOM & KTIB/Houma, LA played the best and worst in lobbying techniques. A videotape of the hilarious exchange will be used by state associations to help local broadcasters hone their lobbying skills.

## NEWS BRIEFS

### Fowler Undecided On New FCC Term

Assuring that widespread speculation about his future will continue, FCC Chairman Mark Fowler told a group of broadcasters last week, "I haven't yet decided about the matter of another term, one way or the other." Fowler's current term expires June 30.

Fowler told state association officials in Washington, "This has been an exciting, fulfilling — and if I do say — productive five years. There's much more

to be done, particularly on the telephone side.

"I've received some wonderful encouragement about what we've been doing at the FCC from the President and members of his cabinet. I intend to weigh that, along with my personal responsibilities to my family, as I try to sort matters out."

### Other Key Developments:

- NAB's Executive Committee has approved studies on the relationship between listenership and AM signal strength,

and on the effects of AM over-modulation.

- Statewide Broadcasting has been found eligible for federal compensation for increasing nighttime power at WVCG-Coral Gables, FL to 50 kw to offset Cuban interference. Approval was provisional, however, because the station hasn't fully carried out the power hike.

- The FCC's new Associate General Counsel is Marjorie Reed, most recently the agency's Deputy Chief Scientist.

## Senate To Turn On Radio Microphones

After years of agonizing, the U.S. Senate last week voted to permit immediate radio coverage of its floor proceedings, and to test television broadcasts that will be available to the public from June 1 to July 15. The measure was adopted, 67-21, over protests from senators who fear adverse public reaction to their cumbersome and sometimes incomprehensible procedures. Senate sources said the earliest beginning time for radio broadcasts is the middle or end of next week (3/12-14). They said various radio networks have expressed interest in picking up the feeds, which will also be carried gavel-to-gavel as an audio channel on cable by C-SPAN until the video feed is available in mid-June.

Under the rules passed last week, radio broadcasts will continue even after TV cameras are shut off in mid-July. However, the

entire issue of whether to continue broadcasts of any kind will be taken up by the Senate in a 12-hour debate, which will begin July 29. The Senate radio coverage will originate from microphones that have long been located at each senator's desk for an in-house public address system.

### RTNDA Applauds Senate

RTNDA President John Spain commented, "The Senate is to be congratulated for taking the first step in permitting the people of this nation to see and hear what happens on the Senate floor. RTNDA has been urging the Senate to open its doors to cameras and microphones for years.

"We are pleased that full permanent radio coverage of the Senate floor (has begun . . . and are) confident that once the members of the Senate have a chance to assess television coverage during the experimental period, they will decide to continue that form of coverage as well."



**AM TOWN MEETING** — NRBA staged the last of four AM "town meetings" last week in Washington, DC. More than 50 AM broadcasters from the mid-Atlantic states discussed a wide range of AM concerns with FCC officials. Mass Media Bureau Chief Jim McKinney (left) took a break from international negotiations to address the group. At right WANN/Annapolis President Morris Blum exhorts broadcasters to convert to AM stereo this year "for the opportunity's going to go out the window" as set makers lose interest. Don't delay stereo conversions because of "technical quibbling," he urged. "For God's sake, get in now and the improvement will follow."



**Predictor**<sup>TM</sup>  
the

## Jhan Hiber & Associates Salutes The Best... Of The Country

On the occasion of the Country Radio Seminar Jhan Hiber & Associates congratulates America's leading Country stations. We'd especially like to salute these top, growing Country stations . . .

- KNEW/KSAN  
San Francisco
- WAMZ  
Louisville
- WSIX-FM  
Nashville
- WTQR  
Greensboro-Winston Salem-High Point

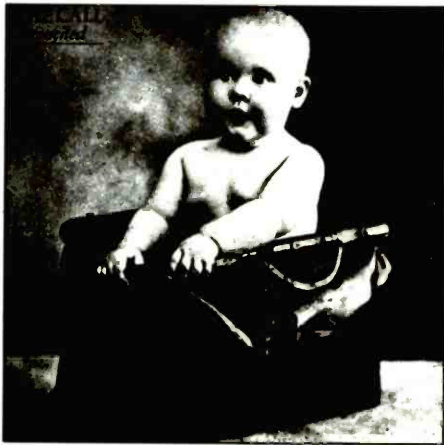
These stations have put the power of The Predictor™ to work for them. The Predictor's™ unique diary-based perceptual research will help these stations stay strong in the Arbitron standings.

Want to be one of the best in the Country? Please see us at the Country Radio Seminar, Suite 4401P.

### **JHAN HIBER & ASSOCIATES**

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

# THANKS TO EVERYONE WHO HAS ALREADY ANSWERED THE CALL



(60440)

## "I STILL BELIEVE"

### AOR ALBUMS BREAKERS

ALBUMS: 25\*

TRACKS: 26\*

### On tour soon with SIMPLE MINDS

**MARCH** 25—MIAMI, FL / 26—TAMPA, FL / 28—CHARLESTON, SC / 29—ATLANTA, GA / 31—MEMPHIS, TN  
**APRIL** 1—NASHVILLE, TN / 3—LAFAYETTE, LA / 4—NEW ORLEANS, LA / 5—HOUSTON, TX / 7—AUSTIN, TX / 8—SAN ANTONIO, TX / 9—DALLAS, TX / 11—LA CRUZES, TX / 12—SCOTTSDALE, AZ / 13—MESA, AZ / 15—18—LOS ANGELES, CA / 19—SAN DIEGO, CA / 22—IRVINE, CA / 23—SANTA BARBARA, CA / 26—BERKELEY, CA / 27—DAVIS, CA / 29—VANCOUVER, CAN  
**MAY** 1—EDMONTON, CAN / 3—CALGARY, CAN / 6—WINNIPEG, CAN / 26—29—NEW YORK, NY



ON ELEKTRA MUSIC CASSETTES,  
RECORDS & COMPACT DISCS

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# R&R STREET TALK



Don Cox

Why was 195/MIAMI's **DON COX** beat up last weekend? Rumors that Don was bludgeoned with a Louisville Slugger, stabbed, cut with a razor, and injected with Nembutol were dismissed by his lawyer as "wild, bizarre, and unfounded." Station staffers and legal counsel apparently don't know Don's hospital status, whereabouts, or when he's expected back at work. What caused it all? At presstime local police had nothing on the incident. While some wonder about a possible connection with Don's appearance on the NBC "Nightly News" report on payola last week, others speculate the attack was possibly for other reasons and that the convenient cover of the news appearance was used to direct suspicion elsewhere. Don reportedly told friends he had received death threats following that program. PD **GABE BAPTISTE** told Street Talk that 195 had offered him "security" following the TV report, but it was declined. Meanwhile, Don's lawyer told Street Talk only that Don's condition did not appear "life-threatening."

Right at presstime we learned that **TONY GRAY**, who had been promoted from MD to PD only two weeks ago at **WUSL/PHILADELPHIA**, will be named Program Director for **WRKS/NEW YORK**. He'll be taking over for **TONY QUARTARONE**, who's recovering slowly from an extended illness.

The new land-speed record for being fired and rehired may belong to **PHIL STRIDER**, who was let go as Operations Director of **SRO AOR** combo **KJET & KZOK/SEATTLE** Monday (2-24). By Thursday (2-27), he was back. **GM GALE JOHNSON** simply says, "We were able to reconcile our differences." Strider quips, "It's like I never left."

**GEFFEN's** regional promotion staff lineup is rapidly taking shape. We hear that already slated to join the team are **PETER NAPOLIELLO** (N.Y.), **HOWARD LESNICK** (Detroit), **MARVIN GLEICHER** (Chicago), **ARTHUR PROMOFF** (L.A.), and **GEORGE CAPPOLINO** (Atlanta). The official announcements and additional recruitments are expected shortly. **AL COURY** said that with the new WCI policy on independent promotion, he was considering adding even more regional staffers than originally planned.

In a surprising move, the airstaff at **WLUM/MILWAUKEE** has voted for union representation. Station Manager **TOM MIERENDORF** said he planned to appeal the results with the NLRB, saying he and owner **WILLIE DAVIS** "would prefer to operate the station without influence of any outside organization." If the announcers do negotiate a contract, they will become the only unionized airstaff in town.

A fresh lineup of ranch hands at **KLAC/LOS ANGELES**, as **GERRY HOUSE** fully takes over the morning show March 10. Morning jock **SCOTT CARPENTER** moves to afternoons, replacing **STONEY RICHARDS**, who shifts to middays. Stoney succeeds **STEVE WHELDON**, who returns to Houston for the **KILT (AM)** evening show.

Jacksonville, FL is finally getting its first CHR in five years since **WIVY** successfully flipped to AC. **WJAX (FM)** has ended Urban for **WAPE "Power 95."** Ironically, **WAPE (AM)** is now becoming **WJAX**. You can bet that **ARBITRON** can't wait to start sorting those diaries out.

Farther south in balmy Key West, **WAIL** has switched from AOR to CHR under new owner **BROADCAST MEDIA SERVICES**. **ALLEN CRANEY** remains GM/Sales Manager. **WAIL** attracted attention recently when a disgruntled former employee reportedly dumped part of the station's record collection into the ocean . . . probably just for the halibut.

What's up at **KXZL/SAN ANTONIO**? The AOR station has applied for new call letters **KZEP**, but staffers won't confirm any changes.

**WXRK/NEW YORK** has juiced up its AOR programming with high-octane library material. **K-Rock** spins nothing but uninterrupted classic album sides from 6-10pm Monday-Thursday nights, and plays all AOR oldies on "Klassic Kuts Weekends."

**TOM JOYNER** may be crazy to commute between Dallas and Chicago daily, but his insanity appears contagious. **PAUL W. SMITH** does his weekday shows on **WABC/NEW YORK**, and then races to Cap Cities-ABC cousin **WJR/DETROIT** for his "Great Weekends" afternoons. Meanwhile, Paul's wife, **PAULA**, is the Financial Controller at nearby **WSPD/TOLEDO**, and gets visitation rights to her hubby on weekends.

Continued on Page 20

## LIKE MONEY IN THE BANK

It's the way many of today's leading broadcast executives are describing the quality of talent available from **TALENTMASTERS**. For more information, write the Atlanta offices or call (404) 926-7573.

1554 Pinecreek Way • Woodstock, GA 30188 **TALENTMASTERS**



QUEEN  
PUTS  
THE  
UNIVERSE  
AT YOUR  
FINGERTIPS  
TODAY.

PRINCES OF THE UNIVERSE.

THE NEWS CENTER

QUEEN.

from The  
21st Century Fox Motion Picture

HIGHLANDER.

THE QUEEN MACK

Capitol



# VAN HALEN



## Why Can't This Be Love

PRODUCED BY VAN HALEN, MICK JONES AND DONN LANDEE  
From the Van Halen album 5150

CHR BREAKERS

180/180

Track Breaker Debut

7

Personal Management Ed Luffler, E.L. Management, Inc.  
1986 Warner Bros. Records Inc.



20/R&R FRIDAY, MARCH 7, 1986

## STREET TALK

Continued from Page 18

Quite the opposite scenario at WFIL/PHILADELPHIA, where former bank teller KATHI and husband MICHAEL SARZYNSKI are now anchoring the station's weekday morning show.

STU COLLINS is the new morning man at solid-gold outlet WJMK/CHICAGO. A longtime Chicago personality, Stu succeeds the late JOEL SEBASTIAN.

Memphis radio legend GEORGE KLEIN has been busy lately. He was asked by PRISCILLA PRESLEY to represent ELVIS and accept his award into the Rock & Roll Hall Of Fame, and is currently working on a film of Elvis's life, called (appropriately enough), "The King Of Rock & Roll."

Those nutty B100/SAN DIEGO morning maniacs, the RICH BROS., couldn't resist taking a shot at rival KS103's CRAZY DAVE OTTO, who's packing up for WHTT/BOSTON. They went to the trouble of creating an oh-so-sincere "We're here to stay" TV spot, complete with the downhome living-room setting and dog on the lap. "After all, why would anyone leave San Diego?" Got me, pal.

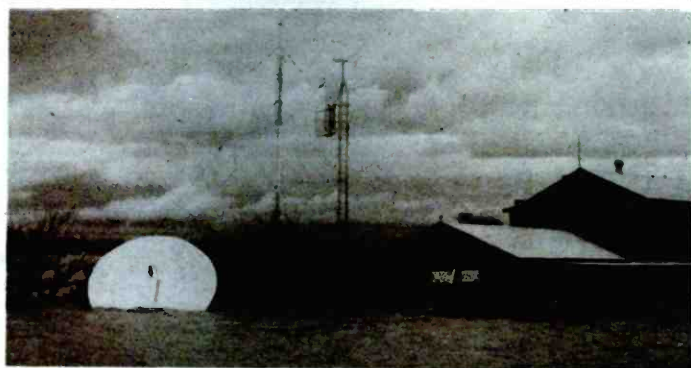
Gutter-bailers and duffers alike are heading to L.A. for the 4th annual T.J. MARTELL "Rock 'N' Bowl" April 3-5. This year will feature the debut of the charity's Celebrity Golf Classic at the fabled Calabasas Country Club (R&R's WALT LOVE is already on the driving range). For details, call JON SCOTT at (818) 883-7625.

Our condolences to the friends and family of ART TEAL, 45, who was Field Sales Manager for the WEA Cleveland branch. He had been with the company for 15 years.

Congrats to ART VUOLO, whose "Radioguides" will once again be available at 7-Elevens and other convenience stores starting this May in 50 markets, courtesy of General Motors.

While Detroit focuses on the sale of WCX-AM & FM (see Transactions, Page 8), suburban WSDS is looking for Country staffers. Contact OM and former 'CXI PD DAN DIXON at (313) 484-1480 . . . if AC's your game, WENS/INDIANAPOLIS needs a personality and production director to work its state-of-the-art gear.

A POINT OF OPINION: One of the unfortunate consequences of the record companies' decision to suspend the use of independent promotion is the virtually instant unemployment predicament for most indie promoters, who can be found working every radio format, and are recognized as top professionals whose credibility has been long established. Instead of being bitter, the overall feeling from them is that they're glad these "investigations" are underway, which will, it's hoped, clear the air once and for all. Yet it appears ironic that those who've worked so hard to maintain their integrity are now shouldering the heaviest burden. If record companies decide to refrain from hiring any independent promoters for an extended period, let's hope they seek out and recruit some of these talented individuals. These people deserve to work . . . their track record speaks for itself.



**DOWN IN THE FLOOD** — Proving unequivocally that buildings don't float, here's KRFD (K100)/Marysville, CA in the midst of the meelstrom that knocked the station off the air (see last week's S.T.). Fortunately, no one was injured. Latest word is that the staffers have unanimously voted to change K100's slogan from "The Hot One" to "The Wet One."

**STRATEGIC  
RADIO  
RESEARCH**

211 E. Ontario  
Chicago, IL 60611 (312) 280-8300

Reliable, accurate research.

Why not show everyone the  
only reason you program a record:

**Your Listeners!**

Listeners have voted for

**SAM HARRIS**

*"i'd do it all again"*  
1829MF

Freedom of choice dictates we reservice!

Incredible — almost unbelievable — but *true* reaction!

**SEAN LYNCH, KKZZ/Portland**

"It's been a long time since we've seen an artist with this broad an appeal. 3,000+ people came to see him at an in-store in Portland last week. Ranging from 12-67, they all loved Sam Harris. Forget your perception of him and check with your audience: they will tell you that Sam has really got what it takes."

**BUNNY WILSON, Jerry Bassin One Stop (Miami)**

"Re-ordered albums and cassettes are starting to blow out the door."

**WENDY CHRISTOPHER, KUBE/Seattle**

"Our listeners talk about Sam Harris with so much affection — it's like they've known him all their life. When we play his music, and when he was in town doing an in-store to the tune of 1,500+ people, he attracted the type of people I would like to talk to on the request line every night."

**BRENT BERRY, Manager, Fred Meyers Music Market (Bellevue)**

"An unforgettable in-store: 1,500 people waited as long as three hours to talk with Sam Harris. We sold over 300 pieces that day."

**DAVE BRASFIELD, Manager, Fred Meyers Music Market (Portland)**

"The biggest in-store I've seen this year...the line was 200 yards long. 3,000 people showed up to see Sam Harris."

**FRANK AMADEO, Y100 (Miami)**

"If Miami's response to Sam Harris is any indication of his future, he will become a major star in the entertainment business."

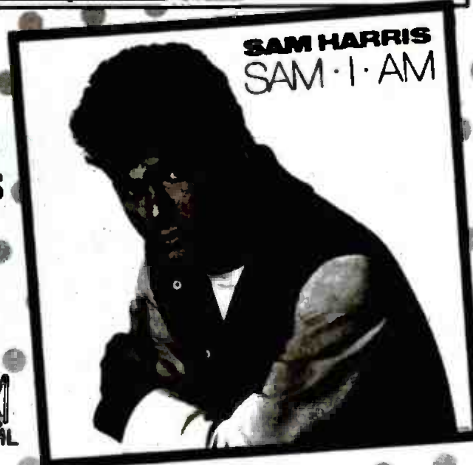
And, as we know, SINGLES SELL ALBUMS  
LP JUMPS TO 73\* IN BILLBOARD!

**SAM HARRIS HAS A HIT—GO FOR IT!**



From the album **SAM · I · AM**

6185ML





**More people listen to BMI than  
to their mothers.**

And more moms listen to BMI, too.  
Over the past ten years, most of the music  
played on radio has been licensed by BMI.  
If anyone tries to tell you differently,  
don't listen.



So remember, keep your feet  
off the furniture, don't play with  
your food, and keep playing plenty  
of BMI music.

Wherever there's music, there's BMI.

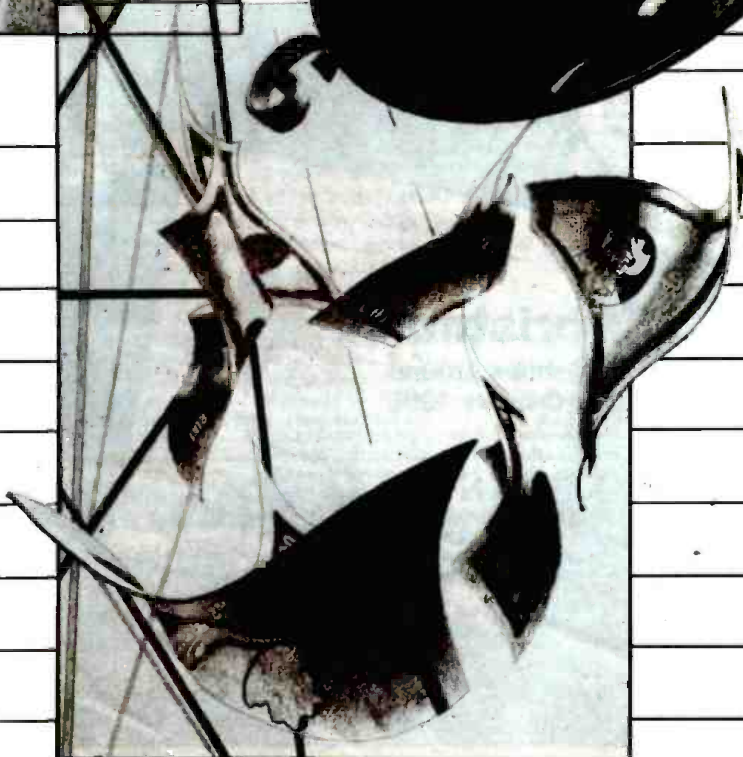
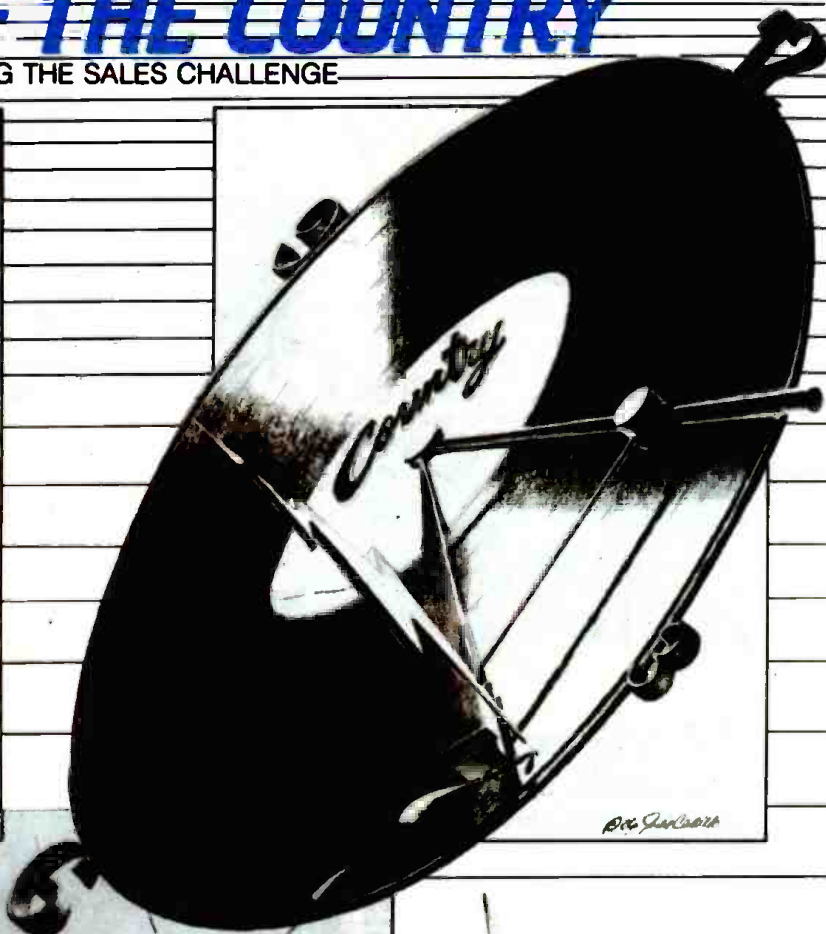
SPECIAL SUPPLEMENT

# R&R

RADIO & RECORDS

## STATE OF THE COUNTRY

DEFINING THE SALES CHALLENGE



19

# COUNTRY SIX PACK

86

*May*

		1	2	3
		4	5	6
		7	8	9
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		13	14	15
		16	17	18
		19	20	21
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		25	26	27
		28	29	30
		31		

**Memorial Day**  
**The Hank Williams, Jr. Story**  
 Having recorded fifty albums, there is no doubt that this artist, who once existed in the shadow of his famous father, has achieved success in his own right. His presence on the charts since 1984 is evidence of his ability to consistently please the audience. Although country music has probably intimidated him in receiving his share of industry awards, he is one of country music's best selling artists and draws some of its most loyal audiences.

*July*

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		4	5	6
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31				

**Fourth of July**  
**Ricky Skaggs: The Great Entertainer**  
 His reverence for traditional forms of music coupled with his ability to fully update them, contributed to his immediate acceptance with his debut in 1981. His years on the circuit and as a session musician equipped him for success and he is one of the fastest rising stars.

*September*

	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

**Labor Day**  
**The Award Winners**  
 This year, more traditional forms of country music, albeit performed by fresh young stars, swept the Country Music Association Awards. Top male vocalist George Strait, top female vocalist Reba McEntire and group/duo winner The Judds tell their stories in exclusive one hour music/interview profiles. These are considered as the best in the business.

*November*


**Thanksgiving**  
**The Alabama Story**  
 It was only a few short years ago that these four young men became the first successful country group to play their own instruments, as well as sing. Possessing songwriting talent, and the ability to fine-tune material written by others, quickly established them as recording stars. Their energetic live performances drew crowds comparable to the most popular rock acts and brought a new youthful audience to country music. In fact, the 1985 Gallup poll even ranked them as one of the top five favorite groups among teens! Alabama has achieved one of the

*January*


**New Years**  
**The Willie Nelson Silver Anniversary Special**  
 Celebrate a milestone with country music's most revered singer/songwriter on the occasion of the 25th anniversary of his first hit record, "Touch Me," and "Willie" begins the story. Willie's first songwriting success and his relationships with such artists as diverse as Leonard, Ray Charles, Ray Price and more. This commemorative special will be

*December*


**Christmas**  
**Christmas Around Country, 1986**  
 This program has become an annual tradition with Country Radio. In a newly updated show every year—not merely an album—country artists share their Christmas and holiday memories. The latest songs, as well as Old favorites by country's biggest stars, provide the reason for each artist's appearance.

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





# BEYOND THE NEW HORIZON

## Selling Of The Country

**I**t is virtually impossible to examine the present state of Country without mentioning "Urban Cowboy" in the same breath. Like it or not, country music enjoyed a great shot in the arm from its celluloid hype, but its fame was just a tad longer than the 15 minutes Andy Warhol has predicted for all of us. In recent years the format (and music form) has suffered from a recurrent cyclical downturn, familiar doldrums that typically follow any exhausted fad.

But Country is more than a fad. It is a distinct, longstanding music form, one of very few which can be said to be strictly an American invention. Long after the Gucci hats are donated to the Junior League thrift shop and the trendy set has moved past break dancing to the next hot thing, Country remains a healthy — albeit distressed — industry.

This ongoing "country challenge" is felt by everyone connected to Nashville. Country's ratings have been down. NARM record figures indicate that, despite moves to attract younger demos and upscale audiences, country record sales have slipped from the peak "Cowboy" years, and the accompanying financial picture has been equally tentative.

Industry optimists point to a turnaround in Country's ratings in the fall '85 Arbitron. 51% of Country stations in the top 100 markets showed 12+ increases, with 42% showing upward movement in the 25-54 target demo.

This rise is significant, but is it the only positive way to judge the



### SELLING OF THE COUNTRY

Country has been lamenting its downturn in ratings and sales over the past few years. In the fall '85 Arbitron, however, the format appears to be gaining ground in markets of all sizes. This special feature examines the Country sales challenge as seen by radio, the reps, and the agencies.

### THE REACTION OF RADIO

This section looks into the problems and solutions facing Country radio today. WUSN/Chicago VP/GM Drew Horowitz, WWKA/Oriando VP/GM Bob Longwell, KVET-KASE/Austin VP/GM Ron Rogers, and Katz Radio President Dick Ferguson comment.

### REPS ON RECORD

Meala Radio Exec. VP Peter Moore and McGavren-Guild VP/Sales Kay White offer their impressions of Country radio today and suggest how the format can better sell itself on both the local and national level.

### BEATING AGENCY BIAS

J. Walter Thompson Sr. VP Richard Cullough and BDA-BBDO Sr. VP Jack Walz define the relationship between the advertiser, media buyer, and radio station.

### TOP HITMAKERS

R&R Sr. VP/Editor Ken Barnes takes a look at the "modern Country era" and uncovers the most prolific and productive performers during the last twelve years (1974-85.).

### COUNTRY MUSIC POLL

Once again R&R Country Editor Lon Helton reveals the winners of the Country Radio Music Poll, honoring Best Performer, Album, Group, Duo, Single, New Artist, Female Performer, and Male Performer.

format? Virtually everyone in radio is a ratings cultist, viewing the numbers as the ultimate determinants of success. Advertisers and agencies look primarily for cost-per-point factors, reps tend to sell by the numbers because media

buyers insist on this safety strategy, and radio plays the never-ending ratings game by investing millions of dollars in the all-important seasonal sweeps. These are the rules of the game, and in order to play you must follow the

rules.

Not necessarily so. More and more media critics are beginning to spar with the ratings, contending that too much emphasis is placed on demo ranks and shares and not on the qualitative buying power of

radio's audience. Country tends to be one of the most misunderstood formats in ratings, with most New York and Chicago media buyers adhering to the "Smoke and the Bandit" listener stereotype. These buyers hold the strings to Country radio's purse, and they are going to keep those strings taut until some force turns their heads past the safety of buying-by-numbers.

The upshot of all this is that Country can wait and hope for a ratings upswing to turn the tide, or it can take the bull by the horns and turn a few heads. This special supplement to R&R explores the Country radio sales picture, dispelling some myths and suggesting how the industry can work with the ever-present (and past) numbers game. We examine three different points of view — the radio station, the rep firm, and the advertising agency — to clear up the Country bias, understand media buying habits, and determine how the industry can work to improve its overall sales picture. The recent upturn in the ratings is but the first step in a hard journey back to success.

Also in this R&R special: an exclusive tabulation of the most productive country artists during R&R's 12-year history. During the period from 1974-85 the industry passed through many stages of musical evolution, and this study examines the changing (and not-so-changing) tastes of the country audience and Country programmer.

In addition, we reveal the infamous 1985 Country Music Readers' Poll winners, in eight categories: Best Performer, Album, Group, Duo, Single, New Artist, Female Performer, and Male Performer. A special supplement to this annual honor is a recap of the winners in these categories for the last ten years.

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# REACTION OF RADIO: "Buy Us" Or Bias?

**R**odney Dangerfield has nothing on Country radio when it comes to getting "no respect." For years the Academy of Country Music and the Country Music Association have been churning out material with regard to the truly "upscale" status of the country listener. While this material falls on semi-deaf ears even during the best of times, the mere hint of a slump turns into a readily available "no buy" excuse.

Of course, there are as many different theories on selling Country radio as there are Country stations. Those interviewed for this article were divided on the problems Country faces in selling its time. Is it a victim of "format bias?" Is it bought and/or sold as an "ethnic" format? Have the negatives emanating from the consumer press, especially the *New York Times* piece of last fall, made Country a "tougher sell" — especially for national business? As you might ex-

"One of the biggest problems is the perception of many buyers that all Country listeners are ignorant, blue-collar shitkickers."

—Drew Horowitz

pect, the answers to these questions vary by market rank and geographical location.

What we were looking for here, however, was to see how radio is responding to today's increased sales challenge. A number of key executives were asked their perception of Country radio's current place in the national sales arena.

## The Bias Is Real

WUSN/Chicago VP/GM Drew Horowitz, serving at his first Country outlet, says that selling a Country station "is definitely different and more challenging, especially in a Northern market. A definitive bias does exist. One of the biggest problems is the perception of many buyers that all Country listeners are ignorant, blue-collar shitkickers. This attitude is especially prevalent in New York, where, as a community, their thinking is very narrow. They think the whole

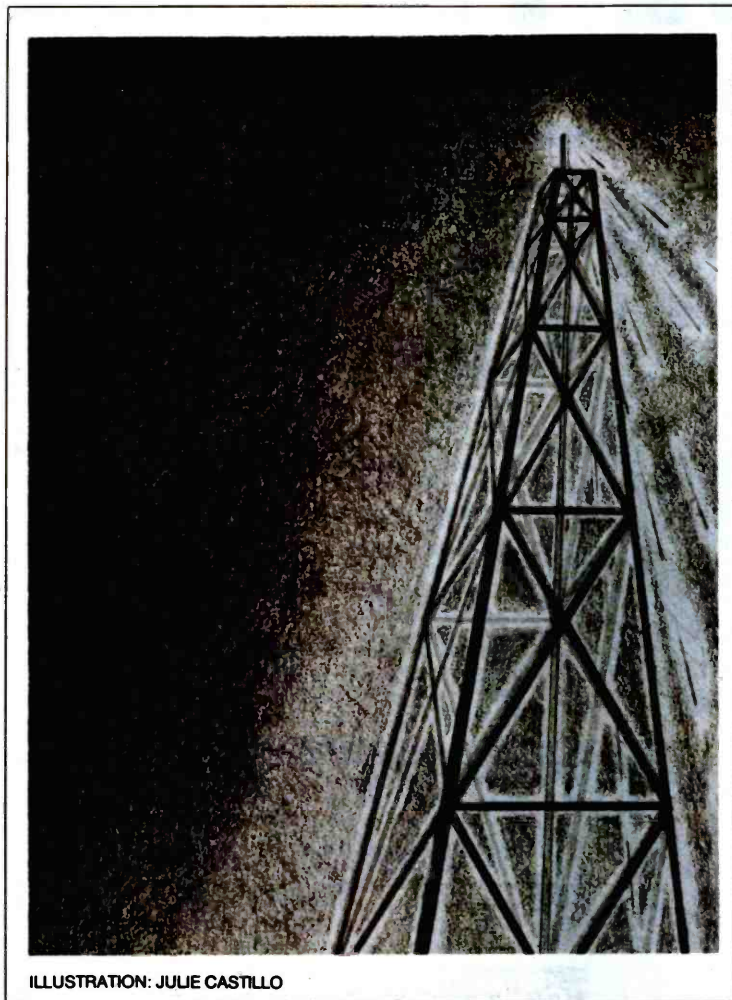


ILLUSTRATION: JULIE CASTILLO

world lives and dies in New York and as a whole they aren't very receptive."

WWKA/Orlando VP/GM Bob Longwell is another manager who's worked in a variety of formats, including AOR, Beautiful Music, and CHR. He comments, "We've never had a real major problem with Country bias. Sure, you run into it once in a while, but that's true no matter what format you're in."

"We disregard the negative things," he continues. "Besides, the buyers that use them are usually just looking for a lower rate and it may very well not be a real issue."

"We watch the size of the Country 'life group in each market; although we see an ebb and flow it remains big as a whole."

—Dick Ferguson

We know our place in the market and that the station works. We have a lot of self-confidence."

BY LON HELTON

we had the Urban Cowboy thing — which was a fad. But not it's gone back to what it always was. There's a 'country life group' in each market that you can demographically track. During the UC period it got younger, but now it seems to be a little 'less young.' But we watch the size of that life group in each market, although we see an ebb and flow it remains big as a whole."

Country is certainly not a splinter format in Austin, and numbers aren't a problem for top-rated KASE. But VP/GM Ros Rogers does acknowledge running up against isolated instances of "no Country on this buy."

"I haven't run up against it in years," he says. "This was said by an outfit wanting to pitch upscale businessmen on computer equipment. We also got that line from Neiman-Marcus. For the most part, though, we're doing a good job of crossing over those lifestyles. But it depends on the market you're in."

"I haven't run up against (format bias) in years. For the most part we're doing a good job of crossing over those lifestyles."

—Ron Rogers

That same refrain actually haunts Rogers on another level. "Right now the national sales business is terrible in Texas," he continues. "The radio and ratings are fine but our national sales are way off — although we still have the top national sales in Austin. But it doesn't have anything to do with country music; the reason is the soft oil market and the impact it's had on the Texas economy. The good news, however, is that because we're in Austin the local business is making up for the lost national business. Our market was up 28% last year."

## Local Success Can Equal National \$\$

WWKA's Longwell believes that success on both levels goes hand-in-hand. "We deal with numbers a

RADIO See Page 29

# The Gap Widens.



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<b>KMLB/KWEZ</b>	Monroe, LA	<b>1,700,000</b>
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COUNTRY MUSIC  
COUNTDOWN



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

# REACTION OF RADIO

Continued from Page 26

lot more on the national level than we do locally," he begins. "But the amount of promotion we do and the success stories we have on this level impacts national sales. We position ourselves as a unique entity.

"We don't let national trends affect our business. Every piece of negative propaganda from the consumer press has some effect. But how you handle it is what counts — it's a matter of supreme confidence in the product. We don't play the trends and cost-per-thousand game. We've had to walk away from a client because we refused to play the game, but 90% of the time we get them back. It's all a matter of changing the ground rules, but we're very firm on the cost-per-thousand game and on rates because we don't want to get into that. We price the station fairly. You can always buy any product cheaper, but if you look at any field the things that sell well aren't sold on price or national trends. You have to convince your clients that,

irrespective of national trends, you are a force in the market and can sell their product."

### Et Tu, Buyer?

Regardless of an individual station's situation, there are still roadblocks that must be overcome. Many broadcasters who bemoan lost national buys have always laid a certain amount of blame at the feet of the faceless, nameless, and dreaded media buyer. The typical line regarding the stereotypical buyer is that "This 23-year-old woman who lives in New York City listens to AC all day. She has no idea what Country sounds like and more than likely doesn't want to know. She is more predisposed to buy the third or fourth AC in a market rather than include Country stations in a buy."

While there is probably more than a grain of truth to this generality, WUSN's Horowitz thinks the solution to the problem lies beyond the buyer. "We need to focus our attention at a higher level than the



Drew Horowitz

buyer," he said. "We need to affect the planners, the account executives, the owners, and the decision-makers. We need to affect the level where the process begins — not where it ends with the buyer. If I have trouble with a buyer, I find someone higher who's receptive to what I'm saying. The buyer would be a help, but that's not my primary goal. That's not where I work to make an impact. I want to deal

with the people who have the ability to make a decision."

Longwell also wants to have an impact on the decision-makers. "More than once I've invested in a plane ticket to bring in a key account who's shown some bias," he said. "We'll show 'em our audience and take 'em to one of our events to make our listeners appear real. If you can make one of these 'sophisticated' agency people see the reality of your situation, then their attitude becomes one of 'this station is special and they're doing this real unique thing — boy, it works well for them.' When this happens, we're out of the stereotype and can get on with business.



Bob Longwell

decide what it is you're going to say to them. Says WUSN's Horowitz, "You try to preach to them, and though they might not go for it right away, if you talk to them long enough it suddenly becomes their idea. Then you support it with collateral material: trade articles, journal articles, qualitative research."

Radio sales today have become sophisticated to the point that everybody is using qualitative research, so it doesn't separate stations as readily as it once did. But it is a major tool in dispelling format prejudice.

"Qualitative data helps me take care of the bias problem," says Horowitz. "I bombard them with information that says 'Look — my people are educated. See how much money they make! They're married! They both work! They have a dual income of \$70,000 per household! They have 2.3 kids! They own two cars! They're acquiring stuff right and left!' I take the position that WUSN has a unique share of the audience — which can't be purchased anywhere else — and that they are viable product consumers."

RADIO/See Page 30

"The industry — the radio stations, the labels, everyone — has to be aggressive and push hard to move things along."

— Drew Horowitz

"The bottom line for buyers is that they still must satisfy their clients' needs," Longwell continues. "They're human. Getting them away from numbers in a ratings book and out of their 'buyers role' is a much better way of dealing with them. The reality is, of course, that we're always looking at a cost/benefit relationship. I don't think there's anybody who can't be sold on the value of this radio station. We just don't always have the time and money to do it."

### Think Qualitative

Once you have the attention of the decision makers, you have to

blue moon  
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you find an opportunity to say  
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*Earl Thomas Conley*



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## REACTION OF RADIO



Ron Rogers

Continued from Page 29

This same qualitative data tack is taken by WWKA's Longwell. "We can't worry about the bias facing all Country stations," he philosophizes. "That's too large a problem for us to solve. If a particular type of client has a problem with Country, we try to show them success stories we've had for clients with similar products. We focus on the strength of this station in this market. We also outline specific qualitative success stories of high-line products."

"We need to focus our attention at a higher level than the buyer. We need to affect the planners, the account executives, the owners, and the decision-makers."

—Drew Horowitz

"We can overcome blanket biases with specific qualitative data," he continues. "The key is finding out what the client is trying to do. At this point the format is no longer the issue. We show them who our audience is and how we go about reaching them; we're fanatical about getting to the core of the advertiser's needs. It's refreshing when you get to this point because the cost-per-thousand — and other smokescreens — go away. Many stations have a good story with a viable audience, but if they're selling numbers, price, and format they're boxing themselves in."

Ideally, qualitative data provides a lot of answers. Unfortunately, however, it doesn't always do the trick — as Horowitz remem-

"This is the most wonderful format I've ever worked because the audience is so active. They're involved with station activities and are just as active as consumers."

—Bob Longwell

bers: "I once sat across from a buyer in New York who said she didn't believe the research. She didn't want to believe it. Thank God those people are few and far between."

## Changes In Attitudes?

This brings us to the question: Are attitudes changing? A groundswell of excitement about the music and new artists has been building over the last few months. Country radio ratings have, it's hoped, turned the corner, showing an up trend in the fall book. Obviously, no one factor will "turn it around," as it takes a lot of positive things coming together simultaneously.

One executive sees it this way: "I don't feel that there's been any change yet. However, we're beginning to see the early rumblings of better product and more commitment. An example of this is CBS and Horizon '86. We're working with them to achieve a higher visibility level in record stores and among the record-buying community. We're just seeing the beginning stages of an attempt by the industry to be a little more aggressive in promoting the music form. The whole new artist thing that's developing is definitely a positive step towards developing broader appeal of the format. But it's not going to happen in just a couple of months, so I haven't felt anything to date as far as the sales end is concerned."

Horowitz adds, "I look at it as a circle. We've been in that down end and we're just starting to come out of it. The industry — the radio stations, the labels, everyone — has to



Dick Ferguson

be aggressive and push hard to move things along.

"Although the 'Urban Cowboy' phenomenon has been overused and is a trite example, the fact is, it touched the masses. This is ultimately what you have to do to tear down the biases. The movie raised Country music's awareness level among the broadest audience ever exposed to it, and these people found it to be more acceptable than they had anticipated. It's like a kid who says he doesn't like spinach.

"Many stations have a good story with a viable audience, but if they're selling numbers, price, and format they're boxing themselves in."

—Bob Longwell

The problem is, he's never tried it and won't try it. We need to get more people to 'taste' the format. The product is great and is only getting better as it keeps evolving. The traditionalists might not be happy, but I think it's exciting."

Longwell is excited about the format as well, adding, "This is the most wonderful format I've ever worked because the audience is so active. We've seen the results. They're involved with station activities and are just as active as consumers."

Perhaps it's time to quit rebutting what our audience isn't, and spend more time extolling the positive aspects of the people who prefer listening to Country radio.

## WILLIE, WRANGLER, AND COUNTRY

David Allen is the Director/Special Events for Wrangler Jeans. He was instrumental in Wrangler's decision to commit big dollars over a three-year period for Wrangler's involvement with Willie Nelson, an involvement which includes concert sponsorship, TV advertising, and a major radio project to be announced at a later date.

R&R asked Allen to explain the thinking behind Wrangler's decision, in light of a heretofore "soft" Country radio market:

R&R: You had to sell this whole idea to somebody. Was there any concern about Country being the primary vehicle for the campaign, and what did you tell the guy above you to convince him to write the check?

DA: Willie's image and Wrangler's image are almost identical. Both are non-pretentious, self-reliant, honest, straightforward, give-the-people-their-money's-worth entities that relate very well to one another. Willie isn't a typical example. There is no other Willie Nelson. He is one of those handfuls of superstars who attracts a very wide audience. He just played for Prince Charles. Everybody else was in tuxedos. But there was Willie in his Wrangler's, T-shirt, and denim jacket. Few others could get away with that. But he does because it's honestly Willie.

As far as country music being the vehicle, there's no question that country music and Country radio are very good avenues for companies like Wrangler because they both relate directly to our core consumers.

R&R: The psychographic you described is largely that of Country radio listeners. Is that why you chose a predominantly country artist for the sponsorship?

DA: I don't see our sponsorship agreement with Willie as being a purely 'country music' investment, although it does play to those consumers. Willie is not just country; he spans a variety of musical tastes. Good music is good music to Wrangler. Country music and Willie overlap a great deal, but he also appeals to teenagers and people well over 50 — all of whom wear jeans.

R&R: True, but 90% of his airplay comes from Country stations which primarily attract the 25-54 year-old. If you wanted teens you could have gone to John Cougar Mellencamp or to Springsteen or another mass appeal artist who appeals to the younger jeans-wearing crowd.

DA: The appeal of that type artist is in the middle of a certain younger age group. Willie's appeal is in the 8-90 age group. He appeals to a wider spectrum than almost any artist you can name. A lot of teenagers who like Van Halen and Mellencamp also like Willie. If you must label people, he is one of the few country artists that teenagers would listen to.

This choice was made because of Willie — not because of country



David Allen



music. Willie's appeal in the country is very strong. When we get the TV campaign out there his strong appeal will really start to show. But there's no question the country fans are the core of his audience.

R&R: As you prepared to make this major commitment, were you troubled by the Country "slump" of the last few years?

DA: No, because again we were talking about Willie. But we were very conscious of the flattening out of the Country market as we went into the Willie thing because we'd been toying with sponsorships of a much different degree for three years before this. It was obvious to us that if we were going to use country music as a vehicle we were going to have to get on the top and rather than the bottom end of it. There were no choices: It was Willie or we probably wouldn't have done this.

I don't view country music as a negative by any means. There were a lot of other qualities in Willie that sold it. Just his power and his strength in the American public.

R&R: Can you provide any further insight into the thought process that goes into signing someone for a deal of this type?

DA: We looked at every aspect of Willie Nelson that we could get our hands on. I didn't have to be convinced about Willie. I didn't need to be convinced even before I knew him. But, when you're talking about a substantial investment, I did have to convince people here. We looked at his record sales, his movies, and basically at the way he's lived his life the last 20 years.

He personifies the kind of people that a blue jeans company would sell products to. It's a very believable relationship. Wrangler has never done a celebrity endorsement before, nor has Willie. Neither would endorse something that was not legitimate.

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# REPS ON THE RECORD

## The Politics Of Buying

A radio station's direct link to Madison Avenue is its rep firm. The rep serves as the conduit through which virtually all national ad dollars flow, and because of this mediary relationship the rep must have a clear understanding of the wants and needs of both parties. Thus, the rep is clearly aware of the politics of buying, the importance of ratings, and the pervasive prejudice against Country radio.

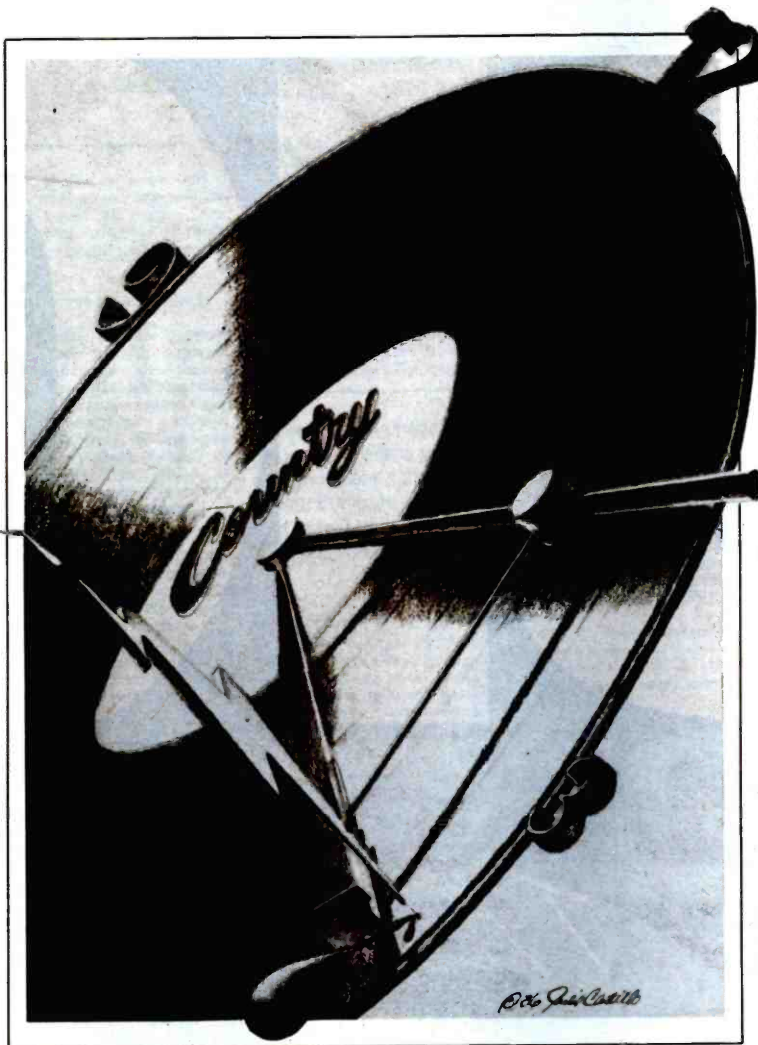
As the national advertising middleman, the radio rep witnesses every trend known to the industry. When "Urban Cowboy" climbed to the top of the "in" trend list, advertisers were there to ride the wave; when Country finally dropped to the bottom of the "out" list, the format was *persona non grata*. The brief heyday of Contemporary Country was over, and the numbers had dropped back to where they were before ostrich skin boots and designer hats were all the rage. When the city was done with Country, Country went home. As one New York rep comments, "You can take music out of the country, but you can't take the country out of music."

### The Second Coming

Country has been hearing sad eulogies for several years now, lamenting the late great American trend and harking back to easier days. "Where have all the numbers gone?" cry the bewildered Country loyalists. "How do we bring them back? When will the next trend come along to save us, and how will we know when it's here?"

Peter Moore, Exec. VP of Masla Radio, believes that Country is the master of its own destiny. "A lot of people forget that almost 65% of all commercial radio stations are in some way Country," he says. "That shows considerable strength for the format, even if a majority of these stations are in small markets like LaCrosse, Wisconsin. True, Country doesn't have the sales and ratings of a few years ago, but those were numbers inflated by hype that wooed a lot of people into a false comfort."

McGavren Guild VP/Sales Kay White agrees: "Everyone talks about Country as dying a slow



death, but I don't think it's dead at all. Every market is different and Country has varying degrees of success in each one of them. 'Urban Cowboy' created a groundswell of the 18-34 demo, a segment Country had not attracted before. The stations that took advantage of that groundswell and were able to maintain a part of that younger demo were the ones that kept their listeners and became strong mass appeal stations. The stations that lost these demos suffered the same fate as the Disco stations which preceded them."

### A Slight Surge

Since the fall '85 Arbitron results were released in January, some Country broadcasters have had minor heart palpitations (of the positive sort). The format was up in a number of markets from coast to coast, a possible sign that it was emerging from its hole. Explanations for this have ranged from "Oh, every time Kenny Rogers releases an album the ratings go up" to "it's just a seasonal fluctuation — just wait until the spring book." In any case, with a noticeable in-

crease in the numbers, can Country's cyclical rebirth be far behind?

Moore believes that Country's upswing should not be misconstrued. "What is happening is that radio is being totally judged through the ratings," he says. "Whenever the sweeps come out everybody looks at who did what and how such and such fared. They've done it with AOR, with Easy Listening, and now with Country. Any minor fluctuation is looked at with great hope, but these fluctuations mean very little in the

BY REED BUNZEL

long run. The strength of any format can be seen through the consistency of its audience, not through the fluctuation of its cross-over listenership. Keeping this in mind, if you throw out the high book and the low book you'll generally find that there isn't much change at all."

Conceding that reps are largely to blame for the influence of ratings on national buys, Moore passes some of the buck to the radio salesperson. "The primary reason that Country sales have been falling is the fault of the rep business today — and because of the importance we place on the numbers," he admits. "But unless the buyer is given something else to look at besides the ratings, what can you expect? Stations can provide research data that can minimize the ratings, but we seldom see it. There is a certain responsibility that each radio station has in helping itself; when radio reacts to the competitive nature of audience measurement and not to qualitative analysis of that audience, the positioning of that station suffers."

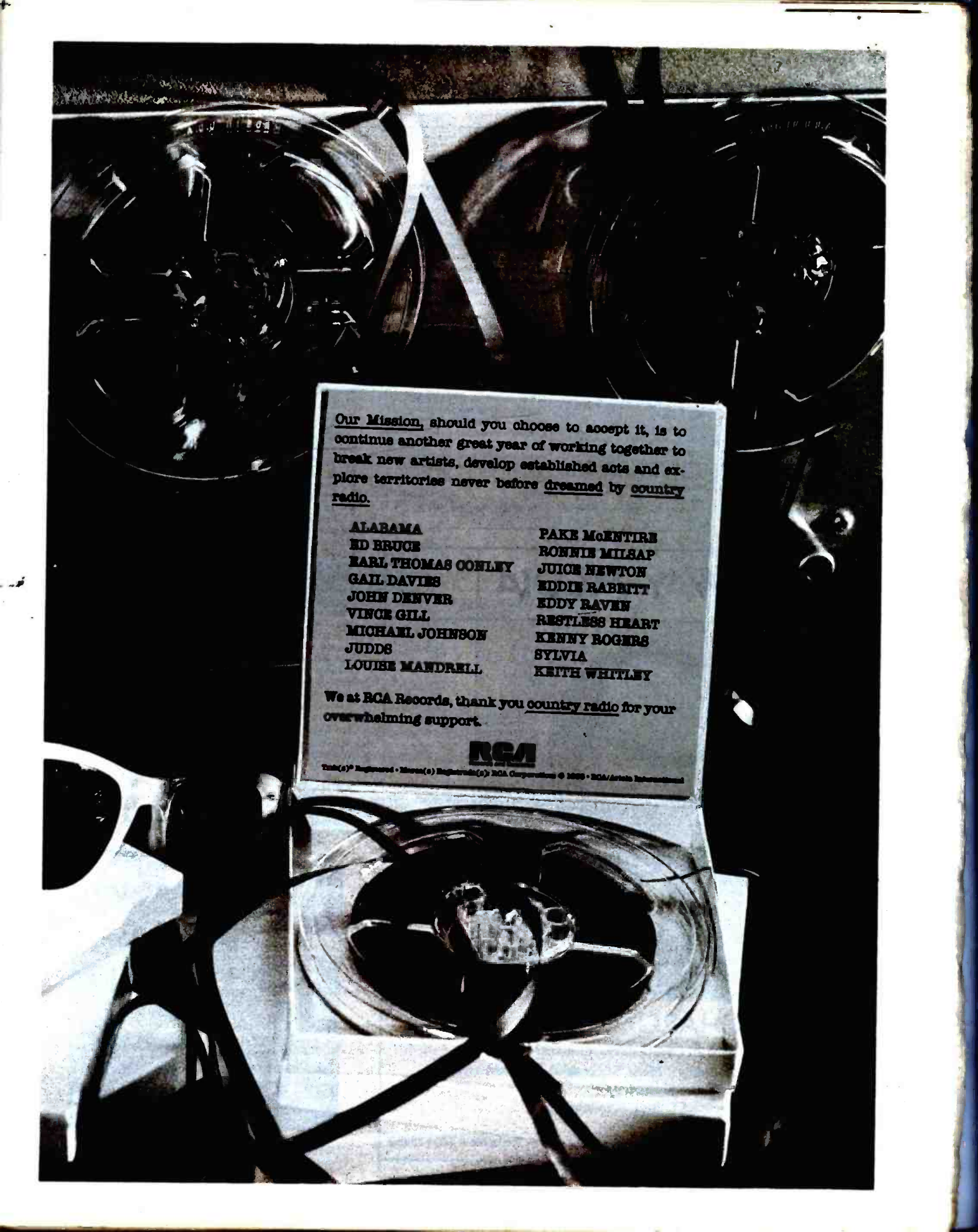
### Earning Results

White believes that ratings are simply a reflection of a station's perception of itself. Too many stations, she suggests, rely on ratings and fail to realize that hard work and positive positioning are what earns those numbers. "Every market is different, but as a whole the Country stations which conduct a lot of music research and get a good feel for their overall market position — and then back it up with promotion — fare much better. WCAO/Baltimore and WYRK/Buffalo have had excellent books, but they didn't get those by accident. They earned them."

This "Smith-Barney" work ethic precludes the complacent "hurry up and wait" attitude that prevails among trendseekers. Those who wait for the next trend not only tend to jump on the bandwagon too late; they also are professional butterflies who chase *fad* instead of substance. "Blaming poor sales on poor ratings is an easy way out," concludes Moore. "But those people who aren't content with Country's static performance are those who will work with the rep and the agency and the media buyer and the advertiser to get past the numbers and expose the format for the powerful consumer base that it is."

REPS/See Page 34





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# REPS ON THE RECORD

## COUNTRY: A POSITIVE IMAGE

I believe Country has a very positive image, not only with the audience but the advertisers as well. It is very rare that a client will say, "We don't want to buy Country." He may say, "We're looking for this particular audience," or "we don't want Urban," but very seldom do we see client prejudice against the Country market.

At the same time, there are some agencies and media buyers who prefer certain formats over Country, mainly because they are more comfortable with those formats. They are more familiar with the mainstream, and when they look at the ratings they see that Country doesn't necessarily fare as well in a number of markets. As a national rep my purpose is to sell radio as a whole, but many of our clients are Country stations and when we think we may have trouble going against the numbers or buyer bias we present them with qualitative data that goes beyond the Arbitron or Birch.

Every market situation is unique, and the success of Country differs from one market to the next. We are seeing less and less emphasis

placed on Country's ratings and more buying decision placed on qualitative research. Media buyers will always look at the numbers, but they also look at format factors and if a client needs that Country audience they aren't going to buy around the format. For instance, in Atlanta the buyers look at the Birch qualitative and look at anything the stations can give them to back up what they feel is a good profile of their listeners.

I would love to see Country — all radio, for that matter — bought on a qualitative basis. The reality is, however, that the buyers have to answer for their decisions, and the easiest thing to fall back on is cost per point.

Every format goes through its up

and down trends, and Country has been experiencing its cycle. Last year everyone was saying "AOR is dead," and now AOR is doing well. During these cyclical periods the stations learn a lot about themselves and their format, and it causes them to examine their roots and to study what their audience is really after. Possibly the best thing that can happen to a station is for it to have a down book; this way it will go out and work hard to correct whatever is ailing it.

On the whole I see a very bright future for Country. Country's listeners are extremely loyal, and a buyer can add a lot of reach by adding a unique format to her schedule. Country certainly has a lot of room to improve; the mass appeal "Urban Cowboy" crossover period has come to an end and Country has had to reassess itself. But the format has grown over the years and will continue to look strong in the future.

Kay White  
VP/Sales McGavren-Guid

## BEYOND RATINGS: QUALITATIVE VS. QUANTITATIVE

It is easy to blame Country's difficulties on poor ratings, but this doesn't define the problem or look for a solution. Reps are as guilty of looking at the numbers as much as the agencies, advertisers, and stations are — but that's all we have to work with unless the stations give us more. If Country wants to go beyond the ratings to improve its sales picture, it has to present qualitative information to position itself.

The second-class attitude that Country complains about is highly exaggerated. Neither the advertiser nor the rep thinks of Country, or any other format, as being secondary to AC or CHR. The problem is that everyone — stations included — are getting caught in the numbers crunch. When the new book comes out everyone runs to see how badly they did, and their sales attitude is determined by whether they were up or down. This is simply a reactionary approach to Arbitron and Birch, with everyone living and dying by the sword.

For instance, if a client wants to sell peanut butter, a numbers-oriented buyer might find the top five stations targeted toward women 18-49. The fact is, peanut butter is sold to households, not to women 18-49 — and Country is an excellent way to target the household consumer. These are the qualitative factors that the salesman has to present to the buyer (on the national level) or the advertiser (on the local level); he has to say "Look, if you want to sell peanut butter you don't want women 18-49 — you want peanut butter users."

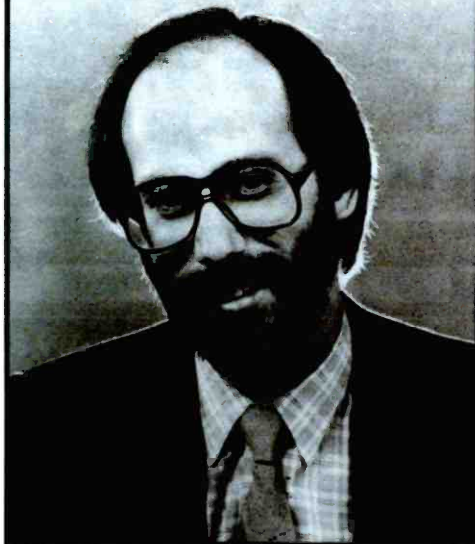
By paying so much attention to the ratings we are creating our own enemy: the cost per point figure. The CPMs aren't going to go away, but every once in awhile it doesn't hurt to pitch a buyer by saying, "Throw your book away and let's talk radio, let's talk format, let's talk lifestyle." This is not an easy task: media buyers want to feel safe in what they buy. They can justify a



Peter Moore  
Exec. VP/COO Torbet Radio  
CPM buy, but it's tougher to justify buying a format or a radio station that isn't fully backed up by the numbers.

No radio station can afford to passively sit back and hope its picture improves. With the major stations playing diary attack during the ratings sweeps, no one can afford to idly wait for the book. When stations are playing the zip code game, erecting billboards in areas where they know a few clerics will be sent, or concentrating direct mail contests in heavy diary areas, no station can remain inactive. The move by Arbitron to expand its continuous measurement should eliminate some of this scientific approach, because only a few stations can afford to go out and buy every book. Sooner or later the guy with the big pocketbook is going to realize that he isn't getting an adequate return on his investment, which may benefit the station that maintains a decent level of promotion all year round.

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# ADVERTISER AND THE AGENCY: Quality Vs. Quantity

BY REED BUNZEL

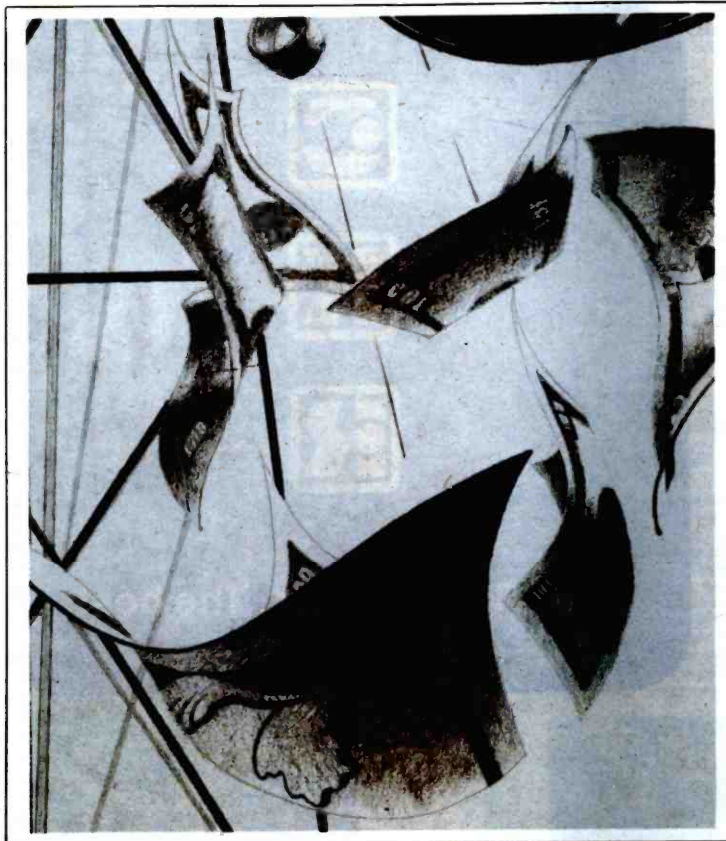
Country broadcasters have long accused Madison Avenue of format bigotry. Country, these critics maintain, is segregated from the body of radio buys and maligned as a legitimate advertising vehicle. The format is relegated to a secondary status when compared against such mainstream formats as Adult Contemporary and CHR, and suffers the consequences of being left off the "must buy" list. This "agency bias" paints a stereotyped picture of an agricultural redneck, beer belly, porch-swing-sitting, pick-up truck-driving older demo who spits tobacco and counts the passing days on his playmate pinup calendar.

In response to these accusations comes a resounding cry of "foul!" from the advertising community. True, some media buyers and agencies have a prejudiced view of Country, favoring their own musical tastes over ballads about cheating, motherhood, and trucks. But many advertisers and buyers do understand the value(s) of Country; and instead place part of the blame on Country's inability to create its own destiny. Simply put: Country radio is far too passive; it accepts (and complains about) its problems without aggressively attacking them head-on.

## The Cowboy Collapses

Every media watcher knows that Country — both as a music form and as a radio format — has suffered a considerable downturn in the dwindling wake of the "Urban Cowboy" craze. Ratings sank, album sales took a nosedive, and the crossover product of three years ago is being spurned by virtually every non-Country program director in the U.S.

Still, in the face of all this is the late word that Country gasped a breath of life in the Fall '85 Arbitron survey. Country was up considerably in many markets; while



the format showed some slight dips, the general consensus was one of optimism.

The paradox here is that Country has maintained a large, loyal audience throughout the "Urban" ordeal. "Over 31 million folks listen to Country radio on an average day," says Jack Walz, Senior VP at BDA-BBDO Advertising in Atlanta. "There has been a downturn in record sales and ratings, but Country still has a lot of strengths." The challenge, Walz explains, is to capitalize on those strengths and minimize the weaknesses.

The weaknesses are easy to isolate. Country fares poorly in major

markets such as New York and Los Angeles, markets which are considered dominant in any media buy. Coupled with this is the high proportion of media buys executed in these two markets; an agency in New York may not recognize the value of a Country buy when the only Country station in town pulls a 2.2 12+ share.

## Buyer Bias

Personal preference is also a determinant of Country's fate. An ex-Madison Avenue media buyer describes her average former colleagues as "college-educated women of about 26 whose business

decisions are to a great deal prescribed by their own personal tastes." She goes on to explain how many buyers — especially those in New York — "are never exposed to Country and usually don't care for it at all. As a result Country has to fight through the ratings books, which are sometimes skewed unfairly."

"There are a lot of people who perpetuate the stereotypes," agrees J. Walter Thompson Sr. VP Richard McCullough. "A lot of people just buy by the numbers and don't understand what the music represents in terms of purchasing power."

One agency rep cites the problem as one of overcoming the beer-guzzling stereotype. "There's an aura surrounding Country that depicts everyone as drinking Pabst Blue Ribbon and riding John Deere tractors," he says. "The fact is, Country's got great demos. It has household demos, college-educated demos, expendable income demos — the trick is to just get the media buyer to look past the numbers. There's more to selling radio than just playing the numbers game."

## Surviving The Stereotype

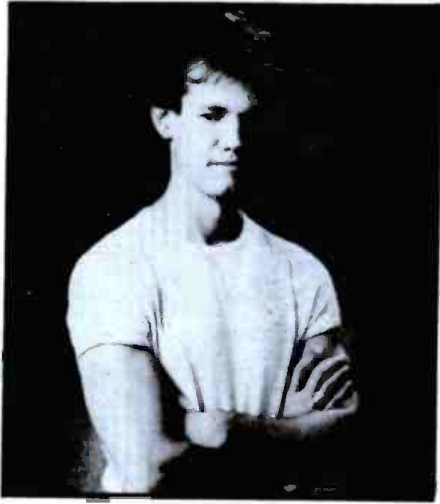
Buyer bias is often cited as a major excuse contributing to Country's doldrums. Whether the Country or the media buyer stereotype is accurate, however, one thing is certain: Country cannot live on its numbers alone. The Fall '85 Arbitron results indicate marked improvement in some markets for Country, but these increases will not necessarily translate into success at the bottom line. The buy-by-numbers game does not work for Country radio.

"Country has just gotten a bum rap," comments J. Walker Thompson's McCullough. "A lot of this can be blamed on buyer predisposition, but the stations are also to blame. Instead of hoping for their numbers to magically increase, they should make a concerted effort to inform the agencies and advertisers that Country is more than just a stereotype." McCullough believes that, while media buyers do tend to place heavy emphasis on the numbers, they will look at all qualitative data if that data is presented to them. "Country provides a great opportunity to sell product, but media buyers need to see the data that emphasizes the consumer awareness of the audience."

Walz agrees that Country salespeople have a special responsibility to their format that others may not have. "These salespeople just can't use the old limp excuse that 'so-and-so doesn't believe in Country, so we can't get in on the buy,'" he explains. "These are the salespeople who believe they are trapped by their own ratings. It comes down to being able to use your selling tools, in some cases going beyond Arbitron or Birch."

AGENCY/See Page 39

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## THE FORESTER SISTERS

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# ADVERTISER AND THE AGENCY

## TRACING THE COUNTRY CYCLE

There is no clear-cut reason why Country did better in the latest book. So much of this sort of development may be cyclical, but it's difficult to determine because the books themselves tend to have ups and downs. At any rate, growth is quite evident and the format may be on an upswing. This movement seems to have begun about three books back, and I hope this is a trend that will show up in the marketplace.

Whenever the cause, this upward movement is a very positive development. Country is the number one format in five or six rather large markets, such as Houston and Dallas. This is good for Country because it shows the New York or Chicago-based media buyer that if Country is a "must buy" in these cities, it might be an important factor in other markets.

Country has had a tarnished reputation over the last few years, and most broadcasters and record labels know what they've done right and what they've done wrong. The biggest challenge is overcoming their sense of complacency of five years ago.

"Urban Cowboy" created a false sense of security, and in the aftermath they kept lamenting their losses and waiting for something else to save them. But "Urban Cowboy" was a fluke, and most of the stations and labels realize now that they have to move on. They can't hang on to Country as it was twenty years ago, nor even five years ago.

As a result a lot of new artists are coming along, breathing new life into the industry. This is important for Country because it traditionally skews toward the 25-54 audience, which is not necessarily the prime demo target sought by advertisers. In order to attract the younger li-

teners you have to give them a new sound.

What's encouraging about this upturn is that even if the media buyers still disregard the format because of a personal bias, Country has the tools to get around this blockade. Also, if the books continue to look even a little bit up, most agencies will look at the numbers with open eyes; they can't close out a whole format just because they don't like the music — especially if the figures are there.

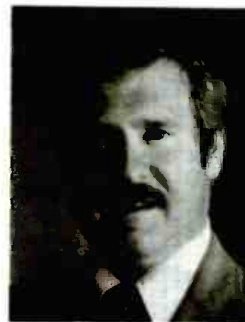
Another encouraging development for Country is Arbitron's decision to expand its four-book measurement deeper into the top 100 markets. This decision has angered a lot of broadcasters who traditionally spend a lot of promotion money to buy the book; they know they can't afford to double their promotion budget but realize if they don't their numbers may drop. As a result of this, Country should fare rather well — because a truer picture of each market picture will prevail.

Jack Walz Sr. VP BDA-BBDO

## BEATING THE NUMBERS GAME

During the "Urban Cowboy" era everyone became accustomed to nice numbers coming out of anything connected with Nashville. Record sales boomed, ratings even in New York and Los Angeles were great, and Country was riding the crest of a new wave. But when the faddists put their cowboy hats and boots on the closet shelf the numbers dropped off, and Country was back where it was before the boom.

When you get past all the numbers and stereotypes and faddism of several years ago, however, you realize that Country is still a major radio format. It's a thriving business and it's just as active as it was during its peak five years ago. The sudden downturn precipitated a number of changes: you're seeing new sounds, new groups who play a more contemporary music, and a move away from so much of the traditional Country sound that primarily attracts the older demos. A lot of people have been worried that Country will fade and turn into the next MOR format, but I think instead that it will always attract a large segment of the population and be a major force in radio.



Richard McCullough Sr. VP

J. Walter Thompson

views to determine listener habits, and this research will be compiled into a market structure study which will look at the many dimensions of the country music audience.

This type of research is necessary to provide stations and advertisers with the information they need to sell country. Country requires a dedicated, aggressive marketing program for stations to sell their product to advertisers and agencies. Numbers alone can't do the job, but if stations make good use of the sales tools available to them they can demonstrate the value of the format and overcome the bias.

The problem with Country stems from its low numbers. Many media buyers look only at the ratings when they put together a buy, but Country's strength lies more in who it attracts than how many. In order to get past this numbers bias you have to understand the value of the Country audience; then you can sell Madison Avenue on the merits of that listening segment. Realizing this, the Country Music Association is conducting a major consumer study, covering country as well as other forms of music. We're conducting a series of telephone inter-

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# TOP COUNTRY HITMAKERS

## Most Productive Artists 1974-1985

The twelve years of R&R's existence roughly coincides with what could be called the "Modern Country Era." During the 1974-85 period, country music evolved away from many of its traditions toward a thoroughly modern, crossover-conscious set of styles. The "Urban Cowboy" splash came right in the middle of this time span, got everybody excited, and then faded. The crossovers faded with it and country retreated into its own world again, but the music diversified further, ranging from new traditional to flat-out rock — a wealth of fascinating music just waiting for people outside the country realm to discover it.

The point of the above essaying was to establish that R&R has been around for a particularly dynamic period of country's existence, and to introduce a look at the format's most successful hitmakers over that time. I tabulated lists of artists with most Top 15 hits, most Top 5 hits, most No. 1 hits, as well as simple overall standings.

I did the same general thing for CHR and AC over the last two weeks in my On The Records column, but felt this one belonged here as part of our CRS special... not just because it's about Country, but because Country radio and records is truly a different world.

With all its changes, Country is still dominated by a solid core of consistent artists who are good for three or four big hits a year... with many of these artists maintaining that pace for all or most of our 12-year span. Add in the country tradition of duets, which I felt in fairness deserved giving credit for one full hit to each artist, and Country stars were able to rack up some truly impressive tallies.

Conway Twitty and Willie Nelson, for instance, tied for most Top 15 hits with 45 apiece. The leading AC Top 15 hitmaker had 27 over the 12 years, while the CHR topper had 20. Even more telling: there were 28 Country artists who had 20 Top 15 hits. With 21 chart-toppers, Conway had more No. 1 hits than the CHR leader had Top 15 hits! (The leader in CHR No. 1s had six in a dozen years.)



Conway: *The Champ*



Crystal: *Top female singer*



Willie: *Tied for most hits*



Milsap: *2 years of No. 1s*



Don Williams: *#3 overall*



Mandrell: *#17 overall*



Waylon: *#9 overall*



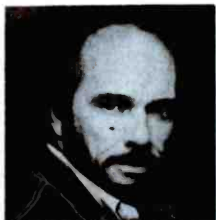
Emmylou: *#16 overall*



T.G.: *#14 overall*



Anne: *#18 overall*



Merle: *#3 in total hits*



Gilley: *#5 in total hits*

### Technical Matters

This section can be skipped by readers who want to get right to the numbers, and is otherwise designed to be read in a high-speed, lifeless monotone like the "actual mileage may vary" technical sections of new car spots. The first three tables are simple lists of the top Country hitmakers in number of Top 15, Top 5, and No. 1 hits. Because of the large number of consistent Country hitmakers, these

lists were carried out to a greater length than my corresponding AC and CHR lists.

You'll see a lot of artists with the same number of hits on these lists, but where possible the ties were broken as follows. On the Most Top 15 Hits list, if there were ties, I looked at each artist's number of Top 5 hits. If a tie still prevailed, I went to total of No. 1 hits. If it was still tied, I left it that way. Similarly, on the Top 5 list, I first looked at total of No. 1s, then at number of

Top 15s. On the No. 1 hits list, the tiebreaker was first number of Top 5s, then Top 15s. Finally, on the overall list, I broke ties by total No. 1s, then Top 5s, then Top 15s.

Speaking of the overall hitmakers list, it was computed as simply as possible by assigning three points to each No. 1 record an artist had, two points to records that reached Top 5 (No. 5, 4, 3, or 2), and one point to a Top 15 hit (peak position Nos. 6-15). It's a simplistic way to calculate the top

BY KEN BARNES

Country artists' standing, not intended to be definitive, but, it's hoped, interesting. So here come the figures.

### Most Top 15 Country Hits

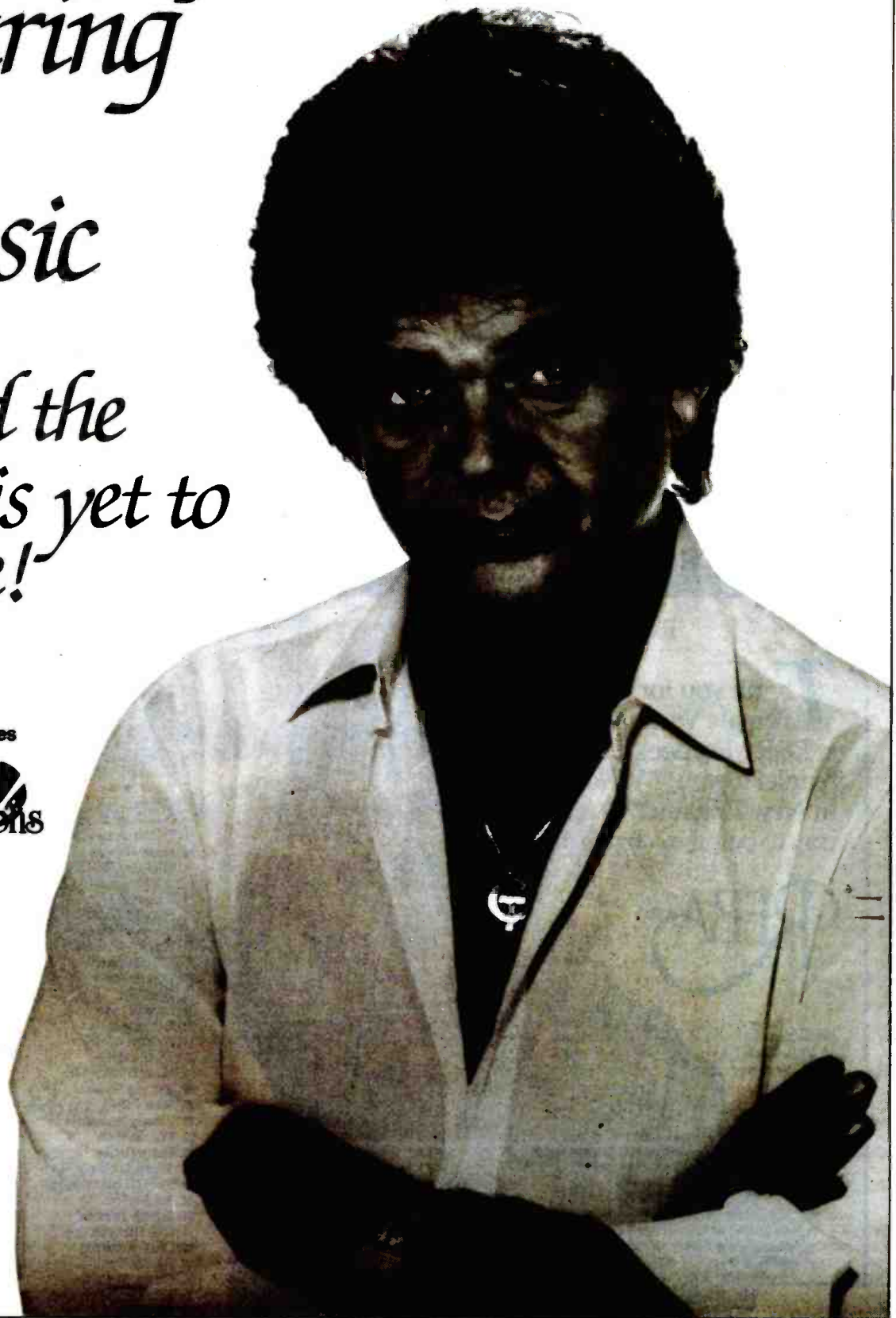
1. Conway Twitty	45
2. Willie Nelson	45
3. Merle Haggard	38
4. Ronnie Milsap	35
5. Mickey Gilley	35
6. Don Williams	33
7. Waylon Jennings	33
8. Dolly Parton	33
9. Crystal Gayle	31
10. Kenny Rogers	30
11. Charley Pride	29
12. Eddie Rabbitt	27
13. Emmylou Harris	27
14. T.G. Sheppard	27
15. Mel Tillis	27
16. Statler	26
17. Barbara Mandrell	25
18. George Jones	25
19. Loretta Lynn	25
20. Oak Ridge Boys	24
21. Moe Bandy	24
22. Hank Williams Jr.	22
23. Joe Stampley	22
24. Anne Murray	21
25. Janie Fricke	21
26. Tammy Wynette	21
27. Gene Watson	21
28. Larry Gatlin	20
29. Alabama	18
30. Johnny Rodriguez	18
31. Bellamy Bros. (tie) John Conlee	17
32. Tom T. Hall	17
33. Charly McClain	16
34. Charlie Rich	15
35. Johnny Lee	15
36. Glen Campbell	15
37. Tanya Tucker	14
38. Billy Crash Craddock	14
39. Ronnie McDowell (tie) Elvis Presley	14
40. Earl Thomas Conley	13
41. Johnny Duncan (tie) Ricky Skaggs	13
42. George Strait	13
43. Gary Morris	13
44. Kendall	13
45. Lee Greenwood	12
46. Dottie West	12
47. Reba McEntire	12
48. Razzy Bailey (tie) Vern Gosdin	12
49. Dave & Sugar	11
50. Sylvia	11
51. John Anderson	11
52. Donna Fargo	11
53. Ed Bruce (tie) Rosanne Cash	11
54. Jim Ed Brown	11
55. Freddie Hart	11

HITMAKERS/See Page 42



*Thanks for  
sharing  
the  
music*

*...and the  
best is yet to  
come!*



# HITMAKERS

Continued from Page 40

As mentioned earlier, although Conway and Willie are tied in number of Top 15s, Conway breaks the tie by having more Top 5s. Willie's high rank obviously profited from his mind-boggling number of duets (partners over the 12 years include Waylon, Mary Kay Place, Leon Russell, Ray Price, Roger Miller, Dolly, Merle, Ray Charles, Julio Iglesias, and the whole Highwaymen gang, and that's one diverse crowd), but Conway's succession of mid-70s Loretta Lynn duets didn't hurt him any, either.

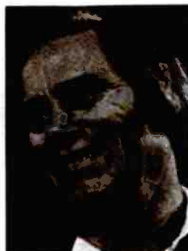
Over a 12-year period, artists with longevity are going to score highest, as you can see from the Top 10, with only Kenny Rogers a relative newcomer (first Top 15 appearance, 1977). You'd be hard-pressed to find a Country act bigger than Alabama right now, but all their hits since their 1981 debut were barely enough to sneak inside the Top 30. You'll find a number of more recent stars down in the second half of the Top 60; if we do this again in, say, 1980, you can imagine many of these artists will rank much higher.



Hank Jr.: #24 overall



The Oaks: Top group



George: #19 overall



Kenny: #6 in No. 1s



Dolly: #8 in total hits



Rabbitt: #13 overall

Conway wins again, this time by a wide margin, while the runner-up in this category is Don Williams. If Conway deserves a Most Consistent Artist award for the R&R Era, we should probably cast another medal for Williams: of 33 Top 15 hits, 30 (91%) went Top 5. (Getting ahead of ourselves, 20 of those became No. 1, another remarkable percentage.)

Some of the most intriguing information you can extract out of this mass of numbers is based on percentages, the percentage of an artist's Top 15 hits that go on to make Top 5, or how many Top 5s go on to hit No. 1. The differences are fascinating. Looking at the percentages of Top 15 hits that made it to Top 5, we can construct the following Top 5 Efficiency Batting Average Chart (let's hold it to ten for brevity's sake, using only artists who appeared on both the Most Top 15s and Most Top 5s lists):

1. Oak Ridge Boys 1.000 (24 for 24)
2. Alabama .944 (17/18)
3. Charley Pride .930 (27/29)
4. Don Williams .909 (30/33)
5. Kenny Rogers .900 (27/30)
6. Conway Twitty .844 (38/45)
7. Eddie Rabbitt .815 (22/27)
8. Anne Murray .810 (17/21)
9. Crystal Gayle .806 (25/31)
10. Ronnie Milsap .800 (28/35)

One odd note: Jim Ed Brown just made it on the Top 60 with 11 Top 15 hits. Ten of those were duets with Helen Cornelius, but those ten were her only Top 15 showings, and she just missed the list (she does show up on the overall Top 60 later on).

For purposes of comparison, only three artists in the Top 20 CHR Most Top 15 hit list had Top 5 batting averages over .800, again pointing up that consistent core of Country hitmakers that dominates the format.

This batting average concept is a good indicator of relative success. A similar percentage based on No. 1s is also interesting, and will follow the list of Most No. 1s, which is coming right up:

## Most No. 1 Country Hits

1. Conway Twitty 21
2. Don Williams 20
3. Ronnie Milsap 19
4. Kenny Rogers 15
5. Willie Nelson 15
6. Crystal Gayle 15
7. Alabama 14
8. Charley Pride 12
9. Oak Ridge Boys 12
10. Waylon Jennings 12
11. T.G. Sheppard 12
12. Eddie Rabbitt 11
13. Merle Haggard 10
14. Mickey Gilley 10
15. Dolly Parton 10
16. Anne Murray 9
17. Barbara Mandrell 6
18. Loretta Lynn 6
19. Bellamy Bros. 6
- (tie) John Conlee 6
21. Emmylou Harris 5
22. Larry Gatlin 5
23. Tanya Tucker 5
24. Johnny Lee 5
25. George Jones 4
26. Janie Fricke 4
27. Tammy Wynette 4
28. Earl Thomas Conley 4
29. Billy Crash Craddock 4
30. Sylvia 4

## Most Top 5 Country Hits

1. Conway Twitty 38
2. Don Williams 30
3. Ronnie Milsap 28
4. Merle Haggard 28
5. Kenny Rogers 27
6. Charley Pride 27
7. Willie Nelson 26
8. Crystal Gayle 25
9. Oak Ridge Boys 24
10. Waylon Jennings 23
11. Eddie Rabbitt 22
12. Mickey Gilley 22
13. Dolly Parton 21
14. Alabama 21
15. Anne Murray 17
16. Barbara Mandrell 17
17. Emmylou Harris 17
18. T.G. Sheppard 16
19. George Jones 16
20. Mel Tillis 15
21. Loretta Lynn 13
22. Bellamy Bros. 13
- (tie) John Conlee 13
24. Janie Fricke 13
25. Hank Williams Jr. 12
26. Tammy Wynette 11
27. Statler Bros. 11
28. Johnny Rodriguez 11
29. Charlie Rich 11
30. Larry Gatlin 9
31. Tanya Tucker 9
32. Earl Thomas Conley 9
33. Johnny Lee 8
34. Johnny Duncan 8
- (tie) Ricky Skaggs 8
38. Lee Greenwood 8
37. George Strait 8
38. Charly McClain 8
39. Billy Crash Craddock 7
40. Dottie West 7

## 'Whoever's In New England' Is Reba McEntire

R&R 31 BB 39

Thank you for naming me Female Vocalist of the Year in R&R's Reader's Poll. Also, thanks to you, "Whoever's In New England" is on its way to being my biggest hit.

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## KATHY MATTEA

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PolyGram Records

# HITMAKERS

Continued from Page 42

Another victory for Conway the Consistent, but it was a tight three-way battle with Williams and Millsap. (Millsap, by the way, racked up a remarkable statistic: he's the only artist to score a No. 1 hit in every one of the 12-year sample.)

Some of the superstars of today start to come into their own on this list — Rogers, Alabama, the Oaks — with concentrated numbers of chart-toppers in recent years. Again, Country has so many more high-scoring artists than other formats. While there were 30 Country stars with four No. 1s or more (actually 31; Freddy Fender had four but missed the Top 30 list because of fewer Top 5s and Top 15s), only 13 CHR artists managed that score. Two CHR artists had as many as six chart champs; 20 Country artists managed that feat.

One reason for that disparity is Country's well-known "revolving-door" #1 syndrome, when there's seemingly a new chart-topper every week, regular as clockwork. This situation, which has always fascinated me, has always been moderated of late (at least in R&R; it would be interesting to duplicate a comparison I did in CHR between R&R No. 1s and Billboard No. 1s for Country sometime).

Playing the percentage game again, measuring how many of an artist's Top 15 hits went all the way to the top, we come up with the following ten leading batting averages:

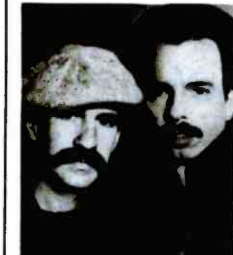
1. Alabama	.722 (14 for 18)
2. Don Williams	.606 (20/33)
3. Ronnie Millsap	.543 (19/35)
4. Kenny Rogers	.500 (15/30)
5. Oak Ridge Boys	.500 (12/24)
6. Crystal Gayle	.494 (15/31)
7. Conway Twitty	.487 (21/45)
8. T.G. Sheppard	.444 (12/27)
9. Anne Murray	.429 (9/21)
10. Charley Pride	.414 (12/29)



Janice: #22 overall



Statlers: #3 group, #23 overall



Bellamys: Top duo



Gatlin: #28 overall



Loretta: #21 overall

These percentages are naturally a lot lower than the Top 5 batting averages — hovering around the 400-500 range — which makes Alabama's .722 all the more remarkable (not to mention Don Williams's .606, based on almost twice the number of total Top 15s). Again, Country stars' efficiency at converting Top 15s into No. 1s is far greater than CHR artists'. The top ten Country artists on the Most No. 1s list averaged a .480 percentage (of 323 total Top 15 hits by those ten artists, 155 were No. 1s), while the equivalent CHR ten averaged .307 (137 total Top 15s, of which 42 hit the top).

Anyway, time for the overall tallies, which were, as I said, calculated by awarding three points to a No. 1, two to a Top 5, and one to a Top 15 hit.

## The All-Time R&R Country Hitmakers

1. Conway Twitty
2. Willie Nelson
3. Don Williams
4. Ronnie Millsap
5. Merle Haggard
6. Kenny Rogers
7. Crystal Gayle
8. Charley Pride
9. Waylon Jennings
10. Mickey Gilley
11. Dolly Parton
12. Oak Ridge Boys
13. Eddie Rabbit
14. T.G. Sheppard
15. Alabama
16. Emorylou Harris
17. Barbara Mandrell
18. Anne Murray
19. George Jones
20. Mel Tillis
21. Loretta Lynn
22. Janie Fricke
23. Statlers
24. Hank Williams Jr.
25. Bellamy Bros.  
(tie) John Conlee
27. Tammy Wynette
28. Larry Gatlin
29. Charlie Rich
30. Joe Stampley
31. Johnny Rodriguez
32. Tanya Tucker
33. Johnny Lee
34. Gene Watson
35. Moe Bandy
36. Earl Thomas Conley
37. Tom T. Hall
38. Billy Crash Craddock
39. Johnny Duncan  
(tie) Ricky Skaggs
41. Glen Campbell
42. Charly McClain

43. Elvis Presley
44. Lee Greenwood
45. Dottie West
46. George Strait
47. Sylvia
48. Dave & Sugar
49. Ronnie McDowell
50. Gary Morris
51. Freddy Fender
52. Jim Ed Brown
53. Donna Fargo
54. Steve Wariner
55. John Anderson
56. Kendall
57. Helen Cornelius
58. Ed Bruce  
(tie) Rosanne Cash
60. Margo Smith

No surprise if you've looked at the other lists: Conway is the all-time R&R Country champion. Willie's sheer number of hits gave him second over Don Williams. Millsap and Haggard have been truly consistent for a dozen years, while Rogers was a relative late-comer who concentrated tons of hits into his shorter overall hitmaking tenure.

Crystal Gayle earns the honor of Top Female Artist, with Dolly just outside the top ten and Emorylou, Barbara Mandrell, and Anne Murray also represented in the top 20. Pride, Waylon, and Gilley round out the top ten by dint of tremendous consistency, while the Oaks are the Top Group in the survey.

Alabama came all the way up from 28th on the Most Top 15 Hits list to 15th overall, thanks to their high percentages of Top 5 and No. 1 hits. Otherwise you'll mostly find artists who've persisted since the early '70s dotting the top 30 here, with some of the more recent stars starting to show up in the second half, along with a few names you may not have given much thought to in the last half-decade or so.

Anyway, I'll leave you here with this sea of figures, to make your own analyses and discoveries. It's not gospel, but it's a pretty good general guide to the hottest artists of the past 12 years, and an interesting supplement to this year's Country Radio Poll elsewhere in this issue.

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# COUNTRY RADIO MUSIC POLL

## 1985 Award Winners



**THE DREAM CONCERT** — Whereas last year four acts cornered the market on the eight awards, eight different artists or groups captured the awards this year. Although this makes for a rather crowded stage, they were all thrilled enough with the accolades you bestowed on them to souseize in.

Ricky Skaggs was named Performer of the Year. George Strait Male Vocalist, Reba McEntire Female Vocalist, Exile Best Group, the Judds Best Duo, and the Forester Sisters Best New Artist. For the fifth straight year Alabama received Best Album of the year accolades, and Ronnie Milsap won Best Single honors with "Lost in the Fifties."

BY LON HELTON

This is the tenth anniversary of the R&R readers' poll, in which once again we asked the PDs, MDs, and personalities of our reporting stations to list their favorites in eight categories. Amazingly enough, this was the very first year with a different winner in every category!

More than 700 ballots were cast in this survey, the only poll solely comprising Country broadcasters. The ballots they receive list each of the eight categories and each voter is free to write in any artist, song, or album he or she wishes.

Thanks to all of you who took the time to vote in this poll. Our sincere congratulations to all of the 1985 winners!

### Ricky Skaggs

Epic

Performer Of The Year

If anyone were to break Alabama's three-year hold on the Performer of the Year in the R&R Readers' Poll, it figured to be the Country Music Association's Entertainer of the Year, Ricky Skaggs.

No stranger to the top of this poll, Ricky previously headed two other categories. He was voted the Best New Artist for 1981 and the Best

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Male Vocalist in both 1982 and '83. Additionally, he's the first artist in the ten-year history of our Reader's Poll to be named both Best New Artist and, subsequently, Performer of the Year.

1985 was the "Year of the Road" for Skaggs. The early part of the year saw him embark on a North-eastern tour, which included stops in Boston, Albany, Washington, Rochester, Syracuse, Bangor, and Hartford.

He also could be found all over the Big Apple. Skaggs conducted a seminar at the Berklee School of Music and played New York City's showcase club, the Bottom Line. He was the centerpiece of the first-ever country in-store promotion at Tower Records in New York City, and hosted the Radio City Music Hall welcome to the Nashville Network as well.

In the spring of last year, Skaggs embarked on his first European tour. Concert stops included England, Scotland, Ireland, Holland, Germany, and Sweden. He recorded his "Live From London" LP at the Dominion Theater, a concert that was sold out an hour after tickets went on sale. The BBC also broadcast a 30-minute, late-night concert of the Dominion show.

As if all that traveling weren't enough, there are plans in the works for a Canadian tour.

Songs like "Something In My

Heart," "Country Boy," and "You Make Me Feel Like A Man" helped make '85 a banner year for Ricky. His widely acclaimed video of "Country Boy" garnered numerous awards and provided a huge boost in visibility. Few people are working harder than Ricky Skaggs to increase country music's exposure by attracting an ever wider and broader audience.

Exile

Epic

Best Group

This is the first time Exile has topped an R&R Readers' Poll category, due in no small part to Alabama's being named Best Group the last four consecutive years. However, the acknowledgment from the folks in radio may well be a harbinger of things to come for this group from Lexington, Kentucky.

The last few years have seen J.P. Pennington, Sonny LeMaire, Les Taylor, Marlin Hargiss, and Steve Goetzman release hit single after hit single. Exile's 1985 tunes

"Crazy For Your Love" and "She's A Miracle" both went number one on R&R's airplay chart, while "Hang On To Your Heart" peaked at the number two spot. As radio airplay has increased, so have the touring dates; the group was on the road for some 300 days last year!

Their records have become "instant adds" on radio stations across the country and their concerts have been critically acclaimed. Yet, industry recognition, as measured by ACM and CMA awards and the like, has just not been there. Perhaps the opinion of our readers foretold 1985 as the year of Exile.

### Forester Sisters

Warner Bros.

Best New Artist

Kathy, Christy, June, and Kim Forester hit 1985 with virtually the same force as the Judds in 1984. Their first release, "That's What You Do When You Fall In Love," did very well for brand new artists, peaking at 19 in the R&R National Airplay charts. But it was the next

single, "I Fell In Love Again Last Night," that rocketed them not only to number one, but to the consciousness of Country radio and the public. Their third single, "Just In Case," reached number two in early January, kept from the top spot only by labelmates Gary Morris & Crystal Gayle, who spent three weeks at number one with "Makin' Up For Lost Time."

"Mama's Never Seen Those Eyes" is the recently-released fourth single from the Foresters' debut album. Quite a feat indeed for these four ladies from Lookout Mountain, GA. And quite a story as well.

Less than a year before they signed a contract with Warner Bros., June and Kathy were teaching school in Lookout Mountain (fourth grade and music, respectively). Kim and Christy were still in school. Collectively, they decided to drop what they were doing and give themselves two years in which to "make it."

They left for Muscle Shoals — where they put together a demo with producers Jerry Wallace and Terry Skisner. Since they were just happy to have one, oddly enough, they never sent the demo to anyone. However, the drummer

POLL/See Page 48

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# MUSIC POLL

Continued from Page 46

in their band had a friend who is a song pluggler at WB/Nashville; he heard the tape and passed it on to the A&R department — which ultimately expressed some interest.

The scene now shifts to Calhoun, GA, where the girls opened a show for Larry Gatlin and the Gatlin Brothers, with three execs from WB in attendance. After the show, the WB trio asked the Foresters to prepare a ten-song showcase for the label. The ladies performed a month later and were signed to a singles contract that evening.

As you can imagine, it didn't stay a singles deal for long and they hurried into the studio to complete "The Forester Sisters" album. Their second album has been completed and should be released sometime in June.

## Alabama

RCA

### Album Of The Year

**I**t is impossible to keep a good group down. We may have to rename this category the "Alabama

Memorial Album of the Year." Incredibly, the group was voted this honor for the fifth consecutive year.

Alabama first took the honors for the 1981 release "Feels So Right." In 1982 it was "Mountain Music," followed by "The Closer You Get" in '83, "Roll On" in '84, and capped by "40 Hour Week" this year.

With the singles "There's No Way," "Forty Hour Week," and "Can't Keep A Good Man Down," Alabama enjoyed seven weeks at number one (three, two, and two weeks respectively). That's seven weeks out of 51 in which charts are done, and represents a hell of a lot of air play.

There's probably little doubt the boys from Ft. Payne were disappointed in not receiving a CMA award this past October; it was the first time since coming onto the national scene they walked away emptyhanded. But this will more than likely merely drive them even harder in their pursuit of excellence; the latest single "She And I" is a case in point.

## Ronnie Milsap

RCA

### Lost In The Fifties Tonight Single Of The Year

**R**onnie Milsap is the only artist to have had a number one record every year of the 12-year history of R&R's country charts. 1985 was no exception, as Ronnie hit the top with "She Keeps The Home Fires Burnin'" for three weeks and spent two weeks on top with "Lost In The Fifties Tonight" — your choice as Single of the Year.

Additionally, in the final airplay tabulation for the top 85 records of 1985, "Lost In The Fifties" ranked second and "Home Fires" third! These two singles are not only examples of Ronnie's versatility but also of his tremendously wide acceptance. When "Home Fires" first came out, the buzz on the phones was about "this great rec-

ord that's the most country thing he's done in years." "Lost in the Fifties," of course, is on the other end of the spectrum, but it's a song that rated a ten on the first-hearing goosebump scale. It must have hit members of the recording community the same way, since Ronnie recently picked up the Country Male Vocal Performance Grammy for that song.

Voted by R&R readers as the Best Male Vocalist in 1976 and '77 and the Performer of the Year in '77, Milsap has been absent from the Readers Poll winners circle the last seven years. Perhaps this is due to radio people taking his steadiness for granted, since Milsap consistently provides instantly-programmable material to radio — constantly stretching his musical boundaries.

## Judds

RCA

### Best Duo

**1**985 was another incredible year for Naomi and Wynonna Judd, the R&R Readers' Poll Best Duo, Best New Artist, and Single of the Year winners for 1984. They continued to produce the hottest sound on Country radio in 1985. "Girls' Night Out" went to number one to start the year and "Love Is Alive" spent three weeks on top during the summer. The fall release of "Have Mercy" was number two for three consecutive weeks, being denied the top spot only because Kenny Rogers held down number one those three weeks with "Morning Desire."

1985 was a good year for awards, as the Judds picked up ACM awards for Top Vocal Duet and Single of the Year for "Why Not

Me." They won CMA awards for Group of the Year, and "Why Not Me" also won the trophy for Single of the Year. The hardware continues to mount up, as they just returned from the Grammys with a statue for being named Best Group or Duo on the strength of the "Why Not Me" LP.

The ladies were all over the tube last year, from the "Today Show" to the "Tonight Show." They're continuing the talk show circuit with appearances on Donahue and a session with Sally Jessy Raphael. The print medium published its fair share of Judds copy, with articles in *Life*, *Time*, *Newsweek*, and *Spin*, with a *McCall's* feature yet to come.

Their music has been reviewed in *Rolling Stone*, *The Record*, *Creem*, and the London rock publication *New Musical Express*.

The Judds' fame has spread to such an extent that even their dog is readily recognizable. It seems Loretta Lynn Judd, Wynonna's pet Rat Terrier, jumped from the bus. She was spotted by a fan who took the pooch home, checked the album cover to find a management phone number, and within hours L&J was reunited with her family somewhere in the middle of Kentucky.

Being Best Duo does have its advantages!

## George Strait

MCA

### Best Male Vocalist

**G**eorge Strait makes his first-ever appearance as a winner in the R&R Readers' Poll as Best Male Vocalist for 1985. The honor comes on the heels of his 1985 hit singles "The Cowboy Rides Away," "The Fireman," and "The Chair." The 1985 honors for George began in the spring, when he receiv-

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ed the ACM Hat Award for top Male Vocalist, followed in October by two CMA awards. Strait was named Male Vocalist of the Year, while his LP "The Cowboy Rides Away" took Album of the Year honors. In addi-

tion, his "Greatest Hits" and "Something Special" albums were certified gold — his third and fourth albums to do so.

1985 produced a few "firsts" for George. He made his first video, based on the song "The Chair."

George made the *Rolling Stone's* Critics Poll as one of the five top country artists, and he also made his first screen test. He says he wouldn't mind doing some acting, as long as it doesn't interfere with his music.

While his foremost desire is to keep on making hit records, George has set one rather lofty goal: Hopeful of following in the footsteps of such luminaries as that "fat tub of goo" Terry Forster and headband mavin Jim McMahon, George would like to make an appearance on the "David Letterman" show. Now at least we know what George does after concerts.

and '81, and Janie Fricke in '82 and '83. So it's only natural that Reba McEntire, the 1984 winner, should repeat as Best Female Vocalist this year.

1985 was a great year for Reba. Both the ACM and CMA honors for Female Vocalist of the Year went to her, each for the second consecutive time. She also was Favorite Female Vocalist in the Music City News annual fan-voted awards.

This was also the year Reba made the most of the fame gained by winning the awards and more aggressively "went after" her career. She recently completed her first video, filming "Whoever's In New England" on location in New Bedford and Boston. She'll be featured in the March issue of *McCall's* magazine, has been selected to cohost the ACM Awards show in April, and recently guest-hosted the Nashville Network's "Nashville Now" show. Reba also starred in a commercial for Dodge trucks, and made a series of PSAs

for the national Motor Vehicle Association encouraging truckers to "Buckle Up."

Like George Strait, Reba made the *Rolling Stone* Critics Poll list of top five Country artists, the only female to do so. George and Reba also teamed up to do concert dates together in '85, most notably playing the Universal Amphitheatre in Los Angeles. They'll soon be performing at the NARM convention in L.A.

Reba has really come into her own musically the last couple of years. With the move to MCA and (more specifically) her "My Kind Of Country" album, she began picking her own material as well as co-producing her LPs with label chief Jimmy Bowen.

Her writing talents also began to bear fruit this past year. "Only In My Mind" was the first song she wrote to be released as a single, and with its success you can look for more on future albums. With her kind of energy, you can also expect to see a lot more of Reba in the coming years.

## TEN YEARS' OF READERS' PICKS

This year marks the tenth anniversary of the first R&R Reader's Poll. Following is a look at how the different staffs of our Country reporting radio stations have picked 'em over the years:

1976

Performer Of The Year: Willie Nelson

Male Vocalist: Ronnie Milsap

Female Vocalist: Crystal Gayle

Group: Dave & Sugar

Duo: Tie: Jim Ed Brown & Helen

Cornelius and Bill Anderson &

Mary Lou Turner

Best Single: "Good Hearted Woman"/Wayton & Willie

Best Album: "Wanted: The Outlaws"/Wayton Jennings, Willie Nelson, Tompall Glaser, Jessi Colter

Best New Artist: Tom Brash

1977

Performer Of The Year: Ronnie Milsap

Male Vocalist: Ronnie Milsap

Female Vocalist: Crystal Gayle

Group: Dave & Sugar

Duo: Jim Ed Brown & Helen Cornelius

Best Single: "Luckenbach Texas"/Wayton Jennings

Best Album: "Of Wayton"/Wayton Jennings

Best New Artist: Janie Fricke

1978

Performer Of The Year: Dolly Parton

Male Vocalist: Don Williams

Female Vocalist: Crystal Gayle

Group: Oak Ridge Boys

Duo: Kenny Rogers & Dottie West

Best Single: "Rose Colored Glasses"/John Conlee

Best Album: "Stardust"/Willie Nelson

Best New Artist: John Conlee

1979

Performer Of The Year: Kenny Rogers

Male Vocalist: Kenny Rogers

Female Vocalist: Barbara Mandrell

Group: Oak Ridge Boys

Duo: Kenny Rogers & Dottie West

Best Single: Tie: "The Gambler"/Kenny Rogers and "The Devil Went Down To Georgia"/Charlie Daniels Band

Best Album: "The Gambler"/Kenny Rogers

Best New Artist: John Conlee

1980

Performer Of The Year: Barbara Mandrell

Male Vocalist: Don Williams

Female Vocalist: Barbara Mandrell

Group: Oak Ridge Boys

Duo: Moe Bandy & Joe Stampley

Best Single: "Looking For Love"/Johnny Lee

Best Album: "Urban Cowboy Soundtrack"/Various Artists

Best New Artist: Lacy J. Dalton

1981

Performer Of The Year: Barbara Mandrell

Male Vocalist: Don Williams

Female Vocalist: Barbara Mandrell

Group: Alabama

Duo: David Frazier & Shelly West

Best Single: "Elvira"/Oak Ridge Boys

Best Album: "Feels So Right"/Alabama

Best New Artist: Ricky Skaggs

1982

Performer Of The Year: Alabama

Male Vocalist: Ricky Skaggs

Female Vocalist: Tie: Janie Fricke and Sylvia

Group: Alabama

Duo: David Frazier & Shelly West

Best Single: Tie: "Always On My Mind"/Willie Nelson and "Nobody"/Sylvia

Best Album: "Mountain Music"/Alabama

Best New Artist: Leo Greenwood

1983

Performer Of The Year: Alabama

Male Vocalist: Ricky Skaggs

Female Vocalist: Janie Fricke

Group: Alabama

Duo: Kenny Rogers & Dolly Parton

Best Single: "Islands In The Stream"/Kenny Rogers & Dolly Parton

Best Album: "The Closer You Get"/Alabama

Best New Artist: Deborah Allen

1984

Performer Of The Year: Alabama

Male Vocalist: Earl Thomas Conley

Female Vocalist: Reba McEntire

Group: Alabama

Duo: Judds

Best Single: "Why Not Me"/Judds

Best Album: "Roll On"/Alabama

Best New Artist: Judds

1985

Performer Of The Year: Ricky Skaggs

Male Vocalist: George Strait

Female Vocalist: Reba McEntire

Group: Exile

Duo: Judds

Best Single: "Lost In The '50s"/Ronnie Milsap

Best Album: "40 Hour Week"/Alabama

Best New Artist: Forester Sisters

### Reba McEntire

MCA

Best Female Vocalist

In the ten-year history of this poll multiple winners in this category have been the rule. Crystal Gayle topped the poll in '76, '77, and '78, Barbara Mandrell in '79, '80

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KIKX	WKHI	KQIZ-FM	WHSL

# SYNCH

## "WHERE ARE YOU NOW?"

BJ105 18-11	K104 deb 40	Y106 25-22
WOMP-FM 19-9	WGFM on	95XXX on
OK95 33-27	WKRZ-FM 29-26	OK100 on
WCAU-FM 37-30	WTLO 22	95XIL on
Q100 20-18	WNOK-FM 25	



COLUMBIA RECORDS



JHAN HIBER

## WEEK IN REVIEW

### Arbitron: "Boston Survey Accurate"

There have recently been questions about the integrity and quality of the fall '85 Arbitron estimates for Boston. According to Arbitron spokesperson Nan Myers, "Station WSSH questioned some of the listening done by one family in the survey. In order to track down those questions, validation of the survey was done. As a result of those validation efforts, we can state that the Boston survey is indeed accurate." Myers told R&R that there were no other issues concerning the integrity of the Boston estimates that had come to Arbitron's attention.

### Birch Adds Another Market

Birch VP Bill Livak reports that the ratings firm has recently been signed to conduct surveys in Mobile, AL. Birch will begin surveying Mobile this month, after not having previously been signed to conduct any sweeps there. The addition of Mobile to Birch's roster now means that approximately 90 markets are surveyed each month by Birch in continuous measurement.

# Country: The Top 50 Story

As the fall '85 Arbitron results came in it appeared there was reason for those with Country formats to celebrate. In several markets it seemed Country had fared much better than during the previous year or so, but what was the overall reality? I studied all the Country properties in the top 50 markets - 133 stations - to determine whether there was indeed a consistent upturn on Country's behalf.

### Still A Mixed Bag

I wish I could report that a definite trend towards a Country upturn is in the making. However, the results are still mixed.

In conducting the analysis, I looked at the overall shares for Country stations cumulatively earned in the fall '85 Arbitron. After adding the Country 12+ shares, I then compared those totals to those from the fall '84 and spring '85 surveys.

Why compare against those two sweeps? First, it is always best to compare survey results on an apples-to-apples basis. Thus, fall numbers should be compared to fall tallies from the previous year, and the same goes for spring sweeps. However, besides the fall comparison I want-

ed to also inject the spring '85-fall '85 analysis, as that might show Country improving over the spring, perhaps as CHR crested.

Here's how the overall Country shares compared to the two previous major sweeps:

Overall Country Shares Compared To Fall 1985			
Fall '84		Spring '85	
Up	Stable	Down	Stable
21	5	24	23
		20	7
			23

As you can see, the fall '85 results were down consistently from the fall '84 and spring '85 estimates: 23 or 24 markets garnered less of the overall listening than in either of the two major previous surveys. On the brighter side, however, there was also consistency seen in growth shown this

past fall compared to the previous surveys. About 40% of the markets saw Country growth in the fall '85 results.

### Market Variations Still Key Factor

What amazed me as I examined the fall '85 results was how much Country's fortunes vary by market. For example, in Greensboro-Winston Salem-High Point, Country's overall book was up 54% compared to fall '84, up 19% compared to spring '85 - a most noteworthy showing.

As noted on the chart, a number of good markets saw their Country shares remain essentially stable. (Dallas-Ft. Worth was a good example.) Apparently, Country has carved out a healthy portion of the market and is able to maintain that niche.

On the other side, however, were markets such as Denver-Boulder. In that metro Country has been consistently eroding. The fall '85 results saw Country share down 23% from the fall '84 and down ten percent from spring '85.

Thankfully, in Nashville specifically, the story looks to be most encouraging. Country stations have achieved a combined 30 share of the market, up from both the fall '84 and spring '85 estimates. On Country's behalf here's hoping that the growth in Nashville can spread nationwide.

### A Rosier Future?

What does the future look like for Country? Is the significant growth seen in some markets likely to continue and perhaps spread? I think the chances are good that overall share growth for Country can be achieved.

Two reasons account for my optimism. First, the combined shares of other formats may be settling. It looks as though CHR has peaked and is perhaps looking at slippage in its overall

share. By comparison, Country shares may then look more significant.

Second, Country stations are getting smarter in their marketing. More and more of these stations are using perceptual research and auditorium music tests. These ingredients, combined with knowledge of the lifestyles of local Country listeners, can help Country stations target growth more effectively.

To sum it up, it looks as though while there was significant growth in some markets the fall '85 results in the top 50 metros is still a mixed bag. However, the fact that 40% of the markets we examined saw Country growth is an encouraging sign when some people not too long ago were saying the format was dying. Better not bury those Country bones yet.

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# RATINGS

## Birch Quarterly Fall '85 Results, 12 +

### Greensboro-Winston Salem-High Point

WTQR Steady, Opens Big Lead As WZKL Slides; WSJS Wins AC Race; WMFR Triples, B/Us Up

	Spring '85	Fall '85
WTQR (Ctry)	15.5	15.3
WZKL (CHR)	15.3	11.4
WSJS (AC)	5.7	7.5
WMAG (AC)	9.1	6.4
WOMG (B/U)	5.7	6.0
WKSJ (CHR)	6.1	5.7
WOJY (B/EZ)	8.5	5.7
WAAA (B/U)	2.2	3.1
WSEZ (AC)	3.6	2.9
WBIG (BBnd)	2.4	2.7
WDCG (CHR)	1.6	2.7
WMFR (B/EZ)	9	2.5
WGLD (B/EZ)	1.6	1.9
WAIR (B/U)	.8	1.8
WEAL (B/U)	1.7	1.8
WPET (Rel)	.9	1.8
WTHP (B/U)	—	1.7
WHPE (Rel)	1.0	1.6
WFDD (Misc)	1.0	1.5
WWVI (Ctry)	.7	1.2
WWMO (Rel)	1.4	1.1

### Rochester

WCMF Up, New Leader; CHRs Down; WBKX Soars To Fourth; WHAM Wraps Up Good Gain

	Spring '85	Fall '85
WCMF (AOR)	15.4	16.1
WPXY-FM (CHR)	15.9	11.8
WVOR (AC)	9.3	9.7
WDKX (B/U)	5.3	8.9
WMJQ (CHR)	10.0	8.4
WEZO (B/EZ)	7.7	8.3
WHAM (AC)	5.9	7.7
WZKC (Ctry)	6.8	6.0
WYLF (BBnd)	3.4	4.2
WNYR (Ctry)	2.7	3.1
WBBF (N/T)	3.9	2.5
WXXI-FM (Class)	2.4	1.5
WFRC (Ctry)	1.1	1.4

### Salt Lake City

KSL Adds Five For Solid Lead; KSFI Improves in Third; Country Leaders Down; KZAN, KDAB, KRGO Rise; KTKK, KMGR Debut Well

	Spring '85	Fall '85
KSL (AC)	7.2	12.3
KRSP-FM (AOR)	11.9	9.1
KSFI (B/EZ)	7.6	8.7
KCPX (CHR)	10.2	8.0
KKAT (Ctry)	7.4	6.0
KALL (AC)	6.1	5.5
KSOP-FM (Ctry)	6.7	5.3
KLCY (AC)	6.5	4.9
KCGL (AOR)	4.1	4.1
KLTQ (AC)	3.0	3.6
KISN (Ctry)	3.7	3.2
KZAN (Ctry)	1.8	2.9
KDAB (AC)	2.0	2.8
KBQG (AC)	2.9	2.6
KTKK* (Talk)	—	2.4
KLRZ (CHR)	2.2	2.1
KLUB (B/EZ)	2.2	2.0
KMGR** (AC)	—	1.7
KRGO (Ctry)	.2	1.5
KUER (Misc)	1.1	1.5
KFMY (CHR)	1.8	1.2

\*Formerly KZJD  
\*\*Formerly KUUT

### Birmingham

WAPF-FM Off Five But Holds Top Spot; WZZK-FM Gains, Makes A Race Of It; WMJJ Up Five For Third; WJLD Triples, Gains On WENN-FM; WAGG, WAPI, WERC Show Good Numbers

	Spring '85	Fall '85
WAPF-FM (CHR)	22.1	17.1
WZZK-FM (Ctry)	14.8	15.5
WMJJ (AC)	7.3	12.3
WENN-FM (B/U)	14.7	10.4
WKXX (CHR)	8.4	7.2
WAGG (Rel)	4.0	6.3
WJLD (B/U)	1.7	5.2
WAPI (AC)	3.5	4.5
WERC (N/T)	2.5	4.1
WATV (B/U)	2.8	2.8
WLTB (Ctry)	3.2	2.8
WDJC (Rel)	3.5	1.9
WBHM (Misc)	-1.5	1.1
WCRT (Rel)	2.0	1.1

### Nashville

WKDF Gains Two; WSM-FM Keeps Pace; WQOK Adds Three For Double Figures; WYHY, WWKX Benefit From WTMG Switch; WSM Up

	Spring '85	Fall '85
WKDF (AOR)	14.4	16.2
WSM-FM (Ctry)	12.2	13.9
WQOK (B/U)	7.6	10.6
WLAC-FM (AC)	11.2	9.9
WYHY (CHR)	4.0	6.8
WZEZ (B/EZ)	6.7	6.3
WSM (Ctry)	4.9	8.0
WSIX-FM (Ctry)	7.3	5.4
WWKX (CHR)	3.7	5.2
WVOL (Gold)	3.1	2.3
WLRO-FM (AC)	1.5	2.1
WTMG* (Talk)	—	2.1
WLAC (Talk)	2.3	2.0
WPLN (Class)	1.6	1.5

\*Formerly WZKB-FM (CHR)

### Charlotte

WSOC-FM Up A Tad, Takes Lead As WRQG-FM, WPEG Slip; WEZC Up Three To Win AC Battle; WZXI Doubles

	Spring '85	Fall '85
WSOC-FM (Ctry)	13.4	13.8
WRQG-FM (CHR)	16.4	12.5
WPEG (B/U)	15.4	11.5
WEZC (AC)	8.9	9.8
WLVK (Ctry)	8.4	6.1
WBT (AC)	9.2	7.0
WBCY (CHR)	7.6	6.8
WJZR (CHR)	5.4	5.8
WZXI (B/EZ)	2.3	4.8
WGIV (B/U)	2.4	3.0
WFAE (Misc)	.7	1.9
WGSP (Gold)	1.3	1.6

### Oklahoma City

KATT-FM Off 4½ But Still Leads; KOFM in Double Figures, Runner-Up Slot, CHR Lead; KTOK Up Nicely; KLTE Takes

Monster Jump; WKY Rises

	Spring '85	Fall '85
KATT-FM (AOR)	16.4	11.9
KOFM (CHR)	9.2	10.2
KXXY-FM (Ctry)	10.2	8.9
KZBS (AC)	8.8	8.7
KJYO (CHR)	11.0	8.4
KEBC (Ctry)	8.1	7.8
KTOK (N/T)	6.3	7.5
KLTE (AC)	3.0	7.1
KKNG (B/EZ)	6.9	6.6
WKY (Ctry)	2.3	3.7
KAEZ (B/U)	4.0	2.8
KJIL (Rel)	2.2	2.2
KOMA (BBnd)	1.9	1.7
KWLS (Gold)	1.5	1.7
KCSC (Misc)	1.6	1.4
KOCV (Rel)	.8	1.2

### Louisville

WAMZ Up Almost Three, Establishes Edge; WHAS Up Three For Second; WDJX Cuts into WLRS; WRKA, WVEZ Improve

	Spring '85	Fall '85
WAMZ (Ctry)	12.9	15.7
WHAS (AC)	9.7	12.7
WGMF (AOR)	11.4	10.1
WLRS (CHR)	15.5	9.3
WRKA (AC)	6.6	8.1
WVEZ (B/EZ)	5.9	7.9
WDJX (CHR)	5.1	6.8
WJYL (B/U)	4.9	4.9
WLOU (B/U)	6.2	4.4
WCN (Ctry)	2.6	3.4
WAVG (AC)	5.2	3.3
WXLN (Rel)	1.9	2.7
WAKY (Gold)	3.9	2.1
WKYV (B/EZ)	1.7	2.0
WFPL (Misc)	1.0	1.5
WTMT (Ctry)	1.6	1.1

### Dayton

WGTV Off A Trifle, Maintains Solid Lead; WHIO-FM Steady For Second; AORs Down; WBLZ Gains Nicely; WWSN Doubles, Tightens AC Race; WONE Up Two

	Spring '85	Fall '85
WGTV (CHR)	15.8	15.3
WHIO-FM (B/EZ)	12.7	12.9
WTUE (AOR)	12.9	9.1
WBLZ (B/U)	8.1	7.9
WHIO (AC)	8.8	7.1

WWSN (AC)	3.5	6.8
WONE (Ctry)	4.5	6.4
WYMI (AC)	5.5	4.2
WDAO (B/U)	2.6	3.4
WING (AC)	3.7	3.2
WKSJ (AOR)	4.9	3.0
WLW (AC)	2.8	1.9
WBEI (Ctry)	1.9	1.7
WZEI (AC)	.8	1.6
WVUD (AC)	2.6	1.6
WAZU (AC)	.6	1.4
WEEC (Rel)	1.0	1.4
WFCJ (Rel)	.6	1.3
WPFB (Ctry)	.2	1.0

### Legion Of The Damned In L.A.

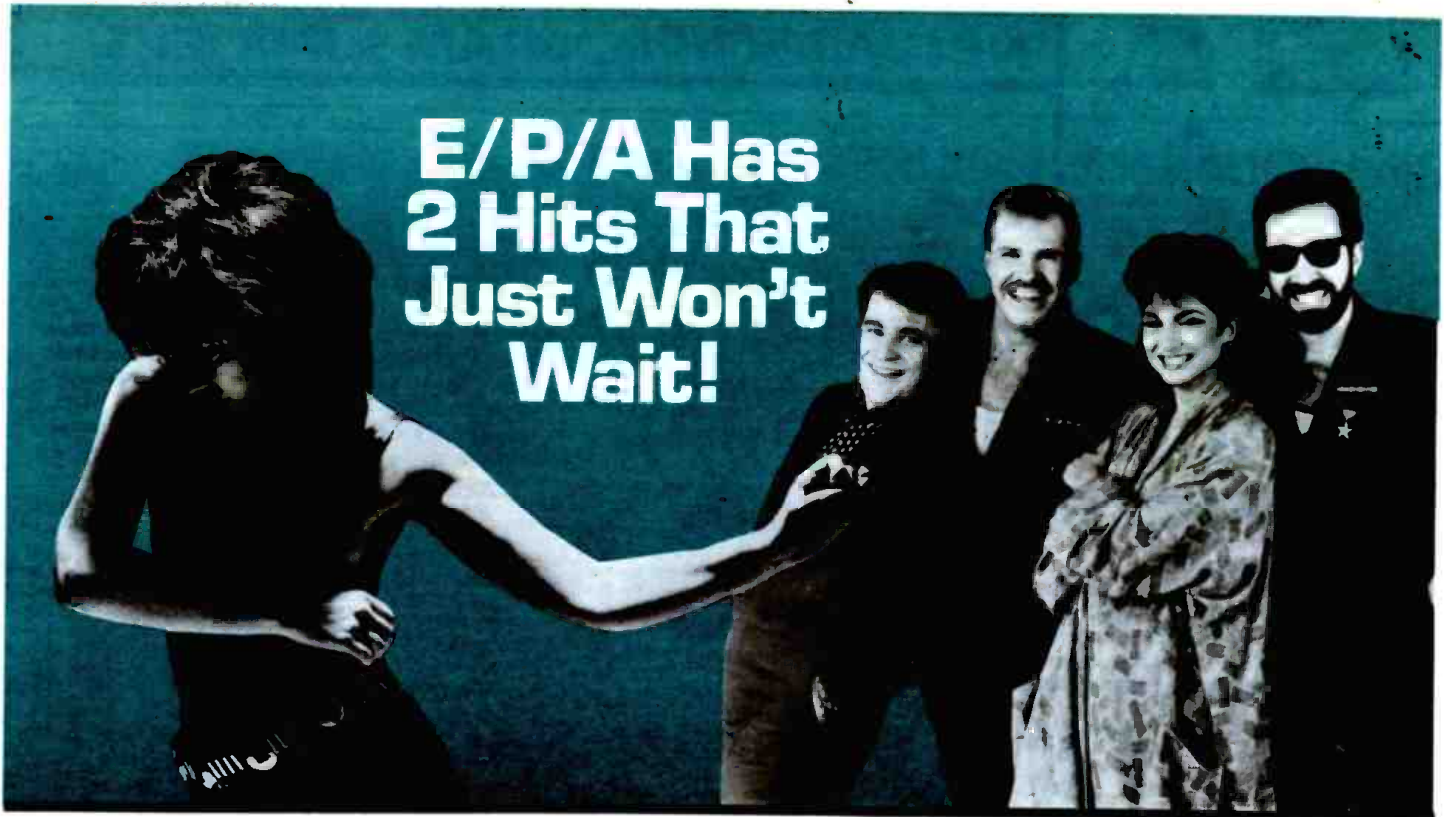


MCA's Damned recently performed in Santa Monica as one of four U.S. concerts. The English band will return for an extensive tour of the U.S. this spring. Celebrating backstage after the L.A. concert are (l-r) MCA VP John Schoenberger, MCA's Kathy Nelson and Tim Devins, MCA Sr. VP Zach Horowitz, group's Dave Vanlan and Red Scabies, and MCA's Randy Hoek.

### Format Legend

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

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94Q 20-16  
KKRZ add  
FM102 22

WBBQ 2-3  
KZZB 19-17  
WSSX add  
WBFM add  
BJ105 10-4  
Y106 10-7

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KSND add  
KBOS add  
KFIV add  
KCPX add  
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KKBQ  
WRNO

WRSR  
Z95  
Q102  
WMMS  
92X  
WHYT

KDWB-FM  
KPKE  
KIIS-FM  
KKRZ  
KS103  
KWSS  
KNBQ



REED BUNZEL

# Mutual Realigns News Programming

Despite widespread programming diversification, the heart of every network's lineup is still its news. News is virtually the largest departmental expense of any "traditional" network, and constitutes (just ahead of compensation) the primary reason a station signs up in the first place. Even with a predilection toward music programming, radio is still a fundamental source of news, and the majority of stations accept this as a fact of broadcasting life.

The face of the American public is changing, and so is its interest in current events. Networks have had to rethink their positioning: some have moved toward demographic targeting or lifestyle narrowcasting, while others have maintained that straight, hard-hitting news is still the best delivery. In keeping with this philosophy, Mutual Broadcasting recently reassessed its objectives and realigned its hourly news programming to pace the taste of the radio listener.



Ron Nessen

network's "Lifestyle" news, and decreases the number of newscasts from ten to seven.

Mutual VP/News Ron Nessen cites extensive research as the

basis for these changes, explaining: "We used to have the idea that our 'News On The Hour' was being carried by the old major market News stations, our 'News On The Half Hour' was broadcast by Adult Contemporary stations, and our 'Lifestyle' news was being heard on FM rock stations. But our research indicated that all our shows were being carried by a wide variety of stations, and the demographic targeting we were attempting wasn't necessary."

The listener-oriented research conducted by Mutual last year also focused on the delivery and style of radio news. The overwhelming findings: news should be delivered in a conversational tone, the content should be pertinent, and the writing should be fresh and frequently updated. "The stations and the listeners want real news," Nessen adds. "They don't want junk or funny stories. They want news that is important to their lives, things they know they should know about. They also don't want the old newsreel voice; they want news delivered in a conversational tone. These findings have given us the ground rules we've decided to apply, and we think our new product will appeal to the 35-54 demographic we're targeted to."

Part of these ground rules is the factor of announcer identification. Nessen feels that listeners like the familiarity of hearing the same announcer at the same time during the day. As a result, he has made some staff changes which place anchors in permanent daily time slots. "Because we eliminated the 'Lifestyle' news, and because our



Pictured following ABC's contract signing with Kaminsky & Co. are (l-r) ABC's Gina Suarez and Bob Baneon, Kaminsky & Co.'s Bob Kaminsky, and ABC's Beverly Padatzik.

## ABC Associates With Kaminsky

ABC Radio Networks recently signed an exclusive contract with Kaminsky & Company to produce a new program series, which features concerts, special events, and holiday programming. "Music Of America" kicks off its premiere show March 21 with a concert spotlighting the Oak Ridge Boys and the Judds in a performance at Radio City Music Hall."

The newly-formed Kaminsky & Co. was founded by Bob Kaminsky, former producer of "Silver Eagle" for DMR Broadcasting (and distributed via ABC). Kaminsky has also produced numerous recent albums, including the record "E=MO" from Emo Phillips and

Bette Midler's "Mud Will Be Flung Tonight." Commenting on the company's association with ABC, Kaminsky said "The network has afforded me an unusual opportunity to put the 'special' back into 'specials,' and we're going to have a lot of fun."

# UPI Radio Restructures

Following a year of financial turmoil, United Press International has begun its restructuring process. The wire service/radio network has moved its financial, legal, and accounting facilities from Brentwood, TN to Washington, DC; pension payments and employee salaries have been resumed on schedule; and the communications staff has been increased.

The move of UPI's business offices marks a consolidation of the company into UPI's world headquarters, part of an overall reorganization process. This reorganization is being made in preparation for the sale of the company to New UPI, Inc., part of a court-approved purchase agreement with Mexican newspaper publisher Mario Vasquez-Rana and Houston developer Joe Rasso. Former owners Douglas Rabe and William Geisler moved the offices to Tennessee in 1984.

The pension plan, which had ceased accruals and contributions between October 1984 and September 1985, has been reactivated. D-

rector/Human Resources Development William Mahler Jr., comments. "The reactivation of the UPI Pension Plan is just one of the many indications that UPI is turning the corner and pulling itself out of its financial difficulties." Salaries have been restored to 105% of what they were in October 1984, when UPI began its reorganization measures.

UPI, which has been operating under Chapter 11 bankruptcy protection since last April, recently received \$1 million for operating costs and a \$25 million line of credit. The company expects to post a \$1 million profit for 1985.

"The stations and the listeners want real news. They don't want junk or funny stories. They want news that is important to their lives, things they know they should know about. They also don't want the old newsreel voice; they want news delivered in a conversational tone."

-Ron Nessen

research indicated this familiarity factor, we cut our staff of announcers and assigned them specific newscasts," he says.

The changing face of Mutual news is also reflected in the "overhaul" of the "Larry King Show" and the addition of Tom Grant in the 9-11pm slot. "There's no mystery that we can charge a higher rate for advertising before midnight, so it only makes sense to move the 'King' show up to 11," Nessen continues. "This, coupled with Tom Grant leading into

Large" and "Larry King: Sports In Focus" have been added to the Monday-Friday lineup. Also, "Wide Weekend of Sports" has been expanded to include 16 sports-casts each weekend; eight on Saturday and eight on Sunday.

"We have done extensive research with our affiliates," comments Manager/Sports Larry Michaels. "Weekend sports coverage is something stations want, but they need those efforts concentrated during the morning, afternoon, and early evening dayparts."

## All-Star Net Brings Home Bacon

The All-Star Radio Network (not to be confused with All Star Radio) has launched its first satellite programming venture. "James Bacon In Hollywood," a celebrity interview, overnight talk show, airs Monday-Friday, midnight-to-5:00 ET from All-Star's Hollywood studios.

James Bacon is considered one of the last of Hollywood's celebrity columnists, syndicated to 500 newspapers by the Hearst Corp. All-Star is a partnership between Los Angeles radio personality Rhonda Kramer and broadcast account executive Kenny Green. Kramer is also President of L.A. Network, of which Green is CEO.

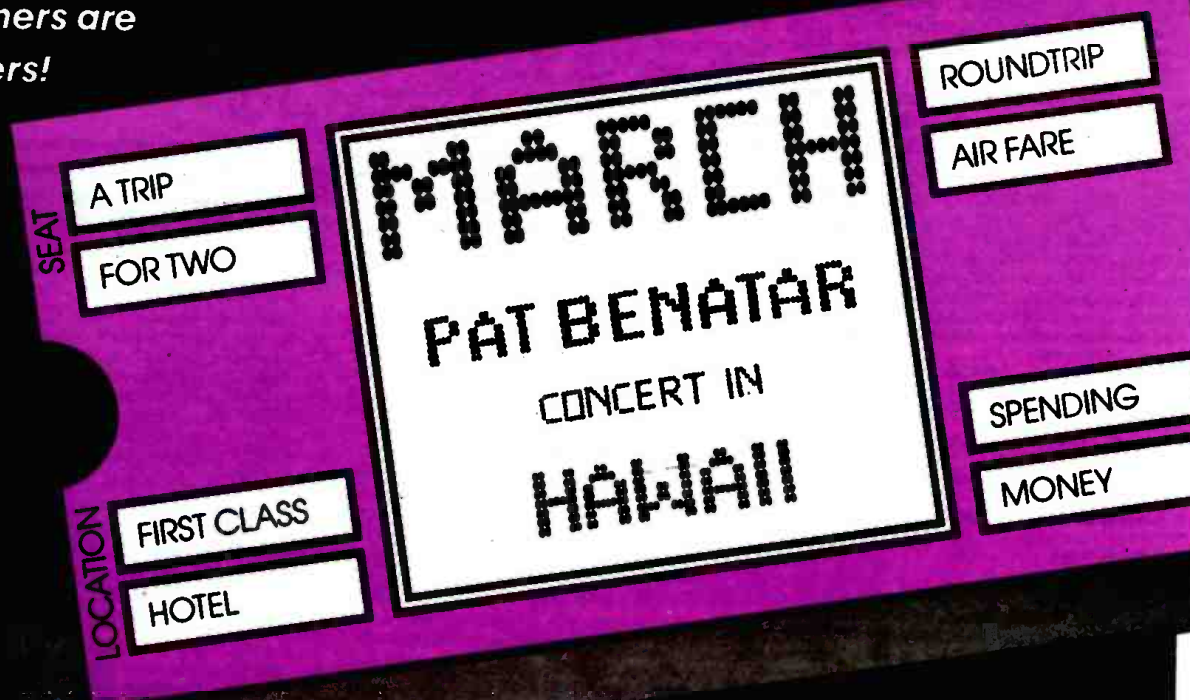
Commenting on the new All-Star venture, Green says, "Our new talk network programming will be exactly what the name implies - All Star. All of our programming will feature celebrities in their own right, and will draw its guests from their respective fields of music, sports, television, and movies. Our concept is 'entertaining fun talk' as opposed to the 'less than exciting' talk being offered on radio today."

"James Bacon In Hollywood" is available on a network barter basis and is available on Satcom 1-R.

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# Why KLIF & KPLX chose a rep instead of a conglomerate.



*By Dan Halyburton, General Manager, KLIF & KPLX.*

We chose Eastman to rep our stations because we've got something to sell down in Dallas.

As a result, we wanted a firm whose main interest is selling stations and concepts instead of networks and numbers.

**No. 1 country. The only talk in town.**

KPLX FM is now the number one country station in Dallas. We've worked hard to develop the personalities and services that have differentiated this station from others.

KLIF AM is the only all talk radio station in the market. And we've gone to great lengths to hire some very high profile local personalities to do the talking.

Programming successes like these are the stories we want told to national advertisers and their agencies. And Eastman, through their work for our group's other stations,

have demonstrated an ability to sell a wide range of different formats.

**Eastman understands us.**

A rep firm has the time to understand a radio station, analyze its research and bring that local story to life for a national advertiser or agency.

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If your station wants to be sold independently by a Rep firm instead of supermarket style by a Conglomerate, Eastman is not only your best choice, it's your only choice. Today, we're the only major independent radio Rep firm with the people and resources to represent you to the nation's largest agencies and companies.



**EASTMAN RADIO**



HARVEY MEDNICK

STATION CHARACTER FIGHTS CHILD ABUSE

Kaptain K-Earth Helps The Kids

A lot of stations have developed characters or mascots. As a general rule they're used as attention-getters and play a comic role in the overall programming activity of the station. However, KRTH-FM (K-EARTH)/Los Angeles has embarked on an interesting project with its "Kaptain" which has a variety of benefits for the station, its listeners, and their children.

The Kaptain was born in the summer of '73 when the station was fully automated and cranking out oldies. The caped superhero provided, as then-PD Dick Bozzi said, "a personality. We needed something on the air to give the station some action between the oldies, and the adventures of the Kaptain were just the right thing to do."

The character was used, replete with secret decoder messages and caped crusader costume, in on-air action vignettes and at station events. As the station matured and moved in other musical directions the Kaptain went into suspended animation waiting for the optimum opportunity for his reintroduction ... and now it's here!

K-EARTH has traveled full-circle and is once more embracing the oldies image which gave birth to the Kaptain. So it was only natural that the station revive the character as its spokesperson when it developed a child safety campaign.

A Very Important Mission

The problems of missing and exploited children continues to be severe. In 1984 alone (the last year for which complete stats are available) over 212,000 children were reported as missing. Recent studies indicate that as many as 85% of the children who have been criminally or sexually exploited were missing at the time of victimization. Being missing only in-

creases the probability of this occurrence.

Armed with these appalling facts, K-EARTH VP/GM Pat Norman, in conjunction with the National Center For Missing and Exploited Children and the Los Angeles Unified School District, developed a program which emphasizes education as the key to preventing abductions and teaches the importance of preventative skills. As Norman stated, "K-EARTH 101 is interested in setting standards in the care, treatment, and general welfare of our children. Education and understanding are the most powerful tools available to reduce the risk and consequence of missing children."

A Two-Fold Program

Towards this admirable end the Kaptain will be visiting local schools and distributing information kits and lifesaver tags parents can sew into their children's clothing to assist in their safe return in case they become disoriented or lost.

To complement the efforts of the Kaptain, the station has gathered a group of celebrities headed by Dodger pitcher Orel Hershiser and TV star Stoney Jackson to serve as the station's "safety team." In addition to accompanying the Kaptain on his school visits, all of the celebrities, which include Phyllis Diller, Ted Lange, Adrian Zmed, Eria Moran, and L.A. Laker A.C. Green, among others, have recorded safety tips which air daily.

Full Cooperation

A great part of what's making this work is the full cooperation of the unified school district. Normally the schools are reluctant to get involved with stations in public service efforts. For some strange reason (not always unjustified) they seem to feel as though radio is in it for the listeners and that the service aspect is secondary.

There's a powerful signal here: when you initiate a public service effort, make sure that the purpose is so dominant that the station appears only as the conduit to the listener. The idea will shine just as brightly in the reflected light of the school district's approval as it would in a forced-notoriety situation pressed by the station.

Consider the K-EARTH ingredients:

- Personal appearances by the Kaptain and his crew.



Pictured left to right: Orel Hershiser; KAPTAIN K-EARTH; Pat Norman, Vice President & General Manager AM 930/KRTH 101 FM; and Stoney Jackson, of "The Insiders."

• Press materials and lifesaver tags distributed at the schools.

• Posters of the Kaptain and his "safety team."

• And, to really spur involvement, a contest inviting children to submit a drawing of what they picture a "safe kid" to look like, with a prize structure that includes a trip for four to Disneyworld. And that doesn't include the value of the PSAs on the station!

Use Your Mascot

The use of the Kaptain makes perfect sense for the station, and here's why:

• He's a familiar figure to the longtime adult listeners of K-EARTH and is a positive symbol for both the campaign and the station.

• Since most of the children he's attempting to reach are Saturday morning kid-vid freaks, he presents his message under the guise of a superhero in a nonthreatening manner.

• Because he's a fictional hero created by the station (as opposed to a celebrity), his image is never colored by a current heavy role he may be playing.

I'm sure all of these rules apply to your station mascot as well, and as you search for community-related promotions in which to get involved (which we all agree are the best kind), think about getting that buzzard onboard or the 'gator going.

Final Note

K-EARTH is to be commended for its initiative in putting together this program. Certainly the reward is great: think what it means to the community if the station and the Kaptain are instrumental in educating children so that they learn to refuse rides offered by strangers or know what to do if they get lost or disoriented.

It's projects such as this that justify why we are licensed as broadcasters in the first place, and this is only one example of what every station can and should do. Presently, there are no plans to syndicate the Kaptain concept, but I'll keep you posted on how it's going, as perhaps there's a way for you to adapt it to your station's needs. It sure is a great way to make your mascot mean more in your market.

ONE YEAR AGO TODAY

- Bill Wise PD at WKLS/Atlanta
- Mike Preston PD at KSDO-FM/San Diego
- Bill Roth PD at WMJC/Detroit
- Frank Gunn GM of KBRQ-AM & FM/Denver
- Steve Gramazy PD at KLZ/Denver
- Bill Hill VP/GM of WQYK/Tampa
- Kelly McCann PD at KNOK/Dallas-Ft. Worth
- Vicki Leban National Promotion Director at Motown
- #1 CHR: "Can't Fight This Feeling" — REO Speedwagon (Epic) (3 wks)
- #1 AC: "Too Late For Goodbyes" — Atlantic (2 wks)
- #1 BU: "Nightshift" — Commodores (Motown) (2 wks)
- #1 Country: "Seven Spanish Angels" — R. Charley with W. Nelson (Col.)
- #1 AOR Track: "Just Another Night" — Mick Jagger (Columbia) (5 wks)
- #1 LP: "No Jacket Required" — Phil Collins (Atlantic)

FIVE YEARS AGO TODAY

- Jay Cook President/GM of KSD-FM/SL. Louis
- Walt Tiburki VP/GM of WMMS/Cleveland
- Ray Anderson VP/GM of Pasha Music Group
- Barry Mandt PD at WEEP/Pittsburgh
- Jeff Lucifer PD at KGB/San Diego
- #1 CHR: "The Best Of Times" — Styx (A&M)
- #1 AC: "Woman" — John Lennon (Geffen) (3 wks)
- #1 BU: "Thighs High" — Tom Browne (GRP/Arista)
- #1 Country: "Do You Love As Good..." — Bellamy Brothers (WB/Curb)
- #1 LP: "Paradise Theater" — Styx (A&M) (2 wks)

TEN YEARS AGO TODAY

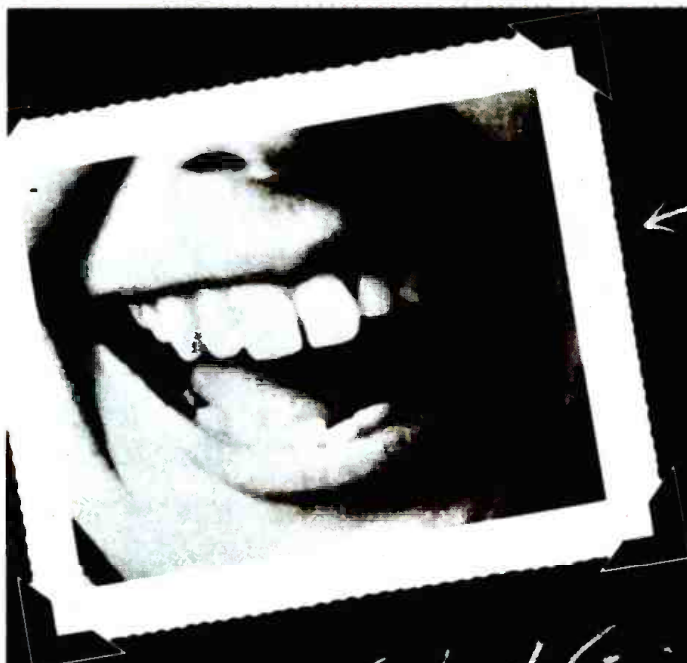
- Art Laboe PD at KRLA/Los Angeles
- Steve Rivers PD at KROY/Sacramento
- #1 CHR: "Dreamweaver" — Gary Wright (WB)
- #1 AC: "All By Myself" — Eric Carmen (Arista)
- #1 BU: "Disco Lady" — Johnnie Taylor (Columbia) (2 wks)
- #1 Country: "Remember Me" — Willie Nelson (Columbia) (2 wks)
- #1 LP: "Comes Alive" — Peter Frampton (A&M) (3 wks)

DATELINES

1986

- March 27 Radio Workshop 1986 Cosponsored by RAB and Southern California Broadcasters' Association. Grand Ballroom, Sheraton Premiere, L.A.
- April 8-13 Alpha Epsilon Rho, National Broadcasting Society's 44th Annual Convention Sheraton Park Towers, Dallas
- April 13-16 National Association of Broadcasters' 64th Annual Convention Dallas Convention Center, Dallas
- April 13-17 National Public Radio Annual Convention Town and Country Hotel, San Diego
- April 19 9th Annual Great Lakes Radio Conference presented by Specs Howard and Central Michigan University

- University Center Building, Mount Pleasant, MI
- May 2-4 2nd Annual Music Business Symposium Ambassador Hotel, Los Angeles
- May 14-17 American Association of Advertising Agencies' Annual Meeting Greenbriar, White Sulphur Springs, WV
- May 21-25 American Women in Radio and Television's 35th Annual Convention Westin Hotel Galleria, Dallas
- June 10-12 5th Annual International Radio Festival of New York Sheraton Centre Hotel, New York
- June 11-15 Broadcast Promotion and Marketing Executives/Broadcast Designers Association's Annual Seminar Loew's Anatole, Dallas



← A program  
writer who just  
found out...

Neil

Solid Gold Scrapbook

12 5 I will  
a week!

Back in March, 1984 we launched "Solid Gold Scrapbook" with Dick Bartley, as a spin-off of Bartley's top-rated live oldies show. "Solid Gold Saturday Night." And you've been telling us the same thing ever since:

"It's great," you said. "Our listeners can't get enough."

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KEN BARNES

# ON THE RECORDS

## R&R Readers Have The Grammys Wired

Congratulations to everybody who entered the Grammys Handicap contest this year. When all the votes were added up, you collectively forecast the Grammy winner in all ten categories comprising the contest.

Not that any individual voter got them all right — just as happened last year, perfection eluded the entrants (see "And The Winners Are..."). But picking all ten winners as a group is remarkable — last year, when I used eight categories, the aggregate R&R readers' poll managed to predict only three!

Maybe this year's winners were more predictable — "We Are The World" winning three of the ten and the victories of Whitney Houston, Phil Collins, and Sade were not big surprises to a lot of observers.

Nonetheless, I think scoring a perfect ten is a remarkable feat. It was also accomplished by the largest field of voters in the history (three years) of the contest, by a considerable margin. Thanks for the great response!

For easy checking, here are the ten categories used (in the original scrambled order in which they were printed) and the Grammy winners in each:

Pop Vocal/Female: "Saving All My Love For You" — Whitney Houston

Pop Vocal/Male: "No Jacket Required" (LP) — Phil Collins

Rock Vocal/Duo Or Group: "Money For Nothing" — Dire Straits

R&B Vocal/Male: "In Square Circle" (LP) — Stevie Wonder

Country Vocal/Female: "I Don't Know Why You Don't Want Me" — Rosanne Cash

Record of the Year: "We Are The World" — USA For Africa

Album of the Year: "No Jacket Required" — Phil Collins

Song of the Year: "We Are The World" — USA For Africa

Best New Artist: Sade

Pop Vocal/Duo Or Group: "We Are The World" — USA For Africa

Now here are the tallies of (and some commentary on) your votes in each category (actual winners in bold type):

Pop Vocal/Female: "Crazy For You" 16% "Lush Life" (LP) 3% "Saving All My Love For You" 67% "We Belong" 0% "We Don't Need Another Hero" 13%

Pop Vocal/Male: "Dream Of The Blue Turtles" (LP) 10% "Everytime You Go Away" 19% "The Heat Is On" 6% "No Jacket Required" (LP) 46% "Part-Time Lover" 17%

Record of the Year: "Born In The USA" 27% "Boys Of Summer" 2% "Money For Nothing" 17% "The Power Of Love" 2% "We Are The World" 53%

Album of the Year: "Brothers In Arms" 22% "Dream Of The Blue Turtles" 9% "No Jacket Required" 46% "We Are The World" 15% "Whitney Houston" 7%

Song of the Year: "Boys Of Summer" 4% "Everytime You Go Away" 4% "I Want To Know What Love Is" 11% "Money For Nothing" 16% "We Are The World" 66%

Best New Artist: Sade 8%

Phil walked off with just about half the votes here, with Paul Young and Stevie splitting another third. Interestingly, Phil received exactly the same amount of support in the Album of the Year vote.

Rock Vocal/Duo Or Group: "Heart" (LP) 5% "It's Only Love" 8% "Money For Nothing" 64% "We Built This City" 18% "Would I Lie To You" 6%

Dire Straits was another overwhelming choice, with Starship the only other act in double figures.

R&B Vocal/Male: "Chinese Wall" (LP) 4% "High Crime" 2% "In Square Circle" (LP) 49% "The Night I Fell In Love" (LP) 8% "You Are My Lady" 38%

Quite a race here. Stevie notched almost half the votes, but Freddie Jackson garnered strong support, especially for such a new artist.

Country Vocal/Female: "Ballad Of Sally Rose" (LP) 16% "I Don't Know Why You Don't Want Me" 37% "Real Love" (LP) 16% "She's Single Again" 23% "You Make Me Want To Make You Mine" 8%

The widest spread of support came in this category. Rosanne won by a comfortable margin, but Jamie Fricke earned almost a quarter of the votes, and Emmylou and Dolly picked up another third between them.

USA For Africa collected a clear majority. Looking at the three categories "We Are The World" won, Bruce was its strongest competitor with his 27% showing here. Dire Straits also had solid support.

An interesting vote. In stark contrast to the USA For Africa single's three-category sweep, the album finished third here. And Whitney failed to match her massive support levels in the pop female vocal tally. Many thought Dire Straits would take this one too, but Phil was the easy winner.

This was "We Are The World"'s biggest victory, with a total almost matching Whitney's pop female vocal runaway. Dire Straits cemented their runner-up reputation (though they did win rock group vocal), and Foreigner emerged in double figures.

Best New Artist: A-Ha 10% Freddie Jackson 8% Katrina & The Waves 19% Julian Lennon 50% Sade 20%

Pop Vocal, Duo Or Group: "Broken Wings" 10% "Easy Lover" 13% "I Want To Know What... " 8% "The Power Of Love" 19% "We Are The World" 50%

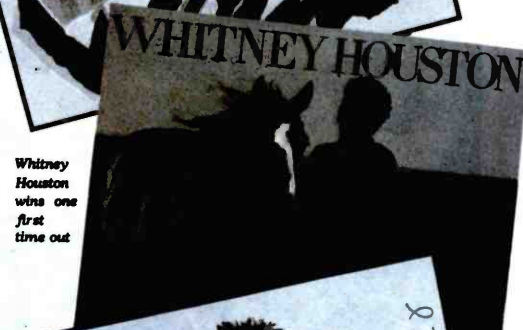
Finally, another romp for USA For Africa, though Easy almost hit 20% and the Philip & Phil duo edged Mr. Mister and Foreigner for third.

Once again, plaudits to the radio and records community — ten out of ten ain't bad.

Great pickin', all of you!



USA For Africa: Overwhelming single support



Whitney Houston wins one first time out



Rosanne Cash wins Country crown

## And The Winners Are . . .

When I finished totalling up your votes in this year's Grammy Handicap, and found that as a whole you'd predicted all ten winners, I thought I'd have 20 entrants who guessed all ten and would win 12-month subscriptions to R&R.

Well, it didn't work out quite that way. For the second straight year, no one scored a clean sweep. The two winners picked the Grammy list in nine of the ten categories, while six other sharp prognosticators forecast eight. The rest of the results fit an archtypical bell curve distribution, with over half clustered in the middle with five or six right, another quarter or so scoring four or seven correct, and the rest scattered to the extremes (including one entry scoring zero correct, an achievement I find more startling than getting all ten right).

The first winner is WDHA/Dover, NJ nighttime personality Mary Chettye, famed in this column pre-

viously for explaining the significance of the Genesis title "Abacab." Her only miss stemmed from a conviction that Dire Straits would win the Album of the Year honors instead of Phil Collins.

The second winner presented a tough problem. I considered disqualifying him because he is a professional Grammy handicapper. That's not exactly a popular profession, but Paul Grein, who expertly conducts the chart research and writes Billboard's "Chartbeat" column, also forecasts the Grammy winners every year in the L.A. Times.

However, I realized I hadn't said anything in the rules about pros being ineligible, so I've got to count his entry (which missed only

Best Male R&B Vocal, selecting Luther Vandross instead of Stevie Wonder). Besides, he's just left Billboard (although continuing to do the column), so he needs the subscription now.

Recognition is also due the half-dozen runners-up. They are (apologies if I don't list your professional affiliation; some entries were submitted with names and home addresses only):

Jim Davis, WYCR/Hanover, PA  
Irene Elze  
Mary McCCarthy  
Ed Solomon, United Stations

(This represents a big comeback for Ed, who was a runner-up in the contest's first year, but scored a disastrous two-for-eight last year.)

Joni Silverman, United Stations

... and the team of Dree Beech & Brian Carroll, Dick Clark Productions.

Great pickin', all of you!

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WXKS-FM add	WCZY 16-12	WKCN add
WNYS on	WHYT 19	96X 10-2
WPLJ 28-21	KIIS-FM 19-8	WRVQ add
94Q deb 29	FM102 11-7	KTUX add
Z93 add	KS103 22-19	KMGX 18-10
KTKS 28	KITS deb 17	WJAD add
195 33-20	KMEL 8-3	WCGQ add
Y100 add 38	WSPK add 40	Q104 add
	WBBQ add	WGLF add



Distributed By CBS Records

# DATEBOOK

SEAN ROSS

## Wrap Session

Wonder what Elton John was after when he said this? Last March 13, while presenting George Michael with the Best Songwriter award at London's Ivor Novello Awards, Elton described Michael as "a major songwriter in the tradition of Paul McCartney and Barry Gibb. He deserves to win this award and I'd like to work with him in the future." The comment obviously worked, although "Nikita," with only a few seconds of Michael's vocal, has surpassed "Wrap Her Up" on the U.S. charts anyway.

### MONDAY, MARCH 10

1960/British trade *Music Week*, then known as *Record Retailer*, publishes the first English LP chart. The first #1 is "The Explosive Freddy Cannon."

1971/A British court bars Allen Klein from any further handling of the Beatles' financial affairs.

1977/British A&M signs the Sex Pistols for nine days.

1977/Pink Floyd's "Animals" LP goes platinum.

1978/The Bee Gees push themselves out of #1 CHR, as "Night Fever" succeeds "Stayin' Alive" on R&R's Back Page.

**Birthdays:** Tom Scholz (Boston) 1947, Dean Torrence 1940.

### TUESDAY, MARCH 11

1968/Otis Redding is awarded a gold single for "(Sittin' On) The Dock Of The Bay" three months after his death.

1974/Manager Albert Grossman is awarded \$112,000 on Janis Joplin's insurance policy; her carrier had insisted that Joplin's drug overdose was a suicide, not an accident.

1977/Mary Macgregor's "Tom Between Two Lovers" becomes a rare pop-to-country crossover, reaching #1 on the latter chart three weeks after falling out of the top slot in CHR.

1983/Michael Jackson's "Billie Jean" goes #1 CHR.

### WEDNESDAY, MARCH 12

1958/Billie Holiday is sentenced to a year's probation in a Philadelphia court for a narcotics charge from 1956.

1969/Maybe they just wanted to do something they knew the McCartneys would appreciate: Paul & Linda McCartney's marriage is upstaged by George & Patti Harrison's marijuana arrest the same day.

1976/Frank Sinatra answers Barry Manilow by releasing "I Sing The Songs."

1983/DaBarge makes its debut on an "American Bandstand" show that also features the return of Sonny Charles.



Tom Scholz, Nancy Wilson, Mike Love, Ry Cooder

### THURSDAY, MARCH 13

1971/In the first of three '70s attempts by other artists to help Ronnie Spector get another hit record, Phil Spector and George Harrison team up at Abbey Road studios for "Try Some, Buy Some." The resultant single on Apple isn't a hit but is worth at least \$5 now if you can find it with the pic sleeve.

1975/George Jones and Tammy Wynette are d-i-v-o-r-c-e-d.

1981/Elvis Presley's semi-re-recorded "Guitar Man" goes #1 Country.

1981/Lee Beyer, then on the most recent of several comebacks with "Living In A Fantasy," cohosts "Sold Gold."

**Birthdays:** Neil Sedaka 1939, Adam Clayton (U2) 1960.

### FRIDAY, MARCH 14

1971/The Rolling Stones play their London farewell concert before going into French tax exile for several years.

1974/Stevie Wonder announces that he's moving to Africa to help the underprivileged on that continent;

Wonder says he'll play a farewell tour of North America to raise money for Africans before he leaves.

1976/Jazz vocalist Flora Paris, recently released from Long Beach's Terminal Island on a drug conviction, plays her first new concert for that prison's inmates.

1980/After scoring a Top 10 hit with it in Britain, the Tourists (featuring Annie Lennox and Dave Stewart) release their cover of "I Only Want To Be With You" in America, where it becomes a hit in Fayetteville, NC and almost nowhere else.

1981/R takes several years for this to become ironic, but it eventually does. Teddy Pendergrass is the special guest of Barbara Mandrell on the Mandrell Sisters show.

**Birthdays:** Quincy Jones 1933, Walt Parazotti (Chicago) 1945

### SATURDAY, MARCH 15

1968/In two probably unrelated incidents, WBCN/Boston switches to progressive rock on the same day that the Diocese of Rome gives its okay for rock masses.

1972/Robert W. Morgan plays Donny Osmond's "Puppy Love" for an hour and a half straight on KHJ/Los Angeles, leading police to raid the station.

1976/John Denver, Linda Ronstadt, Jackson Browne, Irving Azoff, Carly Simon, James Taylor, the Eagles, and others hold an informal meeting at a Hollywood restaurant to draw up campaign plans for a California Nuclear Safeguard Initiative on that June's ballot.

1983/B. Mitchell Reed dies at age 56 of heart failure.

**Birthdays:** Dee Snider (Twisted Sister) 1955, Sly Stone 1944, Mike Love 1941, Ry Cooder 1947, Rockwell 1964.

### SUNDAY, MARCH 16

1970/Tammi Terrell dies of a brain tumor.

1974/The Grand Ole Opry moves to the Opryland Amusement Park.

1975/London's famed Rainbow Theatre closes.

1979/Twisted Sister sells out the New York Palladium without a record contract (or senators' wives).

1979/Anne Murray's "I Just Fall In Love Again," already #1 A/C, goes #1 Country.

1985/David Casady's British comeback, "The Last Kiss," peaks at #6.

**Birthdays:** Nancy Wilson (Heart) 1954.

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ADAM WHITE

## RECORDS

# Look, Hear: It's The NARM Convention

This week in Los Angeles, somewhere between 1000-2000 music industryites will descend on the Century Plaza Hotel for the 1986 National Association of Recording Merchandisers (NARM) convention. This annual event is obviously organized around the interests and priorities of the nation's record retail community, but it's also a good barometer of the overall health — mental and fiscal — of the prerecorded music business.

The March 7-10 convention comes with the obligatory upbeat slogan (this year: "Music: A New Look — A New Listen") and hyperbole (the labels' product presentations will "literally light up the stars," it says here). But the reality is that many of the industry's movers and shakers will be in attendance, and the choice of city may also stimulate a stronger turnout than usual (the last three NARMs were in Florida).

The program includes a keynote speech by MCA Records & Music

Group President Irv Azoff, and an address by PolyGram International President Jan Timmer on "Compact Disc: The Way Ahead." NARM President Jack Eugster of Musicland, who stirred the '85 convention with provocative comments about the fate of the vinyl LP, may offer more food for thought this year. And a professor of marketing will talk about the "state of turmoil" that's supposedly happening in US product distribution.

Radio gets a spot on the agenda,

too, via a session entitled "Radio & The Record Store: Achieving A Meaningful Relationship" set for Sunday (9) afternoon. Moderated by Macey Lipman Marketing's Barbara Firstman, that panel includes retail executives Ira

"Many of the industry's movers and shakers will be in attendance, and the choice of a city (L.A.) may also stimulate a stronger turnout..."

Heilicher of Great American Music and Ralph King of Record Bar, KIIS-FM/Los Angeles Asst. PD and KIIS (AM) PD Mike Schaefer, and R&R Managing Editor Jeff Green.

### Awards Banquet

Whitney Houston will perform at the NARM Scholarship Foundation dinner Saturday night; Reba McEntire and George Strait will entertain Monday night at the NARM Awards banquet. These awards are in 20 categories, reflecting the votes of NARM's retailer, one-stop, and rackjobber membership for music released in calendar '85. The presenter: Julian Lennon.

Other assorted events and shmoozing opportunities include the opening night "Meet The Artists" cocktail reception and the, uh, "Boogie Independent" concert/dance party sponsored by indie labels and distributors. Featured performers will be the Fat Boys and the L.A. Dream Team.

Last year's convention saw a lot of discussion about the compact disc, and that's sure to be repeated given the past 12 months' explosive

CD sales. One NARM '85 topic which probably won't be updated: keynote speaker Quincy Jones's call for the dissolution of barriers between record companies' pop and black music departments, which he said had created "a monster of separateness" in a world where music is "truly colorblind" now.

Nevertheless, many of the retailers at this week's convention would probably acknowledge that black artists made major contributions to their bottom line in 1985. It makes one thing certain: a standing ovation for Whitney Houston on Saturday night.

It'll be at the Century Plaza Hotel (which NARM's press material calls the "fabulous" Century Plaza) for the entire convention to report on topics of most interest to R&R readers. Just as long as I don't have to light up the stars.

## A&M's Bob Reitman: Marketing By Objectives

The last of my series of interviews about music industry marketing features A&M VP/Marketing Services Bob Reitman. He's spent ten years in the record business, all at A&M, which he joined as Creative Director in '76. Before that, Bob worked for the research department of Matel, operated his own research company, and, at Grey Advertising, supervised the Honda Motorcycles account.

A frequent theme of these marketing conversations has been record companies' ability to prolong and maximize the active life of an increasing number of hit albums. One of three blockbusters certified only a few weeks ago at four million sales was Bryan Adams's "Reckless" on A&M, so the subject obviously came up with Bob. He attributes the multiplatinum trend, in part, to labels having "the determination and clarity" to plan a year-long campaign at the outset. This was the case, he says, with the Adams album.

"The realization that you're going to stay with a project for a year helps establish goals. CBS did a similar thing with Springsteen. But there were a few projects at other companies that probably could have been worked longer; there was more to the record in each case. Part of the challenge is to keep making the record new and exciting for your people; they have to be turned on by it."

Continues Bob, "By the same token, if you're a retailer, you feel much more comfortable about buying and merchandising a project in depth if you know the record company is thinking in depth. The same holds true for radio, publicity, touring plans, and video. But the artist has to earn the right for that kind of campaign by showing a steady growth, maturation, and the



Bob Reitman

ability to motivate people to buy. That doesn't mean we're looking for an artist's marketing expertise; that's our responsibility. If we can channel an artist's vision and creativity into a plan, we get the best of both worlds."

### MBO, Not Crisis

What this represents, says Reitman, is management by objectives, rather than crisis management. "That's the difference. For a long time, people in record companies have run on crisis management, and still do." That's partly in the nature of the product," he acknowledges, "but there are times when you have a career that develops in a very organized

fashion where you can manage by objectives. We look at the long-range, and also recognize that there are other viable methods of exposing artists: video (whether on a national or local level), the dance market, and the 'trend' market."

"This way, each component can be maximized. 'I call it gridding, as in marketing grid,' says Bob. 'Let's say your target market is Boston. Your objective may be to force the big commercial stations onto a specific album cut or single. You know that certain retailers there are very responsive to anything new. There are certain publications responsive to new artists. You know there's a video channel that's relatively responsive to new acts. There are a number of colleges with great radio stations."

"Also, like other companies, we do some telemarketing. We isolate a market, and I put everybody who works in the marketing services department on the phones. We isolate certain stores: 'I'll call up a Strawberries in Boston and say, 'Hi, I'm Bob Reitman, VP/Marketing for A&M Records, and I'm calling you about a new artist who's got a record coming out.'"

### Personal Salesmanship

"The first thing is, it gets me more involved on a personal level. If you're the record clerk or the manager of the store and you hear from some guy in Hollywood about a record, that's personal selling. Now you're more involved in it. Let's say I send you a cassette, a poster, a bio, a picture. Have I won a friend? Have I gained interest?

Have I reduced the abstraction of advertising, because that's really what we're doing. The recognition that advertising/marketing at its very best is a substitute for one-to-one personal salesmanship, for personal relationships, is key. It's something we try to focus on, and that's why you should target markets and formats."

The A&M marketing chief believes that the company's success with Windham Hill serves as a good example. "We've been able to target this huge, untapped market. We recognized what we had and how deep it was: a full concept in packaging, marketing, artist development, performing, recording techniques. More than just what it sounds like, it was a whole sensitivity to a relatively disenfranchised group of consumers. I see other companies coming into the field, but they think that because it sounds that way, it is that way. The problem is that radio and retail and the media will jump onboard just like when New Wave hit. But that won't make it."

Yet exactly how "new age" music should be treated at radio remains something of a mystery to people. Bob finds that true even for himself. "I don't pretend to have any recommendations how to program it. It kind of crosses formats. But from a marketing perspective, there's no question about the demand: heavy, deep, long-lasting, and growing bigger every day. I have one platinum and two gold records from George Winston — in one year — in my office. I don't know how many stations are playing his music, but God knows what sales would be if they did."

### A United Front

Those "disenfranchised" consumers grew up buying records as part of their life, Reitman says, and want to maintain the habit. "But they're having a difficult time identifying with what's currently available. The distancing mechanism is in full effect. It's tough for a 30 to 35-year-old to get excited about some of the new music programmed by the traditional AOR or CHR or Black/Urban formats. It's not part of their lifestyle."

So how do you close the distance? "Since which record to buy next isn't of primary concern to someone who's in this 30+ age bracket, you must present a united front. When they see the Windham Hill packaging, it relates to their point of view. When they hear the music, it relates to their point of view. If they read a press story, that seems to be appropriate. You hit them from all sides with it, and then their best friend — somebody they identify with, not their son or daughter or younger brother, but one of their peers — turns around and says, 'I just bought this record on Windham Hill and it's really great.' That's impactful. So what seems to work is the complete package."

"Very few people are as articulate as (Windham Hill CEO) Will Ackerman in expressing what this market is and why the music is being made," concludes Bob. "This is not a superficial game, but a real understanding of a very specific market. The lesson for radio, at least, is that if you want a piece of it, it's there. And with any sort of attention, it easily could be double or triple what it is now."



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WNYS deb 33	KIHK deb 34
WPHD 36-33	WZUU 38-36
CKOI on	KF95 add
CFTR 36-32	KIKX add
CHUM 24-19	KSND add
WLS on	KCAQ add
Z95 add	OK100 39-36
WMMS on	WGAN add
KIIS-FM on	KFMN 36-34
KMEL add 31	KQIZ-FM deb 40
KPLUS 35-31	WCCQ deb 40
WXKS-FM on	Q104 32-29
WZOU 34-32	WZYP deb 40
K104 36-32	KWES add
WRCK deb 40	KDVV add
WBBQ deb 38	KCOT deb 34
WKQB 30-27	KYYA add
WNOK-FM add	KTRS add
WOKI deb 36	OK95 40-30

## TRACK 12

Produced by Bruce Fairbairn  
Management: Stephen Prendergast/Head Office Management  
© 1986 Warner Bros. Records Inc.



BRAD MESSER

## CALENDAR

# Retirement Policy Outlined

"As a result of the reduction in money budgeted for divisional purposes, we are going to cut down on our number of personnel," reads a memo submitted by my spy at a station in Indiana. "The program will be known as Retire Aged Personnel Early and will be known as RAPE.

"Employees who are RAPEd will be given the opportunity to work other jobs within the system [and] can request a review of their employment records. This phase of the operation is called Survey of Capabilities of Retired-Early Workers.

"All employees who have been RAPEd or SCREWd may also

apply for a Study by Higher Authorities Following Termination. Employees may be RAPEd once and SCREWd twice but may be SHAFTEd as many times as deemed appropriate."

Another undercover agent raided his station's bulletin board in Kansas and photocopied a memo regarding a scheme to upgrade the quality of work via an educa-

tional program called Special High Intensity Training. Because of space limitations and my job preservation instinct, I won't go into detail, other than to note that the station offered all of that training that a person could possibly handle.

My all-time favorite funny memo was submitted by one of the better-known women in broadcasting, who said it was written to a morning zoo crew. Here is the complete text:

"There will be no more dogs throwing up during morning drive newscasts."

### First Phone Call

**MONDAY, MARCH 10** — Alexander Bell made the first phone call 110 years ago (1876). Bell had just spilled some acid in his lap: that's why he called the next room to say, "Mr. Watson, come here. I want you." Later that year, Western Electric had the opportunity to buy the Bell telephone for \$100,000, but the company president turned down the deal, saying the phone was no more than a "scientific curiosity."

Soviet leader Chernenko died a year ago today (1985) and was succeeded the following day by Gorbachev. The US began incendiary-bomb raids on Japan in 1945, setting 15 square miles of Tokyo on fire. The Long Beach earthquake killed 120 Californians in 1933.

**Birthdays:** Dean Cain (Jan & Dean) is 46. MLK assassin James Earl Ray turns 58 in prison.

### "Great White Hurricane"

**TUESDAY, MARCH 11** — The East Coast weather forecast called for "widely scattered snow flurries" on this date in 1888, but what followed was a four-day blizzard that crippled New York City and killed approximately 400 people in the Northeastern states. The blizzard of '88 — newspapers called it the Great White Hurricane — sank ships, stranded trains and temporarily isolated one-fourth of the American population.

The US Army Corps of Engineers was established in 1779. Romeo and Juliet were married in 1302.

**Birthdays:** Publisher Rupert Murdoch 55. Civil rights leader Dr. Ralph Abernathy 60. Bandleader Lawrence Welk 83.

### Mass Killer Convicted

**WEDNESDAY, MARCH 21** — Six years ago John Gacy was convicted of 33 murders, more than any mass killer in US history (1980). The bodies of 31 young men and boys had been found in the crawlspace under his house in Des Plaines, Illinois. Gacy admitted luring his victims home by promising to get them jobs. He was sentenced to death in the electric chair, but Illinois hasn't executed anyone since 1962.

In 1977, 21 skiers linked hands and performed a simultaneous backward flip, a Guinness record. Wonder Woman premiered on TV in 1974. President Truman began the US aid program to non-Communist nations in 1947. First US parachute jump 1912. Girl Guides, forerunner of Girl Scouts, organized 1912. First US Postoffice opened 1789.

**Birthdays:** James Taylor 38. Liz Minnelli 40. Barbara Feldon 45. Andrew Young 54. Spaceman Walter Schirra 63.

### One Week 'til Spring

**THURSDAY, MARCH 13** — Spring is a week away: the Equinox will occur at 5:03 EST.

Comet Halley is expected to reach peak visibility the same day (March 20) and can be viewed 90-minutes before sunrise by people in the northern USA and Canada, with its tail covering 25-degrees of sky. According to the Old Farmer's Almanac, the softly glowing tail will be "perhaps longer than the Big Dipper."

Standard time was established by the US in 1884. Earmuffs were patented in 1877. The first Uncle Sam cartoon appeared in the New York Lantern in 1852. The first Gutenberg Bible (first book from moveable type) was printed in 1462.

**Birthdays:** Neil Sedaka 47. Walter Annenberg (created TV Guide) 78.

### OPEC CARTEL WEAKENED

**FRIDAY, MARCH 14** — The first sign of erosion in the strength of the Oil Producing/Exporting Countries occurred three years ago when OPEC lowered the crude oil price for the first time in the cartel's 23-year history (1983). Jack Ruby was convicted of murdering President Kennedy's assassin Lee Harvey Oswald in 1964. Americans completed the capture of Iwo Jima and raised the US flag in 1945, after sustaining 4300+ battle deaths. USA established its first Game Preserve in 1903. Bill Whiskey patented the cotton gin in 1794, increasing daily output by 5000 percent.

**Birthdays:** Quincy Jones 53. Michael Caine (Maurice J. Mickewhite) 53. Former astronaut Frank Borman (Pres. Eastern Airlines since 1978) 58.

# WE ARE THE CURE.

In the 11 years since The T.J. Martell Foundation set up its first laboratory at Mt. Sinai Medical Center in New York, teams of researchers have made tangible progress in finding cures for leukemia and cancer.

The Foundation's pioneering work now spans two continents and also includes the Neil Bogart Memorial Laboratories at Children's Hospital in Los Angeles, the Boston-based Cancer and Leukemia Group B and the European Organization for Research and Treatment of Cancer.

Because of these ongoing research efforts, lives are no longer being claimed automatically by some forms of cancer. The battle, however, is far from won.

Nearly 12 million dollars has been raised since CBS Records Vice-President Tony Martell promised his son T.J. he would help in the fight to find a cure for leukemia and cancer. The cost of cancer research is high—but the cost of not continuing the research is even higher. Once again, The T.J. Martell Foundation for Leukemia and Cancer Research asks your support in continuing this vital scientific activity.



This year, you are invited to participate in the 1986 Humanitarian Award Dinner in honor of Quincy Jones on Saturday, April 19, at the New York Hilton.

You can help  
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Please join Quincy Jones  
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A contribution of \$25,000 makes you a Foundation Benefactor and allows lifesaving research to continue and expand. A contribution of \$10,000 makes you a Foundation Patron. And a contribution of \$5,000 makes you a Quincy Jones Research Fellowship Sponsor. Since less than 3% of all monies raised is a direct fundraising expense, any contribution you make brings closer an effective cure for leukemia and cancer.

Together, we can bring a fighting chance for a future to victims of these terrible diseases. Together, we can raise the money to advance the research that is so badly needed. Together, we are the cure.

For further details please contact Muriel Max, Director of Development, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.



GAIL MITCHELL

# EASY LISTENING RADIO

## KVOD: A Classical Approach

By Bob Goldfarb

A Denver station describes its drivetime programming as follows: "From 6-10am, bright musical selections, time, weather, and news . . . from 3-6pm, a comfortable blend of music, news, weather, and the latest reports from Wall Street."

It sounds like a full-service AC, but it's actually KVOD, the 100-kw FM Classical station. GM Jim Teeson sums up his philosophy, "Radio is radio! Just treat Classical radio like an AC station that plays classical music."

KVOD had already made its mark when 10-year Denver radio veteran Teeson arrived. Its original owners sold the station to Charlton Buckley for \$6 million. Under Teeson's tutelage, the station has built on its earlier success, consistently drawing shares like 3.8 and 3.9.

### Image-Conscious

How does KVOD do it? The same way any station does — with a structured format, frequent service features such as weather, and by identifying itself with the community. "Image is the most important thing in this format," says Teeson, and the techniques borrowed from the AC format never compromise that image. KVOD wants its advertisers and listeners to perceive the station as a first-class operation, known for its taste and quality. KVOD has actually turned down business because it couldn't come to terms with the advertiser or the agency on the copy presentation.

Promotions also lean heavily on that image. The annual Beethoven Birthday Party combines the composer's music, played by a local



Jim Teeson

string quartet, with a "birthday card" contest, judged by leaders in the city's visual arts. Prizes include Steinway pianos and a trip to Vienna. There's a giant birthday cake for the hundreds of listeners who attend. And it takes place at a retail outlet, Sound Warehouse.

Other promotions are less elaborate but equally useful in maintaining the station's image. When "White Nights" opened in Denver, KVOD took advantage of actor/dancer Mikhail Baryshnikov's image and worked out a ticket giveaway with the movie theater. The nearby Aspen Music Festival provides the opportunity for a drawing with weekends in Aspen as the prize, complete with tickets to the Music Festival, Ballet Aspen, or the Snowmass Repertory Theater.

### Not An Island

Nonetheless, KVOD always bears in mind that it tries to serve a general audience. When Pizza Huts introduced the "priazzo," KVOD created a promotion with them, giving away several Italian racing bicycles (which, in turn, tied in with the Coors bicycle classic). In support of a schedule for Archway cookies, KVOD gave away free cookies on the first day of school.

The KVOD sales staff also emulates its counterparts in other formats. In fact, Teeson has hired people away from CHR stations to sell KVOD. He tells them to "sell it the way they sell radio," and cautions against an approach that can make a station "an island unto itself." He says a Classical station ought to be able to sell successfully against other stations, and not just to the boutiques and arts organizations that are the most likely clients.

"Image is the most important thing in this format . . . numbers aren't important. It's the image, the concept that sells."

—Jim Teeson, GM  
KVOD/Denver

### Creme De La Creme

Despite its relatively good numbers, KVOD doesn't subscribe to Arbitron or Bireth. "Numbers aren't important in this audience," explains Teeson. "It's the image, the concept that sells." Classical radio is presented to prospective clients as the most efficient way to reach the "creme de la creme" of the listening audience, and KVOD has the statistics to prove it.

Citing figures from International Demographics, Inc., KVOD notes that 28.5% of its listeners have incomes over \$50,000, compared with 18% in the market as a whole; 65.9% of its audience holds a college degree versus 34.7% of the listeners in the market. With that kind of qualitative data, KVOD has been able to maintain sales volume while raising spot rates dramatically, doubling or tripling the unit rate in most cases.

Another advantage enjoyed by KVOD is exclusivity of format. Aside from public station KCFR, there's no other Classical station in Denver. KCFR, like many public stations, is block-programmed, offering news magazines from National Public Radio in morning and afternoon drivetimes. According to Teeson, a survey indicated that



Bob Goldfarb is a Los Angeles-based Classical radio consultant. Most recently COO at KUSC/Los Angeles, he also served as MD of WCRB/Boston, Acting PD of KING-FM/Seattle, and managed WFCR/Amherst, MA and the Eastern Public Radio Network.

there's not much crossover between KVOD and KCFR listeners, which implies greater than usual loyalty on the part of KVOD listeners, and the likelihood of a higher than usual exclusive cume.

### Program Sponsorship

Classical radio differs from other formats in its inclusion of discrete programs in the daily schedule, mostly recorded full-length concert broadcasts. Like most Classical stations which carry stripped programs, KVOD schedules them at night (except for Karl Haas's "Adventures in Good Music," a long-time staple at 10am).

Hourlong programs like "First Hearing," "The Vocal Scene," "BBC Concert Hall," "The Steinway Hour," and "Carnegie Hall Tonight" begin the evening at 7pm, generally followed at 8pm by a series of orchestral concerts from Philadelphia, Boston, Cleveland, Chicago, and other cities. Both produce audience tune-in and provide opportunities for that not-quite-extinct radio animal, the program sponsorship.

KVOD describes sponsorship as "the effective alternative" and pitches the advantages. Spots, instead of being grouped in a cluster with other clients' messages, "are presented individually for maximum impact." Sponsors also receive mentions in promos during the week.

But the best reason for a Classical station to carry the orchestra concerts is the economics of national sponsorship. The national sponsors — Sohio, Amoco, CIGNA — aren't expecting drivetime exposure when they sponsor an orchestra series. They're looking for prestige and generally for identification with a cultural institution based in their home region. These vehicles provide those values to the sponsor and, in turn, are a revenue source for stations in the hard-to-sell evening hours. And that revenue, together with the opportunity to sell a local sponsorship, is hard for a station to resist.

KVOD offers sponsorship availabilities for its own Sunday evening opera, and that's sold, too. It also draws audience. The opera, and the orchestra strip, may not be all that different from an A/C station with a heavy sports schedule: the programs break format, but they attract both listeners and sponsors.

Classical stations often go one step further and produce concert programs of their own. KVOD originates broadcasts of the Denver Symphony Orchestra on a local basis only, through a partnership with the orchestra, musicians' union, and a sponsor. The sponsor handles the actual recording, under terms negotiated with the players and the orchestra, and makes the program available to KVOD for exclusive use. The result is a prestige program, produced at marginal cost to the station, which helps solidify KVOD's position.

Quality is a high priority in KVOD's technical facilities as well as its programming. "Ownership and management believe in it," says Teeson, and he points to the station's new antenna system, completed just last spring. KVOD's Denver signal is supplemented by a network of seven translators in Boulder, Colorado Springs, Laramie, Wyoming, and four other translators, as well as cable service to such areas as Vail and Aspen.

"Classical radio is presented to prospective clients as the most efficient way to reach the 'creme de la creme' of the listening audience."

—Bob Goldfarb

## FLOW

Raymond Miller is appointed OM at WKBZ/Muskegon, MI . . . WCTC/New Brunswick, NJ OM Mark Lewis joins Arthur Bellaire, Inc. in New York . . . KRDO-FM/Colorado Springs extends hours, now signing on at 4am on Mondays. Harry Meth, President/owner of KRDO-AM/FM/TV parent Pikes Peak Broadcasting Company, is named 1985 Colorado Broadcaster of the Year by the Colorado Broadcasters Association.

Valentine Love: On February 14, WQLR/Kalamazoo featured "love songs" from 9-midnight . . . KMEZ/Dallas presented seven people's favorite Valentine with a dozen red roses, a love song serenade, dinner, and a \$100 donation to their favorite charity . . . At WNCN/New York 25 couples were treated to the Metropolitan Opera's "Romeo and Juliet," a recording of the play, dinner, and six to the Virginia Slims Tennis Championships. Beverly Sims guest DJ'd on the



Raymond Miller

station February 24 . . . WBBG-Cleveland recently welcomed the Glenn Miller Orchestra . . . WPEW/Philadelphia held its third annual radiothon to benefit the Leukemia Society of America, hoping to better last year's \$26,000 total.

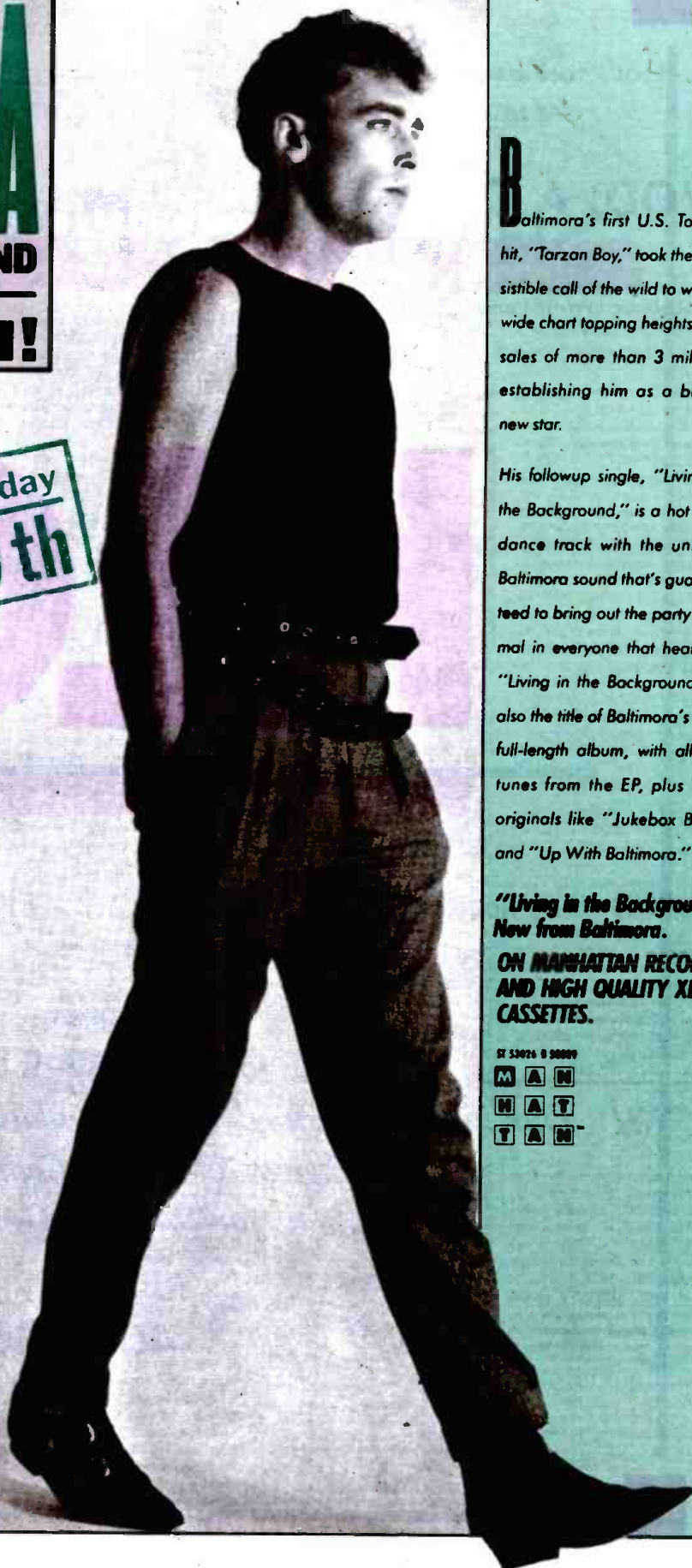
# BALTIMORA

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**MARCH 10th**



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His followup single, "Living in the Background," is a hot new dance track with the unique Baltimore sound that's guaranteed to bring out the party animal in everyone that hears it. "Living in the Background" is also the title of Baltimore's new full-length album, with all the tunes from the EP, plus new originals like "Jukebox Boy" and "Up With Baltimore."

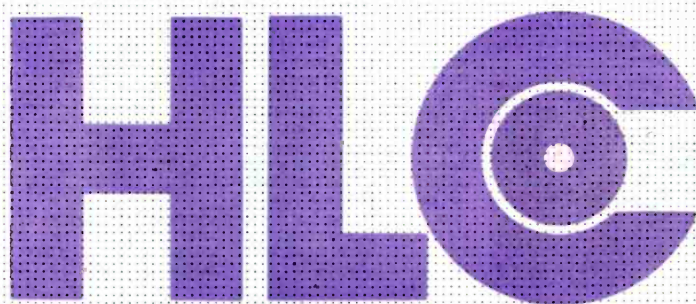
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JOEL DENVER

# CONTEMPORARY HIT RADIO

## POINTERS FROM PROS

# Building Hot Clocks To Keep Your Station Ticking

Every programmer has a different programming philosophy, shaped by personal taste. So, just as no two people see things the same way, no two PDs are going to design the same "hot clock" for the same radio station.

Traditional hot clocks function on the theory that certain songs fall into certain categories, and those categories are locked into specific positions on the clock. I asked WKRZ-FM/Wilkes-Barre PD Jim Rising for his input on this type of hot clock, along with his example of how one should be constructed. And I've put together a clock, a variation of one published here in 1983.

### Step By Step

There's always someone, however, who's bent on building a better mousetrap. This time it's KZZP/Phoenix PD Guy Zapoleon. While Jim's clock and mine depend on locked-in categories, Guy allows more flexibility and places priority on tempo. More on that shortly.

The purpose of a hot clock is to provide uniformity and cohesiveness to your station's programming elements, arranging them in a manner that will attract and hold listeners. The step-by-step process in building a hot clock is still fresh in Jim's mind. He's just returned to WKRZ-FM after 18 months as PD of AOR-formatted WHEB/Portsmouth.

"The first thing I did was analyze everyone else's rotations

for currents, recurrences, and gold. Next I looked at our goals and intertwined them with my competitors' weaknesses. Then I established my categories and how large each would be."



Jim Rising

### Spot Loads

"I sat down with my GM and GSM, and discussed the spot load and number of units allowed. Next came spot placement and other non-musical elements like promo positions, contest positions, liners, PSAs, weather, area mentions, and

jingles. Once all of these elements are in place, you begin arranging your music around them."

Among the most important elements a programmer must consider is the number of commercial minutes and how many units. Guy said, "I run a total of ten minutes with a maximum of 11 units. There are three stopsets. Two of them have four units, and the other has three with a recorded promo."

Jim feels ten minutes/12 units works well for him. I always liked the program-oriented GM and GSM who recognized the need for a manageable spot load — say eight minutes/ten units an hour. There are also the types who raise the rates whenever the log is consistently sold out more than 75% of the time, especially during traditionally slow selling periods.

### Promo Positions

Another point of debate is the positioning of recorded promos — in front of or after the commercial set. Both Jim and Guy position them after the commercials. "I believe a promo can either be a sales tool for your promotion or used as a station imager," said Guy. "Out of a stopset, it works best as an imager into music."

There are programmers who would argue the opposite position. They play recorded promos going into a commercial set to avoid listener tuneout. KISS-FM/Los Angeles is a good example. "It's hard to say when people tune in and tune out," Guy countered.



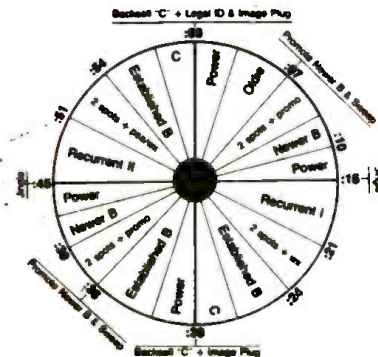
Guy Zapoleon

"I think many people tune out anytime they hear something other than music. After punching up their next choice they may end up coming back to KZZP. So they end up hearing the promo. Then there are those who accept commercials as a part of radio and will listen to them, especially if you've pre-sold or teased some upcoming songs."

### Commercial Priorities

Another trick to making a format clock work effectively is to

## Joel Denver's Hot Clock



Category	Rotation
9 powers (hottest currents)	2 1/2 hours
21 B's (established & movers)	5 1/2 hours
11 C's (new music)	5 1/2 hours
18 R-1 (past three months)	18 hours
43 R-2 (from past year)	43 hours
Gold (select image records)	

This sample CHR clock can and should be modified for your own needs and is intended as a premise only. It will allow for a spotload of eight minutes/ten units each hour with two 30-second recorded pro-

mos and the efficient rotation of 41 upward-moving currents. The "B" category is divided in half — established B's and newer B's.

This clock is dependent on a steady flow of new product to be added each week to freshen the sound. Particular attention must be paid to the R-1 and R-2 categories to prevent burnout. It is important that all categories have an odd number of songs to prevent songs from falling into the same quarter-hour each time they air.

coordinate how you want your spots loaded with your traffic manager. Bear in mind that listening patterns in Arbitron methodology show the heaviest listening takes place in the first, third, second, and fourth quarter-hour of the clock (in that order).

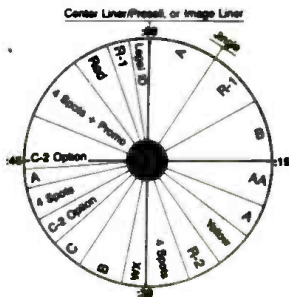
For this reason, many programmers choose to sweep through the entire first quarter-hour with music whenever possible, stopping down at around :21. Then, if condi-

tions permit, it's desirable not to have to stop again until the fourth quarter-hour.

Pay close attention as well to the order in which spots are played. The school of thought I came from taught that after coming out of a music sweep, the first commercial in the stopset should be the one with the most production value. That way you minimize tuneout.

Continued on Page 72

## Jim Rising's Hot Clock



Categories	Rotation
"A" hottest currents	2 1/2 hours
"AA" former "A" songs	8 hours
"B" hot up & comers	4 hours
"C" new music that's getting familiar	8 hours
"C-2" brand-new music	12 hours
"R-1" recent recurrences	12 hours
"R-2" older recurrences	26 hours

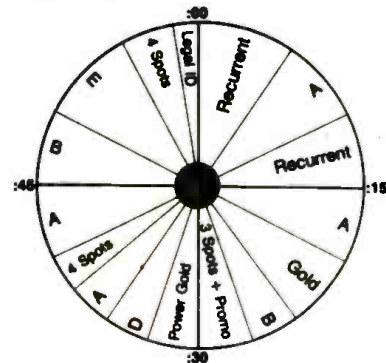
"Reds" uptempo post-1970 gold mostly post-1975, heavily deplayed.  
"Vetans" specialized gold, heavily deplayed.

WKRZ-FM sweeps each hour from 50 to :29, squeezing in around nine songs in a row. Jim allows no flipping of categor-

ies. All currents are preprogrammed, but the jocks choose their own gold and recurrences. Jim uses a dot system for balance. Most songs have one dot on the card. If you play a record with two dots, it cannot be followed by another two-dotted record.

All night there are different options moving golds out — replacing them with new, hot currents which are active on the phone. The C-2 option slot allows for the caller talent to make a judgment as to which will be exercised, but in any event a C-2 will run each hour. Jim's system is designed to rotate 35 upward-moving currents.

## Guy Zapoleon's Hot Clock



Category	Rotation
"A" hottest currents	2 1/2 hours
"B" up & comers	4 1/2 hours
"C" former "A" s	5 hours
"D" new records	4 hours
"E" new after 3pm	4 hours
"F" new after 7pm	4 hours
"G" power gold (heavy image)	
"H" gold (four months to year)	
"R" recurrent	

Guy's tempo-oriented system sweeps off a "C" in place of "G," especially at night and on weekends. Additional emphasis is placed on new music during these periods as well. This system allows a category to be moved around, as flow of the music is the first priority. The key is to spread the categories out, but two "A" records must be worked in before stopping at :25. The system is designed to work with 35-38 upward-moving currents. Here is a sample of the music flow

in the above clock from afternoon drive:

- :55 Stop Set (four spots & legal ID)
- :59 PHIL COLLINS/Sussudio (R)
- BILLY OCEAN/When The Going Gets Tough (A)
- HEART/What About Love (R)
- STARSHIP/Sara (A)
- STEVE NICKER/Can't Wait (D)
- HOOTERS/Day By Day (B)
- :25 Stop Set (three spots and recorded promo)
- Jingle
- PRINCE/1999 (PG)
- STEVE NICKER/Can't Wait (D)
- THOMPSON TWINS/King For A Day (A)
- :35 Stop Set (four spots)
- Jingle (talk out of jingle over intro)
- FALCO/Rock Me Amadeus (A)
- NIGHT RANGER/Goodbye (B)
- FORCE MDE/Tender Love (E)
- :55 Stop set (four spots & legal ID)

# Building Hot Clocks

Continued from Page 71

## Programming By Tempo

Jim, however, does the opposite. "Spots are loaded in run from the least interesting (a spot with little production value) to the most interesting. It's hoped listeners will sit through a boring commercial first. Before they tune out, the more highly-produced spots will keep them listening, building momentum toward the music again."

Both programmers also note the value of placing songs with strong intros and momentum in key places on the clock, such as the top-of-the-hour ID and coming out of commercial sets. "I program by tempo," said Guy. "Most people have set categories of songs and let the tempo fall where it will. I have strict rules for tempo. I fit the categories around my tempo requirements, according to a priority system."

## Category Flexibility

"It's a revolutionary concept. Everywhere I've gone they've switched to my system, as it offers incredible consistency. The real programming artists are those who look for songs which blend well. Programming music is an art."

Guy comes out of each stopset with a strong, uptempo record. Then he gradually moves downward in tempo until he reaches the next commercial break. Of course, if there are no spots to run, he begins an upward tempo climb and goes into a gradual descent.

While most programmers try to position a new record at a safe point on the clock to avoid possible tune-out problems, Guy points out, "Why play it if it's not worth playing anytime? The key is to find the right records to fit your station. Just like in the Jif Peanut Butter commercial, 'I'm a really choosy mother.' I believe in playing the best music you can find for the station. You don't have to be restricted to locking in a 'Power' or an 'A' record at a specific time."

## New Music Advice

Guy programs his "A" records first, then moves down into the "B"s and so on, using gold and recurrences for balance and flexibility. Each daypart's clock varies a bit but not enough to be perceptible.

Guy will follow neighboring KDKB and KUPD for leads on tracks before they become singles, especially when current product flow isn't meeting his needs. He does caution, "Don't put too many new songs on the air at one time. They won't get enough airplay to become familiar."

"I never advance new music from 'C' to 'B' until it begins to show in sales, callouts, or requests. If you can't expose new music properly you end up doing yourself,

the listener, and the record-company a disservice."

## Be Consistent

Whenever possible, Guy also has his air talent front and backsell new product. "You really want to provide a balance between tempo and category strength. This system isn't the end-all and be-all, but it sets it up for your music to be balanced. There should be a reason for everything you do with your music and hot clock. Each category is there for a reason."

"The categories and their songs are the elements which attract different types of listeners. Familiar, hit product will hold the passives all the way to the newer songs, which satisfy the actives. The key is to establish your sound and then be consistent with it."



**HOOTERS GO GOLD** — WCIL-FM/Carbondale proudly accepted a gold record from Columbia Records for its support on the Hooters' "Nervous Night" LP. Shown here (l-r) are WCIL's Rich Bird, PD Tony Waitekus, and Todd Manley.



**SILLYS FROM PHILLY** — WCAU/Philadelphia personality Terry Young (l) hammed it up with young entertainer Chris Cuevas (r) outside the studios after some fun at the station.

## MOTION

95X00/Burlington PM driver/Production Director Walt Speck is boosted to PD following the exit of Rob Poutlin, while air personality Dana Jaener is upped to MD ... Dave Fuller joins WCZY-AM & FM/Detroit for swing/weekends from WJFM/Grand Rapids ... KMDD/Tulsa's Andy Savage is new to nights at KOFM/Oklahoma City, as is morning man "Real" Scott Miller, from WMJ/Cleveland. Meanwhile, night man Randy Ross takes an airshift at 94Z/Raleigh ... Tom Armstrong returns to WZYQ/Fredrick as midday personality/MD after a stint at WKSJ/Greensboro ... WNVZ/Norfolk MD/midday personality Jim Carlie exits for the PD slot at WOCM & WHAG/Hagerstown.

At WVIC/Lansing, Dan Clark takes on Production Director duties, replacing Ken Johnson; Montie Harris covers overnights, replacing Dave Scott, who moves to middays at WJXQ/Jackson-Lansing; and Dave Savage becomes the new producer for WVIC's morning show ... At WAVA/Washington, MD Gene Baxter acquires the Assistant PD title, midday man Mills

Beach slides into afternoon drive, and partimer Leo Katz picks up the midday shift ... Glen Drattle is the new overnight personality at WSPK/Poughkeepsie ... O.J. Riley joins WCZL/Winston-Salem for wake-up duties from KVMT/Vail, CO; WASH/Washington's Tom Trueblood becomes News Director/AM news anchor ... John Landecker returns to evenings at WLS/Chicago ... 95XL/Parkeburg hires Scott Matthews for mornings from WCEF/Ripley, WV. He replaces Greg McCollough, who's doing mornings from WRKY/Steuersville, OH ... Michael Whelan is named GM for WFLY/Albany, coming from WBEN/Buffalo where he was GSM ... Sandy Smith joins the radio business as GM at WDCG/Raleigh-Durham, and hires morning man Bill Jordan from WSSX/Charleston ... Kall Montgomery exits middays at KWES/Odessa-Midland for evenings at KRLB/Lubbock; night personality Kris McCoy moves into middays to replace her; late-nighter Tony Brock takes over the evening slot; and partimer Steve Driscoll becomes the fulltime late-night man.

## BITS

"Please Be My Valentine" — Stations across the country heralded America's Day Of Love by shooting their own arrows into listeners' hearts. KUBE/Seattle, in conjunction with Sears, sprang for one lucky couple's entire wedding and broadcast the ceremony live on its February 14 morning show. Interested couples entered by describing why they wanted to get married on KUBE. Wedding goods were provided by Sears and local Seattle merchants, including a \$2500 diamond ring and a honeymoon in Mazatlan.

• WKSJ/Denver held a Valentine's

party for all sweethearts in the Rocky Mountain area. A random drawing was held, featuring a romantic ski trip for two (with \$1000 worth of ski equipment) as first prize and \$1000 worth of jewelry as second prize.

• And at WPLJ/New York, whenever the familiar "touch tones" were heard, listeners could call in to win a Valentine's Day Love Boat Cruise aboard the World Yacht Riveranda. The four-hour cruise circled around Manhattan, and provided dining and dancing for WPLJ listeners. The evening's climax was a drawing for a fur coat.

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**"MY FIST YOUR FACE"**  
The New Track From

**AEROSMITH**

Bumper Sticker In This Issue!

Watch For Aerosmith On The Second  
Leg Of Their Sold-Out Tour:

- 3/7 Landover, MD
- 3/8 Philadelphia, PA
- 3/11 Worcester, MA
- 3/12 Worcester, MA
- 3/15 New Haven, CT
- 3/16 Springfield, MA
- 3/18 Providence, RI
- 3/19 Syracuse, NY
- 3/20 Pittsburgh, PA
- 3/22 Norfolk, VA
- 3/23 Richmond, VA
- 3/25 Atlanta, GA
- 3/26 Lakeland, FL
- 3/28 Hollywood, FL
- 3/29 Ft Meyers, FL
- 3/30 Jacksonville, FL
- 4/1 Nashville, TN
- 4/2 Knoxville, TN
- 4/4 Charlotte, NC
- 4/5 Johnson City, TN
- 4/8 New York, NY
- 4/10 Hershey, PA
- 4/12 E. Rutherford, NJ
- 4/13 Bethlehem, PA
- 4/15 Glen Falls, NY
- 4/16 Portland, ME





STEVE FEINSTEIN

# Medium Market Major Movers

Let's turn to some of the more impressive fall Arbitron gains in medium markets.

### WEZX/Scranton

Heard Jim Croce on AOR radio lately? Try WEZX/Scranton, whose library includes Croce, Elvis, Chuck Berry, and Motown tunes in two-week rotations. If that raises an eyebrow, 'EZK's fall ratings won't — a 6.3-7.6 move for its 12+ peak in eight years of AOR. Armed with only 3kw against three CHRs, two of whom have 50kw, 'EZK was tops in adults 18-34 and, for the first time ever, men 25-49.

PD Dave Landon's used a less-is-more philosophy on contesting. "My GM has a sign in his office that says, 'We're an N.B.R.S. station,'" he says. That no-hype, "No Bullshit Radio Station" attitude stems partly from hearing listeners say "I don't participate in contests because of the odds," and partly from experience — last spring, 'EZK's ratings dropped despite a \$100,000 giveaway.

For the fall, giveaways were scaled down and more spontaneous. For example, Landon says he surprised an on-air caller by giving her a \$1000 stereo when she told him how much she loved the station even though she couldn't receive it well on her radio. Morning team Daniels & Webster sometimes gives \$300-\$500 to a listener who contributes a particularly funny joke.

But the station focuses more on music and related information than contesting, says Landon. "I

make sure jocks tie in what happened on this day in history through either quick mentions or by dropping in actualities, like Elvis getting released from the Army. People would rather hear that instead of a contest."

### WRDU/Raleigh

AOR since fall '84, WRDU/Raleigh moved 6.0-6.5 for its best showing yet, with #1 showings in adults 18-34 and men 25-49. Promotionally, OM Ben Ball says the station went for "little things instead of big, flashy,

immediate-gratification items." Ball reckons that previous giveaways of a Ferrari and \$50,000 may have been overkill when they were



**MILLION-DOLLAR JOCK** — Winning WLW & WSKS/Cincinnati's Million Dollar Giveaway 14 months ago wasn't exactly a dream come true for 16-year-old John Grundy. He's now embroiled in a court battle to be declared a legal adult so he can spend more than his current \$100-a-month allowance. In any event, his real goal in life is to be a disk jockey (smart kid, huh?). WSKS, sympathetic to the plight of the downtrodden and oppressed, is giving the lad his big break — working with PD driver Steve Dolata. Grundy (left) receives pointers from PD Marty Bender (center) on how to add to his fortune, while Dolata brushes up on broadcast ethics.



**A ONE-IN-A-MILLION KID** — The life of Marillion's "Kayleigh" will span generations, courtesy of two WCPZ/Sandusky listeners who named their child after the song. From left are MD Kevin Young, PD Randy Hugg, sister Rachel, father Todd Sommers, Kayleigh, mother Miriam, and Capitol's Jack Snyder. Question: will the Sommerses' next arrival be named "Lady Nina"?



**SLUSH FUNDS** — It took 900 tons of snow to transform a St. Louis park into an Alpine-styled ski slope. The event was Busch Cityski, co-sponsored by KSHE and Busch to raise funds for a local youth employment program. Slushin' and slidin' during a celebrity race is station personality Don Johnson.

stretched out for ten weeks apiece.

A 12 Days Of Christmas series of giveaways was complemented by giving away a Caribbean cruise to Rio to see Halley's Comet. Other activities included organizing listeners to go Christmas caroling in various neighborhoods, including a stop at the Governor's mansion, where the Guv himself joined in.

Musically, 'RDU tuned up and "became more of a rock 'n' roll station, with more mainstream rock and classics instead of crossovers," says Ball. "We had underestimated how much women like to rock. We also used to look for CHR activity before going on records; now we trust our own ears." 'RDU was early on A-Ha's "Take On Me," for instance.

The morning show does a "Censored Joke Of The Week," when Reynolds & Co. records a listener telling a raunchy joke and edits out the punch line. The emasculated version is repeated throughout Thursday morning drive, but the punchline doesn't air until 7:30 that night. The bit is so effective that Ball hears stories like the one about two married listeners who had a spat because the wife, who was responsible for listening for the punchline, forgot to do so.

### KILO/Colorado Springs

No big secret to KILO/Colorado Springs's 11.3-13.5 return to first place. OM Rich Hawk cites "consistency of airstaff and presentation. We've been in our format longer than anyone else in the market except the Beautiful Music station, which was number two."

Promotionally, "we laid back a little bit because everybody else was hyping so much." A Song Of The Day contest gave out modest prizes like \$100 cash and concert tickets.

KILO was still active on the community involvement front, serving as the exclusive radio sponsor for a Christmas Parade Of Lights event where downtown merchants raised money for the needy. This summer, it'll be the official radio sta-

tion when the town hosts the World Bicycling Championships, which are being held outside Europe for the first time.

### KINK/Portland

PD Carl Widling, usually reluctant to divulge soft AOR KINK's formula for upper-demo dominance, came perilously close to being specific when asked what contributed to its 5.7-7.1 rise. "Slower rotations and freshening the music. We no longer beat songs to death; we want them to have a longer life span than three months." Case in point: A-Ha's "Take On Me" is still in current rotation.

Dianne Schmidt, who presides over the station's promotional efforts, tells of a Dire Straits ticket giveaway with unique twists, such as winners having to call a jock at an outside phone booth, rather than at the studio. Station visibility came through 110 bank branches distributing KINK program guides and a TV spot with a "Get carried away with KINK" theme. It all adds up to KINK being #1 in 25-54 adults, with 81% of its quarter-hours from 25+ listeners.

### KWHL/Anchorage

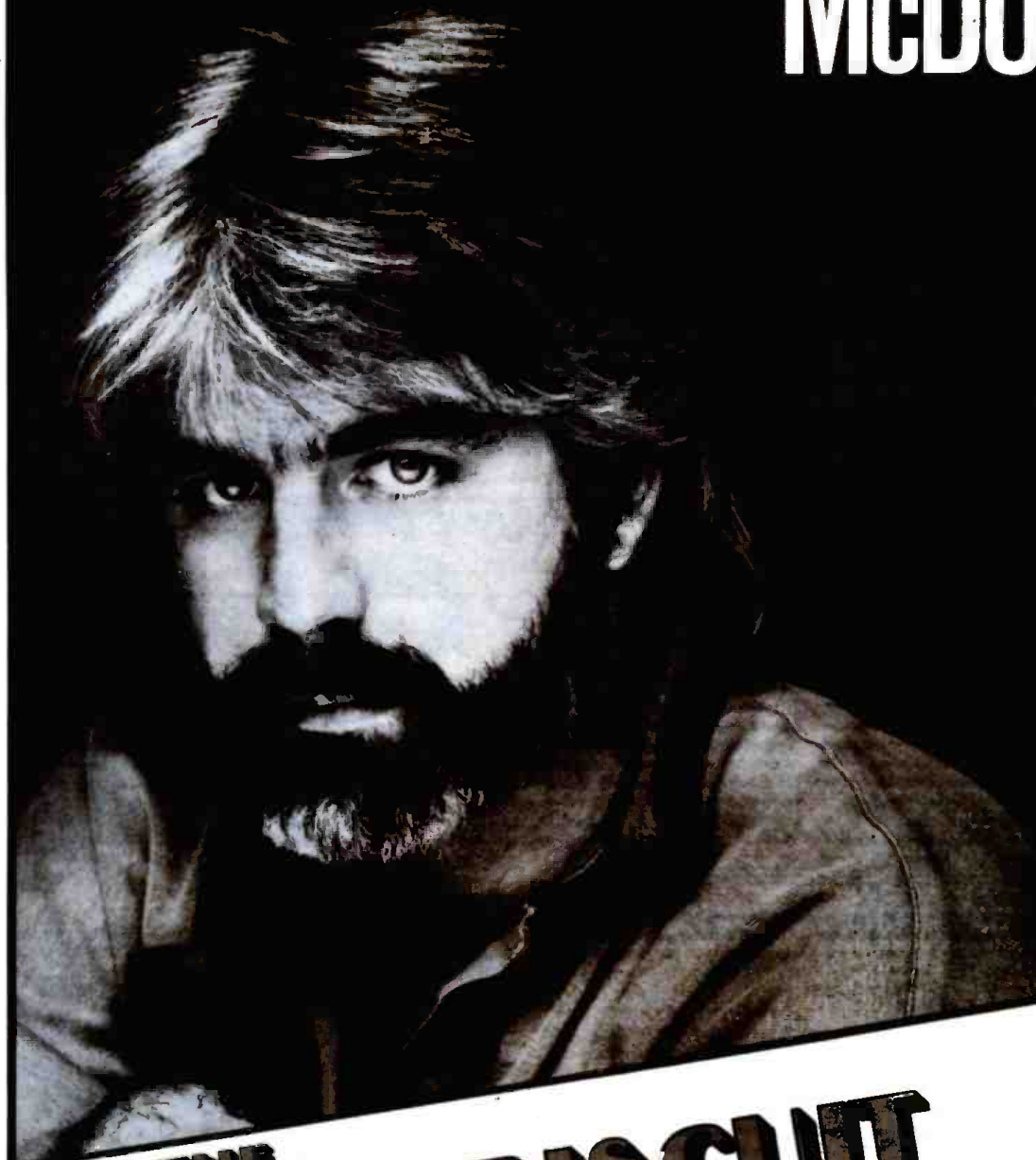
When a positioning and vulnerability study showed OM Carter B. Bradley that KWHL was "perceived as a heavy metal station, we didn't cut back on the metal. Instead, we bannered and highlighted a positive quality — musical variety and less repetition. That's the one quality people say they like about any station, no matter what the format. It's something that really hits home with all listeners." Giving away 108 Hawaiian trips and using Superspot's "Red, White, & Blue" TV spot also contributed to KWHL moving 12.3-13.7 to regain first place.

### Coda

By the way, a common theme among these stations was an emphasis on musical differentiation from other formats, achieved by playing appropriate songs first and displaying album depth beyond singles.

# MICHAEL McDONALD

March 9



## THE KING BISCUIT FLOWER HOUR

Michael McDonald recorded live in concert on  
**America's Premier Concert Show**

Brought to you by  
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To join the more than 250 stations carrying the  
Biscuit, contact Station Relations at DIR  
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**A STERN COMEUPPANCE** — WXRK/New York's Howard Stern didn't figure there would be any repercussions when he poked fun at the Blow Monkeys' name on the air. Imagine his surprise when he was paid a visit by the group's mascot, who had been listening and rushed to the station with a banana bouquet.



**STAR CAR** — WRKI/Danbury is offering consolation to Connecticut residents who missed Halley's comet. The station's own "Comet" (pictured) will roam the area, and stargazers who spot it qualify for a ten-day Caribbean Comet Cruise with celebs like astronaut Michael Collins and CBS-TV's Dr. Frank Field.

# RADIO ACTIVITY

**Prize Patrol:** WMMR/Philadelphia, KMET/Los Angeles, and WNEW-FM/New York turned Japanese to send listeners to Japan for three concerts with Bob Dylan and Tom Petty & The Heartbreakers . . . "The Ultimate Free Ride" gave a WDIZ/Orlando winner a weeklong German vacation, during which he stopped by a Porsche factory to pick up the other part of his prize — a new 944.

**Spreading The Blamey:** In a promotion billed as "The Greening Of Cincinnati," WSKS is soliciting college fraternities for the most creative decorating idea for a St. Patrick's Day parade float. The winning entry gets a spot in the parade, supplies to build the float, a Sprite machine, and 98 cases of Sprite and Diet Sprite.

**Just Causes:** WHTF/York's morning team solicited \$1600 in pledges for their team's involvement in a Big Brothers & Sisters bowling fundraiser . . . 215 pints were raised for the Red Cross when KLPX/Tucson asked listeners to "Give Blood" instead of chocolates on Valentine's Day . . . Former Rams and Eagles quarterback Roman Gabriel was among the "Celebrity Scoopers" dishing out ice cream at a WRDU/Raleigh benefit for an area orphanage. Along with proceeds from sales of sweatshirts and balloons, \$2000 was raised during the event, part of a Valentine's Day Celebration co-sponsored by a local ice cream store, Heart's Delight.

**KYYB's V-Day Kiss/Kiss-Off:** KYYB/Kansas City's Valentine's Day

promotion was sort of bittersweet: one person who made a marriage proposal on the air got to stay in the honeymoon suite of a swanky hotel with his sweetheart for an evening, while another person who made his divorce announcement on-air won \$102 toward legal fees. The two winners were drawn from postcards.

**Last Super Bowl Promotion:** If you were a station outside of Chicago or New England, your Super Bowl promotion could have involved both teams. That's why KZOO/Missoula gave away a "Refrigerator" full of "Patriotic" food — hot dogs, apple pie, Coke, etc. Qualifiers had to guess which Bear was singing when the station played clips from "The Superbowl Shuffle."

Have A "Brief Encounter"

With



And A Visit With  
"Lady Nina"

68 AOR's Already Are, Including

WIYY	WDVE	KLOL	WCKG	KGON	KSfo
WBAB	DC101	KSRR	WLUP	KRQR	
WNEW	WKLS	WNOR	WQFM	KOME	

AOR TRACKS **4A**

#1 New & Active Album

Capitol.



**Hot Lunch:** KISW/Seattle Assistant Station Manager Beau Phillips took his collection of Fillmore West concert handbills and turned them into a nifty poster for the station's noon-hour Electric Lunch oldies show. The 20" x 30" color posters compile 56 of the handbills and sell for \$1. An initial run of 2500 sold out in two weeks. Distri-

bution is through the show's sponsor, Hoagie's Corner, a chain of local convenience stores. An ongoing promotion has office workers send in "menus" of favorite oldies, and every Friday the office whose list is played receives a six-foot hoagie that feeds 40-50 people.

Continued on Page 77



**FUEGOS FIRE UP FRESNO** — The Del Fuegos had their day at KKDJ, commemorated by this shot of (l-r) the band's Warren Zanes, afternoon Harlan "The Wingnut" Winlow, Warner Brothers' Gary Briggs, and Fuego Dan Zanes.

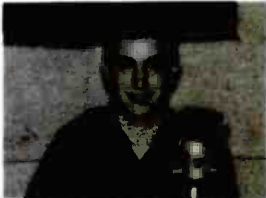


**WY ME MANT?** — Bill Wyman gathers no moss during WMMR/Philadelphia's "Live in London" satellite broadcast from Capitol Studios. Other guests during the weeklong series included Alan Parsons, Pete Townshend, Roger Daltrey, Kenny Jones, Rick Wakeman, Mike Rutherford, Steve Hackitt, Steve Howe, John Wetton, and Nils Lofgren. From left, Wyman, broadcast producer Danny Somsch, and Morning Zookeepers John DeBella and Mark The Shark.

## RADIO ACTIVITY

Continued from Page 76

**Constantine's Reets:** You'd never suspect that Dennis Constantine, OM/morning man at progressive KBCO/Denver, jocked at AC and CHR stations once upon a time. That is, unless you heard his 20th anniversary show, when Dennis played old airchecks of himself introing artists like Sandler & Young ("two fantastic performers") on a Baltimore station, and talking up the hits ("Dennis Constantine with battery-operated bananas and Electric Prunes!") at Miami outlets WMYQ and Y106. Perhaps the funniest airchecks, though, were samples of a painfully mellow Constantine when he made the switch to FM, using only his first name ("I'm Dennis").



Dennis then (top) and now (below).



**Program Notes:** A "Made in America" weekend on KBCO featured only American artists... On February 7, WNEW-FM/New York ushered in the "First Annual Chinese Rock 'n' Roll New Year" by broadcasting Dave Herman's midday show from a Chinese restaurant, with Glen Bernstein providing the music. Then, for the week

of Valentine's Day (February 10-14), the station's morning show was live from Heartbreak, a downtown club, with the Del Fuegos playing live...

KTXQ/Dallas had the idea to broadcast its Jazz Brunch from an appropriate setting — live from a fancy hotel's Sunday brunch.

## SEGUES

KQDS/Duluth is now consulted by KORS/Minneapolis PD Dave Hasseltin. At KQ, Jack Hietta is upped to Assistant PD, while Production Director Dan Cullhane adds morning news duties... Jim Pemberton rejoins WLLZ as Assistant PD... Dave Kane returns to the MD slot at WCMF/Rochester... KGQO/Des Moines MD Mike Rieker exits... KKGR/Anchorage names morning man Dave Van Dyke MD... WOMF/Louisville MD Bill May leaves for KBER/Salt Lake City middays.

Los Angeles AOR vet David Perry rejoins KMET for weekends... Les Bernoff returns to KINK/Portland for mornings after a stint in esee at crosstown KGON, while KINK newsmen Mike Turner moves to KGON.

Mark Williams joins WGRD/Baltimore middays from crosstown WVBF... Kendall Atkins, late of KKCI/Kansas City, lands KSTM/Phoenix evenings... Dee Winsten replaces Gary Oldfield on KZEL/Eugene mornings... Paul from WKSS/Hartford is now part of WAQY/Springfield mornings... David Steger takes over from Lynn Gordon on WRUF/Gainesville AM drive... Beth Daniels grabs KRDX/McAllen overnights... David

Cheney joins KTYD/Santa Barbara's airstaff.

KUPD/Phoenix moves to 1900 West Carmen, Tempe, AZ 85283... Correction: In last week's column, KORS GM Mark Steinmetz was mistakenly identified as OM.

KSHE/St. Louis Asst. Director/Marketing & Promotion Mary Tripodi goes to sister AC WENS/Indianapolis to head up the promotions department. She's replaced at KSHE by Abigail Polly from Contemporary Productions... Deanne Bekler becomes a programming assistant at KRSP/Salt Lake City.



**WAITING ON WENDY** — WLVO/Columbus midday gal Wendy Steele steps out with John Waite before an Ohio State Fair concert.

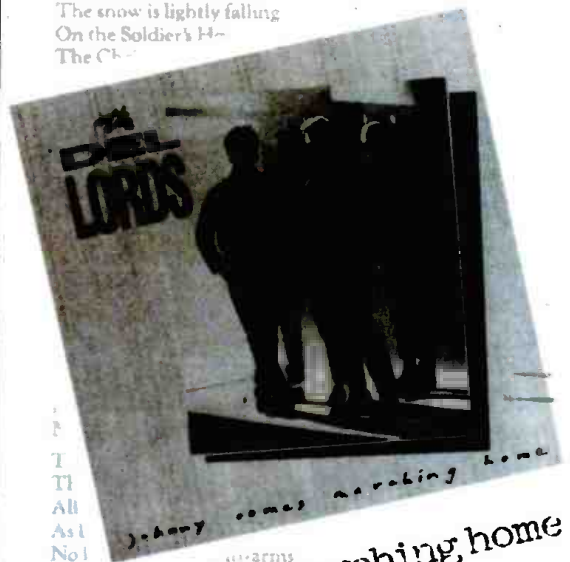
# soldier's home

the explosive lead track from the new

# Del Lords

album

The snow is lightly falling  
On the Soldier's Home  
The Ch...



Johnny comes marching home  
Last year a young man at university  
Sitting some paper for school  
She talk to me  
But she's got a big attitude that I've heard before  
She won't catch anybody here singing the glories of war  
Dear Lord above, for what it's worth  
We at the Old Soldier's Home  
Pray for peace on earth  
No more war, never no more, bring 'em all home



Produced by  
Neil Giraldo



DONNA BRAKE

# ADULT CONTEMPORARY

## MARKET LEADERS

# Runaway Successes

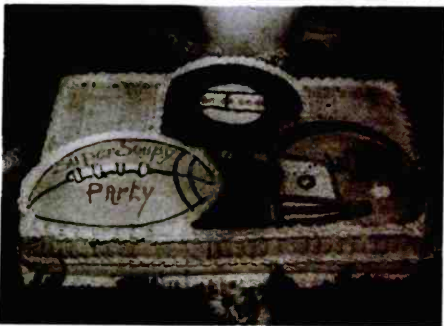
Rating periods come and go, and the results get dissected a million different ways so that each station has its own success story to sell on the streets. Since the release of the fall Arbitron figures, I've devoted a couple of columns to market overviews based on the adult 25-49 numbers.

After a further evaluation of the fall books, I decided there were other stories worth exposing. Listed below are stations that are "runaway successes" in the format, their markets, and the adult 25-49 demo.

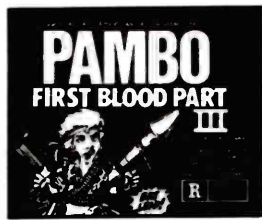
There are a few cases where an AM/FM AC combo is a runaway, with each outlet contributing its fair share. So both facilities are listed. The asterisk indicates which stations are also number one overall in their markets in the 25-49 demo.

- \*KOB-FM/Albuquerque
- KOB/Albuquerque
- WMLJ/Birmingham
- \*WCC/Bridgeport
- WBBC/Canton
- \*KVIL/Dallas

- WMAG/Greensboro-Winston Salem-High Point
- WMYU/Knoxville
- KRLB/Lubbock
- KELT/McAllen
- WRVR/Memphis
- WLAC-FM/Nashville
- \*KFAB/Omaha
- \*WRAL/Raleigh
- KRNO/Reno
- \*WVOR/Rochester
- WBNN/Saginaw
- KWAV/Baltimore
- \*KFMB-FM/San Diego
- KFMB/San Diego
- \*KVIL/Sarasota
- \*WYYY/Syracuse
- WQW/Tampa
- \*WHHE/Tulsa
- WSBA-FM/York
- WSBA/York
- WKBN/Youngstown



**SOUPI BOWL SUNDAY** — WBNC/New York staged a "Soupy Bowl" party, inviting 100 listeners and their guests to predict which two teams would play in the Super Bowl. At stake was a trip to the coveted event. Soupy shares a smile with the winner in the top photo; below that is a closeup of the party cake.



**THE LITE LIFE** — WLTE/Oklahoma City has found an original way to promote via print. Each week local artist Skip Hill comically illustrates the K-Lite crew in the Oklahoma Gazette, focusing on individual staff members, the morning show, and remotes as well as promotions/contests that are going on at the station.

## EVENTS

### What's Your Sign?

On Valentine's Day, instead of flowers and candy, KJON/San Francisco gave listeners a chance to express their Valentine's message on a 14" x 48" billboard.

Listeners were invited to call Jack Kulp in the mornings with their "ten words or less" message. The winner was chosen based on originality and expression of the Valentine's Day sentiment. So what was the winning message? "Kevin, when can I start telling people we're engaged?"

### Hottest Lips In Cleveland

WMLJ morning man John Lanigan went on a search for the "best lips in Cleveland," with the winner getting a complete ski package to Kesting Bridge Ski Resort.

Also for Valentine's Day, WMLJ presented the "St. Valentine's Day Messae," a weekend package at the local Sheraton Hotel offering guests the opportunity to examine clues and solve a series of "murders" perpetrated at the hotel.

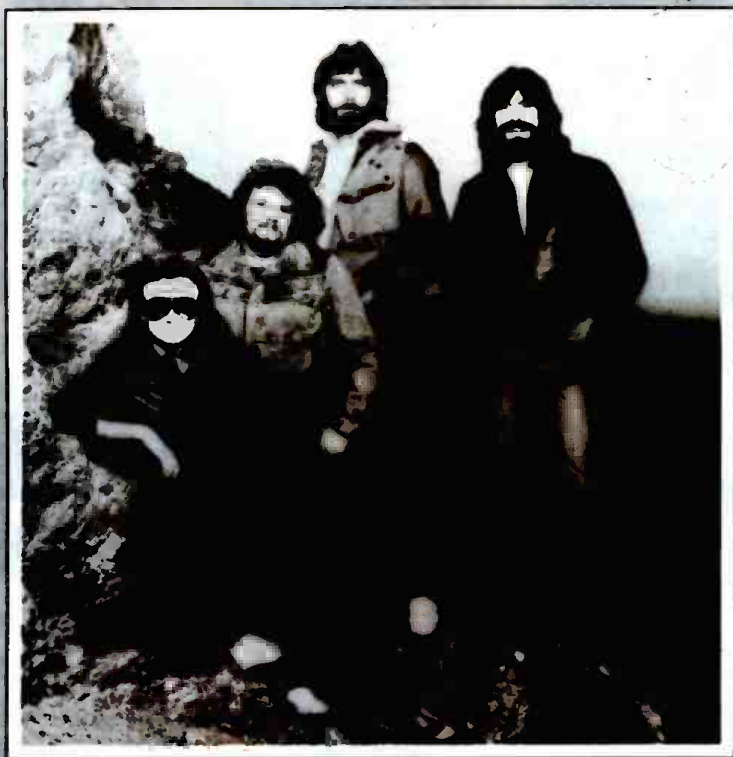
## Movers And Shakers

The following list includes stations that have been improving steadily or chalked up impressive gains in their respective markets and the adult 25-49 demo. In some cases the station may already be the market leader or is now as a result of the fall book. And in other situations, the leader might be well advised to keep a lookout over its shoulder for possible takeover attempts. An asterisk denotes the stations that are AC leaders in their markets.

- \*WCC/Bridgeport
- \*WBBC/Canton
- WZND/Dallas
- WZZN/Charlotte
- WBLN/Cleveland
- \*WTCN/Columbia, SC
- KVIL/Dallas
- KQAD/Des Moines
- WMAZ/Greensboro-Winston Salem-High Point
- WVEZ/Las Vegas
- WMAZ/Louisville
- WMAZ/Louisville
- \*WTFP/Phoenix
- WBLN/Reno
- \*WJZZ/Richmond
- KLTV/Oklahoma City
- WBNP/Philadelphia
- \*KOOL-FM/Phoenix
- \*WWLP/Providence
- WPPV/Reno
- WVNN/Saginaw
- KBOB/Salt Lake
- KBBB/San Antonio
- KFMB-FM/San Diego
- KONO/Seattle
- KLSY/Seattle
- \*WYZZ/Spartanburg
- WYYY/Syracuse
- WQW/Tampa
- KBBB/Tulsa
- \*WKBN/Youngstown

**THEIR LATEST GREATEST**

# ALABAMA



## **“SHE AND I”**

The brand new single from **“Alabama’s Greatest Hits”**  
— Album sales already at one million!

**SECOND WEEK AT AC RADIO:**

KVIL-FM	KOIL	WSKI	WGSV	WKYX	WMT-FM	KKLV
WKYE	KWFM	WWPA	WAHR	WAEV	KFSB	KQSW
KEY103	WEIM	WCHV	KRLB	WZLQ	WXUS	KALE
WNAM	WKNE	WEIZ	WORG	KTYL	WBOW	

***Attention AC Programmers: “She And I” Is The ONE For You!***

**RCA**

# AC PICTURE PAGE



**MOTOWN MORALITY** — While in town to receive an award for his tune "Don't Drive Drunk," Stevie Wonder stopped by WDTX/Detroit to talk about the award and his early days with Motown. Pictured (l-r) are Wonder, host Jackie Kallen, and intern Brad Kallen.



**WHAT'S UP DOC** — Dr. Ruth Westheimer stopped by KRZ/Wichita to banter with the morning team of Davis and Dave and advise callers. Shown after the experience are (l-r) David Phillips, Dr. Ruth, and Craig Davis.



**DON'T FORGET TO SAY "CHEESE"** — WHEN/Syracuse's morning man Phil Markert (left) samples some of the New York State Dairy Princess's wares.



**MA & PA ASSOCIATED** — While the Mamas & Papas were in Wichita, they allowed KXLK morning man Dan O'Neal to audition his act for them. Pictured are (top row, l-r) Denny Dehrty and John Phillips; (middle, l-r) Mackenzie Phillips, Spanky McFarlane, and Scott McKenzie; and (bottom) O'Neal.



**TRUCKIN' WITH CHUCK** — The CARS 108 crew warmly welcomed Chuck Mangione when he came to Flint. Gathered backstage are (l-r) WCRZ's morning man Bill Roberts and night jock Grant Smith, Mangione, PD Michael W. Kay, and midday jock Tom Fogle.



**HE'S A FRIEND** — Connie Kelly (left) of WFAS-FM/White Plains found the chance to interview Eddie Kendrick too tempting to pass up, so she got him to spend an hour at the Westchester outlet.



**DOWNHILL DIAL DERBY** — KRVV/Vail changed its signal from 1360 AM to 610 AM, and gave away a ski package during a "Signal Switching" campaign. Posing before hitting the slopes are (l-r) Vail Associates rep Lisa Rogers, Vail Ski Rentals' Matt Dowd, winner, KRVV owner Cissy Dobson, and midday announcer Cris Baker.



**THE BASIC DIET OF A DJ** — WTVN/Columbus decided to give its listeners what they truly wanted: junk food. PM Driver John Corby is pictured amid 610 Twinkies, Ho-Ho's, cans of soda, Doritos, Cheetos, and other things that the dentist tells you not to have.





LON HELTON

# COUNTRY

## Hawaii Live

On Saturday, January 18, stations from coast to coast carried "Hawaii's Country Music Salute To The Statue Of Liberty" live from Waikiki. It was reportedly the first-ever live radio satellite broadcast from Hawaii. Tom Dancer, Executive Producer of "Hawaii Live," and Mary Ann Wilkinson, Associate Producer, arranged for some of the top personalities in Country radio to join in helping raise money to aid in the restoration of our "Lady."

Those individuals who unselfishly gave their time and talents to go to Honolulu for the broadcast were (in order of appearance on the air): Jim Strickland, KRBQ/Denver; Dennis Day, KSAN/San Francisco; Walt Howard and Ron Matz, WCAO/Baltimore; Jim Schaffer, WSUN/St. Petersburg; Chuck Santoni, WWWW/Detroit; Tom Pace, KWKH/Shreveport; Ichabod Crane, KMPS/Seattle; and, Gene Price, who represented Armed Forces Radio. Each of these guys did three-hour shifts, and represented eight of the 29 stations in the network.

Dancer's "Hawaii Live" produced the show for the Liberty Foundation, a local nonprofit organization for the statue. Sponsors of the event were the Hilton Hawaiian Village Hotel, which donated the rooms for the participating personalities and provided the facilities for the broadcast. RCA Communications, Inc. donated the satellite time to broadcast the event nationwide; American Airlines provided the air fare; and Long Distance USA donated a phone. Local merchants contributed the "Hawaiian" prizes to be given away during the broadcast.

### More To Come

Throughout the 24-hour show, there were call-in interviews with Jack Lord, John Hillerman of "Magnum, P.I.," and Don Ho. As for contesting, each station's jocks brought over a number of entries to win the prizes. Smaller markets not represented sent their entries directly to Hawaii. Prizes included a pineapple a month delivered to the winner's door, an original Jack Lord "Hawaii Five-O" badge, and an all-expenses-paid trip for two to Hawaii.

The 24-hour radiothon generated more than \$25,000 for the Statue of Liberty restoration fund. Pledges were taken from the 20 toll-free numbers available to the markets. The radiothon will be rebroadcast by the Armed Forces Radio Service July 4 during National Liberty Week, which celebrates Lady Liberty's 100th birthday.

This event went so well that Dancer's next project is a weekly program called "Country Plus," which will feature personalities, prizes, and interviews. His plans are for a three-hour live broadcast from Waikiki Beach.

Aimed at the US, Canada, and Japan, Dancer's plan is to invite jocks from P1 stations to cohost the show. It's tentatively slated to be a barter show with two minutes every hour left open to promote Hawaii. Dancer's partner in this venture is Jeff Sedliff, owner of I.D.B. in Los Angeles, who can be contacted at (213) 870-9000. Dancer can be reached in Hawaii at (808) 625-2381.



PLEASE LET THIS WORK — KRBO/Denver's Jim Strickland only appears to be praying to the Hawaiian gods for assistance. Providing some able help are Tom Pace of KWKH/Shreveport (l) and a technician as they prepare to broadcast over a 29 station network.



ALOHA — Above, "Hawaii Live" Executive Producer Tom Dancer enlists the help of a miniature Statue of Liberty in welcoming the poor and downtrodden personalities to the broadcast.

Below, the assembled crew take time out from their dreary duties to chronicle the event. Standing (l-r) are Dennis Day, KSAN/San Francisco; Jim Schaffer, WSUN/Tampa; Chuck Santoni, WWWW/Detroit; Ron Matz, WCAO/Baltimore; Joyce Fasi, wife of Honolulu Mayor Frank Fasi; Walt Howard, WCAO/Baltimore; and, Jim Strickland, KRBO/Denver. Kneeling (l-r) are Gene Price, Armed Forces Radio; Ichabod Crane, KMPS/Seattle; and Tom Pace, KWKH/Shreveport.

## CLOSE-UPS

• WOW/Omaha presented its third annual Listener Appreciation Show at the Omaha Civic Auditorium. Free to WOW listeners, the show featured the "Legend Makers." On the show was Jean Shepard, the first female in Country music to sell a million records; harmonica player par excellence, Charlie McCoy; Opry regular Billy Walker; Little Jimmy Dickens; Ferlin Husky; and Slim Whitman and his son Byron.

• KJNE/Waco gave away \$7000 in jewelry for Valentine's Day. Listeners registered by sending in Valentines to the station. Grand prize was a \$4500 watch decorated with diamonds, gold, and silver.

• Skiers who listen to KRWQ/Gold Hill were recently treated to giveaways of all-day lift tickets or beginner packages at Mt. Ashland, and Pepsi ski caps. The grand prize this year is airfare for two to Sun Valley.

## NASHVILLE IN MOTION

Larry McFaden and Ray Pillow have reactivated Powdermill Publishing (BMI) and formed a new company, New London Music (ASCAP). They've also signed staff writers Michael Lawtrip and David Steiner. The new companies are located at 1111 16th Ave. South, Nashville, TN 37212; (615) 327-2928. A new independent record label, Westglow Records, has just been formed. Bob McPheters will serve as president. Nick Sanders will head up audio productions for the label, and Barbara Andrews will serve as executive assistant. The mailing address is: P.O. Box 1766, Blowing Rock, NC 28606; (919) 484-3104

Former NMA special projects coordinator Rebecca Luxford has joined Vision Management Group's video division as marketing assistant. BMI VP Joe Moecheo has been appointed Tennessee State Chairman of the Statue of Liberty restoration committee. Moecheo was on the foundation's Nashville committee before being elevated to state Chairman. A new 48-track state of the art digital recording studio, Digital Recorders, officially opened in Nashville last week. The studio was designed by Norbert Patena. You can contact it at: 64 Music Square E., Nashville, TN 37203; (615) 244-0100.



CRUISE WITH MONEY AND PRIDE — During a recent visit to KNIX/Phoenix, good sport Charley Pride joined morning personality W. Steven Martin in the KNIX Cruiser. KNIX looks for vehicles displaying its bumper sticker, announces the license number on the air, and awards the driver who pulls over either \$100 or \$1000. In addition, the backing to the sticker doubles as an entry form for a chance to win one of two Ford Ranger trucks. Pictured (l-r) are W. Steven Martin, Pride, and winner Curtis Moon.

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# COUNTRY

## YOUR TURN

# Ya Gotta Tell It Like It Is

By Ray Waldon

At last year's Country Radio Seminar, the record industry asked program/music directors to please stop paper adds and to accurately report on their playlists what each market dictated. I'm certain this issue will again be addressed at this year's CRS. It's a good topic and one of great concern to the music industry, especially in light of the fact that Country as a format has been down nationally.

Lastly, however, I have been surprised by several promotional efforts that are diametrically opposed to the premise that the record industry wants to know what is happening in the real world. "You cannot drop that record, we need the points." "I couldn't care less if you don't get the requests, I need a favor." "It may be down in Shreveport, but Chicago has it at number one. At least don't drop it." The excuses are endless.

I've been in some real arguments lately over the fact that we dropped a hot artist in favor of a new artist that reflected our market. At KWKH, we pride ourselves on a 65-record playlist, our tradition, and the fact that our playlist reflects this market accurately. I now have reason to doubt that this accurate picture of country music in Shreveport matters to the record industry.

In Shreveport, traditional Country is better received than the more contemporary product. Personally, my own taste runs to the modern side, but this doesn't change the fact that when our playlist comes out the traditional artists will be ranked higher because of our market trending.

As we approach another CRS, my main concern is that we will again commit ourselves to integrity and then in April change our numbers to reflect a promoter's idea of a playlist, as opposed to our own market accuracy.

At last year's CRS, I invited several record companies to visit



Ray Waldon joined KWKH-AM & FM/Shreveport in January, 1984. He was named Operations Manager for the combo that October.

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At KWKH we have a strict music policy. If you want us to change our playlist, show us solid local

research, national trending, sales, and how this record will benefit our listeners. If this were done nationally, I believe the conversations at the CRS would revolve around the improved quality of the music and higher radio ratings.

How can Nashville service our listeners unless we as programmers and music industry representatives give Nashville an accurate picture of what mainstream America wants to hear?



**SYMBIOSIS** — Though it's rare to catch a rooster and a bison galloping around together, anything's possible when Meister Brau beer is involved. WRRB/Syracuse's "Brewster the Rooster" and the Meister Brau Bison, along with WRRB personalities and "Brother Lamparter" (Meister Brau's TV personality), were at a local mall giving free bison rides and handing out bumper stickers, keychains, and ballcaps. Earlier in the week, Brother Lamparter stopped by RRB and was interviewed by Jim Tate and Bill Merchant, who were giving away Bison caps and T-shirts on the air. Pictured here are "Brewster the Rooster," the Meister Brau Bison, and Brother Lamparter (he's the one with the hat).

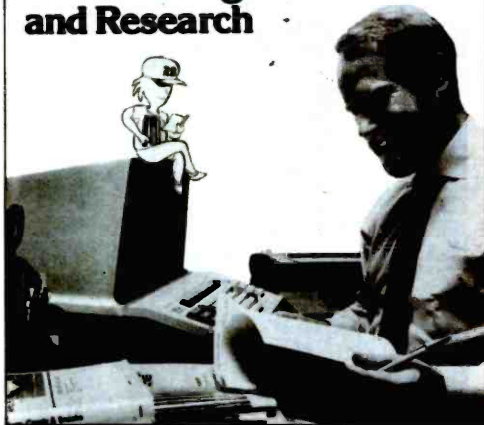


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**GLAD GROUP GATHERS** — Nominees and award winners gather with ASCAP staff following Music City News National Songwriters Awards held in Nashville.



SHARON ALLEN

# NASHVILLE THIS WEEK

## New Faces: The Talent Lineup

In this business of music where many are called and few are chosen, there will be ten new artists in the spotlight on the closing night of Country Radio Seminar. This year's New Faces Show lineup brings three female artists, four male artists, and three groups to center stage.

Maines Brothers is composed of brothers Lloyd, Kenny, Steve, and Don Maines, along with friends Richard Bowden, Jerry Brownlow, and Cary Banks. They've been together about eight

Capitol recording artist T. Graham Brown isn't a new voice to the airwaves, but relatively new to the charts with "Drowning in Memories" and "Tell It Like It Used To Be." You've heard him on jingles for McDonald's, Hardee's, Miller, and Budweiser Beer. He's appeared with Loretta Lynn, Bill Anderson, and David Allan Coe. Before that, he played in local bands throughout the Southeast and is a graduate of the University of Georgia.

Warner Bros. artists Kathy, June, Kim, and Christy are better known as the Forester Sisters. Label execs heard them one night and signed them the next day. Their first single, "That's What You Do When You're In Love," opened their chart action and two chart-topping singles followed, "Just In Case" and "I Fell In Love Again Last Night." They are all sisters, and are from Lookout Mountain, GA.

MCA's Nicolette Larson began her music career on the West Coast. Her musical history includes session backup singer work with Emmylou Harris, Nitty Gritty Dirt Band, Hoyt Axton, Neil Young, and a lead vocalist stint with the new Commander Cody Band. Prior to signing with MCA, she had a number of pop records out, including the hit "Lotta Love." She was a member of the touring company for the musical "Pump Boys and Dinettes," and later starred as Mary Magdalene in a Kansas City production of "Jesus Christ Superstar." Her recent singles "Only Love Will Make It Right" and "When You Get A Little Lonely" reflect a solid country sound. Larson was born in Helena, Montana, and grew up in Kansas City.

Evergreen recording artist Robin Lee will come to the stage with honor in her hometown, Nashville. Her first break came when her current producer, Johnny Morris, saw her perform one evening. He immediately in-PolyGram/Mercury group the



Restless Heart



Nicolette Larson



Billy Joe Royal



Judy Rodman



T. Graham Brown



Robin Lee



Marty Stuart



Randy Travis

produced her to Don Hedell, President of Evergreen Records, who signed her to his label shortly thereafter. Since that time, she has released a steady string of singles, including "Angel In Your Arms," "Want Ads," "I Heard It On The Radio," a duet with Lobo entitled "Paint The Town Blue," and "Safe In The Arms Of Love."

years. Prior to signing with Mercury, the group released four albums on their own Texas Seal label. They continue to operate out of Lubbock, where the four Maines-Brothers-by-birth were born. Their singles include "Some Of Shelly's Blues," "When My Blue Moon Turns To Gold Again," "Everybody Needs Love On A



The Forester Sisters (Christy, Kim, Kathy, June)



Maines Brothers Band

Saturday Night," "You Are A Miracle," and "Louisiana Anna."

RCA's Restless Heart are individually and collectively writers, musicians, and artists. By name, they're John Dittrich (vocals, drums), Paul Gregg (vocals, bass), Greg Jennings (vocals, guitar), Dave Innis (vocals, keyboards), and Larry Stewart (vocals, keyboards). Their coproducer and the catalyst who brought them together is Tim DuBois. When Restless Heart began rehearsing and cutting pre-production tapes of their material, DuBois asked his longtime friend and associate Scott Hendricks to coproduce and engineer the sessions. DuBois's original intention in forming the band was an attempt to find an outlet for some of the songs he had written or cowritten. Restless Heart's singles to date include "Let The Heartache Ride Tonight," "I Want Everyone To Cry," "Heartbreak Kid," and "Till I Loved You."

MTM recording artist Judy Rodman was the first artist signed to the label. She debuted with "I've Been Had By Love Before," and followed with "I Sure Need Your Lovin'" and "You're Gonna Miss Me When I'm Gone." But, long before these songs aired her voice had been heard on Kellogg's, Miller Beer, Chevrolet, Opryland, McDonald's and a dozen or more jingles. Her bicontinental childhood and multi-city living gives this new face a diverse background of blues and bluegrass, country, cajun and calypso.

Atlantic's Billy Joe Royal isn't a new name, just a new face in country. Royal is known by all for his hits "Down In The

Boondocks," "Cherry Hill Park," "Hush," and "I Knew You When." This man is a perennial, proving it again with "Burned Like A Rocket." Also note: He's appeared on camera and singing for Coca-Cola, and toured with Dick Clark in 72 consecutive one-niters.

One of CBS Records' Horizon '68 artists, Marty Stuart is a new face on the show, but not to the entertainment world. At 13, he became Lester Flatt's sideman. Then Johnny Cash's. He's played in the studio with Doc Merle Watson, Earl Scruggs, Johnny Cash, and in concert with Emmylou Harris, Pure Prairie League, Billy Joel, the Highwaymen... and he plays everything. He had an album on Sugar Hill Records, "Busy Bee Cafe." His first single for CBS, "Arlene," is currently charted. Marty becomes a new face with 15 years' stage work behind him.

Warner Bros.' Randy Travis went from the kitchen to the stage of the Nashville Palace to being a new face in no time... seven years. The exposure gained from his performances led to appearances on TNN's "Nashville Now" and "Nashville After Hours." Once signed to Warner Bros., Randy was included on the soundtrack album Rustlers' Rhapsody with "Prairie Rose." He debuted with "On The Other Hand," followed with "1982," which is moving in the charts as we print. Randy is a stylist, a traditionalist, and some say he's going to "Fill Their Shoes."

In 16 years of New Faces shows, there have been 148 single artists, 18 groups, 44 female singers, and 86 male singers. New faces, new talent, new songs, and new music. That's what it's all about!



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# A McMONSTER IS BORN.



**DO FRIES GO WITH THAT SHAKE**

The new single from

**GEORGE CLINTON**

**YOU'RE GONNA  
EAT IT UP.**

*Capitol*

Produced by George Clinton  
and Stephen Washington



WALT LOVE

# BLACK/URBAN

## New Ownership, Attitude Spur WXOK Turnaround

In the city of Baton Rouge, the hot battle among Black/Urban Contemporary stations continues. All three are doing quite well, as you'll see looking at the ratings chart below.

I've singled out AMer WXOK this week, not only because it rebounded nicely 12+ in the fall Arbitron, but also because WXOK is about to celebrate its 33rd anniversary. WXOK had a 1.7-share increase — not bad for a station facing so much serious competition.

	FM	FM	FM	FM	FM
WXOK	10.0	8.2	8.1	8.1	9.6 UC
WTKL	6.5	4.2	8.6	6.3	8.7 UC
KQKL	2.4	6.3	7.7	9.1	8.2 UC
WOL-FM	7.3	6.1	6.2	9.6	11.1 CBR
WFMF	21.5	14.3	17.8	12.5	18.9 CBR

WXOK is programmed by Al Wallace, who's been with the station for ten years. WXOK has been the old-line Black station in Baton Rouge, and had the market to itself until about three years ago. Naturally, with new alternatives available to listeners, WXOK began losing some audience, particularly to daytime Urban outlet WTKL.

"We buried our gospel music in one of those early-morning time slots. That was a mistake on our part."

### The Three Main Ingredients

However, three things seem to have helped turn things around for WXOK:

- 1) New ownership
- 2) Listening to the public
- 3) Gospel music programming in more productive hours.



Al J. Wallace, PD/mornings

Explaining these key factors, Al began, "A new attitude can bring about positive change. Our change of attitude towards programming helped us tremendously. After being in this market with no direct

competitor for so many years I think we were off balance when things began to change. We were looking for our niche and everyone was coming at us from every direction."

"After being in this market with no direct competition for so many years, I think we were off balance when things began to change."

—Al Wallace

### Gospel Seemed To Be Out-Of-Pocket

"We knew we'd lose some audience with one new Black station in the market, but when two showed up we really had our work cut out for us. With new forms of programming approaches on Black stations, such as getting rid of gospel music, we didn't know what to do." (Most Black-formatted stations around the country used to always have gospel on at some time during the day, perhaps even at night.)

"So we buried our gospel music by putting it into one of those early-morning time slots. That was a mistake on our part."

### A Common Sense Move

The 5-6am hour had enjoyed high ratings for WXOK for many years. Said Al, "After looking at several books I had to say to myself, 'If people are willing to get up early to hear our gospel show, maybe we



WXOK SICKLE-CELL RADITHON — Gospel host Eula Mae Hatter anchors a WXOK fundraiser that brought in more than \$5000 for the Sickle Cell Foundation.

should go back to airing it when the masses have the opportunity to hear it."

So the gospel programming was moved to middays, and checking the latest Arbitron for that day-part, Al found the strategy move paid off: WXOK finished third in the market with over an 11 share 12+. Eula Mae Hatter has been WXOK's gospel personality for the past 25 years and is obviously well-liked by the public.

### PDs Need Latitude And Trust, Not Titles

Most PDs around the country don't have the control that most of them would like. At the same time, it could be said that some do not deserve to have the power and control they think they should have. Those who have shown responsible managerial skills seem to get the control needed to do the job. Al is one of those programmers who

feels his current management has given him and his staff the latitude and the guidance to turn things around, and looking at his station's performance, one can see that he's right.

### New Ownership, New Attitude

Winfield Industries, owned by Ben D. Johnson, now operates WXOK. Heading the managerial thrust is Exec. VP Jesse Stone, whose offices are located at the station. Stone is the former President of Southern University and also the past president of the Southern University System throughout Louisiana. While he didn't make any negative statements about the station's past ownership, he did clearly point out, "Things are really different at this station."



Eula Mae Hatter, midday Gospel



Dave Barron, afternoons

"The new attitude around here was one of less neckbone and more professionalism."

Al emphasized, "With Jesse Stone came a new attitude around here. The new attitude I'm talking about was one of less neckbone and more professionalism. People who've been at this station for years are now cooperating with one another as they never have before. That's a positive in anybody's book."



Henry Crump, nights



R.L. Stewart, overnights



Lisa Rene, news



Cheryl Davis, news



Ron Kelly, Quiet Storm



# MARKETPLACE

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Salem, OR 97304

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# OPPORTUNITIES

## OPENINGS

### NATIONAL

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NATIONAL, the nation's leading radio personnel placement service receives constant requests for qualified female announcers and news people from radio stations in all size markets, coast to coast. On many occasions, we simply do not have a sufficient supply. If you are ready for a move, let NATIONAL help. We make the complete presentation for you. For complete confidential details and registration form, enclose \$1 postage and handling to:

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Fortune 500 Company Subsidiary, leader in the industry; producing Station IDs, 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

Media General

## OPENINGS



Leading Easy Listening syndicator needs morning communicator for client. If you're a proven winner in a top 50 market, rush T&R to: Churchill Productions, 1136 E. Campbell Avenue, Phoenix, AZ 85014. No calls, please. EOE

Morning talent for clients needed. All formats. T&R: Burkhardt/Abrams, Leslie Calloway, 8800 River Chase Cr. E., Atlanta, GA 30328. EOE M/F (3-28)

## OPENINGS

**MediaLine**  
THE BEST JOBS ARE ON THE LINE

If your job hunting is stymied by stale leads for jobs that opened up three or four weeks ago, you need MediaLine. It's the broadcast industry's daily update job listing service. Last week MediaLine offered fresh listings for radio announcers, news people and account executives in small, medium and large markets. Get fresh job leads. Get MediaLine. (312) 855-6779.

### EAST

News openings! Parttime weekly air production. FSA. T&R: Scott Hooper, PD, WHEB, Box 120, Portsmouth, NH 03801. EOE M/F (3-7)

Afternoon drive opening Adult CHR/Oldies. T&R: Don Thomas, WORX, Box 97, Mytic, CT 06356. EOE M/F (3-7)

WRX AOR Shadow of New York seeks parttime newscaster & air personalities. Local applicants encouraged. T&R: Buzz Knight, Box 98, Danbury, CT 06813. EOE M/F (3-7)

## OPENINGS

**WVBF<sup>FM</sup> 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

Need highly qualified Technical Supervisor. Maintenance experience required. Contact: Kenneth Stout, WPAT, 1396 Broad St., Clifton, NJ 07013, or (201) 345-9300 EOE M/F (3-7)

Morning news. NJ Shore Hit radio. Small, effective staff. Experience, personality. Decent pay. T&R: C. James, ND, WJRZ-FM, Box 100, Manahawick, NJ 08050. EOE M/F (3-7)

600w CHR seeks air talent. Air check/resume to: J. J. McKay, 100/RW, Box 758, Ocean City, Maryland 21842, or (301) 289-3456 EOE M/F (3-7)

### 100% Program WGRX Director

A very special radio station is looking for a leader. Baltimore's Adult AOR needs an experienced Program Director who cares about his people and his product. If you feel you are capable of handling the demands of this position, please forward your materials to: BILL HOPKINS, General Manager, WGRX, World Trade Center - S. 2815, Baltimore, Maryland 21202. EOE M/F NO CALLS PLEASE.

R&R FRIDAY, MARCH 7, 1986/87



# OPPORTUNITIES

## OPENINGS



### Production Pro Needed!

Looking for great production pro with experience in 4/5-track machines. Send samples of writing and production work (cassette) to: **Billie Russo - FM, WBZ/94.9 FM, 1715 Grandview Avenue, Pittsburgh, PA 15211.** No calls please. EOE M/F

CAPE 104/Cape Cod seeks female for middays. CHR/variety production skills a must. Good personality. T&R: Gary Franklin, WJPE, Radio Co., Orleans, MA 02663. EOE M/F (3-7)

## MAJOR GROUP BROADCASTER

Seeks top-rated Air Talent, News Anchor, Music Director and Promotion Director for Top Ten market. Prefer a minimum of five successful years of commercial experience in CHR or AC. On-air positions require a bright, concise on-air personality, a sense of style, the ability to put together and deliver a credible newscast and the ability to perform at personal appearances. All positions require professional performance and attitude. Your application will be held in strict confidence. Quality compensation package. Send audition cassette (VHS for Promotion Director) to P.O. Box 3406, Princeton, NJ 08543-3406. EOE

WEVY seeks top-rated FM AC morning personality to complement strong news team. Entertainer, not just. T&R: David Underhill, Box 1480, Brattleboro, VT 06031. EOE M/F (3-7)

News/Personality drive anchor/reporter. Creative writing. Heavy local PBA. Must be digger. T&R: WLAM, Box 923, Louisville, MO 64240. EOE M/F (3-7)

## NEWS ANCHOR

AC full service, Northeastern small market college town station, needs quality writer with solid delivery. Good bucks. Send writing samples, T&R to: Radio & Records, 1930 Century Park West, #283, Los Angeles, CA 90067. EOE

WDAY-FM/Day CHR needs applicants for future opening. T&R: Jim Martin, Box 251, Oak Hill, WV 26001. EOE M/F (3-7)

Fulltime slots available at Co. PA's Music 88. Production skills important. T&R: Jeff Stevens, WJWV-FM, Box 607, Lewiston, PA 17044. EOE M/F (3-7)

## WBZ BOSTON 93.5 FM Assistant Program Director

Boston's #1 Radio Station has a rare opening for an exceptional Assistant Program Director with: knowledge of full service radio that features news, personality, community involvement, self: experience as PD or Asst. PD; the ability to work well with a talented, professional staff; and detail-oriented skills. Send resume to: **Cary Pughlin, Station Manager, WBZ Radio, 1170 Soldiers Field Road, Boston, MA 02134.** Westinghouse Broadcasting and Cable, Inc., is an Equal Opportunity Employer.

Nelson Valley CHR needs production person. Same street. Female encouraged. T&R: Thom Wilkins, WEPN, Box 1680, Kingston, NY 12401. No calls. EOE M/F (3-7)

News opening W. MD AM/PM. Sound must appeal to upper demographics. T&R: Chris Mitchell, WTDK/WGSD, Box 1644, Cumberland, MD 21502. EOE M/F (3-7)

## GOOD MORNING! NEW NORTHEAST AC

Looking for morning talent. Big market, respected company, good salary, GREAT city. Send T&R to: Radio & Records, 1930 Century Park West, #286, Los Angeles, CA 90067. EOE

## OPENINGS

### SOUTH

WORS-FM has 6pm-midnight open. Uptempo AC. T&R: Stu Wright, Box 430, Orangeburg, SC 29118. EOE M/F (3-7)

Wings CHR seeks experienced newscaster for parttime. T&R: Diane Wood, Box 2428, Wilmington, NC 28403. EOE M/F (3-7)

## MAJOR SOUTHEAST MARKET NEWS ANCHOR/PERSONALITY

Fulltime News Anchor/Personality, must be a good, fast writer with natural on-air sound. For opening send tape & resume to: Radio & Records, 1930 Century Park West, #277, Los Angeles, CA 90067. Females and minorities encouraged.

Immediate opening for night anchor. Excellent communicator, good with phone. No beginners. Top-rated in eight-station market. T&R: Kyle Dewberry, Box 3288, Jackson, TN 38303. EOE M/F (3-7)

MOB needs PD. Strong on-air performance a must. PD experience desirable. T&R: Bob Greiginger, WWSK, Box 531, Fort Myers, FL 33602. EOE M/F (3-7)

AC/Country seeks male hard-hitting PD/air talent. Immediate opening. T&R: Chuck Wood, GM, WJLW/WJZL, Box 410, Tupelo, MS 38801. No calls. EOE M/F (3-7)



## NEWS DIRECTOR

#1 of three outlets in 200,000 population market. Much and personality-oriented station. We want personality/orientational news delivery. Top complete, but brief resumes daily. Split shift (please limit). Strict no gun/rape reports. Large market experience preferred. Min. job history required. Send tape & resume to Tom Gardner, KIXX-FM, P.O. Box 1104, Fayetteville, AR 72702. EOE

Specialized news anchor/reporter. Credible, authoritative, contemporary, distinctive. T&R/Agency: Frank Harney, WLAP, Box 11870, Lexington, KY 40577, or (606) 293-0863. EOE M/F (3-7)

Reporter. Experienced, good writing/reporting skills. T&R: Don Nee, WBVA/O101, Box 782, Harrisonburg, VA 22801. EOE M/F (3-7)

## 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

Broadcast Production company seeks air talents. All applicants considered. T&R: Box 282202, Fort Lauderdale, FL 33328. EOE M/F (3-7)

MD FM/AM station. Sun, fun, & great benefits. Seasoned pro only. T&R: Al Casey, WMLT, 61 E. Main Ave., Box 967, Clearwater, FL 33678. EOE M/F (3-7)

WBSC top-rated Country seeks AM drive air talent. Must have experience in Country format. Contact: Len DeRosa, (601) 328-1031, or Box 707, Columbus, MS 38701. EOE M/F (3-7)

WTBB has opening for midday air talent/production. T&R: J. Michael Puetz, Box 964, Tupelo, MS 38802. EOE M/F (3-7)

## WPLO

Capital Cities/ABC Inc. WPLO/Atlanta is seeking a high-profile PERSONALITY air talent. Skills include humor, phone technique, community involvement. Tape and resume to: **Nell McGintley, Operations Manager, WPLO, 390 Interstate North, Atlanta, Georgia 30338.** EOE

## OPENINGS



## MORNING PERSONALITIES

We are looking for a morning personality and a morning news person to tie it all together into a smooth, professional, contemporary package. We're looking for communicators. Great production a must. Rush resume and samples on cassette to: GABE BAPTISTE, Program Director, 105 WNZ-FM, 4330 N.W. 207th Drive, Miami, FL 33066. EOE

Fast-growing AC/CHR needs PD with research, ratings, people skills. Great staff/producer. T&R: Bob Brennan, WBAM-FM, Box 11411, Montgomery, AL 36108. EOE M/F (3-7)



CHR, 30th 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 slimmer of your morning show to: BILL MARTIN, 1 Julian Price Place, Charlotte, NC 28208.** We can't wait to hear from you! EOE M/F

## MIDWEST



WTMJ/Milwaukee, WI is losing an excellent Program Director. We need another one committed to carrying on the winning tradition of News, Information and Sports. EOE

Resume to Paul LaSage, PO Box 620, Milwaukee, WI 53201

Y98 Radio needs morning air/production whiz. Same area. T&R: Larry King, PO Box 2250, Coonier, IL 62636. EOE M/F (3-7)

Possible future openings at personality-oriented AM AC. T&R: KLM, Box 30181, Lincoln, NE 68603. EOE M/F (3-7)

Top-rated Co. IL. CHR FM needs night junk. T&R: Matt McCombs, PO, WLVW, Box 3288, Champaign, IL 61821. EOE M/F (3-7)

## Easy Listening

Operations Manager needed for immediate East Listening start-up. Must be familiar with Bonneville product, and all phases of play-back (live, live-assist, auto). Production and on-air shift mandatory. Some audio processing desirable. New station will be the only Easy Listening in a market of 100,000 population. Outstanding company with history of moving programming people up to general management. Excellent salary, working conditions, and market. Send letter, including salary requirements, one-page resume, and examples of your work on cassette to: Bob Henabery Associates, Inc., c/o Radio & Records, 1930 Century Park West, #285, Los Angeles, CA 90067. Phone calls will not be accepted.

## OPENINGS



#1 MusicAC, 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

News personality. Good voice/attitude/versatile reporting skills. T&R: C. Johnson, KCLD, Box 1466, St. Cloud, MN 56302. EOE M/F (3-7)

KLVP FM108 seeks 7pm-midnight personality. No four color readers. Experienced only, please. T&R: Bob Meyers, 1801 Grand Ave., Des Moines, IA 50308. EOE M/F (3-7)

Fulltime air personalities for future openings. Team attitude. T&R: Les Gay, KUL, Box 878, Garden City, KS 67846. EOE M/F (3-7)

## COMMUNICATORS

Midwest Medium Market FM seeks communicators for all shifts. Need that competitive and company spirit to be a winner. Cassettes and resumes to: Radio & Records, 1930 Century Park West, #282, Los Angeles, CA 90067. EOE

Street fighter/ Country lovin' salesperson needed for Lincoln's Hot Country 98.1/ACXK. Resume: GM, 111 N. 96th St., 206, Lincoln, NE 68604. EOE M/F (3-7)

Experienced parttime needed. Good shifts available for the right people. T&R: WABR, Box 7880, Lafayette, LA 70503. EOE M/F (3-7)

Top-rated news has future openings. T&R: Steve Hayes, WVLX, Box 1868, Lexington, KY 40582. EOE M/F (3-7)

Person, natural air personality to complete top-rated morning team. Progressive AC. T&R: Rick Roberts, 1-94/MAL, Box 1, Eau Claire, WI 54702. EOE M/F (3-7)

News person needed by regional farm station. T&R: WMLC, 108 N. 10th, Mt. Vernon, IL 62884. EOE M/F (3-7)

Station Manager for 26-54 FM 97th market. Strong sales record a must. References/Resume: Robert Neumann, Box 9008, Southey, WI 48088. EOE M/F (3-7)

WISN/The Box has immediate openings full/part-time. Experienced - street-smart rock veterans. Rush C&R: Bill Taylor, Box 909, Karlsruhe, IL 60801. M/F EOE (3-7)

Ready for a move? We're putting the finishing touches on a great 100 kw. We need creative/hardworking people. T&R: Russ Bowers, WOLZ, 1269 Mackinaw Ave., Chesham, WI 48721. EOE M/F (3-7)

Adult evening announcer. Good production skills. 90 mi. No interviews. Three years' experience. Top pay. T&R: Terry Bush, Box 1250, Temple, TX 76703. (617) 773-5253. EOE M/F (3-7)

Adult evening announcer. Good production skills. 90 mi. No interviews. Three years' experience. Top pay. T&R: Terry Bush, Box 1250, Temple, TX 76703. (617) 773-5253. EOE M/F (3-7)

WTBB has immediate talent openings for AC announcer. Three years' experience. Top pay. T&R: Terry Bush, Box 1250, Temple, TX 76703. (617) 773-5253. EOE M/F (3-7)

## WEST

Strong communication needed for soft AC Ventura County. T&R: Ted Kelly, KXSB, 16116 Feather Rd., Santa Paula, CA 93080. No calls. EOE M/F (3-7)

## KFWB NEWS 98

**1 New Anchor  
2 Full-Time Reporters  
1 Correlator**

KFWB, a Westinghouse Broadcasting & Cable Inc. station, is looking to fill a full-time News Anchor position. In addition we are adding two full-time Reporter positions to cover local and regional news, and one correlator's position to gather, write and correlate radio news. No phone calls. Send tapes and resumes to: David Forman, Executive Editor, KFWB Radio, 6230 Yuca St., Los Angeles, CA 90028. EOE M/F

# OPPORTUNITIES

## OPENINGS

### KFWB NEWS 98

#### Programming Assistant

KFWB, a Westinghouse Broadcasting & Cable All News Radio is looking for a highly motivated person to work with promotion, public affairs and news on air programming elements. Send resumes to: David Forman, Executive Editor, KFWB Radio, 8230 Yucca St., Los Angeles, CA 90028. EOE M/F

Please Advt ADR seeks a Production Director/Morning person. Minimum two years' ADR experience. C&R: Jeff Perets, KSTM, 526 W. Southern, Mesa, AZ 85202. EOE M/F (3-7)

PD needed. Sunbelt Top 100 Class C. New GM sheding up established AC. Need winner into 26-34 domination. C&R: Ken Stephens, K106, Box 106, Beaumont, TX 77701. EOE M/F (3-7)

Morning man/communicator for top-rated Palm Springs Country station. T&R: KCMJ, Steve Karwan, Box 1826, Palm Springs, CA 92263. EOE M/F (3-7)

### CALIFORNIA AM/FM

Established California AM/FM combo looking for aggressive, dynamic News Anchor and Reporters for future openings. Experience a must. Send tapes and resumes to: Radio & Records, 1930 Century Park West, #284, Los Angeles, CA 90067. EOE

Christian Broadcasting needs Station Manager & Retail Sales Manager to accommodate anticipated expansion. Resume: KYMS, 285 East Imperial Hwy., Ste. 200, Fullerton, CA 92635. EOE M/F (3-7)

Immediate parttime opening Los Angeles/Inland Empire area. Entry level OK. T&R: Rick Masters, Box 1428, Victorville, CA 92385. EOE M/F (3-7)

Top-rated Inland Empire Country seeks experienced sales professionals. Good list, incentives/working conditions. Contact: Lee Crook, GSM, (714) 862-2578 EOE M/F (3-7)

### L.T.D. Vision, Inc.

**Creative Productions**  
Experienced Sales Persons to sell syndicated radio programs. Must love program directors and be exceptionally creative. Must start immediately. Send resume to: L.T.D. VISION, Inc., Box 4942, Los Angeles, CA 90051

CHR personality for one of the most enjoyable coastal communities. Quality production, phone work. T&R: Steve Amari, Box 20260, Santa Barbara, CA 93120. EOE M/F (3-7)

Experienced salesperson for syndicated radio programs. Must be able to start immediately. T&R: LTD Vision Inc., Box 4942, Los Angeles, CA 90051. EOE M/F (3-7)

KTRM-FM seeks aggressive PD Bay Area AC. Good salary/benefits. T&R: Chris Adams, 2 City Blvd. E., Ste. 183, Orange, CA 92668. EOE M/F (3-7)

KPRM-FM seeks air personality/PD. Minimum five years' experience. T&R: Frank Erikson, 332 W. Main, Aspen, CO 81611. No calls. EOE M/F (3-7)

Top-rated CHR is accepting applications for future openings. C&R: Tom Evans, KITS, Box 488, Boise, ID 83701. EOE M/F (3-7)

## POSITIONS SOUGHT

### AC & Modern Country Stations

15 year professional now available. Mature, up, phone, promotion-minded. Mornings WDAF & PM Drive at WMAQ. Looking for an opportunity to work with other pros in a full-service facility. No music box please. Medium to major markets. For T&R call Jim Tyler. (901) 795-8555.

Strong, friendly experienced female newscaster. Two + years' production major market. Currently anchor/reporter. Prefer East/TX/IL. Act fast. Contact: (304) 766-8220 (3-7)

Excitement! No screaming. Give your station a swift kick in the pants. Give it exciting production. Up promo. Fun commercials. MIKE: (312) 849-0604 (3-7)

Large market drivetime entertainer targeting 18-44! I can relate! Outrageous at times. Quick. Contract expires in February. BRIAN: (504) 468-4779 (3-7)

## POSITIONS SOUGHT

Anywhere Now! Trained broadcaster. AC/CHR/MOR. Good production. HENRY: (201) 636-6106 (3-7)

Has the theater of your mind been turned to condos? Tired of nodding in front of the television? For excitement, JOHN: (802) 782-2746 (3-7)

Experienced ADR. Creative production. Starting character. Conversational on-air. Want to rock/blend. JOHN: (312) 262-3773 (3-7)

Entry-level ex-glamorous announcer seeks air position. JEFF ARNETT: (517) 882-6440 (3-7)

Asst./Co-Asst./Gen. Asst. Need a female jock with great ratings? Eight-year vet wants to conquer major market. Team player. Voices. P.J.: (817) 686-7716 (3-7)

I'm expensive but worth it. 18-year pro. Experienced PD/MO, talented announcer. Country. MIKE: (301) 968-1066 (after 9:30pm EST) (3-7)

Free cost library/assistant if you wish me your CHR/AC MO. Prefer West. Will consider all. T. HALL: (303) 686-9663 (3-7)

Top 30 CHR jock without a home. Will relocate anywhere right now. Parttime experience NY. MIKE ABRAMS: (718) 948-8140 (3-7)

13-year handwriting, dedicated Country pro. MO/Asst. PD seeks career advancement. Capable of all shifts/styles. MYLAN RAY: (507) 825-2839 (3-7)

### 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.

Versatile, self-motivated seeks news/public affairs. Experienced radio news/copywriting/sales. Some TV. Attractive, articulate. DIANE: (717) 529-9000 (3-7)

Herb blessed to my station! Former PD seeks same/Asst. PD. 6 yr. Seven years' experience. Great references. DAVE WINSTON: (817) 780-0806 (3-7)

Passioned by CHR/AOR. MW jock seeks fulltime. Creative, tight team player. Two years' commercial experience. Remotes/production. PHIL: (218) 980-3833 (after 6pm CST) (3-7)

Need a great voice with talent? 16-year pro. St. Louis, Memphis, Kansas City, Little Rock. CHUCK RILEY: (801) 988-1184, or 968-8332 #43 (3-7)

Experienced MD seeks MD/Asst. PD, medium market. Hard-working, organized, people person with extensive music knowledge. GARY: (301) 758-3264 (3-7)

Experienced air personality seeks next challenge. Variety of experience including programming. Prefer AC/Oldies. Country. DAVE MURDOCK: (306) 278-8064 (3-7)

Three-year pro. Seek winning team. Top-rated in small/medium market. Programming/production. TOM: (406) 784-4828 (3-7)

12-year pro seeks Seattle/Tacoma. Excellent on-air, strong production. AC/CEZ/Country. Contact: (918) 968-3202 (3-7)

### You Need A Surgeon?

Let's talk the HOTTEST little nighttime show in America! I ain't jokin'. Record, reputation, reference. You need a surgeon? God's sake, at least get this tape. No purchase required, money-back guarantee. West. SHANE: (804) 464-6702.

Is your station ready for a really funny morning entertainer? 18-year vet available. WLAJ-FM/WGTO/WAAY. RICK BECKETT: (618) 453-8811 (3-7)

Four-year personality news vet seeks SW drivetime. Formerly DC/Winston-Salem/Long Island. Fun, creative. CHR/AOR. CLARE MEYERHOFF: (918) 723-4207 (3-7)

Sportscenter with five years' PBP/reporting experience. Seek medium/large market. Will relocate. College graduate. BOB: (318) 652-5280 (3-7)

Give me a chance! Four years' parttime during college. No fulltime openings in my market. High-energy CHR. Prefer SE. MARK: (615) 573-1948 (3-7)

Experienced morning news personality seeks move to successful medium/large market. Competitive, dependable, good voice, funny. MARK: (208) 533-4987 (3-7)

Great voice, automated, live sports, PBP, production, news, copy. Go anywhere. GARRETT: (318) 388-8163 (3-7)

Experienced female news reporter seeks position small/medium, team-oriented news room. T&R, relocation, interview available. DEB: Box 1344, Altoona, PA 16803. (3-7)

Former PD WHEW/RY. 21-year vet. Longtime Portland programmer. Seek NYC PD/on-air, any format. Extensive computer skills. MIKE DAVIS: (201) 290-0348 (3-7)

## POSITIONS SOUGHT

I can help! Aggressive, progressive Country PMs who want more than their share, can use my nine years in the saddle. TOMMY TUCKER: (612) 436-8432 (3-7)

10 years' experience. News/sports. Big on features, production. Worked for top-rated NJ stations. Seek a change. FRANK SCARFI: (201) 336-4638 (3-7)

DJ. Five years' pro. Two years' major market Ws. NY. TIM: (718) 834-2082 (3-7)

**ATTENTION**

**OWNERS/Managers**

Need product & experience? Probably your budget will allow for a solid pro (PD, News Dir., etc.) w/own impressive Swing Era/Classic Jazz library. Call **Stanley (800) 386-5788**. No ans, keep trying!

Experienced announcer seeks position at Rock & Roll Oldies outlet. AM Preferred. Knowledgeable/responsible. JACKSON DOUGLAS: (802) 664-4663 (3-7)

Country air talent/PD with great numbers has ramblin' fever. Need new challenge. CHR experience too! DAVE: (918) 243-0343 (3-7)

12-year pro seeks Baltimore/DC PD/MO, Production Director. &/or air talent. CHR/AC/MOR. IRA: (301) 665-2641 (3-7)

Young AOR/CHR personality seeks fulltime in Phoenix. Excellent voice/personality/attitude. Professional qualities. Plenty of experience. SCOTT: (307) 836-1403 (3-7)

Challenge me! Six-year pro. Top 80 experience. Seek AC/CHR AM/FM drive, first PD/Asst. PD. Employed, but looking. MIKE: (317) 656-3917 (3-7)

AOR/BOR/AZZ/Classical/Talk. It's all radio to me. Late-back edit communications. The Mighty. FRANK MICHAELS: (802) 722-2816 (3-7)

Experienced salesperson with broadcasting background. Seek good radio sales gig on East Coast. JIM: (302) 662-7685 (3-7)

Want to work? Three years' small market experience. Funny, entertaining, good broad. Strong Christian convictions. CHR/AC/CC. WARREN: (704) 824-8817 (3-7)

Born for CHR. No bullshit. MD/MO, production. Cheap! Just ask my mom. LEBBY'S MOM: (818) 966-3277 (3-7)

Currently employed AC Top 20 major market. Seek CHR medium/major. Prefer FM nights. DALE: (218) 961-0638 (3-7)

Want to really win? Nine years' behind mike. PD/Production Director. Fun, creative. I'm ready. Eddy. BRIAN: (217) 243-8797 (3-7)

Former NYC PD with BA communications. Seek gig at suburban NY/RJ/CT AOR. On-air/programming/promotion. I will deliver. JOHN: (718) 688-0292 (3-7)

Two years' experience Miami market. Country/AC. Can do CHR/Rock. Great attitude. JOE MONAHAN: (306) 226-2082 (3-7)

TX personality with experience/degree. Great with the public. Remotes/MD. Trading post expert. Seek Country Gold. BOB: (806) 995-3631 (3-7)

Plains intelligent, experienced on-air liferom discovered on Johnstown radio. Experts amazed. More info on valuable find. EDDIE G.: (814) 836-7940 (3-7)

Young, aggressive sports announcer whose PBP doesn't play around. Ready to move. Will relocate. JEFF BLIGH: (802) 870-1539, or 1239 E. Cinnabar, Phoenix, AZ 85020. (3-7)

Bright, positive morning drive announcer. Six years' experience including MD. Seek fulltime air/HR/AC/MD. Medium market in SE. CHRIS: (404) 228-8288 (3-7)

Award-winning MD seeks new challenge. TERRY: (206) 478-6671 (3-7)

13-year pro. PD/MD/news/traffic. Public affairs/Continuity. Want something permanent. JIM DOSS: (314) 947-7388 (3-7)

If you want your small/medium market station to sound professional/in touch with the community, call me. TED: (308) 632-2104 (3-7)

Large metro jock with drive/MD/phone experience. Want to settle in aggressive medium market. Any shift. Contact: (306) 756-1292 (3-7)

## OPPORTUNITY FORM

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GM Name: \_\_\_\_\_ PHONE: \_\_\_\_\_

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2. Do not use abbreviations.

3. All ads are subject to editing.

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R&R FRIDAY, MARCH 7, 1986/1

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# THE BOOKSHELF

**370) THE RECORD PRODUCERS.** John Tabler & Stuart Grundy  
Profiles based on exclusive interviews with 13 of the greatest hitmakers, Leiber & Stoller, Tom Dowd, Phil Spector, Richard Perry, Bill Szymczyk, Todd Rundgren, George Martin, Mickie Most, Glynn Johns, Tony Visconti, Chinn & Chapman, Roy Thomas Baker, and Chris Thomas. 248 pp. (P) \$9.95

**345) THE PROGRAM DIRECTOR'S HANDBOOK.** Bob Paiva  
The author strips away mystique and misinformation to provide a wealth of practical information and thoughtful examination of the program director's functions, the creative, the administrative, and the profit-making responsibilities, as well as special talents required for success. 162 pp. (P) \$9.95

**340) MAKING MONEY MAKING MUSIC (NO MATTER WHERE YOU LIVE).** James Dearing  
Dearing shows practical ways to make reliable music income by developing a solid professional reputation within your own community, diversifying your talents, and building business savvy; maximizing club performance earnings, casuals, teaching, jingle work, session work, operating a home studio, renting out your equipment, and more useful ideas. 310 pp. (P) \$12.95

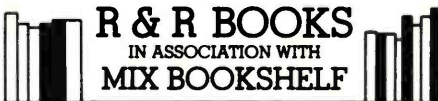
**311) MUSICIAN'S GUIDE TO INDEPENDENT RECORD PRODUCTION.** Will Connelly  
Practical and realistic advice on the whole process of record-making for the aspiring producer. Describes the interplay of creative, technical, and business aspects, and explains the techniques and methods for planning, breaking, and budgeting the production. 208 pp. (H) \$12.95

**304) BREAKIN' INTO THE MUSIC BUSINESS.** Alan Siegel  
Written by one of the top entertainment lawyers, this is a concise, complete and well-documented guide filled with straight talk and practical advice on making your break. In addition to detailed explanations of the mechanics of music deals, it also includes pointed interviews with top industry execs, managers, producers, and artists. 288 pp. (H) \$14.95

**180) DICTIONARY OF CREATIVE AUDIO TERMS.** CAMEO  
The first comprehensive dictionary of creative audio terminology containing over 1,000 definitions for those without much technical training. Focuses on creative audio/ musical equipment, techniques, systems, and practices. Illustrated to give a quick and comprehensive grasp of meanings. 100 pp. (P) \$4.95

**130) BUILDING A RECORDING STUDIO.** Jeff Cooper, M. Arch., S.M., S.B., B.S.A.D.  
A step by step guide to recording studio construction for small or large budgets. Thorough coverage of the principles of acoustics, how acoustics affect recording, soundproofing a room, plus chapters on the studio, the control room, and a glossary of the 100 most misunderstood terms in acoustics. 209 pp. (P) \$30.00

**120) CRITICAL LISTENING COURSE.** F. Alton Everest  
This invaluable course specifically addresses the important nuances of the audio world. The 106 page training manual with ten pre-recorded lessons on cassette tapes lead you from basic to advanced listening techniques in increasing progression. Topics include estimating frequency, frequency band limitations, sound level changes, components of sound quality, frequency response irregularities, various types of distortion, reverberation effects on speech and music, signal vs. noise, and voice colorations. \$129.95



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# NATIONAL MUSIC FORMATS

Added This Week

## Bonneville Broadcast System

Kevin McCarthy (800) 831-1600

### Alpha

EVERLY BROTHERS "Born Yesterday"  
LAURA BRANIGAN "I Found Someone"

### Easy Listening

PIA ZADORA "Smile"

## Broadcast Programming

John Sherman/Bob English (800) 426-9082

### Adult Contemporary

FORCE MDs "Tender Love"  
DIRE STRAITS "So Far Away"  
DIONNE WARWICK "Whisper In The Dark"

### Modern Country

STEVE WARINER "Life's Highway"  
KENNY ROGERS "Tomb Of The Unknown Love"  
MICHAEL MARTIN MURPHY "Tonight We Ride"  
CONWAY TWITTY "You'll Never Know How Much..."

## Century 21

Grag Stephens (214) 934-2121

### The Z Format

BOB SEGER "American Storm"  
JOHN TAYLOR "I Do What I Do"  
MIAMI SOUND MACHINE "Bad Boy"  
ROLLING STONES "Harlem Shuffle"

### The AC Format

OMD "If You Leave"  
DIRE STRAITS "So Far Away"  
BARBRA STREISAND "Send In The Clowns"

### Super-Country

OAK RIDGE BOYS "Juliet"  
DWIGHT YOAKAM "Honky Tonk Man"  
EDDIE RABBITT "Repetitive Regret"  
RESTLESS HEART "Ta I Loved You"  
GIRLS NEXT DOOR "Love Will Get You Through..."

## Concept Productions

Elvin Ichijama (818) 782-7754

### CHR

JOHN TAYLOR "I Do What I Do"  
MIAMI SOUND MACHINE "Bad Boy"  
LEVEL 42 "Something About You"  
ROLLING STONES "Harlem Shuffle"  
MKE & THE MECHANICS "All I Need Is A Miracle"

### Country

OAK RIDGE BOYS "Juliet"  
FORESTER SISTERS "Mama's Never Seen Those Eyes"  
JOHN ANDERSON "You Can't Keep A Good Memory..."

## Drake-Chenault

Bob Lawrence (818) 863-7400

### XT-40

OUTFIELD "Your Love"  
JACKSON BROWNE "For America"  
PET SHOP BOYS "West End Girls"  
ROLLING STONES "Harlem Shuffle"  
ROBERT PALMER "Addicted To Love"  
JERMAINE JACKSON "I Think It's Love"

### Contempo 300

FORCE MDs "Tender Love"  
JERMAINE JACKSON "I Think It's Love"

### Great American Country

KEITH WHITLEY "Miami, My Amy"  
DWIGHT YOAKAM "Honky Tonk Man"  
CONWAY TWITTY "You'll Never Know How Much..."

## Media General Broadcast Services

Bob Dumais (901) 320-4433

### Action

OMD "If You Leave"  
JACKSON BROWNE "For America"  
R. PARKER & H. TERRY "One Sunny Day"

## MEDIA GENERAL CONTINUED

### Your Country

OAK RIDGE BOYS "Juliet"  
STEVE WARINER "Life's Highway"  
CONWAY TWITTY "You'll Never Know How Much..."  
FORESTER SISTERS "Mama's Never Seen Those Eyes"  
NITTY GRITTY DIRT BAND "Partners, Brothers And..."

### Hit Rock

OUTFIELD "Your Love"  
STEVIE WONDER "Overjoyed"  
DIRE STRAITS "So Far Away"  
FIRM "All The King's Horses"  
MIAMI SOUND MACHINE "Bad Boy"  
PET SHOP BOYS "West End Girls"  
ROLLING STONES "Harlem Shuffle"  
JANET JACKSON "What Have You Done For Me Lately"

## Peters Productions, Inc.

George Jusak (800) 255-8511

### Country Lovin'

STEVE WARINER "Life's Highway"  
NITTY GRITTY DIRT BAND "Partners, Brothers And..."

### The Great Ones

DOBBIE GRAY "That's One To Grow On"  
M. MANCHESTER & A. JARREAU "The Music Of Goodbye"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

STEVE WARINER "Life's Highway"  
JIMMY BUFFETT "Please Bypass This Heart"  
GIRLS NEXT DOOR "Love Will Get You Through..."

### Soft Contemporary

DIRE STRAITS "So Far Away"  
BARRY MANLOW "He Doesn't Care (But I Do)"

### Sound 10

OMD "If You Leave"  
BANGLES "Manic Monday"  
LOVERBOY "This Could Be The Night"

## Satellite Music Network

Pat Clarke (214) 991-9200

### The Starstation

DIRE STRAITS "So Far Away"  
ARETHA FRANKLIN "Another Night"

### Country Coast-To-Coast

PAKE McENTIRE "Every Night"  
HANK WILLIAMS JR. "An't Misbehavin'"  
WAYLON JENNINGS "Working Without A Net"  
KENNY ROGERS "Tomb Of The Unknown Love"

### Rock 'N' Hits

DIRE STRAITS "So Far Away"  
JACKSON BROWNE "For America"  
ROLLING STONES "Harlem Shuffle"  
VAN HALEN "Why Can't This Be Love"  
LITTLE RICHARD "Great Gosh Almighty"

## TM Programming

Cal Casey (214) 634-8511

### Stereo Rock

OUTFIELD "Your Love"  
FORCE MDs "Tender Love"  
DIRE STRAITS "So Far Away"  
JACKSON BROWNE "For America"  
CHARLIE SEXTON "Beat's So Lonely"  
JERMAINE JACKSON "I Think It's Love"

### TM AC

FORCE MDs "Tender Love"  
ANNE MURRAY "Now And Forever (You And Me)"

### TM Country

STEVE WARINER "Life's Highway"  
CONWAY TWITTY "You'll Never Know How Much..."  
FORESTER SISTERS "Mama's Never Seen Those Eyes"  
NITTY GRITTY DIRT BAND "Partners, Brothers And..."

# STARPOINT

*Come and experience 1985's  
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## TOUR DATES:

- |          |  |              |  |
|----------|--|--------------|--|
| March 1  | San Diego, CA — Sports Arena                       | March 21     | Lafayette, LA — Cajun Dome             |
| March 2  | Long Beach, CA — Convention Center                 | March 22     | Little Rock, AR — Barton Coliseum      |
| March 6  | Nashville, TN — Municipal Auditorium               | March 23     | Montgomery, AL — Garrett Coliseum      |
| March 7  | Memphis, TN — MidSouth Coliseum                    | March 26     | Macon, GA — Macon Coliseum             |
| March 8  | Shreveport, LA — Hirsch Memorial Coliseum          | March 28     | Kansas City, MO — Kemper Arena         |
| March 9  | Birmingham, AL — Jefferson Civic                   | March 29     | Chicago, IL — Rosemont Horizon         |
| March 12 | Knoxville, TN — Tony's VIP Room                    | March 30     | Detroit, MI — Joe Louis Arena          |
| March 13 | Atlanta, GA — The Omni                             | April 1      | Normal, IL — Illinois State University |
| March 14 | Cincinnati, OH — Riverfront Coliseum               | April 2      | Charleston, WV — Capitol Plaza Theater |
| March 15 | Paducah, KY — Symphony Hall                        | April 3      | Pittsburgh, PA — Civic Arena           |
| March 16 | St. Louis, MO — The Arena                          | April 4      | Norfolk, VA — The Scope                |
| March 17 | Evansville, IN — Vanderburg Auditorium             | April 5      | Charlotte, NC — Coliseum               |
| March 18 | Anderson, IN — Reardon Auditorium/Anderson College | April 6      | Columbia, SC — Carolina Coliseum       |
| March 20 | Dallas, TX — Reunion Arena                         | April 10     | Houston, TX — The Summit               |
|          |  | April 11, 12 | New Orleans, LA — Lakefront Arena      |
|          |  | April 13     | Albany, GA — Civic Center              |

*Oh, by the way,  
Starpoin is definitely no secret at radio.*

*"Restless": BB 69 R&R 33*





# BLACK/URBAN

## BREAKERS.

### FALCO

#### Rock Me Amadeus (A&M)

75% of our reporting stations on it. Rotations: Heavy 22/3, Medium 34/6, Light 18/10, Total Adds 19 including WWIN, WRKS, WDAS, WUSL, WBMX, WZAK, WJLB, KMJM, KDAY, WJML. A Most Added Record. Moves 36-20 on the Black/Urban chart.

### EVELYN "CHAMPAGNE" KING

#### High Horse (RCA)

66% of our reporting stations on it. Rotations: Heavy 1/0, Medium 20/3, Light 37/11, Total Adds 14 including WWIN, WUSL, WAMO, WTRK, WBMX, WBLZ, WPEG, WHYZ, WKWM, KDKO. Debuts at number 38 on the Black/Urban chart.

### FREDDIE JACKSON

#### Love Is Just A Touch Away (Capitol)

61% of our reporting stations on it. Rotations: Heavy 5/0, Medium 19/9, Light 28/17, Total Adds 26 including WVEE, WTRK, WBMX, WQCI, WBLZ, WDMT, WZAK, WJLB, KSOL, WLOU. This week's Most Added Record. Debuts at number 36 on the Black/Urban chart.

## NEW & ACTIVE

### WALLY SADAROU "Chief Inspector" (Island) 48/6

Rotations: Heavy 2/0, Medium 22/1, Light 25/7, Total Adds 8, WJLB, WDKX, WATY, WFXC, KIZ, KHY5, WJWM, WYKO, Heavy WJLB, WFTA. Mediums include WWIN, WDAS, WUSL, WDJY, WHUR, WTRK, KM, WDMT, WZAK, KACE. Debuts at number 40 on the Black/Urban chart.

### VAINTY "Under The Influence" (Motown) 47/19

Rotations: Heavy 0/0, Medium 18/3, Light 29/18, Total Adds 19, WJLB, WDJY, K104, WQCI, KDAY, KJLM, KSOL, OC104, WDKX, WAKC, WENN, WPEG, WOPN, WHYZ, KIZ, WJLB, WOOK, WPLZ, Z103.

### WHISTLE "Methis' Serious, Just Digger" (Solista) 41/6

Rotations: Heavy 7/0, Medium 18/0, Light 18/8, Total Adds 4, WWIN, KSOL, WOKX, WOPN, KHY5, KBLZ, Heavy WDAS, KMJQ, KDAY, KIZ, WLOU, WQOK, WTLG. Debuts at number 38 on the Black/Urban chart.

### JAKI BRAMBLE/DAVID GRANT "Could It Be I'm Falling In Love" (Capitol) 41/3

Rotations: Heavy 5/0, Medium 18/0, Light 18/3, Total Adds 3, WWIN, WATY, KJCB, Heavy WTMP, KDLZ, WJYL, WLOU, WDAO. Mediums include WDAS, WAMO, WDMT, WJLB, KSOL, WDKX, WAKC, KDXL, WTKL, WVOI.

### MICHAEL HENDERSON "Do It To The Good (Tonight)" (EMI America) 40/24

Rotations: Heavy 0/0, Medium 8/4, Light 32/20, Total Adds 24, WDAS, WDJY, K104, KMJQ, WYLD-FM, WBLZ, WDMT, WJLM, WDKX, WAKC, WOKX, WENN, WQMG, WOPX, KIZ, WJLS, WOOK, KAPE, WOPR, WZEN, WVOI, KBUZ, KDKO, KUKQ.

### ISLEY BROTHERS "May I?" (WB) 40/19

Rotations: Heavy 1/0, Medium 12/1, Light 27/18, Total Adds 19, WYVY, WVEE, WDA, WTMP, WQCI, KJLM, KSOL, WFXA, WFXC, WQMG, WOKX, WZAZ, WLOU, WBLX, WOOK, WOKX, WDAO, WOPR, WVOI, Heavy: WAKC.

### ATLANTIC STARR "If Your Heart Isn't In It" (A&M) 39/11

Rotations: Heavy 0/0, Medium 18/3, Light 20/8, Total Adds 11, WWIN, WJLB, WZAK, WAKC, WPEG, KJCB, WJYL, WJLS, KHY5, WPLZ, KBLZ. Mediums include WAMO, WDA, HOT105, WYLD-FM, KACE, WENN, Z83, WDAO, WZEN.

### L.L. COOL J "Rush The Bells" (Def Jam/Columbia) 38/11

Rotations: Heavy 4/1, Medium 10/0, Light 24/10, Total Adds 11, WYVY, KMJQ, WBMX, WBLZ, WDKX, WOPX, KJCB, KAPE, WAAA, WYKO, WZEN, Heavy: KDAY, WOND, WANN, Medium: WWIN, WDAS, WUSL, WVEE, WDA, WDMT, WZAK, WATY, WFXC, WPLZ.

### READY FOR THE WORLD "Slide Over" (MCA) 38/9

Rotations: Heavy 3/0, Medium 8/2, Light 27/7, Total Adds 9, WWIN, WDAS, WDJY, WDA, WDKX, WENN, WPEG, WFXC, WOPR, Heavy: WAMO, K104, WANN, Medium: WAKC, WATY, WJLB, WAAA, WOKX, WTLG.

### THERESE "I'll Be All You Ever Need" (Mercury/Specialty) 34/6

Rotations: Heavy 4/0, Medium 15/0, Light 15/6, Total Adds 6, WTMP, WBMX, J9-FM, KSOL, KIZ, Heavy: KMJQ, HOT105, WEDR, WJLB, Medium: WDAS, WAMO, WDMT, KDAY, WTRK, WATY, WENN, WQMG, WOKX, WALT, KHY5, WANN, WKWM, WTLG.

### JENNAE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 34/2

Rotations: Heavy 4/0, Medium 14/1, Light 18/1, Total Adds 2, WENN, WJLB, Heavy: K104, KMJQ, K94, KIZ, Medium: WJLB, WOH, WZAK, J9-FM, WDKX, WTKL, KDLZ, WJYL, WLOU, WALT, KHY5, WANN, WAAA.

### POINTER SISTERS "Twist My Arm" (RCA) 33/2

Rotations: Heavy 2/0, Medium 14/0, Light 17/2, Total Adds 2, WJLB, KHY5, Heavy: WFXA, JET4, Medium: WAMO, WTRK, WTMP, WBLZ, WDMT, WZAK, WJLM, OC104, WAKC, WPEG, WOPN, WZAZ, WANN, WTLG.

### JUNIOR "Oh Louise" (Mercury/PolyGram) 32/18

Rotations: Heavy 0/0, Medium 5/8, Light 27/18, Total Adds 18, WVEE, WDA, WTRK, WYLD-FM, WZAK, KMJM, KACE, WKND, Z83, WOKX, WZAZ, WJLS, WDKX, WPKO, WDAO, WOPR, WKWM, WVOI.

### MCOLE "Don't You Want My Love" (Parade/CBS) 31/6

Rotations: Heavy 1/0, Medium 8/0, Light 22/5, Total Adds 5, KJLM, OC104, WANT, WPLZ, WTLG, Heavy: WTMP, Medium: WUSL, HOT105, KSOL, WBLX, WOOK, KHY5, WANN, KDKO.

### MAVIS STAPLES "Show Me How It Works" (WB) 30/4

Rotations: Heavy 1/0, Medium 11/0, Light 18/4, Total Adds 4, WDJY, KHY5, WTLG, WZEN, Heavy: WDAO, Medium: KACE, KSOL, WFXA, KDXL, WATY, WPEG, WOPX, WOKX, WZAZ, KAPE, WAAA.

### GENE CHANDLER "Lozy" (Profile) 29/6

Rotations: Heavy 1/0, Medium 14/0, Light 14/5, Total Adds 5, WDMT, KSOL, WTRK, KJCB, WPLZ, Heavy: WOKX, Medium: WDAS, WDA, WAKC, WATY, WPEG, WFXC, WJYL, WBLX, KHY5, WDAO, WOPR, WTLG, WZEN, KDKO.

## MOST ADDED

### FREDDIE JACKSON (28)

Love Is Just A Touch Away (Capitol)

### MICHAEL HENDERSON (24)

Do It To Me Good... (EMI America)

### FALCO (19)

Rock Me Amadeus (A&M)

### ISLEY BROTHERS (19)

May I? (WB)

### VAINTY (19)

Under The Influence (Motown)

## HOTTEST

### JANET JACKSON (84)

What Have You Done For Me... (A&M)

### CHERELLE/ALEXANDER O'NEAL (82)

Saturday Love (Tabu/CBS)

### PRINCE (49)

Kiss (WB)

### RENE & ANGELA (38)

Your Smile (Mercury/PolyGram)

### WHITNEY HOUSTON (21)

How Will I Know (Arista)

## SIGNIFICANT ACTION

### TOTAL CONTRAST "The River" (London/PolyGram) 24/6

Rotations: Heavy 0/0, Medium 5/1, Light 19/4, Total Adds 5, KMJQ, WQMG, WOPX, WANT, KDKO, Medium: WTRK, WFXA, KDLZ, WTLG.

### AMTA BAKER "Watch Your Step" (Eloira) 22/12

Rotations: Heavy 0/0, Medium 9/3, Light 13/9, Total Adds 12, WDJY, J9-FM, WATY, WOPN, WFXC, WQMG, WOKX, KIZ, KAPE, WDAO, WVOI, KDKO, Medium: WWIN, K104, WDMT, KACE, WBLX, WAAA.

### OSMONO WATWICK "Whisper In The Dark" (Arista) 22/11

Rotations: Heavy 1/0, Medium 8/4, Light 13/7, Total Adds 11, WWIN, WYVY, WDAS, WDA, KACE, OC104, Z83, WFXC, KJCB, WANT, KDKO, Heavy: WANN, Medium: WHUR, WPEG, WAAA, WDAO.

### WEST COAST CREW "Jailbait" (KJMA) 21/18

Rotations: Heavy 1/1, Medium 1/0, Light 19/9, Total Adds 10, WDJY, KMJQ, WTRK, WEDR, KDAY, WOKX, WENN, WFXC, WOPX, WOPR, Medium: K104.

### ALFIE "Just Gets Better With Time" (Motown) 21/7

Rotations: Heavy 0/0, Medium 6/0, Light 15/7, Total Adds 7, WDJY, K104, WTMP, WOKX, WPDQ, WKWM, KDKO, Medium: WFXA, WOPX, WBLX, WANN, WAAA, WZEN.

### BRENDA & BIG DUDES "Weekend Special" (Capitol) 20/6

Rotations: Heavy 1/0, Medium 5/1, Light 14/7, Total Adds 8, WTRK, WZAK, WJLB, WKND, WZAZ, WJYL, WLOU, WYKO, Heavy: WQOK, Medium: WDMT, WJLB, WKWM, WVOI.

### ANNIE'S LOVE "Natural High" (Profile) 20/7

Rotations: Heavy 1/0, Medium 2/0, Light 17/7, Total Adds 7, WDKX, WATY, WOPN, WQMG, WBLX, WAAA, WOPR, Heavy: WJLB, Medium: WFXC, WZEN.

### TEMPTATIONS "Touch Me" (Sony/Motown) 20/4

Rotations: Heavy 1/0, Medium 9/0, Light 10/4, Total Adds 4, WWIN, WUSL, WTRK, WLOU, Heavy: WHUR, Medium: WYVY, WBMX, KACE, WENN, WANN, WAAA, WDAO, WZEN.

### SMOOTH RED "Holding Back The Years" (Eloira) 20/2

Rotations: Heavy 0/0, Medium 8/0, Light 12/2, Total Adds 2, WBYZ, WJYL, Medium: WZAK, KACE, KSOL, KDXL, WTKL, WENN, WJLB, KAPE.

### SADE "By Your Side" (Parade/CBS) 19/6

Rotations: Heavy 2/0, Medium 8/2, Light 9/2, Total Adds 5, WWIN, OC104, WOKX, WYVY, WPDQ, Heavy: HOT105, KIZ, Medium: WYVY, WUSL, WZAK, WZAZ, KACE.

### BOBBY MARSH "Keep On" (Profile) 18/2

Rotations: Heavy 0/0, Medium 6/0, Light 12/2, Total Adds 2, WTRK, WPEG, Medium: KMJQ, WDA, WYLD-FM, WENN, WOKX, WLOU.

### 94 EAST "Just Another Sucker" (Hot Pink) 18/6

Rotations: Heavy 0/0, Medium 3/1, Light 13/5, Total Adds 6, WAMO, WVEE, WFXA, WENN, JET4, KDKO, Medium: WDKX, WZEN.

### CONTROLLERS "Stay" (MCA) 14/6

Rotations: Heavy 0/0, Medium 6/1, Light 8/5, Total Adds 6, K104, WKND, WOKX, WOKX, WANN, WZEN, Medium: WYLD-FM, KDXL, WTKL, WATY.

### STOP THE MADNESS "Stop The Madness" (MCA) 14/4

Rotations: Heavy 1/0, Medium 7/2, Light 6/2, Total Adds 4, WDJY, KSOL, WOKX, WOKX, Heavy: WAMO, Medium: WHUR, KDXL, WLOU, KAPE, WDAO.

### LOU RAWLS "Are You With Me" (Epic) 14/2

Rotations: Heavy 0/0, Medium 8/0, Light 6/2, Total Adds 2, WOKX, WDAO, Medium: WTMP, KACE, WTKL, JET4, WZAZ, WAAA.

### LISA-LISA & CULT JAM with FULL FORCE "Can You Feel The Beat" (Columbia) 13/3

Rotations: Heavy 2/0, Medium 3/1, Light 4/2, Total Adds 3, WDJY, KJLM, WOPX, Heavy: WYVY, WTRK, WUSL, WHUR, WBLZ, KDAY, Medium: WDAS, KJCB.

### MAZARATI "Playa Bon" (WB) 13/3

Rotations: Heavy 0/0, Medium 8/0, Light 7/3, Total Adds 3, WJLM, WAKC, WATY, Medium: WHUR, K104, K94, KDAY, WOPN, KAPE.

### B. B. & B. BANO "On The Street" (In Your Face) 13/2

Rotations: Heavy 2/0, Medium 7/1, Light 4/1, Total Adds 2, KJLM, WANT, Heavy: WOH, WZAK, Medium: WWIN, WRKS, WHUR, KJLM, WQMG, WZEN.

### ROSE BROTHERS "I Got On On You" (Mercury) 12/3

Rotations: Heavy 1/0, Medium 8/1, Light 5/2, Total Adds 3, WPKS, WDJY, KJCB, Heavy: K104, Medium: WDA, WPEG, WFXC, KDLZ, KIZ.

### ABC "How To Be A Millionaire" (Mercury/PolyGram) 12/1

Rotations: Heavy 3/0, Medium 8/0, Light 3/1, Total Adds 1, WJLB, Heavy: WFXA, JET4, WYKO, Medium: WTRK, WBLZ, WJLM, KJLM, OC104, WPEG.

### CHAKA KHAN "The Other Side Of The World" (Atlantic) 11/7

Rotations: Heavy 0/0, Medium 2/0, Light 8/7, Total Adds 7, WHUR, KACE, WZAZ, WQOK, WANT, KAPE, WTLG, Medium: WAMO, WDA.

### TEASE "Prestar" (Epic) 11/6

Rotations: Heavy 0/0, Medium 3/1, Light 8/4, Total Adds 5, WDA, WYLD-FM, WOKX, WAAA, WZEN, Medium: WOKX, WANN.

### SLY FOX "Let's Go All The Way" (Capitol) 10/1

Rotations: Heavy 3/0, Medium 4/0, Light 3/1, Total Adds 1, WYVY, Heavy: WBLZ, WJLM, JET4, Medium: WAMO, KSOL, WFXA, Z103.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.



# COUNTRY

## TOP 50

MARCH 7, 1986

Prev	Weeks	Artist	Title	Total Reports/Adds	Heavy	Medium	Light
8	8	1	DON WILLIAMS/We've Got A Good Fire Goin' (Capitol)	163/0	139	23	1
7	4	2	ALABAMA/She And I (RCA)	160/1	134	22	4
8	8	3	GARY MORRIS/100% Chance Of Rain (WB)	158/0	127	25	6
6	3	4	LEE GREENWOOD/Don't Underestimate My Love (MCA)	156/0	124	19	13
14	12	7	GEORGE STRAIT/You're Something Special To Me (MCA)	156/0	115	34	9
17	15	8	ANNE MURRAY/Now And Forever (You And Me) (Capitol)	153/0	97	69	3
22	18	13	BELLAMY BROTHERS/Feelin' The Feelin' (MCA/Curb)	153/1	69	89	5
18	16	11	RICKY SCAGGS/Cajun Moon (Epic)	148/2	103	33	12
32	23	16	JUDDS/Grandpa (RCA/Curb)	163/0	53	99	11
16	14	10	MICKEY BALLEW/Your Memory Ain't What It Used To Be (Epic)	142/3	84	51	7
15	13	12	T.B. SHEPPARD/An Over My Heart (Columbia)	148/1	82	55	11
1	1	12	JOHN SCHNEIDER/What's A Memory Like You... (MCA)	137/0	98	24	15
25	21	15	EARL THOMAS CONLEY/Once In A Blue Moon (RCA)	162/5	55	97	10
23	20	17	RANDY TRAVIS/1982 (WB)	151/1	66	68	17
4	2	18	EDDY RAVEN/You Should Have Been Gone By Now (RCA)	144/0	91	33	20
24	22	19	MERLE HARRARD/Had A Beautiful Time (Epic)	148/1	43	88	17
28	24	19	LARRY GATLIN & THE GATLIN BROTHERS/Nothing But Your Love Matters (Columbia)	154/1	31	103	20
30	26	21	SAWYER BROWN/Heart Don't Fall Now (Capitol/Curb)	158/1	32	108	18
12	10	9	JOHN DENVER/Dreamland Express (RCA)	130/2	77	38	15
41	29	24	HANK WILLIAMS JR./Ain't Misbehavin' (WB/Curb)	160/4	25	100	35
27	25	22	STATLER BROTHERS/Sweeter And Sweeter (Mercury/PG)	135/1	49	68	18
33	27	23	JAMIE PRICKE/Easy To Please (Columbia)	152/5	26	99	27
44	36	27	KENNY ROGERS/Tomb Of The Unknown Love (RCA)	153/8	7	114	38
42	32	28	WAYLON JENNINGS/Working Without A Net (MCA)	151/8	8	97	45
37	31	29	MEL McANAMEL/Shoe String (Capitol)	141/9	19	87	35
34	30	28	PAKE McENTIRE/Every Night (RCA)	140/7	22	80	38
2	5	14	EXILE/ Could Get Used To You (Epic)	101/0	54	32	15
43	37	32	TANYA TUCKER/One Love At A Time (Capitol)	150/15	9	85	55
39	34	31	MICHAEL MARTIN MURPHY/Tonight We Ride (WB)	134/5	14	73	47
48	41	33	ROBBIE CASIN/Hold On (Columbia)	142/17	4	82	68
50	45	34	REBA McENTIRE/Whoever's In New England (MCA)	138/15	9	74	55
—	—	41	RONNIE MILSAP/Happy Birthday Baby (RCA)	145/45	9	69	67
40	38	35	MARTY STUART/Arena (Columbia)	104/5	16	51	37
—	—	48	NETTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB)	137/19	3	62	72
47	42	38	KEITH WHITLEY/Miami, My Amy (RCA)	128/14	11	68	47
3	7	20	DOLLY PARTON/Think About Love (RCA)	77/0	30	30	17
46	44	40	GIRLS NEXT DOOR/Love Will Get You Through... (MTM)	108/9	11	80	37
10	8	25	MARK GRAY/Please Be Love (Columbia)	77/0	27	22	22
BREAKER	—	42	JOHN CONLEE/Harmony (Columbia)	106/12	3	51	52
BREAKER	—	43	CONWAY TWITTY/You'll Never Know How Much I... (WB)	98/13	2	41	58
—	—	45	GENE WATSON/Carman (Epic)	89/14	2	42	46
5	11	28	BARBARA MANDRELL/Fast Lanes & Country Roads (MCA)	63/0	13	26	24
DEBUT	—	41	STEVE WARNER/Life's Highway (MCA)	96/45	2	17	77
DEBUT	—	42	FORESTER SISTERS/Mama's Never Seen Those Eyes (WB)	91/47	2	24	65
—	—	50	DWIGHT YOAKAM/Honky Tonk Man (Reprise/WB)	84/21	1	32	51
—	—	50	JIMMY BUFFETT/Phase Bypass This Heart (MCA)	52/1	0	29	23
13	19	37	STEVE WARNER/You Can Dream Of Me (MCA)	38/0	11	16	11
11	17	28	VINCE GILL/Oklahoma Borderline (RCA)	38/0	4	20	14
DEBUT	—	43	ADAM BAKER/In Love With Her (Arista)	64/8	0	16	48
DEBUT	—	44	KEITH STEGALL/I Think I'm In Love (Epic)	62/14	0	18	44

## MOST ADDED

- FORESTER SISTERS (47)
- Mama's Never Seen Those Eyes (WB)
- RONNIE MILSAP (46)
- Happy Birthday Baby (RCA)
- STEVE WARNER (46)
- Life's Highway (MCA)
- RESTLESS HEART (43)
- Til I Loved You (RCA)
- OAK RIDGE BOYS (38)
- Juliet (MCA)
- EDDIE RABBITT (23)
- Repetitive Regret (RCA)
- JOHN ANDERSON (22)
- You Can't Keep A Good Memory... (WB)
- DOBBIE GRAY (22)
- That's One To Grow On (Capitol)
- DWIGHT YOAKAM (21)
- Honky Tonk Man (Reprise/WB)
- NETTY GRITTY DIRT BAND (19)
- Partners, Brothers, and Friends (WB)

## HOTTEST

- ALABAMA (88)
- She And I (RCA)
- DON WILLIAMS (81)
- We've Got A Good Fire Goin' (Capitol)
- GARY MORRIS (80)
- 100% Chance Of Rain (WB)
- GEORGE STRAIT (80)
- You're Something Special To Me (MCA)
- JOHN SCHNEIDER (48)
- What's A Memory Like You... (MCA)
- LEE GREENWOOD (46)
- Don't Underestimate My Love (MCA)
- RICKY SCAGGS (38)
- Cajun Moon (Epic)
- RANDY TRAVIS (34)
- 1982 (WB)
- EDDY RAVEN (30)
- You Should Have Been Gone... (RCA)
- ANNE MURRAY (29)
- Now And Forever (You And Me) (Capitol)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reports. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS.

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.

**JOHN CONLEE**  
Harmony (Columbia)

On 68% of reporting stations. Rotations: Heavy 3, Medium 51, Light 82, Total Adds 12, WYH, WYMK, WKLO, WBX, WYHL, K.J.M.E, WBLR, WCXI, KFKF, WTOD, KUGN, KNX. Heavy: WCVR, WCUZ, WOW. Moves 49-43-38 on the Country chart.

**CONWAY TWITTY**

You'll Never Know How Much I Needed You Today (WB)

On 61% of reporting stations. Rotations: Heavy 2, Medium 41, Light 88, Total Adds 13, WBOS, WTCH, WYH, KPLX, KLT-FM, WBX, WPM, WTL, WTH, KYAK, KGH, KUGN, KVEG. Heavy: KASE, WABZ. Moves 44-40 on the Country chart.

## CLASSIC CONWAY

"You'll Never Know How Much I Needed You Today"

From the album "Chasin' Rainbows"

R&R  
BREAKERS

40

7-3877-A

1-32284





# COUNTRY

## NEW & ACTIVE

- STEVE WARNER "Life's Highway" (MCA) 95/45**  
 Positions: Heavy 2, Medium 17, Light 77, Total Adds 48, including WCAO, WTCR, WDSY, KYKR, WUSY, KKK, WCMS, WLSE, WOXY, KTTB, KFDI, KYGO, KOLO, KSON, KPRM. Debuts at 43 on the Country chart.
- FORESTER SISTERS "Woman's Never Seen These Eyes" (WB) 91/47**  
 Positions: Heavy 2, Medium 24, Light 85, Total Adds 47, including WPTX, WQBE, WYXR, KASE, WBOC, WESC, KOK, WLVI, WMM, WDCS, WXLK, KTLK, KLZ, KXK, KGA. Debuts at 44 on the Country chart.
- GENE WATSON "Carnas" (Epic) 89**  
 Positions: Heavy 2, Medium 42, Light 46, Total Adds 14, WPKZ, WAJR, WYRK, WYMR, KKK, KSN, WDAF, WTL, WXCL, WKLO, WTR, KVEG, KPRM, KSO. Moves 45-41 on the Country chart.
- SHAWNT YASAM "Heavenly Truck Men" (MCA) 84/21**  
 Positions: Heavy 1, Medium 32, Light 51, Total Adds 21, including WPTX, WTCR, WAJR, WDSY, WTVY, WDXE, WAMZ, KSO, WCLZ, WTSD, WTH, KQKL, KVEG, KRAK, KGA. Moves 50-46 on the Country chart.
- ADAM BAKER "In Love With Her" (Arista) 84/8**  
 Positions: Heavy 0, Medium 18, Light 46, Total Adds 7, KEAN, WYKA, WTL, WTH, KKK, KYOC, KOLO. Medium: WAJR, WLVI, WQBE, WSLR, KTTB, WTCM, KRKT, KSOP. Debuts at 49 on the Country chart.
- KEITH STEWELL "I Think I'm In Love" (Epic) 82/14**  
 Positions: Heavy 0, Medium 18, Light 44, Total Adds 16, WUSY, WESC, WCMS, WONE, KSO, KQKY, WXLK, KTTB, WTH, KTKP, KFDI, KOK-FM, KYAK, KVEG, KOLO, KTCM. Debuts at 50 on the Country chart.
- TOMMY ROE "Radio Romance" (MCA/Curb) 85/9**  
 Positions: Heavy 0, Medium 13, Light 38, Total Adds 9, KYKR, WESC, WYKA, WKD, KQKY, WQYK, KWMY, KVEG, KCCY, Heavy: WOKK, WCLZ, KSO.
- RESTLESS HEART "If I Loved You" (RCA) 84/43**  
 Positions: Heavy 0, Medium 7, Light 47, Total Adds 43, including WQBE, WYXR, WYMR, WXBQ, KKK, WKSJ, WYKA, KJNE, WCLZ, KIO, KXCB, KYGO, KOL, KEAN, KPRM, KRM.
- EVERLY BROTHERS "Born Yesterday" (Mercury/PolyGram) 84/7**  
 Positions: Heavy 1, Medium 18, Light 35, Total Adds 7, KPRV, KYKR, WTVY, WESC, WDXE, WAMZ, WTSD. Heavy: WOV, Medium: WCVR, WSLR, KFDI, KRKT, KEAN, KQCY, KALF.
- EMMYLOU HARRIS "I Had My Heart Set On You" (WB) 83/4**  
 Positions: Heavy 0, Medium 13, Light 34, Total Adds 4, WESC, WJSD, WTL, KK-FM. Heavy: WCVR, KRKT, Medium: WBGW, WDTY, WTVY, WOV, KTTB, WTCM, KQKL, KSOP.

## SIGNIFICANT ACTION

- LEWIS STONEY "Ain't No Tellin'" (Epic) 43/1**  
 Positions: Heavy 0, Medium 19, Light 24, Total Adds 1, WYMR, Medium: WBGW, WEZL, KKK, WPAP, WAJX, WOW, KEAN, KOLO, KSOP.
- SHELLY WEST "What Would You Do" (WB) 39/15**  
 Positions: Heavy 0, Medium 4, Light 35, Total Adds 15, including WBGW, WTVY, WOKK, KQKY, WRK, WONE, KWMY, KCB, KFDI, KEAN.
- ALMOST BROTHERS "Birds of A Feather" (MTM) 36/3**  
 Positions: Heavy 0, Medium 17, Light 21, Total Adds 3, WOV, WTH, KTKP, Medium: WAJR, WOL, KLL, WLVI, KRKT, KRWQ, KSOP.
- BAK BROS BOYS "Juliet" (RCA) 35/9**  
 Positions: Heavy 0, Medium 3, Light 32, Total Adds 35, including WPKZ, WYXR, WYR, KXK, WDXE, WAMZ, WCLZ, WYNG, KALF, KKK.
- B.J. THOMAS "America Is" (Columbia) 36/3**  
 Positions: Heavy 0, Medium 18, Light 18, Total Adds 3, WOKQ, KEAN, KTKP, Medium: WBGW, KKK, KQKY, WONE, KIK-FM, KQCY.
- OSWOND BROTHERS "Baby Wants" (EMI America/Curb) 34/17**  
 Positions: Heavy 0, Medium 4, Light 30, Total Adds 17, including WYKA, WYAM, KPRV, WCMS, WKD, WKQ, KYVO, KRWQ, KGA, KQO.
- RAY PRICE "You're Nobody 'Til Somebody Loves You" (Step One) 34/9**  
 Positions: Heavy 0, Medium 8, Light 26, Total Adds 9, WPTX, WCAO, WPAP, KQKY, WKQ, KTTB, WJJO, KLUY, KOL.
- DOBBE GRAY "That's One To Grow On" (Capitol) 29/22**  
 Positions: Heavy 0, Medium 3, Light 26, Total Adds 12, including WCAO, WAJR, WEZL, WCMS, WYKA, WAJX, KFGO, WTCM, KYOC, KQO.
- A.J. MASTERS "Bank Home" (Bernando Bros) 27/6**  
 Positions: Heavy 0, Medium 7, Light 20, Total Adds 5, WGTQ, WCMS, WPAP, WYVO, KKK, Medium: WYAM, WYVA, WTCM, KRWQ, KSOP.
- STEVE EARLE "Highway Highway" (MCA) 26/12**  
 Positions: Heavy 0, Medium 6, Light 20, Total Adds 12, including WBGW, WDTY, WPAP, KQKY, WCLZ, WXLK, KTTB, KYVO, KOK, KEAN.
- NICOLETTE LARSON "Let Me Be The First" (RCA) 24/6**  
 Positions: Heavy 0, Medium 5, Light 19, Total Adds 8, WQY, WEZL, WLVI, WCMS, WPAP, WOW, KYOC, KVEG.
- EDDIE RABBITT "Repetitive Repet" (RCA) 23/23**  
 Positions: Heavy 0, Medium 5, Light 18, Total Adds 23, including WBGW, WYMR, WXBQ, WSM, KJNE, WCLZ, KQKY, KLZZ, KXK, KQO.

- JOHN ANDERSON "You Can't Keep A Good Memory Down" (WB) 23/22**  
 Positions: Heavy 0, Medium 3, Light 20, Total Adds 22, including WCVR, WYR, WGTQ, WDXE, WOW, KFDI, KRKT, KKK, KQKL, KQCC.
- VERN BOSSON "It's Only Love Again" (Compass/PolyGram) 23/13**  
 Positions: Heavy 0, Medium 2, Light 18, Total Adds 13, including WGTQ, WLVI, WPK, KSO, WOW, WJJO, KYVO, KRWQ, KSOP, KQO.
- RAMSES BROTHERS BAND "Danger Zone" (Mercury/PolyGram) 23/7**  
 Positions: Heavy 0, Medium 5, Light 17, Total Adds 7, WCAO, WOKQ, KQKY, KSO, KRKT, KEAN, KALF, Medium: KLL, WLVI.
- JAMES TAYLOR "Only One" (Columbia) 23/2**  
 Positions: Heavy 1, Medium 4, Light 15, Total Adds 3, WYR, WDXE, WCLZ, Heavy: WOKQ, Medium: WYKA, WPAP, KRWQ, KCCY, Light: KLT-FM, WKSJ.
- CHANGE "I Had Some Good News Dad" (Mercury/PolyGram) 13/6**  
 Positions: Heavy 0, Medium 4, Light 12, Total Adds 9, WYAM, WYXR, KEAN, KKK, WCMS, WPAP, WOW, KQKL, KPRM.
- SONNY THROCKMORTON "Bye Bye Baby Blues" (WB)**  
 Positions: Heavy 0, Medium 2, Light 11, Total Adds 8, WDTY, WKLO, WQYK, WAJX, WOW, WTCM, KRKT, KQO, Medium: KFDI, KRWQ.
- WAYLON JENNINGS "Sweet Mother Texas" (RCA) 13/9**  
 Positions: Heavy 0, Medium 4, Light 9, Total Adds 3, WYR, KRWQ, KALF, KSOP, Light: WTSV, WYVA, WYR, KRIV, KFGO, KQY.
- BOB KING "All We Had Was One Another" (South Mark) 12/4**  
 Positions: Heavy 1, Medium 1, Light 10, Total Adds 4, WTVY, KQKY, KTTB, KQCY, Heavy: KFDI, Medium: WOW, Light: WYVA, KRIV, WGTQ, WOKK.
- BERRY WILSON "If You Wanna Talk Love" (Columbia)**  
 Positions: Heavy 0, Medium 1, Light 12, Total Adds 2, WLVI, KALF, Light: WTSV, WYVA, WDXE, WCMS, WPAP, WAJX, WOW, WTCM.
- BAMA BAND "I've Changed My Mind" (Compass/PolyGram) 11/4**  
 Positions: Heavy 0, Medium 4, Light 17, Total Adds 4, WCMS, KFGO, KKK, KRWQ, Medium: WTSV, WAMZ, WCLZ, KFDI, Light: WOV, KRKT, KALF.
- CHARLIE DANIELS BAND "Bribin' My Baby Goodbye" (Epic) 10/10**  
 Positions: Heavy 0, Medium 1, Light 9, Total Adds 10, WTSV, WPKZ, WCVR, KJNE, WRK, WBC, KQKY, KFDI, KRWQ, KALF.
- TONY ARATA "Some Old Story" (Mercury/Vision/RCA) 10/3**  
 Positions: Heavy 0, Medium 1, Light 9, Total Adds 3, WYAM, WCMS, WYVO, Medium: KRWQ, Light: WYR, WLVI, WOV, WTCM, KRKT, KQKL.
- DAVID FRIZZELL "Celebrity" (America) 8/4**  
 Positions: Heavy 0, Medium 0, Light 8, Total Adds 4, WDXE, WLVI, WPAP, KYVO, Light: WYVA, KRIV, KOLO, KSOP, KQO.
- PATTY LOVELESS "I Do" (MCA) 8/6**  
 Positions: Heavy 0, Medium 0, Light 8, Total Adds 8, WYAM, WCVR, WDTY, WYR, KRIV, WTCM, KKK, KRWQ.
- JUDY ROSSMAN "When I Met You" (MTM) 8/1**  
 Positions: Heavy 0, Medium 0, Light 8, Total Adds 1, WPAP, Light: WYAM, WBGW, WKCO, WYR, WKLO, WJSD, KEAN.
- WAYNE KEIR & BOBBY B. ROSE "Red Heat And Over Thirty" (Bearlash) 8/1**  
 Positions: Heavy 0, Medium 0, Light 8, Total Adds 1, KWMY, Light: WYR, WLVI, WPAP, KQKY, KSO, KTTB, KYVO.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
CONWAY TWITTY/Lay Me Down Carolina (WB)	Chasin' Rainbows
JUDDS/Rockin' With The Rhythm... (RCA/Curb)	Rockin' With The Rhythm
GEORGE STRAIT/Dance Time In Texas (MCA)	Something Special
SAWYER BROWN/Shakin' (Capitol/Curb)	Shakin'
SHOPPE/Like A Rose In The Sand (MTM)	The Shoppe
GEORGE STRAIT/In Too Deep (MCA)	Something Special
DON WILLIAMS/Then It's Love (Capitol)	New Moves
REBA McENTIRE/Can't Stop Now (MCA)	Whoever's In New England
STEVE WARNER/She's Crazy For Leaving (MCA)	Life's Highway
JUICE NEWTON/Cheap Love (RCA)	Old Flame
SAMMI SMITH/Those Eyes (Step One)	Better Than Ever
EMMYLOU HARRIS/Just Someone I Used To Know (WB)	13
MICHAEL MARTIN MURPHEY/Rollin' Nowhere (WB)	Tonight We Ride
ANNE MURRAY/My Life's a Dance (Capitol)	Something To Talk About

## Beautiful Harmony

# JOHN CONLEE & COUNTRY RADIO



Thanks for the Breaker!

**"Harmony"**  
38-0576

**John Conlee**

R&R **BREAKERS**

39

BB 44

Produced by Bud Logan  
 On Columbia Records



# FULL-SERVICE AC

## TOP 20

Pos	Weeks	Title	Artist
9	6	1	HEART/These Dreams (Capitol)
6	4	2	ELTON JOHN/Nikita (Geffen)
15	13	6	ATLANTIC STARR/Secret Lovers (A&M)
3	2	3	STARSHIP/Sara (GrunT/RCA)
12	11	4	JAMES TAYLOR/Only One (Columbia)
11	9	7	AMIE BURNWAY/Now And Forever (You And Me) (Capitol)
4	3	5	DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
1	1	4	SABE/The Sweetest Taboo (Portrait/CBS)
17	14	9	EVERLY BROTHERS/Born Yesterday (Mercury/PG)
10	14	4	STEVIE WONDER/Overjoyed (Tama/Midtown)
20	17	15	DAN SEALE/Pop (EMI America)
10	10	12	WHITNEY HOUSTON/How Will I Know (Arista)
10	16	11	SMOKEY ROBINSON/Hold On To Your Love (Tama/Midtown)
20	18	10	JACK WAGNER with V. CARTER/Love Can Take Us All Away (Owest/WB)
7	8	11	BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
19	19	19	MIKE & THE MECHANICS/Silent Running (Atlantic)
<b>BREAKER</b>			
5	7	12	MELISSA MANCHESTER & AL JARREAU/The Music Of Goodbye (MCA)
1	1	1	MRL. MISTER/Kyria (RCA)
5	7	12	BRUCE SPRINGSTEEN/My Hometown (Columbia)
1	1	1	THOMPSON TWINS/King For A Day (Arista)

MARCH 7, 1986

Reports	Total Adds	Heavy	Medium	Light
45/1	39	6	0	0
43/2	35	8	0	0
44/1	29	14	1	1
40/0	34	6	0	0
38/2	26	13	0	0
40/0	25	14	1	1
38/0	25	12	1	1
35/0	23	11	1	1
37/0	18	18	3	1
39/2	12	22	5	5
31/2	14	13	4	4
25/0	13	9	3	3
34/0	6	26	3	3
31/4	4	22	5	5
23/0	11	11	1	1
20/1	12	7	1	1
28/0	2	17	9	9
17/2	13	3	1	1
22/0	5	14	3	3
18/4	9	9	0	0

## MOST ADDED

- DIONNE WARWICK (11)  
Whisper In The Dark (Arista)
- BERNIE DOYOUNG (7)  
Call Me (A&M)
- DINE STRAITS (7)  
So Far Away (WB)
- FORCE MD'S (7)  
Tender Love (Tommy Boy/WB)
- BARBRA STREISAND (7)  
Send In The Clown (Columbia)

## HOTTEST

- HEART (33)  
These Dreams (Capitol)
- ELTON JOHN (28)  
Nikita (Geffen)
- ATLANTIC STARR (24)  
Secret Lovers (A&M)
- STARSHIP (22)  
Sara (GrunT/RCA)
- JAMES TAYLOR (18)  
Only One (Columbia)

## BREAKERS

### MELISSA MANCHESTER & AL JARREAU The Music Of Goodbye (MCA)

61% of our reporters on it. Rotations: Heavy 2, Medium 17, Light 9, Total Adds 6, WWKB, WISN, KJR, WCHS, WBT, WASK. Debuts at number 17 on the Full-Service chart.

### DIONNE WARWICK Whisper In The Dark (Arista)

59% of our reporters on it. Rotations: Heavy 1, Medium 15, Light 11, Total Adds 11 including WWKB, WISN, KHOW, WCHS, WTC, WIBC, WSPD, KSL.

### FORCE MD'S Tender Love (Tommy Boy/WB)

54% of our reporters on it. Rotations: Heavy 0, Medium 19, Light 6, Total Adds 7, WFBR, WRVA, WSPD, KBOI, KSL, WWNR, WCIL.

### BARBRA STREISAND Send In The Clowns (Columbia)

52% of our reporters on it. Rotations: Heavy 2, Medium 13, Light 9, Total Adds 7, WISN, WCC, WBT, WIBC, WASK, KFOD, KYJC.

## NEW & ACTIVE

- ROSEANNE CASH "Hold On" (Columbia) 21/4  
Rotations: Heavy 3/0, Medium 11/1, Light 7/3, Total Adds 4, WOOW, WNG, KSL, WCIL, Heavy: WCCO, KTWO, Medium including WFBR, KHOW, WHBC, WSPD, WPOE, WGBR, WJBC, KVEC.
- THOMPSON TWINS "King For A Day" (Arista) 18/4  
Rotations: Heavy 5/0, Medium 5/4, Light 0, Total Adds 4, WTAE, 5SIRC, WCC, WHAS, Heavy: WWKB, WTVN, KJR, WCHS, WNG, WWNR, WMTX, WSTU, KYJC, Medium including KHOW, KBOI.
- LAMRA BRANSMAN "I Found Someone" (Atlantic) 18/1  
Rotations: Heavy 1/0, Medium 12/0, Light 5/1, Total Adds 1, WMTX, Heavy: WWKB, Medium: WFBR, KFMS, WCHS, WBT, WFD, KBOI, WPOE, WGBR, WJBC, KTWO, KYJC, KVEC.
- BERNADINE JACKSON "I Think It's Love" (Arista) 15/6  
Rotations: Heavy 1/0, Medium 6/2, Light 6/4, Total Adds 6, KJR, WCHS, WHBC, KBOI, WMTX, KTWO, Heavy: WWKB, Medium including KHOW, KFMS, WNG, WSTU, KFOD, KYJC.
- CARS "I'm Not The One" (Elektra) 14/3  
Rotations: Heavy 1/0, Medium 6/1, Light 5/2, Total Adds 3, KJR, WNG, WSTU, Heavy: WWKB, Medium including KHOW, WHBC, WWNR, WGBR, WSTU, KYJC.
- DINE STRAITS "So Far Away" (WB) 13/7  
Rotations: Heavy 0, Medium 8/4, Light 5/2, Total Adds 7, WWKB, KHOW, KJR, WHBC, WNG, KHON, WMTX, Medium including WFBR, WPOE, WSTU, KTWO.
- BAMBLES "Bambi Bambi" (Columbia) 12/6  
Rotations: Heavy 3/0, Medium 5/0, Light 1/0, Total Adds 0, Heavy: WTWO, WCL, KTWO, Medium: KHOW, WCC, WWNR, WPOE, WMTX, WSTU, KYJC.
- BLU "Casting America" (CBS Associated) 11/4  
Rotations: Heavy 2/0, Medium 5/0, Light 4/4, Total Adds 4, WTVN, WCHS, WNG, KBOI, Heavy: WWKB, KTWO, Medium: KHOW, WWNR, WMTX, WSTU, KYJC.
- ARETHA FRANKLIN "Roxanne" (Arista) 11/1  
Rotations: Heavy 1/0, Medium 5/0, Light 1/1, Total Adds 1, WTVN, Heavy: KYJC, Medium: KHOW, WCC, WCHS, WOOW, WNG, WWNR, WMTX, WSTU.
- SHENNA EASTON "Sunny Bunch" (CBS Associated) 11/0  
Rotations: Heavy 0, Medium 5/0, Light 3/0, Total Adds 0, Medium: WWKB, WRVA, KSL, WWNR, WPOE, WTWO, WGBR, WJBC.
- BILEY, JASPER, BILEY "Cannon On Love" (CBS Associated) 10/0  
Rotations: Heavy 3/0, Medium 5/0, Light 5/0, Total Adds 0, Heavy: WCL, WASK, KTWO, Medium: WOOW, WHBY, WNG, WGBR, KYJC.

## SIGNIFICANT ACTION

- BERNIE DOYOUNG "Call Me" (A&M) 7/7  
Rotations: Heavy 0, Medium 5/5, Light 2/2, Total Adds 7, WHBY, KUGN, WPOE, WTWO, KTWO, KYJC, KVEC.
- ALABAMA "She And I" (RCA) 6/2  
Rotations: Heavy 0, Medium 4/1, Light 2/2, Total Adds 3, WGBR, KFOD, KTWO, Medium including WFBR, WHAS, WPOE.
- LOVERBOY "This Could Be The Night" (Columbia) 6/1  
Rotations: Heavy 0, Medium 2/0, Light 1/1, Total Adds 1, WNG, Heavy: WWNR, KTWO, KYJC, Medium: WMTX, WSTU.
- S.J. THOMAS "America Is" (Columbia) 6/0  
Rotations: Heavy 0, Medium 4/0, Light 2/0, Total Adds 0, Medium: KJR, WTWO, WJBC, KVEC.
- BARRY MANILOW "The Broken" (RCA) 5/5  
Rotations: Heavy 0, Medium 5/5, Light 0, Total Adds 5, WBT, KUGN, KSL, WPOE, WTWO.
- MIAMI SOUND MACHINE "Bad Boy" (Epic) 5/5  
Rotations: Heavy 0, Medium 2/2, Light 3/3, Total Adds 5, WFBR, WMTX, WSTU, KYJC, KVEC.
- JACKSON BROWNE "For America" (Arista) 4/2  
Rotations: Heavy 0, Medium 1/0, Light 3/2, Total Adds 2, WMTX, KYJC, Medium: WCC.
- MAURICE WHITE "Lady Is Love" (Columbia) 3/3  
Rotations: Heavy 0, Medium 1/1, Light 2/2, Total Adds 3, WHBY, WPOE, WTWO.
- OSB "If You Leave" (A&M) 3/2  
Rotations: Heavy 0, Medium 1/1, Light 2/1, Total Adds 2, WPOE, WMTX.
- OLIVIA NEWTON-JOHN "Toughen Up" (RCA) 3/1  
Rotations: Heavy 0, Medium 3/1, Light 0, Total Adds 1, KTWO, Medium including WWNR, KVEC.
- SAM HARRIS "I'd Be In All Again" (Mercury) 3/1  
Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KTWO, Medium including WWNR.
- MIKE URE "If I Was" (Capitol) 3/1  
Rotations: Heavy 0, Medium 1/0, Light 1/0, Total Adds 1, KTWO, Medium including KYJC.
- KYLONS "The Lion Sleeps Tonight" (Spar Air) 3/1  
Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KVEC, Medium including WCCO.
- EVERYTHING "It's All Right (Baby's Coming Back)" (RCA) 3/0  
Rotations: Heavy 1/0, Medium 0, Light 2/0, Total Adds 0, Heavy: KTWO.
- TATA VESA "Miss Call's Miss (Mister)" (WB) 3/0  
Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WCCO, KTWO.
- RAY PRINCE JR. & NILEN TERRY "One Sunny Day/One Sunny Day" (Atlantic) 3/0  
Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: KTWO, KVEC.
- COCK ROBIN "The Promise You Made" (Columbia) 3/0  
Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: KTWO, KYJC.
- TOM PETTY with STEVE NICKS "Needles And Pins" (RCA) 3/0  
Rotations: Heavy 1/0, Medium 1/0, Light 1/0, Total Adds 0, Heavy: WWKB, Medium: WWNR.
- JOHN COUBAN BIELLECAMP "U.S.C. In The U.S.A." (Riva/PolyGram) 3/0  
Rotations: Heavy 1/0, Medium 2/0, Light 0, Medium: WCC.

The Call That Gets It All!

# R&R

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RADIO & RECORDS

(213)553-4330

# ADULT CONTEMPORARY

## BREAKERS.

### DIRE STRAITS So Far Away (WB)

80% of our reporters on R. Rotations: Heavy 6, Medium 32, Light 36, Total Adds 20 including WBS-PM, KML, KGW, 8100, KIPM, WXTG, U102, WJMN, 3WJ, KGMQ, KWPM. Debuts at number 27 on the AC chart.

### MELISSA MANCHESTER & AL JARREAU The Music Of Goodbye (MCA)

50% of our reporters on R. Rotations: Heavy 3, Medium 32, Light 29, Total Adds 16 including 97AIA, WAR988, KGW, KHYL, KEZR, 96WAVE, KOSB, KCIX, KGMQ. Debuts at number 28 on the AC chart.

### JACKSON BROWNE For America (Asylum)

50% of our reporters on R. Rotations: Heavy 1, Medium 28, Light 34, Total Adds 16 including WSN, WCLY, WLTF, KUDL, U102, WTRX, WPMK, KRAV, KDUK, KKUA. Debuts at number 29 on the AC chart.

## NEW & ACTIVE

**JOHN COBAIN BILLBOARD "S.S.S.K. In The U.S.A." (Viva/Polygram) 44A**  
Rotations: Heavy 100, Medium 150, Light 184, Total Adds 4, WJMN, KVLJ, KWPM, WEM. Heavy: WKYE, KOSB, WJMN, WJOL, WJOP, WKY, WCKQ, KOSW, KALE. Medium including WLLT, 9100, KQPL.  
 **BRUNO DYSONS "Call Me" (A&M) 43/00**  
Rotations: Heavy 0, Medium 89, Light 245/1. Total Adds 20 including 8100, KPM, WKYE, WJGW, KEY103, K108, 96WAVE, WJMN, KOLA, WJMN, KOL, KQPL. Medium including WHTX.  
 **BRUNO DYSONS "Don't Go" (A&M) 42/10**  
Rotations: Heavy 0, Medium 144, Light 296, Total Adds 10, KPM, K108, 96WAVE, KLT, KGMQ, KQPL, WJGW, WJMN, WJON, WJOW. Medium including WJMN, WEM, WSK, KOSW, KALE.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 HEART	111/0	106	4	1
2 ATLANTIC STAR	111/0	97	14	0
3 ELTON JOHN	110/0	94	16	1
4 MIKE & THE MECHANICS	104/1	80	22	2
5 STARSHIP	104/0	73	25	6
6 JAMES TAYLOR	100/2	67	29	4
7 STEVE WONDER	109/7	40	59	10
8 MR. MISTER	85/1	68	14	3
9 THOMPSON TWINS	96/2	46	43	7
10 FORCE MD'S	103/12	26	66	11
11 DAN SEALS	91/6	40	43	8
12 WHITNEY HOUSTON	81/0	45	27	9
13 ANNE MURRAY	90/0	39	42	9
14 ARETHA FRANKLIN	89/2	23	54	12
15 DREAM ACADEMY	80/0	28	39	13
16 JERMAINE JACKSON	91/9	8	58	25
17 SMOKEY ROBINSON	84/0	21	50	13
18 CARS	61/2	16	54	13
19 EVERLY BROTHERS	76/1	21	42	13
20 BILLY OCEAN	77/0	26	40	11
21 JACK WAGNER w/VALERIE CARTER	72/3	14	47	11
22 LAURA BRANIGAN	77/4	7	54	16
23 SADE	60/0	16	24	21
24 ELO	73/11	12	44	17
25 DIONNE WARWICK	77/19	2	49	26
26 MELISSA MANCHESTER & AL JARREAU	64/16	3	32	29
27 DIRE STRAITS	67/20	0	32	36
28 MILEY, JACOPF, MILEY	36/0	5	21	10
29 JACKSON BROWNE	61/16	1	28	34
30 LOVERBOY	41/4	8	20	13

## MOST ADDED

**BRUNO DYSONS (39)**  
Call Me (A&M)  
**BRUNO DYSONS (38)**  
Holding Back The Years (Elektra)  
**BRUNO DYSONS (38)**  
Bad Boy (Epic)  
**DIRE STRAITS (28)**  
So Far Away (WB)  
**TEBBY FENDERBASS (28)**  
Love 4/2 (Elektra)

## HOTTEST

**HEART (37)**  
These Dreams (Capitol)  
**ATLANTIC STAR (31)**  
Secret Lovers (A&M)  
**ELTON JOHN (27)**  
Nikki (Geffen)  
**STARSHIP (21)**  
Sera (Grunt/FCA)  
**MIKE & THE MECHANICS (16)**  
Start Running (Atlantic)

**SHERRA EASTON "Jimmy Mack" (S&W America) 49/1**  
Rotations: Heavy 10, Medium 23/1, Light 100, Total Adds 1, 2ND. Heavy: WLTF. Medium including WKYE, WTRX, WJMN, KOL, KVLJ, KWPM, WJOL, WJOP, WKY, WCKQ, WJOW.  
**BRUNO DYSONS "Don't Go" (Columbia) 38/5**  
Rotations: Heavy 0, Medium 170, Light 223, Total Adds 2, WXTG, WOLT, KWBL. Medium including KPM, 96WAVE, KOL, KWPM, WEM, WJOL, WJOW, WHT-PM, KGMQ, KALE.  
 **TEBBY FENDERBASS "Love 4/2" (Elektra) 28/28**  
Rotations: Heavy 0, Medium 84, Light 29/16, Total Adds 20 including WSN, WKYE, WJGW, 96WAVE, WOLT, KLT, WFL, KDUK, KGMQ. Medium including KLYF, WKY, WJMN, KTYL.  
**SARINA STUBBINS "Dad In The Crown" (Columbia) 34/9**  
Rotations: Heavy 10, Medium 148, Light 190, Total Adds 9, WLTF, WJMN, WJOL, KOSB, WJOW, WJMN, WJOL, KPM, WJOW. Heavy: KOSB. Medium including WJMN, KOL, WKYE, KWAV, WEM.  
 **CHRISTIE with ALEXANDER O'NEAL "Saturday Love" (Toto/CBS) 28/12**  
Rotations: Heavy 0, Medium 87, Light 28/11, Total Adds 12, 97AIA, 8100, KLT, WAVE, KOL, KWAV, KGMQ, WJMN, WKY, 84, Medium including WEM, WSK, KTYL, KALE.  
 **BRUNO DYSONS "Holding Back The Years" (Elektra) 28/28**  
Rotations: Heavy 0, Medium 64, Light 27/25, Total Adds 30 including WJMN, KOSB, KOL, WJGW, WAVE, WJMN, WJON, KWAV, WJOL, WJOW, WHT-PM, KTYL.  
 **BRUNO DYSONS "Bad Boy" (Epic) 22/28**  
Rotations: Heavy 0, Medium 26, Light 25/25, Total Adds 20 including WCLY, KYKY, V100, WKYE, KEY103, WFL, KOL, KOSB, KOLA, WHT-PM, 84, WJOL. Medium including KTYL.  
 **SARINA STUBBINS "Dad In The Crown" (Columbia) 29/11**  
Rotations: Heavy 10, Medium 138, Light 150, Total Adds 11, KYKY, U102, WFL, WAVE, KOSB, KWAV, KOL, KVLJ, KWAV, WJMN, WHT-PM. Heavy: WJMN. Medium including WHTX, KQPL, KWPM.  
 **ALABAMA "She And I" (MCA) 27/10**  
Rotations: Heavy 10, Medium 60, Light 20/10, Total Adds 10, WKYE, KEY103, WJMN, KOL, KWPM, WJOW, WKY, WJOL, KOL, KOLV. Heavy: KQPL. Medium: WEM, WJMN, KTYL, WHT-PM, KALE.  
**COCK ROBIN "The Promise You Made" (Columbia) 26/2**  
Rotations: Heavy 0, Medium 100, Light 182, Total Adds 2, KQPL, WJOL. Medium: WEM, WJMN, WSK, WJMN, WCKQ, WJON, KOLV, KOSW, KALE.

## SIGNIFICANT ACTION

**TOM PETTY with STEVE NICKS "Headless And Pine" (MCA) 18/0**  
Rotations: Heavy 10, Medium 120, Light 50, Total Adds 0. Heavy: WJOW. Medium: WKYE, KEY103, 96WAVE, WAVE, WJMN, KOLA, KWPM, WJMN, WJOL, WJOP, WKY, WCKQ, WJOW, WHT-PM, 84, KOSB.  
**EVERETT "It's All Right (Baby's Comin' Back)" (RCA) 16/0**  
Rotations: Heavy 20, Medium 50, Light 7/0, Total Adds 0. Heavy: WCKQ, KOSW. Medium: KEY103, KOL, WJMN, WEM, WOLL, WJOL, WKY, WJMN, KQPL.  
**WYLLIS "The Line Stays Tonight" (Open Air) 16/0**  
Rotations: Heavy 10, Medium 50, Light 13/9, Total Adds 9, WCLY, WAVE, WTRX, KWAV, WJMN, WJOL, KPM, KGMQ, KALE. Medium: WHT-PM, WJON.  
**CHARA KWAN "Other Side Of The World" (Atlantic) 14/3**  
Rotations: Heavy 0, Medium 20, Light 12/3, Total Adds 3, WJMN, WKY, WJOL. Medium: KTYL, KALE.  
**RAY PARKER JR. & HELEN TERRY "One Sunny Day/Building Blues" (Atlantic) 11/1**  
Rotations: Heavy 0, Medium 40, Light 7/1, Total Adds 1, WTRX. Medium: KWPM, 84, WJON, KALE.  
**LEVEL 42 "Something About You" (Polygram/Polygram) 10/0**  
Rotations: Heavy 0, Medium 3/1, Light 7/5, Total Adds 8, KQPL, WEM, WSK, WCKQ, WJOL, KALE. Medium including WLLT, WJMN.  
**JAMES BROWN "Living In America" (Soul Bros./CBS) 10/0**  
Rotations: Heavy 0, Medium 60, Light 4/0, Total Adds 0. Medium: WHTX, WKYE, U102, WFMK, WJMN, WJOW.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.



# AOR ALBUMS

158 REPORTS

MARCH 7, 1986

These Weeks Last Weeks Weeks Weeks

Rank	Artist	Album	Label
2	1	1	FIRM/Mean Business (Atlantic)
—	—	3	JACKSON BROWNE/Lives In The Balance (Asylum)
1	2	2	ZZ TOP/Alterburner (WB)
17	11	7	ROBERT PALMER/Riptide (Island)
6	5	4	ROCK/Latin Lix Thieves (Atlantic)
4	4	6	MIKE & THE MECHANICS/Mike & The Mechanics (Atlantic)
3	3	7	JOHN C. BELLENCAMP/Scarecrow (Riva/PG)
10	10	8	PETER FRAMPTON/Pronoition (Atlantic)
27	22	10	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)
—	21	17	HONEYMOON SUITE/The Big Prize (WB)
11	14	13	DINE STRAITS/Brothers In Arms (WB)
19	17	15	BLUE OYSTER CULT/Club Ninja (Columbia)
6	6	11	PETE TOWNSHEND/White City (Alco)
24	19	19	ELDO/Balance Of Power (CBS Associated)
7	8	18	HEART/Heart (Capitol)
DEBUT	21	21	BRIAN SETZER/The Knife Feels Like Justice (EMI America)
25	23	23	OZZY OSBOURNE/The Ultimate Sin (CBS Associated)
—	14	18	JOHN LENNON/Live In New York (Capitol)
9	7	10	ALAN PARSONS PROJECT/Stereotomy (Arista)
13	13	20	OUTFIELD/Play Deep (Columbia)
5	9	12	SIMPLE MINDS/Once Upon A Time (Virgin/A&M)
15	16	21	STEVIE NICKS/Rock A Little (Modern/Alco)
DEBUT	22	22	TALK TALK/The Colour Of Spring (EMI America)
23	25	27	RUSH/Power Windows (Mercury/PG)
46	37	32	CALL/Reconciled (Elektra)
30	38	31	DOKKEN/Under Lock And Key (Elektra)
12	12	28	ROCKY IV/Soundtrack (Scotti Bros./CBS)
31	29	29	ALARM/Strength (RS/MCA)
29	24	29	DREAM ACADEMY/Dream Academy (Reprise/WB)
21	20	24	MARLYN MARTIN/Marilyn Martin (Atlantic)
38	35	37	MR. MISTER/Welcome To The Real World (RCA)
—	38	35	ELVIS COSTELLO/King Of America (Columbia)
34	33	33	JIMMY BARNES/Jimmy Barnes (Geffen)
35	34	34	BANGLES/Different Light (Columbia)
37	38	38	DEL FUEGOS/Boston, Mass. (Slash/WB)
26	27	30	CARS/Greatest Hits (Elektra)
29	28	37	YOUNGBLOOD/Soundtrack (RCA)
18	18	38	QUICKSILVER/Soundtrack (Atlantic)
DEBUT	39	39	TED NUGENT/Little Miss Dangerous (Atlantic)
—	38	40	PRETTY IN PINK/Soundtrack (A&M)

Artist	Album	Label
"King's" (143) "Peace" (68) "Tear Down" (27)		
"For America" (142) "Lives" (46) "Lawless" (30)		
"Delirious" (88) "Rough" (84) "Stages" (40)		
"Addicted" (143)		
"What You Need" (123)		
"All I Need" (120) "Hanging" (32) "Silent" (10)		
"R.O.C.K." (74) "Minutes" (45) "Justice" (30)		
"Lying" (123)		
"Tuff Enuff" (141)		
"Feel It Again" (132)		
"So Far Away" (60) "The Man's" (34) "Ride" (23)		
"Dancin' In The Ruins" (131)		
"Crashing" (34) "Blood" (32) "Secondhand" (32)		
"Calling America" (100) "Sorrow" (14)		
"These Dreams" (75)		
"The Knife" (126)		
"Shot In The Dark" (109)		
"Imagine" (52) "Instant" (48) "Together" (44)		
"Stereotomy" (81) "Real" (14) "Beaujolais" (13)		
"Your Love" (88)		
"Sanctify" (47) "Things" (39) "Once Upon" (10)		
"Imperial Hotel" (49) "I Can't Walk" (39)		
"Life's What You" (100)		
"Mystic Rhythms" (97)		
"I Still Believe" (92)		
"In My Dreams" (88)		
"No Easy Way Out" (64) "Heart's On Fire" (11)		
"Spirit Of 76" (97)		
"The Edge" (85)		
"Night Moves" (75)		
"Is It Love" (71) "Kylie" (16)		
"Don't Let Me Be Misunderstood" (65)		
"No Second Prize" (65) "Working Class Man" (31)		
"Manic Monday" (55)		
"I Still Want You" (74)		
"I'm Not The One" (75)		
"Stand" (35) "Cut You" (25) "Something" (21)		
"Quicksilver" (68)		
"Little Miss" (78)		
"Left Of Center" (31) "If You Leave" (20)		

Total Reports/Adds	Power	Heavy	Medium
146-10	55-	126-	18+
151+15	36+	113+	37-
137-12	24-	93-	39+
143-11	49+	121+	21-
131-10	53+	119-	9-
135-11	20+	89-	41-
106-10	20-	74-	30+
126-10	10-	75-	48-
141+15	7+	45+	85-
135+13	1-	41+	87-
101+110	15+	42-	53+
131-11	4-	47+	75-
100-12	9+	48-	44-
115-13	14+	51+	59-
81-10	18-	58-	20+
126-15	5	27	82
109+13	5-	35+	66-
88-15	3-	23-	53-
98-13	6-	41-	50+
91-10	10-	48-	39-
86-19	12-	38-	44+
89-12	7-	30-	54+
100-13	4	22	70
99+113	1-	15-	69+
97+19	2-	14+	75+
88+15	6+	20+	57+
73-11	9-	30-	37-
99-12	2+	17-	63+
93-11	2-	15-	68-
79-10	4-	26-	46-
84+125	1+	14-	61+
69+17	4-	19+	38-
88-17	1-	5-	63+
62-14	9+	25+	27-
75+15	3-	19+	48-
76-12	4-	26-	42-
68-11	0-	7-	58-
69-11	3+	23-	44-
80+130	0-	8+	48+
42+12	7-	14-	18-

## BREAKERS.

**BRIAN SETZER**  
The Knife Feels Like... (EMI America)  
69% of our reporters on it.

**TALK TALK**  
The Colour Of Spring (EMI America)  
63% of our reporters on it.

**CALL**  
Reconciled (Elektra)  
61% of our reporters on it.

## NEW & ACTIVE

**MARILLION** "Bridle Escavator" (Capitol) 68/16 (64)  
Adds including WSAB, KSPN, WCKQ, KGOH, WZZO, KEZO, WIOT, Heavy 3: WFLR, WPDH, KQZL, Medium 53 including WYU, WHEW, WQVE, DC101, WKLS, WNOR, WLUP, WOFM, KOMA

**OLEN BURTRICK** "Talking In Code" (A&M) 68/16 (64/6)  
Adds including KUPD, KISW, WYSP, WOUR, KATT, KTYD, Heavy 4: WHEW, WYRK, WLZ, WOFM, Medium 34 including WHUY, KTXQ, WLVO, WYF, KSHE, KOMA, WYFX, KLFX

**CLANNAD** "Wastell" (RCA) 48/4 (48/4)  
Adds: KMDD, WOPZ, KRQJ, Powers 4: Heavy 10 including WORT, KAZY, KBCO, 91X, WLJR, WONE, WTUE, Medium 29 including CHOM, WQVE, WNOR, WCKQ, WLUP, WYFX, WPDH, KLBJ, WLAV

**PHIL COLLINS** "No Jacket Required" (Atlantic) 48/20 (21/4)  
Adds including WMMR, WKLS, WSHE, WLVO, KSPN, WCHN, WYFV, Powers 4: Heavy 14 including WYU, WESB, KGOH, KISW, WCMF, WOUR, WKDF, Medium 26 including DC101, KLQL, WLUP, KYYS, KGGG

**VAN STEPHENSON** "Senseless Heart" (RCA) 38/6 (32/14)  
Adds: WAAF, WQQQ, WRK, WSKS, KFMZ, WQXT, Heavy 2: WQFM, KRQJ, Medium 27 including KSPN, WESB, WLVO, WLZ, KOMA, KLAQ, WONE, WLAV

**LEVEL 42** "World Machine" (Polygram/Polygram) 38/14 (21/11)  
Adds including WNOR, KAZY, WHEB, KLAQ, WONE, WTUE, KZEL, Powers 1: Heavy 6: CHOM, KBCO, KINK, CHEZ, KTCZ, KSPN, Medium 20 including 91X, KFOG, WMLZ, WLAV

**RAINBOW** "Final Whist" (Mercury/Polygram) 33/6 (32/7)  
Adds 5: WYU, WOFM, WRK, KLD, WFLF, Heavy 1: KQZL, Medium 23 including WSAB, WHEW, WYRK, WHUY, WNOR, WLZ, KSHE, KMET, KGB

**FEARCAL SHARKEY** "Fearful Sharkey" (Virgin/A&M) 31/4 (27/8)  
Adds 4: WLUP, WBLM, WHMD, WOPZ, Powers 3: Heavy: 13 including WBCY, CHOM, KBCO, KRQJ, 91X, CFOX, WHFS, Medium 8 including WHEW, WORT, KLFX, WOUR

**VIRGINIA WOLF** "Virginia Wolf" (Atlantic) 25/2 (25/6)  
Adds 2: KATT, KFMZ, Heavy 0: Medium 18 including WYF, WLZ, KORS, KSHE, KROR, WYFX, KLBJ, KLAQ, WYFV, KLD

Continued on Page 104

## the UNFORGIVEN



**TO HEAR  
A GREAT VOICE,  
YOU'VE GOT TO  
LISTEN FIRST.**



**STAN  
RIDGWAY**

Stan Ridgway's voice is unique, that's what will make it stick out on your radio station. He's proven it in the past with Mexican Radio— He will prove it again.

**the big heat**

**On over 25  
AOR's already.**  
Listen to these tracks:  
**Drive She Said,  
The Big Heat,  
Camouflage.**



**RADIO & RECORDS NATIONAL AIRPLAY**

**AOR TRACKS**

Rank	Artist	Title	Label	Total Reports/Airs	Power	Heavy	Medium
1	FIRM	All The King's Horses (Atlantic)		143-0	55+	125-	16+
2	ROLLING STONES	Harlem Shuffle (Rolling Stones/CBS)		153 / 148	37	115	32
3	ROBERT PALMER	Addicted To Love (Island)		143+2	49+	121+	20-
4	JACKSON BROWNE	For America (Asylum)		142+5	34+	107+	34-
5	BOB SEGER & THE SILVER...	American Storm (Capitol)		148 / 147	26	97	44
6	INXS	What You Need (Atlantic)		123-0	52+	114+	6-
7	VAN HALEN	Why Can't This Be Love (WB)		133 / 132	37	99	28
8	MIKE & THE MECHANICS	All I Need Is A Miracle (Atlantic)		120-3	16+	81+	37-
9	PETER FRAMPTON	Lying (Atlantic)		123-0	10-	75-	45-
10	FABULOUS THUNDERBIRDS	Uft Enuff (CBS Associated)		141+8	7+	45+	85-
11	BLUE OYSTER CULT	Dancin' In The Ruins (Columbia)		131-1	4-	47+	76-
12	HONEYMOON SUITE	Feel It Again (WB)		132+3	1-	41+	84-
13	JOHN C. MELLENCAMP	Under The Boardwalk (Riva/PG)		111-2	16+	68-	41+
14	BRIAN SETZER	The Knife Feels Like Justice (EMI America)		126+6	5+	27+	82+
15	OZZY OSBOURNE	Shot In The Dark (CBS Associated)		109+3	5-	35+	66-
16	OUTFIELD	Your Love (Columbia)		88-0	10-	48-	37-
17	ELO	Calling America (CBS Associated)		100-2	11+	46+	51-
18	ZZ TOP	Delirious (WB)		88-3	5-	47-	39-
19	HEART	These Dreams (Capitol)		75-0	17-	54-	18+
20	JOHN C. MELLENCAMP	R.O.C.K. In The U.S.A. (Riva/PG)		74-0	13-	54-	19+
21	ZZ TOP	Rough Boy (WB)		84+18	11+	51+	27-
22	TALK TALK	Life's What You Make It (EMI America)		100-3	4+	22-	70+
23	JOE COCKER	Shelter Me (Capitol)		109+25	2+	12+	87+
24	ALAN PARSONS PROJECT	Stereotomy (Arista)		81-0	6-	40-	37-
25	RUSH	Mystic Rhythms (Mercury/PG)		97+14	0-	14+	68+
26	CALL	I Still Believe (Great Design) (Elektra)		92+8	2+	13+	72+
27	ALARM	Spirit Of '76 (IRS/MCA)		97+3	2+	17+	61+
28	DOKKEN	In My Dreams (Elektra)		88+5	6+	20+	57+
29	FIRM	Live In Peace (Atlantic)		68+5	0-	25+	41+
30	MARILYN MARTIN	Night Moves (Atlantic)		75-0	4-	23-	45-
31	DREAM ACADEMY	The Edge Of Forever (Reprise/WB)		85+3	2+	12+	65-
32	DIRE STRAITS	So Far Away (WB)		60+21	8+	28+	30+
33	ROBERT TEPPER	No Easy Way Out (Scotti Bros./CBS)		64-1	8-	27-	32-
34	CARS	I'm Not The One (Elektra)		75-2	4-	26-	42-
35	ROGER DALTRY	Quicksilver Lightning (Atlantic)		68-1	3+	23-	48-
36	DEL FUGOS	Still Want You (Slash/WB)		74+5	3+	19+	45-
37	TED NUGENT	Little Miss Dangerous (Atlantic)		78+29	0-	8+	48+
38	ELVIS COSTELLO	Don't Let Me Be Misunderstood (Columbia)		65+7	4-	17+	37+
39	SIMPLE MINDS	Sanctify Yourself (Virgin/A&M)		47-0	11-	28-	16+
40	ZZ TOP	Stages (WB)		40-0	6-	32-	8-
41	MR. MISTER	Is It Love (RCA)		71+28	1+	8+	53+
42	JOHN C. MELLENCAMP	Minutes To Memories (Riva/PG)		45-0	5-	23-	18-
43	BANGLES	Manic Monday (Columbia)		55-3	7+	23+	23-
44	MARILLION	Lady Nina (Capitol)		68+16	0-	3+	53+
45	LOVERBOY	This Could Be The Night (Columbia)		42-1	7-	23-	19-
46	JOHN LENNON	Imagine (Capitol)		65-1	1-	13-	31-
47	JIMMY BARNES	No Second Prize (Geffen)		55-2	0-	5-	46-
48	JACKSON BROWNE	Lives In The Balance (Asylum)		46+22	1+	18+	25+
49	PHIL COLLINS	Take Me Home (Atlantic)		40+20	4+	14+	26+
50	JOHN LENNON	Come Together (Capitol)		44-1	1-	16-	24-
51	JOHN LENNON	Instant Karma (We All Shine On) (Capitol)		48+22	1-	12+	28+
52	CLANNAD	In A Lifetime (RCA)		49+3	4-	10+	29-
53	STEVIE NICKS	Can't Wait (Modern/Atco)		39-1	5-	17-	20-
54	STEVIE NICKS	Imperial Hotel (Modern/Atco)		49-3	1-	13-	31-
55	GLEN BURTNICK	Little Red House (A&M)		53+6	0+	4+	29-
56	PETE TOWNSHEND	Give Blood (Atco)		32-0	4+	19-	11-
57	PETE TOWNSHEND	Crashing By Design (Atco)		34-4	1-	17+	12-
58	DIRE STRAITS	The Man's Too Strong (WB)		34-0	3-	13-	20+
59	SIMPLE MINDS	All The Things She Said (Virgin/A&M)		38+22	1-	8+	27+
60	PETE TOWNSHEND	Secondhand Love (Atco)		32+7	3+	14+	17+

**BREAKERS**

**ROLLING STONES**  
Harlem Shuffle (Rolling Stones/CBS)  
97% of our reporters on it.

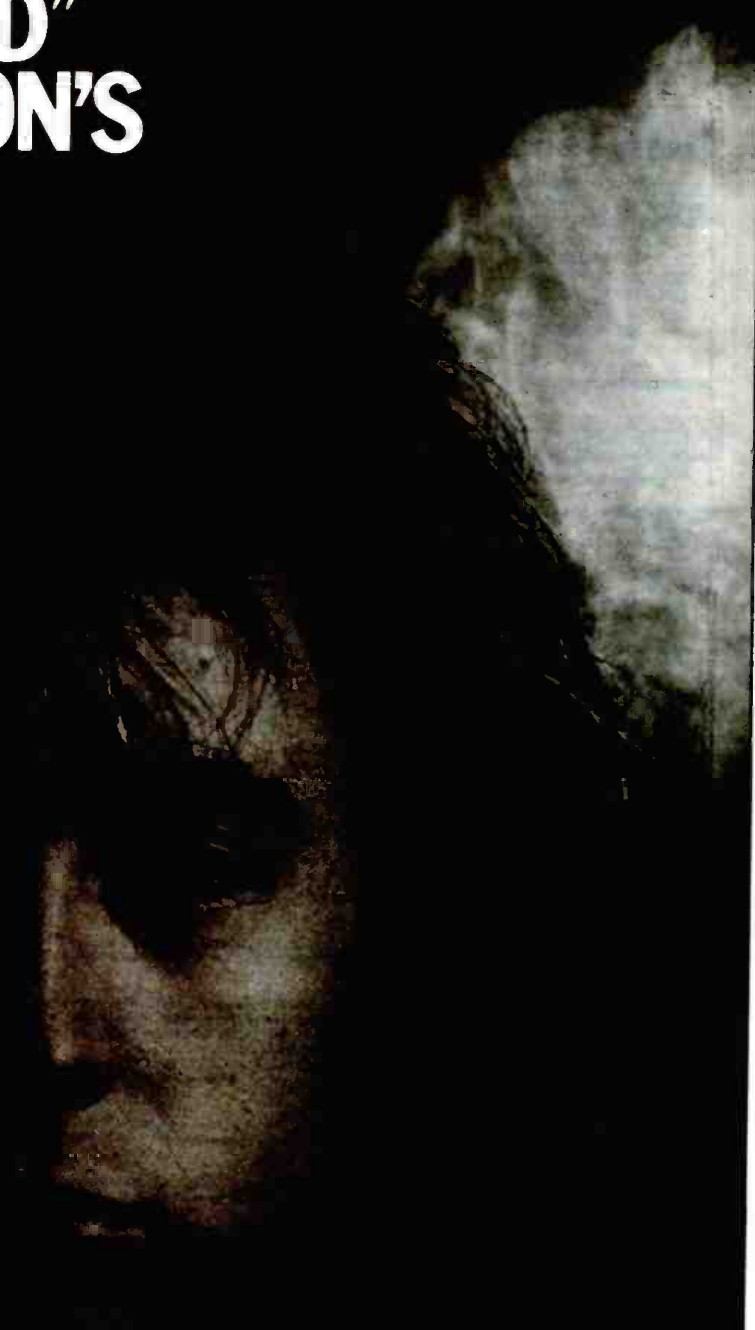
**BOB SEGER & THE SILVER BULLET BAND**  
American Storm (Capitol)  
94% of our reporters on it.

**VAN HALEN**  
Why Can't This Be Love (WB)  
84% of our reporters on it.

**JOE COCKER**  
Shelter Me (Capitol)  
69% of our reporters on it.

**RUSH**  
Mystic Rhythms (Mercury/PolyGram)  
61% of our reporters on it.

# **"STICK AROUND" JULIAN LENNON'S NEW SINGLE!**



**"STICK AROUND"** (7-89437)  
From Julian Lennon's  
forthcoming album  
**"The Secret Value Of Daydreaming"** (81634)

Produced by Phil Ramone  
Management: Dean Gordon

ON ATLANTIC RECORDS, CASSETTES & COMPACT DISCS 



# AOR TRACKS

## MOST ADDED

**ROLLING STONES (148)**  
Harlem Shuffle (Rolling Stones/CBS)  
**BOB SEGER & THE SILVER BULLET... (147)**  
American Storm (Capitol)  
**VAN HALEN (132)**  
Why Can't This Be Love (WB)  
**TED NUGENT (29)**  
Little Miss Dangerous (Atlantic)  
**MR. BUSTER (28)**  
Is It Love (RCA)

## HOTTEST

**FIRM (55)**  
All The King's Horses (Atlantic)  
**BOCS (52)**  
What You Need (Atlantic)  
**ROBERT PALMER (49)**  
Addicted To Love (Island)  
**ROLLING STONES (37)**  
Harlem Shuffle (Rolling Stones/CBS)  
**VAN HALEN (37)**  
Why Can't This Be Love (WB)

## CHART CLIMBERS

**CALL "I Still Believe (Great Design)" (Elektra) 62/6 (34/11)**  
Add: WLVO, KGB, WNOX, WDOT, KPRF, WPKI, KOZZ, KOLA Heavy 13 including WBCN, WLUP, KORN, KBCO, 91X, WTKX, KROQ, Medium 72 including WNOV, WNOJ, WJAY, DC101, KTKO, KJOL, KSPB, WBE, WEIN, KAZY, KLAB, KMET, KUPD, KOME, WYFX, WFDX, WZZZ, WOUR, WAFF, KLAB, KLAQ, WLVE, KEZE, KLO, KM5Y, KLPK. Moves 38-25.

**BOCKEN "In My Dreams" (Elektra) 62/6 (34/4)**  
Add: WFLA, WKQO, KMJK, WKSJ, KJRK. Heavy 20 including WOPX, WHUY, KORN, KLOS, KUPD, KOME, WHEB, WFDX, KJCH, WAPL, KLO, Medium 57 including KZEW, KLKL, KSPB, WLZZ, WRF, KYYS, WOPM, KSH, KMET, KOB, KROQ, KJLO, WYFX, WOUR, WAFF, KLAB, WSEF, KGGG, KEZO, WNOT, WOT, KJBY, KSPB, KEZE, KLPK. Moves 51-28.

**DREAM COUNTRY "The Day Is For Me" (Capitol) 62/6 (34/6)**  
Add: WHEI, KPOI, KPAL, Heavy 12 including WLUP, KAZY, KROQ, WZZZ, WONE, WTUE. Medium 65 including WHEW, O107, DC101, WKLJ, KSPB, WNOV, WOPM, KBCO, KBOB, KFOG, KROQ, WYFX, WBRU, WEZZ, WOUR, WAFF, KJCH, KLAB, WROU, WAPL, KROQ, WLAV, KEZE, WNOT, WOT, KJLO, KZEL, KM5Y, KLPK. Moves 34-31.

**ZZ TOP "Bang Your Head" (WB) 64/18 (72/9)**  
Add: Including WBE, WNOV, WOPM, WZZZ, WACY, WMAZ, KJJK, Heavy 51 including WONE, O107, KZEW, KLKL, WYFX, KSH, KUPD, KFOG, KROQ, KOME, KSB, Medium 57 including DC101, WKLJ, WRTT, WLVO, KYYS, KORN, KRON, Moves 28-21.

**TED NUGENT "Little Miss Dangerous" (Atlantic) 78/29 (48/48)**  
Add: Including WHUY, KLOL, KSPB, WBE, WYFX, KSH, KROQ, Heavy 8 WBCN, KZEW, WRF, KMET, KUPD, KSP, KRC, KTYD, Medium 48 including WHEW, WNOV, DC101, KTKO, WNOV, WLVO, WLZZ, KSB, WEZZ, KLAB, WOPZ, WOUR, WLAV, KEZO, WOT, KJLO, KM5Y, KEZE, KLPK. Moves 55-37.

**DEL PERDUE "I Still Want You" (Sham-Wax) 74/8 (30/4)**  
Add: WLZZ, WCCC, KATT, KMOO, WOKR. Heavy 19 including WRTT, WOPM, KORN, KAZY, KSB, WHEB, KLAB, WONE, WTUE. Medium 48 including WHEW, WHUY, KLOL, WNOV, KYYS, KLOS, KMET, 91X, KGB, WEZZ, KJCH, WNOV, KEZO, KLO, KLPK. Moves 28-28.

**MR. BUSTER "In A Little" (RCA) 71/28 (42/16)**  
Add: Including WBE, WNOV, WOPM, WZZZ, WACY, WMAZ, KJJK, Heavy 51 including WONE, O107, KZEW, KLKL, WYFX, KSH, KUPD, KFOG, KROQ, KOME, KSB, Medium 57 including DC101, WKLJ, WRTT, WLVO, KYYS, KORN, KRON, Moves 28-21.

**BARILLON "Lady Lisa" (Capitol) 69/16 (28/13)**  
Add: Including WYTY, WNEW, WNOV, DC101, WKLJ, KLOL, WNOV, WLUP, WOPM, KOME, WYFX, WOUR, KLAB, WDOZ, WAPL, WROK, WLAV, KLO, KLPK. Moves 51-44.

**FIRM "Live In Power" (Atlantic) 62/6 (34/6)**  
Add: WTPA, WVEE, KEZO, KSTL, KRWL, Heavy 28 including WONE, WHUY, O107, DC101, KZEW, KLOL, WYFX, WRF, KSH, KMET, KROQ, KROV, WYFX, WJCH, WEZZ, KJCH, WAPL, KLO, Medium 41 including WHEW, WKLJ, WNOV, WTKO, WLVO, WLZZ, KYYS, KZAP, KGB, WAFF, WONE, WYFX, WOT, KZEL, KEZE, KLPK. Moves 38-28.

**ELVIS COSTELLO "Don't Let Me Be Misunderstood" (Columbia) 66/7 (39/19)**  
Add: WBE, WOKG, KQON, WYFP, WTKO, KMOO, KJBY, Heavy 17 including WNOV, WNEW, KROQ, 91X, KTYD, Medium 37 including WBAR, WBAR, O107, KTKO, KZEW, KORN, KAZY, KROQ, KFOG, WYFX, WFDX, WOUR, WONE, WTUE, WLAV, WOT, WOT, Moves 43-38.

**BOB STRAITS "Do For Me" (WB) 68/1 (41/17)**  
Add: Including WBAR, WVEE, WBE, WLVO, KKK, WFDX, WACY, WAQX, KCT, Heavy 28 including WNOV, WNEW, WNOV, WNOV, WYFX, WRF, KSH, KUPD, KQON, WOUR, KLO, KSPB, Medium 30 including WKLJ, KZAP, KOB, WJCH, WHEB, WOPZ, WROU, WRO, KGGG, WBA, KLPK. Moves 46-32.

**BAMBI 83 "Bambi Bambi" (Columbia) 62/6 (34/4)**  
Add: CFOX, WMLZ, 157, Heavy 29 including WBCN, WMAZ, KAZY, KROQ, 91X, WONE, WTUE. Medium 23 including WBAR, WBE, WLVO, KORN, KSPB, WYFX, WHEB, WOUR, WAFF, WOPZ, WROK, WNOT, Moves 44-43.

**GLYN BOURTHICE "Little Red Roses" (A&M) 62/6 (47/6)**  
Add: WYFP, WOUR, WYTY, KATT, WOOD, KYRE, Heavy 4 WNEW, WOPX, WLZZ, WOPM, Medium 28 including WHUY, KTKO, KZEW, WLVO, WRF, KOME, WYFX, WYTY, WHEB, WOPZ, WEZZ, KJCH, WDOZ, WAPL, WROK, WLAV, KLPK. Moves 57-45.

**CLARISSE "In A Lifetime" (RCA) 46/3 (48/6)**  
Add: KMOO, WOPZ, KROV, Heavy 10 including WRTT, KAZY, KBCO, 91X, WONE, WTUE. Medium 29 including WONE, WNOV, WTKO, WLUP, WYFX, WNOV, WFDX, KLAB, WLAV, Moves 53-52.

**JOHN LEMON "Instant Karma (And We All Shine On)" (Capitol) 48/22 (29/29)**  
Add: Including WOPX, DC101, WOKG, KAZY, KBCO, KMET, Heavy 12 including WHEW, WBAR, KZEW, WONE, Medium 28 including WBAR, KQON, KZAP, KROV, WYFX, WFDX, WOUR, Debut at #51.

**JACKSON BROWNE "Lives In The Balance" (Asylum) 48/22 (29/29)**  
Add: Including DC101, KTKO, WLVO, KAZY, WONE, WTUE. Heavy 18 including KLOL, KBCO, KFOG, KROV, WYFX, WTKO, WYFX, KLO, KM5Y, Medium 25 including KYYS, KZAP, WDOZ, WROU, KEZO, WOT, KZEL, KLPK. Debut at #48.

**PHIL COLLINS "Take Me Home" (Atlantic) 48/22 (29/29)**  
Add: Including WBAR, WKLJ, WBE, WNOV, KSPB, WYFX, KGGG, KEZO, Heavy 14 including WYTY, WEIN, KQON, KSB, WOUR, WNOV, Medium 28 including DC101, KLOL, WLUP, KYYS. Debut at #51.

**SIMPLE MINDS "All The Things She Said" (Virgin/A&M) 38/22 (18/6)**  
Add: Including WHUY, DC101, WKLJ, KAZY, KROQ, WONE, KEZE, Heavy 12 including O107, 91X, WCCC, WKQO, KLO, KM5Y, Medium 27 including KTKO, WOKG, WLUP, KBCO, WDOZ, WTUE. Debut at #68.

**PETE TOWNSHEND "Bananarama Love" (A&M) 32/7 (28/6)**  
Add: Including WLUP, WBRU, KCT, Heavy 14 including O107, KMET, KGB, KFOG, KROQ, KLAB, KLO, Medium 17 including WOKG, KUPD, KQON, KEZO, WOT, Debut at #68.

## NEW & ACTIVE

**PET SHOP BOYS "West End Girls" (EMI America) 26/12 (25/17)**  
Add: Including KAZY, KSPB, WKLZ, WONE, WTUE. Powers 1: Heavy 7: 91X, CFOX, WZZZ, WLJR, WFLR, KFMK, KROU, Medium 20 including WBE, WRTT, WNOV, WTKO, WYFX, WYTY, WHEB, WOUR, WDOZ, WAPL, WROK, WLAV, KLO, KLPK. Moves 57-45.

**LEVEL 42 "Something About You" (Polygram/Polygram) 26/14 (21/11)**  
Add: Including WNOV, KAZY, WHEB, WONE, WTUE, KEZE, KJJK, Powers 1: Heavy 8: CHOM, KBCO, KKK, CHEZ, KCTZ, KSPN, Medium 20 including 91X, KFOG, WJCH, WMAZ, WLAV.

**VAN STEPHENSON "We're Back! A Dinosaur's View" (RCA) 23/6 (27/19)**  
Add: WAFF, WROK, WOKG, WKSJ, KFMZ, WOKT, Heavy 2: WOPM, KROU, Medium 24 including KSPB, WEIN, WLVO, WLZZ, WONE, KSB, WLAV.

**CHARLIE SEXTON "Impressed" (RCA) 23/6 (23/4)**  
Add: WLZZ, 91X, WTKO, Heavy 8: WNEW, CHEZ, WAGX, WOUR, KROU, Medium 21 including KTKO, KLOL, WOPM, KOME, KQON, KSS, KLPK.

**MIKE & THE MECHANICS "Hanging By A Thread" (Atlantic) 22/4 (28/4)**  
Add: KQON, WNOV, WYTY, KRWL, Powers 2: Heavy 8 including DC101, KROV, WYFX, WYTY, KPOI, KRX, KUZL, Medium 21 including WYTY, WNEW, KLOL, WOKG, KYYS, KMET, KFOG.

**JIMMY BARNES "Working Class Man" (Gulf) 21/11 (21/10)**  
Add: Including KZEW, WYFX, WLVO, WKLZ, WAGX, WYFX, KQOS, KZEL, Powers 1: Heavy 2: KMET, KROU, Medium 20 including WONE, O107, WKLJ, KOME, KJLO, WOUR, KLO.

**SUZANNE VEGA "Lull In Center" (A&M) 21/4 (27/4)**  
Add: WNOV, WFDX, KROQ, KTKO, Powers 8: Heavy 12 including WRTT, KBCO, 91X, WHEB, Medium 12 including WBAR, KZEW, KAZY, WONE, WTUE.

**SFO "This Time" (Capitol) 20/22 (24/6)**  
Add: Including WOKX, KTKO, WOPM, Heavy 1: WKQO, Medium 15 including WLVO, WLZZ, KSH, KOB, WOB, WOT, KLK, KQZZ.

**JACKSON BROWNE "Lonesome Avenue" (Asylum) 20/11 (22/21)**  
Add: Including WOKG, WOPM, KZAP, WTPA, KQON, KLPK, KTYD, Powers 1: Heavy including KLOL, WRTT, KROV, KOME, KLO, Medium 18 including WHEW, KMET, WROU, WOT.

**FERRARI MARKEY "A Good Heart" (Virgin/A&M) 20/4 (25/6)**  
Add: WLUP, WBLM, WMAZ, WOPZ, Powers 2: Heavy 13 including WNOV, WTKO, CHOM, KBCO, KROQ, 91X, CFOX, WRF, WLR, Medium 9 including WHEW, WRTT, WOUR, KLPK.

**SFO "Live In Live" (Polygram/Polygram) 20/6 (23/6)**  
Powers 1: Heavy 2: WNOV, KZEW, KROQ, WLJR, WYFP, WROU, WBSK, Medium 19 including KLOL, 91X, WYFX, WNOV, WHEB, WFDX, WOUR, KQON, WRO.

**RANDY "Bad Girl" (Mercury/Polygram) 20/4 (25/7)**  
Add: WYTY, WOPM, KLOL, WYTY, Heavy 2: Medium 20 including WBAR, WNEW, WOPX, WHUY, WNOV, WLZZ, KMET, KOB, KLAB.

**VIRGINIA SWIFT "Waiting For Love" (Atlantic) 27/8 (29/6)**  
Add: KATT, KRNK, Heavy 2: Medium 17 including WYTY, WLZZ, KOPS, KSH, KROV, WYFX, KLAB, KLAB, WDOZ, KLO.

**FIRM "Signs Of Love" (Atlantic) 26/6 (30/1)**  
Add: Including DC101, KZEL, KJJK, KQZZ, Heavy 7: O107, KSH, KROV, WYFX, WCCC, WEZZ, KQZL, Medium 18 including WLUP, WFDX, KEZO, WOT.

**STARBUCK "Get You Down To Size" (RCA) 25/6 (29/4)**  
Heavy 1: KOME, Medium 24 including DC101, WKLJ, WLUP, KYYS, KZAP, KFOG, KROV, KJLO, WNOV.

**TOMMY KEENE "Savage From The Past" (Gulf) 24/7 (25/6)**  
Add: WYFX, WNOV, WOPM, KZAP, WTPA, KQON, KLJK, KTYD, Powers 1: Heavy 4: WPS, WNOV, KROU, KYRE, Medium 13 including DC101, WRTT, KQON, WFDX, WEZZ, WROU, KLPK.

**GRIS KORN "Love And Rock & Roll" (EMI America) 23/23 (9/4)**  
Add: Including KLOL, WBE, KORN, KMET, KZAP, WNOV, KJLO, WYTY, Heavy 1: KOME, Medium 15 including WROU, WEZZ, KLAB.

**MR. BUSTER "Something Real (Something Like, Inside You)" (RCA) 21/8 (27/1)**  
Add: KZEW, KQON, WBLM, Heavy 2: WLAV, KQZL, Medium 18 including O107, WTKO, WYFX, KQON, WOT, KZEL, KQZL.

**BLACK SABBATH featuring TONY IOMMI "No Stranger To Love" (RCA) 21/8 (27/1)**  
Add: WLZZ, WROK, WLAV, Heavy 2: KRO, KQZL, Medium 18 including O107, DC101, WYFX, KJCH, WDOZ, WOT, KLPK.

**LITTLE RICHARD "Sweet Soul Train" (RCA) 20/6 (12/10)**  
Add: Including O107, KTKO, WLUP, WYTY, WOPM, KROQ, Heavy 2: KZEW, KFMK, Medium 11 including WHEW, WONE, WTUE, KLO.

**GARY BROOME "Get In The Picture" (Mercury/A&M) 20/1 (22/2)**  
Add: KCT, Heavy 1: WYFP, Medium 17 including WLZZ, WOPM, KOPS, KMET, KOB, WFDX, KQON, KSS, WLAV, KLPK.

**POW 2 "If You Loving" (A&M) 20/6 (21/2)**  
Powers 2: Heavy 8 including KROQ, KROQ, 91X, WLJR, Medium 9 including KAZY, WYFX, WONE, WTUE.

**MODERN ENGLISH "Tut And Paper" (Sham-Wax) 19/8 (19/10)**  
Add: Including WRTT, KAZY, KQON, WPS, WKLJ, Heavy 2: WLJR, KROU, KQOL, Medium 10 including KROQ, 91X, WEZZ, WONE, WTUE, KTYD.

**BAMBI 83 "Don't Walk To See You" (Columbia) 18/4 (14/8)**  
Add: KAZY, KROQ, WONE, WTUE, Heavy 5: WLJR, KROU, KQOL, Medium 10 including KLAB, KLPK.

**JEFF PARIS "Mystery Girl" (Mercury/Polygram) 18/6 (18/6)**  
Heavy 2: Medium 10 including KMET, KOB, KOME, WHEB, KLAB, KTYD.

**MENTAL AS ANYTHING "Live It Up" (Columbia) 18/6 (12/2)**  
Add: WBAR, WBE, KYRE, Heavy 2: 91X, KTKO, KROU, Medium 11 including WHUY, KBCO, KROQ.

# AOR ALBUMS

## MOST ADDED

**TED NUGENT (39)**  
Little Miss Dangerous (Atlantic)  
**MR. BUSTER (29)**  
Welcome To The Real World (RCA)  
**PHIL COLLINS (29)**  
No Jacket Required (Atlantic)  
**BARILLON (18)**  
Brief Encounter (Capitol)  
**LEVEL 42 (14)**  
World Machine (Polygram/PolyGram)

## HOTTEST

**FIRM (55)**  
Mean Business (Atlantic)  
**BOCS (52)**  
Liten Like Thieves (Atlantic)  
**ROBERT PALMER (49)**  
Riptide (Island)  
**JACKSON BROWNE (38)**  
Lives In The Balance (Asylum)  
**ZZ TOP (24)**  
Afterburner (WB)

## NEW & ACTIVE

Continued from Page 101

**TOMMY KEENE "Savage From The Past" (Gulf) 27/1 (28/6)**  
Add: 1: WBCN, Powers 2: Heavy 4: WPS, WNOV, KROU, KYRE, Medium 14 including DC101, WRTT, KQON, KKK, WFDX, WEZZ, WROU, KLPK.

**SUNSHINE "Alone" (Columbia) 25/7 (16/6)**  
Add: 7 including KAZY, KROQ, WONE, WTUE. Powers 1: Heavy 8: WLR, CFOX, KTCZ, KES, KROV, KROU, Medium 12 including WPS, KLAB, KLPK.

**CULT "Love" (Sham-Wax) 24/1**  
Add: 1: WAFF, Heavy 8: WBCN, O107, 91X, WHEB, WLJR, CHEZ, KRO, KQOL, Medium 12 including KLOL, WOPM, CFOX.

**BLACK SABBATH featuring TONY IOMMI "Sovest Star" (WB) 22/3 (22/1)**  
Add: 3: WLZZ, WROK, WLAV, Heavy 2: KRO, KQZL, Medium 18 including O107, DC101, WYFX, KJCH, WDOZ, KSS, KEZO, WOT, KLPK.

**GARY BROOME "Run For Cover" (Mercury/A&M) 22/1 (25/2)**  
Add: 1: WOKT, Heavy 1: WYFP, Medium 13 including WLZZ, WOPM, KOPS, KMET, KOB, WFDX, KQON, KSS, WLAV, KLPK.

**DOWN AND OUT IN BEVERLY HILLS "Sweetheart" (RCA) 22/6**  
Add: Including O107, KTKO, WLUP, WRTT, WOPM, KROQ, Heavy 2: KZEW, KFMK, Medium 11 including WHEW, WEZZ, WONE, WTUE, KLO.

**MENTAL AS ANYTHING "Fundamental" (Columbia) 22/3 (17/2)**  
Add: 4: WBAR, WBE, KYRE, Heavy 5: 91X, WLJR, KTCZ, KTKO, WROU, Medium 13 including WHUY, KBCO, KROQ, WAFF.

**MODERN ENGLISH "Stop Start" (Sham-Wax) 19/8**  
Add: Including WRTT, KAZY, KQON, WPS, WKLJ, WONE, WTUE, Heavy 3: WLJR, KROU, KQOL, Medium 10 including KROQ, KTYD.

**EVERLY BROTHERS "Don't You Remember" (Mercury/Polygram) 18/6 (16/6)**  
Powers 2: Heavy 4: KROV, KSPB, KROQ, KYRE, Medium 10 including WRTT, KAZZ, KBCO, WPS, WONE, WTUE.

# REGIONAL AOR ACTIVITY

**PLAYLISTS** — An artist's name is listed once per playlist in the highest rotation that any of an album's tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy.

Records being played in power are included in a station's heavy rotation. Of a station's lights, only those added this week — its light adds — are printed.

**Symbols:**  
a — Record is newly reported or additional tracks have been added.  
(B) — A single's B-side.  
(M), (L) — Other tracks from that album are in those rotations (medium or light).

An artist's name with no abbreviations means all airplay is in the listed rotation.  
A "frozen" list indicates that a current report was not received, and last week's rotations were included in the data base.

**PARALLELS** — Stations arranged by market size, according to Arbitron's MSA population figures.  
Parallel One: 1,000,000+  
Parallel Two: 200,000-1,000,000  
Parallel Three: under 200,000.  
Stations at a significant ratings disadvantage to their in-format competitor(s) are assigned a lower parallel.

## EAST

### PARALLEL ONE

**WYFF Charlotte**  
(919) 339-0000  
FM: 93.1  
AM: 770  
S: 1000-1100  
S: 1100-1200  
S: 1200-1300  
S: 1300-1400  
S: 1400-1500  
S: 1500-1600  
S: 1600-1700  
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# PARALLELS

### ALTEVA FRANKLIN

*Another Night (Arista)*  
LP: Who's Zoomin' Who?

1781 75% **NAA**

Rank	LP	Label	Weeks	Chart
1	Another Night	Arista	1	1781
2	Who's Zoomin' Who?	Arista	1	1781

### HEATHERS BATE

*Fast It Again (WB)*  
LP: The Big Price

8114 35% **NAA**

Rank	LP	Label	Weeks	Chart
1	Fast It Again	WB	1	8114
2	The Big Price	WB	1	8114

### JANET JACKSON

*What Have You Done For Me Lately (A&M)*  
LP: Control

8232 35% **NAA**

Rank	LP	Label	Weeks	Chart
1	What Have You Done For Me Lately	A&M	1	8232
2	Control	A&M	1	8232

### ELTON JOHN

*Makes It Goferrn (Geffen)*  
LP: Ice On Fire

2274 85% **H**

Rank	LP	Label	Weeks	Chart
1	Makes It Goferrn	Geffen	1	2274
2	Ice On Fire	Geffen	1	2274

### LEONARDY

*This Could Be The Night (Columbia)*  
LP: Love Every Minute Of It

2282 94% **H**

Rank	LP	Label	Weeks	Chart
1	This Could Be The Night	Columbia	1	2282
2	Love Every Minute Of It	Columbia	1	2282

### HARVEY BARTH

*Night Moves (Atlantic)*  
LP: Marilyn Martin

1682 75% **H**

Rank	LP	Label	Weeks	Chart
1	Night Moves	Atlantic	1	1682
2	Marilyn Martin	Atlantic	1	1682

### HEART

*These Dreams (Capitol)*  
LP: Heart

2286 100% **H**

Rank	LP	Label	Weeks	Chart
1	These Dreams	Capitol	1	2286
2	Heart	Capitol	1	2286

### RENEE JACKSON

*I Think It's Love (Arista)*  
LP: Precious Moments

2287 85% **H**

Rank	LP	Label	Weeks	Chart
1	I Think It's Love	Arista	1	2287
2	Precious Moments	Arista	1	2287

### JENNIFER JACKSON

*I Think It's Love (Arista)*  
LP: Precious Moments

2287 85% **H**

Rank	LP	Label	Weeks	Chart
1	I Think It's Love	Arista	1	2287
2	Precious Moments	Arista	1	2287

### LEVEL 42

*Something About You (Polydor/PG)*  
LP: Word Machine

1422 85% **NAA**

Rank	LP	Label	Weeks	Chart
1	Something About You	Polydor/PG	1	1422
2	Word Machine	Polydor/PG	1	1422

### LITTLE RICHARD

*Great Gosh A'Mighty (MCA)*  
LP: Down And Out In Beverly Hills Soundtrack

7824 35% **NAA**

Rank	LP	Label	Weeks	Chart
1	Great Gosh A'Mighty	MCA	1	7824
2	Down And Out In Beverly Hills Soundtrack	MCA	1	7824

### JOHN COUSAR BELLEICAMP

*P.O.C. In The U.S.A. (Riva/PG)*  
LP: Scenarios

2278 85% **H**

Rank	LP	Label	Weeks	Chart
1	P.O.C. In The U.S.A.	Riva/PG	1	2278
2	Scenarios	Riva/PG	1	2278





# PARALLELS

## SIGNIFICANT ACTION

<p><b>F</b></p> <p><b>FIVE YEARS COUNTS</b> Johnny Come Home (RS/MCA) LP: Five Young Gentlemen</p> <p><b>FIVE STAR</b> Let Me Be The One (RCA) LP: Luxury Of Life</p> <p><b>GOOD NEWS</b> Love &amp; Rock 'N' Roll (EMI America) LP: Love &amp; Rock 'N' Roll</p> <p><b>OLYMPIAN</b> The Men All Pause (Constellation/MCA) LP: Meeting In The Ladies Room</p> <p>Continued On Next Column</p>	<p><b>M</b></p> <p><b>MELBA MORROW</b> Do Me Baby (Capitol) LP: Melba Morrow</p> <p><b>NEUTRAL AS ANY BODY</b> Live It Up (Columbia) LP: Fundamental</p> <p><b>ROBBY GIBB</b> Home Sweet Home (Elektra) LP: Three Of Pain</p>	<p><b>N</b></p> <p><b>PYLLIS HILSON</b> I Like You (Carnegie/CBS) LP: Like You</p> <p><b>NEW ENTINER</b> A Little Bit Of Love (In All It Takes) LP: All For Love (MCA)</p> <p><b>BO BOWEN</b> I Can't Wait (Atlantic)</p>	<p><b>O</b></p> <p><b>SEXY GOODBYE</b> Shot In The Dark (CBS Associated) LP: The Ultimate Sin</p> <p><b>JEFFER HARRIS</b> The Power Of Love (Epic)</p>	<p><b>S</b></p> <p><b>BONNIE RITZER</b> The Knife Feels Like... (EMI America) LP: The Knife Feels Like Justice</p> <p><b>FRANK SINATRA</b> A Good Heart (A&amp;M)</p> <p><b>STANFORD</b> Restless (Elektra) LP: Restless</p> <p><b>UNI STEPHENSON</b> We're Doing All Right (MCA) LP: Suspicious Hearts</p> <p>Continued On Next Column</p>	<p><b>W</b></p> <p><b>SHARON BRADY</b> Whisper In The Dark (Arista) LP: Friends</p> <p><b>WAX</b> Night Between The Eyes (RCA) LP: Magnetic Heaven</p>
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WEEK #4

AIR Priorities

WEEK #4

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, March 12, 1986.

TITLE	ARTIST	LABEL
RIGHT BETWEEN THE EYES	WAX	RCA
LADY IS LOVE	MAURICE WHITE	COLUMBIA
CALL ME	DENNIS DeYOUNG	A&M
LOVE AND ROCK AND ROLL	GREG KINN	EMI AMERICA
LOVE IS JUST A TOUCH AWAY	FREDDIE JACKSON	CAPITOL

### 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**

Active Industry Research • PO BOX 1136 • COLUMBIA, MARYLAND 21044 • 301-964-5544

CONTEMPORARY HIT RADIO

BREAKERS

ROLLING STONES
Harlem Shuffle (Rolling Stones/CBS)

88% of our reporters playing it. Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 210 including B104, K108, WHTT, WXKS-FM, WBEN-FM, 94Q, Z93, KEGL, KTKS, KKQB, B96, WLS, Z95, Y108, KIS-FM, KZZP. Complete airplay in Parallels.

VAN HALEN

Why Can't This Be Love (WB)

78% of our reporters playing it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 180 including B104, K108, WNY5, WPHD, Z93, KEGL, KKQB, B96, B98, Z95, WMM5, 92X, KIS-FM, KW55, KPLU5, KUDE. Complete airplay in Parallels.

BOB SEGER

American Storm (Capitol)

88% of our reporters playing it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 166 including WXKS-FM, WPHD, Y100, WFRQ, WMM5, Z290, KPKE, KUDE. Complete airplay in Parallels.

STEVIE WONDER

Overjoyed (Tamia/Motown)

65% of our reporters playing it. Moves: Up 62, Debuts 31, Same 42, Down 0, Adds 21 including WHTT, B96, KIS-FM, KKRZ, KITS, KMEL, WTKC-FM, KAMZ, WMBE. Complete airplay in Parallels.

LEVEL 42

Something About You (Polydor/PolyGram)

80% of our reporters playing it. Moves: Up 30, Debuts 30, Same 50, Down 0, Adds 36 including WKSE, CHUM, KKQB, Z290, KDWB-FM, KKRZ, KITS.

OPUS

Live Is Life (Polydor/PolyGram)

80% of our reporters playing it. Moves: Up 61, Debuts 17, Same 60, Down 3, Adds 13 including WKSE, WNY5, FM102, KITS. Debuts at number 40 on the CHR chart.

NEW & ACTIVE

- MIAMI SOUND MACHINE "Bad Boy" (A&M) 135/71
Moves: Up 10, Debuts 28, Same 28, Down 1, Adds 71 including B104, WQXZ-FM, WPHD, C101, KTKS, KIQB, WPHD, Z93, WHYY, KDWB-FM, KPKE, KIS-FM, K108, K109, K110, K111, K112, K113, K114, K115, K116, K117, K118, K119, K120, K121, K122, K123, K124, K125, K126, K127, K128, K129, K130, K131, K132, K133, K134, K135, K136, K137, K138, K139, K140, K141, K142, K143, K144, K145, K146, K147, K148, K149, K150, K151, K152, K153, K154, K155, K156, K157, K158, K159, K160, K161, K162, K163, K164, K165, K166, K167, K168, K169, K170, K171, K172, K173, K174, K175, K176, K177, K178, K179, K180, K181, K182, K183, K184, K185, K186, K187, K188, K189, K190, K191, K192, K193, K194, K195, K196, K197, K198, K199, K200, K201, K202, K203, K204, K205, K206, K207, K208, K209, K210, K211, K212, K213, K214, K215, K216, K217, K218, K219, K220, K221, K222, K223, K224, K225, K226, K227, K228, K229, K230, K231, K232, K233, K234, K235, K236, K237, K238, K239, K240, K241, K242, K243, K244, K245, K246, K247, K248, K249, K250, 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K2071, K2072, K2073, K2074, K2075, K20

# WHEN'S THE LAST TIME A ROCK N' ROLL RECORD HAS DONE THIS?

**BEAT'S SO LONELY**

**2/21 - 38° CHARTS IN R & R**

**2/28 BREAKER 35°**

**3/7 - 32°**

**BILLBOARD LP 17°**

**DON'T MISS CHARLIE ON HIS FIRST U.S. TOUR**



**CHARLIE SEXTON**  
Markthalle, Hamburg  
CHARLIE SEXTON  
continued from Pg. 1

Charlie Sexton flies to London for a whistle-stop TV tour and a one-off Marquee gig on Saturday. And if you're still not quite sure what to expect, just check the references of the cover songs: an extraordinary "Don't Be Cruel", a vibrant "Rebel Rebel" and an affectionate run through PJ Proby's "Hold Me". Enjoy.  
**CAROL CLEW**

## TOUR DIRECTORY

**MARCH 11**  
"KICK OFF OF TOUR"  
Our show at 10:30PM Thursday

**TOAD'S HALL**  
300 York Street  
New Haven, CT 203/963-8994  
Tickets: \$5.50 advance, \$6.50 at the door  
On Sale at Toad's Hall Box Office Or for information call 203/777-7431 Co-Promotion with WFLR Radio

**MARCH 12**  
"ONLY RHODE ISLAND SHOW"  
Our show at 11:30PM Wednesday

**THE LIVING ROOM**  
273 Promenade Street  
Providence, RI 401/521-2530  
Tickets: \$5.00. On Sale at The Living Room Box Office. All Midland Record Stores and all usual Living Room Ticket Outlets

**MARCH 13**  
"A COLD NIGHT IN WORCESTER"  
Our show at 8:30PM Thursday

**THE METRO**  
266 Chandler Street  
Worcester, MA 617/757-8851  
Tickets: \$5.50. Available at all Ticketron Locations Co-Promotion with WAAP Radio

**MARCH 14**  
"LAST MASS SHOW"  
Our show at 8:30PM Friday

**PARADISE**  
989 Commonwealth Avenue  
Boston, MA 617/254-2853  
Tickets: \$6.50. On sale at Paradise Box Office, All Ticketron Locations, Out-Of-Town/ Harvard Square, Rocket Records/Saugus, MA Co-Promotion with WBCN Radio

**MARCH 17**  
"WELL WORTH THE \$5.00"  
Our show at 8:00PM Monday

**NASSAU COMMUNITY COLLEGE**  
College Union Ballroom  
Hempstead, L.I. 516/722-7880  
Tickets: \$5.00 students, \$7.00 public. On sale at the College Union Box Office

**MARCH 19**  
"CHARLIE COMES TO THE BIG APPLE"  
Two shows 9:00PM and 12:00 Midnight Wednesday

**THE BOTTOM LINE**  
15 West 4th Street (Corner of Mercer)  
New York, New York 212/252-0380  
Tickets: \$8.00. On Sale at the Bottom Line Box Office, Open House to 11:00PM. Live Broadcast with WNEW

**MARCH 20**  
"CHARLIE GOES TO COLLEGE"  
Our show at 8:00PM Thursday

**SETON HALL SETON UNIVERSITY**  
400 S. Orange Avenue  
South Orange, NJ 201/761-6990  
Tickets: \$7.00 students, \$8.00 public. On sale at the Student Center Box Office

**MARCH 21**  
"CHARLIE'S SECOND TIME IN ALBANY"  
Our show at 11:30PM Friday

**J.B.'S THEATRE**  
40 Russell Road  
Albany, NY 518/438-2816  
Tickets: \$5.00 advance, \$7.50 at the door. On sale at all Strawberrie, Drone Sound/ Albany, all Records and Such Locations, The Sound Barrier/Rutland, VT, Sound Train/Troy, NY Metro Stores/Albany. Co-Promotion with WPKX Radio

**MARCH 24**  
"A KODAK BENEFIT"  
Our show at 8:00PM Monday

**CASABLANCA**  
125 White Spruce Blvd.  
Brookton, NY 716/434-6990  
Tickets: \$5.00 advance, \$6.00 at the door. On sale at all Ticketron outlets Co-Promotion with WCFM radio

**MARCH 29**  
"USA SAM'S"  
Our show at 11:30PM Thursday

**USA SAM'S**  
Pyramid Mall, East Taft Road  
Syracuse, NY 315/486-9994  
Tickets: \$5.95 advance, \$6.95 at the door. On sale at USA Sam's Box Office, and all Cabbage's Record Stores. Co-Promotion with WAQX Radio. Last show in Tri-state area.

## HELD OVER 21ST WEEK ON MTV



**BEAT'S SO LONELY**



MCA

**MARCH 27**  
"CHARLIE SALUTES BROTHERLY LOVE"  
Our show at 9:00PM Thursday

**CHESTNUT CABARET**  
3001 Chestnut Street  
Philadelphia, PA 215/262-1280  
Tickets: \$8.00 and \$6.00. On sale at Ticketron locations and any Cabaret Box Office. Live Broadcast with WMMR

**MARCH 28**  
"JEFF ADAMOFF BENEFIT"  
Our show at 10:00PM Friday

**STONE BALLOON**  
115 E. Main Street  
Newark, DE 302/366-3661  
Tickets: \$7.00 advance, \$8.00 door. On sale at Stone Balloon Box Office

**MARCH 29**  
"BRUCE PLAYED HERE"  
Our show at 10:00PM Saturday

**STONE PONY**  
915 Ocean Avenue  
Asbury Park, NJ 201/963-4380  
Tickets: \$7.00 advance, \$8.00 door. On sale at the Stone Pony Box Office, and all Ticketron and Tourtron locations.

**MARCH 30**  
"CONGRESS LOVED IT"  
Our show at 10:30PM Sunday

**NINE-THIRTY CLUB**  
150 "T" Street N.W.  
Washington, D.C. 202/638-3888  
Tickets: \$8.00. On sale at all Ticketron locations. Last show in March.

**APRIL 1**  
SPECIAL APRIL FOOLS SHOW  
Our show at 8:00PM Thursday

**PEABODY'S DOWN UNDER**  
1050 Old River Road  
Cleveland, OH 216/241-3451  
Tickets: \$5.00 advance, \$6.00 door. On sale at Peabody's Box Office, and all Ticketron locations. WMMR Co-Promotion

**APRIL 2**  
NEWPORT MUSIC HALL  
Our show at 8:00PM Wednesday

**NEWPORT MUSIC HALL**  
1723 N. High Street  
Columbus, OH 614/294-1488  
Tickets: \$6.00 advance, \$9.00 door. WLWQ Co-Promotion

**APRIL 3**  
BOGART'S  
Our show at 8:00PM Thursday

**BOGART'S**  
2621 Vine Street  
Chatham, OH 216/261-6434  
Tickets: \$6.75 advance, \$8.75 door. On sale at all Ticketron locations.

**APRIL 4**  
ALUMNI HALL  
Our show at 8:30PM Friday

**ALUMNI HALL INDIANA UNIVERSITY**  
812/334-3666  
Tickets: \$10.00 On sale at DMU Activities Center, and all Ticketmaster locations.

**APRIL 6**  
WISCONSIN ROOM  
Our show at 7:30PM Sunday

**WISCONSIN ROOM UNIVERSITY OF WISCONSIN**  
618/264-7248  
Tickets: \$10.00 advance, \$12.50 door. On sale at the Student Activities Center, Box Office.

**APRIL 10**  
"WV AZOFF BENEFIT"  
Our show at 7:30PM Thursday

**THE METRO**  
3730 N. Clark Street  
Chicago, IL 312/568-3664  
Tickets: \$10.50 advance, \$11.50 door. On sale at the Metro Box Office, and all Ticketmaster locations

**APRIL 11**  
AUTO WORKERS FAVORITE  
Our show only Friday

**HARPO'S**  
1420 Harper Avenue  
Detroit, MI 313/823-6880  
Tickets: \$2.00 after 11:00PM At the Box Office Only. Live Broadcast with WLLZ

**APRIL 13**  
"KALAMAWHOFF"  
Our show at 8:00PM Saturday

**STATE THEATRE**  
404 S. Burdick Avenue  
Elyria, OH 419/344-8979  
Tickets: \$8.50. On sale at all Believe in Music Stores, State Theatre Box Office, and Boogie Records and Tapes.

## CORRECTION NOTICE

THE CHARLIE SEXTON BREAKER AD ORIGINALLY SCHEDULED FOR THE FEBRUARY 28TH ISSUE WAS POSTPONED TO THIS ISSUE

WHEN IN LOS ANGELES VISIT UNIVERSAL STUDIOS TOUR



ADVERTISEMENT



CONTEMPORARY HIT RADIO

Chart Weeks	Peak	Last Week	Artist/Track
9	4	3	1 HEART/These Dreams (Capitol)
3	2	2	2 STARSHIP/Sara (Grunt/RCA)
12	8	5	3 ATLANTIC STARR/Secret Lovers (A&M)
2	1	4	4 MR. MISTER/Kyrie (RCA)
32	19	9	5 FALCO/Rock Me Amadeus (A&M)
15	12	8	6 JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
10	9	7	7 THOMPSON TWINS/King For A Day (Arista)
19	15	10	8 ELTON JOHN/Nikita (Geffen)
1	2	4	9 WHITNEY HOUSTON/How Will I Know (Arista)
26	20	15	10 INXS/What You Need (Atlantic)
24	17	13	11 LOVERBOY/This Could Be The Night (Columbia)
23	18	14	12 SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
6	5	6	13 MIKE & THE MECHANICS/Silent Running (Atlantic)
28	23	19	14 SLY FOX/Let's Go All The Way (Capitol)
—	34	21	15 PRINCE & THE REVOLUTION/Kiss (WB)
38	32	22	16 BANGLES/Manic Monday (Columbia)
7	7	11	17 SADE/The Sweetest Taboo (Portrait/CBS)
31	27	24	18 MARILYN MARTIN/Night Moves (Atlantic)
15	28	26	19 ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)
4	6	12	20 DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
—	37	32	21 FORCE MD'S/Tender Love (Tommy Boy/WB)
27	24	23	22 ARETHA FRANKLIN/Another Night (Arista)
29	26	25	23 ABC/(How To Be A) Millionaire (Mercury/PG)
39	33	30	24 ELO/Calling America (CBS Associated)
—	40	34	25 STEVIE NICKS/I Can't Wait (Modern/Atco)
—	39	36	26 ROBERT PALMER/Addicted To Love (Island)
14	13	16	27 STING/Russians (A&M)
16	15	18	28 ZZ TOP/Stages (WB)
5	10	17	29 JAMES BROWN/Living In America (Scotti Bros./CBS)
40	36	33	30 CARS/I'm Not The One (Elektra)
8	14	27	31 BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
—	38	35	32 CHARLIE SEXTON/Beat's So Lonely (MCA)
11	11	20	33 SHEILA E./A Love Bizarre (WB)
—	40	34	34 JERMAINE JACKSON/I Think It's Love (Arista)
34	29	28	35 ARCADIA/Goodbye Is Forever (Capitol)
DEBUT	46	36	36 DIRE STRAITS/So Far Away (WB)
DEBUT	47	37	37 PET SHOP BOYS/West End Girls (EMI America)
DEBUT	48	38	38 OUTFIELD/Your Love (Columbia)
BREAKER	49	39	39 OPUS/Live Is Life (Polydor/PG)
DEBUT	40	40	40 JACKSON BROWNE/For America (Asylum)

N&A Begins on Page 118

Complete Tracks Chart Begins on Page 102

ADULT CONTEMPORARY

Chart Weeks	Peak	Last Week	Artist/Track
5	2	1	1 HEART/These Dreams (Capitol)
8	5	2	2 ATLANTIC STARR/Secret Lovers (A&M)
6	3	3	3 ELTON JOHN/Nikita (Geffen)
9	7	5	4 MIKE & THE MECHANICS/Silent Running (Atlantic)
1	1	4	5 STARSHIP/Sara (Grunt/RCA)
13	9	6	6 JAMES TAYLOR/Only One (Columbia)
—	20	13	7 STEVIE WONDER/Overjoyed (Tamla/Motown)
11	10	9	8 MR. MISTER/Kyrie (RCA)
14	12	11	9 THOMPSON TWINS/King For A Day (Arista)
28	25	16	10 FORCE MD'S/Tender Love (Tommy Boy/WB)
19	14	12	11 DAN SEALS/Bop (EMI America)
4	8	8	12 WHITNEY HOUSTON/How Will I Know (Arista)
23	15	14	13 ANNE MURRAY/Now And Forever (You And Me) (Capitol)
22	17	15	14 ARETHA FRANKLIN/Another Night (Arista)
3	4	7	15 DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
—	21	16	16 JERMAINE JACKSON/I Think It's Love (Arista)
26	21	18	17 SMOKEY ROBINSON/Hold On To Your Love (Tamla/Motown)
27	24	20	18 CARS/I'm Not The One (Elektra)
25	22	19	19 EVERLY BROTHERS/Born Yesterday (Mercury/PG)
2	6	10	20 BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
30	28	22	21 JACK WAGNER with V. CARTER/Love Can Take Us All Away (Qwest/WB)
—	30	24	22 LAURA BRANIGAN/I Found Someone (Atlantic)
7	11	17	23 SADE/The Sweetest Taboo (Portrait/CBS)
—	26	26	24 ELO/Calling America (CBS Associated)
—	39	25	25 DIONNE WARWICK/Whisper In The Dark (Arista)
BREAKER	26	26	26 MELISSA MANCHESTER & AL JARREAU/The Music Of Goodbye (MCA)
BREAKER	27	27	27 DIRE STRAITS/So Far Away (WB)
12	13	23	28 ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)
BREAKER	29	28	29 JACKSON BROWNE/For America (Asylum)
DEBUT	30	29	30 LOVERBOY/This Could Be The Night (Columbia)

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AOR TRACKS

Chart Weeks	Peak	Last Week	Artist/Track
1	1	1	1 FIRM/All The King's Horses (Atlantic)
BREAKER	2	2	2 ROLLING STONES/Harlem Shuffle (Rolling Stones/CBS)
15	6	3	3 ROBERT PALMER/Addicted To Love (Island)
—	8	4	4 JACKSON BROWNE/For America (Asylum)
BREAKER	5	5	5 BOB SEGER & THE SILVER.../American Storm (Capitol)
2	2	2	6 INXS/What You Need (Atlantic)
BREAKER	7	7	7 VAN HALEN/Why Can't This Be Love (WB)
6	7	6	8 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
6	5	5	9 PETER FRAMPTON/Lying (Atlantic)
29	20	12	10 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)
16	15	10	11 BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)
24	22	13	12 HONEYMOON SUITE/Feel It Again (WB)
12	11	9	13 JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)
32	27	19	14 BRIAN SETZER/The Knife Feels Like Justice (EMI America)
27	26	18	15 OZZY OSBOURNE/Shot In The Dark (CBS Associated)
9	9	14	16 OUTFIELD/Your Love (Columbia)
25	24	21	17 ELO/Calling America (CBS Associated)
20	18	17	18 ZZ TOP/Delirious (WB)
3	3	7	19 HEART/These Dreams (Capitol)
17	14	11	20 JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
34	32	26	21 ZZ TOP/Rough Boy (WB)
23	23	22	22 TALK TALK/Life's What You Make It (EMI America)
BREAKER	23	23	23 JOE COCKER/Shelter Me (Capitol)
5	4	8	24 ALAN PARSONS PROJECT/Stereotomy (Arista)
BREAKER	25	25	25 RUSH/Mystic Rhythms (Mercury/PG)
52	43	35	26 CALL/I Still Believe (Great Design) (Elektra)
36	30	26	27 ALARM/Spirit Of '76 (IRS/MCA)
44	35	31	28 DOKKEN/In My Dreams (Elektra)
47	42	36	29 FIRM/Live In Peace (Atlantic)
21	21	23	30 MARILYN MARTIN/Night Moves (Atlantic)

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BLACK/URBAN

Chart Weeks	Peak	Last Week	Artist/Track
6	1	1	1 JANET JACKSON/What Have You Done For Me Lately (A&M)
2	2	2	2 CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)
30	11	4	3 PRINCE/Kiss (WB)
11	7	6	4 NEW EDITION/A Little Bit Of Love (Is All It Takes) (MCA)
3	3	3	5 RENE & ANGELA/Your Smile (Mercury/PG)
13	9	7	6 ARETHA FRANKLIN/Another Night (Arista)
18	15	12	7 GAP BAND/Going In Circles (Total Experience/RCA)
21	19	15	8 TEDDY PENDERGRASS/Love 4/2 (Asylum)
16	12	11	9 EUGENE WILDE/Diana (Philly World/MCA)
12	10	10	10 ISLEY, JASPER, ISLEY/Insatiable Woman (CBS Associated)
4	4	5	11 FORCE MD'S/Tender Love (Tommy Boy/WB)
20	18	14	12 JUICY/Sugar Free (Private I/CBS)
35	21	17	13 NU SHOOP/I Can't Wait (Atlantic)
7	6	8	14 ZAPP/Computer Love (WB)
40	27	21	15 JETS/Crush On You (MCA)
28	23	18	16 JERMAINE JACKSON/I Think It's Love (Arista)
38	24	19	17 STEVIE WONDER/Overjoyed (Tamla/Motown)
1	5	9	18 WHITNEY HOUSTON/How Will I Know (Arista)
—	39	29	19 STEPHANIE MILLS/I've Learned To Respect The Power Of Love (MCA)
BREAKER	20	20	20 FALCO/Rock Me Amadeus (A&M)
15	13	13	21 ROY AYERS/Hot (Columbia)
—	31	26	22 CASHFLOW/Party Freak (Mercury/PG)
25	25	23	23 TRAMAINÉ/In The Morning Time (A&M)
29	20	24	24 BERNARD WRIGHT/After You (Manhattan)
—	30	25	25 PATTI AUSTIN/The Heat Of Heat (Qwest/WB)
—	37	31	26 VAL YOUNG/If You Should Ever Be Lonely (Gordy/Motown)
39	29	28	27 SHIRLEY MURDOCK/No More (Elektra)
—	33	28	28 COLONEL ABRAMS/I'm Not Gonna Let (MCA)
14	14	16	29 SMOKEY ROBINSON/Hold On To Your Love (Tamla/Motown)
26	26	25	30 JOCELYN BROWN/Love's Gonna Get You (WB)
—	40	32	31 ET (EDDIE TOWNS)/Best Friends (Total Experience/RCA)
33	28	27	32 LUSHUS DAIM & PRETTY VAIN/The One You Love (Conceded/Motown)
—	39	33	33 STARPOINT/Restless (Elektra)
—	38	34	34 FULL FORCE/Unselfish Lover (Columbia)
DEBUT	45	35	35 ALEEM /LEROY BURGESS/Love's A Touch (Atlantic)
BREAKER	36	36	36 FREDDIE JACKSON/Love Is Just A Ton Away (Capitol)
8	8	22	37 YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
BREAKER	38	38	38 EVELYN "CHAMPAGNE" KING/High Horse (RCA)
DEBUT	39	39	39 WHISTLE/Nothin' Serious, Just Buggin' (Select)
DEBUT	40	40	40 WALLY BADAROU/Chief-Inspector (Island)

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