

**I N S I D E :**

**DATELINE: WASHINGTON**

The FCC clears the way for **United Broadcasting** to resume buying and selling stations; Mass Media Bureau Chief **Jim McKinney** predicts the US will license 200-300 new AM stations.

Page 8

**A NEW LOOK AT BROADCAST SCHOOLS**

Managing Editor **Jeff Green** examines the pros and cons from the perspective of administrators, students, and programmers who've hired graduates.

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**IN THE NEWS THIS WEEK**

- **Tom Shepard** VP of MCA Classical/Theatrical Division
- **Ralph Sanabria** WPAT PD
- **Tim Davidson** manages KLSY
- **Kevin Smith** KDWB Station Manager
- **WQAL** ups **Mark Biviano** to Station Manager, **Kirk Bogos** to GSM
- **WCXI-FM** reborn as AC WNTM
- **Terry Pickard** PD at KNUS
- **Lohman** & **Barkley** exit KFI
- **Fred Missman** KBIG Creative Services Director
- **Jack Isquith** PolyGram Rock Radio Manager
- **Lou Cook** Chairman, **Stuart Watson** VP, **David Ambrose** Director as MCA Int'l relocates
- **AP** promotes **Brad Kalbfeld**, **Jan Thomas**
- **Les Tracy** OM at "Heart & Soul" KSMJ
- **Chris Gable** VP/Programming at Harris
- **Thomas Kennedy** GM at KXXY
- **Jim Nelson** R&R AOR Assoc. Editor; **Greg Agnew** joins staff
- **Doubledee Broadcasting** acquires KFXD

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**PROGRESS REPORT**

Continuing the R&R tradition of allowing **Arbitron** and **Birch** an annual chance to update broadcasters, **Tom Birch** reflects on his ratings service's progress.

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**GET IN LINE, RADIO**

What promises to be the charity event of the year is fast approaching. Hop on the Hands Across America bandwagon with **Garry Trudeau** and the **United Stations Radio Networks**.

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**NEXT WEEK IN R&R**

Networks & Specials Editor **Reed Bunzel** questions **Dick Cavett** about radio vs. television comedy.

Newsstand Price \$5.00



**GOLDSTEIN NEW WCCO VP/GM**

**Kaufman Elevated To Midwest Sr. VP/Radio**

WCCO/Minneapolis VP/GM **Clayt Kaufman** has been promoted to Sr. VP/Radio for parent Midwest Communications, effective June 16. Among other corporate duties, he will now handle management consultation for Midwest's radio properties; network and industry relations; and new marketing, programming and technological developments in radio.

Succeeding Kaufman will be **Steven Goldstein**, Sr. VP at the Carmichael-Lynch, Inc. advertising agency, where one of his main responsibilities for the past nine years has been handling WCCO Radio-TV's marketing and advertising.

Midwest Pres./CEO **Jam's Rupp** commented, "With 34 years of dedicated service to WCCO Radio, Clayt brings a tremendous amount of knowledge and experience to the Midwest corporate staff." Of Goldstein, Rupp said, "We are pleased to be able to attract an individual of Steve's talents and



Clay Kaufman

abilities to WCCO Radio."

Kaufman, who joined WCCO in 1951 as a news writer, had worked his way through the sta-



Steven Goldstein

tion ranks, becoming GM in 1983. "I look forward to the broader responsibilities my

KAUFMAN/See Page 6

**LEAVES RECORDS FOR RADIO**

**Madison Joins WXKS-FM As VP/GM**

**John Madison**, most recently New England Branch Manager for CBS Records, has joined WXKS-FM/Boston as VP/GM. He begins his new duties Mon-

day (5-19).

Asked about selecting a radio GM from the record ranks, **Pyramid Broadcasting** CEO **Richard Balshaugh** commented, "Everybody thinks all you can do is hire another general manager from within radio. It's very hard for a guy with an ego as big as mine to give up the reins to something he's built. I had to find someone who I was sure would be able to take it to the next level."

"I found a man with the great

MADISON/See Page 10



Doug Erickson

thrilled to have Doug on board. He's a high-caliber talent, possessing one of the strongest programming minds and a keen sense of promotion, which makes him a strong competitor. After being together for so many years, I look forward to

ERICKSON/See Page 6

**CONSULTS LEGACY GROUP**

**Erickson Runs KHOW & KPKE Operations**

Longtime KIMN/Denver Operations Director **Doug Erickson** has resigned from the Jefferson-Pilot CHR to join newly acquired Legacy AC-CHR competitors KHOW & KPKE in the same capacity. Erickson has also been named Legacy's Group Program Consultant, which involves four other properties in Los Angeles, Detroit, and Minneapolis. KPKE PD **Mark Bolke** will report to Erickson, and a full-time programmer for KHOW will be named shortly. Over at KIMN, Asst. PD **Bob Karson** has been named interim PD.

KHOW & KPKE VP/GM **Steve Keeney**, who worked with Erickson for a decade at KIMN until departing recently for Legacy, said, "I'm personally

**VETERAN E/A EXEC**

**Maglia Appointed Island President**

Former Elektra/Asylum Exec. VP **Lou Maglia** has been appointed President of **Island Records**, effective immediately. He assumes responsibility for all the label's operations in the US, and reports to Island founder **Chris Blackwell**.

Maglia succeeds **Charly Prevost**, who departed as President last month, and joins Island after more than ten years with E/A, where he held various regional and national sales/marketing posts before moving up to Exec. VP in 1984; Maglia



Lou Maglia left the company last November.

**Blackwell** remarked, "I'm thrilled to have been able to appoint a record executive of Lou's experience and expertise in marketing, sales, and administration, together with his knowledge of the WEA distribution system. I know he'll continue the upward path Island has established, coming off our

MAGLIA/See Page 6

**Watkins Named WHUR GM**



Jim Watkins

**Jim Watkins III** has been promoted from acting GM to GM at **Howard University's** format-dominant Urban outlet **WHUR/Washington**. Watkins will supervise the station's staff and internship program, and reports directly to VP/Administration **Dr. Owen Nichols**.

Watkins told R&R, "This gives me a chance to realize a lot of the dreams we had for this station when we were constructing it. We wanted to be a significant communications and sales force in the market, and we're already well on the road to that. I intend to run WHUR just as any corporation-owned business would be. We'll continue to go along with the good business practices that've made this station a success. We plan on going the whole nine yards in broadcasting."

Watkins entered broadcasting at 14 as parttime announcer at **WENZ/Highland Springs, VA**. He later continued as a radio/TV engineer at **ABC's** Washington News Bureau, and at 19 was named Chief Engineer at **WHUR**. The following year (1972) he designed the station's

WATKINS/See Page 10

**Tiernan Tapped As KOSI VP/GM**

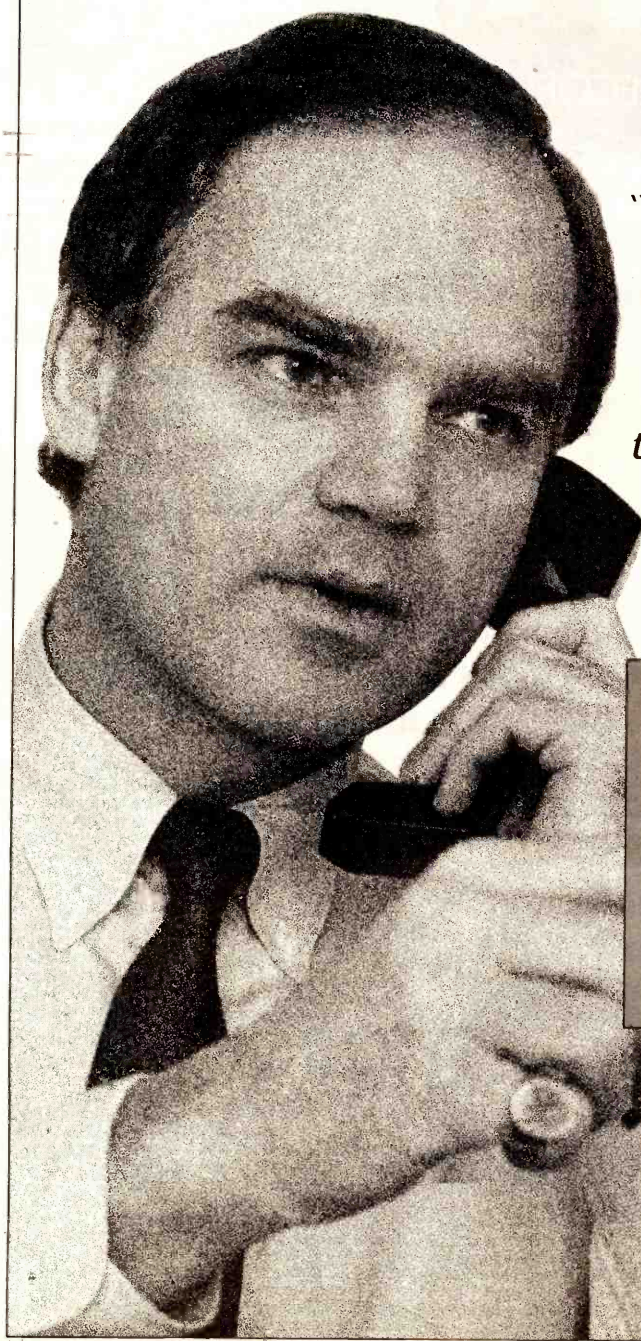
**WEJL** & **WEZZ/Wilkes-Barre/Scranton** GM **Robert Tiernan Jr.** has accepted the VP/GM post at Group W's market-leading Easy Listening outlet **KOSI/Denver**. He fills the vacancy created when **John Irwin** joined **WYNN/New York** as VP/GM in late March.

Tiernan reports to Group W VP/FM Stations **Bert Wahlen**, who commented, "We are delighted to have someone of

TIERNAN/See Page 6

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MAY 16, 1986

## GOLDEN OBSERVATIONS

Steve Feinstein charts the inroads AOR-based Gold formats made in the winter sweep, while Lon Helton wraps up his three-part series on Country oldies, currents, and new music.

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## Smith Station Manager At KDWB-AM & FM

Kevin Smith has been named Station Manager at Legacy Broadcasting's newly-purchased KDWB-AM & FM/Minneapolis, succeeding Mike Boen, who left last week to become GM at crosstown Parker Communications combo KTCZ & KTCJ. It was also announced that KDWB (AM), which has been facing low ratings, has ended its hybrid CHR-AC format in favor of Transtar's "Oldies Channel," adopting the handle "K63."

Regarding Smith's appointment, KDWB VP/GM and Legacy VP/Group Operations Doug Brown commented, "Over the years I've found Kevin to be a super salesperson — in fact, the best in the market. He possesses the qualities to be a great station manager. Kevin's an up, positive person who's a student of the whole industry... a real leader."

Formerly GSM at competitor WLTE, Smith is a ten-year Eastman Radio veteran and a onetime GSM at nearby KGBB. "After 13 years in sales, it will be nice to have an overview of such a fine facility," he said. "With our new direction on AM, which will be handled by (PD) Dave Anthony, I believe K63 will become a greater asset."

SMITH/See Page 10

## SHEPARD NAMED VP

## MCA Sets Classical, Theatrical Division

MCA Records has appointed former RCA VP/Red Seal Tom Shepard as VP/Classical & Theatrical, heading up a new division to specialize in these repertoire areas. He'll be based out of the label's New York offices.

The move marks MCA's first major commitment to classical recording since the '70s, although further details have not been disclosed. Shepard has been with RCA's classical Red Seal division for the past 12 years, and previously worked for CBS's classical Masterworks unit for 14 years.

Said MCA Records & Music Group President Irv Azoff, "It's particularly gratifying to be able to attract someone like Tom away from a successful career elsewhere to join our ever-expanding team of professionals."

Shepard's move also reunites



Tom Shepard

him with former RCA VP Myron Roth, now Exec. VP at MCA. Roth added, "We're thrilled to have someone of Tom's enormous abilities to launch our new commitment to the worlds of classical and theatrical music."

## 15,000-IN-A-ROW KICKOFF

## WCXI-FM Becomes 'Uptempo' AC WNTM

Fritz Broadcasting, owner of WXYT/Detroit, officially acquired WCXI-FM at midnight, May 14. Sporting new calls WNTM — "Ninety Two Music" — the long-time Country legend has also adopted an AC format. Station Manager Joe Bacarella told R&R the new direction, developed in conjunction with Drake-Chenault, targets 25-49 demos but will "strive for a better male-female balance than currently achieved by either DC's Evergreen or Transtar's Format 41."

To that end, Bacarella said the music will be "more uptempo," featuring "only the strongest titles by 'soft' AC artists. We'll be playing more 'male-oriented' music, like Bob Seger, for instance." Bacarella emphasized the format will be put together on a song-by-song basis rather than by artist. Some "harder" songs by artists who normally get airplay will be excluded.

While not ready to provide the current/oldie ratio, Bacarella did say it will be finetuned over the next few months. He also said the currents will be three to six months

## Pickard PD At KNUS

After six years with WXYT/Detroit, Asst. OM Terry Pickard has been named to the long-vacant PD post at Sandusky News/Talk outlet KNUS/Denver, effective May 27.

Prior to WXYT, Pickard worked five years at WRNG/Atlanta (now WCNN), rising to the position of Sr. Producer. "I feel privileged and lucky to have the opportunity to work for Sandusky," he commented. "KNUS has a lot of strong personalities on the air already. Finetuning some of the day-to-day operations will be a big help, along with taking steps to increase KNUS's visibility in the market against (Talk leader) KOA."

Shepard remarked, "I'm especially pleased to be working with Irv Azoff and Myron Roth, who have long been in the forefront of recorded music, and are particularly supportive of music most close to my heart."

## Davidson To Manage KLSY-AM & FM

Former KING/Seattle VP/GM Tim Davidson has joined crosstown Sandusky AC combo KLSY-AM & FM/Seattle as GM. He succeeds Dana Horner, who became President of FairWest four weeks ago.

Sandusky Radio President Toney Brooks said, "Tim brings a great background in sales, programming, and administration. Dana Horner built one of the leading AC stations in the Northwest in KLSY, and Tim will carry that tradition of excellence forward in his new role."

Said Davidson, "The best thing I could say is that I feel very fortunate going from one great company to another. KLSY is a great station with a great staff, and I don't look for that to change."

Davidson worked nine years with King Broadcasting, and became GM for its News-formatted KING in 1984 after managing Classical sister station KING-FM for several years.

## BOGOS PROMOTED TO GSM

## Biviano Named WQAL Station Manager



Mark Biviano

WQAL/Cleveland GSM Mark Biviano has been promoted to Station Manager of the Easy Listening outlet. Succeeding him is Local Sales Manager Kirk Bogos.

Commenting on the promotions, President/GM Walt Tiburski said, "Mark has demonstrated extraordinary leadership and has deservedly earned his new position. Kirk's dedication and leadership qualities reinforce the entire station effort and add a new dimension to our sales direction."

Biviano, a 14-year radio veteran, was named GSM in April '85; be-



Kirk Bogos

fore that he held a similar post at crosstown WKSX and worked as an AE at WRIF/Detroit. He told R&R, "In less than a year and half, under Walt's guidance, we've brought Easy Listening out of the closet and made it real radio in one of the country's toughest markets. We've got a great team on board, committed to keeping WQAL the most innovative Easy Listening station in the nation."

Bogos, who has been with WQAL for five years, said, "I'm thrilled to be here and with WIN Communications. Along with hard work, I was fortunate to be in the right place at the right time."

## Sanabria Upped To WPAT PD

WPAT-AM & FM/New York MD Ralph Sanabria has been promoted to Program Director. Ken Lamb remains as Operations Manager.

Commenting on the appointment, GM Gene Hobicorn said, "I'm delighted. Ralph's a terrific man who's a workaholic. This promotion is a measure of our esteem and recognizes his contributions to the station, which go further than just the music."

Sanabria spent eight years as WPAT's MD before joining Schulke in 1980 as VP of its Schulke II music service. He returned to WPAT as MD in 1982. "I've put in a lot of years doing what I do best," Sanabria told R&R. "I'm excited and pleased with this recognition from corporate."

## Lohman & Barkley Leave KFI

After 23 years as a Los Angeles drivetime team, KFI's morning duo of Al Lohman and Roger Barkley has called it quits. Barkley was actually the first to resign, but because the pair were under contract as a team the resignation automatically affects both.

KFI VP/GM Don Dalton commented, "Roger said that after 23 years with Al he could just no longer do the program, that it was affecting his health. I have no idea what his health problems are — I guess he just felt burned out."

Program Director Steve LeBeau told R&R, "After 18 years as part of the morning team, Roger decided he wanted to do something new, and resigned last Thursday. There were three years left on his contract and we hate to see him go, but he wants to pursue other ventures in the industry. Sometimes you just have to respect a man's wishes."

Barkley's departure sealed Lohman's fate as well, since the pair's contract called for their talents together. LeBeau said he has no plans to consider Lohman for a solo slot, and is personally filling the vacancy while searching for a replacement.

Prior to joining KFI, Lohman and Barkley worked at former Top 40 station KFWB, where they moved from KLAC. They also recorded several comedy albums and hosted a syndicated television series. Last December they were honored with a star in the Hollywood Walk of Fame.

## R&R Takes Memorial Day Holiday

In observance of Memorial Day, R&R's offices in Los Angeles, Washington, Nashville, and New York will be closed on Monday, May 26, resuming regular hours on Tuesday, May 27.

# Missman Takes KBIG Creative Post



Fred Missman

Fred Missman has joined KBIG/Los Angeles as Creative Services Director. He was most recently PD of crosstown KJOI, a post he'd held for 18 months.

Commenting on Missman's appointment, KBIG VP/Programming Rob Edwards said, "We welcome Fred to our programming team. The Los Angeles market is the nation's most competitive arena. For some time we've planned this expansion of the station's production department with an emphasis on creative sales campaigns."

# Gable New Harris VP/Programming



Chris Gable

Harris Communications, known primarily for consulting AOR stations, is gearing up to work in other formats with the addition of 15-year broadcaster Chris Gable as VP/Programming. A former AOR PD at WKLC/Charleston, WV, Gable most recently was Station Manager at WEAN & WWLI/Providence. Before that he programmed AC outlet WAIA/Miami, and earlier was a personality at ACs WMGK/Philadelphia and WYNY/New York. Gable's background also includes a stop in Country as OM at WRKZ/Hershey, PA.

President George Harris told R&R, "Chris has been brought aboard in response to many requests from radio stations for consultation services in formats other than Adult Rock. His multifaceted expertise will enable Harris Communications to offer our innovative services and systems to AC, Country, CHR, Soft Rock, and Nostalgia stations."

Added Gable, "I'm thrilled to be joining. The firm already consults the #1 and #2 Adult Rock stations in America - WNEW-FM/New York and WMMR/Philadelphia. Now we'll be able to provide the same kind of winning strategies to aggressive broadcasters in other formats."

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Prior to his KJOI stint, Missman was Production Manager/Asst. Operations Manager at Group W's KJQY/San Diego. He commented, "KBIG is truly the Easy Listening broadcaster's 'Hall of Fame.' I'm thrilled to become a part of this legendary team."

Serving as KJOI's Acting PD following Missman's departure is Bob Darling.

# Kalbfeld, Thomas Rise At AP



Brad Kalbfeld



Jan Thomas

Associated Press has named Brad Kalbfeld Managing Editor at the AP Broadcast News Center in Washington, while Jan Thomas has been promoted to Assistant Managing Editor/Operations. Both will be responsible for news and programming operations at AP's radio network and broadcast news wires, and report to Deputy Director/News James Hood.

Hood told R&R, "Brad and Jan are a great team with experience that can't be matched - local stations, overseas, and network. They're both outstanding newspeople and programmers, and they have good people skills. It's amazing that two people who are so young could have such a wealth of experience. They have a great future in this business."

Kalbfeld joined AP's Broadcast News in 1977, and was named Deputy Broadcast Editor three years later. In 1982 he became European Editor for the radio network and was transferred to the London Bureau, where he covered numerous international events. Last year he was named Assistant Managing Editor/News. Thomas joined AP in 1984 as an anchor/reporter at the Broadcast News Center. She previously was morning anchor at KTAR/Phoenix, and also served as OM at WSNJ/Tampa.

# Tracy Becomes KSMJ OM



Les Tracy

Les Tracy has been appointed Operations Manager at Duffy Broadcasting's KSMJ (Magic 1380)/Sacramento, which has converted from CHR to SMN's "Heart & Soul" format. A former PD at nearby AOR KZAP and KOME/San Jose, Tracy will also continue his current post as Systems Operator for CompuServe's RockNet Information Service.

KSMJ & KSFM VP/GM Jerry McKenna told R&R, "Les and I worked together at KZAP when I was GSM. He and I developed a strong personal and business relationship. With his expertise in computer programming, we're going to make this format really come to life. Because of Les's background, he's very close to the needs and wants of this market. I'm glad he's here."

Said Tracy, "The potential for Heart & Soul is unbelievable. No one else is playing these songs in the market, and my job is to make us sound as live as possible by plugging us into the community wherever possible. I've got a lot of work to do with our new automation system, which will help develop that live sound. I like to think of this music, which is heavily into Motown, as the original rock 'n' roll stuff."

# AGNEW JOINS STAFF

# Nelson R&R AOR Assoc. Editor

In a series of changes within R&R's editorial department, Editorial Assistant Jim Nelson has been promoted to AOR Associate Editor, succeeding Nancy Rabiner, who's joined talent agency Henderson Hogan as an Assistant Administrator. Country Associate Editor Jaye Case is leaving to attend law school, while Greg Agnew comes aboard as Editorial Assistant.

Regarding the changes, Sr. VP/Editor Ken Barnes said, "Jaye and Nancy have done great jobs, and we wish them all the best. Jim has wanted to work more closely with AOR, and his performance warrants that opportunity. Greg fits in well with his varied background, and we're happy he's here."

Before coming to R&R last year, Rabiner held airshifts in San Diego at KGB, KSON-FM, and B100. Her background also includes a term with Global Communications Corp. Case, who originally worked at R&R in 1981, returned in 1984 and

# COOK, WATSON, AMBROSE NAMED

# MCA Int'l Moves To London HQ



Lou Cook

MCA Records International has moved its headquarters from Los Angeles to London, with division President Lou Cook now permanently based there. He's been working out of the British capital since January, following the departure of Don Ellis, Managing Director of MCA Records & Music Group UK.

In addition, Cook becomes Chairman of the British company, while Stuart Watson is named VP/MCA Records International out of London, and David Ambrose joins as Managing Director MCA Records UK. Watson was Sr. Director/International for MCA, and Ambrose was Director/A&R at EMI Records UK.

Commented MCA Records & Music Group President Irv Azoff, "The move to London for International will provide us with immediately stronger British and European visibility." Azoff noted "increased revenues" for the operation since Cook's arrival there at the beginning of the year.

MCA's distributor in most world territories is WEA International,



David Ambrose

which also recently moved its financial, administration, and EDP operations to England last month. In addition, CBS Records International has announced its intention to base its European operations out of London.

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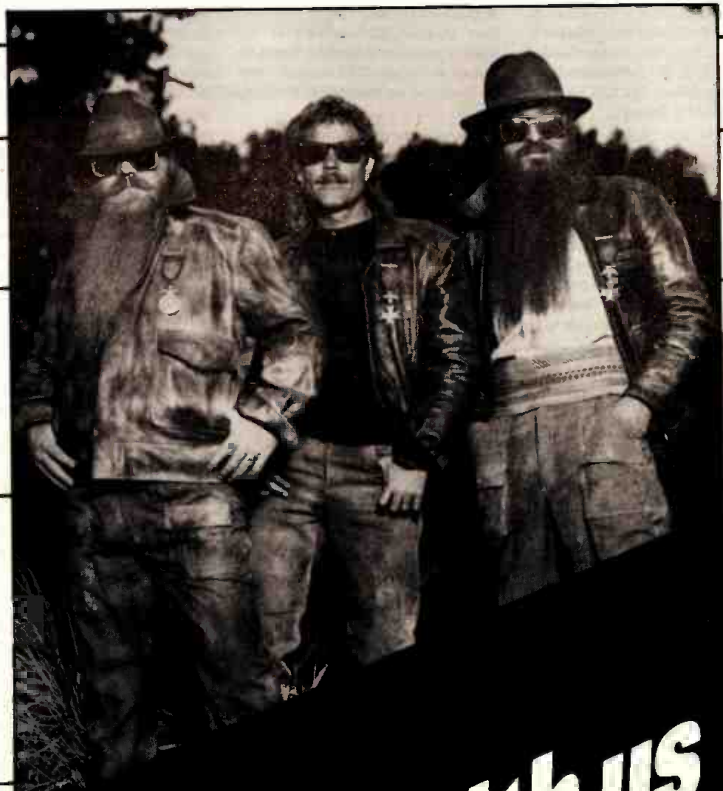
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# For The Record

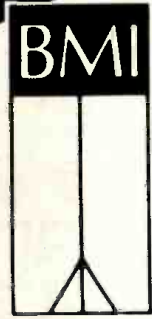
In last week's News In Brief section, the captions identifying photos of KRLL/Dallas VP/GM Ed Wodka and TM Communications VP/Corporate Productions Denny Moore were inadvertently transposed.

Additionally, Gold-formatted WKRL/Tampa's 4.5-share debut in the Tampa market was inadvertently excluded from that metro's winter '86 Arbitron 12+ advance rankings.



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# NEWS IN BRIEF



Ralph Rhoades Elizabeth Hayter Jim Kettles Lou Dean Gary King Holly Holmes Bill Stephey Bill Smith Dave Loncao Alan Sledge

● **RALPH RHOADES** is promoted to VP/Research at Austin-based **Balon & Associates**. Rhoades, formerly Director/Research at **WASH/Washington**, earlier programmed **WEZC/Charlotte** and **WYST-FM/Baltimore**.

● **ERNIE BROWN**, morning personality at CBS's **KLTR/Houston** for the past two years, joins **CHR** outlet **KAFX/Lutkin-Nacogdoches, TX** as PD/morning man.

● **KEN COOPER** has been elevated to Exec. VP for **WEA International**, based at its London headquarters. He was Sr. VP/Treasurer, and has been with the company for seven years.

● **ELIZABETH HAYTER** is promoted from Director/Administration to VP/Media Practices of the **CBS Radio Division**. A 16-year CBS veteran, Hayter continues as Assistant to the President.

● **JIM KETTLES** moves up from Director/Marketing & Promotion Administration to VP/Marketing Administration & Planning for **PolyGram Records**. A six-year company staffer, Kettles will head the budget/financial planning areas in addition to his previous duties.

● **WMAD/MADISON** has switched back to AOR, which was the station's format until changing to **AC** in January, 1984.

● **LOU DEAN**, PD at **WRVA/Richmond** and a 29-year station veteran, has been promoted to the newly created post of Manager/Community Services. Taking over as PD is afternoon drive personality **GARY KING**, who has programmed **KXOK/St. Louis** and Detroit stations **WCZY** and **WCLS**.

● **BILL STEPHEY** becomes Director/National Promotion & Marketing for **Def Jam Recordings**. A former writer for **CMJ**, Stephey worked four years at **WLIR-FM/Long Island** in programming, promotion, and sales.

● **HOLLY HOLMES**, a ten-year radio/TV veteran, has been named to head the new **Jefferson-Pilot Data Systems** broadcast management consulting service, which will provide assistance to stations seeking to improve operations.

● **ALAN SLEDGE**, former Assistant PD/MD at **KOAQ (Q103)/Denver**, accepts the PD position at **KKPL-AM & FM/Spokane**. He replaces **Steve Thomas** at the AC combo.

● **RAY SIRI** is the new Director/Research at **United Broadcasting Company**. He comes to **United from Balon & Associates**, where he handled research duties for stations and radio groups.

● **MIKE GIROCCO** moves up to GSM at **WSPD & WLQR/Toledo** after only five months as National Sales Manager. He was previously an Account Executive for nearby **WTOL-TV**.

● At **PolyGram Records**, **BILL SMITH** has joined as National Singles Specialist/Southeast & Southwest Regional Promotion Manager, based in Atlanta. Smith, who operated his own South-eastern independent marketing/promotion firm for the past three years, earlier worked as Director/West Coast Promotion for **RCA** and Director/National Singles for **E/A**.

**DAVE LONCAO** has been named Midwest Regional Promotion Manager, joining from the indie promotion firm **New Avenues Music**. Previously, Loncao held local and regional slots for **MCA, RCA, A&M, and Arista**. Additionally, **PAT RASCONA** was elevated to New York Local Promotion Manager, from similar duties in Dallas. Before that he was National Club Promotion Manager. **NEDA TOBIN** takes over Rascona's duties in Dallas, moving from a similar slot in PolyGram's Charlotte region.

● **JERRY GERSON**, Sales Manager at **KAYITulsa**, is promoted to General Sales Manager for the **Hicks Communications CHR** outlet.

## Maglia

Continued from Page 1

recent **Robert Palmer #1 hit**.  
Maglia, who's expected to name a new head of promotion to succeed **Phil Quartararo** (now **Arista's VP/Singles Promotion**), told **R&R**, "I haven't made those types of decisions yet. My first priority is to stick with the records that are already developed, and not to miss a stroke. I've always had great respect for **Chris Blackwell**, so this is very exciting. I also think Island can prove to the industry what's possible without being one of the top three companies."

Among the department heads now reporting to Maglia is VP/A&R & Artist Development **Joel Webber**, who joined Island last month (**R&R 4/25**).

## Tiernan

Continued from Page 1

**Bob's** experience and outstanding ability joining **KOSI**. We look forward to his significant contributions and further building **Easy Listening KOSI** as the top-rated station in Denver."

Before **WEJL & WEZX**, **Tiernan** served in several capacities at **Selcom** (now **Select Radio Representatives**). He began as an AE in the Chicago branch in 1979, moved up to VP/Manager of the rep firm's St. Louis office, and in 1983 was appointed VP/GM in Dallas. Prior to **Selcom**, he was an AE at **WERE/Cleveland**, **WPQP & WIOF/Hartford**, and **WNUS/Springfield, MA**. **Tiernan** was en route to Denver at press time and unavailable for comment.

## Erickson

Continued from Page 1

our continuing what I consider to be a well-balanced relationship."

**Erickson** remarked, "The opportunity to join **Legacy** was very exciting, and to work with **Steve** and some of the finest broadcasters in the country was a chance to have great professional growth. Moreover, I get to stay in the city I want to make my home."

"It's been a privilege to have programmed and worked at **KIMN** for the past ten years with such pros as (Exec. VP) **Jim Babb** and (former VP/Radio, now **WBT-TV/Charlotte VP/GM**) **Cullie Tarleton**. I'm proud to leave **KIMN** on an up book, reestablishing itself as the premier AM CHR in America. Now I just want to do the best job I can for **Legacy**."

## Kennedy GM At KXXY-AM & FM

**Summit Communications** President **Dick Stakes** has appointed **Tom Kennedy GM of KXXY-AM & FM/Oklahoma City**. **Kennedy** joined the stations in June 1985 as GSM and had served as Acting GM since the December departure of **Jim Tillery**, who went to **WHLY/Orlando** as GM.

**Kennedy** told **R&R**, "I'm thrilled and delighted. We have the greatest radio station in Oklahoma. I work with a tremendous group of professionals — both at our corporate offices in **Winston-Salem** and here at **KXXY**. I can't stress enough that this is truly a team effort. **PD Clay Daniels**, **GSM Steve Hill**, and the rest of the department heads make my job easier."

Before joining **Summit**, **Kennedy** spent two years as GSM at **WRNL & WRXL/Richmond**. Prior to that he began his radio career at **WZUU/Milwaukee**, advancing from AE to Local Sales Manager.

## Kaufman

Continued from Page 1

"but I also expect to be keenly involved with the future of **WCCO Radio**. As the nation's top-rated major market station, that future is indeed bright."

**Goldstein**, who has never worked at a radio station before, told **R&R**, "It may be my first radio job, but I'm not new to the Midwest people, and I have a strong relationship to the advertising community, ultimately the purchasers of **WCCO's** product. Because I'm a marketing person, my mission is to better package and communicate **WCCO's** enormous strengths. At the same time, I'll work to identify the opportunities that exist to broaden the audience. That means specifically going after the younger demographics."

B I O  M E S S A G E  O	TO	<b>PROGRAM DIRECTORS</b>	AIR DATE	<b>DAILY</b>	TIME	<b>6-10 MINS.</b>
	FROM	<b>WESTWOOD ONE</b>	AREA CODE	<b>213-204-5000</b>	NUMBER	
	MESSAGE	<b>PSYCHED &amp; DELICIOUS PSYCHEDELIC WITH DAVE HERMAN</b>				
		<b>PREMIERES JUNE 2!!</b>				
	<input checked="" type="checkbox"/> FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY					

VIA MODEM



# Broadcast

FRIDAY, MAY 16, 1986

## RADIOLINE

USA TODAY'S NEW BROADCAST SERVICE

**USA TODAY . . . now provides daily show prep material for radio.**

### NEWS THAT PEOPLE TALK ABOUT . . .

USA TODAY BROADCAST provides timely lifestyle news that is both humorous and informative. These are stories that are fun to talk about on the air and on the street.

### GOOD FOOD FOR THOUGHT . . .

USA TODAY BROADCAST is the only service that gives you the kind of feature and human interest material you can use on the air. The material makes good food for thought," says Mike Shanin, Program Director and Morning Co-host at KCMO-AM, Kansas City, Mo.



### TIMELY DELIVERY . . .

Our subscribers get 20-25 features and stories hours before any paper hits the newsstand. The BROADCAST service is available beginning at 11 p.m. EDT before each and every working day.

**USA TODAY AND MORE . . . pulled from USA TODAY and its extensive information network — additional polls, surveys, upcoming promotions available only to BROADCAST subscribers.**

**IN A USABLE FORM . . . No more cut and paste! USA TODAY BROADCAST gives late-night and early-morning DJs a complete five-page script already written in broadcast style. Perfect for drive-time programming.**

**EASY TO GET . . . If your station has a personal computer equipped with a modem and a printer, you can receive our service today by making a local telephone call. No PC? Purchase our broadcast terminal. Best of all, the BROADCAST service costs only \$75/month on an annual subscription basis, including telecommunications costs.**

## USA SNAPSHOTS

A look at how to subscribe

### Show prep at your fingertips

- 20-25 stories and features each working day
- Available by 11:00 p.m. EDT
- Only \$75/month on an annual subscription basis, including phone charges

For more information and a  
FREE computer demo,

call 1-800-222-0990



USA TODAY

0001 01 1491 1491 1491 1491

## LICENSE NIGHTMARE ENDS

# United Broadcasting: Free At Last

One of the radio industry's longest-running license soap operas closed last week when the FCC approved the last in a series of settlement agreements between United Broadcasting of Bethesda, MD and a horde of challengers. As a result, for the first time in 20 years United is what its attorney calls "a free and clear broadcast group" that can resume buying and selling stations.

"My reaction is obviously very joyful," said United President/CEO Jerry Hroblak. "It's been a very long and tedious task, and it's difficult to put into words the toll that it takes." United has spent "millions and millions" on legal fees defending its licenses, he added.

Hroblak said the "big push for the next 12 to 18 months" will be acquiring new stations in major markets, possibly building up to the 12 AM, 12 FM limit.

In the deal approved last week, United will pay \$1.75 million to buy out two competing applicants for WDJY/Washington (formerly WOOK-FM). In all, United has paid just over \$3 million in buyouts to end its troubles:

- WDJY/Washington - \$1.75 million
- KSOL/San Francisco - \$390,000
- WYST-FM/Baltimore - \$400,000
- KALI/Los Angeles - \$175,000
- WKDM/New York - \$240,000
- WJMO & WRQC/Cleveland - \$55,000

United reached a settlement on WINX/Rockville, MD in 1982, and a competing applicant for WYST (AM)/Baltimore dropped out.

### WFAB, WOOK Licenses Lost

United's problems began in the mid-'60s when the FCC uncovered serious rule violations at several

stations. Eventually, it took away the licenses of WFAB (AM)/Miami for double billing and WOOK (AM)/Washington for technical and lottery violations.

Apparently believing United was vulnerable, competitors filed against every one of the group's renewals in the 1970s. Some initial decisions went against United, but the group fought back and won a solid string of victories at the FCC and in the courts, providing the impetus for the settlements that began last year.

United attorney Tom Schattenfield of the firm Arent Fox speculates the group may have been targeted because its late founder, Black radio pioneer Richard Eaton, was "not a part of the broadcasting club. He had 'colored' radio stations. He was a maverick." Schattenfield adds, "He was not a scofflaw as they tried to paint him."

### Comparative Renewal "Nonsense"

Schattenfield is convinced that comparative renewals "do nothing but make work for lawyers and the government. We had to prove we had served the public going back 15 or 20 years. All the challengers had to do was sit back and point. The things that become important in hearings are lawyers second-gues-

sing an operation that has to go on day-to-day. You get into nonsense."

Schattenfield favors a two-step process, in which the FCC would first hold a license hearing on serious violations. Only if the license was taken away in step one would the channel be opened up to competing applications.

## NEWS BRIEFS

### Mexico Puts AM Pact On Hold

Optimistic predictions that a new AM agreement with Mexico was about to be signed have given way to a wait-and-see attitude at the FCC. During last month's NAB Convention in Dallas, Mass Media Bureau Chief Jim McKinney announced by satellite that the agreement, which permits daytimers to broadcast until two hours past sunset, would definitely be signed April 22 in Mexico City.

Three weeks later, there's still no deal and no word on when a signing may take place. Upon his return from Geneva, McKinney said the Mexicans assured him repeatedly that no last-minute hitches or issues had arisen. Says McKinney, "I've given up predicting when it will be signed."

### Bingo Ads Cost KRTZ \$6000

Enforcing its strict prohibition against advertising non-state lotteries, the FCC has slapped KRTZ/Cortez, CO with a \$6000 fine for airing advertisements for bingo games.

The Commission said the station carried from three to 33 ads daily for **Ute Indian Tribe** bingo games on 84 days between September 1984 and August 1985.

An illegal lottery is considered any game that has three elements: a prize of value; the element of chance in the determination of winners; and consideration — meaning entrants must pay something to enter the contest.

### Other Key Developments:

- NAB will convene a "Congress of Broadcast Organizations" this week (5/15) in Washington. Representatives of 26 groups will discuss their missions and possible areas of cooperation.

Responding to concerns that RF light bulbs could harm AM radio and other services, the FCC has proposed stricter emission limits on the devices, which are growing in popularity.

- The FCC has upheld a lower ruling which dismissed **Johnson Communications'** application for RKO's WYFR/Chicago for refusing to furnish evidence. For similar reasons, the Review Board has thrown out the application of **Horizon Communications** for KFRC/San Francisco.



**LISTENING TEST** — NAB staff engineer Ed Williams (left) and President Eddie Fritts (right) demonstrate the difference between AM mono and stereo reception for Alfred Sikes (center), the Missouri radio broadcaster recently confirmed by the U.S. Senate as Assistant Secretary of Commerce for Telecommunications & Information.

## U.S. PREVAILS IN GENEVA

# McKinney Foresees 200-300 New AM Stations

FCC Mass Media Bureau Chief Jim McKinney predicted this week that the United States will probably license between 200 and 300 new AM stations when the spectrum between 1605 and 1705 kHz is added to the commercial AM in about four years.

McKinney issued the forecast after returning from a three-week international conference in Geneva, where he headed a U.S. team that won every major point it was seeking to achieve. A second meeting in 1988 will firm up plans for the extended band, and new AMs could begin signing on in 1990.

Under the U.S. proposal adopted by the western hemisphere nations, new stations will have a maximum power limit of 10 kw. At the borders between nations the cap will be 1 kw.

The conference also agreed with the U.S. that stations should be located via "allotment planning," which gives nations maximum flexibility in deciding where new outlets should go.

### Set Makers Sent Signal

McKinney added, "We wanted to send a strong signal to the manufacturing industry that this was for real and was going to happen, and that was done." In a further U.S. victory, the American team managed to block Cuban attempts to raise political issues, such as complaints about Radio Marti.

McKinney believes with daytimers going fulltime, minorities and public broadcasters are most likely to take up residence in the new band. But he acknowledges some will be reluctant to locate on channels many radio sets can't pick up: "The Commission's going to have to face that square on. But I've got a solution to that — waive the duopoly or one-to-a-market rule."

"I've got a solution — waive the duopoly or one-to-a-market rule."

— Jim McKinney

### Waiving One-To-A-Market

While not proposing the solution outright, McKinney said the FCC could allow an existing broadcaster, such as a daytimer, "to put a second station in the community, program it identically to the first station for a period of whatever — two or three years — at the end of which he will have to divest himself of one or the other property."

McKinney's guess is that enough new extended band AM sets, especially in cars, will be in the marketplace by 1993 to make the new stations financially viable as standalone operations.

### "Smart Money" Buys New Spectrum

In support of his view that the new band will eventually succeed, McKinney paraphrased former FCC Chairman Bob Lee: "If the FCC ever opens anything up, smart money buys it because if it isn't profitable now it will be some day."

Throwing in his own proof of the axiom's truth, McKinney observed, "People who bought FMs and UHF-TVs when they weren't popular eventually made a lot of money."

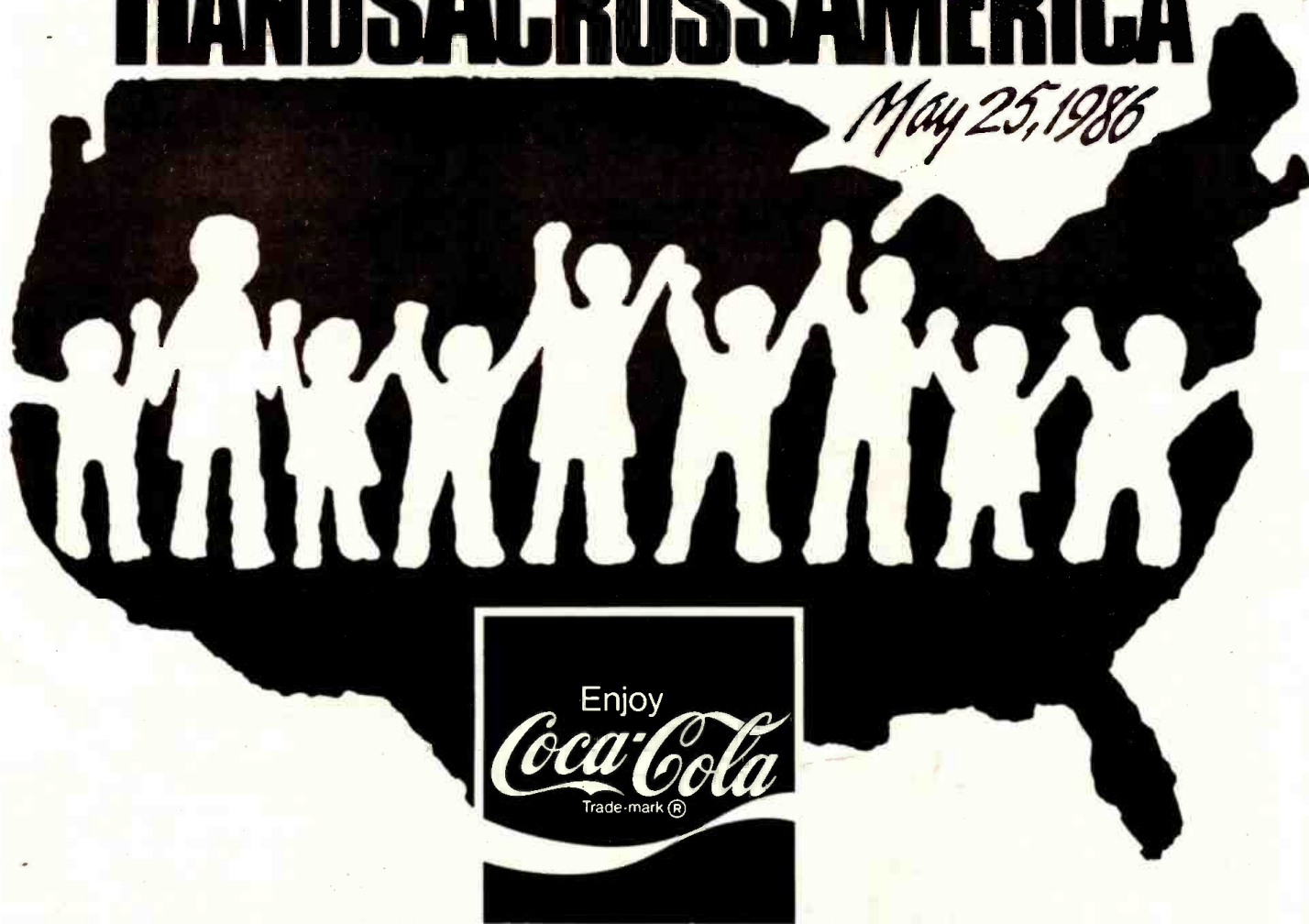


**PROGRAM FREEDOM** — Addressing a monthly meeting of Washington representatives at NAB headquarters last week, FCC Commissioner Mimi Dawson said broadcasters should be freed of all programming restrictions except those specifically written into law.



# HANDS ACROSS AMERICA™

May 25, 1986



IN ASSOCIATION WITH THE COCA-COLA COMPANY

## Put Your Station on the Line May 25th.

Maybe the song "Hands Across America" doesn't fit your format . . .  
. . . but hunger doesn't fit anybody's format. That's why all radio stations throughout  
America are urged to support the coast-to-coast Hands Across America event, Sunday  
May 25. So talk it up on-air . . . or join hands with all your staff *on the line*.

To sign up today call:

**1-800-USA-9000**

Or visit any local Ticketmaster outlet.

# Doubledee Broadcasting Buys KFXD-AM & FM

**KFXD-AM & FM  
NAMPA-BOISE**  
PRICE: \$1,200,000  
BUYER: Doubledee Broadcasting Group, whose sole stockholders are A.J. Krusk and David Obenaus.  
SELLER: Boise Broadcasting, Ltd., owned by Richard Volght and Phillip Kelly. Both are principals in Communications Properties, Inc., an Iowa corporation with interests in four AMs and 2 FMs.  
DIAL POSITION: 580 kHz; 94.9 MHz  
POWER: 5 kw; 46 kw at 2529 feet  
FORMAT: AC, CHR  
BROKER: Blackburn & Co.

**WAUC/WAUCHULA, FL  
(WASHINGTON)**  
PRICE: \$325,000  
BUYER: WAUC GM Ted Hite.  
SELLER: Heartland Broadcasting, Inc., owned by Jesse and Anna Newman, and Terry and Laura Reed. The Newmans own WBUC/Buckhannon, WV; the Reeds have applied for an FM in the same community.  
DIAL POSITION: 1310 kHz  
POWER: 5 kw daytimer  
FORMAT: Country

**WYKH & WZZF/  
HOPKINSVILLE, KY**  
PRICE: \$855,000  
BUYER: John Hall, III, who spent 18 years in engineering capacities with Taft Broadcasting until 1985.  
SELLER: Pennyrite Broadcasting, owned by Henry Clayton, Dr. Gabe Payne, Dr. John Newsome, and Russell Croft.  
DIAL POSITION: 1480 kHz; 100.3 MHz  
POWER: 1 kw daytimer; 100 kw at 602 feet  
FORMAT: Oldies; CHR

**WNTR/SILVER SPRING, MD  
(WASHINGTON)**  
PRICE: \$775,000 (sold at auction)  
BUYER: Alta Capital Corp., Rogers Kirver, President. Alta is a venture capital subsidiary of Great Commission, a religious charity organization.  
SELLER: Interstate Communications, Inc., Gary Portmess, President.  
DIAL POSITION: 1050 kHz  
POWER: 1 kw daytimer  
FORMAT: News/Talk

**WTAB & WKSM/  
TABOR CITY, NC**  
PRICE: \$575,000  
BUYER: Great American Media, Inc., owned by Donald Curtis, Thomas Campbell, and J.D. Longfellow. They also operate WMBL & WMBJ/Morehead City, NC; WDUR & WFXC/Durham, NC; WTHP/Thomasville, NC; and WIAM & WSEC/Williamston, NC.  
SELLER: Robert Binkley  
DIAL POSITION: 1370 kHz; 104.9 MHz  
POWER: 5 kw; 3 kw at 425 feet  
FORMAT: Country

**WAMA/DUNEDIN, FL**  
PRICE: \$450,000  
BUYER: Gulf Atlantic Broadcasting Corp., headed by Carl Marrocci, who also owns WGUL/New Port Richey, FL.  
SELLER: Efraim Archilla Roig, who owns WALO/Humacao, PR and is buying WYOU/Tampa (see item at right).  
DIAL POSITION: 860 kHz  
POWER: 500 watts  
FORMAT: Spanish

**KWBG & KZBA/BOONE, IA**  
PRICE: \$606,344  
BUYER: KZBA, Inc., Ben Doud, President. It also owns KGWY/Gillette, WY.  
SELLER: Ken Kilmer Broadcasting, headed by Dennis Borwick.  
DIAL POSITION: 1590 kHz; 98.3 MHz  
POWER: 1 kw days/500 watts nights; 3 kw at 210 feet  
FORMAT: Information; Beautiful Music

**WYOU/TAMPA**  
PRICE: \$750,000  
BUYER: Efraim Archilla Roig, who also owns WALO/Humacao, PR, and is in the process of selling WAMA/Dunedin, FL.  
SELLER: WYOU Radio, Inc., owned by Terry Kimbell and Mary Jane Harper. They also have interests in KALB & KTIZ/Alexandria, LA.  
DIAL POSITION: 1550 kHz  
POWER: 10 kw daytimer  
FORMAT: Spanish

## CALL SIGN CHANGES

Anchorage; KBLK to KXDZ (requested)  
Augusta, GA; WIGL to WFAM (effective 5/1)  
Beaumont, TX; KGIC to KYND (6/12)  
Globe, AZ; KIKO-FM to KEYX (requested)  
Memphis; WZXR to WEGR (5/2)  
Murray, UT; KMGR to KMGR-FM (4/30)  
New York; WAPP to WMET (requested)  
Orem, UT; KOLC to KMGR (4/30)  
Philadelphia; WZGO to WTRK (5/19)  
Provo, UT; KLZX to KFMV (5/12)  
Provo, UT; KFMV to KFMV-FM (5/12)  
Royal Palm Beach, FL; WOOO (new station, 5/2)  
San Margarita, CA; KWSP (new station, 4/28)  
Watertown, NY; WTNV-FM (new station 4/30)

## Reporting Transactions To R&R

To have a radio station transaction listed in R&R, broadcasters and brokers should contact the R&R Washington Bureau (202-662-7484) as soon as details are available.

## S & F COMMUNICATIONS, INC.

Steve Seymour & Stu Frankel

has sold

## WCFI FM

Orlando, Florida

to

## DUFFY BROADCASTING

Bob Duffy & Marty Greenberg

for

\$7,700,000

We are pleased to have served as broker in this transaction.

## Robert A. Chaisson, Inc.

39 Locust Ave.

New Canaan, Conn. 06840

203-966-6333

## Isquith PolyGram Rock Radio Manager

PolyGram National Manager/College Radio Promotion Jack Isquith has been elevated to National Manager/Rock Radio Department. He'll act as liaison for new and developing acts between progressive and secondary radio outlets, maintain promotional contact with the trades, and coordinate

### Watkins

Continued from Page 1  
first facilities, and in 1979 became Asst. to the VP/Administration For Mass Media. In that capacity he designed and constructed university-owned WHMM-TV, where he later became Director/Operations and Engineering. In 1984 he was named Technical Director/Satellite Communications, a position he held until his most recent post.

### Smith

Continued from Page 3  
Additionally, Jim Gross has become Sales Manager for the combo. Regarding Gross, Smith continued, "We both worked at KGBB and WLTE, and over the past three years Jim has become the most aggressive salesperson in the Twin Cities. He's ready for management, and will handle all of our local sales efforts. I'm also pleased to announce that Bob Harris remains with us as National Sales Manager."

Analyzing KDWB's overall condition, Brown added, "KDWB is in great shape on the FM side. We're going to stabilize its CHR efforts and give it the promotion dollars it's needed to be a big winner. I think the format switch on the AM will help give an excellent combo buy."

marketing campaigns where necessary. Isquith will retain his current responsibilities with college and alternative radio.

Sr. National Director/Rock Radio Promotion Fred Deane said, "Jack has displayed exceptional promotion skills as the primary force behind our College/Alternative Department." Isquith joined PolyGram in the college promotion post in June 1984 from Joel Webber's Uprow Management. Prior to that, he was MD at WCDB/Albany.

### Madison

Continued from Page 1  
qualities I wanted, and he'll learn the business very quickly. John's a great leader, well-respected, smart, very aggressive, a good salesman/marketing guy, and understands the record industry from A to Z. We've made a move against the grain which will prove to be a brilliant one because John's a superstar."

An 11-year CBS veteran, Madison served as New England Branch Manager for four years. Before that he worked as Branch Manager in Chicago and Houston, Sales Manager in Dallas, and a sales rep in Cleveland. "It's a very dynamic transition from records to radio," Madison told R&R. "My background and the experience of dealing with radio in other markets has brought me to the point where I feel I'm ready for the radio challenge. And I'm thrilled to be joining the Kiss family and working with true professionals like Rich Balsbaugh and the Pyramid Broadcasting group."

## AMERICOM

has quietly brought

Radio Station Owners  
**\$40,000,000.00**

in the last 4 months



Tom Gammon



Craig Culp



Dan Gammon

**AMERICOM**  
**RADIO BROKERS**

*Call for a confidential appraisal of your station's value in today's market*

900 Seventeenth Street, N.W. Washington, D.C. (202) 737-9000

## Satisfied with your Broker?

If you're satisfied with the service your radio station broker has given you in selling your stations, you should probably stick with him. But if you're not, consider trying the fastest growing radio station broker in America—Americom Radio Brokers.

Within the last year, **Americom** has grown nearly 400% as a result of large market station owners switching to our unmatched service in selling their stations—and that growth has not stopped. The many owners who have chosen **Americom** continually express their satisfaction with words like these:

*"The bottom line is that from the beginning to the end you did a splendid job, each step of the way, from research, marketing, to contract negotiations. I can honestly say that you are the most professional broker I have ever dealt with. Your hard work and attention to detail make you stand out. Thanks again."*

## ASK A FRIEND ABOUT AMERICOM RADIO BROKERS

Kerby Confer  
George Francis  
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Bob Price

Dick Ferguson  
Marty Greenberg  
Dick Oppenheimer  
Randy Odeneal  
Lowry Mays  
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Dennis Israel  
Dave Parnigoni  
Steve Hicks

Alan Beck  
Barry Dickstein  
Bernie Mann  
Tom Joyner  
Jerry Atchley  
Jim Long  
Rick Bernthal  
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Morton Hamburg  
Perry Ury

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*Call for a confidential appraisal of your station's value in today's market*

900 Seventeenth Street, N.W.

Washington, D.C.

(202) 737-9000

## "Beach In A Bottle" Makes Cool Promotion Item

The hottest summertime promotion item to cross our desk since the vernal equinox has to be "Beach In A Bottle." It's comprised of an 8 oz. recycled version of the Windex bottles sun worshippers have used for years, and a 16 oz. screw-on bottom that does triple duty as a storage container (mon-

ey, keys, jewelry, etc.), ice holder, and drinking cup.

Beach In A Bottle is available via **SmallKaps Ventures** for \$6.98 and, best of all, can be customized with your station logo. For more information, contact **Marla Kaplan** or **Guy Smalley** at SmallKaps Associates in New York City.



## "American Exce\$\$" Card Available



With American credit card purchases topping \$288 billion last year and membership fees reaching as high as \$250 a year, it's getting so folks can't afford credit nowadays. Coming to the rescue is the "American Exce\$\$" card, introduced April 1.

Billed as the "pinnacle of plastic prestige," the platinum "American Exce\$\$" card costs users a mere \$15 annual fee, for which they're entitled to choose their own six-digit number. Heap big spenders can sign up for the \$20 lifetime membership, which gets you a one-year subscription to the quarterly member newsletter and "Exce\$\$ories" gift catalog. (As if such suckers need tips on how to spend their disposable income.)

The newsletter, however, does offer valuable tips and merchandise for maintaining the appearance of wealth in the face of poverty-line budgets. Among the "exce\$\$ive" gifts are phony mobile telephones for your car and a pair of pink flamingos to disguise your residence as your vacation home.

For more information, contact American Exce\$\$ at 8306 Wilshire Blvd., Suite 460, Beverly Hills (where else?), CA 90211. Or contact **Patrick Barry** at (213) 653-2082 or **Betsy Bromberg** at (212) 535-5173. Charge!

## Fan For All Seasons



What makes this particular item fan-tastic is its ability to circulate air in *all* directions at once, from wall to wall, floor to ceiling.

As the UL-listed fan operates, a unique rotating grill directs the airflow through a 360-degree sweep, rather than the air blasting out in a single current.

Measuring 16" by 18½" by 7" (the fan itself is 12" in diameter), this fan for all seasons not only keeps cool air off the floor in the summer and warm air off the ceiling in winter but also weighs in at a mere eight pounds, offering maximum portability.

Priced at \$49 and sporting a one-year limited warranty, this all-around fan is available through the Englewood, NJ-based **Tools For Living** firm at (800) 334-7777. Customer inquiries: (201) 569-9717.

## Strongest Service Industries

We keep hearing about how America is evolving from a smokestack economy to a service economy and how the workforce of the future is going to consist mostly of keypunch operators. But which service industries are going to be the real heavyweights?

According to a recent US Department of Commerce report, the real powers in service industries, at least in '86, will be: mutual funds (up an anticipated 37%), sales of legal services (+12%), management consulting services (+11%), life insurance premi-

ums (+10%) and health and medical services (+10%).

Less spectacular, but still expected to experience strong growth, are saving institutions deposits (up an anticipated 9%), motor vehicle dealers (+9%), hotels and motels (+9%), commercial banking deposits (+8%) and franchiser's sales (+8%), all of which should make for increased opportunities in radio advertising sales in the very near future.

## Sun Yourself - Safely



Too often summertime means sunburn time, but not when you're covered by this latest advance in hi-tech heat-fighting, the "Ultraviolet Sensor" from **Teledyne**. This modern marvel of applied science tailors tanning time precisely to your own personal skin condition — dark, fair, dry, oily, or any combination thereof.

All you have to do is dial in your skin type (chart included) and the type of sunscreen you're currently using. The "Ultraviolet Sensor" signals when it's time for you to either roll over or cover up.

Priced at \$29.95, this handy little gizmo is available via the **Innovations** catalog at (800) 638-6170. For customer service, call (301) 363-4304.

## POLLSTAR

### TOP 20 CONCERT PULSE

#### LW TW ARTIST

- 1 1 ZZ TOP
- 2 2 RUSH
- 4 3 JOHN C. MELLENCAMP
- 3 4 KENNY ROGERS
- 6 5 ALABAMA
- 5 6 FIRM
- 8 7 HEART
- 7 8 PAT BENATAR
- 9 9 AEROSMITH/ NUGENT
- 10 10 VAN HALEN
- 12 11 LOVERBOY
- 11 12 OZZY OSBOURNE
- 13 13 WILLIE NELSON
- 15 14 AMY GRANT
- 14 15 HANK WILLIAMS JR.
- 16 16 KISS
- 17 17 BLACK SABBATH
- 18 ECHO & BUNNYMEN
- 18 19 SIMPLE MINDS
- 20 20 ANNE MURRAY

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

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

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

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**Tom Snyder**, WKSH, Pewaukee, WI

Sounds great; superior support services.

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

Orban is the most sensible choice for a demanding classical format. I've used the 9100A OPTIMOD-AM since WQXR-AM went AM Stereo—listeners and engineers alike prove this to be one of the best choices a station can make. Some listeners even say they would rather listen to the AM Stereo than to the FM.

**Zaven "Doc" Masoomian**, WQXR, New York, NY

Much smoother performance—more loudness and better dynamics than your earlier 9000A.

**Marvin Fiedler**, KCOR, San Antonio, TX

Love it! Solid construction, great documentation.

**Jim Phillips**, KLOK, San Jose, CA

Even the News Director noticed the improvement!

**Ron Simpson**, WTTM, Trenton, NJ

The best AM processing I've ever heard.

**Ed Anglin**, WGCR, Brevard, NC



## OPTIMOD-AM: REVIEWS FROM SOME TOUGH CRITICS.

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# PRO:MOTIONS

## John Waddell Co. Bows

John Waddell, formerly with the Tanner Company and Media General, has started his own broadcast trade consulting firm. His background with Tanner includes serving as NSM for its Concept Division. After Media General took over the Tanner Company, he was responsible for making all travel trades. The John Waddell Co. may be reached at 3251 Poplar Avenue, Suite 200, Memphis, TN 38111; (901) 454-0012.

## PROS ON THE LOOSE

**Sue Belanger** — News Anchor WCXI-AM & FM/Detroit (313) 886-7027

**B.B. Blackwell** — Overnights KOFM/Oklahoma City (405) 752-5211

**Bill Campbell** — Afternoons KIKK/Houston (713) 568-2435

**Sean Casey** — MD/Afternoons KOFM/Oklahoma City (405) 787-3009

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

**Bob Majors** — PD/Mornings KLYF/Des Moines (515) 278-5869

**Max Montana** — Afternoons KDVI/Topeka (913) 357-4658

**Dave Pinter** — News Anchor WCXI-AM & FM/Detroit (313) 291-3451

**Dennis Reese** — Nights WINZ-FM(95)/Miami (305) 981-6043

**Beau Richards** — PD WNFJ/Daytona Beach (904) 677-6071

**Andy Savage** — Nights KOFM/Oklahoma City (405) 752-1574

**David St. John** — SE Regional PolyGram (404) 971-6212

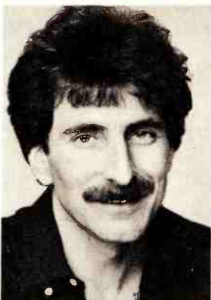
**Bill Stairs** — National PD Constant Communications (505) 298-5482

**Jim Valentine** — MIDDAYS WCXI/Detroit (313) 421-2254

**William L. Watson** — General Counsel Malrite Communications (216) 653-8411

**Tracey Young** — MIDDAYS KOFM/Oklahoma City (405) 752-1436

## A&M Ups Oken



Alan Oken

Alan Oken has been promoted to Executive Director/Artist Development for A&M Records. He will assume responsibilities for Special Projects as well as continue to oversee Artist Development. Oken joined the label's Artist Development branch in 1979, following a career as an entertainment attorney.

## RPMC, Inc. Bows

Robert Olshever and Murray Schwartz, most recently executive producers and co-founders of Rock Experience, have formed Radio Promotion Media Consultants, Inc. RPMC will specialize in creating and executing custom-designed promotions for radio and other consumer media. RPMC is located at 11950 San Vicente Blvd., Ste. 216, Brentwood, CA 90049; (213) 826-5592.

## Devaney Joins FMR

Jess DeVaney has joined FMR Associates as Director/Music Research Systems and Data Processing. He was previously Research/Music Director of KCBQ-AM & FM/San Diego and, before that, worked in a similar capacity (including Assistant PD) at KJJU-AM & FM/Phoenix (now KFVY & KKFR) for almost three years.

## Crockett New KBON & KDIG Sales Manager

Dick Crockett has been named Sales Manager at KBON & KDIG/San Bernardino. He joined the outlets two years ago after serving as Marketing Services and Publicity Director of radio syndication firm The Creative Factor. Crockett's sales experience includes a two-year stint as an AE with Alan Torbet Associates in Detroit and New York, the Sales Manager post at West Palm Beach facilities WGMW and WNJY, and AE for WPEC-TV/West Palm Beach.

## Steadman Manager SRR/Chicago

Robert Steadman has become Manager of Select Radio Representatives' Chicago office. For the last three years he was VP/Regional Manager for Hillier, Newmark, Wechsler & Howard in St. Louis. Before that he spent six years with Interep in Chicago, beginning as an AE for McGavren Guild there and advancing to Manager of the Bernard Howard office. Steadman's radio sales career dates back to 1970 when he worked at Buckley Radio's Chicago office.

## CHRONICLE

### Born To:

WEA/Chicago Singles Specialist Tim Hurst and his wife Judy, daughter Gianni, April 23.

CKOI/Montreal MD Guy Brouillard and his wife Jaqueline, daughter Zania, April 30.

Gavin Report advertising AE Lou Galliani and his wife Tina, daughter Carey Jeanne, May 6.

### Married:

WLOU/Louisville's Terri Peckham to Dennis Heim, May 5.

## E/PIA Appoints Mobley



Curtis Mobley

After a four-year absence, Curtis Mobley rejoins CBS Records as Local Promotion Manager/Black Music and Jazz Promotion, South-eastern Branch, Epic/Portrait/CBS Associated Labels. Between 1973-82 Mobley held local and regional promotion posts in Dallas and Charlotte, N.C.

## Memphis Mecca Launched

Producer/Earth, Wind & Fire member Maurice White has joined forces with songwriter and former Stax executive David Porter to form Memphis Mecca. According to Porter, the new production company's areas of emphasis will include recapturing "the base left by Stax," producing albums, developing new talent, training songwriters, and publishing. Potential investors are being lined up, with operation slated to start by the end of May.

## Mansbridge Moves Up At WEA

Ann Mansbridge has been elevated to Director/Business and Legal Affairs at WEA International. Prior to this she was Business Affairs Manager. Her background includes serving as legal consultant to several U.K.-based companies and a post with Orbis Publishers.

## CHANGES

**Susan Langley**, former Manager, Non-Exempt Compensation at CBS/Records Group, has been appointed Director, Employee Relations & Communications.

**Michael Price**, former Retail AE for WKQX/Chicago, joins WBBM/Chicago as AE.

**Tricia Havice**, former AE at WKBR/Manchester, joins WXKS/Boston as AE.

**Patty Taylor**, formerly in sales at WCAV/WBET, joins WXKS/Boston as AE.

**Pamela Maritzer**, former Editorial Assistant at Radio & Records, joins WPLR/New Haven as AE.

**Kathy Sarcone**, formerly in sales at WNIC/Detroit, joins WRIF/Detroit as AE.

**Debbie Ford**, former AE at WHYT/Detroit, joins WRIF/Detroit as AE.

**Cathy Moran**, formerly on the sales team for Masla Radio, joins McGavren Guild Radio/Detroit as AE.

**Pamela Young**, former AE for XTRA/San Diego, joins WFYR/Chicago as AE.

**Deborah Maiocco**, in Retail Sales at WPEN-WMGK/Philadelphia, has been promoted to AE.

**Michael Garrity**, former AE at WIN & WFPG/Philadelphia, joins WPEN & WMGK/Philadelphia as AE.

**Dorothea Reilly**, former AE at WBUX/Doylstown, joins WPEN & WMGK/Philadelphia as AE.

**Sharon Roth**, former AE at WHWH & WPST/Pinceton, joins WPEN & WMGK/Philadelphia as AE.

**Juanita Barnes Burgess** of WPEN & WMGK/Philadelphia has been promoted from Director, Human Resources & Community Affairs to AE.

**Jeff Lingg**, former AE at Blair Radio, joins Christal Radio's Chicago sales staff as AE.

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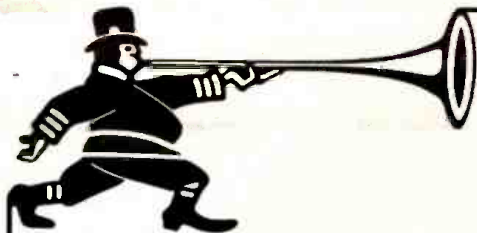
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**Take a look...**

### **WEDNESDAY, JUNE 11**

- Radio Luncheon with Bill Stakelin, RAB
- "The Mind Connection," Dave Parnigoni, NAB
- Idea-Sharing: Contests
- Idea-Sharing: Event Promotions
- Idea-Sharing: Sales Promotions
- Basics: Motivational Techniques
- Management: Assertiveness

### **THURSDAY, JUNE 12**

- Keynote by Gene Jankowski, CBS
- Nuts & Bolts of Creative Sales Promotion
- Brainstorming Techniques for Radio
- Basics: Working with a Production Company
- Management: Personal Motivation
- Computer Graphics: Dangerous in the Wrong Hands
- Siskel & Ebert & the Promos
- Exploding the Myths
- Case Study of a Radio Campaign

### **FRIDAY, JUNE 13**

- The Radio Station TV Commercial
- Radio Community Service Events: Revisited
- Management: Communication, Decision Making
- Basics: Wooing the Trades
- Up to 8 format workshops
- Basics: Handling a PR Crisis
- Music in Promotions

### **SATURDAY, JUNE 14**

- A Radio Marketing Challenge
- Reels from World's Top Production Houses
- Outdoor Advertising: The Media's Medium
- Coping with Continuous Measurement
- Radio Station Merchandising
- Where Do Promotion Directors Go from Here?
- Time Management
- How to Write Good On-Air Copy
- BPME Awards: Best in Broadcast Promotion

**...PLUS many more. Also informal opportunities for learning & idea-sharing!**

### **MORE THAN 70 EXHIBITORS & SUITES, INCLUDING...**

Abekas Video Systems	Cranston-Csuri Productions	Vidifont	Viacom
The Ad Team	Dallas Post Production Center	Pinnacle Productions	VTS Music
Aircraft Music Library	Darino Films	The Post Group	Z-Axis
Ampex Corp.	Digital Images	Quantel	NAB Store
Animation House	Doppler Enterprises	Renaissance Productions	ABC
Apple Computers	Filmhouse	SjoCom	NBC
Atlantic Motion Pictures	Frank Gari Productions	Soundtrack Music	CBS
Aurora Systems	Robert Gilmore Associates	Spotwise Productions	Chibroni Bros.
Bowers & Eddy	Jerome Gilmer Productions	StarTrak Studios	Productions
California Film	Image West	Tannebring Rose Assoc.	Capitol Video
Candle Corporation	MassComm Image Concepts	2B Systems	
Carden & Cherry Adv.	The National Group	TM Communications	<b>...AND MANY</b>
Cascom	Non-Stop Productions	Unidyne Direct Mail Co.	<b>MORE!!!</b>
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**JUNE 11-14, LOEWS ANATOLE HOTEL, DALLAS  
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On-site registration: \$395. for BPME or BDA members; \$595. for non-members (includes membership.) For more info, please call (717) 397-5727. Hotel rooms available at Wyndham (214) 631-2222; and the Marriott (214) 748-8551.

**B P M E**



# Fire It Up.

## PATTI AUSTIN "THE HEAT OF HEAT"

1986 Qwest Records



WCZY 21-15  
WHYT 32-29  
WXKS-FM 34-29  
WBEN-FM 27-24  
WKSE 30-28  
WNYS 30-25  
B94 deb 28  
PRO-FM on  
KIIS-FM on  
KKRZ 33-30  
KMJK on  
KS103 add  
KITS on  
KMEL 27-21  
KUBE 29-28

KNBQ add  
WNNK 22-17  
KC101 deb 30  
WSPK 26-23  
WBBQ 24-19  
WSSX deb 39  
KAMZ 25-19  
KMGX 40-35  
KYNO-FM add 38  
KCAQ 32-27  
95XIL deb 34  
WPFM deb 40  
WBWB 40-36  
WAZY-FM deb 38  
OK95 deb 33

The RIAA confirmed this week that it's been served with papers in **JOE ISGRO's** indie promotion lawsuit (**R&R 5/9**). The organization's attorneys are "reviewing" the documents, says a spokesman, so there's no further comment — and that's the line other label defendants apparently are taking at this point.

Is **CHRYSALIS** VP/Marketing **RICK DOBBIS** headed for a key post at **RCA**, where he would be reunited with former **ARISTA** colleagues? That's what folks are saying, but despite repeated efforts, Rick couldn't be reached for comment at presstime.

Now that **TOM SHEPARD** is installed as **MCA's** new classical/theatrical music chief, some details of the company's plans in this field should be forthcoming. Might that include the acquisition of a respected classical indie label with strong compact disc credentials? Shepard's own credentials, meanwhile, include ten Grammy wins as producer of lauded classical and original cast albums.

**EMI-AMERICA** has created an AC department and longtime indie **TONY RICHLAND** will assume the national directorship. Tony's appointment is one of several the label has forthcoming, so stay tuned.

It turns out that West Coast-bound **CHARLY PREVOST** will instead work in New York with **CHRYSALIS**. Look for his new position to be titled VP/Marketing & Creative Services; the full story's just around the corner.

**JOHN BLAIR & COMPANY** has sued in federal court to, among other things, enjoin the recent \$25/share **McFADDEN HOLDINGS INC.** offer to Blair's stockholders. The Blair board of directors has rejected McFadden's bid, which MHI stated it's prepared to increase if Blair is successful in selling its direct-mail Advo-System subsidiary.

**NAB's** Radio Audience Measurement Task Force met Tuesday and decided to encourage further development of eight of 22 new ratings methods if had received. Those getting NAB backing included **BIRCH RADIO** and several others scattered from San Francisco to New York to Australia. No word from NAB on just what methodologies the eight are proposing.

Among the changes at **MIDWEST COMMUNICATIONS** (see Page 1) is that former WHDH/Boston PD **BOB CHRISTY** has landed the **WLTE/MINNEAPOLIS** PD gig.

What's going on at **COX's WZGO (Z106/PHILADELPHIA)**? The CHR station's applied for new calls **WTRK** ("Top Rock," maybe?), but both VP/GM **DON KIDWELL** and consultant **MIKE JOSEPH** say, "No comment." A PD has yet to be selected, but Mike hinted the situation would be "quite explosive and unique. This will be another first. I'm even more excited about this than my original Hot Hits concept," he said. No indication of when the fireworks begin, but since the new ID takes effect in a few days the fuse must already be lit.

**ATLANTIC** beefs up its field staff with the addition of New York local rep **JOHN WESTON** (hired from the NY local PolyGram slot) and Boston local **DON MAGGI** (out of Monarch Entertainment). Additional new names include some former radio folks — in Houston **MICHAEL STEVENS** (KSRR) and Cleveland local **KEVIN YOUNG** (WCPZ/Sandusky, OH). This brings Atlantic's total field force to 24, with the S.F. local post TBA shortly.

**TAFT RADIO** has publicized a lawsuit against **ARBITRON**, in which the group owner claims it's entitled to free winter ratings reports in certain markets. The ratings firm says a former staffer gave Taft "concessions to which they were not entitled" in 1982 and, as a result, Taft's picked up ratings books gratis in Pittsburgh, K.C., and Portland. Taft apparently now wants freebies in other metros, including those with recently acquired stations. Arbitron's response? "It's unseemly for a valued client like Taft to do business this way (in the trade press). We thought we'd wiped the slate clean in terms of bending over backwards to give them free reports." Incidentally, Taft's Arbitron contract is up for renewal soon.

Meanwhile, some **BIRCH** subscribers were surprised to learn that Birch apparently used a different weighting system to produce the winter quarterly report than was used for its monthlies. Thus, stations in San Antonio, Buffalo, and Orlando (among other cities) saw little correlation between the monthlies and the final quarterly shares. No books will be reissued, but Birch staffers will soon be explaining its "household weighting" method to subscribers with questions about the change.

Continued on Page 18

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•  
pet shop boys

**west end girls #1** from the gold album 'please'  
**opportunities** the second single shipping this week

produced by stephen hague

•



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## STREET TALK

Continued from Page 16

Ever hear of the motion picture firms "Films West" and "Career Casting"? Well, neither had **KNMQ/ALBUQUERQUE-SANTA FE PD STEVE STUCKER**, whose station was offered participation in an upcoming flick in return for promoting a casting call for a movie called "Teenager's Dream." Steve got suspicious, and when the companies' references didn't check, he called their bluff, and discovered that the "auditions" would cost folks \$10 each. Word is that these same folks earlier struck out with **KRQ/TUCSON** and ran into the law while attempting the same stunt at **KCRT/TRINIDAD, CO** after being reported by a listener vacationing in Albuquerque who heard about the alleged film-flam scam.

Not only is **MR. LEONARD** going to work at **Z100/NEW YORK** as reported last week, but ST has learned he'll also be working with the other **MALRITE CHR**s as well.

**KEVIN MATTHEWS & RICK RUBLE**, who were handling mornings on **WLAV/Grand Rapids**, have become the wake-up tandem at **KWK/ST. LOUIS**. **KWK** had been without a permanent morning show since **SCOTT THROWER** left several months ago.

**WIOT/TOLEDO's MICHAEL HUGHES** is leaving his PD job for the Big Apple — **NBC** specifically — in a programming capacity. Details to follow.

Also stepping out as PD is **BOB MAJORS** of **KLYF/DES MOINES**. Bob's seeking a new gig (see Pros On The Loose, Page 14).

Longtime personality **RUSS SPOONER** has been named OM at **RESORT BROADCASTERS'** new Virginia Beach Class B FM due on the air shortly. The station will boast a signal strong enough to cover the entire Norfolk-Tidewater metro.

**BMI** bought time on the recently reactivated Times Square electronic billboard in New York Wednesday (5/14) to tout its Song Of The Year and Songwriter Of The Year awards. Passers-by (those who looked up, at least) would have seen **DARYL HALL's** "Everytime You Go Away" and **DAVID FOSTER** celebrated in neon. Their achievements and those of 85 other BMI writers and 63 publishers were honored during a dinner Tuesday night at Manhattan's Plaza Hotel.

A nice gift for **BURT BACHARACH**, whose song "On My Own," cowritten with his wife, **CAROLE BAYER SAGER**, and sung by **PATTI LABELLE** and **MICHAEL McDONALD**, happened to reach number one on both **R&R AC** charts on his birthday!

What's the worst possible thing that can happen to your station's airstaff? Did you say "laryngitis"? Well, several jocks at **KKHR/LOS ANGELES** can't because that's what they have.

Advance congrats to **PHIL STRAIGHT**, who's become the new Director/International for **WARNER BROS.**, based at the Burbank headquarters.

Our condolences to the family and friends of longtime noncommercial **KPFK/L.A.** personality **MICHAEL HODEL**, who died of cancer May 6. Michael began working at **KPFK** in 1961, and for the last 15 years had hosted a science fiction show called "Hour 25." The show's been renamed "Mike Hodel's Hour 25" and is now hosted by renowned author **HARLAN ELLISON**.

**ROGER LAYNG**, midday man at Jazz outlet **KKGO/LOS ANGELES** and former PD at the former "soft rock" neighbor **KNX-FM**, has launched the "Fusion Format" as an evolutionary form of **KNX-FM's** "Mellow Sound." Working with him is 20-year syndication vet **JOHN PRICE**. If interested, call (213) 463-9989 or (818) 795-4900. To hear the concept, dial **KEYQ/VAIL-ASPEN** at (303) 328-5465. They'll patch you in.

Cheers to **GLOBAL SATELLITE NETWORK's** "Rockline" on its fifth anniversary. The original 17-station lineup has grown to 144.

Look for a new Saturday night national program called "Party America" to debut the July 4 weekend. The new, celebrity-laden CHR show, created by **RON CUTLER**, will be anchored by **WPLJ/NEW YORK** evening man **FAST JIMMY ROBERTS**. A distributor's expected to be named shortly.

**WYSP**, which purchased 2500 positions in the first Philadelphia mile of Hands Across America, held an 11-hour radiothon from a local concert hall and sold over 800 of those places, with proceeds benefitting the May 25 event. Guest appearances included **DENNIS DeYOUNG**, **JOE LYNN TURNER**, **ROBERT TEPPER**, members of the **FIXX**, **HOOTERS**, **QUIET RIOT**, and **GUIFFRIA**, and comics **RICH HALL**, **LARRY "BUD" MELMAN**, and **YAKOV SMIRNOFF**.

**KISW/SEATTLE** will celebrate 15 years of AOR on May 29 with a spectacular star-studded party honoring both its listeners and the musicians who've contributed great music over the years. The **FABULOUS THUNDERBIRDS** will perform at the by-invitation-only party, and awards will be presented to such confirmed guests as **JIMMY PAGE**, **PAUL RODGERS**, **BRYAN ADAMS**, and members of **JOURNEY**, **HEART**, and **LOVERBOY**.

# AN HALEN

## DREAMS

THE NEW SINGLE  
FROM THE NO. 1  
ALBUM 5150

#1 "MOST ADDED" CHR

**CHR NEW & ACTIVE**

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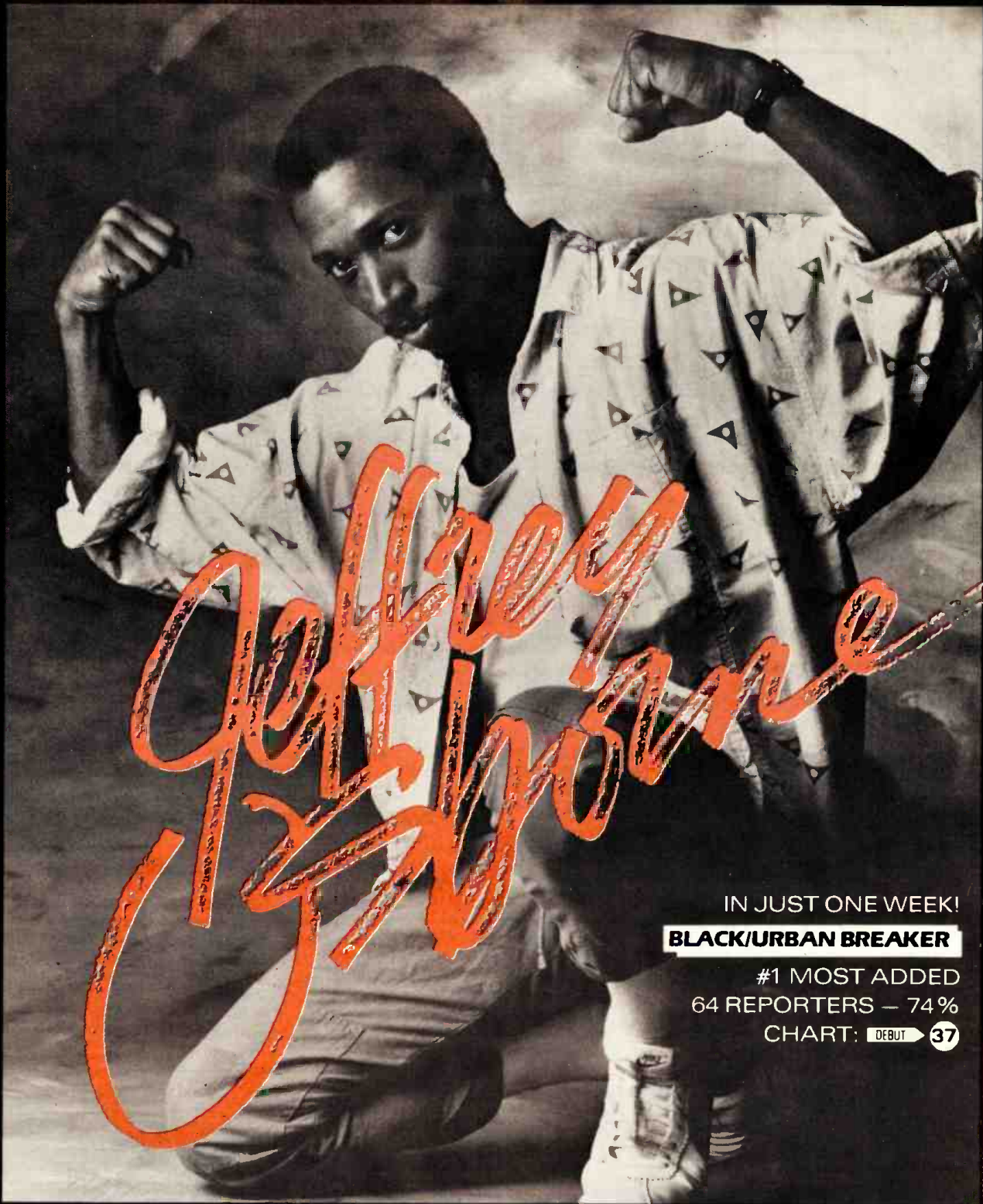
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**BLACK/URBAN BREAKER**

#1 MOST ADDED  
64 REPORTERS — 74%

CHART: DEBUT **37**

**YOU SHOULD BE MINE.**  
(THE WOO WOO SONG)

AM-2814

PRODUCED BY RICHARD PERRY • Associate Producers: Anzly Goldmark & Bruce Roberts

FROM THE FORTHCOMING A&M ALBUM "EMOTIONAL!"  
(SP 5103)



ON A&M RECORDS, COMPACT DISCS AND BASF CHROME TAPE.

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# THE TUFFEST — AND — THE FINEST.

## THE FABULOUS THUNDERBIRDS

### "Tuff Enuff"

From the album "Tuff Enuff"

#### CHR BREAKERS

145 Reporters — 62%!  
CHR Chart: Debut **37**



CBS ASSOC. RECORDS

## S.O.S. BAND

### "The Finest"

From the album "Sands Of Time"

WHTT add	KITS add	WCKN deb 39
WXKS-FM deb 34	KMEL 32-25	KRBE deb 28
WKSE 31-21	WNNK add	WRVQ add
WPLJ 23-21	WTIC-FM add 29	KMGX 33-22
Q105 add 30	KC101 add	WJAD on
WCZY deb 36	WSPK add	Q101 on
WHYT on	RI-104 add	Z102 32
	KHFI add	



Tabu



JEFF GREEN

## RADIO EDUCATION

# Broadcast Schools: Affirming The Service Commitment

Let's say you're a small-market station owner, and you need some entry-level on-air or news talent. Who would you be more inclined to hire — a graduate from a four-year liberal arts college or a graduate from a nine-month broadcast school? Your answer probably hinges on your perception of radio trade schools and the skills they offer.

If you're like many in the radio business, your "perception" of the reputation of broadcast schools is that such institutions are run by former aluminum siding salesmen who are keeping busy until their license to market solar energy kits arrives in the mail. However, the fact is that quality, accredited broadcast schools do exist, but have had to overcome the infiltration of fly-by-night operators who

"We tell them up front that 'Small Market USA' is where they'll get their professional start — working at a tiny station for low wages. They either accept that premise or they don't come to our school."

—Dick Kern

literally took the money and ran.

With radio's need for new talent ever-growing, it's time to take a fresh look at this longtime tributary to the personnel mainstream. R&R talked with administrators from four of the "Ivy League" schools in the business, who reported on their industry's checkered past, as well as present-day operations and objectives.

### Establishing Realistic Expectations

When asked to identify the biggest problem facing the approximately 24 accredited broadcast schools today, Dick Kern, VP of the Southfield, MI-based Specs Howard School of Broadcast Arts, immediately responds, "It's the trade schools of the past with bad reputations. In the early days, it was easy to hang out a shingle, inviting students to 'Be a DJ! Earn big money and be famous!'"

Columbia School of Broadcasting President Marcia Brock agrees.

**GETTING STARTED** — To graduate from an accredited broadcast school for on-air work means 36-60 weeks, or 400-700 hours, of study and hands-on experience. Part of these schools' efforts to reestablish their reputation within the industry involves continuously updating equipment, reviewing instructors, and conducting industry research on graduate performance. Catalogs sent to prospective students today reflect no-nonsense, detailed descriptions of course curriculum, faculty credentials, and educational philosophy.

"The image that many broadcast schools have gotten over the years has been, "We will take your money and whether you are qualified or not, we'll give a shot at training you."

Kern continues, "The problem came when an Acme School of Radio grad would head straight for the nearest big-market station, expecting to get hired. After he got

laughed out of the building, he felt he'd been cheated, while the station viewed the school as a joke. And so it is that good broadcast schools have been forced to overcome the impressions of both students and professionals that these institutions are ripoffs."

First, the prospective student's negative perception. How have they changed that? Replies Kern-

tor. "By shaping the expectations our students have about their future prospects. That's why we tell them up front that 'Small Market USA' is where they'll get their professional start, working at a tiny station for low wages. They either accept that premise," he says flatly, "or they don't come to our school."

Elaborates Mike Mullen, Direc-

tor/Broadcasting Department at the National Education Center (formerly known as the Brown Institute) in Minneapolis. "We don't want anyone under any illusions here either; \$700/month in South Dakota is a realistic start. We'll say, 'You may never get back to the big city, but work hard and make it your goal.'"

According to Marge Bush, Director at Cleveland's Ohio School of Broadcast Technique, reminding the students where the pro "draft" will send them is a necessary responsibility. "It's not easy turning around the attitudes of students who feel that once they've received their training here that they're ready for the big city," she says. "From the very beginning we let them know that instead they're headed to East Nowhere, PA or Armpit, Nevada, and will have to leave their friends and relatives. They learn that this is not a 9-5 business; you go home when your work is finished."

Adds Brock, "We tell our students that if they're lucky, they'll

"From the very beginning we let them know that they're headed to East Nowhere, PA or Armpit, Nevada, and will have to leave their friends and relatives. They learn that this is not a 9-5 business; you go home when your work is finished."

—Marge Bush

get a midnight-6am shift and also be asked to cut promos during the day for local clients. You may end up sweeping the floors of a station that is no larger than your bedroom at home, but within six months you should be qualified enough to send out tapes to larger markets. We say we're training you to be able to get to the majors, but not to start there."

Encouraging a realistic outlook also benefits the school, as Kern points out, "Beyond the natural caring instinct we have for our students, it's to our advantage from a business standpoint that our graduates succeed and feel good about what they get out of our training. Their positive comments help attract many future students; over 80% of our new entrants come from referral."

Continued on Page 22

## Broadcast Schools

Continued from Page 21

### Winning Industry Acceptance

Even if a student is convinced that a broadcast school is a legitimate road to the industry, receiving support from the professional community is essential. For Specs Howard, that requires taking an integral, active role among working broadcasters. "We have our own Great Lakes Radio Conference," says Kernen, "and are a member of several state broadcasters' associations; we serve on every board we can. I spend a lot of time talking to radio stations, because with over 20 years' experience, I know the problems broadcasters face. My goal is to generate confidence in our graduates from a potential employer, to show them I know what they're looking for and that we're the best source to fill their need."

For Mullen, it's a matter of feedback. "We've been surveying broadcasters to find out what they want from our graduates. Some say they'd like to see them get more sales training, or simply know how to type better."



Marcia Brock



### Admissions Policies

Unlike some former unaccredited institutions, where your pet chihuahua might have qualified to attend if it had the \$2500-\$3500 to get in, these four halls of learning have surprisingly exacting standards of

acceptance. Kernen reports, "Besides a high school diploma, they need to pass a test we spent five years developing that's absolutely predictive of a person's ability to succeed here. This exam checks one's reading, writing, and speaking abilities. A third of our candidates are rejected."

Explaining NEC's own high-rejection ratio, Mullen says, "High schools today are not doing as well a job on the basics as they did years ago, especially in the areas of reading, vocabulary, and articulation. So we reject more people from our aptitude tests than we ever have, and even the people who are able to pass them are probably not as high-quality as they were ten years ago. We've introduced more remedial speech work, and that is helping, although we're still rejecting about 20% of the people we interview and audition."

Brock, whose Columbia School is a home study-based program, notes, "Our philosophy is and must be that if we believe you have the aptitude to become a professional announcer — based upon two levels

## College Vs. Broadcasting School: Important Differences

When asked how a radio trade school background compares to a college degree in broadcasting, the administrators brought up some key considerations.

"As educators we haven't conditioned young people to consider what they want in an education, and people do have varying needs," reminds Dick Kernen. "We provide a very focused, hands-on, job-oriented training program. We do not offer a liberal education, and so to say either is better is really comparing apples to oranges."

"Unfortunately, young people have been given arbitrary imperatives. It's been said that in order to do this you must have a degree in that, but that simply does not hold up. You can have a degree in journalism and never get a job in radio or TV."

Marge Bush acknowledges, "Education is something everybody should have as much of as possible, but college is neither for everybody nor necessary for every skill. Now, for someone like Peter Jennings or Tom Brokaw, a degree in journalism or telecommunications is an asset. But when you're teaching students for an entry-level position, hands-on experience is the most important, and here we give a good, solid education."

"We have a Radio/TV Council

here in Cleveland and compete with four-year colleges for creative awards. Interestingly, for the last couple of years we have walked away with almost all of the honors."

Mike Mullen argues, "The purpose of college is more to educate than to give job skills, but a lot of people (headed for college) don't know that. Later they find out they need something else to get a job. But there is a place for the education. Some students who come to us have good vocal skills and are good readers, but they're not aware of enough of this world, and so we'll urge them to go to college."

Adds Kernen, "It's also important to note that there are a lot of universities that purport to teach broadcasting but totally ignore the nature of the business. About 25% of our students have college degrees, and many say their college professors start off by saying, 'Most of you aren't going to make it in this business ... most of you can't compete.' That's very destructive and discourages a lot of good talent. People need to understand where they can expect to start and what it takes to succeed."

of voice testing, on-mike presence, and a written examination — then we'll accept you. We enroll approximately one out of ten people who inquire, and reject those who can't read or speak English, or come in with a lisp that isn't correctible."

### Curriculum Description

Although all of the trade schools emphasize on-air skills, most provide opportunities to learn other sides of the radio business as well. Says Bush, "We teach not only the announcing, but also the technical end because many students change their minds midstream about what they want to do. After completing some of the courses, some come to realize that they may like production better than being on-air."

"They learn interviewing skills, and how to rewrite/backtime the news. We touch on sales and management, and work heavily on news. The idea is to give them an all-around education, so that if there is an opening in the sales department they can take it. A student may want to be on the air more than doing sales, but we remind them to first get their foot in the door and then move to a different job. However, when it comes to being a PD or GM, of course, you need years of experience before achieving such positions."

Kernen also believes in a well-rounded education. "Once they're out in the field, people often move around — from radio to TV to video to ad agencies to record com-

"We're the professional broadcasters' cheapest placement service for trained personnel; it doesn't cost them a thing."

—Marcia Brock

panies. So we teach them all aspects of the business."

Mullen calculates, "Around 80% of our placements will be in the area of staff announcer, so the emphasis is definitely on being an air talent. But we also cover sales, TV production, journalism, and radio operations/programming."

Brock finds that Columbia's students represent not only potential announcers, but also TV/radio copywriters, advertising copywriters, and engineers. Yet Columbia stresses on-air skills because, as he points out, "the lifeblood of any professional station is the money that comes in from commercials. So the interpretation, the reading, and even the structuring of those spots are emphasized heavily in the early parts of the course."

Upward of 60-70% of this concentrated study program involves hands-on assignments, and with hundreds of students in each school, finding a dozen modern studios is not uncommon. As Bush says, "We believe in hands-on education, and working at refining skills until they get it right."

Continued on Page 24

## OHIO SCHOOL OF BROADCAST TECHNIQUE

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## Broadcast Schools

Continued from Page 22

The Columbia School works a bit differently, as students studying at home have access to one of 20 communications centers (most are in major markets) where they can practice their technique. "However," says Brock, "one can also take our entire course by home study, using an independently guided taped instructor who must be a working broadcaster in a one-on-one format. There's one instructor for each student, as opposed to a classroom situation where the slowest student usually gets the most attention. During the course, students get input from a variety of instructors from different markets."

But how "one-on-one" can it be with 4000 students and only 20 instructors? "The instructor critiques each tape individually before returning his course program to the student. Last month we critiqued 2300 tapes. Our instructors



Mike Mullen



know what they're listening for at each phase and they take the time to review tapes carefully."

### Instructors' Experience

And what about the qualifications of these teachers? Whether they are fulltime instructors (Specs Howard, NEC), or are active professionally at the same time (Columbia, OSBT), those interested in working for one of these four schools must also carry some hefty credentials. Mullen sums it up: "I won't look at someone unless he has at least five years in radio covering several different positions. I seek instructors who are still in broadcasting and are doing well, but who've reached the point where they'd like to share what they've learned. I'm not interested in someone burned out on the business."

### Scoring That First Job

No doubt about it, broadcast schools must spend just as much energy on placing students as they do on teaching. Says Mullen, "Students expect to be placed when they pay their tuition, and that's why our admissions aptitude test comes first. Although we don't guarantee placement, at least 50% of our service is finding them jobs at the end. If you just turn the grads loose and say, 'Good luck,' most of them would not have the skills on their own to aggressively job-hunt and find something. So we take them through the whole job process."

"Each student records an aircheck late in the course, and one representative of his best work is given to someone in our placement department. There are five staffers whose job it is to match that person's abilities with one of hundreds of stations on file that are open to hiring recent grads. Once the grad is on his first job, he's usually able to handle things from then on. But we also help with relocation, as well as with grads who've been out of the business for a while."

Kernen points out that alumni are valuable for reassuring prospective students that Specs Howard is a credible institution. "Candidates who call a major station in this area may find up to 15 of our older grads working there. Those high-profile alumni are people we've kept in touch with and helped for many years, and they're crucial to us for enrollment. So it's in our own interest to place people as many as three or four times during their career."

Bush adds that this extra hand-holding brings its own rewards. "When a graduate does a good job somewhere, he speaks for the whole school," she says. "Let's say he's an announcer. The PD knows that he's our student, and if he's got an opening, he'll continue to call us on a regular basis. We get a lot of referrals that way."

Columbia has an internship program to help immerse those near graduation into the workforce. "This program has proven to serve as a springboard for those who've impressed the stations they intern for."

"We also have our own free placement department and consider ourselves married to our students for five years after they

## JURY STILL OUT

# What Do Radio Pros Think?

What do professional broadcasters think of radio school grads? Here's some reaction from programmers in smaller markets who've hired them in the past. As you'll see, no two feel exactly the same way.

"I believe in broadcast schools and back them 100%. Taking the time to go through the training really tells me something about their commitment to radio. I can name 20 examples of successful experiences with broadcast school grads."  
—KUCI/Vacaville, CA  
PD Steve Bise

"Back in the old days we used to laugh at broadcast schools as rip-offs or the place people would go when they didn't have anything else to do. Today I wouldn't be as likely to chuckle... I'd be more receptive."  
—WJHO/Opelika, AL  
PD Woody Ross

"I'm leery of them. Maybe the broadcast school will give them a place to get their hands on things, but they can do the same thing in a junior college or a station in Poodunk, Idaho. Out of 100 tapes you get from these guys, maybe 30-40% can do something; the rest don't even have a chance. What bothers me most is that these

schools 'graduate' people who don't even have a chance to get into on-air work. Probably their biggest problem is hot weeding out enough candidates. But a good tape can win me over."

"PDs used to look at the school and think, 'Oh, God, one of these quickie take-the-money-and-run courses.' But we've been pleased with most grads, and some have gone on to bigger markets. So I take these schools seriously. Although colleges give a lot of basics and textbook, they tend not to offer the on-air and mechanical aspects. On the other hand, most broadcast school grads know their studio fundamentals. However, I occasionally would like to see the radio schools do a little better pretesting in some of the reading and comprehension areas."  
—WLEW-FM/Bad Axe, MI  
PD Jack Thomas

graduate," says Brock. "Once they're placed, they're welcome to send in an aircheck each month for evaluation and critiquing. It's part of our responsibility to find them work because that's what they came to us for in the first place; it

about those who've hired our grads. But I've spoken to a number of employers who've said, 'I won't hire somebody from a broadcasting school because they're all rip-offs.' I'll ask if they've ever given a Columbia grad an interview. They usually say no. I'll say, 'Aren't you being a little unfair? How did you break into the business yourself?' After explaining how we train our people, they often say they'll give us a shot. I think the negative perception exists because of past experience with other broadcasting schools that've since gone down the tubes. An accredited broadcasting institution can't afford to be a ripoff."

"I look for instructors who are still in broadcasting and are doing well, but who've reached the point where they'd like to share what they've learned. I'm not interested in someone who is burned out on the business."  
—Mike Mullen

### The Value Of Accreditation

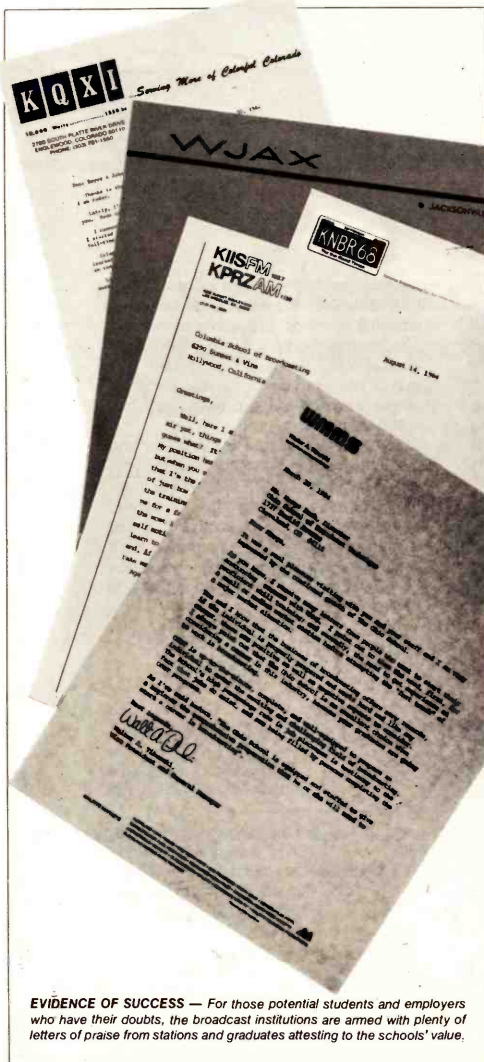
Indeed, the cornerstone of any broadcast school's credibility lies in the area of accreditation. What's so important about it? Kernen explains, "The people who accredit us sit on the Council of Post-Secondary Accreditation, which is recognized by the Department of Education. Not all accredited schools are good, but one that is accredited is less likely to be bad."

"You look better to a perspective student," agrees Mullen. "It's mandatory to abide by certain rules and styles as part of the National Association of Trade & Technical Schools. Our state credit transfer program hinges on accreditation."

is not just the training. We are not allowed to make any guarantees, but we have someone on the phone every day with stations all over the country scouting for openings. We're the professional broadcasters' cheapest placement service for trained personnel; it doesn't cost them a thing."

### Measuring Training Success

All four schools report very high placement success rates (between 80-94%). Are they satisfied with that performance? "Yes and no," admits Brock. "I'm very happy



**EVIDENCE OF SUCCESS** — For those potential students and employers who have their doubts, the broadcast institutions are armed with plenty of letters of praise from stations and graduates attesting to the schools' value.



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BJ105 — Brian Thomas  
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JHAN HIBER

# RATINGS AND RESEARCH

## A SUCCESSFUL YEAR LATER

# Birch Looks At Birch

This year, many broadcasters will be faced with the decision on whether to initiate or renew a radio ratings service contract. But this year the decision process will differ from those previous, because for the first time in more than a decade, broadcasters will have a clear choice of ratings services that are broadly accepted by agencies and advertisers. This week I'd like to bring you up to date on what's happening in the agency world and how some stations are responding.

### 1985:

#### A Turning-Point Year

A year ago I had the pleasure of authoring this column, and at that time I noted the recent signing of Kenyon & Eckhardt to a long-term Birch-Primary contract.

Kenyon & Eckhardt proved to be just the beginning.

If you read this column regularly, you probably know that in January, BBDO/New York became a Birch-Primary shop. McCann-Erickson became Birch-Primary in 153 markets in December. McDonald's Corporate announced late last month that it is now Birch-Primary, as are Rosenfeld, Sirowitz & Humphrey and Botway-Libov. And the list goes on.

A Dallas broadcaster recently commented, "I don't know what you guys are doing, but we're starting to feel it... like the recent HBO buy out of BBDO and a Birch-only avail request this week from Rosenfeld, Sirowitz & Humphrey."

#### Agency Recognition Of Product Advantages

Why are agencies switching after all these years? Media research professionals have generally believed that telephone is a superior method for measuring radio. Telephone was the methodology chosen for RADAR, the network radio measurement service. Telephone was also chosen by agency and broadcast media researchers as the methodology for TRAC-7, the RAB/NAB-sponsored ratings service offered in the late '70s.

And most find the comprehensive Birch method of reporting listening (for example, inclusion of county and cume duplication data in the quarterly reports, with Qualitative included in the subscription) to be a major step forward in better understanding the medium.

When Kenyon & Eckhardt announced its intention to switch, then-Sr. VP/Media Director Alan Goldin noted, "I have always believed that the telephone methodology represents a superior method for measuring radio. I consider the diary technique to be an archaic and inadequate instrument."

More recently, McDonald's Media Manager Karen Dixon-Ware stated, "We feel the strong points in Birch's favor include not only its telephone methodology, but its better response rates relative to a diary, especially in the younger demographics."

Birch has always used a telephone methodology, but in the past all calls were conducted by home interviewers. Over the years, we developed sophisticated quality controls that increasingly improved the quality and consistency of our data.

Nevertheless, we were never able to overcome the negative perception of home interviewers. Several national agencies began hinting that if we would make the investment in doing all calls from a centrally-monitored facility, they'd switch.

So when BBDO/New York re-

quested in June 1985 that we switch to central interviewing as a condition of their commitment to switch to Birch on a primary basis, we agreed.

Nearly one year and \$1 million later, Birch Radio is now measuring 216 markets from three separate central calling centers at Sarasota and Coral Springs, Florida. The Sarasota facility and management staff were acquired from A.C. Nielsen, the other two facilities were constructed by Birch field professionals.

In the words of BBDO/New York Media Research Director Steve Singer, "Birch Radio's continuing efforts and responsiveness have validated our determination that Birch Radio is now the highest-quality local market radio audience measurement service."

Add to this the large number of markets measured by Birch (216 in 1985, up some 70 markets from 1984), and it becomes clear that agencies now recognize that Birch can stand alone as a primary ratings source.

#### Major Implications For Broadcasters

While the incumbent service still holds a majority share of the national agency marketplace, the tide is now turning. In market after market, local broadcasters are increasing their emphasis of Birch numbers in presentations, as more and more local and national agencies jump on the Birch bandwagon.

And an increasing number of influential stations have become Birch-exclusive subscribers, relying solely on Birch for all radio ratings information.

With these developments, many observers are discovering that Birch is altering the pricing structure of the radio ratings industry the same way that discounters such as People Express and Continental have already altered the airline industry.

Driving this scenario are broad-



"In the past, stations have been getting one ratings service for the price of two. We're out to reverse that equation... and guarantee your freedom of choice."

—Tom Birch

casters who eschew the incumbent ratings service altogether. As more stations take this posture, the reaction is predictable: prices fall and services improve.

#### All's Well At Birch-Exclusive Stations

With that in mind, we have been asked with increasing frequency, "What happens to stations when they go it alone with Birch?" To find out, we called a few of our better-known Birch-exclusive broadcast clients.

KFMK/Houston VP/GM Dan Mason notes, "We haven't had Arbitron at this station for nearly five years... we've been only Birch since 1981. I can't point to any money that has ever been lost because we didn't have the Arbitron book. But I can point to many situations where Birch Qualitative or Product Usage Data was really helpful in describing KFMK listeners to advertisers and agencies."

"Frankly, we wonder why everyone complains about the price of Arbitron. The answer is simple: if it's too expensive, drop it. Our experience is that there's nothing to lose but a major expense."

Mike Oatman, President of Wichita Great Empire Broadcasting, switched his chain of stations in Shreveport, Springfield, Wichita, Omaha, and Denver to Birch on an exclusive basis in 1983. "We lost a \$722 buy two years ago because we did not have an Arbitron book. That's the sum total of money lost by our stations due to not having Arbitron."

"On the plus side, Birch has proven to be an outstanding sales and programming tool, and our usage is well-accepted across the board in each of our markets. We can easily overcome occasional resistance by pointing out the differences between the services and emphasizing unique Birch

data, such as monthly trends or qualitative.

"Switching to Birch has not just saved us a ton of money, it's gained us a leg up on sales we might have otherwise missed."

WOKY & WMIL/Milwaukee President/GM Mike Jorgenson became a Birch-exclusive subscriber January 2, and made his decision a local media event. He mailed a two-page letter to some 300 agencies and advertisers detailing the reasons for the switch.

Mike reports, "Our experience has been fantastic. We've conscientiously maintained a ledger on both stations to track money that may have been lost by not having Arbitron. The ledger's empty."

"We've had great results emphasizing the qualitative aspects of our stations instead of relying purely on dayparts and demographics. I'm more convinced now than ever that it was the right decision to switch. My only regret is that we didn't do it a lot sooner."

Whether to adopt one service or two is, in the final analysis, your choice. Your decision should take into account the utility of the services offered and the methodology and quality of execution, as well as the more obvious elements regarding the price and position of your stations in the estimates.

Birch Radio's recent adoption of centralized interviewing, 28-day continuous measurement, and vast expansion of the amount and frequency of measurement are only a few of the things that are sparking the new wave of agency interest that will, in turn, help ensure a competitive radio ratings marketplace.

In the past, stations have been getting one ratings service for the price of two. We're out to reverse that equation... and guarantee your freedom of choice.

—Tom Birch

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# RATINGS

## Winter Birch Results

Winter '86, 12 +

### New York

**WRKS Opens Up Massive Lead; WBLS Moves To Second For B/U 1-2 Punch; WPLJ Still Ahead Of WHTZ; AORs Inch Up**

	Fall '85	Win '86
WRKS (B/U)	7.5	9.7
WBLS (B/U)	5.7	6.4
WPLJ (CHR)	6.3	6.2
WHTZ (CHR)	5.8	5.9
WNEW-FM (AOR)	4.7	5.1
WINS (News)	4.6	4.5
WOR (Talk)	4.0	3.4
WCBS-FM (News)	2.9	3.3
WLTW (AC)	2.9	3.3
WXRK (AOR)	2.8	3.2
WNEW (BBnd)	2.7	2.5
WCBS (News)	4.1	2.4
WRFM (B/EZ)	1.8	2.3
WAPP (CHR)	2.3	2.2
WPIX (AC)	1.5	2.2
WABC (Talk)	1.9	2.1
WPAT-FM (B/EZ)	2.6	2.1
WHN (City)	2.2	1.9
WNBC (AC)	1.8	1.7
WQXR-FM (Clas)	1.6	1.6
WYNY (AC)	1.1	1.6
WLIR (AOR)	.8	1.4
WSKQ (Span)	1.6	1.5
WBLI (CHR)	1.3	1.0
WNCN (Clas)	1.2	1.0

### Los Angeles

**KIIS-FM Drops Three But Holds Lead; KROQ New AOR Topper; KPWR Debuts In Fifth As KJLH Scores Strong Gains; KRTH-FM Rockets Upward**

	Fall '85	Win '86
KIIS-FM (CHR)	12.1	9.0
KROQ (AOR)	6.2	6.5
KLOS (AOR)	6.7	6.3
KABC (Talk)	5.7	6.1
KPWR (B/U)	—	5.2
KMET (AOR)	4.0	4.4
KRTH-FM (Gold)	2.7	4.3
KJLH (B/U)	2.5	3.9
KOST (AC)	4.9	3.5
KJOI (B/EZ)	4.3	3.4
KBIG (B/EZ)	3.4	3.1
KNX (News)	2.8	3.0
KIQO (AC)	2.3	2.7
KKHR (CHR)	2.6	2.6
KMPC (BBnd)	2.0	2.6
KFWB (News)	3.1	2.5
KDAY (B/U)	1.4	1.8
KNAC (AOR)	.6	1.8
KRLA (Gold)	2.6	1.8
KZLA (City)	1.2	2.3
KLAC (City)	1.6	1.5
KUTE (B/U)	1.8	1.5
KFI (AC)	1.7	1.3
KNOB (AC)	.2	1.3
KACE (B/U)	1.2	1.1
KGJF (B/U)	.6	1.0

### Chicago

**Five-Share Leap Gives WGCI-FM Win Over WGN, WBMX; WBBM-FM Busts Open CHR Logjam; WXRT Wins AOR Crown; WUSN, WCKG Climb**

	Fall '85	Win '86
WGCI-FM (B/U)	6.5	11.8
WGN (Talk)	9.7	9.9
WBMX (B/U)	7.0	6.9
WBBM (News)	6.6	5.7
WBBM-FM (CHR)	3.7	4.6
WXRT (AOR)	3.3	4.6
WLUP (AOR)	5.7	4.3
WJLD (B/U)	3.1	3.0
WLAK (AC)	3.3	3.0
WLS (City)	3.6	3.0
WYDZ (CHR)	3.1	3.0
WUSN (City)	2.1	2.8
WLOO (B/EZ)	3.5	2.7
WKQX (CHR)	3.5	2.6
WCKG (AOR)	1.7	2.5
WMAQ (City)	3.4	2.5
WCLR (AC)	2.8	2.4
WFYR (AC)	3.3	2.4
WJMK (Gold)	2.2	1.8
WFMT (Clas)	1.7	1.7
WMET (AC)	1.5	1.3
WVON (B/U)	1.2	1.2
WJOL (Talk)	.3	1.0
WOJO (Span)	.5	1.0

### San Francisco

**KGO Increases; KSOL Solidifies Second; KWSS Roars To CHR Crown; KYUU, KCBS Up; KRQR Top AOR; KSAN Gains Share; KDIA Debuts**

	Fall '85	Win '86
KGO (N/T)	8.2	8.8
KSOL (B/U)	5.0	6.2
KWSS (CHR)	2.8	4.9
KYUU (AC)	4.4	4.9
KCBS (N/T)	4.2	4.6
KMEL (CHR)	5.0	3.9
KRQR (AOR)	3.2	3.9
KBX (AOR)	4.5	3.8
KFOG (AOR)	4.0	3.7
KABL-FM (B/EZ)	3.5	2.9
KITS (CHR)	2.4	2.9
KIOI (AC)	2.8	2.7
KLOK-FM (AC)	2.7	2.7
KSAN (City)	1.6	2.7
KOME (AOR)	2.5	2.3
KOIT-FM (AC)	1.7	2.2
KNEW (City)	2.3	2.1
KNBR (Misc)	1.8	2.0
KDIA (B/U)	—	1.9
KABL (B/EZ)	1.9	1.8
KSJO (AOR)	.9	1.8
KQED (Misc)	1.3	1.7
KFRC (CHR)	1.7	1.4
KJAZ (Jazz)	.6	1.4
KBAY (B/EZ)	1.4	1.2
KSFO (AC)	3.7	1.2
KKHI (Clas)	1.9	1.0
KLOK (AC)	1.4	1.0

### Philadelphia

**WMMR Strengthens Lead; WUSL Strong In Second; KYW Improves In Third As WCAU Registers Gains; WSNi Tightens AC Race**

	Fall '85	Win '86
WMMR (AOR)	11.2	12.4
WUSL (B/U)	8.2	9.1
KYW (News)	7.3	8.2
WCAU-FM (CHR)	6.5	6.6
WEAZ (B/EZ)	6.6	6.0
WVDB (Talk)	4.9	5.3
WDAS-FM (B/U)	5.1	5.0
WYSP (AOR)	5.5	5.0
WPEN (BBnd)	5.3	5.0
WCAU (News)	3.2	4.8
WMGK (AC)	4.5	3.7
WSNi (AC)	3.1	3.5
WIP (AC)	3.1	2.9
WKSZ (AC)	2.7	2.9
WXTU (City)	3.5	2.8
WIOQ (AOR)	2.7	2.4
WZGO (CHR)	1.7	1.9
WFLN (Clas)	1.8	1.5
WFIL (Gold)	1.9	1.3
WDAS (B/U)	.5	1.2
WHAT (B/U)	.8	1.0

### Boston

**WXKS-FM Dethrones WBCN; WBZ Up In Third; WRKO Rolls Into Fourth; WZLX Doubles Share; WSSH Up A Share; WILD Improves**

	Fall '85	Win '86
WXKS-FM (CHR)	8.7	9.9
WBCN (AOR)	12.2	9.2
WBZ (AC)	8.3	8.8
WRKO (N/T)	5.4	7.1
WDHD (AC)	6.4	5.5
WZLX (Gold)	2.3	4.7
WSSH (AC)	3.6	4.5
WJIB (B/EZ)	5.2	4.4
WEEI (News)	3.9	4.1
WHTT (CHR)	5.1	3.7
WROR (AC)	3.2	3.7
WZOU (CHR)	3.3	3.7
WILD (B/U)	1.8	2.6
WAAF (AOR)	3.7	2.5
WVBF (AC)	2.2	2.5
WGBH (Misc)	2.0	2.3
WBOS (City)	2.9	2.1
WCRB (Clas)	.7	1.8
WJMX (AC)	1.9	1.7
WERS (Misc)	.5	1.4
WBUR (Misc)	1.5	1.0
WFXN (AOR)	3.0	1.0

### Dallas-Ft. Worth

**KKDA-FM In Double Figures, First Place; WBAP Opens Country Lead; KTXQ AOR Leader**

	Fall '85	Win '86
KKDA-FM (B/U)	9.7	10.8
KVIL (AC)	11.8	9.2
WBAP (City)	5.8	8.0
KEGL (CHR)	7.9	7.4
KTXQ (AOR)	5.5	7.2
KPLX (City)	7.2	6.8
KRLD (N/T)	7.4	6.6
KSCS (City)	5.6	5.2
KTKS (CHR)	4.6	5.0
KZEW (AOR)	4.6	4.6
KMEZ (B/EZ)	4.0	3.6
KLTY (Rel)	2.4	2.7
KLUV (Gold)	2.8	2.7
KMGK (AC)	2.3	2.7
KDLZ (B/U)	1.6	1.6
KQZY (B/EZ)	1.9	1.6
KESS (Span)	.6	1.4
KZPS (CHR)	2.6	1.2
WRR (Clas)	.8	1.1

### Houston-Galveston

**KMJQ Stronger Leader; KKBBQ-FM Roars Into Double Digits; KIKK-FM Widens Country Edge; KODA Takes Fourth Overall; KTRH Gains Share**

	Fall '85	Win '86
KMJQ (B/U)	11.0	12.3
KKBBQ-FM (CHR)	9.0	11.4
KIKK-FM (City)	7.4	7.7
KODA (B/EZ)	5.4	6.8
KILO (AOR)	7.3	6.1
KILT-FM (City)	5.8	5.6
KSRR (AOR)	6.3	5.2
KRBE-FM (CHR)	5.3	5.1
KFMK (AC)	4.9	4.9
KTRH (News)	3.7	4.6
KLTR (AC)	5.4	4.1
KPRC (N/T)	3.1	3.3
KTSU (Misc)	2.7	2.5
KQUE (AC)	4.5	2.2
KSBJ (Rel)	1.3	1.6
KILT (City)	.6	1.5
KGOL (Rel)	1.7	1.4
KYOK (B/U)	1.3	1.4
KJYY (AC)	1.5	1.3
KXYZ (Span)	.5	1.2
KRBE (Gold)	.6	1.1
KLAT (Span)	1.0	1.0

### Detroit

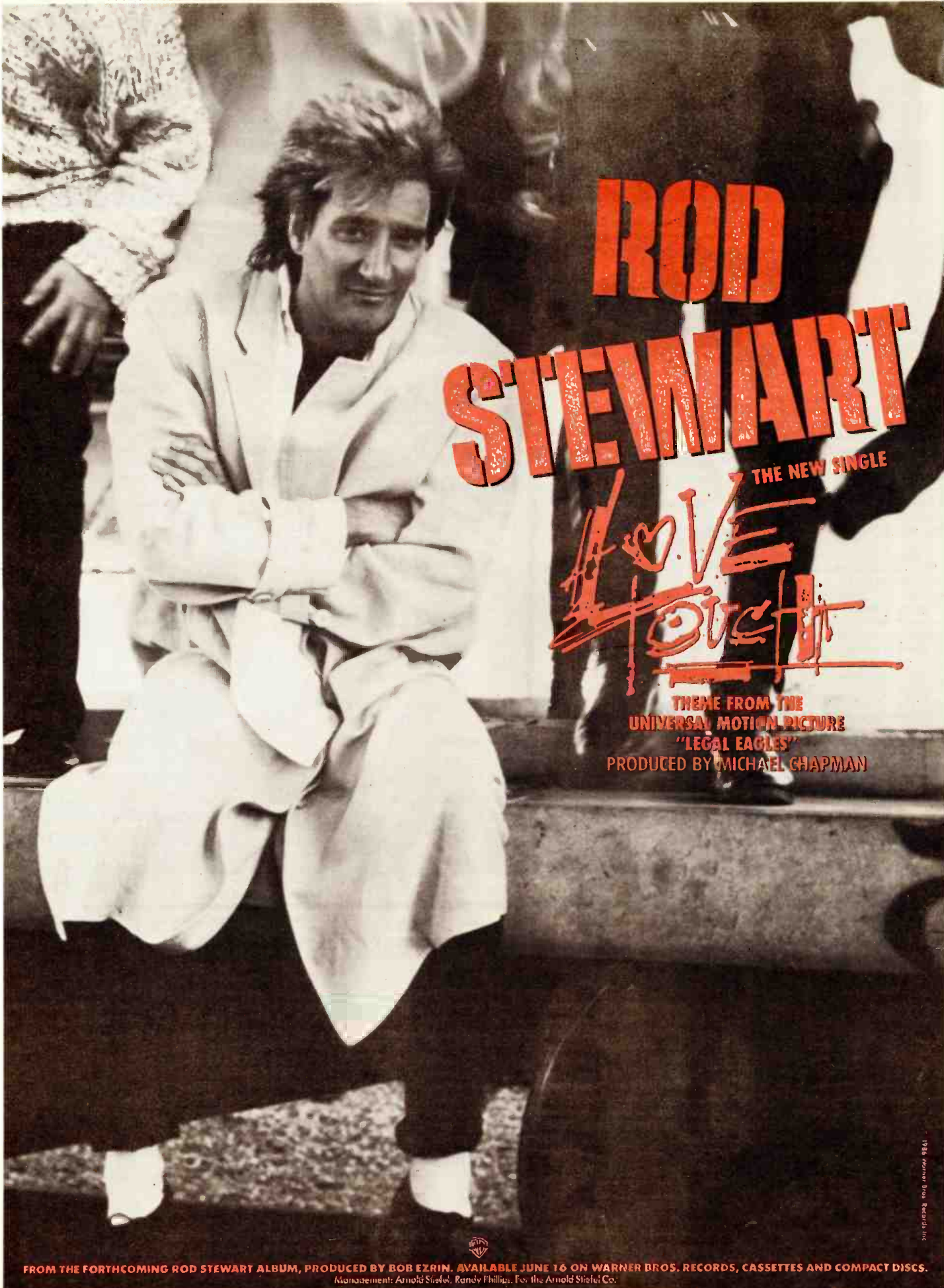
**WJLB Vaults To Tie With WJR; WJOI Doubles To Take Third; WCZY-FM Storms Into CHR Lead**

	Fall '85	Win '86
WJLB (B/U)	6.7	8.3
WJR (Misc)	9.2	8.3
WJOI (B/EZ)	3.7	7.4
WCZY-FM (CHR)	4.7	7.3
WHYT (CHR)	6.8	6.8
WLLZ (AOR)	6.7	5.4
WRIF (AOR)	6.5	5.4
WNIC (AC)	6.2	4.8
CKLW (BBnd)	3.7	3.9
WWJ (News)	5.3	3.8
WXYT (Talk)	4.1	3.8
WWWW (City)	3.3	3.1
WDTX (AC)	2.4	2.8
WJZZ (Jazz)	3.4	2.8
WKSG (Gold)	2.6	2.8
WJMC (AC)	1.8	2.6
WOMC (AC)	3.1	2.2
WCXI-FM (City)	2.4	1.7
WCHB (B/U)	1.1	1.6
WGPR (B/U)	1.0	1.6
WQRS (Clas)	1.1	1.5
WMUZ (Rel)	1.3	1.4
WCXI (City)	1.6	1.3
WLTI (AC)	2.7	1.3
WOBH (B/U)	.3	1.1

### Washington, DC

**WHUR, WKYS Rise To First-Place Tie; WMZQ Corral Big Country Share; WCXR Golden Improvement; WDJY Gains Share**

	Fall '85	Win '86
WHUR (B/U)	6.8	9.1
WKYS (B/U)	8.0	9.1
WDCO-FM (AOR)	8.3	6.6
WMZQ-FM (City)	3.9	6.2
WMAL (AC)	7.0	5.8
WGAY (B/EZ)	5.1	5.2
WCXR (Gold)	4.0	5.1
WDJY (B/U)	4.0	5.1
WRQX (CHR)	5.4	5.0
WAVA (CHR)	4.8	4.2
WTOP (News)	4.0	4.0
WLTT (AC)	3.1	3.2
WGM5-FM (Clas)	2.5	3.0
WASH (AC)	2.4	2.7
WBMW (CHR)	3.5	2.7
WETA (Clas)	2.5	2.3
WXTR (Gold)	1.9	1.8
WCLY (AC)	3.1	1.6
WHFS (AOR)	.8	1.5
WAMU (Misc)	2.2	1.4
WYCB (Rel)	1.5	1.4
WWRG (B/EZ)	2.1	1.2
WOL (B/U)	1.2	1.0



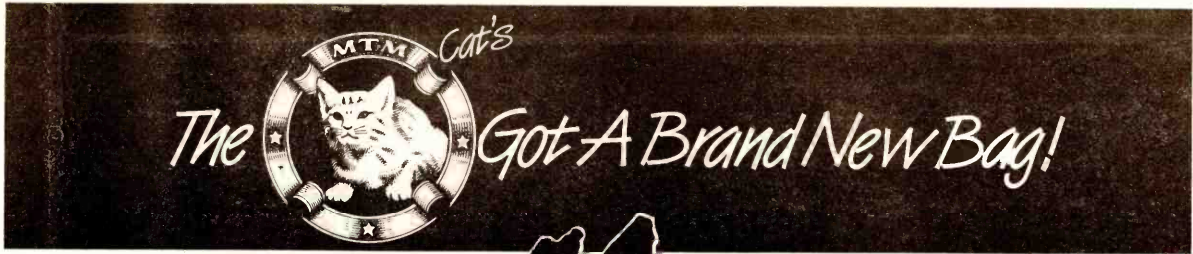
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# NETWORKS/PROGRAM SUPPLIERS

## A WRINKLE IN TIME

# Classical Rocks Around The Clock

If W.A. Mozart were alive today, he'd probably shudder at Falco's "Rock Me Amadeus." Richard Strauss's "Also Sprach Zarathustra" has endured several cover versions, and Beethoven has already rolled over four times during the rock era.

Virtually all forms of contemporary music can trace their basics back to classical music, but the resemblance of today's "product" to its renaissance roots is barely discernible. The competitive nature of the radio and record companies has fashioned an industry wherein horns and strings take balcony seats while synthesizers and emulators are on stage.

In the fall Arbitron, Classical garnered just 0.7% of all radio listening (R&R Ratings Report, April 1986), and the number of commercial Classical outlets has decreased substantially over the last few months. Bleak finances and rising station values have made Classical a dubious format at best.

### Ludwig Von In Space

Enter the Beethoven Satellite Network. Announced at the NAB

## Mutual

### Football Plans Announced

Mutual Broadcasting has unveiled its 1986 line-up of college and NFL football programming, including 11 Notre Dame games, 11 other college games, and 16 NFL Sunday doubleheaders. Capping the list is a slate of five major college bowl games at the end of the upcoming season.

The Notre Dame games will be announced by Tony Roberts with Tom Pagna. Roberts will also work with Jack Ham on the 1:00 pm NFL games, while the later game will be announced by Joel Meyers and Jack Snow. Both series of broadcasts will also include 15-minute pre-game warm-ups, with Mutual's Larry Michaels hosting the Notre Game program and Bill Rosinski anchoring the NFL segments.

The college post-season bowl games broadcast by Mutual include the Holiday Bowl, Aloha Bowl, Bluebonnet Bowl, All American Bowl, and the Sugar Bowl.

Convention last month (and in R&R, 5/2), the 24-hour Classical-formatted program service is being developed by commercial Classical powerhouse WFMT/Chicago as an attempt to save Vivaldi and Bach from broadcast extinction. As WFMT-BSN President Ray Nordstrand explains it, "Finances are tight for both public and commercial Classical stations, and we were becoming quite concerned with the future of the format. Public stations are experiencing great cuts in funding, and in the commercial realm we have seen a wild escalation of station values that causes facilities to be worth too much to play Classical music. A station in Houston worth \$30 million can't remain Classical unless it becomes more cost-effective."

Cost-effectiveness is just what BSN is all about. While Classical is actually the ultimate "Oldies" format, stocking and maintaining an adequate library is an incredible feat. The catalog of works is finite, but the number of "cover" releases keeps the format difficult to track. The primary function of the Beethoven Satellite Network, then, is to provide stations with a programming service which alleviates any lack of financial resources.

"We have 40,000 records in our library and 35 years of programming experience," continues Nordstrand. "Because of this we feel we can provide quality programming that most stations couldn't possibly do themselves. Stations cannot duplicate a library like ours. We're going to provide a quality service which provides the ultimate in flexibility. Stations can take any amount of programming they choose, from one hour a day or week up to a 24-hour, turnkey operation."

BSN's round-the-clock programming will be structured into one-hour modules, each containing four two-minute breaks. This way stations can take however many hours they choose. Public stations can run public service announcements in these breaks, while commercial stations can insert their spots. A pulse tone will activate a station's automation equipment, eliminating the need for 24-hour personnel.

### Separate But Equal

Contrary to cost-effective logic, BSN will not simply be carrying parent company WFMT's local programming. "This is going to be a separately-programmed service, targeted to a widespread national audience," says WFMT General manager Richard Marschner. "It will have its own lineup of announcers, and we'll do whatever we can to make the programming sound as localized as possible."

Accepting low profitability or small audiences is part of a self-fulfilled prophecy for Classical stations. Marschner believes Classical is a tough sell, but also insists that — if done right — it can be a solid, year-round revenue producer.



"If an owner wants a strong, steady source of income, he can do it with Classical. Once an advertiser comes on he is likely to stay."

—Ray Nordstrand

"This is one of the hardest formats to do well, because of the personnel and programming resources you need in order to get started," he says. "No station is going to hit a gusher with it, but you're not going to hit a gusher if you're the number four or five CHR station in town, either. If you know the market, if you know your audience, and if you know your research, you can create a stable base of advertisers."

"Classical is not going to be a gold mine," Nordstrand agrees. "But the deviation of profitability among stations in any market is enormous. If an owner wants a strong, steady source of income, he can do it with Classical. Once an advertiser comes on he is likely to stay. Most of our income on WFMT

## The Classical Top Ten

Every radio format has its list of listener favorites, and Classical is no exception. Following are the most often requested (in no particular order except for #1) Classical hits:

- The Pachelbel Canon
- Carl Orff "Carmen Obrana"
- Beethoven's Ninth Symphony
- Mahler's First Symphony
- Any Mozart selection from "Amadeus"
- Tchaikovsky's Fifth Symphony
- Stravinsky's "Rite Of Spring"
- Bach "Brandenburg Concertos"
- Rachmaninoff Piano Concertos #2 and #3
- Ravel's "Daphnis & Chloe" and "Bolero"
- Vivaldi's "Four Seasons"
- Any vocal by Pavarotti

comes from 52-week clients, and they stay with us because they know we have the upscale audience they are looking for." Typical advertisers include financial institutions, travel companies, imported goods (cars and beer), books and records, and business-to-business services.

### The Classic Listener

Nordstrand outlines the Classical demographic as "the only format that doesn't program to a specific, narrow age cell." Other formats tend to attract very specific demos, he says, but Classical has a fairly steady audience regardless of age. "We're a bit weak 18-24," he explains, "but in every category 25-64 we have a rather consistent listener base. Because of this broad audience it's difficult to attract an advertiser who is selling to a narrow 25-34 male listener. Our philosophy, however, is that you should sell not to the 25-34 male but to the person who is going to buy your product."

This difference in sales philosophy is responsible not only for the failure of Classical in many markets but also for the success of WFMT. The right sales materials can make or break a station. Because of this, BSN intends to make research and marketing materials available to its commercial subscribers. "We'll be working with Concert Music Broadcast Sales and the Concert Music Network for national advertising," Nordstrand continues. "On the local level we'll be drawing on three decades of consumer data and buying patterns. The Classical audience is very active, and if we can show that a listener is three times as likely to buy a BMW than a CHR listener, we should be able to charge three times as much per thousand listeners. It's data like this that most stations need but don't have, and it will be part of the network package."

Programming a Classical station consists of far more than simply dropping a needle on Beethoven's "Eroica" and walking away. Because of the vast quantity of material to draw from, programming can create quite a headache. "The average listener might think we play whatever we want whenever we want," says Marschner. "But because there are so many plausible concepts for a music mix in any daypart, and because so many stations have their own ideas regard-

ing what is right in the morning or afternoon or evening, there is no central programming philosophy to follow. Classical listeners have the same drivetime needs as other listeners, so we have to be very careful with what we do." For instance, morning Classical selections should be short and "easy-to-listen-to," and should be interspersed with time checks and weather reports.

And how's the reaction to the Beethoven Satellite Network? "Response has been fantastic," concludes Nordstrand. "We have so many stations calling us we might have to redefine pricing structure. The more stations we can get, the less we need to charge them to make this cost-effective."

Who cares about supply and demand? WFMT isn't looking at BSN just as a financial venture; it sees the service as a way to help the 800-900 stations which currently program some Classical music to keep it up. By making the format available to as many stations as possible, at the lowest possible rate, BSN is well on its way to succeeding.

## United Stations Slates Two For Memorial Day

United Stations has scheduled two special features — a "Country Six-Pack" featuring Hank Williams, Jr. and "The Dionne Warwick Story" — for broadcast over the Memorial Day weekend.

"The Hank Williams, Jr. Story" is a 3-hour presentation of Hank's music, interspersed with his comments about the pros and cons of growing up in his father's shadow. The program traces his career from age 16, when he wrote his first song and received an award from BMI, to the present — including his recent video work.

"The Dionne Warwick Story" follows Warwick's career from her early collaborative days with Burt Bacharach to more recent work with Elton John and Stevie Wonder — and her recent #1 hit, "That's What Friends Are For."

# NETWORK FEATURE FILE

## NEWS & INFORMATION FEATURES

May 19-23

### MUSIC FEATURES

#### The Week Of

May 26-30

- Country Calendar (CW)**
- Nitty Gritty Dirt Band (5/26)
- Bob McDill (5/27)
- Gary Morris (5/28)
- Keith Whitley (5/29)
- Dan Seals (5/30)
- Country Closeup (NP)**
- Eddie Rabbitt
- Country Report (WRN)**
- Keith Whitley (5/26)
- T. Graham Brown (5/27)
- Liz Boardo (5/28)
- Patty Loveless (5/29)
- Keith Whitley (5/30)
- Country Today (MJJ)**
- George Strait
- Earth News (WO)**
- Tom Cruise/Nu Shooz/Bruce Derrn/Allen Klein/Mark Victor
- Encore With William B. Williams (WO)**
- 1938: Tommy Dorsey
- Live From Gilley's (WO)**
- Rex Allen, Jr.
- Metashop (MJJ)**
- Judas Priest
- Off The Record (WO)**
- Ozzy Osbourne/Mr. Mister/Howard Jones
- Off The Record Special (WO)**
- Starship
- Rockline (GSN)**
- Mr. Mister (5/26)
- Solid Gold Country (USP)**
- Late stars (5/26)
- Don Williams (5/27)
- Feature year: 1978 (5/28)
- Porter & Dolly (5/29)
- Tennessee statehood (5/30)
- Solid Gold Scrapbook (US)**
- Birthdays and anniversaries (5/26)
- This week in 1966 (5/27)
- Love songs (5/28)
- This week in 1977 (5/29)
- Bob Dylan (5/30)
- Special Edition (WO)**
- Jermaine Jackson (5/26)
- Star Trak (WO)**
- 38 Special/Whitney Houston/Tears For Fears
- Star Trak Profile (WO)**
- Jackson Browne

#### The Weekend

of May 24-25

- American Christian Countdown (SP)**
- Kathy Troccoli
- American Eagle (DIR)**
- Southern Pacific/Dickie Betts/David Allan Coe
- The Countdown (WO)**
- Atlantic Starr/Vanity
- Countdown America With Dick Clark (US)**
- Zulture Club
- John Leader's Countdown USA (CUSA)**
- 38 Special
- Country Calendar (CW)**
- Rosanne Cash/Michael Martin Murphey
- Country Report (WRN)**
- John Conley/Dwight Yoakam/Hank Williams, Jr.
- Dick Clark's Rock, Roll & Remember (USP)**
- Supremes
- Dr. Demento (WO)**
- Demented rock songs
- Elvis Hour (CRN)**
- Early hits
- Entertainment Coast To Coast (CBSR)**
- Beach Boys/Charles Grodin/Bess Armstrong
- Future Hits (WO)**
- Lionel Richie/Julian Lennon
- Gary Owens' Supertracks (CRN)**
- Byrds
- Great Sounds (USP)**
- Billy Eckstein
- Hot Rocks (USP)**
- Jackson Browne
- Jazz Show With David Sanborn (NBCE)**
- Spyro Gya
- King Biscuit Flower Hour (DIR)**
- Rolling Stones
- Musical! (WO)**
- Joe Papp/The Band/Wagon/James Bond movies
- On The Radio (NSBA)**
- Julian Lennon
- Pioneers In Music (DIR)**
- Eric Clapton/Ted Nugent/Mark Knopfer
- Power Cuts (GSN)**
- ELP/Peter Gabriel/John Cougar Mellencamp (5/29)
- Profile '86 (NBCE)**
- Rush
- Reelin' In The Years (GSN)**
- Supremes/Strawberry Alarm Clock
- Rick Dees' Weekly Top 40 (USP)**
- Pet Shop Boys
- Rock Chronicles (WO)**
- Stevie Nicks/Katrina & The Waves/'Absolute Beginners'
- Scott Muni's Ticket To Ride (DIR)**
- George Harrison
- Scott Shannon's Rockin' America Countdown (WO)**
- Julian Lennon/ZZ Top/Howard Jones
- Sinatra Special (CRN)**
- All the movies
- Solid Gold Saturday Night (US)**
- Fats Domino
- Super Gold (TRAN)**
- Music for lovers (5/24)
- That's Love (WO)**
- Barry Manilow/Judith Krantz/Philip Michael Thomas
- Top 30 USA (CBSR)**
- USA travelogue
- Weekly Country Music Countdown (USP)**
- Don Williams

### COMEDY

- Comedy Hour (MJJ)**
- Kip Adotta/Bill Cosby/Juan Rivers/Bob Newhart/Don Rickles/Steve Allen/Richard Pryor
- Comedy Show With Dick Cavett (CW)**
- The English: Dudley Moore/Hudson & Landry/Mostly Python/Bill Cosby/Benny Hill/David Frost
- Daily Feed (DCA)**
- Summit fallout/tax reform jokes/tracking the cloud/fatlet Scopes trial/off again
- Laugh Machine (PRN)**
- Fip Wilson/Proctor & Bergman/Rodney Dangerfield/Gallagher/Henry Youngman
- Live From The Improv (DIR)**
- Bobby Slayton/Ronnie Shakes/Franklin Ajaye/Diane Nichols/Jerry Seinfeld
- National Lampoon's True Facts (SLP)**
- This just in/three stinks you're out/it's now or never/we never forget/fussy eater
- Party Drop-ins (ASR)**
- Party pick #2: house party #4: pop quiz (5/27)/party books #1: wallflower
- Radio Hotline (ASR)**
- Having a bad day? called you up/instant potatoes/microwatch/hello, solder
- Stevens & Grdnic's Comedy Drop-ins (ASR)**
- Believe it or else/no news/Broke Shields pass/hurt me/Vitamin C cigarettes
- United Spots Of America (ASR)**
- Mr. Wine/B Team trainer/Buster Crabbe health spas/Scamco star wars/Scamco waste disposal

### GENERAL INFORMATION

- The Blimp (PRN)**
- Making cents/biting down/fortune tellers/frat pack/TV tunes
- Computer Program (PRN)**
- Artificial intelligence/seeing computers/computer music/computer art/minutarianza
- NBC Extra (NBC)**
- Broken heartland
- Sound Advice (PRN)**
- Selecting speakers/efficiency/accuracy/dispersion/protection
- Sporting News Report (CW)**
- Rogel/ Staubach/Harry Steve/George Barabarger
- Sports Flashback (CW)**
- 1965 Red Sox/Catfish Hunter/Hank Aaron

**Next Week:  
Network  
Interview  
with  
Dick Cavett**

## International Tapetronics Corporation/3M The World Leader In Cartridge Machines

More International Tapetronics Corporation/3M cartridge machines are installed in radio stations around the world each year than all other manufacturers' cartridge machines combined... and for good reason. For almost two decades, ITC equipment has maintained the standard of excellence in reliability, audio quality, and long-term cost effectiveness; backed by ITC's legendary status as the industry's service leader.

International Tapetronics Corporation/3M's professional audio products include the most complete line of cartridge machines featuring state-of-the-art microprocessor based logic for increased operational flexibility, reliability and easy maintainability.

■ 99B Cartridge Machines, "The Best," offering the patented ELSA automatic cartridge preparation feature which includes azimuth aligning for maximum phase response performance

■ DELTA Cartridge Machines, "Today's Most Popular Cartridge Machines"

■ OMEGA Cartridge Machines, "Affordable Performance You Can Trust"

■ EST. V. Tracer/Splice Locator, combining quick crasing and splice locating into one simple step

■ ScotchCart® II Broadcast Cartridges, reel-to-reel audio performance and five times the average life of its nearest premium cartridge competitor

■ The FB-1 Interface converts an ITC cartridge machine into a potentially profitable telephone information service

3M's vast financial and technological resources have combined with ITC's proven commitment for delivering uncompromising product quality to insure that when newer technology emerges, it will come from International Tapetronics Corporation/3M, "The Leader in Reliability and Service."

Call today for more information and ask about ITC's new lease purchase plan. In the U.S., call toll-free 800-447-0414, or collect from Alaska or Illinois 309-828-1381. In Canada, call Maruno Electronics, Ltd. 416-255-9108.

International Tapetronics Corporation/3M  
2425 South Main Street  
P.O. Box 241  
Bloomington, Illinois 61702-0241



## NETWORK PEOPLE

■ NBC Radio Networks has appointed Larry Miller Director/Longform Sales. Miller will be responsible for sales and merchandising of all NBC Radio Entertainment, Talknet, and NBC Radio Sports programs, and will also supervise the activities of five regional sales offices. He formerly served as Director/Sales, NBC Radio Entertainment, and prior to that he was Regional Director/Affiliate Relations at the Source.

Also at NBC's Talknet, David Bartlett has been appointed Director/Pro-

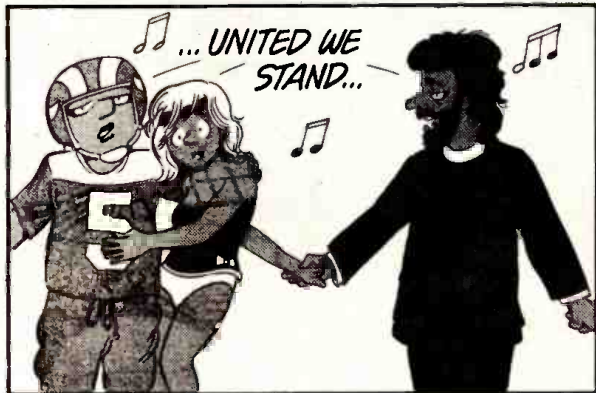
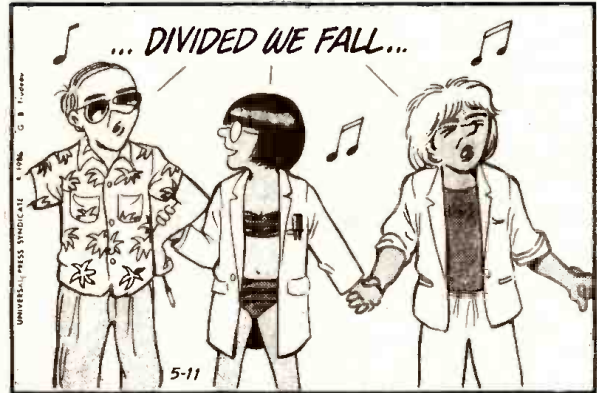
gramming. Bartlett comes from Voice of America in Washington, DC, where he served as Director/News and English Broadcasts. Before that he was Managing Editor of Independent Television News in DC.

In addition, NBC Radio News has appointed Rusty Lutz Director/NBC Radio News, Washington. Lutz previously held the position of Manager/NBC Radio News, Washington and prior to that was a senior producer for them.



# DOONESBURY

# BY GARRY TRUDEAU



HANDSACROSSAMERICA™ • May 25, 1990 • To make a pledge and join the line call 1-800-USA-9000  
© Universal Press Syndicate

With only a week to go before six million Americans join together in an unbroken line from coast-to-coast, there is still time for your station to get involved with the United Stations Radio Network for the "Hands Across America" special broadcast May 25.

As previewed in R&R last week, stations involved with HAA that wish to report from the line should call USRN VP/News Harvey Nagler at (212) 575-6100. During the event special newsroom numbers will be in

operation to accommodate reports. These numbers are: (212) 575-6166 and (212) 736-6671.

United Stations Exec. VP/Programming Ed Salamon reports that the three-hour program provides 12 minutes of local commercial avails and the opportunity to ID your station five times in each nine-segment hour.

The show will be anchored at the start of the route by WPLJ/New York morning personality Jim Kerr, while reports from the end of the line at the

Queen Mary in Long Beach will be handled by the KABC/Los Angeles morning team of Ken and Bob.

Whether your station is involved with Hands Across America directly on the route or indirectly with local promotions surrounding the event, and documenting for your listeners the most ambitious effort ever set forth to combat the problem of hunger and homelessness in America.



MAKE THE INTANGIBLE TANGIBLE

# The 'Radio Tearsheet'

By Michael Hesser

Sound familiar?: "I didn't hear my ads last week, and no one who came in mentioned that they heard them either." Or, "My wife wants to know why I'm running ads on your station. All her friends listen to KKKK." Or, "Well, yeah, I had a pretty good weekend sale but . . . I don't know whether it was the paper, the shopper's guide, your station, or the other station I ran my sale ads on."

Of course, anybody who's spent any time on the street has heard similar comments and questions. Then what do we do as radio salespeople? We dance, wiggle, and talk to save the account. However, there may just be a way to alleviate some of these frustrations, unnecessary hassles, and defenses. I submit to you, for your own mental well-being — (trumpet fanfare, please) — the "Radio Tearsheet."

For those of you unfamiliar with the newspaper tearsheet, it's proof of insertion — an advertiser's ad or the entire page it's on is cut from the paper. The tearsheet is usually delivered to the advertiser before the paper comes out or immediately after, and it's included with your bill. If requested, our radio bills go out with affidavits of performance and a copy of the script.

### Making Radio Tangible

Now let's hear it again: Radio is a tough sell because it isn't tangible. I agree. So let's make it tangible — especially to the newer advertisers.

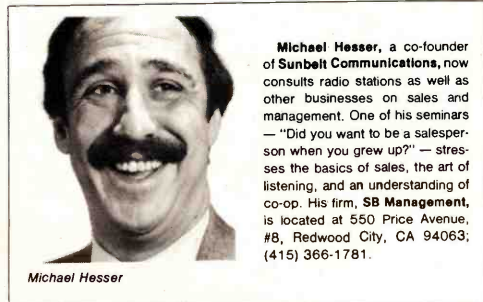
First, you need inexpensive, short duration cassette blanks. (Do not use bulk-erased demo cassettes sent to you by radio syndicators. The reason is simple. We also do syndication, and I've sent you some of these cassettes. But you told me, "It was lost, please send me another one.") Second, print up cassette labels with your call letters, logo, phone number, etc. These tapes will become your radio tearsheets.

For example, Baxter's Shoe Store wants to run a pre-Easter sale. Mr. Baxter breaks down and agrees to add your station to his media mix of four quarter-page newspaper ads and a heavy two weeks on another radio station in town. He's finally giving you a chance because you've put together a couple of "real cute spots," so you get 20 a week for two weeks.

Now's the time to leave nothing to chance. Use all your guns and strategy; don't allow the advertiser to make the comments we discussed earlier. When Mr. Baxter's commercials are scheduled to run, you should be ready with your cassette blank to record — off the air — one minute before his scheduled cluster and record until after the stop set and into the next minute or so.

### Take Extra Steps

Your recording should include the end of one of your station's "killer" songs, your announcer giving the time, the calls, etc., and then — a Pepsi commercial, Baxter's shoe store, and the local Ford dealer. After the commercials: your announcer again and the



Michael Hesser

Michael Hesser, a co-founder of Sunbelt Communications, now consults radio stations as well as other businesses on sales and management. One of his seminars — "Did you want to be a salesperson when you grew up?" — stresses the basics of sales, the art of listening, and an understanding of co-op. His firm, SB Management, is located at 550 Price Avenue, #8, Redwood City, CA 94063; (415) 366-1781.

beginning of the next great song. Mr. Baxter's intangible is now tangible. But we're not done yet.

Drop in to see Mr. Baxter, bringing along the cassette, a player, and a copy of the days and times his commercials are scheduled to run. Play his tape (remember it's only approximately three minutes long). Ask Mr. Baxter if he has a cassette player at home. If he doesn't, let him use yours for the evening so he can play his commercial for the wife and kids. They'll love it.

What has the radio tearsheet accomplished? It has made the intangible tangible. It showed Mr. Baxter he's in good company. It allowed him to hear one of his 40 commercials as it played to your listening audience. It gave Mr. Baxter pride of ownership and showed that you care enough about him and his business to take that extra step.

If your clients aren't happy after all of the above — blame it, as always, on your traffic director.



**THE PRESIDENT'S CLUB** — Group W Radio recently inducted new members into the President's Club — honoring the single highest billing AEs at its stations. AM station winners, flanked by VP/AM Stations Warren Maurer (l) and Group W Radio President Dick Harris, were (left photo, l-r) WINS/New York's Tim O'Sullivan, WBZ/Boston's Gil Sullivan, KFWB/Los Angeles's Andrea Cohen, KYW/Philadelphia's Bob Kelly, KFWB/Los



Angeles's Jerry Santantonio, and KDKA/Pittsburgh's T.J. Feola; (right photo) Harris (far left) and VP/AM Stations Bert Wahlen (second from right) congratulate the FM honorees (l-r) KJQY/San Diego's Ginger Hoy, KOSI/Denver's Ellen Bartholomew, KODA/Houston's Frank Costa, KQXT/San Antonio's Jill Baumgartner, and KQZY/Dallas-Ft. Worth's Laura Lovins.

# DIAL "P" FOR PLACEMENT

It's no mystery when you need new staff quickly. Columbia School of Broadcasting has seasoned graduates and trained beginners just

waiting for the position you have open right now.

Our placement service is absolutely free to your station. Let us put your job lead on our 24-hour hotline, plus spread the word to our 20 Communication Centers around the country.

We have trained announcers, copywriters, salespersons and engineers for 22 years. Our National Placement Director screens every graduate to ensure that when a job opens up, we

have a qualified graduate to fill it.

So dial "P" for placement. Call Penelope Conklin collect at (213) 469-8321. Let her take the suspense out of your staffing mystery.



**Columbia.**  
The best kept secret in Broadcasting

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Not affiliated with CBS, Inc.



**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.

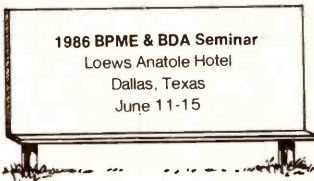


HARVEY MEDNICK

## BEEFED UP FOR RADIO

# It's BPME Time Again!

In response to requests from the radio station membership, and to recruit more radio interest and participation in the Broadcast Promotion & Marketing Executives association and its annual seminar, 1986 agenda planners have more than doubled the number of specific radio-related sessions and activities than were held at last year's gathering. In addition to radio-specific sessions, there are many presentations of great interest and benefit to radio registrants.



In a blatant effort on my part to encourage you to attend the BPME seminar in Dallas June 11-15 at the Anatole, I'd like to highlight the agenda from a radio promotion/marketing aspect. I'll also point out a few other sessions on the program you might not only find interesting but be able to use to persuade your manager to approve your attendance.

### Wednesday, June 11

**12:20-2pm: Radio Luncheon**  
This is BPME's first-ever opening luncheon designed just for radio. The guest speaker is RAB President Bill Stakelin, who's expected to stress the importance of sales promotion and the station promotion director to station operation.

## ONE YEAR AGO TODAY

- Rodney Brady Bonneville's President /CEO
- Lynn McFadden VP/IGM KMBZ & KBMR/Kansas City
- Jack Ellery OM for WWDB/Philadelphia
- Ted Utz PD WMMR/Philadelphia
- Jim Lowe OM, Mike Davis PD at WNEW/New York
- #1 CHR: "Don't You Forget About Me" — Simple Minds (A&M) (2 wks)
- #1 AC: "Suddenly" — Billy Ocean (Jive/Arista) (2 wks)
- #1 BIU: "Sanctified Lady" — Marvin Gaye (Columbia)
- #1 Country: "She Keeps The Home Fires..." — Ronnie Milsap (RCA)
- #1 AOR Track: "Little By Little" — Robert Plant (Es Paranza/Atlantic)
- #1 LP: "No Jacket Required" — Phil Collins (Atlantic)

## FIVE YEARS AGO TODAY

- Ted Cramer PD WMAQ/Chicago
- Jim Smith PD WBBM-FM/Chicago
- Thomas Connally GM WDAF/Kansas City
- Fred Jacobs WRIF/Detroit PD
- #1 CHR: "Bette Davis Eyes" — Kim Carnes (EMI America)
- #1 AC: "Her Town Too" — J. Taylor & J.D. Souther (Columbia) (6 wks)
- #1 BIU: "What Cha Gonna Do For Me" — Chaka Khan (WB) (3 wks)
- #1 Country: "Elvira" — Oak Ridge Boys (MCA)
- #1 LP: "Face Dances" — Who (WB) (6 wks)

## TEN YEARS AGO TODAY

- Bruce Lundvall President CBS Records
- #1 CHR: "Silly Love Songs" — Wings (Capitol)
- #1 AC: "Welcome Back" — John Sebastian (Reprise/WB) (3 wks)
- #1 BIU: "Kiss And Say Goodbye" — Manhattan (Columbia)
- #1 Country: "After All The Good Is Gone" — Conway Twitty (MCA)
- #1 LP: "Black And Blue" — Rolling Stones (Rolling Stones/Atlantic)

**2:15-3pm: Special Radio Presentation**

NAB Sr. VP/Radio David Parnigoni will present NAB's newly developed campaign, "The Mind Connection." He'll explain why and how it was developed, and show how you can use it at the station level to complement your own in-house promotions.

**3:15-5pm: Three Idea-Sharing Sessions**

Here's an opportunity to share success stories in specific areas of activity. If you'd like to do "show and tell," contact the producers.

"On-Air Contests" — Producer Stuart Saginor, WELI/New Haven; (203) 281-9600.

"Sales Promotions With Client Tie-Ins" — Producer Kathy Bee, Malrite Communications; (216) 781-1420.

"Event Promotions" — Producer not yet named

3:40-4:45pm: Management "Assertiveness for Professionals" — Presenter Barbara Abrams of Tustin, CA.

Promotion Basics "Motivational Techniques" — Presenter Phil Nelson, Interdatum, San Francisco.

### Thursday June 12

**7:30-9:30am: Opening Breakfast**  
CBS President Gene Jankowski will show "The History of Broadcast Promotion." This presentation, headed for the Museum of Broadcasting, traces our profession's "roots" with a conscientious effort to focus on the beginnings in radio.

**9:45-11am: Workshops**  
"Nuts and Bolts of Creative Radio Sales Promotion" — Presenters Danny Flamberg of RAB and Susan Storms of WHN & WAPP/New York.

"Brainstorming Techniques For Radio" — Presenter Mark Tindell, KZEW/Dallas.

"Promotion Basics: Working With A Production Company" — Presenter Don Silverman, Silverman Productions.

**11:15am-12:15pm: "Dangerous In The Wrong Hands"** — Harry Marks focuses on the creative use of computer graphics.

**2:30-3:30pm: "Siskel & Ebert and the Promos"** — The two famous film critics "rate" ten station promos and spots.

**3:45-5pm: Workshops**  
"Exploding The Myths" — Rob Balon offers his research views.

"Creative Advertising: Case Study of a Multimedia Campaign" — Presenter Gordon Hope, CBC.

"Promotion Basics: Direct Mail" — Presenter Harvey Mednick, R&R.

### Friday, June 13

**9-10:15am: Workshops**  
"The Radio Television Commercial" — Presenter Filmhouse.

"Radio Community Service Events Revisited" — Presenter Arnold Katinsky, WGST.

"Promotion Basics: Wooing The



Trade Press" — Presenter Bob Bernstein, March 5.

**12:30 - 2:15pm: BPME Honors Luncheon**

**2:30 - 4:30pm: Format Workshops** — Idea sharing in format accented groups.

**2:30 - 3:45: Promotion Basic: "Handling A PR Crisis."** A special presentation by the agency people who handled the Tylenol crisis.

### Saturday, June 14

**8:30-9:30am: Marketing Case Study.** When you arrive you'll receive a promotional challenge. At this session you'll see how your marketing plan compares with a remarkable success story.

"Outdoor Advertising: The Media's Medium" — Presented by the Institute of Outdoor Advertising

**10:30-11:45am: Workshops**  
"Merchandising" — Presenter Jim Marchyshyn, KSHE/St. Louis.

"Coping With Four Arbitrons" — Evaluation of new continuous measurement.

"Promotion Basics - Copywriting" — Presenters Geoff Williams and Dennis Regan of Main Street Productions, San Diego.

**3:15-4:30pm: "Where Do Promotion Directors Go From Here?"** — Presenter Marty Wall of B106/Wash, D.C.

**6:30-8:30pm: BPME Awards.**

### And More

If those sessions aren't enough, there will be a host of exhibitors representing a variety of related industries, such as 2B Systems,

Filmhouse, TM Communications, U.S. Tape & Label, Colorgraphics, Spotwise, and many, many others. And when the sun goes down, hospitality suites will be opened for your perusal and enjoyment. I'm also very proud of the fact that, with a month left to go, radio registrations exceed the total number of radio people in attendance last year. We challenged BPME to develop a program that would inspire 250 radio promotion people to attend the 1986 Dallas Seminar, and I think they have. Call 717-397-5727 and register today. I look forward to seeing you in "Big D" next month.

## DATELINES

### 1986

**May 21-25**  
American Women in Radio and Television's

35th Annual Convention  
Westin Hotel Galleria, Dallas

**June 9-10**  
Burns Media 18th Annual Radio Studies Seminar  
Sheraton Crystal City Hotel, Washington D.C.

**June 10-12**  
5th Annual International Radio Festival of New York  
Sheraton Centre Hotel, New York

**June 11-15**  
Broadcast Promotion and Marketing Executives/Broadcast Designers Association's Annual Seminar  
Loew's Anatole, Dallas

**June 26-27**  
Atlanta Radio Forum '86  
Burkhart/Abrams/Douglas/Elliott & Associates Programming Conference  
Atlanta

**June 26-29**  
11th Annual Upper Midwest Communications Conclave  
Radisson Plymouth, Minneapolis

**July 13-16**  
7th Annual New Music Seminar  
Marriott Marquis, New York

**August 26-29**  
Radio-Television News Directors Association's International Conference  
Salt Palace Convention Center, Salt Lake City

**Sept 4-7**  
5th Annual Jazz Times Convention  
Roosevelt Hotel, New York

**Sept 10-13**  
Radio '86 Management, Programming, Sales, and Engineering Convention, sponsored by NAB and NRBA.  
New Orleans Convention Center, New Orleans



KEN BARNES

## ON THE RECORDS

### THE REAL NITTY GRITTY

# Dirt Band Celebrates 20 Years In Song

It's an unusual accomplishment for a group to reach 20 years together, still recording and still thriving, but it's been done (see article this page). It's more unusual to celebrate that achievement specifically in a song, released as a single to coincide with the 20th anniversary.

But that's what the Nitty Gritty Dirt Band has pulled off with "Partners, Brothers, And Friends," which hit the Country Top 5 in May. May 13 marks the group's actual anniversary date; they played their first public gig in Orange, CA on that day in 1966. Warner Bros. just released a greatest hits package to tie in with the May 13 occasion, and the celebration peaks June 9 at the "Twenty Years Of Dirt Reunion Concert" at Red Rocks Amphitheatre near Denver, featuring a number of musical friends.

#### Fitting In

*"... The critics all like our record just fine  
But they seem a bit confused  
Is it folk or rock or country?  
Seems like everybody cares but us ..."*

"Partners, Brothers, And Friends"

The Dirt Band has always defied pigeonholing. They're currently successful on the Country chart, but their music isn't a whole lot different than it was 15 years ago. Some have suggested that while the Dirt Band kept on doing what it was doing, mixing a myriad of musical styles into a unique customized blend, Country radio evolved to the point where Dirt Band music finally fit in.

But confusion over just what sort of group the Nitty Gritty Dirt Band really was has existed since they first started. The 1966 edition, which featured Jackson Browne for a while until he packed off to New York to write songs for former Velvet Underground singer Nico, represented itself as a kind of a jug band/vaudeville troupe, performing a lot of antique numbers like "I Wish I Could Shimmy Like My Sister Kate" and modern songs in the same kazoo-and-megaphone vein (one of which, on the first album, appears to be written by PolyGram's Russ Regan).

On the same 1967 debut LP, however, there was a bluegrass-style instrumental and a few orchestrated pop songs, including their first semi-hit, "Buy For Me The Rain."

This somewhat schizoid state of affairs continued for two more studio albums, which ranged stylistically from "Teddy Bear's Picnic" and "Sadie Green The Vamp Of New Orleans" to Jackson Browne's reflective "These Days" and Tim Hardin's "Reason To Believe." An early live album,



The mid-70s "natural" look

"Alive," confused matters further by adding cajun ("Alligator Man") blues, (B.B. King's "Rock Me Baby"), and R&B/doo-wop ballads ("Goodnight My Love") to the repertoire.

#### Tapdancing To A Hit

A breakthrough occurred in 1970 when the group's cover of Jerry Jeff Walker's "Mr. Bojangles" became a Top 10 pop hit, propelling into the limelight an accompanying album, "Uncle Charlie & His Dog Teddy," which featured songs by Buddy Holly, Kenny Loggins (an early cover, "House At Pooh Corner"), and Mike Nesmith, "Swanee River," and considerably more bluegrass than previously (a natural direction, with a talented banjoist, John McEuen, and no shortage of multi-instrumental abilities distributed among the band, which now included present member Jimmy Ibbotson along with founders McEuen, Jeff Hanna, and Jimmie Fadden).

The country/bluegrass/cajun orientation continued with "All The Good Times" in 1972 and came to fruition with the ambitious three-record set "Will The Circle Be Unbroken," a mini-history of country, folk, bluegrass, and even gospel featuring guest performances by Roy Acuff, Merle Travis, Mother Maybelle Carter, Earl Scruggs, and a whole raft of superpickers.

A double live album, "Stars & Stripes Forever," summed up their career to that point, with reprises of "Bojangles" and even "Buy For Me The Rain" as well as the usual ultra-eclectic range of material (the Jive Five's "My True Story" materialized).

Around 1973-74 the group relocated to Aspen, a move which did not dampen their experimental spirit, as the next album, "Dream," included not only the title cut (the old Everlys hit) and guest appearances by Linda Ronstadt and Leon Russell, but a couple of classical banjo pieces and a

wind harp excerpt.

For their tenth anniversary, a triple-album retrospective entitled "Dirt, Silver & Gold" was issued, with an accompanying list of "contributing writers" that included, besides those already mentioned, Randy Newman, ex-Eagle Bernie Leadon, Michael Murphey (before he acquired his Martin), Hank Williams, and Cab Calloway. Even "eclectic-oriented rock" doesn't cover that span.

#### Transition

After this summation, a transitional period ensued, with Ibbotson leaving temporarily and Bob Carpenter, who would join formally by 1980 and stay with the group, contributing a song and a few instruments to the 1978 "The Dirt Band" LP, which was more pop-oriented and not wildly successful. The follow-up LP, however, spawned a second Top 10 pop hit in "An Amer-

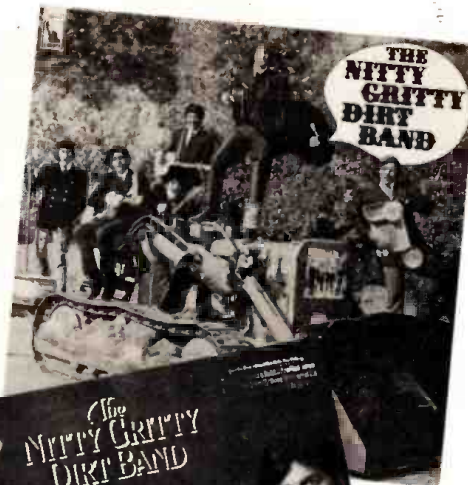


Live in the '70s

ican Dream," written by ace country songsmith Rodney Crowell. This number joined the country chestnut "Wolverton Mountain" and a collaboration by the Dirt Band and Le Roux on Gary U.S. Bonds's "New Orleans" in a typically all-encompassing LP package.

"Make A Little Magic" gave the group another hit with the title track, an original, as was most of this album, barring a rocker by Cindy Bullens. 1981's "Harmony" continued that trend, with just a Van Stephenson song added to nine originals, but no hits were forthcoming.

On their last Liberty/UA LP, "Let's Go" (credited to the Nitty Gritty Dirt Band after the last four had been Dirt Band projects), the group scored a country hit, "Dance Little Jean," which really was no drastic departure from what they'd been doing. And mixed with songs by Dave Loggins, Bob McDill, and Rodney Crowell were pop-rockers from Andrew Gold and Marshall Crenshaw.



It was 20 years ago today:  
NGDB then and now.

But Country radio welcomed the Dirt Band, and they found themselves able to combine country hits like Crowell's "Long Hard Road" and the original "High Horse" with Crenshaw, Springsteen, and Jim Steinman numbers for their first Warners album, "Plain Dirt Fashion." The "Partners, Brothers And Friends" album is perhaps a more

unified country-pop mix, with the autobiographical title song, as mentioned above, setting up 1986's 20-year anniversary celebrations. And with the loyalty engendered by their longevity and current string of country hits, plus their own wide-open musical instincts, there's no reason they can't go on indefinitely making music that defies categories.

### GROUPS LASTING 20 YEARS

## The Double Decade Club

This month the Nitty Gritty Dirt Band begins celebrating its 20th anniversary as a performing group (their 20-year recording anniversary arrives next April). They join a select roster of acts with 20 years behind them, still recording and performing.

That definition leaves out a number of acts still making good money on the oldies circuit, from the Diamonds and Shirelles to Paul Revere & The Raiders and Herman's Hermits. But there's still an impressive collection.

Thirty-year groups the Dells and Four Tops have to lead the list, although the former group isn't currently recording, to my knowledge (they have in the past two years, however). The Staple Singers are in the quarter-century range, as are the Spinners, the O'Jays, Gladys Knight & The Pips, and the Temptations.

The end of 1986 marks the Beach Boys' 25th anniversary, while their East Coast former rivals the Four Seasons are in the same ballpark. The Jefferson Airplane/Starship combo has passed 20, although with no original members; same for the Guess Who, who

have continued in one form or another to record in Canada.

Something about the British scene seems to promote longevity. The Hollies and the Searchers, both closer to 25 years than 20, are not exactly forefront bands, but the Hollies continue to record sporadically and the Searchers play contemporary material and recorded as late as 1983. Closer to the contemporary action are the Kinks, Moody Blues, and of course the Rolling Stones. The Animals seem to have split up again after their recent reunion, but Slade, counting a couple of early incarnations under different names, has now passed the two-decade mark.

Other groups are approaching this milestone. The Bar-Kays started recording in 1967, while the J. Geils Band, Jethro Tull, and Yes all commenced in 1968. And there may be more I've neglected to mention; I'd appreciate any reminders.

# 2 READY 2 GO

## TRANS-X "Living On Video" MIRAGE

WKSE deb 38	Y106 27-20
ZZ99 add	KAY107 40-35
WL0L-FM add	KLUC deb 38
KZZB 1-2	OK100 39-33
FM102 deb 24	95XIL deb 38
KPLUS 22-17	KWES deb 33
Q100 add	WPFM 37-29
K104 38-32	KDVV deb 37
BJ105 20-14	OK95 deb 40

KBEQ	B106	Q101
KDWB-FM	WKSI	WCIL-FM
WKEE	KNSD	

## LIMITED WARRANTY "Victory Line"

KDWB-FM 22-16  
WL0L-FM 23-13  
KYYY add  
Y94 on  
WSPT add



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## DATEBOOK

SEAN ROSS

### Lead A Double Life #1

Some rock stars are born again; more than a few seem to be born twice. In recent months, we've reworked our database to catch some of them. Periodically, we'll list them so that you can update your records, and in hopes that somebody with the right information might come forth. We'll start on artists with two dates and possibly work our way down to year conflicts in the future. Any new information is appreciated. (Special thanks to **Tara Beyer** and **Pam Maritzer** for their assistance on this project.)

**Johnny Ace** 6/29 or 6/9/29, **Herb Alpert** 3/1 or 3/31/35, **Adam Ant** 10/31 or 11/3/54, **Burt Bacharach** 5/12 or 5/21/29, **Fontella Bass** 7/3/49 or 50 or 8/24/42, **Eric Burdon** 4/5 or 5/11/41, **John Cale** 12/4 or 12/5/40, **Desmond Dekker** 7/16 or 7/17/42, **Rick Derringer** 8/4/49 or 8/5/47, **Mickey Dolenz** 3/8 or 3/9/45, **Lonnie Donegan** 3/29 or 4/29/31, **Kinky Friedman** 10/30 or 10/31/44, **Andy Gibb** 3/5 or 5/5/58, **Gary Glitter** 5/7 or 5/8/40, **Andrew Gold** 8/1 or 8/2/51, **Jeff Hanna (Dirt Band)** 7/11 or 8/11/47, **Tim Hardin** 9/13 or 12/23/40, **Isaac Hayes** 8/6/38 or 8/20/41, **Nona Hendryx** 8/18/45 or 10/4/44, **Chrissie Hynde** 9/7/52 or 9/28/51, **Janis Ian** 4/7 or 5/7/51, **Joe Jackson** 8/9 or 8/11/54, **Booker T. Jones** 11/12 or 12/11/44, **John Paul Jones** 1/3/47 or 6/3/46, **Paul Kantner** 3/12 or 3/17/42 or 3/17/41, **Simon Kirke** 7/28/48 or 8/27/49, **Cheryl Ladd** 7/2, 7/12 or 7/20/51, **Denny Laine** 9/29 or 10/29/44, **Cyndi Lauper** 1/20 or 6/20/53, **Peggy Lee** 5/6 or 5/20 or 5/26/20, **Little Richard** 12/5 or 12/25/35, **Freddie Mercury** 9/5 or 9/8/46, **Eddie Money** 3/2/49 or 3/21/48.

#### MONDAY, MAY 19

1976/Gonzales County, TX refuses **Willie Nelson** a permit for his annual picnic. The concert, which would've featured **Waylon Jennings**, **Jessi Colter**, **Kris Kristofferson**, **Rita Coolidge**, and **Emmylou Harris**, is cancelled that year.

1981/Religious station **KBRT/Los Angeles** is invaded by four men who force it to air their "conspiracy tape," in which the National Council of Churches is accused of the Atlanta Child Murders and the **Jim Jones** Guyana massacre.

1984/The O'Jays and **Romantics** are together on "Soul Train."

Birthdays: **Pete Townshend** 1945, **Grace Jones** 1953.

#### TUESDAY, MAY 20

1974/**David Bowie's** "Diamond Dogs" LP is delivered to Los Angeles stations by famed used-car dealer **Cal Worthington** and a Bengal tiger.

1978/"The Buddy Holly Story" premieres in Lubbock.

1981/**Gary Owens** gets a star on Hollywood's Walk Of Fame, allowing him to start work on one for the **3 Stooges**.

1985/Harlem's famed Apollo Theatre reopens.

Birthdays: **Joe Cocker** 1944, **Cher** 1946.

#### WEDNESDAY, MAY 21

1962/**Stevie Wonder's** "Fingertips, Pt. II" recorded live.

1974/**Clive Davis** joins **Bell** as a consultant.

1979/**Elton John** plays the first of eight Russian shows in Leningrad.

1980/Maybe people just like to do this in the spring: the **Clash's Joe Strummer** is arrested in Hamburg for attacking a fan with his guitar.

Birthdays: **Ronald Isley** 1941, **Mr. T** 1952.



Paul Welles, Bob Dylan, Patti LaBelle, Rosanne Cash

#### THURSDAY, MAY 22

1954/**Bob Dylan** bar-mitzvahed.

1955/Bridgeport police ban **Fats Domino** after an alleged rock & roll riot in New Haven.

1966/**Bruce Springsteen** and his garage band, the **Castles**, make their first record, which is never released.

1979/**Cheap Trick's** "Live At Budokan" LP goes gold, thus delaying the release of "Dream Police," which was supposed to have been their breakthrough LP.

Birthdays: **Bernie Taupin** 1950, **Steven Morrissey (Smiths)** 1959.

#### FRIDAY, MAY 23

1970/The **Grateful Dead** plays its first British concert; opening for them is **Mungo Jerry**.

1975/Thousands of **Beach Boys** fans cause the upper deck of Anaheim Stadium to sway.

1979/In an effort to get out of his **ABC/MCA** contract, **Tom Petty** files for bankruptcy.

Birthdays: **Shelly West** 1958.

#### SATURDAY, MAY 24

1932/The Canadian Broadcasting Company is established.

1978/"Van Halen I" goes gold.

1978/**WAKY/Louisville** PD **Gary Guthrie** premieres the **Barbra Streisand/Neil Diamond** duet of "You Don't Bring Me Flowers," which he spliced together as a present to his ex-wife.

1980/**Phil Collins**, **Mike Rutherford**, and **Tony Banks** work the ticket booths at L.A.'s **Roxy** for their show the next night.

Birthdays: **Tommy Chong** 1938, **Bob Dylan** 1941, **Patti LaBelle** 1944, **Rosanne Cash** 1955.

#### SUNDAY, MAY 25

1973/Using six times the amount of equipment employed by the **Rolling Stones**, **Carole King's** free concert in Central Park is heard by an estimated 100,000 fans.

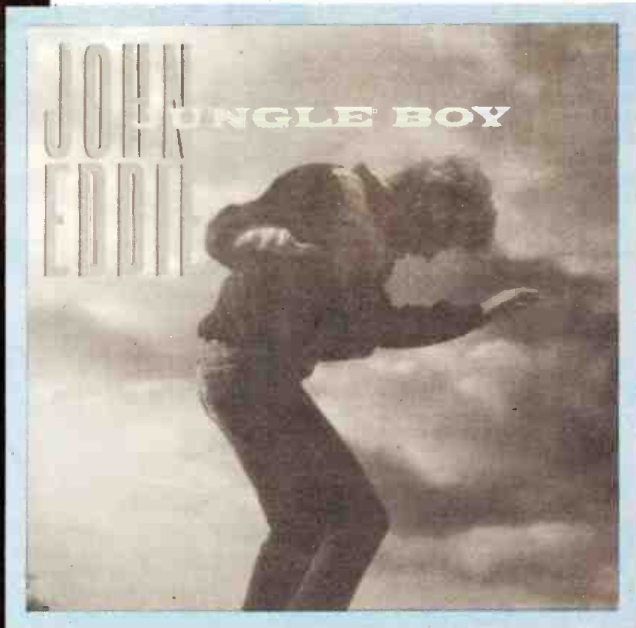
1977/From the "This is your life, **Meco Monardo**" file: "Star Wars" opens.

1981/First generation rocker **Roy Brown** dies.

1984/**WWDC-FM/Washington's** **Grassman** tells **R&R**, "I've been doing (my act) for 14 years and I've never gotten in trouble with the FCC."

Birthdays: **Tom T. Hall** 1936, **Jessi Colter** 1945, **Paul Weller** 1958, **Miles Davis** 1926.

# Columbia Records Artist Development: Where Careers Are Built On Original Ideas!



## JOHN EDDIE

### "Jungle Boy"

*Taken from the Columbia LP: "John Eddie" 40181*

*Produced and Engineered by Bill Drescher  
Management & Direction: Tommy Mottola, Champion Entertainment*



## JEAN BEAUVOIR

### "Feel The Heat"

*Produced, Arranged, Composed, and Performed by Jean Beauvoir*





ADAM WHITE

# RECORDS

WEA'S WEISS AIMS TO INFORM

## Fighting Drug Abuse

A couple of years ago, a prominent record producer confessed publicly that he had been a heavy drug user, and that his dependency on cocaine had nearly destroyed his career. He made the admission in one of the trades, in itself unusual because when there are reports of drug problems among music people, they usually appear in the consumer press. And they usually involve artists, recent examples being David Crosby and John Phillips.

The music industry's involvement in social causes during the past 18 months has gone a long way to counter its previously negative portrayal in the general media. At the same time, the business continues to grapple with image difficulties — to say the least — as a result of "explicit" lyrics and payola.

One person who, by profession, deals with the media as it, by choice, is dealing with the drug abuse issue is Skid Weiss. As the National Director/Communications of the WEA Corporation, distributing arm of the Warner/Elektra/Atlantic record labels, he's responsible for its advertising, public relations, and creative services functions.

### Modest Newsletter

A 15-year WEA employee, Skid has been augmenting his duties since last fall with a quiet, company-sanctioned drive to educate its employees and others in the music/entertainment industry about chemical substance abuse. His primary vehicle has been a modest newsletter, produced every couple of months and distributed within WEA, as well as to selected retail/wholesale customers and to the principals of the Warner Communications labels.

The newsletter features reprints of articles about the perils of drugs, drawn from such sources as *Fortune*, *Advertising Age*, and the *New York Times*. Skid's first missive stated, "Please accept this as a personal petition to solicit your views, comments and recommendations as to what the prerecorded entertainment industry can do constructively in concert with other industries to deal with the spreading epidemic of drug and alcohol abuse."

The response to that first newsletter — sent to approximately 800 in WEA — and to subsequent editions has been "encouraging and gratifying," says Skid. "It took about a month, and then I started getting calls and letters." One response came from a sales manager recovering from addiction. He offered additional material on the subject "and anything else he could do to help." Another recovering addict, a label employee and mother, was grateful and anxious to know how to assist further.

### Customer's Call

"Then I got a call from a chief executive of one of our key customers," notes Skid. "He had recently learned of his adopted daughter's cocaine habit and was absolutely destroyed. He didn't know what to do and asked for advice." Yet another respondent was a WEA employee who lived in a conservative part of the U.S. She approved the effort because it showed the music industry wasn't indifferent to a tough issue. She admitted that until hearing of Skid's effort, she couldn't even tell some family members that her employer was a music company.

Weiss explains that for some years he felt music professionals should develop more of a social conscience. "From a pragmatic point of view, having been involved in promotion, marketing and advertising, I was a little stunned at first that the record industry was not more involved in public service projects."

He says he tried in the '70s to get involved with anti-drug, anti-alcohol campaigns "because what was happening was injurious; it was not enhancing the creativity of artists." Such attempts were not widely effective, Skid notes, partly because "there's a great deal of denial in the business, and it's being perpetuated by people who don't want to antagonize stars and artists. Finally, after USA For

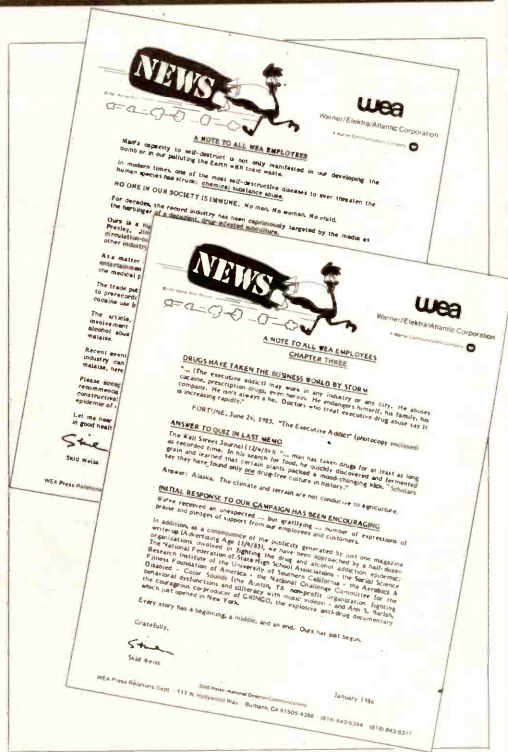
"From a pragmatic point of view, I was a little stunned at first that the record industry was not more involved in public service projects."

—Skid Weiss

Africa came along, I thought if the time isn't right now, it's never going to be."

### Newman Center

Skid contacted a number of appropriate organizations last year (including several whose literature he felt was more impressive than their programs). He then connected with the Scott Newman Center for Drug Abuse Prevention and



Health Communications Research. Newman, son of actor Paul Newman, died from an accidental overdose of drugs and alcohol in 1978.

Weiss met the Center's Susan Kendall Newman last September and introduced her to WEA Corp. President Henry Droz. "I told Henry what I wanted to do, and he said, 'Go for it.' I was just going to send out some mailings. I wasn't taking any particular position, and there was no corporate policy involved. We were just doing a program of what we consider to be important public service for our employees."

WEA picks up the tab for preparation of the newsletter and its distribution inside/outside the company. "This is part of my function and responsibility here," says Skid, "although there's no specific budget on the ledger sheet. I was told, however, that there is going to be provision in the budget for this."

The problems of chemical substance abuse and how to fight it are not endemic to the entertainment business, emphasizes the WEA director. "It's universal, and every industry, every corporation in America is facing this. More and more companies are getting involved in employee assistance programs."

### Chapin Admirer

Weiss says he is informing people of drug risks and what can be done, not sitting in judgment. A longtime admirer of the late Harry Chapin and his pro-social activities, Skid concedes that the anti-drug movement could use more musicians' support. "It's a tricky, sensitive area. I don't want to get into dictating to artists what they can and cannot do. I don't want to get involved in censorship or viola-

tions of the First Amendment. But they have tremendous influence as role models. And when they can get together and do something on a subject of this sensitivity and nature, as they did for USA For Africa, Farm Aid and the other events, then I'll feel we're on the right road."

"I don't want to get into dictating to artists what they can and cannot do. But they have tremendous influence as role models. And when they can do something on a subject of this sensitivity, then I'll feel we're on the right road."

—Skid Weiss

Skid's activities have produced support and commitment from such major merchandisers as David Lieberman of Lieberman Enterprises, Evan Lasky of Danjey Music & Video, and, in the last month, from a major figure in the talent and recording community — Quincy Jones. "It's wonderful that someone is taking a stand to reveal the truth of the matter, that drugs and alcohol aren't good but are bad for the health and mental well-being of anyone who is a user," states Quincy.

"Quincy's letter was unsolicited and unplanned," says Skid, "and more of those things are going to happen on a spontaneous level. I'm just going to continue the campaign, trying to help. There's nothing more powerful than an idea whose time has come. Fighting drug and alcohol abuse is just that."

## New Acts And Compact Discs

Here's the latest comment I've received about the subject of promoting compact discs to radio. It's from Candace Oehler, Marketing/Promotions Director for Albatross Productions:

Dear R&R,

We've followed with interest (and some amusement) the recent comments in R&R regarding the difficulty in obtaining compact discs and radio's dissatisfaction with major label CD service. Also noted is your mention of A&M's promo CD release of a 38 Special single ("possibly a first from a U.S. pop label").

We thought you might be interested to learn that Albatross released the first promotional compact disc in January 1985 to support the debut album, "Gone Too Far," by the Albatross-managed group Widow. We also issued promo CDs for the band's second album, "Rockit," and serviced several hundred CHRs (including the Gavin stations, which almost never receive anything!).

Since that time, and because of our longstanding relationship with our Japanese manufacturer, we have contracted to supply promotional CDs for several other independent and associated labels. Last year, for example, Mega went through us and obtained 600 Beatles Some CDs. And we are currently awaiting arrival of an order we placed for Pasha to support the release of its *Isle of Man* album.

We are amazed that major labels, which certainly have much larger budgets than independents, have been so reluctant to provide better CD service. Needless to say, the response generated by promotional CDs has been extremely favorable and is a tremendous tool in breaking a new band.



A N N O U N C I N G

THE RELEASE OF  
**"INVISIBLE TOUCH"**

(7-89407)



(Available as 12" PR 897)

THE FIRST SINGLE/TITLE TRACK  
FROM THE SOON TO BE RELEASED  
ALBUM FROM  
**GENESIS**  
(81641)

GENESIS IS TONY BANKS  
PHIL COLLINS  
MIKE RUTHERFORD

Produced by Genesis & Hugh Padgham

ON ATLANTIC RECORDS & CASSETTES



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JOEL DENVER

THROUGH A LISTENER'S EAR

Viewing Your Station From The Outside In

By Yvonne Olson

Ever listen to your station? No, I mean do you ever listen to your station? Of course you do. Eight hours (at least) a day, right? On your airshift, maybe? In the shower, eating breakfast, or sometime between music meetings, production work, and the various decision-making crises you encounter every day?

Everyone knows radio is a 27-hour, eight-day-a-week job. And it's hoped all that hard work results in an outstanding on-air presentation. Sometimes, however, that's not the case. And then you're left wondering why.

The Outside Track

Well, ask yourself this: Do you ever stand outside of the inside picture, and look at (or listen to) your station the way a listener does? KEZB/EI Paso OM/PD Ron Haney, WCAU-FM/Philadelphia MD Glenn Kalina, Y108/Denver PD John Driscoll, and WGFM/Sche-

"Don't live and die by your research. You're bound to miss what's passing right in front of you, (becoming) everything from frustrated to negative to paranoid."

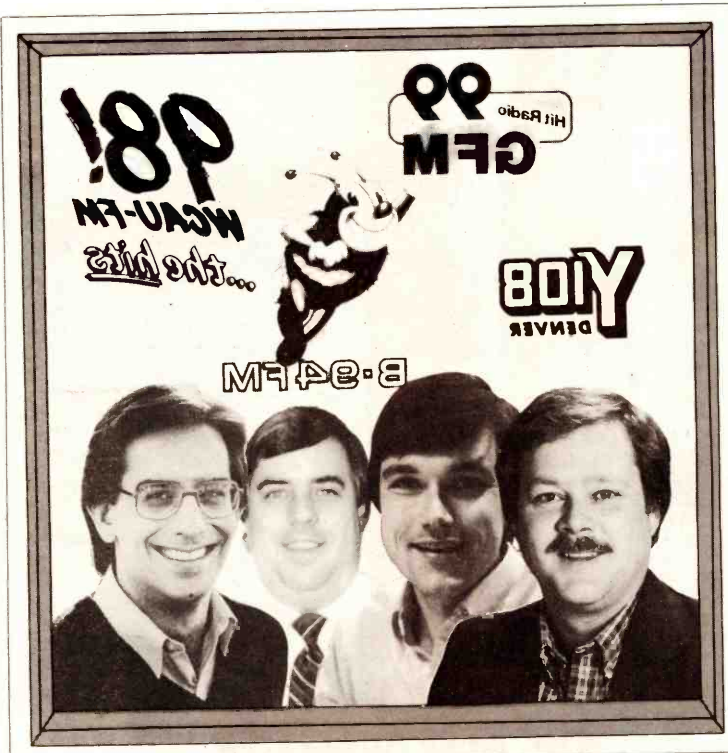
— Tom Parker

nectady MD Tom Parker suggested various ways a programmer/music director can occasionally ride the outside track.

Listening doesn't come about until you've got a product on the air and, being a CHR outlet, that product is generally aimed at the female 18-34 target. Listening is a matter of positioning both the music and the station. And when your product is ready, you look for audience reaction. Y108 goes for the dual sell in hopes that talk on the street will be positive from both sides.

Meetin' The Peeps

"We try to tie in our promotions with national happenings to appeal to a couple, not just one person," said John Driscoll. "Things like the Super Bowl, Kentucky Derby, and the World Series. And on local promotions we try to develop a lifting pattern for one of the sells, either



Pictured: (l-r) Glenn Kalina, Ron Haney, Tom Parker, John Driscoll

the female attracting the male or vice versa."

When it comes to local events like ski trips and movie screenings, John looks for participant feedback. Unidentified station staffers often ride the ski buses to gather information from those who otherwise would be "passive listeners." And rather than giving those movie passes to the 15th caller, the "K-rockert" travels all over town handing them out and meeting the public. Y108 also places exit polls in area record stores, where listeners can talk about what turns them on and what doesn't.

Callout City

KEZB operates a little differently, making several callouts a week. "It's so accurate," stated Ron Haney, "that we know exactly what the pulse of the city is... you can make decisions based entirely on callouts and the listeners who call in."

But Ron likes to be sure, so station staffers visit the malls and

"I try to budget time for different things during the day. At least every other week I'll go through each complete daypart and make notes on what I like and don't like."

— Ron Haney

clubs to see what's hot with people. "We also do quite a bit of programming to that effect. Along with playing a syndicated show highlighting new music, I follow up with 'Future Hits' battles at night, and special songs called 'Hot Button Records' are played for immediate reaction."

Ron also works with consultant input. "A lot of people resent con-

sultants," he said, "and I admit I was a bit leery of what this guy (Lee Randall) was going to come in and do with my station. But the first thing he said when he came in was, 'If you're not going to pay attention to what your listeners say, you're not going to win.'"

Use Your Guts

WGFM's Tom Parker echoed that sentiment, saying, "Don't live and die by your research. You're bound to miss what's passing right in front of you. Sitting in the programmer's chair, you have to be on top of everything. Sometimes you lose sight of the essence and become everything from frustrated to negative to paranoid."

"I have a very hard time looking objectively at my station," concurred Glenn Kalina. "I try to keep a pulse on the city and look for records that can be exclusively ours. I feel that by us being a strict CHR people will have just one more reason to listen to us. They can't get it anywhere else."

WCAU-FM also has a formidable rival in AOR WMMR. "Men are tough to drag away from the AOR in town," said Glenn, "so I try to do and play things that will attract the women and bring the men along."

Where To Listen?

Those interviewed wholeheartedly agreed the station is probably the worst place to listen. Glenn Kalina usually listens "at home or in my car, somewhere where the phone isn't constantly ringing." "The music business is not the entire world," quipped John Driscoll, "but you'd never know it if you sat in my office all day. I'll go out on a weekend and drive around the city listening to my station. I keep

"I'll drive around the city listening to my station, trying to measure listenability. I'd like to think if I didn't work here, I'd be listening to this station anyway."

— John Driscoll

track of how many times I punch out, trying to measure listenability. I also go through malls and around stores to see if Y108 is on. I'd like to think if I didn't work here, I'd be listening to the station anyway."

Ron schedules his listening time. "I set up a time at least every other week, where I'll go through each complete daypart and make notes on what I like and don't like. When I was a jock I used to get real nervous when I'd be called in for a critique. So I try to be relaxed with my jocks and discuss things casually."

Checking Out Differences

John usually waits a day before he discusses any criticisms. "I listen for execution, production, and promotional concepts, and how they all blend in with the music. I make notes, then I wait a while to make sure it's as important as I thought it was."

What about the other stations in town? Glenn said, "I check out what everyone else is playing that we're not. I try to find out what musical differences exist between us and everyone else. I listen to the oldies stations to get ideas for our own oldies category. And I listen to various morning shows to keep track of their style and pace."

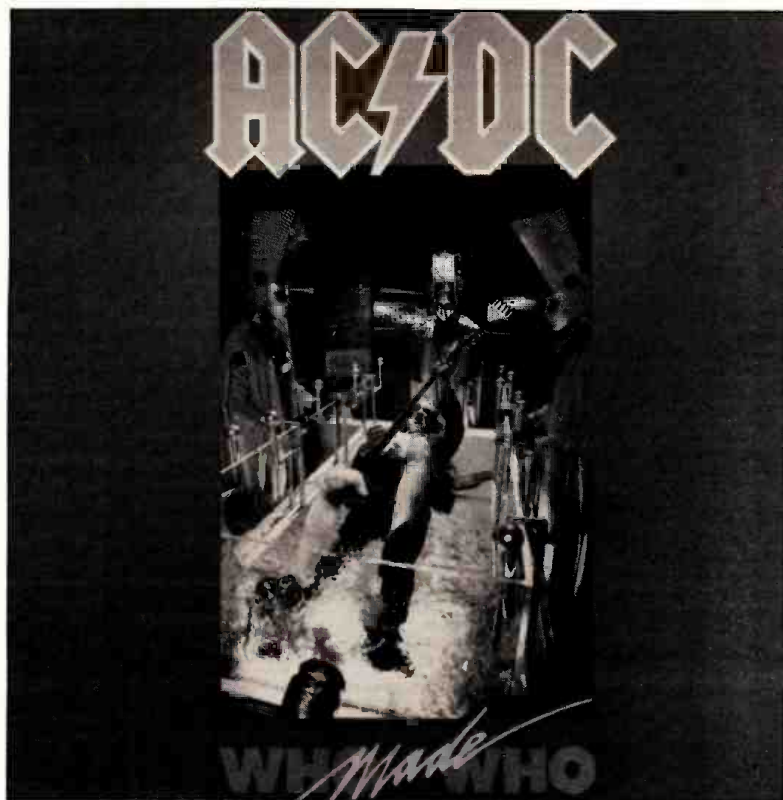
Keep track but don't react is how

Continued on Page 46

# ANNOUNCING THE RELEASE OF

# "WHO MADE WHO"

(7-89425)



## THE NEW SINGLE FROM

# AC/DC

(Also available as a 12" PR 872)

### FROM THEIR FORTHCOMING ALBUM, **WHO MADE WHO**

THE OFFICIAL SOUNDTRACK  
FROM THE STEPHEN KING FILM



DE LAURENTIIS ENTERTAINMENT GROUP Presents  
A Film by STEPHEN KING 'MAXIMUM OVERDRIVE'  
Starring EMILIO ESTEVEZ · PAT HINGLE  
LAURA HARRINGTON · CHRISTOPHER MURNEY  
Music by AC/DC · Co-Produced by MILTON SUBOTSKY  
Executive Producers MEL PEARL and DON LEVIN  
Produced by MARTHA SCHUMACHER  
Written for the Screen and Directed by STEPHEN KING



**ALBERT PRODUCTIONS**

ON ATLANTIC RECORDS

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## Viewing Your Station

Continued from Page 44

Tom operates. "You can't always be revising the hot clock. Just because another station is playing a record or has jumped something in rotation drastically doesn't mean you have to second-guess yourself. However, sometimes things sound better in the context of a radio station. If it sounds good for someone else, it might sound good for you too."

### Out From Under The Grind

The biggest problem, noted the programmers, is the amount of work that needs to be done in five days. Ron said, "I try to budget time for different things during the day, like a certain time of day to make and return phone calls and a certain time to work with my staff. I really try to push music into Mondays and Tuesdays, and fill the rest of my week with the other responsibilities."

"I try to keep a pulse on the city and look for records that can be exclusively ours. I feel that by us being a strict CHR people will have just one more reason to listen to us."

— Glenn Kalina

"Everyone also talked about prioritizing their duties. Tom said, 'My first concern is what's going on the air, and I try to delegate a lot of responsibility. Of course, if radio's your career, you gotta love it. You want to be on top of everything, but you have to get away sometime.'"

"I'm always wondering if I'm stressing the right priorities. And sometimes I get bogged down with other people's responsibilities," noted John. "I want my people to feel the same way about the station as I do. I'm trying to teach them to take care of the station, understand our communal goal, and run it perfectly when I'm not around. I want them to know the soul of this radio station."

### Editor's Comments

Objectively looking at one's own radio station as a casual observer is a task many programmers may unconsciously neglect in the day-to-day station shuffle. But, as evidenced by the preceding suggestions (and those listed in "How To Rehumanize" at right), stepping back is something that can — and should — be done.

## MOTION

Former KPLUS/Seattle MD Devon Durrant fills in as MD/7pm-midnight at KUBE while Wendy Christopher takes maternity leave . . . Stan Main assumes PD duties at Y94/Fargo; he most recently was Asst. PD/mornings at KCPX/Salt Lake City . . . Michael Cross is the new 8pm-midnighter at KJJO/Minneapolis, from KVIC/Victoria, TX . . . KZOZ/San Luis Obispo welcomes overnighter Corey Roberts from KIQO/Atascadero.

WCIL (AM)/Carbondale morning man Dave Bridges adds Production Director duties for both the AM & FM . . . 99KG/Salina announces a new lineup: PD Steve Wall in the morning, Jeff Travis middays, Production Director Bob Singer PM drive, Mark Davis 6pm-midnight, and Jay Scott overnight. The News Director is Rick Weber, and anchoring is Bill Zucker.



**ANOTHER #1** — WPLJ/New York gave Arista rep Jeff Backer (c) a gold record for "That's What Friends Are For," after the song hit number one status on the WPLJ Powerhit survey. This album award is the second in what WPLJ hopes will become a tradition for number one record holders in New York. Flanking Backer are MD Lisa Tonacci and morning man Jim Kerr.

## How To Rehumanize

As a PD, perhaps the hardest thing to do is get out of the station — and put your mind in neutral. Most of us are mired so knee-deep in station hoopla that often family and non-media friends can suffer. You owe it to yourself, the staff, and the station to occasionally get away and return with a fresh outlook.

Here are a few ideas worth trying. First, don't listen to the radio at all for a weekend. That might seem difficult to do, but remember you've got a capable staff. And second, let that capable staff be in charge once in a while. You'll be surprised at how fresh your station sounds to you on Monday morning.

Other ideas include:

- Taking regular vacations
- Not talking about the business with family/friends
- Going out as often as possible for lunch
- Making more of your lunches non-business.

Changing the environment where you listen can also help. For example:

- Stay at home and monitor the market on a Friday
- Take a Friday off and listen in your car as you run around on errands
- Drive out of the city and see how the station sounds from a suburban point of view.



**CASH TO KISS** — KTKS/Dallas recently awarded \$32,000 to a lucky listener who won the "Kiss Cash Lottery" jackpot. The jackpot started at \$1000 and doubled with each month's giveaway, making this prize one of the station's largest giveaways. Winner Shirley Bruner (center) received her check from morning team members (l-r) Rose Wright, Steve Johnson, and John Walton.



**LOVIN' EVERY MINUTE** — KKBO/Houston made several hundred fans very happy when it sponsored an in-store appearance by Loverboy at Sound Warehouse. Loverboy members (l-r) Paul Dean, Mike Reno, and Matthew Frenette are seated at the table; controlling the mike on the left is KKBO morning personality Jackie Robbins.



**USA PARADE** — Members of WB's Dream Academy recently visited with KIIS/Los Angeles staffers to promote their latest single "Love Parade." Pictured (front, l-r) are Kate St. John, Nick Laird-Crowes and Gilbert Gabriel of the band, (back, l-r) KIIS-FM's Paul Freeman, WB's Chris Crist, and KIIS (AM)'s Steve Lehman.

## BITS

• **Tap Tap Tap Tap Tap . . .** — WKSS/Hartford, the Hartford Sheraton, IBM, and American Airlines celebrated National Secretary's Week with the 1st Annual KISS-FM Type-Off. All accomplished typers gathered in the Sheraton ballroom and tapped their hearts out. After the contest all secretaries were treated to a Type-Off Party, and one lucky typer was awarded the grand prize of a weeklong vacation to Florida.

• **Zee Power Eez Wit You** — KZPS (Power Station)/Dallas is putting up nine Datsun 300ZX's for grabs this summer. The 92nd caller will be picked several times a day to win a white Z-jacket and qualify for the grand prize drawings.

• **Derby Daze** — WLRS/Louisville whooped it up for Kentucky Derby Week. 800 listeners took a cruise on the Belle Of Louisville, while tickets were given away to such events as a ZZ Top concert and a Billy Crystal laugh-in. On Derby Day, the station partied from 1pm-1am at the Phoenix Hill Tavern. All airshits were broadcast from the bar, including remote reports from the race's infield.

ANNE MURRAY

has a new single

WHO'S LEAVING WHO

and it's perfect for

CHR RADIO.



Produced and ReMixed by Jack White  
Associate Producer Mark Spiro

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Happy B

ROCKIN

YEARS

HAPPY BIRTHDAY  
ROCK LINE  
yo' mama,  
Jim Tray

HAVE  
SEVERAL  
& OMBES  
Mace  
Dick

Great  
stink  
with ya  
Big Bob

The Best Rocker  
Love's Rockline  
Sammy

Happy Birthday Rockline!  
One bitten nose forgotte!  
Phil

Happy Birthday  
and stuff like  
that.  
(Times in unity)  
You said  
I was

# Birthday

# ROCKLINE

▶ HOSTED BY BOB COBURN

# 5

# YEARS OLD

ROCKLINE!  
STOP!  
Darius  
Darius

Ann Henley

Auntie  
Darius  
Ann Henley

Happy B-day  
Rockline  
Best ever  
Darius  
Ann  
X

Happy 5th Birthday  
Rockline!  
Mike  
Ann

To  
Rockline  
Ann  
Darius

Happy Birthday  
Rockline  
Shave head!  
All the best!

# INXS

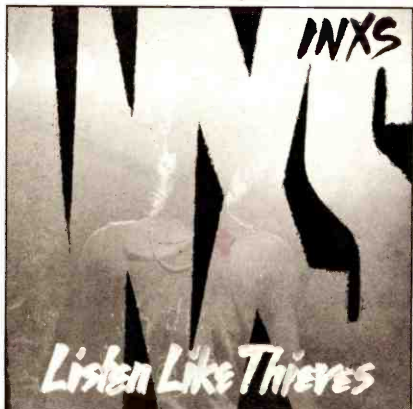
## Listen Like Thieves

(7-89429)

PRO-FM add	WKDD 30-28
WPHD on	WVIC 20-18
KTKS add	KJ103 37-35
93FM add 24	KAY107 add 39
WRNO 38-34	KIYS 36-31
WRSR deb 39	KSND deb 38
Q105 deb 27	KXYQ 35-32
WMMS 36-32	WFBG add
KWK add	WGUY add
KKRZ 36-32	WZON deb 38
KWSS add	WIGY deb 40
KPLUS 31-27	95XXX deb 39
Q100 add	WIKZ add
WZOU 27-19	WGAN deb 36
K104 add	Q104 add
WTLQ deb 38	Q101 deb 36
KZZB add	WHSL deb 38
WNOK-FM add	KCMQ deb 38
94TYX 34-30	WAZY-FM add
WOKI deb 40	WDBR 39-33
WFMI 39-37	KFMW deb 40
Y106 add	KOZE 34-27
WXLK deb 38	OK95 deb 34

## THEIR NEW SINGLE

From the soon-to-be platinum album.



Produced by Chris Thomas  
Management: MMA Management, Chris Murphy/Gary Grant



### ON ATLANTIC RECORDS & CASSETTES

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BRAD MESSER

## CALENDAR

### Cheap Books = Invaluable Facts

The Soviet core meltdown three weeks ago provided more proof that when a major story first begins breaking, even the smallest news operation can get a respectable jump on the wire services and networks.

When the first sketchy Chernobyl reports came in, here is an abbreviated sample of the information I was able to get, literally within minutes, without making one phone call or spending a cent:

The Soviet Union is the world's third-largest producer of atomic-energy-generated electricity, ranking behind the United States and France. America has 85 reactors. The Soviets have 46 reactors, including the world's largest (Ignalino-1) which uses the same graphite-moderated configuration as the reactor complex at Chernobyl.

That information was immediately available from the "Reader's Digest 1986 Almanac,"

which contains much more related information than any reporter would immediately need. For example, the Russians use only 146 kilowatt hours of electricity per capita compared to 10,455 used by Americans; the International Atomic Energy Agency can be reached by calling Vienna, Austria; the Soviets obtain 9% of their electricity from atomic power compared to 13.5% in the USA.

Upon hearing that the Chernobyl complex is north of the city of Kiev, a reporter could immediately consult, say, the "World Almanac," to learn that Kiev is the capital city of the Ukraine, which is Russia's most heavily-populated state and

"the chief wheat-producing section of the Soviet Union."

A glance at the map section of the "1986 Information Please Almanac" reveals some interesting distances: Kiev is closer to Rome, Geneva, Paris, Brussels, and Berlin than Dallas is to New York, or Los Angeles to Kansas City.

There is also information about radiation sickness, worldwide wind patterns which might disperse fallout, and on and on.

Book learning can be stacked up rapidly in just about every fast-moving crisis, to be instantly utilized either as background and filler or as a jumping-off point for phone calls and live interviews.

In the first few minutes of a big story, rapid research via a handful of inexpensive paperbacks can make even the smallest news operation highly competitive.

**MONDAY, MAY 19** — 75th anniversary of a landmark criminal case: the first New York State prosecution in which fingerprints were allowed as evidence (1911). A smalltime burglar was sentenced to six months because his prints were found on a store window. America announced in 1964 that dozens of secret microphones had been found hidden inside the U.S. Embassy in Moscow.

450th anniversary of the death of England's Queen Ann Boleyn. Her husband King Henry the 8th had ordered her beheaded on a false charge of adultery, then married the Queen's young lady-in-waiting one day later (1536). Victoria Day in Canada.

*Birthdays:* Grace Jones 34. David Hartman 51.

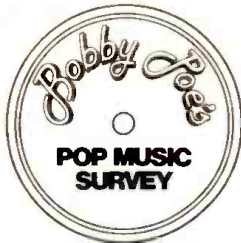
**TUESDAY, MAY 20** — 25-year-old Charles Lindbergh took off from Long Island, New York - in "The Spirit of St. Louis" - on his solo transatlantic flight 59 years ago (1927). Reporters called him the Flying Fool, then hastily changed the nickname to Lucky Lindy when he landed in Paris 33 hours later. Exactly five years later, Amelia Earhart departed on the first solo transatlantic flight by a woman (1932). John Walker and his son Michael were arrested one year ago as Navy spy suspects (1985). Christopher Columbus died in Spain, broke and dejected, in 1506. *Birthdays:* Cher (Cherilyn LaPiere) 40. Joe Cocker (John Robert Cocker) 42. Hockey star Stan Mikita 46. George Gobel 66.

**WEDNESDAY, MAY 21** — 25th anniversary of the declaration of martial law in Montgomery, Alabama, because of the previous day's attacks by white segregationists on Freedom Riders (1961). In 1945 Humphrey Bogart and Lauren Bacall were married: she was solemn while he cried through the 3-minute ceremony. Lindbergh completed the first solo transatlantic flight in 1927. The American Red Cross was founded 105 years ago by Clarissa "Clara" Barton (1881). Seventh Day Adventists held their first General Conference in 1863. *Birthdays:* Mister T, (Lawrence Tero) 34. Leo Sayer 38. Raymond Burr 69. Harold Robbins (H. Rubin) 70.

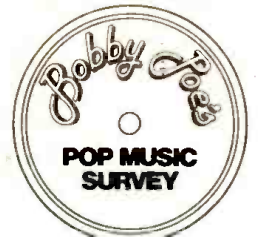
**THURSDAY, MAY 22** — The prototype of the world's first operational jet fighter plane, the twin-engine Messerschmidt ME-262, first flew 43 years ago (1943). About a year later, Chuck Yeager, piloting a propeller-driven P-51 Mustang which was 150 miles an hour slower, shot down an ME-262 and was recommended for the Distinguished Flying Cross. Conventional toothpaste tube patented 94 years ago (1892). National Maritime Day: commemorates inauguration of the first scheduled transatlantic steamship service in 1819. *Birthdays:* Barbara Parkins 41. Tommy John 43. Michael Sarrazin 46. Richard Benjamin 48. Susan Strasberg 48. Peter Nero 52. Sir Laurence Olivier 79.

**FRIDAY, MAY 23** — Bonnie Parker and Clyde Barrow were ambushed and killed 52 years ago near Gibland, Louisiana (1934). They were shot about 25 times each. Bonnie and Clyde's four-year criminal career had included at least 13 murders and dozens of smalltime robberies, the biggest for \$3,500. The first coast-to-coast car trip began 83 years ago in San Francisco, ending in New York City 63 days later (1903). South Carolina became the 8th state in 1788. Full Flower Moon. *Birthdays:* Golfer David Graham 40. Synthesizer developer Robert Moog 52. Joan Collins 53. Rosemary Clooney 58. Scatman Crothers 76. Saturday (5-24) AIDS declared #1 US health priority 1983. Priscilla Presley 41. Bob Dylan 45. Sunday (5-25) Star Wars released 1982. Chicago DC-10 crash killed 275 in 1979. 25th anniversary JFK space race declaration 1961. Karen Valentine 39. Leslie Uggams 43. Beverly Sills 57. Connie Selleca 31.





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## RADIO NOMINATIONS 1985

### RADIO EXECUTIVE OF THE YEAR '85:

Michael Osterhout (Edens) Dean Thacker (Maine) Wally Clark (Gannett) Tom Barsanti (10-80) Alan Goodman (Emmis) Tex Meyer (EZ) Jim Fox (Scripps Howard)  
Dave Parks (Gannett) Phil Goldman (Edens) Paul Todd (S&F) Harv Moore (Howard) Jack Alix (RHR) Rish Wood (Big Thicket)

### NATIONAL PROGRAMMER OF THE YEAR '85:

Dave Van Stone (Nationwide) Dan Valle (EZ) Rick Cummings (Emmis) David Martin (Midcontinent) Sunny Joe White (Pyramid) Mark D'iscoll (Statewide)  
Steve Roddy (Scripps Howard) Bill Shannon (Burbach) Gerry Cagle (Summit) Jim Wood (Maine) Jeff Sattler (Sandusky) Joe Montione (Future Mark)

### RADIO CONSULTANT OF THE YEAR '85:

Dwight Douglas...Alan Burns...John Gorman...Rick Sklar...Jerry Clifton...Mary Catherine Sneed...George Burns...Dan O'Toole...Kent Burkhardt...  
Bob Laurence...E. Alvin Davis...Gary Burns

### MAJOR MARKET RADIO STATION OF THE YEAR '85:

KS103 (San Diego) WPLJ (New York City) B104 (Baltimore) KKQB-FM (Houston) Z-93 (Atlanta) B-94 (Pittsburgh) KEGL (Dallas) WHYT (Detroit)  
KISS-108 (Boston) WLS (Chicago) 94-Q (Atlanta) WCZY (Detroit)

### MAJOR MARKET PROGRAM DIRECTOR OF THE YEAR '85:

Steve Kingston (B104) Randy Lane (Q107) John Young (Z-93) Mike Preston (KS103) Nick Bazoo (B-94) John Lander (KKQB-FM) Gary Berkowitz (WHYT)  
Steve Rivers (KMEL) Larry Berger (WPLJ) Ralph Wimmer (K106) Jim Morrison (94-Q) Dave Anthony (KDWB-FM) Gary Mitchell (KWK)

### MAJOR MARKET MUSIC DIRECTOR OF THE YEAR '85:

Chris Thomas (Z-93) Glenn Kalina (WCAU-FM) Gene Sandbloom (KHS-FM) Keith Nafly (KMEL) Gene Baxter (WAVA) Gregg Swedberg (WLOL)  
Marty Dempsey (B106) Frankie Blue (Z100) Patty Hamilton (KKQB-FM) Amy Kronthal (B104) Lori Campbell (B-94) Don Michaels (KDWB-FM)

### MAJOR MARKET AIR PERSONALITY OF THE YEAR '85:

Ron O'Brien (KHS-FM) John Lander/John Rio (KKQB-FM) Joe Bohannon (WBMM-FM) Brian Wilson/Don O'Brien (B104) Jim Kerr (WPLJ) Dave Otto (KS103)  
Don Geronimo/Mike O'Meara (WAVA) Gary Spears/Rufus Hurt (WAPP) Shadow Stevens (Z100) Jim Elliot/Scott Woodside (Q107)  
Pat St. John/Jimmy Rogers (WPLJ) Jim Zippo (KTKS)

### LARGE MARKET RADIO STATION OF THE YEAR '85:

WMMS (Cleveland) KBEQ (Kansas City) KZZP (Phoenix) KWSS (San Jose) WNVZ (Norfolk) FM102 (Sacramento) WKTI (Milwaukee) WKRQ (Cincinnati)  
KTFM (San Antonio) Y100 (Miami) KKRZ (Portland) WBLI (Long Island)

### LARGE MARKET PROGRAM DIRECTOR OF THE YEAR '85:

Rick Gillette (FM102) John Gorman (WMMS) Dave Van Stone (KWSS) Steve Perun (KBEQ) Guy Zapoleon (KZZP) Kevin McCarthy (WQUE-FM)  
Bob Kaghan (Z-98) Robert Walker (Y100) Kris O'Kelly (B-97) Bill Richards (WNCI) Bob Case (KUBE) Mark Boike (KPKE-FM)

### LARGE MARKET MUSIC DIRECTOR OF THE YEAR '85:

Chris Collins (FM102) Bobby Rich (Q105) Kid Leo (WMMS) Jim Curtis (WNVZ) Karen Barber (KBEQ) Wayne Watkins (WRNO) Doc Michaels (WRSR)  
Robin Kipps (KWSS) Steve Goddard (KZZP) Michael J. Foxx (WNCI) Dale Taylor (WQUE-AM) Frank Amadeo (Y100)

### LARGE MARKET AIR PERSONALITY OF THE YEAR '85:

Kid Leo (WMMS) Brian Kelly (WZUU-FM) Bill Thomas/Lou Clery (KBEQ) Joe Nastly (KTFM) Boomer Rollins (B-97) Cleveland Wheeler/Terrance McKeever (Q105)  
Chuck Buell (KRXY-FM) John Walton/Steve Johnson (WQUE-FM) Tony Macrini (WRSR) Mark McKay (KBKC) Gary Bryan (KKRZ) Corey Dietz (WNVZ)

### MEDIUM MARKET RADIO STATION OF THE YEAR '85:

WROQ-FM (Charlotte) PRO-FM (Providence) WAPI-FM (Birmingham) Y107 (Nashville) KC101 (New Haven) KHFI (Austin) Y106 (Orlando) WKRZ-FM (Wilkes-Barre)  
WPXY-FM (Rochester) WPHD (Buffalo) WQQQ (Allentown) WLRS (Louisville)

### MEDIUM MARKET PROGRAM DIRECTOR OF THE YEAR '85:

Rick Stacy (Y106) Reggie Blackwell (WROQ-FM) Tom Mitchell (WPXY-FM) Mike St. John (Y107) Bryan Geronimo (WQQQ) Al Brock (WKRZ-FM)  
Brian Thomas (BJ105) Bob Lewis (WRVQ) Bobby Cook (KX104) Bill Cahill (KJ103) Robert John (FM100) Tom Taylor (WPST)

### MEDIUM MARKET MUSIC DIRECTOR OF THE YEAR '85:

Stef Rybak (KC101) Jim Payne (WRVQ) Jim Steal (Y106) Jimbo Wood (WAPI-FM) Roger Christian (ROCK102) Mike West (WTIC-FM) Rich Bailey (KXX106)  
Chris William (WROQ-FM) Dave Wright (BJ105) P.J. Foxx (WYNS) Tommy Smith (WANS-FM) Steve Conley (FM100)

### MEDIUM MARKET AIR PERSONALITY OF THE YEAR '85:

Famous Amos (KOFM) Jack Acuff (WROQ-FM) Gary Craig (WTIC-FM) Scott McKay (WKSE) Nicole (WSTW) Rocky Knight (WLRS) Bill Tod (ROCK102)  
J.J. McKay/Steve Norris (WROQ-FM) Joe Madison (WAPI-FM) A.C. McCullough (WHOT) Boom Boom Cannon (WKSE) Brother John (WAPI-FM)

### SMALL MARKET RADIO STATION OF THE YEAR '85:

WGEM (Gadsden) WVIC-FM (Lansing) K104 (Erie) KBFM (McAllen) WZYQ (Frederick) WSSX (Charleston) Z102 (Savannah) WXLK (Roanoke) WNOK-FM (Columbia)  
WABB-FM (Mobile) KNIN-FM (Wichita Falls) Q101 (Meridian)

### SMALL MARKET PROGRAM DIRECTOR OF THE YEAR '85:

Kipper McGee (WROK) John Chommie (KHTZ) Jerry Lousteau (KZZB) Gary Franklin (WKPE) Jack Gillen (WKHI) Russ Brown (WXLK) Chris Bailey (WVSR)  
Gabe Baptiste (KKZX) Jeff Davis (WPFM) Paul DeMille (95XL) Todd Martin (WFLY) Kirk Ciliatt (KDON)

### SMALL MARKET MUSIC DIRECTOR OF THE YEAR '85:

Paul Fuller (WABB) Don O'Shea (WXLK) Will Kauffman (WOCM) Rich Stevens (Z103) Bill St. John (WGEM) Jack O'Brien (WERZ) Mark Roberts (BAYOU104)  
Dave Stratton (WFX) Martin Green (WJMX) Melodi Garrett (98-Q) Tom Walters (WAZX-FM) Bob Raleigh (Y102)

### SMALL MARKET AIR PERSONALITY OF THE YEAR '85:

John/Patricia Chommie (KHTZ) Mike Murphy (KZZB) Skip Elliot (WJAD) Kemosabi Joe (WZYQ) Bob Spencer (WCR) Cat Collins (Y102) Doug Nevel (OK100)  
Bill Matthews (WIKZ) Shannon West (BLU92) Bob Forster (WOMP-FM) Jim Martin (WOAY) David Lee Michaels (WNKS)

## RADIO PRESENTORS:

KENT BURKHART	DWIGHT DOUGLAS
ALAN BURNS	JOHN GORMAN
SUNNY JOE WHITE	DAVE VAN STONE
GARRY MITCHEL	RANDY LANE
NICK BAZOO	RICK GILLETTE
RANDY KABRICH	STEVE RIVERS
MARK ST. JOHN	BOB KAGHAN
MIKE PRESTON	GUY ZAPOLEON
STEVE PERUN	RALPH WIMMER
JEFF MCCARTNEY	

★ ★ ★

★ ★ ★

★ ★ ★

## RECORD PRESENTORS:

WALTER LEE	VINCE FARACI
STEVE MEYER	JOHN BETANCOURT
AL COURY	PHIL QUARTARARO
CHARLIE MINOR	MARGO KNESZ
EDDIE MASCOLO	DICK WILLIAMS
WALTER WINNICK	RICH FITZGERALD
JOHN FAGOT	DANIEL GLASS
MICHAEL LESSNER	RICK BISCEGLIA
SAM KAISER	JACK SATTER
BOB CATANIA	

★ ★ ★

★ ★ ★

★ ★ ★



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STEVE FEINSTEIN

# Gold Format Makes Inroads In Winter Sweep

Three up books do not necessarily a trend make, but winter gains for AOR-based Gold formats in such major markets as Boston, Washington, and Kansas City were certainly striking. They could also have serious implications for mainstream AOR radio.

AOR Gold could become the next "quick fix" format, springing up in many a market, if operators see it as an automatic entree for 25-44 men. That could fragment the very demo that traditional AOR has begun to pride itself on owning recently.

## Fragments Other Formats Also

Interestingly, AOR Gold stations' gains are not exclusively at the expense of competing mainstream AORs. In Washington, where "Classic Rock" WCXR debuted with a 4.1 12+ and came in second in men 25-34, DC101's 12+ drop of 6.5-5.0 reflected losses in 18-24 men rather than in upper demos. In fact, DC101 itself gained in men 25-34, and led 'CXR by over a 2:1 margin in that demo. It looks as if 'CXR took 25+ listeners from traditional Gold WXTX and ACS WASH and WCLY, rather than DC101.

KCFX/Kansas City, with a signal that has gaps in pockets of the city, has moved 1.8-2.9-4.8 since switching to Classic Rock last fall. It was #1 in adults 25-34 this time, and doubled its share of men 25-49, topping mainstream AOR KYYS, which slipped from first to sixth in that demo. KCFX also doubled in 25-49 women, with both FM ACs in the market slipping. KYYS's best 12+ finish in over two years came

largely from increases in men 18-24.

Fred Jacobs, who consults WCXR and KCFX, isn't surprised by gains at the expense of stations outside AOR. "We never looked at AORs as our primary target," he says. "There aren't enough shares there to go around. You've got to draw from somewhere else too."

He proposes that his clients also attract ex-AOR listeners who, driven away by hard rock, landed on AC stations years ago and have been sitting through Barry Manilow and Barbra Streisand tunes.

KCFX PD Greg Stevens agrees. "We're trying to grab listeners who had a rock radio background but stumbled onto AC as the lesser of two evils because they found rock radio's presentation or music juvenile. We've heard complaints (about other formats) not only about music, but also about heavy repetition. They're voicing dissatisfaction with programming designed for high come instead of long time-spent-listening."

## Boston

In Boston, WZLX nabbed second place honors in men 18-34, more than doubling its share in the demo and narrowing an 18-point gap behind WBCN to less than five points. In men 25-34, 'ZLX was second to 'BCN by only two-and-a-half shares.

Boston						Washington						Kansas City											
12+	Adults 18-34	Men 18-34	Men 25-34	Men 25-49	125+	12+	Adults 18-34	Men 18-34	Men 25-34	Men 25-49	125+	12+	Adults 18-34	Men 18-34	Men 25-34	Men 25-49	125+						
WBCN	7.4	6.8	1	1	1	5.3	WWDC-FM	6.5	5.0	2	1	1	1	5.9	KYYS	5.9	7.2	1	1	3	6	38	
WZLX	3.1	5.0	3	2	2	2	68	WCXR	1.9	4.1	5	4	2	3	57	KCFX	2.9	4.8	4	3	1	4	88

'BCN PD Oedipus says "we haven't responded much," but he admits that "we're conscious that they're there. We're working harder and being more careful on oldies and currents."

Still studying his Arbitron programmer's package, Oedipus doesn't plan to overhaul his direction. "If someone wants to hear only oldies, what can you do? We have to continue to play new music or else we'd cease to become the rock 'n' roll station that we are. We're the ones that create the oldies." Cutting back currents in favor of more oldies would be an error because "you'd lose on the other end to CHR, and be caught in the middle."

"I think it's a novelty... full-service, heritage AORs should be able to defeat them over the next eight months."

—Lee Abrams

Sherard feels the peak is still ahead, noting that 'CXR didn't make the switch until the book was already three weeks along and didn't use any TV until last month. Moreover, he points out, 'CXR targets adult men, who are historically slower to switch stations than teens and women.

Reflecting on his previous head-to-head, expensive Country war (as WPKX) with WMZQ, Sherard is now glad to be in a flanking position by offering a unique product. "Frankly, no market likes that kind of battle. It ends up in a Mexican standoff and becomes a matter of whose pockets are deeper. Sometimes, after years and years, even the winner is left with losses he must recoup," he says, referring to the costs of trying to out-promote and outmarket a competitor with a similar product.

## Abrams: Skeptical

Consultant Lee Abrams has two clients, DC101 and KYYS, facing Classic Rockers. "I think it's a novelty," he shrugs. "They sound good, but full-service, heritage AORs with great morning shows and great currents should be able to defeat them over the next eight months."

He doesn't prescribe that mainstream AORs change their music mix to ward off oldies stations. "The worst thing to do is panic. If anything, take an even higher profile on new music. Sell it, talk about it. I can't see not playing the ZZ Tops, Dire Straits, and Springsteens who have revived AOR in the last year."

Abrams adds that there's no need to beef up oldies lists, either, because "our clients are playing all those great cuts already. Over the last year, they've added a lot of depth into the oldies categories." Libraries have grown from as few as 300-400 titles to as many as 1200, he says.

## Longevity

The \$64,000 question is "How long will these stations last without the infusion of new music?" 'CXR's Sherard says, "You might've asked the same question of (PD) Joe McCoy at (perennial

Gold powerhouse) WCBS-FM/New York ten years ago. This is the first format where people are predicting burnout before it's even hit a plateau."

KCFX's Stevens says Classic Rock will sound fresh and have staying power "if we expand the amount of titles and go deep on albums."

"Music Of Your Life is hanging in there, and this is MOYL for 25-40 year-olds. I'm not sure people are ever going to tire of hearing this stuff."

—Fred Jacobs

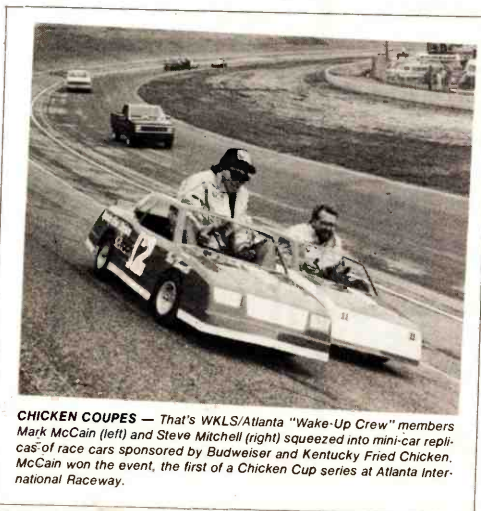
Consultant Jacobs isn't making any guarantees the format will last forever, but notes, "Music Of Your Life" seems to be hanging in there, and this is MOYL for 25-40 year-olds. I'm not sure people are ever going to get tired of hearing this stuff."

But Jacobs feels the longevity question misses the point, anyway. "These stations didn't have any brilliant alternatives. Classic Rock bought them a whole new life and franchise. If you're in a market with an AOR that you see some weaknesses in, Classic Rock has as much of a chance at working as being the third AC or CHR, which requires spending a lot of time and money trying to carve out something for yourself with absolutely no guarantee of success. This is a niche, a way to become a button on a car radio real quick. Fortunately, it also gets desirable demos."

## Oldies Are Still Goodies

The hole for the format opened up as mainstream AOR evolved, according to Jacobs, who feels AORs that moved through metal, new wave, and CHR crossover trends might be most vulnerable to an AOR Gold station.

"In AOR's quest to stay fresh



CHICKEN COUPES — That's WKLS/Atlanta "Wake-Up Crew" members Mark McCain (left) and Steve Mitchell (right) squeezed into mini-car replicas of race cars sponsored by Budweiser and Kentucky Fried Chicken. McCain won the event, the first of a Chicken Cup series at Atlanta International Raceway.

and find new answers, this body of music got stuck in dusty libraries," he says. "Playing only four or five Led Zeppelin tracks or just 'Aqualung' by Jethro Tull isn't enough for people who were rock 'n' rollers back in the late '60s and early '70s. This music is powerful in people's minds; it's more than just black vinyl. The key to the format working is how evocative of memories and attitudes the music is."

He also uses some softer artists like Al Stewart, Cat Stevens, Carole King, and Van Morrison who fell by the wayside when AOR began to go all-rock-all-the-time in the late '70s. "It brings back some of the diversity and progressive feeling of the old days before AOR went 'guitar-rock.' People's minds were a lot more open back then. Somebody once said that if Santana came along today, they wouldn't get played on AOR."

### Modern Presentation

The music on KCFX may be from another era, but the station's presentation is contemporary, says

PD Stevens. "It doesn't sound like a time warp. We present it as a modern station with promotions you could do on any station. It's a narrow enough format to begin with."

Stevens stresses the need for nonmusical elements to broaden the format's appeal. KCFX has transported busloads of listeners to a string of jazz clubs on pub crawls, sponsored charity 10k runs, and given away 10,000 masks of Royals shortstop Buddy Biancalana.

### Currents At Slow Rotation

KCFX does play some currents, such as Bob Seger and Little Richard, but not in a current rotation. Instead, they go in the fastest oldie rotation — once every 36 hours. An occasional weekend feature will spotlight a new release by a classic artist. For example, the station might play one new and one old song by the Stones back-to-back once a shift.

### Food For Thought

In large part, AOR Gold stations

are taking the same gameplan that mainstream AOR used in the last two years to "grow up" demographically — library depth and avoiding of 12-24-skewed music. But they go one step further, digging deeper into oldies for even greater variety, and playing none of the contemporary hard rock and "corporate" rock that AOR still uses to maintain its 18-24 male base.

Some observers feel the biggest threat to mainstream AOR would come if Classic Rock stations, after establishing credibility with 25+ listeners, then evolved and started to play currents also, but only those that have 25+ appeal. Then they might offer 25+ listeners the best of everything, old and new.

Could mainstream AORs that previously had been getting balanced 18-34 demos see their upper end erode and be squeezed back into a 15-24 stance? Still concerned with catering to 18-24s, they'd have to continue playing some music that has liabilities with 25+ listeners.

Adding currents later may be a problem for Classic Rockers, though, as it could be perceived as reneging on the promise to be all-olds. It also might be ineffective in attracting new listeners — their image of playing no currents could be so strongly etched that the currents might not register.

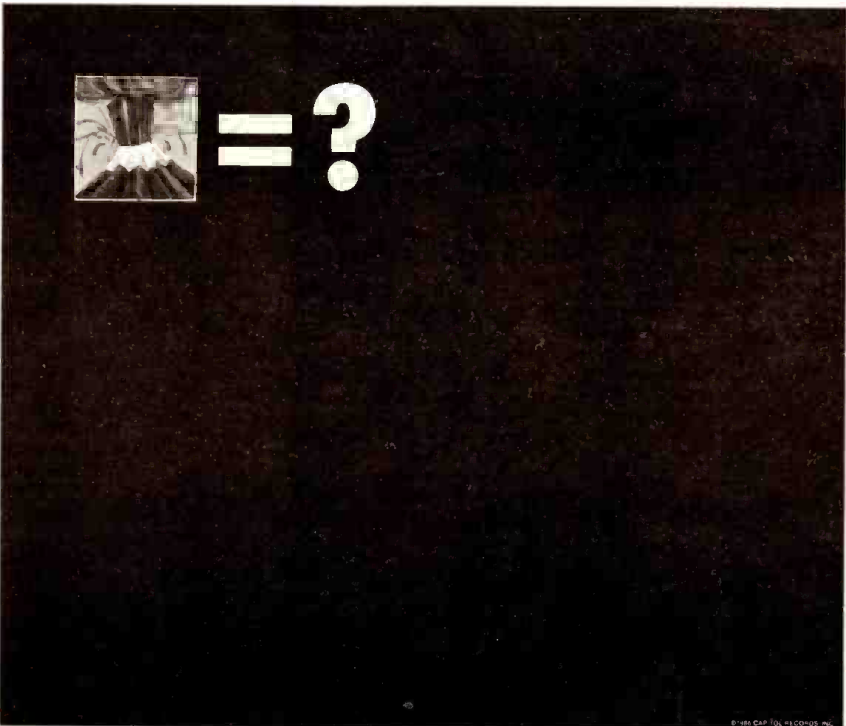
Whatever the future of the AOR Gold format, at least it's providing markets with two album rockers that have distinct musical positions, rather than two that are essentially the same. This may be the way for markets that until now could only support one AOR to now support two.



**A JEST CAUSE** — Proving that laughter is the best medicine, WRKI/Danbury put on a "Fool's Fest For Comic Relief" on April Fool's Night to raise funds for the Comic Relief organization. An array of comics, mimes, belly dancers, and magicians performed, and a foolish tie contest was won by a tie with a built-in aquarium complete with living gold fish. Headliner Richard Belzer (center) joins with personalities (l-r) Ray Graham, Buzz Knight, Ethan Carey, and Jim Clarke in the effort to help end the "foolish" problem of homeless people.



**WHICH WAY IS UP?** — Passing motorists got a different angle on WFBC/Indianapolis morning team Bob and Tom when billboards featuring the duo mysteriously appeared upside down on April Fool's Day. PD/afternoon driver The Bearman (left) and Tom Griswold did a broadcast from high atop one of the billboards that morning.



## SEGUES

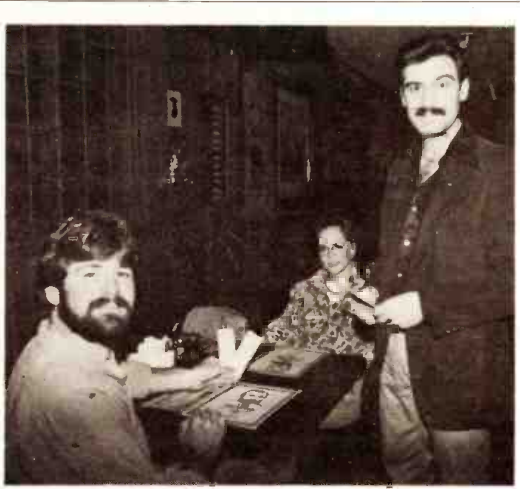
After over two years of AC, WMAD/Madison switches back to AOR, with rock radio vet Tom Teuber (ex-WMET/Chicago, WLVO/Columbus, WCMF/Rochester) remaining as VP/Operations. MAD will continue including Jazz and New Age in its regular mix and special programming. WCPZ/Sandusky MD Kevin Young leaves for Atlantic local promotion duties in Cleveland... WIZN/Burlington ups News Director Michael J. Cahoun to Station Manager... KFMX/Lubbock names Gary Winter from crosstown KRLB Program Director, as ex-PD Wes Nessman becomes Assistant PD... WCLZ/Portland, ME names Loretta Crawford MD.

WZZO/Allentown loses morning man Dave Richards to the Promotion Director post at WBAB/Long Island. He's replaced by WRKI/Danbury morning team Tim Scott & Mark Devine. And Nick Danger is new to

WRKI nights... Jeff Currey, ex-WTUE/Dayton, takes on WRXL/Richmond mornings... KSTM/Phoenix chooses Scott Jordan from WMMS/Cleveland for afternoons.

Brad Phillips leaves K97/Edmonton mornings... WDVe/Pittsburgh brings on Laurie Githens, ex-WBAB/Long Island and WGRO/Buffalo, as News Director... WKGR/Ft. Pierce realigns, adding MD Julian Wright, midday gal Sharon Sutton, Randy Luce & Scott Free in afternoons, and John Ford on overnights.

Weekend Warriors: San Francisco mainstay Richard Gossett is on KVRE/Santa Rosa... Former KFMQ/Lincoln MD Matt Effken rejoins for parttime airwork... Jennifer Thompson and Bob Buchannon are new at KWHL/Anchorage... Zeb Norris joins KSJO/San Jose... Robert Benjamin is on WXRK/New York weekend mornings.



**TOPNOTCH TREATMENT** — KSPI/Stillwater, OK's "ZZ Top Bag Of Tricks" prize package gave two winners second row tickets to a ZZ Top concert in nearby Norman, OK. Also included were fixings like dinner, limo service, a plane ride to the show, and a new microwave oven. PD Jim Randolph (standing) congratulates the lucky couple.



LON HELTON

# Oldies: Observations & Conclusions

Just as the "traditional vs. contemporary" Country music argument has gone on forever, it seems the oldies vs. currents question is destined to linger on for at least that long. Still, the comments over the last couple weeks have inspired a few thoughts and comments about the situation in general.

Over the years, and as expressed here recently, programmers have consistently defended playing a high percentage of oldies by saying that the Country target of 25-54 adults demands them. The theory goes that oldies trigger positive responses in a listener's psyche because the tunes remind them of the good times in their lives.

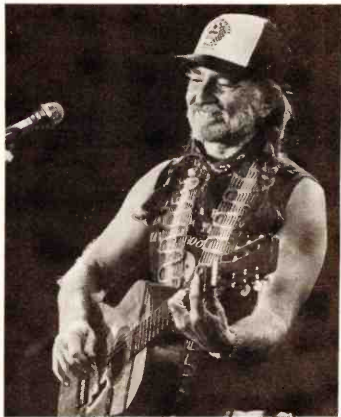
"There's a very real danger the audience will perceive you to be playing the same songs over and over."

To tell you the truth, I've always wondered about that premise as it pertains to country. Much of one's attachment to oldies is emotional. Memories of people, places, and things are often triggered by songs from our youth. What does this mean for a format which gained the majority of its audience in either the 1975-78 "growth cycle" or the Urban Cowboy phase? Do those who discovered Country in the mid-70s, when they were 25-34 or so, have the same visceral response to "Lucille" as they do to "Good Vibrations?" I think not. Emotional attachments to songs seem to be strongest if developed when young. Songs heard for the first time when you're 12-24 seem to have more of a lasting impact than songs heard initially when you're over 25.

This is not to say that people in the upper demos do not respond to great songs which just happen to be 15 years old, merely that their attachment is less emotional. Because much of the present country audience did not grow up with country, it's tough to imagine they have many memories connected with the oldies. The degree to which they're affected may well be determined by how mass appeal the oldie was.

### Technicalities

But let's move on to a second, more technical, and a bit less emotional reason for playing oldies.



The Old & The New: Is peaceful co-existence possible?

The face of Country radio changed forever in 1975 when programmers like WMAQ/Chicago's Bob Pittman and WHN/New York's Ed Salamon drastically cut the size of their playlists. Prior to this time, it was not at all unusual to find successful Country outlets playing 70-80 currents. The very size of that list diminished the amount of oldies one could play.

Obviously, the "bottom 30 or 40" currents didn't receive a lot of airplay. These slow rotation currents were used to provide the "variety" Country stations were so famous for. This "variety" was supposed to counteract the "I hear the same song all the time" blues sung by so many Top 40 listeners through the years. The fact is, as KNIX/Phoenix's Larry Daniels pointed out last week, an awful lot of bad records got on the radio.

### Oldies As Buffers

When you cut to 30-35 currents, you run into a major audience perception problem. Because the currents you're playing get so much exposure, there's a very real danger the audience will perceive you to be playing the same songs over and over.

One method of avoiding that perception is to place slow rotation records around the hot rotation currents. What better songs to act as "buffers" than oldies which research had proven to be hits? A slow rotation oldie next to a power current softens the perception of playing the same song all the time. Just the math of it all tells you that if you're playing ten records an hour, five of which are highly rotated currents, the other five - or 50% - will be gold. Of course, this

formula varies on what your audience research tells you they want, but you get the general idea.

This "technical" argument for playing a high percentage of oldies is one I seldom hear advanced, but I think it has as much or possibly more validity than the "adults demand oldies" case. I never remember listeners calling me on the request line complaining I didn't play enough oldies (though oldies certainly comprised a large part of their requests). But I sure remember complaints that "you play the same songs over and over" when the balance between currents and gold wasn't right.

### Today's Game, Yesterday's Rules?

With all of this said, the question of whether or not things are different today still arises. It seems to

me that many stations are being run on some of yesterday's precepts without accounting for the changes which have occurred.

For instance, let's take the technical reason for playing 50% oldies, as presented above. This theory works in practice when your powers are getting a 2 1/2 to 3 1/2-hour turnover. But what happens when rotations begin to lengthen to 4 1/2 and even 5 1/2 hours for the heavy rotation? Do they still need to be surrounded by slow rotation oldies to buffer the "same songs all the time" perception? Or does the act of slowing your rotations in itself achieve this goal? If it does, how has your audience's perception of what you're doing changed?

You must address these questions as they pertain to your market because, as we saw in the series on rotations last summer (R&R July 12-26), record separations have grown longer over the last couple years. If one element of your programming philosophy changes, you must critically examine all of the other elements to make sure they still make sense.

### Why The Squeeze

If, as programmers said last week, the percentage of oldies played today is close to what was being played ten years ago, why the recent criticism from labels?

"A slow rotation oldie next to a power current softens the perception of playing the same song all the time."

Part of the answer certainly lies in a comment made two weeks ago by RCA's Joe Galante, who said the percentage of catalog sales has dropped in recent years. Forced to rely on sales of current product and faced with the formidable task of breaking new artists in a format known for its resistance to the unfamiliar, labels have found limited playlist spots blocking or retarding their efforts. This is happening in the face of perhaps the best batch of new music/new artists Country has seen in a long, long time.

This "squeeze" is taking place largely because Country is so different from other musical forms. One of our strengths has been that Country doesn't turn over artists as fast as other formats. Major-artists who have been around 15, 20, or even 30 years still release three or four singles a year, some of which remain "semi-automatic" adds. Couple this with a large degree of gold plus the pressure of good new

Continued on Page 56

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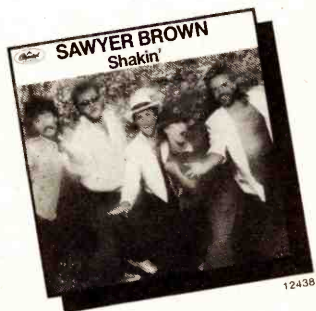
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FROM THE ALBUM  
“SHAKIN’ ”



R&R COUNTRY BREAKERS 37



## Oldies: Observations & Conclusions

Continued from Page 54

acts and it's easy to see why the squeeze is on. There just isn't enough room to play all the established stars and all of the new artists on the scene and the oldies the audience says they want to hear.

### Transition

Adding to the pressure and confusion is Country's transition from an "artist-oriented" format to one which is song-oriented. As this happens, the good new records by new artists will have a better chance of surfacing. But if this happens, it may well be at the expense of not only older artists, but any artist who relies more on "name value" than the quality of the latest record for career advancement.

Another question which must be answered is that of oldie burnout. When asked how much longer we can play the oldies we've already been playing in a high rotation for years, Larry Daniels pointed to the remarkable test scores many of those records chalk up. As long as they continue to test well they're going to remain a large part of the musical mix for many stations.

It's essential to constantly monitor your oldies' burn factor. But how many people really are testing their oldies on a regular basis? Many pay it lip service, but I doubt many are actually doing it.

One thing for certain is that not even a great-testing oldie can remain in a strong rotation indefinitely. Oldies must be moved from category to category and even "rested" from time to time.

"If oldies attract an older audience, could a Country station bring its demos down, even a little bit, by mixing in more good new records?"

### Creating Excitement

The listeners Country has claimed over the years are being offered more and more radio choices every day. New formats are springing up which narrowly focus on particular segments of Country's broad 25-54 adult range. Big Band took its chunk off the top. AC aimed 25-34. Format 41 is after 35-49. The new AOR "Classic Rock" format is the latest challenger for a piece of the adult pie. (Before the calls start, yes, I realize these are all oldies-based formats. I reiterate, however, the oldies comprising the core of these formats are from people's youth — even Big Band. How many 35-year-olds do you know who listen to those great oldies on Big Band stations?)

In a conversation I had with the Research Group's Bill Moyes a while back, he told me, "Oldies — noncurrent hits — are still the basis of any adult format. In fact, I think you could program a Country station, if it were targeted old enough, with nothing but oldies."

While what he said is probably true, I can't help but wonder about the other side of this coin. If oldies attract an older audience, could a Country station bring its demos down, even a little bit, by mixing in more good new records?

This also brought to mind Ed Salmon's comment last week that "New records can create excitement to a degree no old record can." Perhaps a younger, more active audience can be attracted with a more exciting sound.

I'm not talking about going after the Clearasil accounts by turning your station into a 12-17 or even an 18-24 hotbed; we all know that's impossible. But perhaps those 25-40 year-olds would give Country a shot if it didn't sound like Muzak revisited.

All I'm saying is that it's crucial to scrutinize your oldies/current mix. Decide if your oldies are functioning the way you originally planned. If so, fine. If not, can currents help you achieve your goals? Should the strength of today's current music have an effect on the amount of oldies you play? Are

"Adding to the pressure and confusion is Country's transition from an 'artist-oriented' format to one which is song-oriented."

currents more valuable than an oldie by an artist who is now in the real estate business?

Finally, as we all know, for anything to survive it must grow. Both record companies and Country radio need an influx of new talent to keep the music and format vital and interesting to the core, while also attracting new listeners and fans.

That's about it from this soapbox. I'd like to turn it over to you. Write me with your thoughts for a future column.



TODAY WE WHN — Michael Martin Murphey rode into NYC and dropped by WHN to say "howdy." Sayin' howdy back are (l-r) MD Pam Green, afternoon man Dan Taylor, and (far right) personality Lee Arnold.



ANNE & WKKO — WKKO is the new set of calls for the former WKLR/Toledo. Anne Murray was in town for a show and posed with station talent Gary Outlaw and Wendy Sheridan.



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SHARON ALLEN

# NASHVILLE THIS WEEK

## CMA's Regional Workshop

Plans have just been finalized for regional workshops to be conducted by the Country Music Association. The sessions kick off June 18 at the Adam's Mark Hotel in Charlotte and move to the Airport Marriott in San Francisco on July 15, the Westin Hotel O'Hare in Chicago August 12, the Airport Marriott/Dallas-Fort Worth September 9, and finally, the Sheraton Music City in Nashville on November 13.

Focusing on the marketing opportunities in country music, the seminars will also cover regional business issues, and provide a forum to trade new ideas.

Bruce Miller of Chicago's Market Data Corporation will present results from the firm's consumer research study titled "The Country Music Audience: New Perspectives," at each roundtable.

Topics covered will include: "Traditional vs Contemporary - The Real Story"; "Guaranteeing Support From A Record Company"; "The Most Profit-Producing Concept In Country Music"; "The Secret To A Foolproof Playlist"; "Filling A Big Hall Without Willie Nelson"; and "Selling Discount Store Volume In A Retail Outlet."

The following questions will be addressed: Where does research lead? Who's really responsible for selling the product? Do record companies really care about country music? Is there any way to make money in country concert promotion anymore? Where is Country radio going? What's going to happen to country music in the next five years?

Confirmed panelists to date include: Artists - Louise Mandrell, Gary Morris, Richard Sterban, and Eddie Rabbitt. Producers - Brent Maher, Richard Landis, and Kyle Lehning. Others confirmed to participate in the sessions are: Scotti Brothers' Stan Mores, Von Braun Civic Center's Bill Luther, Pace Productions' Louis Messina, Sound Seventy's Joe Sullivan, KSON/San Diego VP/GM Clarke Brown, WBCS/Milwaukee VP/GM Sandy Gamblin, KPLX/Dallas VP/GM Dan Haliburton, KASE & KVET/Austin President/GM Ron Rogers, KJJY/Des Moines GM J.D. Spangler, WSOC/Charlotte VP/GM Lee Morris, WYAY/Atlanta VP/GM Bob Green, CBS/Nashville VP

Rick Blackburn, RCA/Nashville VP Joe Galante, Warner Bros. VP Jim Ed Norman, Record Bar's Barrie Bergman, Musicland's Jack Eugster, Handleman's Jim Powers, Lieberman's Jim Sinclair, Hastings Books & Records' John Marmaduke, Radio & Records' Lon Helton, Billboard's Marty Feeley, J. Walter Thompson/Chicago President Dick McCullough, and BDA-BBDO, Inc.'s Jack Walz.

These seminars are open to anyone in the music business, but registration is limited. Contact the CMA office at (615) 244-2840 for more information.

### "Hee Haw" Rotates Co-Host

As "Hee Haw" moves into its 19th season, Roy Clark will again serve as host of the program. This year, however, Clark will be joined by a variety of cohosts. To date, Ricky Skaggs, Alabama, Reba McEntire, and Loretta Lynn have agreed to cohost several of the telecasts.

Commenting about the new concept, Gaylord Syndicom GM Jane Dowden Grams said, "It will give 'Hee Haw' more star power and marquee value to promote. We anticipate having one of the best-selling seasons in the history of the series."

Bits & Pieces: Any country music video released between July 1, 1985 and June 30, 1986, not more than ten minutes long, and containing not more than one song of medley, will qualify for the CMA Video of the Year Award. All submissions should be on 3/4" tape and must meet the June 30, 1986 deadline. Send all submissions to Peggy Whitaker, CMA, 7 Music Circle North, Nashville, TN 37203. . . . The Oak Ridge Boys, Reba McEntire, Mel Tillis, and Roy

Clark will cohost "The 20th Annual Music City News Country Awards." The awards presentation will be broadcast live Monday, June 9 from the Grand Ole Opry.

Kathy Mattea was recently named the official representative for the West Virginia Department of Interior. She'll record the official jingle, tape several commercials, and make a number of personal appearances for her home state . . . RCA just released "Sixty Years of Grand Ole Opry," a two-record set containing historic recordings by 42 of the Grand Ole Opry's performers. The package was produced by the Country Music Foundation, and includes two songs recorded during Nashville's first recording session in 1928, as well as cuts that have not previously appeared on LPs.

George Strait just signed a licensing agreement with Resistol Hats to market a "George Strait Line." The company says it's made special hats for Strait for some time. Resistol's President Irving Joel adds, "It was only natural that we should become his licensee." The hats will be offered in two price groups - one for the first-time hat-wearer and a higher price for the consumer who is seriously interested in western apparel . . . Earl Thomas Conley will hold his fifth annual Homecoming Concert '86 at the Scioto County Fairgrounds in Portsmouth, OH, featuring Lacy J. Dalton as his special guest. All proceeds will go toward a scholarship fund for high school seniors at West Portsmouth High School, where Conley was once a student. One other scholarship will be awarded this year to a senior from one of the other 13 high schools in the Portsmouth area. This second scholarship will rotate from school to school in future years.

Waylon Jennings has added two

musicians to his permanent road band - guitarist Jimmy English and keyboardist Barry Walsh. Jennings explained, "We had to expand to do justice to the new stuff I'm doing" . . . The Forester Sisters are proud new owners of Dolly Parton's tour bus. The bus was used as Dolly's dressing room during the filming of "The Best Little Whorehouse In Texas." . . . Porter Wagoner has a new duet partner,

bassist Becky Hinson, who's been a member of his all-girl backup band the Right Combination. Their single has been released on Wagoner's Fire Records label . . . Con Hunley is hosting his third annual Golden Gloves Golf Tournament this weekend (May 17-18) at Knoxville's Whittle Springs Golf Course. Proceeds benefit the Knoxville Golden Gloves Boxing Club. Just thought you'd like to know!



REBA DOESN'T MIND - ASCAP presented Reba McEntire with a plaque of her composition "Only In My Mind." At the presentation were (l-r) Reba's husband Charlie Battles, McEntire, ASCAP Southern Director Connie Bradley, and ASCAP Associate Director Merlin Littlefield.

## NASHVILLE IN MOTION

Producer Billy Sherrill has signed an exclusive, longterm production agreement with CBS/Nashville. He returns to CBS following a brief hiatus as an independent producer, after being closely associated with CBS for 25 years. Sherrill will continue to produce David Allan Coe, Ray Charles, and George Jones, among others . . . Joe Talbot was elected 1986/87 Chairman of the Country Music Foundation Board of Trustees at the organization's quarterly meeting. BMI CEO Frances Preston, Nashville Gas Co. President J. William Denny, Ralph Emery, and Irving Waugh were elected trustees. VP spots were filled by state Board of Education chairman Nelson Andrews, Almo-Irving Music Publishing's David Conrad, and CBS VP/Marketing Roy Wunsch. RCA VP Joe Galante was elected Exec. VP, with Frank Jones as First VP. Other officers elected were J. William Denny, Treasurer; Lynn Shults, Secretary; Jerry Bradley, VP; Jim Ed Norman, VP; Frank "Pee Wee" King, VP, and Bob Kirsch, VP . . . John

Lomax III was recently named Editor of Country Sounds, a new country music magazine premiering this month. Business offices are located at Krause Publications in Iola, WS. Lomax can be reached at (615) 383-6355 . . . The S.O.S. Agency in Nashville has changed its name to Foley & Company. Owners are Kathy Foley and Marty Mize. Their new address is 1719 West End Avenue, Suite 111, Nashville, TN 37203 . . . Ronnie McDowell just signed with Top Billing International . . . Al Cooley has joined the MTM Music Group publishing division as a song plugger. He will be working with writers signed to all three MTM publishing companies - Lawyer's Daughter Music (BMI), Uncle Artie Music (ASCAP), and Biu-Pal Music (SESAC) . . . Songwriter Steve Davis signed an exclusive agreement with Screen Gems-EMI Music . . . James Dean Hicks just signed a writer's agreement with BMI . . . WB artist Randy Travis just signed an exclusive booking agreement with World Class Talent



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TOGETHER AGAIN - CBS/Nashville Sr. VP/GM Rick Blackburn (l) welcomes producer Billy Sherrill back into the CBS fold. Sherrill recently signed an exclusive, longterm production agreement with the company.





DONNA BRAKE

SUMMING UP AN ADDED MARKET

Multiplying Success Via Subdivision

When my Associate Editor, Hurricane, recently told me he was heading south of the border, I thought he meant Tijuana. Unfortunately he only got as far as San Diego County before his car broke down. So Hurricane wrote a column on San Diego County North for me, and I wired him car fare. You tell me if it was worth \$7.59.

Ceding To Success

KGMG/Oceanside is one of the local stations for the San Diego North County book. The area which makes up North County is listed as being equal to South County in regards to MSA, TSA, and ADI in the San Diego book. So who pushed for this extra market? KNCC & KGMG GM Larry Shushan.

Larry admits, "I'd like to take credit for inventing North County, but it was here." Larry has spent 26 years working in the San Diego market, and recalls that most of the San Diego broadcasters jokingly said, "There's no life north of Del Mar," due to the number of signals that rarely got beyond the northern city limits. Thus, most of the stations rarely went after the North County audience.

However, when he got KNCC & KGMG three years ago, Larry found a major problem. "When we tried to get some numbers, I was appalled to find that all Arbitron had was ADI runs, based on an insufficient number of diaries, by Arbitron's own admission."

So Larry, along with other North County broadcasters, had a meeting with Arbitron to ask if their



Larry Shushan

area could be set up as its own market. The area's topography did affect the listening habits of a population of almost 600,000, so Arbitron created a subdivision of San Diego County.

Said Larry, "The same situation existed in San Jose versus San Francisco, in Orange County vs. L.A., and Riverside County vs. L.A. Orange County has over a million people, but Orange County is covered by all the L.A. stations. We're not covered by all the San Diego stations."

Selling The Extra Results

Use of the North County book would obviously help with local sales, but has it been a meaningful tool for landing national and regional buys? Larry says, "Nationally, it has been a great help, giving us an even shot at some business. While there are some agencies that refuse to use it, saying, 'Well, we'll buy you out of the San Diego book,' there are a lot of agencies, including many in San Diego, that've accepted it.

"Most important, though, is that it shows a correlation of where the stations are. You can have a station that's really dynamite in the San Diego book but looks terrible in North County."

Rating The Old Days

The difficulty in getting agencies to use a better rating book isn't new to Larry. "I remember in the '60s, we (San Diego broadcasters) used to fight with the L.A. agencies to buy San Diego at all. The agencies would say, 'Hey, I bought KNX and KMPC. I don't need San Diego. We covered San Diego by buying L.A. stations.'

"At that time we didn't have the sophisticated rating service we do now; there was Hooper, and then Pulse came in. The whole deal was that you were either number one, two, three, or four. They didn't go by demographics; it was all counted as 12+. And L.A. was the same, so they assumed that any news listener in San Diego was listening to KNX. We fought that for years.

"Then when Arbitron came out,



Dino Matela

it clearly showed that KNX did a 1.2 in San Diego, and that if you wanted to reach this market for news you had to buy KSDO." So there's a feeling of deja vu when Larry hears an agency say that it's covered North County by buying a station that does well only in San Diego South.

Programming Prestidigitation

How do you program a radio station to a bedroom community that goes to work in one of three top 20 markets - where your signal disappears? Well PD Dino Matela reminds himself that when these people return home, those other signals disappear.

Dino also knows that his outlet can zero in on the local needs of the audience. "We're unique in that we're a North County station, and our promotions, public service, - and news are geared toward this area. We compete against the South County stations, to be sure, but they can't serve the North County the way we do."

To help shore up any weaknesses in the station's image to the North County, the station recently switched call letters from KEZL (which still had a Beautiful Music afterimage) to KGMG to further enhance its "Magic 102" handle. With the impressive growth projected for North County (see sidebar), KGMG is sowing the seeds for a rich harvest.

County Counterpoints

To show how the North County is able to stand on its own as a separate market, here are some facts culled from the 1980 Census. Between 1970-80, the North County had a population growth of 107%, while South Diego grew by 18%. The North County population now makes up 28% of the entire San Diego market.

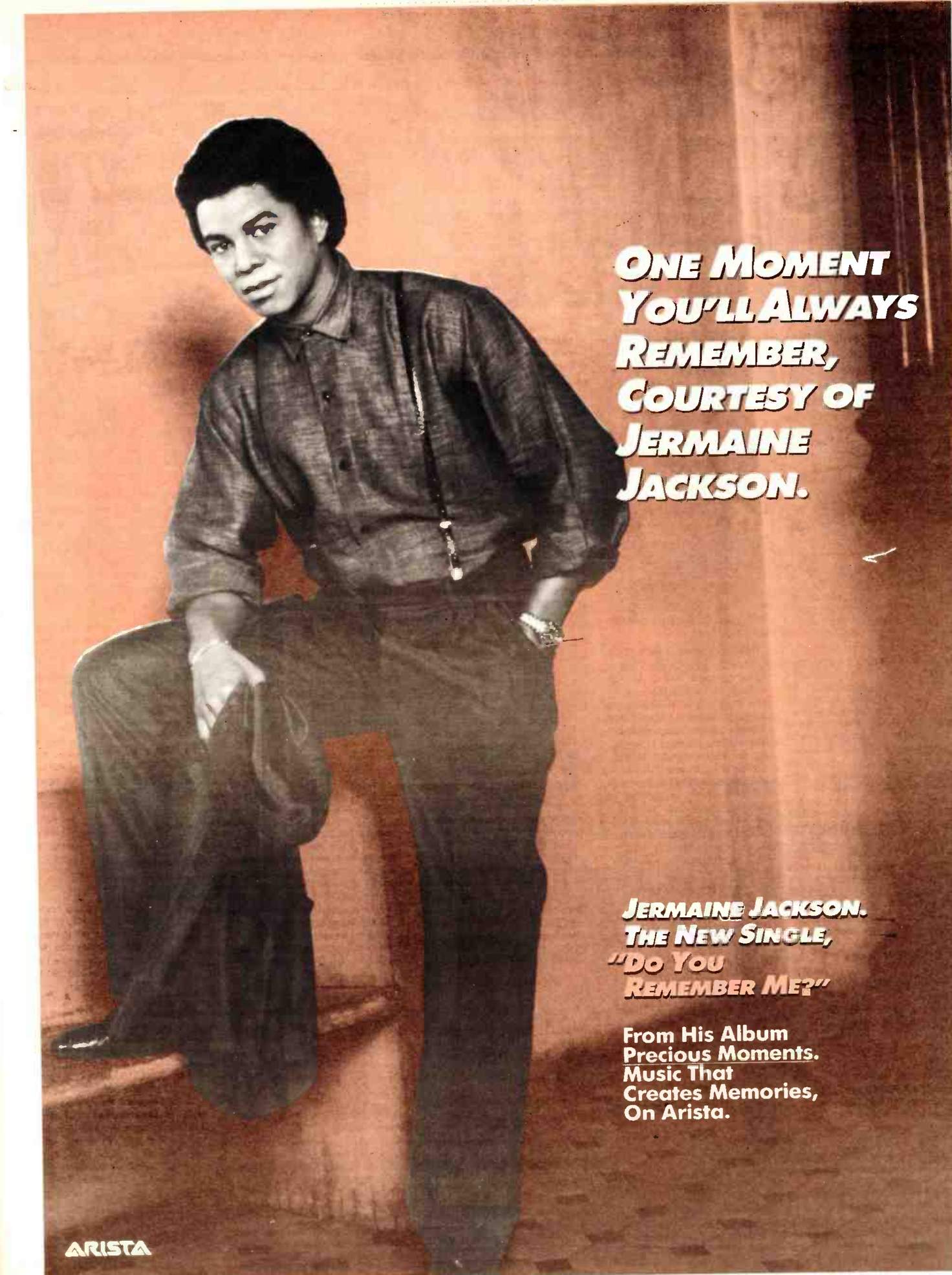
The rapid population growth for North County is expected to continue. People desiring to live or work in San Diego won't find any new housing to the West with the Pacific Ocean, to the South with Mexico, or to the East with the Cleveland National Forest and the desert.

According to Caltrans figures, nearly 268,000 people travel from the North County communities to the city of San Diego each day. Due to a lack of mass transit in the Southern California area, there's plenty of in-car listening up for grabs.



FLORIDA BOUND IN MARION - WDFI/Marion's Jeff Kelly basks in a shower of entries for the station's Sunshine Florida Express contest. During two winter months, WDFI gave away 10 trips for two along with custom beach towels, sunglasses, tanning lotion and other beach items. The highly successful promotion helped take the bite out of winter in Marion.

Since it's almost summer, remember to take a camera with you to photograph your station's various outside promotions during the summer months. We always enjoy getting photographs to use here at R&R.



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REMEMBER,  
COURTESY OF  
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JACKSON.**

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THE NEW SINGLE,  
"DO YOU  
REMEMBER ME?"**

From His Album  
Precious Moments.  
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Creates Memories,  
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BARBARA BARNES

# JAZZ

## REFLECTING VS. PROJECTING

# What Week Should Jazz Airplay Represent?

The other formats undoubtedly went through it, and now it's our turn: R&R's youngest format is now experiencing growing pains. Oh, it's nothing to fret about, just something we have to go through. Besides, this kind of pain is healthy — it's a sign of progress!

### One Or The Other

As part of our commitment to providing the most accurate and up-to-date information as possible, we'd like to see all of our Jazz reporters provide playlist information reflecting the music that will be heard that week. Presently, some of our reporting stations are still supplying information about music that was played during the previous week.

Here's why: As you can see from the adjacent graph, most of the stations contacted (27) are using the projection method, but many are still looking back in time. This means that the final chart does not uniformly reflect airplay from a single week; instead, it's a representation of two. This can cause confusion, as it becomes difficult to gauge precisely how a particular record is doing or will be doing in any given week.

Like myself, Manhattan/Blue Note National Jazz and Secondary Promotion Manager Susan Levin is a proponent of the projection meth-



Susan Levin

od. "My preference is definitely a projected playlist because it'll keep the chart current. The chart is already a week behind. (Stations report a week and a half in advance of actual issue date.) If it's a reflection, the information is two weeks old by the time it's printed."

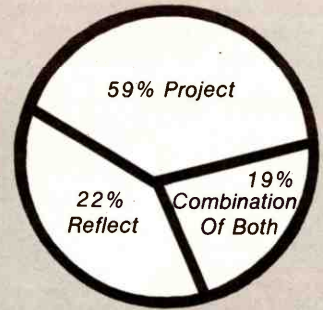
Agrees GRP National Promotion Director Duke Dubois, "A reflection is going back in time. It doesn't

do me any good to find out what's been played last week or two weeks ago."

### Gaining Control

There are some programmers who argue that accuracy would be impossible if a playlist was anything but a true count of what has been played. Others, like WNOP/Cincinnati PD Chris Wagner, beg to differ. "The advantage of a projective system is that you have control. That is, you know the exact rotation and frequency of a particular album throughout the upcoming week. This is especially useful when it comes to tracking and reporting."

Another reason why some programmers are reluctant to project is that they feel a "system" may cramp their style. Levin is empathetic up to a point. "Among other things, jazz and Jazz radio represents freedom, and I have a hard time arguing with that. However, a lack of programming (guidelines) tends to give a station much less consistency in sound. A PD may recommend cuts or file all new releases separately from old ones, but that doesn't guarantee airplay. Left to the discretion or whim of the jock, records sometimes get added to heavy rotation because



The above graph indicates the difficulty in distinguishing how well a record is doing in any one-week period.

they were hot on it during the first week. But in the following week, those records may get dropped because of burnout or because more new releases came in. In such cases, there wasn't a commitment or guideline to follow. This can inhibit the growth of a record and the development of an artist."

It's worth noting that PDs/MDs who "project" report that their systems do provide a lot of room for personal discretion. At WMOT/Nashville, the sound of the station is already mapped out: 60% traditional, 15% new releases, ten percent contemporary, and five percent blues. Within its system, only the new releases are actually prescribed for the jocks. This means that within a two-and-a-half-hour period, only six cuts are "have-tos." The rest, no matter what category of music they're in, are chosen by the personality. Likewise at 'NOP, less than 50% of its music is prescribed; in certain dayparts, that figure is even lower.



Chris Wagner

eficial to that end, rather than a free-for-all. Wagner feels that the PD himself benefits as well, even though the system takes some thought and time to get organized. However, he says, "After it's set up, it pretty much takes care of itself."

### Cliches

It's R&R's goal that every reporting station use a projecting system, and we're working diligently toward that objective. If you have any questions, comments, or ideas, please call. After all, like Duke Dubois says, "Honesty is the best policy."

Explaining why he provides airplay parameters, WMOT PD Rick Forest says, "It's part of our mission to be of educational value to the students and faculty (of Middle Tennessee State University)." He feels that guidelines are more ben-

## ALL THAT JAZZ

KIFM/San Diego does it again, with leaps and gains in most dayparts and demos during the Arbitron winter book. Number one evening spots include men and women 25-49, but get this: the Saturday night "Lites-Out Show" not only came in first in the 25-54 demo in both men and women, but the station scored so high in men shares that it beat out the next closest station (KJQY) by over 300%! And JPD Bob O'Connor thought they were "maxed out" in upper demos. How high is high? More ratings info to come.

KERA/Dallas-Ft. Worth MD Ed Budanaro segues to adjacent CHR KZPS and promises more jazz for the station. No replacement named... KTCJ/Minneapolis PD Syl Jones exits to a public affairs/relations consulting firm in Philadelphia, accepting his music duties as Programming Assistant Michael Diamond... KRVS/Lafayette MD Charles Manganon was relieved from the station for "personal irresponsibilities," reports OM Bill

Soyes; his position still open... New overnights at KLON/Long Beach and KJAZ/San Francisco are Del Cook and George Hughes, respectively... Meryl Kubrich is new evening host at WYRS/Stamford.

WLVE/Miami expands Jazz from four to six hours a night... KJAZ announces new Promotion/Sales Coordinator Denise Culver, who replaces the exiting Robin Boyce... Former WLOQ/Oriando MD Paul Gerardi passed on a parttime gig at WHRO/Norfolk for an MD role at WVOD/Manteo, NC. Jazz will be part of the station's menu; record service is requested (919) 473-1003... Also needing service is AOR WHMD/Hammond, LA (504) 345-1070; B/U WALT/Meridian (601) 693-2661; and KWON (FM)/Escondido, CA (619) 745-8511, whose tagline is "Your Favorites (AC), and a Touch of Jazz"... Bebe Gordon exits the P.A.R.A.S. Group (marketing and distribution).

## The Dr. Jazz Test For "Promotionitis"

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### CLEARANCE REPRESENTATIVE

Entry level... Strong communication/organizational skills required. Send resume to **DEBBY FRADIN, UNITED STATIONS**, 2000 15th Street, suite 200, Arlington, VA 22201. EOE M/F



### SALES REPRESENTATIVE

Looking for one East Coast and one West Coast sales rep to demonstrate and sell our "ROTATOR" computer software system, and to rep the AC, CHR & Country consulting business. Resume and salary history to **PROGRAMMING PLUS, JACK HAYES & ASSOC.**, PO Box 90486, Pacific Beach, CA 92109-0860.

### EAST

Morning Anchor/Reporter. Strong presentation, effective communicator. T&R: Phil Gregory, ND, WPTR/WFLY, Box 12279, Albany NY 12212. EOE (5-9)

Hot Rockin' CHR seeks wild, exciting afternoon drive personality. Rush T&R: Jon Le Mieux, 92 Rock 7, One Broadcast Plaza, Middletown, NY 10940. EOE (5-9)

1-95 seeks 7pm-mid AOR personality. Strong production. T&R: Buzz Knight, Box 95, Danbury, CT 06810. EOE (5-16)

CHR morning man for top-rated station. Show prep & good production a must. T&R: Walt Speck, 95-XXX, Box 9530, S. Burlington, VT 05401. EOE (5-16)

AC Oldies seeks midday personality with good phones. T&R: Mike Dowling, WJXB, 1862 State St. Extension, Bridgeport, CT 06605. EOE (5-16)

Top-rated Country AM & new CHR FM in Joplin/Pittsburg market seeks personality jocks, salespeople, & ND. Jeff Freeman: (316) 231-7200 EOE (5-16)

WOOS has openings for summer interns. Great place to learn. Steve Zirlen, ND, 104 Chestnut St., Oneonta, NY 13820 or (607) 432-1500 EOE (5-16)

Q-100/Allentown seeks dependable parttime help. T&R: Bryan Geronimo, Box 190, Easton, PA 18042. EOE (5-16)

WLAN CHR has rare opening for morning talent. If you're on the way up & ready to take over a 15 share, call Dave Marino: (717) 394-7261 EOE (5-16)

Top 50 AOR seeks MD/midday jock ASAP. Experience helpful. Females encouraged. T&R: Tim Smith, WKLC, 100 Kanawha Terrace, St. Albans, WV 25177. EOE (5-16)

### TOP 5 MARKET

AC station seeks dynamic entertainer who knows how to let the music shine through. Send T&R to Radio & Records, 1930 Century Park West, #333, Los Angeles, CA 90067. EOE

### WGAN

**CHR PRODUCTION PRO** — For creative promos, etc. at top-rated hit station. Great location & facilities. Salary \$18,000 - \$20,000. T&R to **PETE FALCONI, OM, WGAN FM-103**, Box 10139, Portland, ME 04104. EOE/MF

### Female Impressionists

Needed for radio comedy. Vocal versatility a must (Alice Kramden, Tina Turner, Dr. Ruth, etc.). NYC area preferred. C&R to: Radio & Records, 1930 Century Park West, #338, Los Angeles, CA 90067. EOE

### Radio Production People

Leading radio broadcasters offer outstanding opportunities for highly motivated professional production people. Qualified candidates should submit resume, salary history, references, and work samples, to Radio & Records, 1930 Century Park West, #326, Los Angeles, CA 90067. EOE



### PROGRAM DIRECTOR

WCCC AM-FM/Hartford, CT. - A Rocker, Seeking Aggressive Professional Program Director. **IMMEDIATE OPENING. Contact Manager, 203-233-4426.**

an equal opportunity employer

## SOUTH

Hot AC in Top 100 seeks an overnighter. T&R: Debbie Parmley KHOO, Box 21088, Waco TX 76702. EOE (5-9)

Future opening for reporter/anchor for Talk/News format. T&R: Ron Kraschky ND, 2015 38th Ave., Vero Beach FL 32960. EOE (5-9)

Darby City's top CHR seeks a newperson with personality. Experience required. T&R: Rocky Knight WLRB, 800 S. 4th St., Louisville KY 40203. EOE (5-9)

Announcer/salesperson needed for Modern Country. Nice area on the Gulf. T&R: WMFL, 1275 Jefferson St., Monticello, FL 32344. EOE (5-16)

WGOW/WSKZ seeks writer/producer with versatile voice & track experience. T&R: Mary Dabney, Box 11202, Chattanooga, TN 37401. EOE (5-16)

WFM/Leixington seeks energetic jocks for hot CHR in one of the South's most beautiful cities. PM drive & evenings. T&R: Charlie Fox, 53 S. Main, Winchester, KY 40391. EOE (5-16)

Announcer/sales position at WLCC/WRAA AC. Great place to live & work with benefits. T&R: Box 387, Luray, VA 22835. EOE (5-16)

Now accepting applications for all shifts. T&R: Ted White, WGCM, Box 1570, Gulfport, MS 39502. EOE (5-16)

Air talent needed to complete staff at South Arkansas' hottest AC FM. T&R: Larry O'Neal, KIXX, Box 1901, El Dorado, AR 71731. EOE (5-16)

New Power 96 KTRD accepting applications for all positions. Hottest new station in Texas. T&R: Ronny Rene, 307 E. 8th St., Del Rio, TX 78840. EOE (5-16)

Q96-FM seeks adult communicators with strong music background for possible openings. Responsibilities T&R: Jeff Edwards, Box 061279, Ft. Myers, FL 33906. EOE (5-16)

### PD FOR ADULT CHR

In large Southeast market. Major group. Need excellent management skills. Will consider assistant PDs wanting to move up. Marketing background helpful. Tape & resume to Radio & Records, 1930 Century Park West, #327, Los Angeles, CA 90067. EOE

### Morning Personality

Entertainer/communicator needed for prestigious Class C FM in highly desirable Southeast Top 50 market. Only the best need apply. Excellent salary for the right person. Send cassette aircheck, resume, references, picture and salary requirements to: Radio & Records, 1930 Century Park West, #335, Los Angeles, CA 90067. EOE M/F

### CREATIVE SERVICES DIRECTOR

Immediate opening at 100 kw Contemporary Country in Top 50 ADI Carolina market. Need talented writer with strong production skills. No airshift involved. Growing company with state-of-the-art facilities. Rush resume, production samples & salary requirement to: Radio & Records, 1930 Century Park West, #339, Los Angeles, CA 90067. EOE

Tired of playing the major market numbers game? Ready to make a move to a medium market where there's still a challenge? KTEM-AM needs a top-notch professional to bring excitement to our morning drive "mostly talk" show. If you have a strong delivery, can interact with our news and sports team, and are willing to become deeply involved in a growing market of 200,000+... **Let's talk!!!** Make your move now! Send us an air check and resume attention to **GEORGE FRANZ, KTEM-AM, PO Box 1230, Temple, TX 76503**. Professionals with at least three years experience only to apply. EOE



## MIDWEST

Morning man. Authoritative, quick wit, phone finesse & savvy. Mid market in Michigan vacationland. T&R: WHLS, Box 807, Port Huron, MI 48060. EOE (5-9)

Central KS Country FM seeks responsible, hard-working person to fill fulltime announcing slot. T&R: KYEZ-FM, Dave Edwards, Box 80, Salina KS 67402. EOE (5-9)

Seek hot evening personality for CHR in university market. T&R: Scott Harrison KCCO, Box 728, Ames, IA 50010. EOE (5-9)

WKAU-FM seeks great PM drive personality yesterday! P-2 CHR in WI 2nd largest market. Appleton/Green Bay. T&R: Ron Ross PD, 1765 Block Rd., Kaukauna WI 54130. EOE (5-9)

ND sought for immediate opening at AM Country/FM CHR combo. Previous ND experience preferred. T&R: Jerry Schackne, KMNS/KSEZ, Sioux City, IA 51102. EOE (5-16)

Classic Rock 'n' Roll WMMQ is accepting applications for possible future openings. T&R: Tim Siegrist, 913 W. Holmes Rd., Lansing, MI 48910. EOE (5-16)

Afternoon drive, suburban Country. Greater Cleveland metro. Experience preferred. One to one. Country knowledge. T&R: ASAPI Ken Kraus, WBCK, 1 Radio Pl., Painesville, OH 44077. EOE (5-16)

Rare opportunity for exceptional morning person. Energetic, warm, reliable performer with a team attitude. MW university market. T&R: KASI, Box 728, Ames, IA 50010. EOE (5-16)

Solid Gold WMRZ seeks night jock now. Upbeat presentation & production. T&R: John Keith, 1910 E. Kimberly, Davenport, IA 61265 or (319) 355-5331 EOE (5-16)

WTUE/Dayton is taking applications for possible openings. Minimum of three years' experience/knowledge of AOR. T&R: Tom Carroll, 11 S. Wilkinson St., Dayton, OH 45402. EOE (5-16)

## CHR NOW!!

From Peoria to a Top Five market? Our night jock is making that move. We can help your career too. We're a Midwest P-2 CHR with a sparkling reputation, brand-new studios and above-average pay scale. Put yourself in line for an excellent career move. All shifts. T&R to: Keith Edwards, KZ-93, 3131 N. University, Peoria, IL 61604. EOE M/F



### Promotion Person Wanted

Major league Midwest broadcast property seeks minor league ready to move up to the big leagues. Must be ambitious, aggressive and creative. Must be able to hit off-speed pitches and field line drives. 2+ years experience preferred. Demonstrate your desire with work samples, resume, batting average and salary requirements to Radio & Records, 1930 Century Park West, #329, Los Angeles, CA 90067. EOE

### General Manager Wanted

Experienced administrative and sales-oriented, with a minimum of 10 years experience. This medium-size Midwest combo offers the right person the opportunity to grow with an aggressive and expanding broadcast group. Excellent compensation and benefits. Send resume and salary requirements to: Radio & Records, 1930 Century Park West, #334, Los Angeles, CA 90067. EOE M/F



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New York (212) 757-0320

Nashville (615) 242-8770  
London (01) 221-2749

\*Plus connect-time charge, about 28 cents/minute.

## NATIONAL MUSIC FORMATS

Added This Week

### Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

#### Alpha

MADONNA "Live To Tell"  
GEORGE MICHAEL "A Different Corner"  
ATLANTIC STARR "If Your Heart Isn't In It"

### Broadcast Programming

John Sherman/Bob English (800) 426-9082

#### Adult Contemporary

MARILYN MARTIN "Move Closer"  
JAMES TAYLOR "That's Why I'm Here"  
BANGLES "If She Knew What She Wants"

#### Modern Country

JUDY RODMAN "Until I Met You"  
STATLER BROTHERS "Count On Me"  
JUDDS "Rockin' With The Rhythm Of The Rain"  
MARK GRAY "Back When Love Was Enough"

### Century 21

Greg Stephens (214) 934-2121

#### The Z Format

PRINCE "Mountains"  
BOB SEGER "Like A Rock"  
ROLLING STONES "One Hit (To The Body)"  
STEVIE NICKS "Has Anyone Ever Written..."

#### The AC Format

HIROSHIMA "One Wish"  
STEVIE NICKS "Has Anyone Ever Written..."

#### Super-Country

WHITES "Love Won't Wait"  
ANNE MURRAY "Who's Leaving Who"  
JIM GLASER "The Lights Of Albuquerque"  
STATLER BROTHERS "Count On Me"  
MICHAEL MARTIN MURPHEY "Rollin' Nowhere"  
JUDDS "Rockin' With The Rhythm Of The Rain"  
WAYLON JENNINGS "How Will The Wolf Survive"

### Concept Productions

Evin Ichiyama (916) 782-7754

#### CHR

PRINCE "Mountains"  
BOB SEGER "Like A Rock"  
ROLLING STONES "One Hit (To The Body)"  
BOYS DON'T CRY "I Wanna Be A Cowboy"  
STEVIE NICKS "Has Anyone Ever Written..."

#### Country

WHITES "Love Won't Wait"  
EDDY RAVEN "Sometimes A Lady"  
STATLER BROTHERS "Count On Me"  
MEL McDANIEL "Doctor's Orders"  
RICKY SKAGGS "I've Got A New Heartache"

### Media General Broadcast Services

Bob Dumas (901) 320-4433

#### Action

BLOW MONKEYS "Digging Your Scene"  
RONNIE MILSAP "Happy, Happy Birthday Baby"

#### Your Country

TOM WOPAT "True Love"  
GLEN CAMPBELL "Cow Poke"  
GEORGE STRAIT "Nobody In His Right Mind..."  
PAKE McENTIRE "Savin' My Love For You"  
SWEETHEARTS OF THE RODEO "Hey Doll Baby"

### MEDIA GENERAL CONTINUED

#### Hit Rock

PRINCE "Mountains"  
BOB SEGER "Like A Rock"  
GTR "When The Heart Rules The Mind"  
ROLLING STONES "One Hit (To The Body)"

### Peters Productions, Inc.

George Junak (800) 255-8511

#### Country Lovin'

BANDANA "Touch Me"  
T.G. SHEPPARD "Strong Heart"  
ANNE MURRAY "Who's Leaving Who"

#### The Ultimate AC

SIMPLY RED "Holding Back The Years"  
CHRISTOPHER CROSS "Love Is Love"

### Radio Arts

John Benedict (818) 841-0225

#### Country's Best

GARY MORRIS "Anything Goes"  
T.G. SHEPPARD "Strong Heart"  
STATLER BROTHERS "Count On Me"  
WAYLON JENNINGS "Will The Wolf Survive"  
GEORGE STRAIT "Nobody In His Right Mind..."

#### Soft Contemporary

ANNE MURRAY "Who's Leaving Who"  
NEIL DIAMOND "Headed For The Future"  
STEVIE NICKS "Has Anyone Ever Written..."

#### Sound 10

ANNE MURRAY "Who's Leaving Who"  
JAMES TAYLOR "That's Why I'm Here"  
JONATHAN BUTLER "Baby Please Don't Take It"  
STEVIE NICKS "Has Anyone Ever Written..."

### Satellite Music Network

Pat Clarke (214) 991-9200

#### The Starstation

NEIL DIAMOND "Headed For The Future"  
GEORGE MICHAEL "A Different Corner"

#### Country Coast-To-Coast

JUDY RODMAN "Until I Met You"  
SOUTHERN PACIFIC "Reno Bound"  
T. GRAHAM BROWN "I Wish That I Could Hurt..."

#### Rock 'N' Hits

GTR "When The Heart Rules The Mind"  
PETER GABRIEL "Sledgehammer"  
ROLLING STONES "One Hit (To The Body)"  
STEVIE NICKS "Has Anyone Ever Written..."

### TM Programming

Cal Casey (214) 634-8511

#### Stereo Rock

KENNY LOGGINS "Danger Zone"  
GTR "When The Heart Rules The Mind"  
HOOTERS "Where Do All The Children Go?"

#### TM AC

HOWARD JONES "No One Is To Blame"  
MOODY BLUES "Your Wildest Dreams"  
GEORGE MICHAEL "A Different Corner"

#### TM Country

RONNIE McDOWELL "All Tied Up"  
JOHN SCHNEIDER "You're The Last Thing I Needed Today"

JAZZ

TOP 30

MAY 16, 1986

- 1 LARRY CARLTON/Alone/But Never Alone (MCA Master Series)
2 FREDDIE HUBBARD/WOODY SHAW/Double Take (Blue Note)
3 AHMAD JAMAL/Rossiter Road (Atlantic)
4 BOBBY HUTCHERSON/Color Schemes (Landmark)
5 JONATHAN BUTLER/Introducing Jonathan Butler (Jive/Arista)
6 JOE HENDERSON/Slate Of The Tenor, Vol. 1 (Blue Note)
7 CHICK COREA/Electric Band (GRP)
8 DIZZY GILLESPIE/Closer To The Source (Atlantic)
9 SPECIAL FX/Slice Of Life (GRP)
10 LESLIE DRAYTON & FUN/What It Is (Esoteric)
11 JOHN SCDFIELD/Still Warm (Gramavision)
12 NANCY WILSON/Keep You Satisfied (Columbia)
13 BUDDY RICH/Mr. Drums-Live On King Street (Cate)
14 SKYWALK/The Bohemians (Zebra/MCA)
15 MISTER SPATS/Love Speaks (Pausa)
16 TERENCE BLANCHARD/DONALD HARRISON/Discernment (George Wein/Concord)
17 ARTHUR BLYTHE/Da-Da (Columbia)
18 RUSS FREEMAN/Nocturnal Playground (Brainchild)
19 LYLE MAYS/Lyle Mays (Geffen)
20 JOHN JARVIS/So Fa So Good (MCA Master Series)
21 LIONEL HAMPTON & HIS ORCHESTRA/Sentimental Journey (Atlantic)
22 MICHEL PETRUCCIANI TRIO/Plianism (Blue Note)
23 GEORGE HOWARD/Love Will Follow (TBA/Palo Alto)
24 EDDIE HARRIS & ELLIS MARSALIS/Homecoming (Spindletop)
25 CHUCK MANGIONE/Save Tonight For Me (Columbia)
26 JEANNIE & JIMMY CHEATHAM/Midnight Mama (Concord)
27 PAT METHENY & ORNETTE COLEMAN/Song X (Geffen)
28 DOC SEVERINSEN & XEBRON/Doc Severinsen & Xebron (Passport)
29 EDDIE DANIELS & LONDON PHILHARMONIA ORCHESTRA/Breakthrough (GRP)
30 IRA STEIN & RUSSELL WALDER/Transit (Windham Hill)

Black/Urban stations contributing to Jazz: WKND/Hartford, Meacone McClean, KJC/B/Lafayette, Horatio Handy, WYLD-FM/New Orleans, Dell Spencer, WDMT/Cleveland, Dean-Dean Rufus

NEW & ACTIVE

- STEVE BACH "Holiday" (Cafe) 17/6
Rotations: Heavy 1/0, Medium 6/1, Light 10/5. Extra Adds 0, Total Adds 6, WAER, WMOT, WKSU, KUOP, WYPE, KLSK, Heavy, WLOQ, Medium, WFAE, KERA, WFL, KKKO, KPUL.
RDB MULLINS "Nite Street" (RMC) 14/8
Rotations: Heavy 2/1, Medium 5/2, Light 4/2, Extra Adds 3, Total Adds 8, KBEM, KJZZ, KPUL, WFSS, WLVE, WYPE, KLCC, KLSK, Heavy, WLOQ, Medium, KERA, WNOP, KKKO.
ANTHONY BRAXTON "Seven Standards 1985, Vol. 2" (Magenia/Windham Hill) 14/5
Rotations: Heavy 2/1, Medium 2/0, Light 10/4, Extra Adds 4, Total Adds 5, WGBH, KJAZ, WUSF, WNUR, KLSK, Heavy, KXPR, Medium, WJZZ, WUWM.
SCOTT COSSU "Reunion" (Windham Hill) 14/3
Rotations: Heavy 1/0, Medium 9/1, Light 3/1, Extra Adds 1, Total Adds 3, WBGO, KWUM, KLCC, Heavy, WUWM, Medium, WMOT, WDET, WKSU, KUOP, KPUL, WHRO, WYVE, KIFM.
SANDY OWEN "Boogie Woogie Rhythm & Blues" (Ivory) 13/7
Rotations: Heavy 2/0, Medium 2/0, Light 5/3, Extra Adds 4, Total Adds 7, WAER, KUHF, WFPL, WNOP, KADK, KJZZ, KUOP, Heavy, WLOQ, KLON, Medium, WKSU, KKKO.
LARRY CORELL "Equipose" (Muse) 13/5
Rotations: Heavy 3/1, Medium 5/1, Light 4/2, Extra Adds 1, Total Adds 5, WGBH, WFPL, WBEE, WUSF, KCON, Heavy, WKSU, WHRO, Medium, KANU, KJAZ, KPUL, KXPR.
CHET ATKINS "Street Dreams" (Columbia) 13/4
Rotations: Heavy 2/1, Medium 5/2, Light 6/1, Extra Adds 0, Total Adds 4, WFSS, KIFM, KLSK, KJCB, Heavy, KKKO, Medium, WAER, KUOP, WYPE.
UZEB "Between The Lines" (IOU) 11/4
Rotations: Heavy 2/0, Medium 3/0, Light 5/3, Extra Adds 1, Total Adds 4, WFPL, WDET, WAVE, KWUM, Heavy, WNOP, WYPE, Medium, WAER, WJZZ, KBEM.

MOST ADDED

- MICHAEL PETRUCCIANI TRIO (11)
Plianism (Blue Note)
EDDIE HARRIS & ELLIS MARSALIS (10)
Homecoming (Spindletop)
ARTHUR BLYTHE (8)
Da-Da (Columbia)
RDB MULLINS (8)
Nite Street (EMC)
SANDY OWEN (7)
Boogie Woogies Rhythm & Blues (Ivory)

HOTTEST

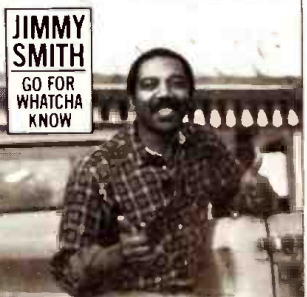
- BOBBY HUTCHERSON (19)
Color Schemes (Landmark)
LARRY CARLTON (18)
Alone/But Never... (MCA Master Series)
FREDDIE HUBBARD/WOODY SHAW (18)
Double Take (Blue Note)
AHMAD JAMAL (15)
Rossiter Road (Atlantic)

- KAZUMI WATANABE "Mobo Splash" (Gramavision) 11/4
Rotations: Heavy 3/0, Medium 3/2, Light 4/1, Extra Adds 1, Total Adds 4, WFAE, KBEM, KMH, WYPE, Heavy, WNOP, WDET, KPUL, Medium, WBYY.
ROBERT GREENIDGE & MICHAEL UTLEY "Mad Music" (MCA Master Series) 10/3
Rotations: Heavy 0/0, Medium 2/1, Light 8/2, Extra Adds 0, Total Adds 3, WMOT, WDET, KIFM, Medium: KLSK.
JAMES WILLIAMS SEXTET "Progress Report" (Sunnyside) 10/3
Rotations: Heavy 4/0, Medium 2/0, Light 2/1, Extra Adds 1, Total Adds 3, WNOP, KPUL, WUSF, Heavy, WGBH, WBGO, KJAZ, WHRO, Medium, WDET, KLCC.
ALVIN RED TYLER "Heritage" (Rounder) 9/2
Rotations: Heavy 2/1, Medium 4/1, Light 3/0, Extra Adds 0, Total Adds 2, WKSU, WHRO, Heavy, WNUR, Medium, WBGO, WCLK, KADK.
MARIA MOLDAUR "Translucency" (Uptown) 9/1
Rotations: Heavy 2/0, Medium 5/0, Light 2/1, Extra Adds 0, Total Adds 1, KJAZ, Heavy, KADK, WYPE, Medium, WAER, WBYY, KPUL, WUSF, KLCC.
JOHN ABERCROMBIE "Current Events" (ECM) 8/3
Rotations: Heavy 4/0, Medium 1/0, Light 2/2, Extra Adds 1, Total Adds 3, WUWM, KPUL, WUSF, Heavy, WDET, WKSU, KJAZ, KLCC, Medium, WNOP.
NABIL TOTAH "Double Bass" (Consolidated Artists) 8/1
Rotations: Heavy 1/0, Medium 5/1, Light 2/0, Extra Adds 0, Total Adds 1, KANU, Heavy, WMOT, Medium, WEBR, WJZZ, KLON, KWUM.
RUBY BRAFF/SCOTT HAMILTON "A Sailboat In The Moonlight" (Concord) 8/0
Rotations: Heavy 4/0, Medium 2/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WYRS, KUHF, KADK, WUSF.
BILLY MITCHELL "Night Theme" (Pausa) 7/0
Rotations: Heavy 2/0, Medium 2/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WYRS, KKKO, Medium: WEBR, WLOQ.
SUSANNAH McCORLE "How Do You Keep The Music Playing?" (Pausa) 7/0
Rotations: Heavy 0/0, Medium 4/0, Light 3/0, Extra Adds 0, Total Adds 0, Medium: WBFO, WMOT, KANU, KPUL.
JAMES RIVERS QUARTET "The Dallas Sessions" (Spindletop) 6/4
Rotations: Heavy 0/0, Medium 2/1, Light 3/2, Extra Adds 1, Total Adds 4, WCLK, KPUL, WHRO, KCON, Medium: WKSU.
BEST OF BLUE NOTE "Volume 2" (Blue Note) 6/3
Rotations: Heavy 2/1, Medium 2/2, Light 1/0, Extra Adds 1, Total Adds 3, WNOP, KCON, WKND, Heavy: WEBR, KLON.
BILLY PIERCE QUARTET "William The Conqueror" (Sunnyside) 6/2
Rotations: Heavy 1/0, Medium 3/0, Light 2/1, Extra Adds 1, Total Adds 2, KADK, KLCC, Heavy: WHRO, Medium: WGBH.
IVAN LINS "Juntos" (Philips/PolyGram) 6/2
Rotations: Heavy 2/0, Medium 2/0, Light 2/2, Extra Adds 0, Total Adds 2, KJAZ, KPUL, Heavy: WYRS, KWUM, Medium: WJZZ, WLVE.
CLARE FISCHER & HIS LATIN JAZZ SEXTET "Free Fall" (Discovery) 5/1
Rotations: Heavy 1/0, Medium 2/0, Light 2/0, Extra Adds 1, Total Adds 1, WJZZ, Heavy: KJAZ, Medium: KANU, KPUL.

REGIONALIZED ADDS & HOTS

Regionalized Adds & Hots grid with columns for EAST, SOUTH, WEST, and MIDWEST. Each column lists station call letters and artist/album information.

GO FOR WHATCHA KNOW



JIMMY SMITH, jazz soulman and organist, returns to his roots with a contemporary album that includes Blue Mitchell's funky "Fungi Mama," and a beautiful reading of "She's Out Of My Life," with GRADY TATE on vocals. Featuring STANLEY TURRENTINE and KENNY BURRELL.

ON YOUR TURNTABLES NOW! CONTACT: SUSAN B. LEVIN 212-541-6401

49 Reporting Stations
15 Current Reports
WBYY/Columbus and WEBR/Buffalo called in frozen reports.
WYRS/Stamford failed to call in a report; its playlist was frozen.
WRTI/Philadelphia failed to report for two consecutive weeks and was not used in this week's data.
Editor's Note: KRVS/Lafayette is no longer a reporting station.







# COUNTRY

## NEW & ACTIVE

**GLEN CAMPBELL "Cow Poke" (Atlantic/America) 91/7**  
 Rotations: Heavy 1, Medium 49, Light 41, Total Adds 7, WKYK, WVMI, WRNL, WMNI, WTOD, KLZ, KRAK. Heavy: KKYX.  
 Medium: WBGW, WMYA, KYKR, WLWI, WGOV, WKCO, KNIX. Moves 47-42-39.

**GARY MORRIS "Anything Goes" (WB) 85/27**  
 Rotations: Heavy 0, Medium 26, Light 59, Total Adds 27 including WRKZ, WTCR, WPOR, WXBQ, WUSY, KIKK, KISS-FM, WQDR, WUSO, KJZY, WOHK, WTHI, KWEN, KUZZ, KRPM. Debuts at number 45 on the Country chart.

**T.G. SHEPPARD "Strong Heart" (Columbia) 85/23**  
 Rotations: Heavy 0, Medium 25, Light 60, Total Adds 23 including WQBE, KEAN, WSOB, KSSN, WAMZ, WLWI, WSIX, WQYK, WUBE, KFKF, KQXY, KTKP, KFDI, KUUY, KOLO, KMPS. Debuts at number 46 on the Country chart.

**JIM GLASER "The Lights of Albuquerque" (NobleVision/MCA) 79/12**  
 Rotations: Heavy 1, Medium 40, Light 38, Total Adds 11, WAJR, WKYG, WPOR, WMYA, KIKK, WWSA, WSLR, KFKF, KCJB, KXXY, WTHI. Heavy: KRKT. Medium: KUGN, KCCY, KTCM. Debuts at number 44 on the Country chart.

**STATLER BROTHERS "Count On Me" (Mercury/PolyGram) 76/41**  
 Rotations: Heavy 1, Medium 19, Light 56, Total Adds 23 including WCAO, WHN, WNYR, WYNN, WTVY, KILT-FM, WWSA, WIRK, WKKQ, WDAF, WBCS, WXCL, KVOO, KFRE, KRPM. Debuts at number 47 on the Country chart.

**EMMYLOU HARRIS "Today I Started Loving You Again" (WB) 76/3**  
 Rotations: Heavy 4, Medium 38, Light 34, Total Adds 3, WQBE, WUSO, KGA. Heavy: KASE, WOV, KRKT, KCQB. Medium: WHN, WIXY, WESC, WQMS, WONE, KTTT, WTCM, KNIX. Moves 45-42 on the Country chart.

**WAYLON JENNINGS "Win The Wolf Survive" (MCA) 73/26**  
 Rotations: Heavy 0, Medium 19, Light 52, Total Adds 26 including WBGW, WTSV, WDSY, KEAN, WEZL, WTVY, WAMZ, WLWI, WGHK, KXXY, WKCO, KFDI, KOLO, KSAH, KMPS. Debuts at number 49 on the Country chart.

**BILLY SWAN "You Must Be Lookin' For Me" (Mercury/PolyGram) 68/9**  
 Rotations: Heavy 3, Medium 27, Light 38, Total Adds 9, WQNA, WYNN, WTVY, WUSO, WMNI, KYAK, KVOO, KFRE, KOIL. Heavy: WOLZ, KRKT, KIGO, Medium: WTSV, WIXY, KTTT. Debuts at number 48 on the Country chart.

**BILLY JOE ROYAL "Boardwalk Angel" (Atlantic/America) 59/9**  
 Rotations: Heavy 3, Medium 15, Light 41, Total Adds 8, WQNA, WHN, WYNN, WAMZ, KRMO, KBMR, KFDI, KYAK, KOIL. Heavy: KIKK, WOKK, KIGO, Medium: WIXY, WPAP, WCUZ.

**MICHAEL MARTIN MURPHEY "Rollin' Nowhere" (WB) 54/30**  
 Rotations: Heavy 0, Medium 15, Light 39, Total Adds 30 including WHN, WMYA, WYII, KRRV, KIKK, WAMZ, WIRK, KXXY, WOV, KTTT, KVOO, KUZZ, KUGN, KNIX, KOLO.

**BANDANA "Touch Me" (WB) 54/8**  
 Rotations: Heavy 1, Medium 14, Light 39, Total Adds 8, CHOV, WVMI, WTVY, WIRK, WAXX, KIOV, KTTT, KUUY. Heavy: WCUZ. Medium: WTSV, WCVR, WSM, KRKT, KRWO, KEIN.

**TOM WOPAT "True Love" (EMI/America) 54/3**  
 Rotations: Heavy 2, Medium 28, Light 24, Total Adds 3, WYNN, KHEY, KIK-FM. Heavy: KRRV, WCUZ. Medium: WQNA, WTSV, WKSJ, WLWI, WOV, WXCL, KTTT, WTCM, KCCS, KALF.

**JOHNNY CASH & WAYLON JENNINGS "Even Cowgirls Get The Blues" (Columbia) 50/15**  
 Rotations: Heavy 2, Medium 17, Light 31, Total Adds 15, WRKZ, KEAN, KILT-FM, WDXE, WAMZ, WPAP, WKIK, KBMR, KSO, WGEE, WXCL, KTTT, KYAK, KFRE, KRWO.

## SIGNIFICANT ACTION

**DAVID ALLAN COE "A Country Boy Who Rolled The Rock Away" (Columbia) 47/8**  
 Rotations: Heavy 1, Medium 14, Light 32, Total Adds 8, WAMZ, KSO, WTSO, WXCL, KYAK, KRWO, KWJJ, KTCM. Heavy: WOKK, Medium: WHN.

**WHITES "Love Won't Wait" (MCA/Curb) 43/31**  
 Rotations: Heavy 0, Medium 6, Light 37, Total Adds 31 including WQNA, WYII, KRRV, WDXE, KKYX, WAXX, KVOO, KFDI, KEIN, KALF.

**RICKY SKAGGS "I've Got A New Heartache" (Epic) 38/34**  
 Rotations: Heavy 1, Medium 7, Light 30, Total Adds 34 including WTSV, WPOR, KASE, KILT-FM, WLWI, WMNI, WOV, WTCM, KUZZ, KKKC.

**JOHNNY PAYCHECK "Old Violin" (Mercury/PolyGram) 38/6**  
 Rotations: Heavy 0, Medium 9, Light 29, Total Adds 6, KRRV, KIKK, KLLL, KTKP, KYAK, KEIN. Medium: WTSV, WONE, KTTT, KOIL.

**HOLLY DUNN "Two Too Many" (MTM) 37/11**  
 Rotations: Heavy 0, Medium 7, Light 30, Total Adds 11, WQNA, WCAO, WTSV, KYXX, KSO, KFGO, KTTT, WTHI, KVOO, KYAK, KOIL.

**ANNE MURRAY "Who's Leaving Who" (Capitol) 36/12**  
 Rotations: Heavy 1, Medium 7, Light 28, Total Adds 12 including WRKZ, WMYA, WTVY, WKSJ, KKYX, KBMR, WKKO, WTSO, WMIL, KOLO.

**LISA CHILDRESS "This Time It's You" (AMI) 31/3**  
 Rotations: Heavy 3, Medium 7, Light 21, Total Adds 3, WIXY, KEAN, WRNL. Heavy: WOKK, KTTT, KUGN. Medium: WTVY, WPAP, WOV, KRWO.

**WRAYS "I Don't Want To Know Your Name" (Mercury/PolyGram) 27/4**  
 Rotations: Heavy 0, Medium 5, Light 22, Total Adds 4, KRMD, WUSO, WSLR, KCCY. Medium: WTVY, KRKT, KRWO, KALF, KOLO. Light: WCAO.

**JAN GRAY "Cross My Heart" (Cypress) 25/2**  
 Rotations: Heavy 0, Medium 7, Light 18, Total Adds 2, KEAN, WLWI. Medium: KRRV, KFGO, KFDI, KRKT, KRWO, KTCM, KSOP. Light: WNYR.

**MEL McDANIEL "Doctor's Orders" (Capitol) 24/17**  
 Rotations: Heavy 0, Medium 2, Light 22, Total Adds 17 including WIXY, WYII, WGTG, WDXE, WQMS, KKYX, WAXX, WGEE, KALF, KCQB.

**LEON EVERETTE "Danger List (Give Me Someone I Can Love)" (Orlando) 24/8**  
 Rotations: Heavy 0, Medium 4, Light 20, Total Adds 8, WQNA, WBGW, WYII, WGTG, WPAP, KKYX, WIRK, WTCR. Medium: WTVY, KRWO.

**LEWIS STOREY "Katie, Take Me Dancin'" (Columbia) 21/6**  
 Rotations: Heavy 0, Medium 2, Light 18, Total Adds 6, WAJR, WYII, KILT-FM, WIVK, KYXX, WQMS, WCUZ, WOV, WWJO, WTCM, KRST, KYAK, KCCY.

**RANDY TRAVIS "Can't Stop Now" (WB) 21/1**  
 Rotations: Heavy 2, Medium 15, Light 4, Total Adds 1, WPAP. Heavy: KYKR, KKYX. Medium: WOKO, WLWI, WAXX, KFDI, KRST, KIK-FM, KTCM.

**CON HUNLEY "Blue Suede Blues" (Capitol) 20/12**  
 Rotations: Heavy 0, Medium 6, Light 14, Total Adds 12, WAJR, WYII, KILT-FM, WIVK, KYXX, WQMS, WCUZ, WOV, WWJO, WTCM, KRST, KYAK, KCCY.

**J.O. MARTIN "Running Out Of Reasons To Run" (Capitol) 20/1**  
 Rotations: Heavy 0, Medium 4, Light 16, Total Adds 1, WLWI. Medium: WOKO, WQMS, WOV, KRWO. Light: WCVR, KKYX, KJNE, KFGO, KSOP.

**BARBARA FAIRCHILD "Just Out Riding Around" (Capitol) 18/0**  
 Rotations: Heavy 0, Medium 5, Light 13, Total Adds 0, Medium: WTSV, KKYX, WOV, KRWO, KIIM. Light: WVAM, WTSV, WYII, WEZL, KTTT, KIGO.

**TISH HINOJOSA/CRAIG DILLINGHAM "I'll Put You Through" (MCA/Curb) 17/3**  
 Rotations: Heavy 0, Medium 4, Light 13, Total Adds 3, WYII, WTCM, KIGO. Medium: WAJR, KRKT, KRWO, KEIN. Light: WVAM, KKYX, KOIL.

**BRENDA LEE "Two Hearts" (MCA) 15/2**  
 Rotations: Heavy 1, Medium 6, Light 8, Total Adds 2, WIXY, WTCM. Heavy: KRKT. Medium: KIKK, KKYX, WOV, KKAL, KRWO, KIGO, Light: WYII.

**MARTY STUART "Honky Tonker" (Columbia) 14/7**  
 Rotations: Heavy 0, Medium 1, Light 13, Total Adds 7, KASE, KKKX, WOKK, WWSA, KVOO, KFDI, KOLO. Medium: KRWO, Light: WBGW, KRMD.

**DON WILLIAMS "Heartbeat In The Darkness" (Capitol) 11/11**  
 Rotations: Heavy 0, Medium 4, Light 7, Total Adds 11, WBGW, WTSV, WYII, WCUZ, KUZZ, KRWO, KOIL, KNIX, KALF, KTCM, KCQB.

**NARVEL FELTS "Rockin' My Angel" (Evergreen) 10/3**  
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 3, KFGO, WKCO, KTTT. Heavy: KIGO, Medium: WVAM, WYII, WGTG, WTVY, KRWO, KSOP.

**MERLE HAGGARD "A Friend In California" (Epic) 9/7**  
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 7, WBGW, WCVR, WYII, WSM, KBMR, KRWO, KWJJ. Light: WDXE, KTCM.

**NANCI GRIFFITH "Once In A Very Blue Moon" (Philo) 9/3**  
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 3, WAJR, WTCM, KFDI. Light: KRRV, WXCL, KTTT, KVOO, KEIN, KALF.

**STEVE WARINER & CAROL CHASE "You Make It Feel So Right" (RCA) 9/2**  
 Rotations: Heavy 0, Medium 0, Light 9, Total Adds 2, WYII, WPAP. Light: KRRV, WLWI, KRKT, KVOO, KRWO, KALF, KSOP.

**EDDY RAVEN "Sometimes A Lady" (RCA) 8/8**  
 Rotations: Heavy 0, Medium 3, Light 5, Total Adds 8, KASE, WGTG, KSSN, WIRK, KUZZ, KNIX, KCQB.

**RAY PRICE "All The Way" (Step One) 8/3**  
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 3, KVOO, KRKT, KIGO. Light: KSO, WOV, KKAL, KRWO, KALF.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
DWIGHT YOAKAM/Guitars, Cadillacs (Reprise/WB)	<i>Guitars, Cadillacs, Etc.</i>
REBA McENTIRE/Little Rock (MCA)	<i>Whoever's In New England</i>
DON WILLIAMS/Then It's Love (Capitol)	<i>New Moves</i>
REBA McENTIRE/Can't Stop Now (MCA)	<i>Whoever's In New England</i>
MERLE HAGGARD/Okie From Muskogee's Comin' Home (Epic)	<i>A Friend In California</i>
OAK RIDGE BOYS/What You Do To Me (MCA)	<i>Seasons</i>
GEORGE STRAIT/In Too Deep (MCA)	<i>Something Special</i>
MICHAEL MARTIN MURPHEY/Fiddlin' Man (WB)	<i>Tonight We Ride</i>
EMMYLOU HARRIS/Just Someone I Used To Know (WB)	<i>Thirteen</i>
EDDIE RABBITT/Singing In The Subway (RCA)	<i>Rabbit Trax</i>

It's Been A Long Time Coming . . .



# VIETNAM BALLAD

## An American Remembers



Sung by Rachel Drexler

Look for record insert in this week's edition, or call (619) 589-6672 for your copy.

# A Tribute To Those Who Served

**TOP 20**

Rank	Artist	Record
1	PATTI LABELLE/MICHAEL McDONALD	On My Own (MCA)
2	WHITNEY HOUSTON	The Greatest Love Of All (Arista)
3	MADONNA	Like A Prayer (A&M)
4	SIMPLY RED	Holding Back The Years (Elektra)
5	BILLY OCEAN	The Best of Billy Ocean (CBS)
6	SMOKEY ROBINSON	Smoochy (A&M)
7	MOODY BLUES	Wanderlust (Polygram)
8	DENNIS DAVOUCHE	Call Me (A&M)
9	PHIL COLLINS	Face Value (Atlantic)
10	MIAMI SOUND MACHINE	Bad Boy (Epic)
11	GEORGE MICHAEL	Objective (Columbia)
12	JAMES TAYLOR	That's Why I'm Here (Columbia)
13	NEIL DIAMOND	Headed For The Future (Columbia)
14	CULTURE CLUB	Colour by Numbers (Polygram)
15	STEVIE WONDER	Overjoyed (Tamla/Motown)
16	DIRE STRAITS	Scooby (A&M)
17	DREAM ACADEMY	Love Parade (Polygram)
18	LEVEL 42	Something About You (Polygram)
19	MIKE & THE MECHANICS	All I Need Is A Miracle (Atlantic)
20	DEBUT	Debut (Elektra)

REPORTS: HEAVY, MEDIUM, LIGHT

MAY 16, 1986

**MOST ADDED**

- DAVID FOSTER & OLIVIA NEWTON-JOHN (9)
- The Best Of Me (Atlantic)
- NEIL DIAMOND (7)
- Headed For The Future (Columbia)
- AME MURRAY (7)
- Who's Loving Who (Capitol)
- DAVID PACK (7)
- That Girl Is Gone (WB)
- JAMES TAYLOR (6)
- That's Why I'm Here (Columbia)

**HOTTEST**

- WHITNEY HOUSTON (35)
- The Greatest Love Of All (Arista)
- PATTI LABELLE/MICHAEL McDONALD (30)
- On My Own (MCA)
- SIMPLY RED (25)
- Holding Back The Years (Elektra)
- MADONNA (21)
- Live To Tell (Sire/WB)
- SADE (14)
- Never As Good As (Portrait/CBS)

**SIGNIFICANT ACTION**

- PET SHOP BOYS** "West End Girls" (EMI America) 12/7
- Reactions: Heavy 20, Medium 6/0, Light 4/1, Total Adds: 1, KJVC, Heavy, WTAE, WTN, Medium, WKRB, 55KRC, KHOW, WPCF, WSPD, WSTU
- JOHN DENVER** "Flyin' For Me" (RCA) 10/8
- Reactions: Heavy 10, Medium 6/0, Light 3/0, Total Adds: 9, WJBC, WCCO, Medium, WBXY, WJLA, KSL, WPOE, WJBC, KJVC
- BANGLES** "If She Knew What She Wants" (Columbia) 9/4
- Reactions: Heavy 10, Medium 4/0, Light 4/2, Total Adds: 4, WEL, WJBC, Heavy, WTKO, Medium, including WPCF, WSTU
- DAVID FOSTER & OLIVIA NEWTON-JOHN** "The Best Of Me" (Atlantic) 8/8
- Reactions: Heavy 10, Medium 4/0, Light 4/2, Total Adds: 8, WJBC, WCCO, WBXY, KSL, WTKO, WBX, KJVC, KJVC

**CHART EXTRAS**

**ATLANTIC STARR**  
**"If Your Heart Isn't In It (A&M)"**  
 59% of our reporters on it; Rotations: Heavy 2, Medium 17, Light 8, Total Adds 4, WFBX, WWRK, WSPD, WCLL

**BREAKERS**

**LEVEL 42**  
**"Something About You (Polydor/Polygram)"**  
 52% of our reporters on it; Rotations: Heavy 11, Medium 18 on the Full-Service Chart, Total Adds 2, WTAE, WPRO, Debuts at number 18 on the Full-Service Chart.

**NEW & ACTIVE**

- MIKE & THE MECHANICS** "All I Need Is A Miracle" (Atlantic) 22/1
- Reactions: Heavy 20, Medium 10, Light 1/0, Total Adds: 4, Heavy, WBXY, WTKO, KTKO, Medium, WGOV, WJLA, WNNR, WPCF, WSTU, WJBC, WJVC, KJVC
- MARILYN MARTIN** "Love Closer" (Meridian) 14/1
- Reactions: Heavy 20, Medium 10, Light 1/0, Total Adds: 1, 55KRC, Heavy, WWRK, WCLL, Medium, including WTAE, WTN, WCHS, WING, WSPD, WSTU, Total Adds: 1, KJVC, Light, including WNNR, WJBC, WPCF, WSTU, WJBC, WJVC, KJVC
- OMD** "If You Leave" (A&M) 15/1
- Reactions: Heavy 10, Medium 10, Light 6/0, Total Adds: 2, KJVC, Heavy, KSL, Medium, including KHOW, WJLA, WVA, WSPD, RBOI, WJBC, WTKO, KJVC
- STEPHEN BISHOP** "The Heart Is So Winning" (MCA) 17/2
- Reactions: Heavy 10, Medium 10, Light 6/0, Total Adds: 2, KJVC, Heavy, KSL, Medium, including KHOW, WJLA, WVA, WSPD, RBOI, WJBC, WTKO, KJVC
- TEMPATIONS** "A Fine Mess" (Meridian) 17/4
- Reactions: Heavy 10, Medium 10, Light 10/0, Total Adds: 4, WPCO, WJBC, WJLA, KBOI, KTKO, Medium, including WFBX, KHOW, WCHS, 55KRC, WJBC, WTKO, WVA, WBXY, WPCF, WSTU, WJBC, WJVC, KJVC
- RONNIE MILGAP** "Happy Birthday Baby" (RCA) 19/3
- Reactions: Heavy 20, Medium 10, Light 2/2, Total Adds: 3, WJBC, KBOI, KTKO, Heavy, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- DAVID PACK** "The Girl Is Gone" (WB) 19/3
- Reactions: Heavy 10, Medium 10, Light 9/0, Total Adds: 7, KHOW, WCHS, WING, WJLA, WVA, WSPD, KBOI, KSL, Medium, including WCCO, KJVC, WTKO, WSTU, WJBC, WJVC, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- ANNE MURRAY** "Who's Loving Who" (Capitol) 20/7
- Reactions: Heavy 10, Medium 10, Light 9/0, Total Adds: 7, WPRO, KHOW, WJBC, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- DAVID PACK** "The Girl Is Gone" (WB) 19/3
- Reactions: Heavy 10, Medium 10, Light 9/0, Total Adds: 7, WPRO, KHOW, WJBC, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- DOA DONOVAN** "Pretender" (Capitol) 20/7
- Reactions: Heavy 10, Medium 10, Light 9/0, Total Adds: 7, WPRO, KHOW, WJBC, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- GRANHAM MASH** "Innocent Eyes" (Meridian) 5/1
- Reactions: Heavy 10, Medium 10, Light 9/0, Total Adds: 7, WPRO, KHOW, WJBC, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- LOANATHAN BUTLER** "Baby, Please Don't Take Me Home" (Meridian) 5/1
- Reactions: Heavy 10, Medium 10, Light 9/0, Total Adds: 7, WPRO, KHOW, WJBC, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- LITTLE RIVER BAND** "Time For Us" (Capitol) 6/2
- Reactions: Heavy 10, Medium 10, Light 9/0, Total Adds: 7, WPRO, KHOW, WJBC, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- FORCE M.D.'S** "Here I Go Again" (Tommy Boy/WB) 8/4
- Reactions: Heavy 20, Medium 10, Light 1/0, Total Adds: 8, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- WILLIE NELSON** "Living In The Promiseland" (Columbia) 7/0
- Reactions: Heavy 20, Medium 10, Light 1/0, Total Adds: 8, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC
- EL DEBARGE** "Who's Johnny" (Gordy/Motown) 7/1
- Reactions: Heavy 20, Medium 10, Light 1/0, Total Adds: 8, WTKO, WVA, WSPD, WSTU, WJBC, WJVC, KJVC

**It's Been A Long Time Coming . . .**

**Vietnam Ballad**  
**An American Remembers**



Sung by Rachel Drexler

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Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay from more stations. Records with significant heavy and medium rotation airplay actively 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.

**BLOW DOWNERS "High Your Sneeze" (RCA) 23/3**  
 Positions: Heavy 0, Medium 17, Light 12, Total adds 3, WAVE, KMG, WCHV, WFL, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**BOB SEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 22/1**  
 Positions: Heavy 0, Medium 4, Light 18, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**BANGLES "If She Knew What She Wants" (Columbia) 22/2**  
 Positions: Heavy 0, Medium 7, Light 15, Total adds 12, KVL-FM, B100, K108, 96WAVE, WEIM, WKNE, WSKL, WGSY, WADE, KTYL, WMT-FM, KMLV, Medium including WFL, WMMJ, KALE.  
**HOOTERS "Where Do The Children Go" (Columbia) 22/1**  
 Positions: Heavy 10, Medium 10, Light 11, Total adds 1, V100, Heavy, KQSW, Medium including KVL-FM, WFL, WCHV, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**JEFFREY OSBORNE "You Should Be Mine" (A&M) 21/2**  
 Positions: Heavy 0, Medium 22, Light 19/19, Total adds 21 including WPK, KVL-FM, K108, 96WAVE, KWAV, WMMJ, WCHV, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**SUZANNE VEGA featuring JOE JACKSON "Lot of Center" (A&M) 20/0**  
 Positions: Heavy 0, Medium 22, Light 18/18, Total adds 21 including WPK, KVL-FM, K108, 96WAVE, KWAV, WMMJ, WCHV, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**MR. MISTER "I'm Love" (RCA) 18/1**  
 Positions: Heavy 0, Medium 4, Light 14, Total adds 1, WLT, Heavy, KQ99, WMMJ, WEIM, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**JOHN COUGAR MELLECAM "Under The Boardwalk" (Riva/Polygram) 17/3**  
 Positions: Heavy 2, Medium 7, Light 7, Total adds 3, K101, WCHV, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**DELTA "Change Of Heart" (MCA) 14/3**  
 Positions: Heavy 0, Medium 0, Light 13, Total adds 3, WNA, WSKY, WZLO, Medium: KTYL.  
**HART "Nuthin' At All" (Capitol) 13/2**  
 Positions: Heavy 0, Medium 7, Light 6, Total adds 2, WSPN, KQSW, WZLO, WCKO, WZLO, WFFX, KTYL, KALE.  
**N.Y. SHOOD "I Can't Wait" (Atlantic) 13/1**  
 Positions: Heavy 2/0, Medium 7/0, Light 4/1, Total adds 1, K108, Heavy, WMMJ, WZLO, Medium: WHTX, V100, WGLL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**LITTLE RIVER BAND "Time For Us" (Capitol) 12/1**  
 Positions: Heavy 0, Medium 5/0, Light 7/1, Total adds 1, 96WAVE, Medium: KWPM, WJON, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**PATTI AUSTIN "The Heat Of Heat" (West/WB) 12/1**  
 Positions: Heavy 0, Medium 6/1, Light 6/1, Total adds 1, WCHV, Medium: WPK, KOST, WORG, WZLO, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**MICHAEL TOMLINSON "I Won't Let You Go" (Desert Rain) 11/7**  
 Positions: Heavy 0, Medium 2/1, Light 9/6, Total adds 7, WEIM, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**JOHN COUGAR MELLECAM "Rain On The Scarecrow" (Riva/Polygram) 10/0**  
 Positions: Heavy 0, Medium 7/0, Light 3/0, Total adds 0, Medium: V100, WMMJ, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 9/8**  
 Positions: Heavy 0, Medium 2/2, Light 7/8, Total adds 8, KEZR, WKYE, WMMJ, WGLL, WAHR, KRBL, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**FORCE MD'S "Here I Go Again" (Tommy Boy/WB) 8/4**  
 Positions: Heavy 0, Medium 1/1, Light 7/7, Total adds 4, KEZR, WKYE, WMMJ, WGLL, WAHR, KRBL, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.

102	106/0	102	4
106/0	96	10	0
104/0	87	15	1
106/0	76	29	1
91/0	65	21	5
103/5	67	37	9
103/5	69	55	9
93/1	56	31	6
101/2	46	49	6
92/2	45	44	3
85/0	42	38	5
86/0	42	40	4
85/2	50	33	2
89/8	66	13	2
86/12	6	61	19
89/9	8	52	29
66/0	16	38	19
78/13	4	29	22
65/0	4	29	22
41/7	16	16	9
61/1	6	43	12
41/0	2	23	16
53/1	5	39	9
41/0	4	20	17
39/0	12	18	5
62/4	2	27	33
56/9	2	30	24
55/11	2	24	29

**BREAKERS**

**Who's Johnny (Gordy/Motown)**  
 Total adds 9, KVL-FM, WSPN, KEY103, WKKA, WAVE, KVVU, WTNV, WMT-FM, K99, Debuts at number 29 on the AC chart.  
 HIROSHIMA  
**One Wish (Epic)**  
 52% of our reporters on it. Rotations: Heavy 2, Medium 24, Light 29, Total adds 11, WSB-FM, WMYX, K101, KEZR, WKYE, WKGW, KQ99, WTRX, KWAV, WOH, K99, Debuts at number 30 on the AC chart.

**NEW & ACTIVE**

**ARETHA FRANKLIN "Ain't Nobody Ever Loved You..." (Arista) 51/8**  
 Positions: Heavy 2/0, Medium 27/27, Total adds 8, K108, WTKT, KTYL, WMT-FM, KFSB, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**MARILYN MARTIN "Move Closer" (Atlantic) 51/3**  
 Positions: Heavy 5/0, Medium 28/1, Light 18/2, Total adds 3, WLT, WLF, WBOB, WCHV, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**ANNE MURRAY "Who's Loving Who" (Capitol) 49/9**  
 Positions: Heavy 1/0, Medium 25/3, Light 23/6, Total adds 9, WMMJ, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**PET SHOP BOYS "West End Girls" (EMI America) 41/7**  
 Positions: Heavy 16/0, Medium 19/19, Light 9/9, Total adds 7, KEY103, WTKT, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**JENNIFER JACKSON "I Think It's Love" (Arista) 41/0**  
 Positions: Heavy 1/0, Medium 23/0, Light 16/0, Total adds 7, KEY103, WTKT, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**STEVE NICKS "Has Anyone Ever Written Anything For You" (Modern/A&M) 40/0**  
 Positions: Heavy 0, Medium 11/0, Light 29/17, Total adds 20 including WPK, WMMJ, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**DAVID FOSTER & OLIVIA NEWTON-JOHNS "The Best Of Me" (Atlantic) 36/36**  
 Positions: Heavy 0, Medium 4/4, Light 32/32, Total adds 36 including WPK, WSB-FM, B79A, WLS, KUDL, KOST, WAEB, 96WAVE, WFL, WMMJ, K101, WCHV, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**JEAN-MICHEL LABRE "Forth Rendezvous" (Polygram/Polygram) 27/1**  
 Positions: Heavy 0, Medium 6/0, Light 20/1, Total adds 1, WSPN, Heavy: WEIM, Medium: WAVE, WSKY, WOH, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.  
**RONNIE MILAR "Happy, Happy Birthday Baby" (RCA) 26/2**  
 Positions: Heavy 1/0, Medium 10/0, Light 15/2, Total adds 2, WTRX, WKNE, Heavy: WAHR, Medium: K108, WEIM, WGLL, WSKY, WORG, KTYL, WMT-FM, WJON, WBOB, WZLO, WMMJ, WWSK, WFL, WOH, WSKY, KRBL, WFFX, KQSW, KMG, K101, K117, Total adds 21 including WHTX, WML, WKYE, WIVY, U102, WAVE.

**HOTTEST**

- PATTI LABELLE/MICHAEL MCDONALD (87)
- On My Own (MCA)
- SIMPLY RED (75)
- Holding Back The Years (Elektra)
- MAODANNA (73)
- Live To Tell (She/WB)
- BILLY OCEAN (42)
- There'll Be Sad Songs . . . (Arista)
- WHITNEY HOUSTON (39)
- The Greatest Love Of All (Arista)

**MOST ADDED**

- DAVID FOSTER & OLIVIA NEWTON-JOHN (35)
- The Best Of Me (Arista)
- JEFFREY OSBORNE (21)
- You Should Be Mine (A&M)
- BOB SEGER (21)
- Like A Rock (Capitol)
- STEVE NICKS (20)
- Has Anyone Ever Written (Modern/A&M)
- DAVID PACK (13)
- That Girl Is Gone (WB)

**ADULT CONTEMPORARY RADIO & RECORDS NATIONAL AIRPLAY**



TUNE IN.



# Bo Diddies

"FADEAWAY"

from the new album **LOVE**  
produced by T-Bone Burnett

&

HOPE

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SEX

&

DREAMS

## RADIO & RECORDS NATIONAL AIRPLAY

# AOR TRACKS

Three Weeks  
Last Week

157 Reports

Three Weeks	Last Week		Total Reports/Adds	Power	Heavy	Medium
6	5	2	<b>BOB SEGER &amp; THE SILVER...</b> /Like A Rock (Capitol) 144+/5	51+	127+	16-
15	7	4	<b>PETER GABRIEL</b> /Sledgehammer (Geffen) 151+/1	45+	112+	35-
3	2	1	<b>ROLLING STONES</b> /One Hit (To The Body) (Rolling Stones/Columbia) 142=/3	44+	116+	24=
5	4	3	<b>MOODY BLUES</b> /Your Wildest Dreams (Polydor/PG) 145-/1	35+	118+	26-
16	10	7	<b>38 SPECIAL</b> /Like No Other Night (A&M) 132-/2	46+	119+	13-
13	6	6	<b>HEART</b> /Nothin' At All (Capitol) 124-/1	47+	106+	17-
18	11	9	<b>GTR</b> /When The Heart Rules The Mind (Arista) 137+/2	21+	83+	50-
21	18	9	<b>VAN HALEN</b> /Dreams (WB) 120+/10	25+	85+	33-
1	1	5	<b>JOURNEY</b> /Be Good To Yourself (Columbia) 105-/0	33-	96-	9-
20	15	13	<b>JOE JACKSON</b> /Right And Wrong (A&M) 127+/3	10+	52+	69-
—	—	19	<b>FIXX</b> /Secret Separation (MCA) 138+/34	4+	27+	96+
14	12	12	<b>VAN HALEN</b> /Best Of Both Worlds (WB) 108=/1	16-	61-	44+
37	19	15	<b>JOURNEY</b> /Girl Can't Help It (Columbia) 111+/10	9+	56+	50-
34	22	16	<b>INXS</b> /Listen Like Thieves (Atlantic) 118+/8	5+	41+	67-
<b>DEBUT</b>	15	<b>EMERSON, LAKE &amp; POWELL</b> /Touch & Go (Polydor/PG) 126 /124	2	25	84	
29	21	17	<b>JOHN C. MELLENCAMP</b> /Rain On The Scarecrow (Riva/PG) 101-/3	11+	48+	49-
11	14	14	<b>ROLLING STONES</b> /Winning Ugly (Rolling Stones/Columbia) 92-/0	2-	48-	43=
—	—	28	<b>STING with JEFF BECK</b> /I Been Down So Long (IRS/MCA) 112+/24	1+	16+	86+
8	8	10	<b>SIMPLE MINDS</b> /All The Things She Said (Virgin/A&M) 82-/1	12=	48-	32-
33	24	20	<b>HOWARD JONES</b> /No One Is To Blame (Elektra) 91+/5	14+	48+	42-
52	40	25	<b>ICEHOUSE</b> /No Promises (Chrysalis) 112+/18	5=	27+	63+
—	48	33	<b>JACKSON BROWNE</b> /In The Shape Of A Heart (Asylum) 98+/19	8+	30+	61+
2	3	8	<b>JULIAN LENNON</b> /Stick Around (Atlantic) 73-/1	8-	52-	17-
36	26	23	<b>MODELS</b> /Out Of Mind Out Of Sight (Geffen) 106-/4	2-	17-	79+
40	35	27	<b>ROBERT PALMER</b> /Hyperactive (Island) 95+/11	3+	27+	58+
41	38	32	<b>HONEYMOON SUITE</b> /Bad Attitude (WB) 91+/10	1+	25=	60+
27	23	21	<b>STARSHIP</b> /Tomorrow Doesn't Matter Tonight (Grunt/RCA) 81-/1	7-	32-	45-
—	—	42	<b>FABULOUS THUNDERBIRDS</b> /Wrap It Up (CBS Associated) 94+/30	4+	16+	65+
44	37	31	<b>GIUFFRIA</b> /I Must Be Dreaming (Cameo/MCA) 88+/7	4=	20=	58+
—	50	38	<b>LOU REED</b> /No Money Down (RCA) 93+/9	0-	17+	67+
—	41	31	<b>KENNY LOGGINS</b> /Danger Zone (Columbia) 83+/21	2+	18+	54+
—	45	32	<b>ZZ TOP</b> /Woke Up With Wood (WB) 81+/26	2+	19+	52+
57	45	37	<b>GOLDEN EARRING</b> /Quiet Eyes (21/Atco) 92=/2	0=	6+	72-
47	29	29	<b>JOURNEY</b> /Raised On Radio (Columbia) 65-/1	0-	26-	37+
39	32	34	<b>BOB SEGER &amp; THE SILVER...</b> /Tightrope (Capitol) 58-/2	4+	29-	28=
—	55	43	<b>OUTFIELD</b> /All The Love (Columbia) 75+/14	2+	16+	47+
38	33	35	<b>VAN HALEN</b> /Love Walks In (WB) 52-/1	4+	23-	27-
7	16	22	<b>HONEYMOON SUITE</b> /Feel It Again (WB) 48-/0	4-	33-	14-
—	54	47	<b>JOE COCKER</b> /You Can Leave Your Hat On (Capitol) 69+/11	2-	12+	47+
4	9	18	<b>VAN HALEN</b> /Why Can't This Be Love (WB) 40-/0	7-	32-	7-
28	27	30	<b>BOB DYLAN &amp; THE HEARTBREAKERS</b> /Band Of The Hand (MCA) 58-/0	1-	11-	41-
10	13	24	<b>MR. MISTER</b> /Is It Love (RCA) 47-/0	5-	27-	18-
51	47	40	<b>HEAR 'N AID</b> /Stars (Mercury/PG) 64-/0	0=	4-	48-
12	20	36	<b>ZZ TOP</b> /Rough Boy (WB) 41-/0	5-	24-	14-
—	55	45	<b>38 SPECIAL</b> /Somebody Like You (A&M) 49+/7	0=	16+	32+
—	57	52	<b>ROB JUNGKAS</b> /Boystown (Manhattan) 67+/3	0=	4+	44+
—	56	53	<b>MOODY BLUES</b> /The Other Side Of Life (Polydor/PG) 47+/4	5+	16=	31+
—	60	49	<b>JOHN EDDIE</b> /Jungle Boy (Columbia) 57+/13	0=	8+	30+
35	41	49	<b>HOOTERS</b> /Where Do The Children Go (Columbia) 42-/3	2-	16+	23-
22	31	44	<b>FABULOUS THUNDERBIRDS</b> /Tuff Enuff (CBS Associated) 34-/1	3+	18-	13-
46	46	51	<b>KROKUS</b> /Burning Up The Night (Arista) 50-/0	1-	2-	40-
9	17	26	<b>DAVID BOWIE</b> /Absolute Beginners (EMI America) 39-/0	3-	11-	25-
<b>DEBUT</b>	53	<b>AC/DC</b> /Who Made Who (Atlantic) 46 /46	0	4	30	
24	29	39	<b>JUDAS PRIEST</b> /Locked In (Columbia) 35-/0	3+	9-	20-
43	42	51	<b>TEARS FOR FEARS</b> /Mothers Talk (Mercury/PG) 42-/0	3+	7+	32-
<b>DEBUT</b>	56	<b>OZZY OSBOURNE</b> /Lightning Strikes (CBS Associated) 50+/8	0=	1+	37+	
<b>DEBUT</b>	59	<b>BOB SEGER &amp; THE SILVER...</b> /The Aftermath (Capitol) 32+/6	1=	12+	18+	
30	34	48	<b>JACKSON BROWNE</b> /Lives In The Balance (Asylum) 30-/0	2-	16-	14-
<b>DEBUT</b>	58	<b>BRUCE HORNSBY &amp; THE RANGE</b> /Every Little Kiss (RCA) 40+/6	3+	8+	27+	
<b>DEBUT</b>	60	<b>MOODY BLUES</b> /Rock 'N' Roll Over You (Polydor/PG) 34+/4	1+	10+	23+	

## BREAKERS

**EMERSON, LAKE & POWELL**  
Touch And Go (Polydor/PolyGram)  
80% of our reporters on it.

**STING with JEFF BECK**  
I Been Down So Long (IRS/MCA)  
71% of our reporters on it.

**JACKSON BROWNE**  
In The Shape Of A Heart (Asylum)  
62% of our reporters on it.

**ROBERT PALMER**  
Hyperactive (Island)  
61% of our reporters on it.

**FABULOUS THUNDERBIRDS**  
Wrap It Up (CBS Associated)  
60% of our reporters on it.





# SO

*Album Network Power Cuts* ①

*R&R AOR Tracks* ②

**Peter Gabriel**

Featuring "Sledgehammer." Produced by Daniel Lanois and Peter Gabriel. On Geffen Records, Cassettes and Compact Discs. © 1986 The David Geffen Company



100% RECYCLED PAPER

# AOR ALBUMS

Three Weeks  
Two Weeks  
Last Week

157 Reports

MAY 16, 1986

Three Weeks	Two Weeks	Last Week	Album	Total Reports/Airplay	Power	Heavy	Medium
3	4	3	<b>1 BOB SEGER &amp; THE SILVER...</b> /Like A Rock (Capitol)	"Like A Rock" (144) "Tightrope" (58) "Aftermath" (30)	149	+1	57+ 139+ 10-
2	1	2	<b>2 VAN HALEN</b> /5150 (WB)	"Dreams" (120) "Both Worlds" (108) "Love Walks" (52)	132	-0	50- 123+ 9-
4	3	1	<b>3 JOURNEY</b> /Raised On Radio (Columbia)	"Girl" (111) "Be Good" (105) "Raised" (65)	139	-0	40- 124- 15+
1	2	4	<b>4 ROLLING STONES</b> /Dirty Work (Rolling Stones/Columbia)	"One Hit" (142) "Winning Ugly" (92) "Zero" (30)	146	-1	46+ 124- 20+
6	5	5	<b>5 MOODY BLUES</b> /The Other Side Of Life (Polydor/PG)	"Wildest" (145) "Other Side" (47) "Rock 'N' Roll" (34)	150	+1	38+ 123+ 26-
-	8	6	<b>6 38 SPECIAL</b> /Strength In Numbers (A&M)	"Like No Other" (132) "Somebody" (49) "Heart's" (12)	134	=1	46+ 119+ 15-
-	13	8	<b>7 GTR</b> /GTR (Arista)	"When The Heart" (137) "Jekyll" (25) "Hunter" (18)	139	+2	21+ 83+ 52-
15	9	7	<b>8 HEART</b> /Heart (Capitol)	"Nothin' At All" (124)	125	-1	47+ 106+ 18-
13	11	10	<b>9 JOE JACKSON</b> /Big World (A&M)	"Right And Wrong" (127) "Wild West" (18)	132	=1	10+ 56+ 70-
7	7	11	<b>10 HONEYMOON SUITE</b> /The Big Prize (WB)	"Bad Attitude" (91) "Feel It Again" (48)	113	+4	5- 48- 61+
8	10	12	<b>11 ZZ TOP</b> /Afterburner (WB)	"Woke Up" (81) "Rough" (41) "Velcro" (28)	111	+10	8- 39- 63+
18	18	15	<b>12 INXS</b> /Listen Like Thieves (Atlantic)	"Listen" (118)	124	+7	6+ 45+ 69-
9	14	14	<b>13 JACKSON BROWNE</b> /Lives In The Balance (Asylum)	"In The Shape" (98) "Lives" (32)	110	+7	10+ 38- 68+
16	20	18	<b>14 FABULOUS THUNDERBIRDS</b> /Tuff Enuff (CBS Associated)	"Wrap" (94) "Tuff" (34) "Why" (10)	117	+16	7+ 30= 74+
23	19	16	<b>15 JOHN C. MELLENCAMP</b> /Scarecrow (Riva/PG)	"Rain" (101)	104	-3	12+ 52+ 48-
14	17	17	<b>16 ROBERT PALMER</b> /Riptide (Island)	"Hyperactive" (95) "Addicted" (17)	107	+11	5+ 37- 62+
-	22	17	<b>17 LIVE! FOR LIFE</b> /Various Artists (IRS/MCA)	"I Been Down" (112)	115	+25	2+ 16+ 89+
-	31	23	<b>18 ICEHOUSE</b> /Measure For Measure (Chrysalis)	"No Promises" (112)	118	+21	5= 29+ 66+
28	26	19	<b>19 HOWARD JONES</b> /Action Replay (Elektra)	"No One" (91)	93	+5	14+ 49+ 43=
5	6	9	<b>20 JULIAN LENNON</b> /The Secret Value Of Daydreaming (Atlantic)	"Stick Around" (73) "You Got What" (11)	82	-2	8- 55- 22-
10	12	13	<b>21 SIMPLE MINDS</b> /Once Upon A Time (Virgin/A&M)	"All The Things" (82)	84	-1	12= 48- 33=
30	25	21	<b>22 MODELS</b> /Out Of Mind Out Of Sight (Geffen)	"Out Of Mind" (106)	112	-4	2- 18- 82+
25	23	23	<b>23 STARSHIP</b> /Knee Deep In The Hoopla (Grunt/RCA)	"Tomorrow" (81)	83	-1	7- 33- 46-
-	38	29	<b>24 LOU REED</b> /Mistral (RCA)	"No Money Down" (93)	94	+9	0- 17+ 68+
-	28	25	<b>25 GIUFFRIA</b> /Silk & Steel (Camel/MCA)	"I Must Be Dreaming" (88)	88	+7	4= 20= 58+
40	35	31	<b>26 OUTFIELD</b> /Play Deep (Columbia)	"All The Love" (75) "Your Love" (12)	82	+14	4+ 22+ 50+
20	22	27	<b>27 PRETTY IN PINK</b> /Soundtrack (A&M)	"Left" (32) "If You Leave" (20) "Pretty" (13)	54	-2	6- 20= 27-
29	32	32	<b>28 JOE COCKER</b> /Cocker (Capitol)	"You Can Leave" (69)	74	+8	2- 13= 51+
19	24	26	<b>29 JUDAS PRIEST</b> /Turbo (Columbia)	"Locked In" (35) "Turbo Lover" (33)	63	-2	3+ 12- 43-
21	28	30	<b>30 CALL</b> /Reconciled (Elektra)	"Everywhere I Go" (42) "I Still Believe" (22)	60	-6	4- 13- 36-
-	39	31	<b>31 ROB JUNGKLAS</b> /Closer To The Flame (Manhattan)	"Boystown" (67)	76	+7	0= 5+ 49+
12	15	32	<b>32 MR. MISTER</b> /Welcome To The Real World (RCA)	"Is It Love" (47)	48	-0	5- 27- 19-
<b>DEBUT</b>	37	34	<b>33 JOHN EDDIE</b> /John Eddie (Columbia)	"Jungle Boy" (57)	59	+15	0 8 30
-	37	34	<b>34 OZZY OSBOURNE</b> /The Ultimate Sin (CBS Associated)	"Lightning" (50) "Shot" (10)	57	+5	1+ 5- 40+
35	36	35	<b>35 KROKUS</b> /Change Of Address (Arista)	"Burning Up" (50) "School's Out" (13)	59	-1	1- 4- 44-
26	30	33	<b>36 FIRM</b> /Mean Business (Atlantic)	"Live In Peace" (21) "Tear Down" (12)	36	-1	4- 13- 20-
31	34	38	<b>37 HOOTERS</b> /Nervous Night (Columbia)	"Where Do" (42)	43	-3	2- 16+ 24-
11	16	25	<b>38 ABSOLUTE BEGINNERS</b> /Soundtrack (EMI America)	"Absolute" (39)	41	-0	3- 11- 27-
22	27	35	<b>39 MIKE &amp; THE MECHANICS</b> /Mike & The Mechanics (Atlantic)	"All I Need" (21) "Hanging" (14)	37	-2	3- 14- 17-
<b>DEBUT</b>	37	35	<b>40 BRUCE HORNSBY &amp; THE RANGE</b> /The Way It Is (RCA)	"Every Little Kiss" (40)	40	+6	4+ 10+ 25+

**LET'S ACTIVE**  
Big Plans For Everybody

**"IN LITTLE WAYS"**  
THE 12" TO YOU THIS WEEK.

**#1 CMJ.**

**IT'S TIME FOR AOR RADIO TO GET WITH IT!**

IRS-5703

## BREAKERS

**LIVE! FOR LIFE**  
Various Artists (IRS/MCA)  
73% of our reporters on it.

**LOU REED**  
Mistral (RCA)  
60% of our reporters on it.

## NEW & ACTIVE

**BOX OF FROGS "Strange Land" (Epic) 46/17 (28/27)**  
Adds including WSHE, WNOR, WCKG, KGB, KROR, KLAQ, KZEL, WRKI, KTYD. Heavy 1: KROU. Medium 30 including WNEW, WDFW, WHLY, DC101, WLUP, WXRJ, KBCO, WHGN, KILQ, KLPK, WIZN, WRUF.

**BODEANS "Love & Hope & Sex & Dreams" (Slash/WB) 40/7 (35/9)**  
Adds: 9IX, WKLP, KMOD, WHMD, WZEW, KSPN, KZOO. Powers 1. Heavy 7: WOFM, WHFS, WLIR, WIZN, KTCL, KROU, KVRE. Medium 15 including KYYS, KBGO, KGON, WHEB, KLAQ, WAPL, WTUE, KILQ, KTYD.

**WILD BLUE "No More Jinx" (Chrysalis) 33/7 (27/8)**  
Adds: WLVO, KNON, WONE, WTUE, KRKE, KZEL, WHMD. Heavy 1: WOFM. Medium 20 including KSSR, WCKG, WLUP, KGB, KOME, KSW, KLAQ, KILQ.

**RUBBER ROED "Heartbreak Highway" (Mercury/PolyGram) 30/8 (23/4)**  
Adds: KTXG, KSSR, WLAV, KZEL, WZEW, WCPZ, KGRO, KROU. Heavy 2: WBCN, WIZN. Medium 20 including WNEW, WHLY, WNOR, WHEB, WONE, WTUE, WWWV.

















EAST

MOST ADDED Van Halen Bob Seger Prince Janet Jackson Magazine 60

BREAKOUTS Kim Carnes Jeffrey Osborne Neil Diamond SOS Band

HR ADS & HOTS

MOST ADDED SOUTH Van Halen Prince Bob Seger Jeffrey Osborne Flux

EAST

PARALLEL TWO

WFLA-TV, NY
Mark Wahlberg
George Michael
Van Halen (ep)
Prince (ep)
Janet Jackson
Magazine 60

WPPZ-FM, NY
DeWolfe
Randy Travis
George Strait
Bobby Goldsboro

WVBT-TV, NC
The Spinners
The S.O.B.s
The Jive
The Four Tops

WJAX-TV, FL
The Spinners
The S.O.B.s
The Jive
The Four Tops

PARALLEL THREE

WJAX-TV, FL
The Spinners
The S.O.B.s
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The Four Tops

SOUTH

PARALLEL TWO

WVBT-TV, NC
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SOUTH

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Music Key: (EP) indicates the song is being played during certain parts of the day and/or night, (RA) indicates the song was dropped from the playlist then rescheduled.

226 Reporters 226 Current Reports The following stations reported a frozen playlist this week:

- WGFM/Schenectady KFMM/Albany

The following stations failed to report this week, therefore their playlists are frozen:

- WKTI/Milwaukee KWOD/Sacramento WLAW-FM/Lakeview KFVV/Madison WKYS/Gainesville KWGS-FM/Monroe WAFS/Fargo KTRS/Casper

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall.



**WEST**  
BREA-KOUTS  
Kim Carnes  
Magazine  
Jeffrey Osborne

MOST ADDED  
Bob Seger  
Prince  
Van Halen  
Fixx  
Rolling Stones

# HIT ADDS & HOTS

MOST ADDED **MIDWEST** BREAKOUTS  
Van Halen  
Bob Seger  
Prince  
Rolling Stones  
Peter Gabriel  
Kenny Loggins

**MIDWEST**  
PARALLEL TWO

WDC/Albany, OH  
Pete Townshend  
JANET JACKSON  
VAN HALEN  
BOB SEGER  
B.B. TAYLOR GROUP  
MODELS (dp)  
WILD BLUE (dp)  
MIKE & THE MECHAN 3-1  
MADONNA 7-2  
JOURNEY 10-3  
PHIL COLLINS 1-4  
JUDY NICHOLS

WK/AU/Arapahoe-Orishak, WI  
Rose/Earlehigh  
PETER GABRIEL  
KENNY LOGGINS  
KIM CARNES  
BOB SEGER  
WILD BLUE  
NOTES:  
OED 3-2  
LEVEL 42 8-5  
JOURNEY 11-10  
GEORGE MICHAEL 27-21

WOL/Cleveland, OH  
L.C. Caedo/Bumper  
GEORGE MICHAEL  
SIMPPLY RED  
BOYS DON'T CRY  
NOTES:  
WHITNEY HOUSTON 2-1  
OED 1-3  
JANET JACKSON 6-4  
MADONNA 9-5  
BILLY OCEAN 11-9  
KIM CARNES  
KIM CARNES

WVC/Columbus, OH  
Richards/Fox  
BOYS DON'T CRY  
EL DEBARGE  
NOTES:  
WHITNEY HOUSTON 2-1  
OED 1-3  
JANET JACKSON 6-4  
MADONNA 9-5  
BILLY OCEAN 11-9  
KIM CARNES

WVC/Columbus, OH  
Richards/Fox  
BOYS DON'T CRY  
EL DEBARGE  
NOTES:  
WHITNEY HOUSTON 1-1  
HOWARD JONES 23-11  
GEORGE MICHAEL 27-14  
BILLY OCEAN 11-9  
NOTES DON'T CRY 31-26

WV/Delaware, IA  
Jim O'Hare  
PETER GABRIEL  
FIXX (dp)  
BOB SEGER  
NOTES:  
WHITNEY HOUSTON 1-1  
HOWARD JONES 23-11  
GEORGE MICHAEL 27-14  
BILLY OCEAN 11-9  
NOTES DON'T CRY 31-26

WV/Delaware, IA  
John Robertson  
JANET JACKSON  
MODELS  
BOB SEGER  
NOTES:  
WHITNEY HOUSTON 4-1  
JANET JACKSON 2-3  
MADONNA 8-4  
LABELLE & MCDONALD 16-6  
NU SHOOTS 10-3

RMC/Den Moines, IA  
Alan/Sherp  
SIMPPLY RED  
WELL DIAMOND  
NOTES:  
WHITNEY HOUSTON 1-1  
MADONNA 7-8  
LABELLE & MCDONALD 17-11  
HOWARD JONES 27-14  
BOYS DON'T CRY 31-26

KDO/Duluth, MN  
Kendall/Herman  
BOYS DON'T CRY  
KIM CARNES  
PRINCE  
GIUFFRIA (dp)  
NOTES:  
WHITNEY HOUSTON 5-1  
OUFFIELD 4-3  
OED 8-4  
MADONNA 14-7  
HOWARD JONES 24-17

WGD/Grand Rapids, MI  
Chrom/Don  
ROLLING STONES  
KENNY LOGGINS  
PETER GABRIEL  
BOB SEGER  
NOTES:  
VAN HALEN 3-1  
MIKE & THE MECHAN 6-4  
OED 7-5  
MR. MISTER 12-3  
MADONNA 13-10

KR/KD/Amaha, NB  
Mark Evans

WME/F, Wayne, IN  
Tony Richards  
FALCO  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 7-3  
JANET JACKSON 6-5  
MIKE & THE MECHAN 14-12  
LABELLE & MCDONALD 20-20

WXX/Green Bay, WI  
McCarthy/Michael T  
BOYS DON'T CRY  
JETS  
KIM CARNES  
NOTES:  
WHITNEY HOUSTON 1-1  
MADONNA 5-2  
MIKE & THE MECHAN 6-5  
JANET JACKSON 10-4  
LABELLE & MCDONALD 13-9

WZP/Indianapolis, IN  
Simon/Brown  
EL DEBARGE  
FALCO  
NOTES:  
WHITNEY HOUSTON 4-1  
MADONNA 10-4  
JANET JACKSON 6-6  
OED 13-8  
MR. MISTER 14-9  
WFM/Kalamazoo, MI  
Terry Wainach  
GTR (dp)  
REBEL  
BILLY OCEAN  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 8-2  
PHIL COLLINS 2-1  
HOWARD JONES 21-16  
JUDY NICHOLS 30-31  
DREAM ACADEMY 20-36

WV/C/Lansing, MI  
Bennett/Maloney  
BOB SEGER  
VAN HALEN  
ROLLING STONES  
NOTES:  
WHITNEY HOUSTON 1-1  
MADONNA 10-4  
PHIL COLLINS 2-1  
SIMPLY RED (dp)  
WELL DIAMOND  
FALCO  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 7-8  
SIMPLY RED 12-8  
MIKE & THE MECHAN 11-9

ZPA/Saginaw, WI  
Linda/Hudson  
ROLLING STONES  
AFT  
VAN HALEN  
JANET JACKSON  
NOTES:  
WHITNEY HOUSTON 4-1  
MADONNA 8-2  
PHIL COLLINS 2-1  
SIMPLY RED 12-8  
MIKE & THE MECHAN 11-9

KJ/KD/Omaha, NE  
Mark Evans  
PRINCE  
BOB SEGER  
VAN HALEN  
BOB SEGER  
MADONNA 8-1  
NU SHOOTS 10-3  
OUFFIELD 9-7  
MIKE & THE MECHAN 11-9  
LABELLE & MCDONALD 23-13

K23/P.O.ville, IL  
Keith Edwards  
BOB SEGER  
PETER GABRIEL  
NOTES:  
MIKE & THE MECHAN 2-1  
MR. MISTER 4-2  
MADONNA 8-5  
STARSHIP 9-7  
SZ TOP 16-8

WOK/Rochford, IL  
B&D/Deit  
ROLLING STONES  
BOB SEGER  
PETER GABRIEL  
VAN HALEN  
JETS  
NOTES:  
WHITNEY HOUSTON 1-1  
MADONNA 5-2  
MIKE & THE MECHAN 6-5  
JANET JACKSON 10-4  
LABELLE & MCDONALD 13-9

WV/N/Indiana, IN  
Simon/Brown  
EL DEBARGE  
FALCO  
NOTES:  
WHITNEY HOUSTON 4-1  
MADONNA 10-4  
JANET JACKSON 6-6  
OED 13-8  
MR. MISTER 14-9  
WFM/Kalamazoo, MI  
Terry Wainach  
GTR (dp)  
REBEL  
BILLY OCEAN  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 8-2  
PHIL COLLINS 2-1  
HOWARD JONES 21-16  
JUDY NICHOLS 30-31  
DREAM ACADEMY 20-36

PARALLEL THREE

WV/N/Indiana, IN  
Simon/Brown  
EL DEBARGE  
FALCO  
NOTES:  
WHITNEY HOUSTON 4-1  
MADONNA 10-4  
JANET JACKSON 6-6  
OED 13-8  
MR. MISTER 14-9  
WFM/Kalamazoo, MI  
Terry Wainach  
GTR (dp)  
REBEL  
BILLY OCEAN  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 8-2  
PHIL COLLINS 2-1  
HOWARD JONES 21-16  
JUDY NICHOLS 30-31  
DREAM ACADEMY 20-36

WEST  
PARALLEL TWO

KNYO/FM/Fresno, CA  
Waller/Davis  
EL DEBARGE  
STEVE NICKS  
KENNY LOGGINS (dp)  
NOTES:  
WHITNEY HOUSTON 4-1  
NU SHOOTS 11-3  
MADONNA 9-7  
BOYS DON'T CRY 23-13  
LABELLE & MCDONALD 13-8  
SIMPLY RED 28-18  
KMOX/Fresno, CA  
Benny/Carter  
FALCO  
JENNIFER STEWART  
PRINCE  
WELL DIAMOND (dp)  
NOTES:  
MI SHOOT 2-1  
LABELLE & MCDONALD 10-4  
BOYS DON'T CRY 23-13  
ATLANTIC STARS 21-16  
S.G. DAVIDY 28-20

KXXN/Bakersfield, CA  
Squire/Kemper  
MI SHOOT  
LABELLE & MCDONALD  
BOYS DON'T CRY  
NOTES:  
PET SHOP BOYS 2-1  
PHIL COLLINS 3-2  
MADONNA 4-3  
MR. MISTER 8-5  
MIKE & THE MECHAN 9-6

KXO/Bakersfield, CA  
Martino/Gliman  
OSBORNE MICHAEL  
CHUCK CHRISTOPHER  
LEVEL 42  
NOTES:  
PET SHOP BOYS 1-1  
WHITNEY HOUSTON 3-2  
MADONNA 7-8  
JANET JACKSON 14-4  
MI SHOOT 13-9

KFM/Redding, MO  
Terry O'Grady  
JOHN COUGAR  
BOB SEGER  
PRINCE  
VAN HALEN  
BOB SEGER  
JANET JACKSON 3-1  
MADONNA 10-8  
JANET JACKSON 9-7  
JUDY NICHOLS 19-13

WDR/Springfield, IL  
Maur/Lawley  
FRINCE  
FIXX  
BOB SEGER  
SIMPPLY RED  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 8-2  
PHIL COLLINS 2-1  
SIMPLY RED (dp)  
WELL DIAMOND  
FALCO  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 7-8  
SIMPLY RED 12-8  
MIKE & THE MECHAN 11-9

VNA/Peage, ND  
Max/Pearson  
YVES  
NOTES:  
PHIL COLLINS 1-1  
VAN HALEN 2-1  
MIKE & THE MECHAN 5-5  
MADONNA 7-7  
BOYS DON'T CRY 21-21

KX/KD/Holts, KS  
Chris/Williams  
FRINCE  
VAN HALEN  
STEVE NICKS  
ROLLING STONES  
FIXX  
ATLANTIC STARS  
NOTES:  
PHIL COLLINS 4-1  
JANET JACKSON 5-2  
OED 10-3  
MADONNA 10-8  
WHITNEY HOUSTON 11-5

WNO/T/Sangawtown, OH  
Dink Thompson  
FRINCE  
JANET JACKSON  
B.B. TAYLOR GROUP  
NOTES:  
VAN HALEN 2-1  
PHIL COLLINS 4-1  
JANET JACKSON 5-2  
OED 8-8

KFK/Las Vegas, NV  
John/McCarty  
JETS  
FRINCE  
BOB SEGER  
HOODY BLUES  
ROLLING STONES  
VAN HALEN (dp)  
NOTES:  
BOYS DON'T CRY 7-1  
OED 5-2  
WHITNEY HOUSTON 8-4  
JOURNEY 11-7  
JOURNEY 15-12

WEST  
PARALLEL TWO

KNYO/FM/Fresno, CA  
Waller/Davis  
EL DEBARGE  
STEVE NICKS  
KENNY LOGGINS (dp)  
NOTES:  
WHITNEY HOUSTON 4-1  
NU SHOOTS 11-3  
MADONNA 9-7  
BOYS DON'T CRY 23-13  
LABELLE & MCDONALD 13-8  
SIMPLY RED 28-18

KXXN/Bakersfield, CA  
Squire/Kemper  
MI SHOOT  
LABELLE & MCDONALD  
BOYS DON'T CRY  
NOTES:  
PET SHOP BOYS 2-1  
PHIL COLLINS 3-2  
MADONNA 4-3  
MR. MISTER 8-5  
MIKE & THE MECHAN 9-6

KXO/Bakersfield, CA  
Martino/Gliman  
OSBORNE MICHAEL  
CHUCK CHRISTOPHER  
LEVEL 42  
NOTES:  
PET SHOP BOYS 1-1  
WHITNEY HOUSTON 3-2  
MADONNA 7-8  
JANET JACKSON 14-4  
MI SHOOT 13-9

KFM/Redding, MO  
Terry O'Grady  
JOHN COUGAR  
BOB SEGER  
PRINCE  
VAN HALEN  
BOB SEGER  
JANET JACKSON 3-1  
MADONNA 10-8  
JANET JACKSON 9-7  
JUDY NICHOLS 19-13

WDR/Springfield, IL  
Maur/Lawley  
FRINCE  
FIXX  
BOB SEGER  
SIMPPLY RED  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 8-2  
PHIL COLLINS 2-1  
SIMPLY RED (dp)  
WELL DIAMOND  
FALCO  
NOTES:  
WHITNEY HOUSTON 2-1  
MADONNA 7-8  
SIMPLY RED 12-8  
MIKE & THE MECHAN 11-9

VNA/Peage, ND  
Max/Pearson  
YVES  
NOTES:  
PHIL COLLINS 1-1  
VAN HALEN 2-1  
MIKE & THE MECHAN 5-5  
MADONNA 7-7  
BOYS DON'T CRY 21-21

KX/KD/Holts, KS  
Chris/Williams  
FRINCE  
VAN HALEN  
STEVE NICKS  
ROLLING STONES  
FIXX  
ATLANTIC STARS  
NOTES:  
PHIL COLLINS 4-1  
JANET JACKSON 5-2  
OED 10-3  
MADONNA 10-8  
WHITNEY HOUSTON 11-5

WNO/T/Sangawtown, OH  
Dink Thompson  
FRINCE  
JANET JACKSON  
B.B. TAYLOR GROUP  
NOTES:  
VAN HALEN 2-1  
PHIL COLLINS 4-1  
JANET JACKSON 5-2  
OED 8-8

KFK/Las Vegas, NV  
John/McCarty  
JETS  
FRINCE  
BOB SEGER  
HOODY BLUES  
ROLLING STONES  
VAN HALEN (dp)  
NOTES:  
BOYS DON'T CRY 7-1  
OED 5-2  
WHITNEY HOUSTON 8-4  
JOURNEY 11-7  
JOURNEY 15-12

WEST  
PARALLEL TWO

KCP/Sak/Lake City, UT  
Stoner/Smith  
EL DEBARGE  
ROLLING STONES  
BLOND MONKEYS  
NOTES:  
LEVEL 42 1-1  
PHIL COLLINS 3-2  
WHITNEY HOUSTON 6-4  
MADONNA 11-10  
NU SHOOTS 25-16

KZZU/Sokane, WA  
John Langen  
ROLLING STONES  
PETER GABRIEL  
BOB SEGER  
BLOND MONKEYS  
NOTES:  
HOLLYWOOD TOGO 10-9  
HOWARD JONES 22-15  
EL DEBARGE 34-28  
MODELS 40-16  
HOODOO GURUS 20-39

KNO/Tucson, AZ  
Gibbs/Johanson  
ROLLING STONES (dp)  
BLIND CHARLIE (dp)  
BOB SEGER  
NOTES:  
WHITNEY HOUSTON 5-1  
MADONNA 6-3

KR/Phoenix, AZ  
Kris Van Kamp  
PATTI AUGUST  
PETER GABRIEL  
CHUCK CHRISTOPHER  
WELL DIAMOND (dp)  
NOTES:  
JANET JACKSON 2-1  
OED 6-3  
LABELLE & MCDONALD 9-7  
MI SHOOT 13-9

KOMO/Honolulu, HI  
Kono/Osagoy  
HOWARD JONES  
BOB SEGER  
PRINCE  
VAN HALEN  
BOB SEGER  
JANET JACKSON 4-3  
MADONNA 6-5

KLU/C/Las Vegas, NV  
Dean/Taylor  
VAN HALEN  
BLOND MONKEYS  
MODELS (dp)  
ATLANTIC STARS  
NOTES:  
JANET JACKSON 1-1  
MADONNA 8-5  
JANET JACKSON 8-5  
LABELLE & MCDONALD 35-23

KFV/Moodyville, CA  
Russ/Novak  
NONE  
NOTES:  
JANET JACKSON 1-1  
OED 2-2  
VAN HALEN 3-3  
WHITNEY HOUSTON 5-5  
BOYS DON'T CRY 20-20

KCO/Bakersfield, CA  
Steve Mills  
ROLLING STONES  
STEVE NICKS  
BOB SEGER  
VAN HALEN  
WELL DIAMOND (dp)  
NOTES:  
WHITNEY HOUSTON 6-1  
MADONNA 4-3  
OED 8-4  
MR. MISTER 8-7  
JANET JACKSON 11-8  
MI SHOOT 13-9

KTR/Sacramento, CA  
Kelly Gordon  
NONE  
NOTES:  
WHITNEY HOUSTON 1-1  
PHIL COLLINS 3-3  
MADONNA 5-5  
MR. MISTER 9-6

KYO/Beacon, OR  
Jim Ryan  
BILLY OCEAN  
BOB SEGER  
NOTES:  
MADONNA 4-1  
JOURNEY 12-9  
HOWARD JONES 16-6  
BOYS DON'T CRY 18-12  
SIMPLY RED 31-21

KND/Sigmon, OR  
Barney/Hart  
FRINCE  
VAN HALEN  
BOB SEGER  
ART OF NOISE  
TERRA MARIS  
E. NADE  
NOTES:  
BOYS DON'T CRY 2-1  
MADONNA 4-3  
GEORGE MICHAEL 9-6  
MODELS 28-21  
MIKE & THE MECHAN 7-4  
PHIL COLLINS 10-3  
FALCO 21-12  
JETS 25-17

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall.

**WEEK #14 AIR Priorities WEEK #14**

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, May 21, 1986.

TITLE	ARTIST	LABEL
SCHOOL'S OUT	KROKUS	ARISTA
IN THE SHAPE OF A HEART	JACKSON BROWNE	ELEKTRA
THE PRIDE IS BACK	KENNY ROGERS (with NICKIE RYDER)	RCA
LOVE TOUCH	ROND STUART	WCB
I'VE LEARNED TO RESPECT	STEPHANIE MILLS	MCA
THE POWER OF LOVE		

**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.

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# PARALLELS

**R&R's CHR Reports are chosen on the basis of location, ratings, and ability to report current, timely music information.**

**Parallel 1 Reporters:** Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

**Parallel 2 Reporters:** Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

### 235 Reports

**JOHN ODE**  
*"Hi Song" (Anylabel)*  
LP: Hit Song

Regional	National
Reaches	Summary
E 33%	Up 51
S 21%	Down 20
M 64%	Same 6
W 19%	Down 25

### EXAMPLE

100/25 = 100 CHR reporting stations on it this week including 25 new adds.

44% = Percentage of this week's reports playing it.

Regional Reach = Percentage of reporters playing the song within each region.

National Summary

Up 51 = Number of stations moving it up on the charts.

Down 20 = Number of stations debuting the song this week.

Same 6 = Number of stations reporting no movement this week (On to On, Add to On, 31-31, etc.).

Down 0 = Number of stations moving it down on their charts.

Adds 25 = Total number of stations adding it this week.

### BANGLES

*If She Knew What...* (Columbia)  
LP: Different Light

Regional	National
Reaches	Summary
E 40%	Up 18
S 48%	Down 24
M 36%	Same 2
W 43%	Down 0

Regional	National
Reaches	Summary
E 77%	Up 128
S 77%	Down 22
M 76%	Same 22
W 89%	Down 1

Regional	National
Reaches	Summary
E 40%	Up 18
S 48%	Down 24
M 36%	Same 2
W 43%	Down 0

Regional	National
Reaches	Summary
E 77%	Up 128
S 77%	Down 22
M 76%	Same 22
W 89%	Down 1

Regional	National
Reaches	Summary
E 77%	Up 128
S 77%	Down 22
M 76%	Same 22
W 89%	Down 1

Regional	National
Reaches	Summary
E 77%	Up 128
S 77%	Down 22
M 76%	Same 22
W 89%	Down 1

Regional	National
Reaches	Summary
E 77%	Up 128
S 77%	Down 22
M 76%	Same 22
W 89%	Down 1

### BLOW MONKEYS

*Diggin' Your Scene (RCA)*  
LP: Animal Magic

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 13%	UP 15
S 12%	SAME 2
M 14%	DOWN 0
W 57%	ADDS 24

Regional	National
Reaches	Summary
E 19%	UP 1
S 13%	DEBITS 4
M 20%	SAME 23
W 20%	DOWN 0
	ADDS 27

**BELOUA CARLISLE**  
*Mad About You (IRMSCA)*  
LP: Belouva

Regional	National
Reaches	Summary
E 33%	UP 1
S 13%	DEBITS 4
M 20%	SAME 23
W 20%	DOWN 0
	ADDS 27

Regional	National
Reaches	Summary
E 19%	UP 1
S 13%	DEBITS 4
M 20%	SAME 23
W 20%	DOWN 0
	ADDS 27

Regional	National
Reaches	Summary
E 19%	UP 1
S 13%	DEBITS 4
M 20%	SAME 23
W 20%	DOWN 0
	ADDS 27

**CULTURE CLUB**  
*Move Away (Virgin/Epic)*  
LP: From Luxury To Heartache

Regional	National
Reaches	Summary
E 9%	UP 172
S 86%	DEBITS 5
M 86%	SAME 27
W 96%	DOWN 5
	ADDS 5

Regional	National
Reaches	Summary
E 14%	UP 172
S 86%	DEBITS 5
M 86%	SAME 27
W 96%	DOWN 5
	ADDS 5

Regional	National
Reaches	Summary
E 14%	UP 172
S 86%	DEBITS 5
M 86%	SAME 27
W 96%	DOWN 5
	ADDS 5

Regional	National
Reaches	Summary
E 14%	UP 172
S 86%	DEBITS 5
M 86%	SAME 27
W 96%	DOWN 5
	ADDS 5

Regional	National
Reaches	Summary
E 14%	UP 172
S 86%	DEBITS 5
M 86%	SAME 27
W 96%	DOWN 5
	ADDS 5

Regional	National
Reaches	Summary
E 14%	UP 172
S 86%	DEBITS 5
M 86%	SAME 27
W 96%	DOWN 5
	ADDS 5

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

**EL DEBARGE**  
*Who's Johnny (Short Circuit Theme)*  
LP: El DeBarge

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 28%	UP 111
S 85%	DEBITS 28
M 76%	SAME 26
W 81%	DOWN 0
	ADDS 26

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

**FABULOUS THUNDERBOLTS**  
*Tuff Enuff (CBS Associates)*  
LP: Fabulous Thunderbolts

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

Regional	National
Reaches	Summary
E 50%	UP 71
S 67%	DEBITS 31
M 67%	SAME 25
W 60%	DOWN 1
	ADDS 18

PARALLELS

FIXX Secret Separation (MCA) LP Walkabout

57/56 24% National Summary UP 15 DEBITS 0 SAME 1 DOWN 0 ADDS 56

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

GTR When The Heart Rules... (Arista) LP GTR

155/20 66% National Summary UP 38 DEBITS 44 SAME 53 DOWN 5 ADDS 20

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

HEART Nothin' At All (Capitol) LP Heart

223/3 95% National Summary UP 186 DEBITS 4 SAME 20 DOWN 0 ADDS 3

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

WHITNEY HOUSTON The Greatest Love Of All (Arista) LP Whitney Houston

231/0 98% National Summary UP 132 DEBITS 4 SAME 70 DOWN 25 ADDS 0

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

JANET JACKSON Nasty (A&M) LP Control

50/38 21% National Summary UP 6 DEBITS 5 SAME 2 DOWN 0 ADDS 36

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

PETER GABRIEL Sledgehammer (Geffen) LP So

98/34 42% National Summary UP 15 DEBITS 17 SAME 37 DOWN 0 ADDS 34

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

GIUFFRIA I Must Be Dreaming (Cameo/MCA) LP Silk & Steel

78/10 33% National Summary UP 21 DEBITS 8 SAME 3 DOWN 0 ADDS 10

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

HOOTERS Where Do The Children Go (Columbia) LP Nervous Night

140/6 60% National Summary UP 93 DEBITS 17 SAME 26 DOWN 4 ADDS 6

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

INXS Listen Like Thieves (Atlantic) LP Listen Like Thieves

69/16 28% National Summary UP 14 DEBITS 15 SAME 24 DOWN 16 ADDS 16

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.

JETS Crush On You (MCA) LP The Jets

191/12 81% National Summary UP 151 DEBITS 16 SAME 16 DOWN 2 ADDS 12

Table with columns for Regional (P1, P2, P3) and National Summary, listing various radio stations and their call letters.



# PARALLELS

## GEORGE MICHAEL In My Corner (Columbia)

206/4 88%  
Regional Reach  
S 968  
M 848  
W 828

National Summary  
UP 174  
DEBITS 12  
SAME 16  
DOWN 0  
ADDS 4

**P1**  
Regional Reach  
S 968  
M 848  
W 828

**P2**  
Regional Reach  
S 968  
M 848  
W 828

**P3**  
Regional Reach  
S 968  
M 848  
W 828

**P4**  
Regional Reach  
S 968  
M 848  
W 828

**P5**  
Regional Reach  
S 968  
M 848  
W 828

**P6**  
Regional Reach  
S 968  
M 848  
W 828

## MR. MISTER Is It Love (RCA)

226/4 96%  
Regional Reach  
S 968  
M 978  
W 968

National Summary  
UP 186  
DEBITS 0  
SAME 29  
DOWN 7  
ADDS 4

**P1**  
Regional Reach  
S 968  
M 978  
W 968

**P2**  
Regional Reach  
S 968  
M 978  
W 968

**P3**  
Regional Reach  
S 968  
M 978  
W 968

**P4**  
Regional Reach  
S 968  
M 978  
W 968

**P5**  
Regional Reach  
S 968  
M 978  
W 968

## MOODY BLUES Your Wildest Dreams (Polydor)

140/21 80%  
Regional Reach  
S 658  
M 508  
W 608

National Summary  
UP 58  
DEBITS 21  
SAME 30  
DOWN 21  
ADDS 21

**P1**  
Regional Reach  
S 658  
M 508  
W 608

**P2**  
Regional Reach  
S 658  
M 508  
W 608

**P3**  
Regional Reach  
S 658  
M 508  
W 608

**P4**  
Regional Reach  
S 658  
M 508  
W 608

**P5**  
Regional Reach  
S 658  
M 508  
W 608

**P6**  
Regional Reach  
S 658  
M 508  
W 608

**P7**  
Regional Reach  
S 658  
M 508  
W 608

**P8**  
Regional Reach  
S 658  
M 508  
W 608

**P9**  
Regional Reach  
S 658  
M 508  
W 608

**P10**  
Regional Reach  
S 658  
M 508  
W 608

**P11**  
Regional Reach  
S 658  
M 508  
W 608

**P12**  
Regional Reach  
S 658  
M 508  
W 608

## STEVIE NICKS Has Anyone Ever... (Modern/Atco)

78/27 32%  
Regional Reach  
S 448  
M 308  
W 328

National Summary  
UP 12  
DEBITS 12  
SAME 33  
DOWN 0  
ADDS 27

**P1**  
Regional Reach  
S 448  
M 308  
W 328

**P2**  
Regional Reach  
S 448  
M 308  
W 328

**P3**  
Regional Reach  
S 448  
M 308  
W 328

**P4**  
Regional Reach  
S 448  
M 308  
W 328

**P5**  
Regional Reach  
S 448  
M 308  
W 328

**P6**  
Regional Reach  
S 448  
M 308  
W 328

**P7**  
Regional Reach  
S 448  
M 308  
W 328

**P8**  
Regional Reach  
S 448  
M 308  
W 328

**P9**  
Regional Reach  
S 448  
M 308  
W 328

**P10**  
Regional Reach  
S 448  
M 308  
W 328

**P11**  
Regional Reach  
S 448  
M 308  
W 328

**P12**  
Regional Reach  
S 448  
M 308  
W 328

## BILLY OCEAN There'll Be Sad Songs (Live/Arista)

218/3 92%  
Regional Reach  
S 898  
M 928  
W 898

National Summary  
UP 195  
DEBITS 6  
SAME 12  
DOWN 0  
ADDS 3

**P1**  
Regional Reach  
S 898  
M 928  
W 898

**P2**  
Regional Reach  
S 898  
M 928  
W 898

**P3**  
Regional Reach  
S 898  
M 928  
W 898

**P4**  
Regional Reach  
S 898  
M 928  
W 898

**P5**  
Regional Reach  
S 898  
M 928  
W 898

**P6**  
Regional Reach  
S 898  
M 928  
W 898

**P7**  
Regional Reach  
S 898  
M 928  
W 898

**P8**  
Regional Reach  
S 898  
M 928  
W 898

**P9**  
Regional Reach  
S 898  
M 928  
W 898

**P10**  
Regional Reach  
S 898  
M 928  
W 898

**P11**  
Regional Reach  
S 898  
M 928  
W 898

**P12**  
Regional Reach  
S 898  
M 928  
W 898

## PRINCE & THE NEW POWER GENERATION Mountains (V B)

91/86 39%  
Regional Reach  
S 378  
M 308  
W 438

National Summary  
UP 3  
DEBITS 3  
SAME 1  
DOWN 0  
ADDS 86

**P1**  
Regional Reach  
S 378  
M 308  
W 438

**P2**  
Regional Reach  
S 378  
M 308  
W 438

**P3**  
Regional Reach  
S 378  
M 308  
W 438

**P4**  
Regional Reach  
S 378  
M 308  
W 438

**P5**  
Regional Reach  
S 378  
M 308  
W 438

**P6**  
Regional Reach  
S 378  
M 308  
W 438

**P7**  
Regional Reach  
S 378  
M 308  
W 438

**P8**  
Regional Reach  
S 378  
M 308  
W 438

**P9**  
Regional Reach  
S 378  
M 308  
W 438

**P10**  
Regional Reach  
S 378  
M 308  
W 438

**P11**  
Regional Reach  
S 378  
M 308  
W 438

**P12**  
Regional Reach  
S 378  
M 308  
W 438

## OMD If You Leave (Virgin/A&M)

224/0 96%  
Regional Reach  
S 968  
M 978  
W 968

National Summary  
UP 138  
DEBITS 0  
SAME 54  
DOWN 32  
ADDS 0

**P1**  
Regional Reach  
S 968  
M 978  
W 968

**P2**  
Regional Reach  
S 968  
M 978  
W 968

**P3**  
Regional Reach  
S 968  
M 978  
W 968

**P4**  
Regional Reach  
S 968  
M 978  
W 968

**P5**  
Regional Reach  
S 968  
M 978  
W 968

**P6**  
Regional Reach  
S 968  
M 978  
W 968

**P7**  
Regional Reach  
S 968  
M 978  
W 968

**P8**  
Regional Reach  
S 968  
M 978  
W 968

**P9**  
Regional Reach  
S 968  
M 978  
W 968

**P10**  
Regional Reach  
S 968  
M 978  
W 968

**P11**  
Regional Reach  
S 968  
M 978  
W 968

**P12**  
Regional Reach  
S 968  
M 978  
W 968

Continued On Next Column

Continued On Next Column

Parallels Continued on Page 92

# PARALLELS

## R

**ROLLING STONES**  
One Hit... (Rolling Stones/Columbia)  
LP: Dirty Work

**121/50**    51%    National Summary  
REACH UP 12    DEBITS 32  
E 54%    SAME 27  
S 49%    DOWN 23  
W 48%    ADDS 50

<b>EAST</b>	<b>WEST</b>
ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32	ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32
<b>SOUTH</b>	<b>WEST</b>
ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32	ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32 ROCK 21-32

## S

**BOB SEGER & SILVER BULLET BAND**  
Like A Rock (Capitol)  
LP: Like A Rock

**102/96**    43%    National Summary  
REACH UP 12    DEBITS 0  
E 44%    SAME 27  
S 36%    DOWN 0  
W 45%    ADDS 98

<b>EAST</b>	<b>SOUTH</b>	<b>WEST</b>
SEGER 15-13 SEGER 15-13 SEGER 15-13 SEGER 15-13 SEGER 15-13	SEGER 15-13 SEGER 15-13 SEGER 15-13 SEGER 15-13 SEGER 15-13	SEGER 15-13 SEGER 15-13 SEGER 15-13 SEGER 15-13 SEGER 15-13

## T

**TEARS FOR FEARS**  
Mothers Talk (Mercury/PolyGram)  
LP: Songs From The Big Chair

**182/20**    82%    National Summary  
REACH UP 157    DEBITS 40  
E 88%    SAME 20  
S 78%    DOWN 1  
W 87%    ADDS 25

<b>EAST</b>	<b>WEST</b>
TEARS 15-13 TEARS 15-13 TEARS 15-13 TEARS 15-13 TEARS 15-13	TEARS 15-13 TEARS 15-13 TEARS 15-13 TEARS 15-13 TEARS 15-13

## V

**VAN HALEN**  
Dreams (WB)  
LP: 1510

**111/110**    47%    National Summary  
REACH UP 157    DEBITS 10  
E 47%    SAME 0  
S 52%    DOWN 0  
W 40%    ADDS 110

<b>EAST</b>	<b>WEST</b>
VAN 15-13 VAN 15-13 VAN 15-13 VAN 15-13 VAN 15-13	VAN 15-13 VAN 15-13 VAN 15-13 VAN 15-13 VAN 15-13

### SIMPLY RED

Holding Back The Years (Elektra)  
LP: Picture Book

**199/25**    86%    National Summary  
REACH UP 114    DEBITS 40  
E 88%    SAME 20  
S 81%    DOWN 0  
W 79%    ADDS 25

<b>EAST</b>	<b>WEST</b>
RED 15-13 RED 15-13 RED 15-13 RED 15-13 RED 15-13	RED 15-13 RED 15-13 RED 15-13 RED 15-13 RED 15-13

### SIMPLE MINDS

The Things She Said (A&M)  
LP: Once Upon A Time

**186/4**    79%    National Summary  
REACH UP 148    DEBITS 9  
E 77%    SAME 22  
S 74%    DOWN 2  
W 85%    ADDS 4

<b>EAST</b>	<b>WEST</b>
MINDS 15-13 MINDS 15-13 MINDS 15-13 MINDS 15-13 MINDS 15-13	MINDS 15-13 MINDS 15-13 MINDS 15-13 MINDS 15-13 MINDS 15-13

### STARSHIP

Tomorrow Doesn't Matter (Grunt/RCA)  
LP: Kneep Down In The Hoopla

**176/0**    76%    National Summary  
REACH UP 144    DEBITS 3  
E 67%    SAME 23  
S 79%    DOWN 0  
W 72%    ADDS 0

<b>EAST</b>	<b>WEST</b>
SHIP 15-13 SHIP 15-13 SHIP 15-13 SHIP 15-13 SHIP 15-13	SHIP 15-13 SHIP 15-13 SHIP 15-13 SHIP 15-13 SHIP 15-13

### 38 SPECIAL

Like No Other Night (A&M)  
LP: Strength In Numbers

**184/0**    76%    National Summary  
REACH UP 108    DEBITS 33  
E 72%    SAME 33  
S 76%    DOWN 0  
W 79%    ADDS 9

<b>EAST</b>	<b>WEST</b>
SPECIAL 15-13 SPECIAL 15-13 SPECIAL 15-13 SPECIAL 15-13 SPECIAL 15-13	SPECIAL 15-13 SPECIAL 15-13 SPECIAL 15-13 SPECIAL 15-13 SPECIAL 15-13

### WILD BLUE

Fire With Fire (Chrysalis)  
LP: No More Jim and Fire With Fire Soundtrack

**81/15**    26%    National Summary  
REACH UP 8    DEBITS 8  
E 21%    SAME 3  
S 27%    DOWN 0  
W 22%    ADDS 15

<b>EAST</b>	<b>WEST</b>
BLUE 15-13 BLUE 15-13 BLUE 15-13 BLUE 15-13 BLUE 15-13	BLUE 15-13 BLUE 15-13 BLUE 15-13 BLUE 15-13 BLUE 15-13

## Picture Yourself In R&R.

If something's happening at your station or company — send R&R the photo and we'll put it on the Picture Page.



**1930 Century Park W.  
Los Angeles, CA 90067  
(213) 553-4330**

# PARALLELS

## SIGNIFICANT ACTION

### A

**ABC**  
Vanly Kills (Mercury/PolyGram)  
LP: How To Be A Zillionaire

<b>P1</b>	<b>EAST</b> Q100 on 8:11-104 on WTLO on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
<b>P2</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on

**ANIMATION**  
I Want You (Casablanca/PolyGram)  
LP: Strange Behavior

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**ART OF NOISE**  
Peter Gunn (Chrysalis)  
LP: In Visible Silence

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**ATLANTIC STARR**  
If Your Heart Isn't In It (A&M)  
LP: As The Band Turns

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**PATT AUSTIN**  
The Heat Of The Heat (Qwest/WB)  
LP: Gettin' Away With Murder

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### C

**CALL**  
Everywhere I Go (Elektra)  
LP: Reconcile

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**KIM CARNES**  
Divided Hearts (EMI America)  
LP: Lighthouse

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**GAVIN CHRISTOPHER**  
One Step Closer (Manhattan)  
LP: One Step Closer

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### D

**E.G. DAILY**  
Say It Say It (A&M)  
LP: E.G. Daily

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**NEIL DIAMOND**  
Headed For The Future (Columbia)  
LP: Headed For The Future

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### E

**JOHN EDDIE**  
Jungle Boy (Columbia)  
LP: John Eddie

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**DEL FUEGOS**  
I Still Want You (Slash/WB)  
LP: Boston, MA

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**JOE JACKSON**  
Right And Wrong (A&M)  
LP: Big World

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### M

**MAGAZINE 60**  
Don Quichotte (Baja)

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**MAI TAI**  
Female Intuition (Critique)

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### F

**MARILYN MARTIN**  
Move Closer (Atlantic)  
LP: Marilyn Martin

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**METROS**  
After The Passion's Gone (MTM)

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**GRAHAM NASH**  
Innocent Eyes (Atlantic)  
LP: Innocent Eyes

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### N

**JEFFREY OSBOURNE**  
You Should Be Mine... (A&M)

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**DIANA ROSS**  
Chain Reaction (RCA)  
LP: Eatn Alive

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### S

**CHARLIE SEXTON**  
Impressed (MCA)  
LP: Pictures For Pleasure

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**SLY FOX**  
Stay True (Capitol)  
LP: Let's Go All The Way

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**JERMAINE STEWART**  
We Don't Have To Take... (Arista)  
LP: Frantic Romantic

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**SOS BAND**  
The Finest (Tabu/CBS)  
LP: Sands Of Time

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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### T

**B.E. TAYLOR GROUP**  
Karen (Epic)  
LP: Our World

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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**TRANS-X**  
Living On Video (Atco)

<b>P1</b>	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on	<b>SOUTH</b> WJPH on WTOY on WYNY on 100RH1 on	<b>EAST</b> WJPH on WTOY on WYNY on 100RH1 on
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# CONTEMPORARY HIT RADIO

## BREAKERS

### GTR

**When The Heart Rules The Mind (Arista)**  
66% of our reporters playing it. Moves: Up 38, Debuts 44, Same 53, Down 0, Adds 20 including B104, KEGL, KITS, KNBQ, KRBE, WGTZ, Z104. See Parallels, debuts at number 40 on the CHR chart.

### FABULOUS THUNDERBIRDS

#### Tuff Enuff (CBS Associated)

62% of our reporters playing it. Moves: Up 71, Debuts 31, Same 25, Down 0, Adds 18 including WHTT, WCAU-FM, 94Q, WLS, KWK, KKRZ, WZPL. See Parallels, debuts at number 37 on the CHR chart.

### KENNY LOGGINS

#### Danger Zone (Columbia)

60% of our reporters playing it. Moves: Up 21, Debuts 32, Same 50, Down 0, Adds 39 including WHTT, KEGL, WMMS, ZZ99, KPKE, KITS, KPLUS. Complete airplay in Parallels.

### MOODY BLUES

#### Your Wildest Dreams (Polydor/PolyGram)

60% of our reporters playing it. Moves: Up 68, Debuts 21, Same 30, Down 0, Adds 21 including WKSX-FM, 93FM, 195, Z95, WSPK, KIMN, KYYY. See Parallels, debuts at number 39 on the CHR chart.

## NEW & ACTIVE

- ROLLING STONES "One Hit (To The Body)" (Rolling Stones/Columbia) 121/50**  
Moves: Up 12, Debuts 37, Same 27, Down 0, Adds 50 including K106, WHTT, Z93, B96, KWK, KKRZ, KS103, 94Q 35-28, WRSR 38-30, WMMS 39-33, KNBQ 39-33, Q100 40-33, WFBG 39-33, WAZY-FM 40-36, KGOT 33-26.
- MODELS "Out Of Mind, Out Of Sight" (Geffen) 119/17**  
Moves: Up 41, Debuts 25, Same 36, Down 0, Adds 17 including WKSE, Z93, WRSR, KWK, WLOL-FM, KITS, WVIC, WPHD 36-31, KKRZ 38-34, WOGL 33-27, WRSR 29-25, WKJK 37-28, WGRD 32-27, KSND 28-21, KDON-FM 38-27, WGAN 39-33.
- VAN HALEN "Dreams" (WB) 111/110**  
Moves: Up 0, Debuts 1, Same 0, Down 0, Adds 110 including K106, WPHD, PRO-FM, Y100, B97, WQUE-FM, Q105, B96, WMMS, 92X, KHTR, Y108, KKRZ, KMJK, KPLUS.
- BOB SEGER "Like A Rock" (Capitol) 102/98**  
Moves: Up 3, Debuts 0, Same 1, Down 0, Adds 98 including WHTT, WPHD, WAVA, 94Q, Z93, KEGL, B96, WMMS, KWK, KZZP, KMJK, KWSS, KUBE, Z104 39-36, KGOT 34-27.
- PETER GABRIEL "Sledgehammer" (Geffen) 98/34**  
Moves: Up 15, Debuts 17, Same 32, Down 0, Adds 15 including K106, 95, KDWB-FM, KWK, KIIS-FM, KITS, WPHD 37-29, WRSR 37-34, W2OU 28-21, WTLQ 36-30, KZPZ 32-26, KDON-FM 38-27, WDBR 40-45, SL96 35-26.
- BANGLES "If She Knew What She Wants" (Columbia) 96/21**  
Moves: Up 19, Debuts 24, Same 32, Down 0, Adds 21 including B94, WRNO, KIIS-FM, FM102, K106, KMEL, KNBQ, B96 36-30, 92X 32-29, KKRZ 37-29, WOKI 32-28, KIIS 35-31, KOFM 33-30, WAZY-FM 40-36, KMVJ 39-29.
- PRINCE "Mountains" (WB) 91/86**  
Moves: Up 1, Debuts 3, Same 1, Down 0, Adds 86 including B104, WKSX-FM, B94, PRO-FM, Y100, B97, WQUE-FM, Z95, KDWB-FM, WLOL-FM, FM102, KMEL, KUBE, 92X d-33, KKRZ d-36.
- BLOW MONKEYS "Diggin' Your Scener" (RCA) 82/24**  
Moves: Up 15, Debuts 16, Same 27, Down 0, Adds 24 including WNY5, 94Q, Z93, B97, WHYT, WLOL-FM, KKRZ, WHTT 21-18, WKSE 39-36, KIS-FM 33-33, KMEL 22-19, WKJK 25-19, KSND 39-32, KYNO-FM 39-34, 100KH 40-31.
- PSYCHEDELIC FURS "Pretty In Pink" (A&M) 81/5**  
Moves: Up 39, Debuts 12, Same 23, Down 0, Adds 5 including WPHD, WMSX, WWK, WNNK, WZPL, KKRZ, B104 28-24, WBEW-FM 18-13, WKSE 28-23, WNY5 25-17, WPHD 18-13, KDWB-FM 31-26, WSPK 25-22, KZZB 30-26, WHSL 38-33, SL96 40-34.
- GIUFFRIA "I Must Be Dreaming" (Cameo/MCA) 78/10**  
Moves: Up 21, Debuts 8, Same 39, Down 0, Adds 10 including WNY5, Z299, KDWB-FM, KPLUS, WFMI, KIYI, WVB5, WPHD 40-33, WMMS 28-19, WKXJ 39-36, WKIDJ 37-32, 100KH 38-32, WBSW 36-33, KKAZ 35-30, OK95 29-20.
- STEVE NICKS "Has Anyone Ever Written Anything For You" (Modern/A&M) 75/27**  
Moves: Up 4, Debuts 12, Same 33, Down 0, Adds 27 including B94, 95, 93Q, WFMI, KKRZ, KNMQ, KBOS, 100KH, KNIN, KFMM, KBOZ-FM, WRNO d-36, WKOB d-32, WBCY d-28, WKDD d-36.
- INXS "Listen Like Thieves" (Atlantic) 69/16**  
Moves: Up 14, Debuts 15, Same 24, Down 0, Adds 16 including PRO-FM, KTKS, 93FM, KWK, KWSS, KAY107, WIKZ, WRNO 38-34, WMMS 36-32, KKRZ 36-32, KPLUS 31-27, W2OU 27-19, 94TYX 34-30, KIYI 36-31, WDBR 39-33.
- WILD BLUE "Fire With Fire" (Chrysalis) 61/15**  
Moves: Up 6, Debuts 8, Same 32, Down 0, Adds 32 including WPHD, WMMS, KWK, KPLUS, WOKI, WKDD, WCGO, B96, 40-34, WVIC 28-24, WRQN d-33, KSND 32-27, KDON-FM 40-38, WFPX 40-34, WBEW d-38, KGOT 36-29.
- LOVERBOY "Lead A Double Life" (Columbia) 60/1**  
Moves: Up 15, Debuts 9, Same 35, Down 0, Adds 1, WGLY, WBEW-FM 39-36, Q105 29-26, KPLUS 23-19, KNBQ 31-28, K104 29-22, WOKI 29-28, OK100 26-23, 95XIL 24-15, WKES 26-22, KGOT 22-17, OK95 18-12.
- FIXX "Secret Separation" (MCA) 57/56**  
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 56 including WBEW-FM, WPHD, PRO-FM, 94Q, 95, WRNO, WRSR, WMMS, KWK, KKRZ, FM102, KPLUS, KIIS, KKRZ, OK95.
- BELINDA CARLISLE "Mad About You" (IRS/MCA) 55/27**  
Moves: Up 1, Debuts 4, Same 23, Down 0, Adds 27 including WAVA, KEGL, KTKS, WRNO, WMMS, KWK, KWSS, WNOCK-FM, KJ103, KRQ, WBSB, 95 40-36, B97 40-36, B97 d-30, Q100 d-36.
- JANET JACKSON "Nasty" (A&M) 50/36**  
Moves: Up 6, Debuts 5, Same 32, Down 0, Adds 36 including B94, 93FM, WQUE-FM, Q102, KKRZ, KMJK, KS103, B97 d-28, B96 d-36, WCYZ d-33, KIIS-FM 19-12, FM102 19-9, KITS 27-16, KMEL 18-11, KEZB 29-23.

## SIGNIFICANT ACTION

- PATTI AUSTIN "The Heat Of Heat" (Qwest/WB) 49/3**  
Moves: Up 19, Debuts 7, Same 20, Down 0, Adds 3, KS103, KNBQ, KYNO-FM, WKSX-FM 34-29, WBEW-FM 27-24, WNY5 30-25, WCYZ 21-15, WHYT 32-29, KMEL 27-21, WNNK 22-17, WBSB 24-19, KAMZ 25-19, KMGX 40-35, KCAO 32-27, WBBW 40-36.
- NEIL DIAMOND "Headed For The Future" (Columbia) 48/26**  
Moves: Up 1, Debuts 5, Same 16, Down 0, Adds 16 including WPHD, PRO-FM, Q100, WRCK, WKRZ-FM, WNOCK-FM, WCKN, KRBE, WOUT, KRNO, WVIC, KOFM, WRQN, KMGX, KYNO-FM, WNNK 40-31.
- ANIMATION "I Want You" (Casablanca/PolyGram) 40/4**  
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 40 including WAVA, WBW, WKSX-FM, WNY5 on, WCAU-FM on, WRNO d-40, WMMS on, KKRZ on-dp, KPLUS d-36, KZZB d-33, WKDD on-dp, KCAO on, 95XXH d-36.

## MOST ADDED

- VAN HALEN (110)**  
Dreams (WB)  
**BOB SEGER (98)**  
Like A Rock (Capitol)  
**PRINCE (86)**  
Mountains (WB)  
**FIXX (56)**  
Secret Separations (MCA)  
**ROLLING STONES (50)**  
One Hit... (Rolling Stones/Columbia)

## HOTTEST

- MADONNA (183)**  
Live To Tell (Sire/WB)  
**WHITNEY HOUSTON (156)**  
The Greatest Love Of All (Arista)  
**PATTI LABELLE/MICHAEL McDONALD (87)**  
On My Own (MCA)  
**NU SHOODZ (75)**  
I Can't Wait (Atlantic)  
**DMO (81)**  
If You Leave (A&M)

### ATLANTIC STARR "If Your Heart Isn't In It" (A&M) 34/3

Moves: Up 19, Debuts 4, Same 9, Down 1, Adds 3, KBEO, KKRZ, KLUC, WBEW-FM 30-18, WKSE 27-24, Y100 27-23, WNVZ 29-25, WBBQ 37-34, WBCY 29-23, KEZB 28-24, WKS1 26-19, WRVQ 27-23, KMGX 21-16, KYNO-FM 31-28, WGLF 32-27.

**JEFFREY OSBORNE "You Should Be Mine" (A&M) 33/33**  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 33 including WKSX-FM, PRO-FM, WAVA, Z93, B97, KMJK, FM102, KMEL, K104, WBBQ, WRVQ, 94TYX, KJ103, KOFM, KCAO.

**CHARLIE SEXTON "Impressed" (MCA) 32/6**  
Moves: Up 7, Debuts 0, Same 19, Down 0, Adds 6, 93FM, Q100, WCKN, KOFM, Q101, 99K, KPLUS 33-32, WRCK on, KZZB 40-38, KRBE on, KIYI 39-36, KSND 40-36, KDVV 34-33, KGOT 30-28, OK95 39-36.

**MAGAZINE 60 "Don Quichotte" (Baja) 30/15**  
Moves: Up 8, Debuts 2, Same 5, Down 0, Adds 15 including WBEW-FM, WKSE, WNY5, Q105, WCYZ, KZZP, KITS, WERZ, WTLQ, KHFI, KDON-FM, WKSX-FM on, 93FM 16-8, FM102 23-21, KMEL 23-16.

**ABC "Vanity Kills" (Mercury/PolyGram) 30/6**  
Moves: Up 3, Debuts 1, Same 20, Down 0, Adds 6, RI04, KTLX, KOFM, 100KH, WJAD, 99K, PRO-FM on, FM102 on, KPLUS 28-26, WTLQ on, KHFI on, WOKI on, KIYI 35-33, KCAO d-40, OK95 31-26.

**GRAHAM NASH "Innocent Eyes" (Atlantic) 30/0**  
Moves: Up 12, Debuts 0, Same 18, Down 0, Adds 0, WRNO 32-29, WLS on, WLOL-FM 15-11, WERZ 39-37, KZZB on, WOKI on, WVIC 30-28, KSND 22-18, KPXX on, KZZU 39-37, 95XIL 37-28, KSMB 39-38, WHSL 17-15, WAZY-FM 39-34, KKRZ 34-33.

**KIM CARNES "Divided Hearts" (EMI America) 29/29**  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 29 including WKSX-FM, WKSE, WNY5, 94Q, Z93, KKRZ, FM102, Q100, WBBQ, FM100, Y107, WXLK, WKAU, KIKK, KIMN.

**GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 27/12**  
Moves: Up 0, Debuts 0, Same 9, Down 0, Adds 12 including WKSX-FM, WKSE, Q100, WTLQ, WSSX, KIKK, WGLY, 95XXH, KOZ-FM, WGLF, KOZE, KBIM, Y100 37-32, KUBE d-36, Y106 40-35.

**TRANS-X "Living On Video" (A&M) 26/3**  
Moves: Up 8, Debuts 3, Same 7, Down 1, Adds 3, Z299, WLOL-FM, Q100, WKSE d-38, KDWB-FM 33-31, FM102 d-24, KPLUS 22-17, K104 38-32, BJ105 20-14, Y106 27-20, KAY107 40-35, KLUC d-38, OK100 39-33, KWES d-33, WPMF 37-29.

**E.G. DAILY "Say It Say It" (A&M) 25/2**  
Moves: Up 11, Debuts 3, Same 9, Down 0, Adds 2, Y100, Q100, WKSX-FM d-33, WNY5 d-34, CKOI 40-34, KMEL 16-14, WKOB 16-10, KAMZ 27-20, 96X 17-11, Y106 39-36, 94Z 23-19, KTLX 36-33, KOFM on, KMGX 28-20, KCAO on.

**DIANA ROSS "Chain Reaction" (RCA) 24/1**  
Moves: Up 14, Debuts 4, Same 5, Down 0, Adds 1, RI04, B104 21-19, WKSX-FM 11-7, WKSE 38-34, CKOI 2-1, Q107 21-17, KBEO 22-18, KZZP on, WRSD d-37, WPS1 37-33, WBBQ 35-33, WABF-FM d-30, BJ105 on, KOMQ d-30, WGTN 20-16.

**ART OF NOISE "Peter Gunn" (Chrysalis) 23/6**  
Moves: Up 0, Debuts 3, Same 8, Down 0, Adds 6, WPHD, WMMS, KWK, KTLX, Z104, KSND, WKSE d-33, CFR3 d-38, I95 29-24, FM102 on, KMEL 24-9, Z93, KZPZ 25-25, KMGX 31-23, WGAN 36-32.

**SOS BAND "The Finest" (Tabu/CBS) 22/10**  
Moves: Up 5, Debuts 4, Same 3, Down 0, Adds 10 including WHTT, Q105, KITS, WNNK, WTC-FM, KC101, WSPK, KHFI, WRVQ, WKSE 31-21, WPLJ 23-21, WCYZ 8-36.

**E.R. FURBER STEWART "We Don't Have To Take Our Clothes Off" (Arista) 19/10**  
Moves: Up 2, Debuts 0, Same 1, Down 0, Adds 10 including WKSX-FM, KWK, WNNK, WKOB, WSSX, KMGX, 95XXH, WKSE, JERICAM, OK95, WPHD d-38, WMMS 28-24, FM102 24-20, KMEL d-33, BJ105 0-23.

**METROS "After The Passion's Gone" (MTM) 19/7**  
Moves: Up 0, Debuts 0, Same 12, Down 0, Adds 7, KDWB-FM, WSPK, WVIC, WRON, KKL5-FM, WDBR, WSPF, WPHD on, WRCK on, WKRZ-FM on, WHSL on, KHZZ on-dp.

**SLY FOX "Stay True" (Capitol) 19/7**  
Moves: Up 0, Debuts 1, Same 11, Down 0, Adds 7, WKSE, RI04, WSSX, WXLK, WGLY, 100KH, WDBR, Q100 on, KTLX on, KYNO-FM on-dp, WAZY-FM d-40, OK95 on.

**MIMI TAI "Female Intuition" (Crique) 19/5**  
Moves: Up 2, Debuts 6, Same 6, Down 0, Adds 5, WBEW-FM, KZZB, WROQ, KAMZ, Z102, WKSX-FM d-31, WKSE 33-26, WNY5 d-33, WMM5 on-dp, WERZ 33-25, RI04 d-39, WGSU d-36, 95XXH d-34, WGAN d-35, KBIM on.

**JOE JACKSON "Right And Wrong" (A&M) 16/4**  
Moves: Up 1, Debuts 1, Same 10, Down 0, Adds 4, W2OU, WKRZ-FM, WVIC, WBSW, WKSE on, WLS on, WZPL on, Z104 d-40, WOMP-FM 37-30, KISR on, KNIN on, OK95 on.

**MARILYN MARTIN "Move Closer" (Atlantic) 16/1**  
Moves: Up 5, Debuts 1, Same 9, Down 0, Adds 1, KSMB, FM102 on, K104 27-23, WTLQ on-dp, WNOCK-FM on, KTLX on, KCAO on-dp, OK100 32-28, 95XIL 21-18, WZYP 32-29, WPMF 35-31, KHZZ d-39.

**B.E. TAYLOR GROUP "Karen" (Epic) 15/4**  
Moves: Up 3, Debuts 5, Same 3, Down 0, Adds 4, WKDD, KAY107, WHOT, 103CIR, WPHD on, B94 24-22, WMMS on-dp, K104 d-35, WKFR d-40, WVIC 27-23, WRVQ 25-25, WFBG on, OK100 d-35, 95XIL d-39, WOMP-FM 24-20.

**DEL FUEGOS "I Still Want You" (Slash/WB) 13/4**  
Moves: Up 4, Debuts 1, Same 4, Down 0, Adds 4, WNY5, WPHD, WZON, WHSL, WHTT 30-27, WKSX-FM 32-23, PRO-FM d-35, RI04 on-dp, WKRZ-FM 40-36, WGLY on-dp, WGAN 37-30.

**JOHN EDDIE "Jungle Boy" (Columbia) 11/10**  
Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 10, WPHD, WMMS, KWK, K104, WPS1, WSSX, WGAN, WPMF, WVB5, OK95, KGOT 26-18.

**CALL "Everywhere I Go" (Elektra) 10/5**  
Moves: Up 0, Debuts 1, Same 4, Down 0, Adds 5, Q100, WNNK, KIKK, WZYP, WHSL, K104 d-37, WKRZ-FM on, OK100 on, 95XIL on, KKL5-FM on.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title (label) designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week; Up for upward chart movement, Same for sideways or continued uncharted activity, Down for downward chart activity, and Add. Records that lack the required 80% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting to, debut on the CHR National Airplay/40. CHR Rotation Criteria — Fulltime Adds and/or Ones: four plays in a 24-hour period, three of them before midnight. Departed Adds and/or Ones: two plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 88  
Adds & Hits Begin on Page 86  
P-1 Playlisters Begin on Page 83

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall. This information will be published in R&R each week on the CHR Adds & Hits pages.