

**I N S I D E :**

**RADIO NEWS: IS THERE A FUTURE?**

In a comprehensive sweep of the contemporary News/Talk situation, **Brad Messer** and guest columnists **Holland Cooke** and **Ellen Beth Levitt** look at salaries, news promotion, and whether radio news is an attractive career for potential newcomers.

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**DAYTIMERS THRILLED AS U.S./MEXICO TREATY SIGNED**

After months of mysterious delays, the U.S. and Mexico finally signed their broadcast treaty, freeing thousands of daytimers to expand their hours and power.

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**IS IT JAZZ OR IS IT CROSSOVER?**

As jazz notables meet in New York at the Jazz Times convention, the question of what to play in a Jazz format is still perplexing radio, records, and artists alike, **Barbara Barnes** finds.

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**IN THE NEWS THIS WEEK**

- Birch seeks EMRC accreditation
- Jim Meltzer VP/GM, Bob Hatfield OM at WWKB & WKSE
- KMPC skewing younger
- Dave Brewer VP at Jeff Pollack Communications
- Neal Mirsky VP at DIR
- Alan Tobkes VP at Arbitron
- Paula Peden PD at WRKR
- C.J. Morgan PD at KRNB
- KQQK goes CHR in Spanish
- Jay Phillips PD at WSM (AM)
- Maxwell McCrohon President, Malcolm Hughes Editor-In-Chief at UPI
- Rural audiences not listening to distant clears
- Dianne Ingle VP/Sales at KSDO-AM & FM
- RCA sets national sales team

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**CAPITOL BUYS WMKR, WNVZ FOR \$24 MILLION**

All the latest transactions, plus biggest group and individual station sales of the year and a look at acquisition fever in the Rust Belt in this week's Radio Business.

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**AOR ANALYZES ARBITRON 18-24 STEPS**

**Rip Ridgeway** asks AOR managers to evaluate Arbitron's new efforts to increase 18-24 men's participation in its surveys, with a variety of interesting responses.

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**NEXT WEEK IN R&R**

A bumper crop of good reading in conjunction with next week's NAB convention, including special features on station acquisitions and hybrid formats, the debut of R&R's new Gold column, and much more.

Newsstand Price \$5.00



**RECORD LABEL FIRST VENTURE**

**Pittman, MCA Form Entertainment Firm**

As speculated, MTV Networks President **Bob Pittman** and MCA have teamed for a new entertainment and communications company funded by MCA. Pittman and MCA will each hold a 50% interest in the as-yet-unnamed, New York-based company, which will commence operations January 1.

The new firm's first venture will be a record label formed with MCA Records. As part of a prior agreement with Pittman, Viacom International, owner of MTV, will be a participant in the new label.

MCA Inc. President **Sid**

**Padden Joins R&R As VP**



J. Ray Padden

**J. Ray Padden** has joined R&R as VP/Sales for prestige accounts. Padden, who was most recently VP/Marketing & Sales, Western Region for RAB, will be based in R&R's L.A. headquarters and will be active in advertising sales development for R&R and *Sound Management*, the RAB monthly magazine R&R represents for sales.

R&R Senior VP/Sales **Bill Clark** commented, "J. Ray's depth of experience in the radio industry will be a real plus for us as well as our clients. Ray PADDEN/See Page 10

**Shenberg** commented, "Bob Pittman created the concept of MTV and guided the new program form through a period of explosive growth in which it became a major influence on almost all of American culture. He brings a fresh, young perspective which we are confident will result in an exciting, ar-

**KTKS Hires Law As GM**



Al Brady Law

**Al Brady Law** has resigned his position as President/GM at WHDH & WZOU/Boston to join Gannett's KTKS/Dallas as VP/GM. He replaces **John Hare**, who last week left to rejoin Cap Cities/ABC (former owners of KTKS) at cross-town Country combo WBAP & KSCS.

**Law**, a programming and management veteran, brings experience from WFLA & WOJC/Tampa, KLAC/Los Angeles, Surrey Research, and NBC Radio, among other positions. Gannett Radio President **Joe Dorton** remarked, "Al has one of the most varied backgrounds we've ever hired into Gannett Radio. We are turning over a station with phenomenal potential to Al, and he's the missing ingredient for our ultimate success. With his programming and managerial background, we can maximize the potential in the Dallas market."

**Parker Takes KEGL Programming Reins**

KKBQ-AM & FM/Houston Assistant PD/afternoon personality **Ron Parker** has resigned from the Gannett CHR after four and a half years to become PD at Sandusky's KEGL/Dallas. His arrival fills the vacancy created when **Randy Brown** left the station last month.

VP/GM **Norman Rau** told R&R, "Ron has a full understanding of what CHR is about. He's had a great mentor in (KKBQ VP/Programming) **John Lander**. I feel really good about Ron, not only from his experience, but also his personali-



Ron Parker  
ty and how well it meshes with the staff."

VP/Programming **Jeff Sattler** added, "One of the key elements in hiring the individual is experience with winners. For me, positive energy is critical, and Ron exhibited this more than any other candidate we interviewed."

"KEGL is certainly the career opportunity I've been waiting for," Parker said. "The Dallas marketplace is going through a lot of changes in terms of management, programmers, and formats, and our game plan is to stay far ahead of everyone else."

"KEGL is in fine shape; the edges are the only things to be fine-tuned. I'm really happy about having (recently hired afternoon drive personality) **Moby** on board. We're going to have a lot of fun with him."

A replacement for Parker, who assumes his new post within two weeks, has not been named. His background includes programming at WGLF/Tallahassee, Assistant PD at Tampa stations WRBQ and WLCY, and airshifts at Atlanta stations WZGC and WQXI.

**Morley PD At K101**



Russ Morley

Veteran WRMF/West Palm Beach programmer **Russ Morley** has been named PD at Price Communications AC outlet K101/San Francisco. Morley fills the post vacated earlier this summer by **Smokey Rivers**, who has since become PD at WMJJ/Birmingham.

K101 VP/GM **Bill Gilreath** told R&R, "While there was a number of very good candidates, Russ had an unflinching, seven-year track record of success plus skills developed within the Fairwest organization, making him the top choice."

Morley is scheduled to be in place within two or three weeks.

**Raymond PD At WWDB**



Diane Raymond

Veteran Talk radio broadcaster **Diane Raymond** has taken over as Program Director of WWDB/Philadelphia, one of the nation's few FM Talk stations. She filled a longstanding vacancy created by the departure of former Operations Manager **Jack Ellery** prior to the acquisition of WWDB by NEWS-Systems Group.

**Raymond**, who has been engaged in freelance writing for RAYMOND/See Page 10

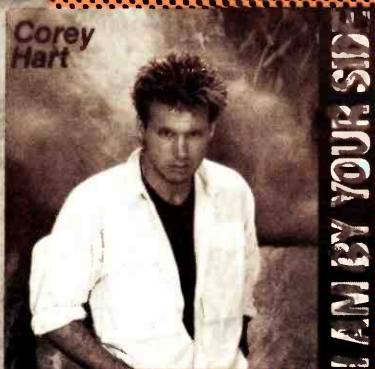


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Here are some highlights from the Spring '86 Arbitron results . . .

• *Denver:*

Boulder-based progressive AOR KBCO AM/FM up 19%; FM ranks #3 overall 12+, dominates M 18-49, M 25-49, M 25-54.

• *Greensboro/Winston-Salem/High Point:*

Country WTQR #1 again, achieves best Spring book ever, 17.4 share 12+!

• *Louisville:*

WHAS (A/C), WAMZ (Country) rank 1-2. Combo scores best shares ever, a 33 share 12+, a 40 share 25-54. WHAS up 29%, WAMZ up 42%.

• *Memphis:*

Predictor study led to creation of new Classic Rock WEGR. Debuted #3 overall (8.3) and was the top non-ethnic station with M 18+, 18-34, 18-49 and 25-49.

• *New York:*

WHTZ (Z-100) used Predictor insights to fine-tune, regained first place in Winter '86 results. Grew again with help from massive TV campaign. Two-book growth 25%.

• *Oklahoma City:*

Country leader KXXY up 20%. #2 12+, tops Adults 25-54 by a significant margin.

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### **JHAN HIBER & ASSOCIATES**

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# Birch Seeks EMRC Accreditation

SEPTEMBER 5, 1986

## RADIO BETWEEN THE GOAL LINES

Football season's here, and in an R&R doubleheader, **Reed Bunzel** previews the networks' fall playbook while **Walt Love** intercepts **WAOK/Atlanta's** plans to air Monday Night Football.

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Birch Radio President/COO Bill Livek and Electronic Media Ratings Council (EMRC) Executive Director Melvin Goldberg have jointly announced Birch Radio's formal application to the EMRC for accreditation of Birch's local market radio measurement services.

Said Goldberg, "I am pleased to accept the Birch Radio application — the first step in the procedure of accreditation." EMRC

## Mirsky VP At DIR



Neal Mirsky

Former WPLR/New Haven Program Director Neal Mirsky has been named VP/National Program Director at DIR Broadcasting. In this capacity he will oversee all programming, as well as serve as producer of the "National Howard Stern Show."

DIR Exec. VP Peter Kauff commented, "With Neal Mirsky we have a man who has proven radio programming skills, having been successful in every market he's worked in. The contribution that Neal can make to a radio supplier will result in programming that is eminently attractive to radio stations across the country."

Mirsky told R&R, "Needless to say, I'm thrilled about what Peter Kauff and DIR President Bob Meyrowitz are offering me. I intend to draw on my years of radio programming to guide me through the process of creating and producing the type of syndicated programming that other PDs will want to run. Let's face it — DIR has been at this longer than anybody, so it's an added pleasure to be working with the Rolls Royce of this business."

Prior to joining WPLR/New Haven, MIRSKY/See Page 6

## Peden GM At WRKR

Paula Peden has been named GM at Sterling Recreation Organization's WRKR-AM & FM/Racine-Milwaukee. She was previously VP/GM of KQCR/Cedar Rapids.

Peden, who reports to SRO Director/Broadcast Division Bill McMahon, said, "Milwaukee is a tremendous marketplace, and I'm looking forward to the growth there. I'm particularly delighted to have the opportunity to work on the SRO broadcasting team."

Formerly a broadcasting instructor at Indiana State University at Terre Haute, Peden coauthored the book "Art in Television." She previously worked as a Sr. Account Executive at John Blair & Co., Account Executive for CBS-TV in Chicago, Regional Manager for Torbet Radio in Chicago, and Sales Manager for WVTS/West Terre Haute.

accreditation assures that the rating service complies with the Council's Minimum Standards for Electronic Media Rating Research and conducts its service substantially in accordance with the survey methods as published by the ratings company.

Livek remarked, "Birch Radio is the only local ratings service that collects all of its data by closely monitored, centralized WATS interviewing centers. We believe that Birch is now the standard of excellence in radio research. As our clients know, we have always

operated on the basis of full disclosure of our methods and techniques."

Earning accreditation is a long and detailed process. Livek indicated that to deliver all the answers to the EMRC Accreditation application questionnaire and its necessary documentation required two large briefcases. It may be a year or more before any further information will be forthcoming. Other EMRC-accredited radio services are Arbitron and Statistical Research, Inc. (RADAR Service).

## HATFIELD OM

## Meltzer VP/GM At WWKB & WKSE

Jim Meltzer has been named VP/GM and Bobby Hatfield OM for Price Communications' WWKB and newly acquired WKSE/Bufalo. Meltzer replaces Peter McCord, and Hatfield replaces WWKB PD Kevin Fennessey. Both Meltzer and Hatfield leave Country outlet WZKC/Rochester, where they served in similar capacities.

Meltzer told R&R, "What can you say about the opportunities we have in Buffalo? With a legendary station like WWKB and now the purchase of WKSE, we'll have a strong combo and an opportunity to win really big in the market."

When asked if WWKB would retain the full-service AC approach it has evolved over the past few years, Meltzer said, "Absolutely. As far as I'm concerned, AM is a full-service medium, and 'KB is a great one, complete with great personalities. With the strength of morning man Danny Neavarth, who'll be celebrating his 25th anniversary with the station in October, we'll be able to do a lot."

Commenting on hiring Hatfield, Meltzer said, "I consider Bobby a programming genius. He went into Rochester and got a six share on a

## EASTMAN UPS

## SISLEN

## Tobkes VP At Arbitron

Alan Tobkes has joined Arbitron as VP/Sales Development after 11 years as Sr. VP/Marketing Services at Eastman Radio. Tobkes has previously served as Chairman of the RAB GOALS Committee and has been a member of the Arbitron Advisory Council and the Electronic Media Ratings Council.

Eastman President/CEO Jerry Schubert commented, "Alan has done an outstanding job in leading Eastman Radio's research and marketing efforts. He's built a strong staff of professional researchers who will continue the tradition of commitment to this very important facet of our sales support for our client stations and salespeople."

Back at Eastman, Charlie Sislen, who joined the company last year from Arbitron, has been elevated to Manager/Research & Marketing.



Jim Meltzer

Country station in a market that's not typically blue-collar. Furthermore, Bobby has the ability to bring out the best in people."

Hatfield added, "We just need to enhance what it already has. It's one of the great, great stations in the country, so it'll be very exciting to work with a legend that has such

MELTZER/See Page 10

## YOUNGER SKEW DEVELOPING

## KMPC Modifies Nostalgia Format

KMPC/Los Angeles is in the process of modifying its present Nostalgia format in hopes of garnering a larger audience under 55.

PD Bill Watson told R&R, "It's a subtle transition. We'll be deemphasizing the Big Band and other music from the '40s and '50s, and adding traditional MOR music from the '60s, '70s, and '80s. The end result is to attract a slightly younger audience that's more compatible with our sports programming."

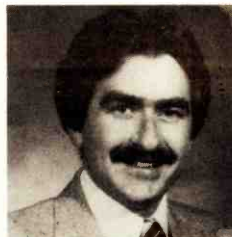
KMPC currently carries California Angels baseball, Los Angeles Rams football, and UCLA football and basketball.

## KQQK Goes CHR . . . In Spanish

Citing "extensive studies into Hispanic listening habits," Marr Broadcasting's KXXK/Galveston (Houston) has dropped its previous Spanish MOR format for English-language CHR music with a presentation entirely in Spanish as KQQK. The station will be consulted by Art Holt.

Explaining the decision to compete against CHRs KKBQ and KRBE-FM, GM Jay Blackburn told R&R, "Hispanic listening in

KQQK/See Page 10



Dave Brewer

## Brewer VP At JPC

Dave Brewer has been upped to VP/Programming at consultancy Jeff Pollack Communications. Brewer joined as Director/Programming in 1983 after PD stints at KATT/Oklahoma City, WHNN/Saginaw, and WOVV/West Palm Beach.

President Jeff Pollack stated, "Dave has been an important part of the company and a key contributor in our growth over the past three years. In light of our recent expansion to include JPC New York, it is an opportune time to expand Dave's role in the overall creative planning within the company."

Brewer told R&R, "This promotion comes at a time when JPC is reaffirming its leadership in the consultation field. It means a lot to me to be chosen for this honor and to be working with the best in the business."

The New York office, headed by recently-appointed Senior Marketing Advisor Dan Forth, can be reached at (212) 315-5889; 1756 Broadway; Suite 3A; New York, NY 10019.

## YOUNGER SKEW DEVELOPING

## KMPC Modifies Nostalgia Format

Watson added that although the Golden West Broadcasters station's current slogan, "Unforgettableables," would not be changed, it's expected it will be deemphasized as well in the near future.

## Morgan PD At KRNB



C.J. Morgan

C.J. Morgan, former PD at Memphis stations WHRK, WLOK, and WKDJ, is the new PD at the city's KRNB. He replaces Rick Wagner, who will remain with the Black/Urban outlet as midday announcer.

KRNB GM Fred Webb commented, "We're delighted to have such a fine talent to position our station in the Memphis market." Morgan said there won't be any sweeping changes in staff or programming in the immediate fu-

MORGAN/See Page 10

## Phillips Upped To WSM (AM) PD

WSM-AM & FM/Nashville Music Director Jay Phillips has been promoted to PD for the AM, replacing Al Wyntor, who also switches from morning to afternoon drive. Phillips will remain in the MD slot for both the AM and FM.

WSM-AM & FM OM Gregg Lindahl told R&R, "We're very happy that Jay's first crack at large-market programming is with us. From day one he's shown that, in addition to being a fine MD, he was most capable in other areas. He's been trained by some of the best: Les Acree at WMC/Memphis and Ted Cramer at WMAQ/Chicago, and we're going to put those talents to work."

Phillips said, "The biggest challenge of the mid-'80s is programming an AM station. With the help of the great people here and the tools provided by WSM, I hope we can do the job."

Phillips's prior programming experience came as WJQS/Jackson, MS PD from 1977-79. He served as WMC MD until 1981 and took the WMAQ MD job, which he held through the end of 1984. He joined WSM in early 1985.

Other changes at the stations have WSM-FM evening personality Bobby Yarbrough moving into the

PHILLIPS/See Page 10



## RCA Sets National Sales Directors

James Grady, recently appointed to the new position of VP/Sales for RCA Records-US, has appointed five regional directors to make up his new national sales team. The new sales directors are John Parisi (Northeast), Ron Howie (Southeast), Steve Miller (Southwest), Thomas O'Flynn (Midwest), and Bonnie McCassey (Western). The new sales force will focus exclusively on marketing for the RCA, Jive, and Novus labels, and will function as a liaison be-

tween RCA Records and RCA/A&M/Arista Distribution.

"RCA Records and affiliated artists will be our first priority," Grady commented. "With this new 'street marketing' organization, we will be able to respond as quickly as possible to the needs of our diverse marketplace."

All five directors are veterans of RCA/A&M/Arista Distribution. Parisi has been RCA's Miami Sales Manager since 1983. Howie has served as Sales Manager at the company's Atlanta branch since 1981. Miller was previously Regional Marketing Director for Arista Records in Dallas and Sales Manager of the RCA Records branch there. O'Flynn has been an RCA sales rep in Washington, DC since 1983. McCassey had been Sales Manager for RCA in Seattle since 1979.

### Pittman

Continued from Page 1

placements reflect that. We are confident that the new label will bring a new dimension to music and will quickly establish itself in the vanguard of the industry."

## Elektra Celebrates Pearl Of A Deal

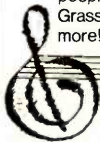


Elektra executives celebrated the recent signing of a distribution deal with former basketball hero Earl Monroe's Pretty Pearl label. The deal is already underway with an LP by BB&Q. Pictured (l-r front) are Pretty Pearl's Marita Green and Monroe; (l-r rear) E/A's Doug Daniel, Sr. VP Mike Bone, and VP Primus Robinson.

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## McCrohon UPI President

Hughes Editor-In-Chief; Four Sr. Managers Set

United Press International has promoted former VP/Editor-In-Chief Maxwell McCrohon to President/COO of the company, while UPI veteran Malcolm Hughes will succeed McCrohon in the editorial post. In addition, four other senior managers have been appointed: Guillermo Chao-Ebergenyi was named GM/Operations, William Morrissey will serve as Deputy Manager/Operations, Ross Riddell is the new Director/Finance & Administration, and Robert Goldner is General Treasurer.

UPI Chairman/CEO Mario Vasquez-Rana said, "Max McCrohon's strong contributions to all areas of UPI during the last three years convinced me that he is the person to be my second-in-command. He made major improvements in the UPI report and kept it competitive during a difficult period. His leadership and knowledge of all

operations of the company helped greatly to bring UPI to its present promising position."

McCrohon commented, "I am grateful for the opportunity to be of greater service and look forward to contributing to UPI's growth in all areas. UPI subscribers can be assured of my continuing commitment to keep their needs and the improvement of UPI's news operation foremost during that process.

Hughes added, "I welcome this latest responsibility and am excited about the continuing expansion of UPI's editorial staff and services. Max and I have worked closely together for the last three years and I look forward to further collaboration."

Prior to joining UPI McCrohon served as Managing Editor at the *Chicago Tribune* and as VP/News for its parent, the *Tribune Com-*

pany. He was also instrumental in keeping UPI afloat during the company's bankruptcy period from 1985-86.

Hughes will complete his 30th year with UPI later this year, having served most recently as Executive Editor & VP/International Divisions. He has held a variety of positions at UPI after joining the company in the London bureau in 1956.

Chao most recently served as Regional Manager for the 62-newspaper Organization Editorial Maxicana. Morrissey is the former President of the *Wire Service Guild* and is an 11-year Associated Press veteran. Riddell joined UPI last year in charge of budget control, while Goldner started with the company earlier this year after receiving his MBA from George Washington University.

## CLEAR CHANNEL REPORT

### U.S. Study Finds Little Skywave Audience In Rural America

Rural Americans rely very little on distant skywave signals from AM clear channel stations, according to a pilot study commissioned by the U.S. Commerce Department.

The study is sure to be touted by daytime broadcasters, who are arguing in the FCC's current AM improvement proceeding that clear channel skywave protection should be curbed to allow more daytimers to extend hours or increase pre-sunrise and post-sunset power.

The study was conducted by Associate Control Research & Analysis of Washington, DC for the Commerce Department's National Telecommunications & Information Administration (NTIA).

NTIA will use the initial findings to decide whether to conduct a more comprehensive national study of radio listening habits. The research firm interviewed 341 residents of Sampson County, NC by telephone, and spoke with 100 truck drivers at area truck stops.

#### 10% Listen To Distant Stations

When asked if they ever listen to stations 100 miles or more away, 90% of the residential respondents said no, and only 10% said yes. However, most of the distant stations mentioned were neighboring FMs.

Only 13% of those reporting dis-

tant listening mentioned a major clear channel station, such as WABC/New York, KDKA/Pittsburgh, WCBS/New York, or WSM/Nashville.

"The household survey findings did not show a dominant clear channel station as a type widely used by listeners," the report concluded. "In response to questions concerning stations most frequently listened to, listeners identified stations all located within a range of 60 miles from Sampson County, and preferred FM over AM radio stations by a margin of two to one. "Only in response to the question 'Do you ever listen to distant radio stations...' did listeners mention any of the dominant clear channels."

#### Truckers Give Conflicting Reports

Fully 54% of the truckers reported listening to distant stations. But, said the report, "The stations nam-

#### Mirsky

Continued from Page 3

ven as PD, Mirsky served in the same capacity at WCKO/Ft. Lauderdale, WDIZ/Orlando, and WQXM/Tampa-St. Petersburg, and also was Operations Director/PD at WSHE/Miami. In addition, he has served as coordinating producer at MTV, and operates his own video production company.

ed in response to this question were not, in fact, 100 miles from Smithfield, NC, where the interviewing took place."

Other key findings among the Sampson County residents:

- 85% listen to the radio at least once a week; 15% don't listen at all.
- 76% prefer FM, to 22% for AM.
- 69% choose a station based on music, followed by news (21%), weather (8%), and program format (6%).
- Listeners spend on average 3.58 hours daily with radio; 3.29 hours with TV; 1.18 hours with newspapers.
- Television was highly rated as a news and information source by 71%, followed by FM radio (58%), daily newspapers (39%), weekly newspapers (29%), and AM radio (29%).

• Roughly 75% are satisfied with, or have no opinion about, the amount of news and information on radio in specific categories. Among those expressing a preference, listeners only asked for more local weather, plus school closing and driving condition reports in bad weather.

They asked for less news about local, state and national government, politics, farm and commodity prices, business, sales and specials at local stores, and play-by-play sports.

At last! An attorney who's been there! 15 years' programming, sales and management.

#### BARRY SKIDELSKY Attorney/Consultant

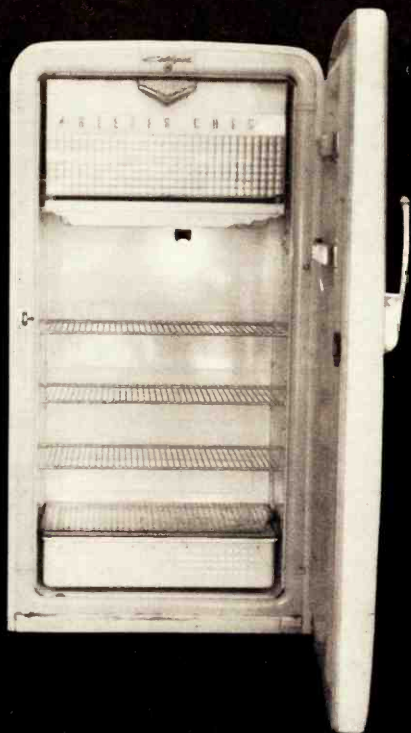
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# NEWS IN BRIEF



Claude Barnett



Walt Wilson



Sherman Cohen

● **CLAUDE BARNETT** has been appointed GM of **KNRY/Monterey, CA**. He joins the station after serving in a similar post with **KIDD & KWST/Monterey-Carmel, CA**. Barnett's background includes a stint as GSM at **KILE/Galveston**.

● **TOM TAYLOR** has been upped from Station Manager/FM PD to VP/GM at **WHWH & WPST/Princeton-Trenton**. **WHWH PD JOHN ANASTASIO** has been promoted to Station Manager at the full-service AC outlet; he's replaced by airstaffer **JACK FAULKNER**. And at **CHR WPST**, Assistant PD **TOM "TC" CUNNINGHAM** has been promoted to PD.

● **CHUCK FINNEY**, most recently PD at **WKZL/Winston-Salem**, has landed the PD post at **WWIC-AM & FM/Lansing**. He replaces **Walt Bennett**.

● **WALT WILSON** moves up to Director/Marketing for **MCA Nashville**. The five-year label vet, was formerly Regional Field Sales Manager in Dallas. Wilson first came aboard as a salesman in MCA's Cincinnati branch and was later promoted to Branch Manager/Chicago. He's succeeded in Dallas by **JOEL HOFFNER**.

● **ROB RYAN** is the new Operations Manager at **WKHK & WPVA/Petersburg, VA**. During the past year he held a similar position at **WMNI & WRMZ/Columbus, OH**. Ryan's radio career also encompasses PD posts with **KKAT/Salt Lake City** and **KWEN/Tulsa**.

● **KENN BROWN** has been appointed GM of **SRO Country KYYX/Las Vegas**. He was formerly GM at crosstown **KKLZ**.

● **SHERMAN COHEN** becomes Director/Operations for **Lotus AC/AOR** combo **KENO & KOMP/Las Vegas** after serving as PD of crosstown **KKLZ**.

● **BRIAN KRYSZ** becomes PD at **AOR WKLC/Charleston, WV**, replacing **Tim Smith**. Krysz, last at **KQIZ/Amarillo**, has also programmed **WGRQ/Bufalo** and **WWTR/Ocean City**.

● **KBAT/Odessa's** new PD is **BILL BATEMAN**, formerly MD of **KFMX/Lubbock**.

● **MARK SEGER** has resigned as **KKFM/Colorado Springs** PD to become VP/Syndication & Marketing at **Producers Group, Ltd.**, a crosstown producer of filmed commercials. He'll be heading up a new division that will develop custom and syndicated TV spots for radio stations.

● **NAB** promotes **SUSAN KRAUS** to VP/Media Relations. Director/Media Relations since 1983, Kraus has been with the organization since 1980, advancing from assistant director of the Broadcast Management Department to editor of the weekly newsletter "Highlights" in 1981. **CHRIS DURNERY** is the new editor of NAB's monthly **RadioActive** magazine. He moves over from **Mutual Broadcasting**, where he spent two years as corporate communications representative.

● The promotional partnership between **DOUG LEE, TOM KAY, and DENISE LUTZ** has been divided into two entities. **Doug Lee Midwest Promotion** continues to be based out of Idaho; the phone is (406) 257-6079.

**Main Street Marketing & Promotion, Inc.** is the new name given to the Kay and Lutz concern. Main Street will continue to coordinate the annual Upper Midwest Communications Conference and issue the "Tattler" newsletter. The address is 4517 Minnetonka Boulevard, Suite 104, Minneapolis, MN 55416; the phone remains (612) 927-HITS.

● Following its switch to an upbeat modern Country format, **WIKK-AM & FM/New Richmond, WI** has tapped **JACK SMITH** as GM. Smith, who previously worked at **WIKX** between 1974-76 and is the son of station founder **Bob Smith**, was most recently with **KTCZ/Minneapolis**. And **JEFF PETERSEN**, formerly affiliated with **KNSI & KCLD/Saint Cloud, MN**, has joined **WIKX** as News Director.

## Willis Moonlights With Motown



"Moonlighting" star **Bruce Willis** recently signed with **Motown**, with a first album set for **January**. Pictured with **Willis (right)** is **Motown Music Group President Jay Lasker**.

## Four Hearts In Happy Ending Machine



**RCA** held a party to launch **Daryl Hall's "Three Hearts In The Happy Ending Machine"** LP, inviting radio and retail folks to hear the LP. Pictured (l-r) are attorney **Allen Grubman**, **RCA/Ariola President Elliot Goldman**, **Hall**, and manager **Tommy Motola**.

## One Time Only! At last! The truth about the ARB diary keeper!

Coleman Research ends speculation about diary keepers.



These issues were addressed in the study:

1. Who actually fills out diaries?
2. How diary keepers differ from "normal" people.
3. Differences between heavy and light radio users.
4. Impact of direct mail on diary keepers.
5. Differences between Arbitron and Burch listeners.
6. Techniques that increase time spent listening.

The results of this major study will be presented by **Coleman Research** at the **Radio Programmer's Conference** in **New Orleans**, **September 11, 1986, 10:30 a.m. only**, at the **Meridien Hotel**, Ile de France I room, across the street from the **New Orleans Marriott**.

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P.O. Box 13829 • Research Triangle Park, N.C. 27709 • (919) 790,0000

For years, broadcasters have speculated about faceless diary keepers and the best ways to manipulate their listening.

Everything from huge cash giveaways to 1/4-hour sweeps have been tried. Yet, until now, it has been next to impossible to determine whether any of these efforts have been effective.

Now, **Coleman Research** has undertaken a monumental multi-stage study analyzing the behavior and attitudes of the **Arbitron** diary keepers.

The surprising findings lay to rest many of the myths surrounding diary keepers... and suggests that indeed, they can be affected by radio stations.

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Z-100, New York

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DC-101, Washington

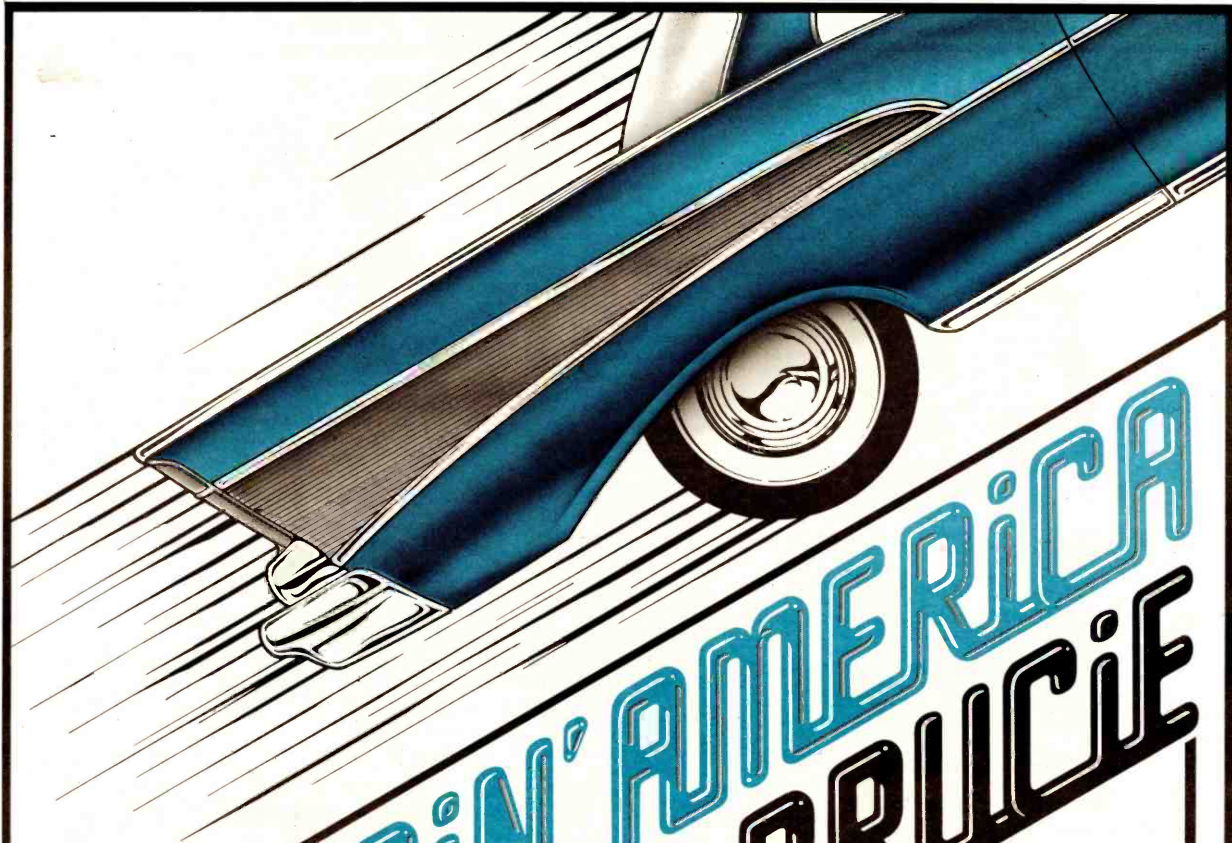
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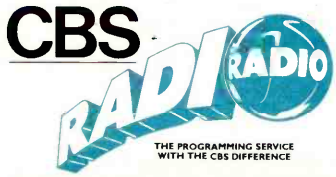


# CRUISIN' AMERICA with COUSIN BRUCIE

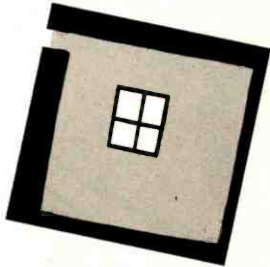
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| WCAU 37-34  | WROQ deb 35 | 95XIL 25-21 |
| WRNO 39-37  | WNOK 30-25  | WQID deb 39 |
| WRSR 34-30  | WCKN 38-35  | WYKS 23-18  |
| KDWB 34-31  | WOKI deb 37 | KSMB add    |
| WL0L 27-23  | WLRS 34-28  | KNOE 27-23  |
| KIMN 16-13  | WHYH 16-15  | WPFM 31-28  |
| KPLZ 35-31  | WMEE 24-21  | WHSL 22-17  |
| KUBE 27-26  | WGRD deb 40 | WBWB 18-15  |
| KNBQ 34-31  | WIXX 29-27  | KQCR deb 35 |
| Z94 21-17   | Z104 19-17  | Y94 29-26   |
| WERZ add    | WZOK 29-26  | WSPT 37-27  |
| WNNK deb 33 | KF95 34-30  | KTRS 23-20  |
| WLAN add 36 | KIYS 36-29  | KKAZ 31-25  |
| WSPK add 30 | KSND 35-32  | KOZE 15-13  |
| WGFm deb 40 | KXYQ 33-30  | OK95 18-14  |
| WPST deb 37 | KZZU 25-22  |             |
| WBBQ 30-25  |             |             |



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PRODUCED BY PAUL SIMON  
ENGINEER: ROY HALEE

## NEWS

### Raymond

Continued from Page 1

several years, was PD of WAAA/Dallas when it programmed News/Talk in the early 1980s. She had also been PD of KXRX/San Jose, and had served as a talk host at KABC/Los Angeles, WMCA/New York, and WKAT/Miami.

"She seemed like the bright choice at the right time," WWDB VP/GM Chuck Schwartz explained. "She has a lot of experience in the issue-oriented programming, which is what we specialize in. We do a lot of open-mike, open-phone, let's-talk-about-what's-on-your-mind programming."

According to Schwartz, no airshift has yet been chosen for former WHAT/Philadelphia morning personality Mary Mason, now under contract to WWDB. WHAT's sale from Banks Broadcasting to Mainline Communications is still pending.

### Padden

Continued from Page 1

brings to us a unique blend of radio sales skills from station management and the rep business. We look for sales pros who get excited about radio, and Ray is one of those people."

Before joining RAB, Padden served as Exec. VP for Metro Networks, President/GM of KIIS-FM/Los Angeles, and VP at Metro Radio Sales.

### Phillips

Continued from Page 3

newly created Asst. MD slot while also moving to a noon-2pm airshift on the FM. Moving up to replace Yarbrough is overnighter Katie Haas. Promoted from parttime to overnights is Richard Leek. Moving from afternoons on the AM to 10pm-2am on the FM is Mark Mayberry.

### Morgan

Continued from Page 3

ture. "We'll just modify a few things and do some fine-tuning. We need to expand our base while increasing time spent listening."

Morgan added that KRNB will become involved in more quality community promotions, beyond clubs and remote appearances. "We need to participate in the things Memphis is involved in as a total community, such as Memphis in May, Beale Street, and the grand opening of the Holiday Inn Crowne Plaza."

## Ingle VP/ Sales KSDO



Dianne Ingle

Dianne Ingle has been named VP/Sales for Gannett's KSDO-AM & FM/San Diego, after transferring from the company's KKQB/Houston, where she was National Sales Manager. She was previously a Regional Director for the NBC Radio Network.

KSDO-AM & FM President/GM Chris Conway commented, "Dianne is a tremendous broadcasting professional who has an extensive record of strong performance for NBC, KKQB, and other radio stations. We are delighted to have her associated with our two great radio stations."

In her new capacity, Ingle will coordinate and supervise a staff responsible for the sales effort of both stations.

## KQQK

Continued from Page 3

this city adds up to 17 share points, but Spanish stations count for only four. Virtually all of those folks are CHR listeners."

Sales consultant Bob Gould added, "There are many bilingual second and third generation Hispanics in Houston who appreciate music with an international flavor but feel more comfortable with a Spanish-speaking announcer."

Blackburn and Gould have both worked in similar formats throughout the Spanish-speaking world. In addition, Station Manager Bruce Earle at one time was PD of XEROK80/Juarez, which successfully beamed a bilingual CHR format at El Paso for many years. KXXK's previous airstaff will stay on for the new format.

The "Anglo Rock/Spanish Jocks" approach, according to Blackburn, is common throughout the Spanish-speaking world. KQQK (its calls are pronounced "ka koo koo ka" in Spanish), however, displays a degree of Americanization that makes it virtually unique among Spanish-language stations in this country. Other Houston stations have attempted to fuse the two cultures before, including KXYZ, which used English-language crossovers heavily in the early '80s, and suburban KYST/Texas City with its bilingual format targeted to local Chicanos.

### Meltzer

Continued from Page 3

tremendous potential. "What to do with WKSE (now CHR) is not so obvious. Frankly, we're waiting for market information to be completed. We hope WKSE, like WWKB, will be looked at as legendary a few years from now."

Before joining WZKC, Meltzer was VP/AM stations for Mid America Media. He has also been GM at WTRX/Flint and was in sales at WABX/Detroit.

Hatfield joined WZKC from cross-town Country AM WNYR, where he worked for nine months. Prior to that, he programmed KONA/Oklahoma City, and was OM at WCII & WKJJ (now WDJX)/Louisville.

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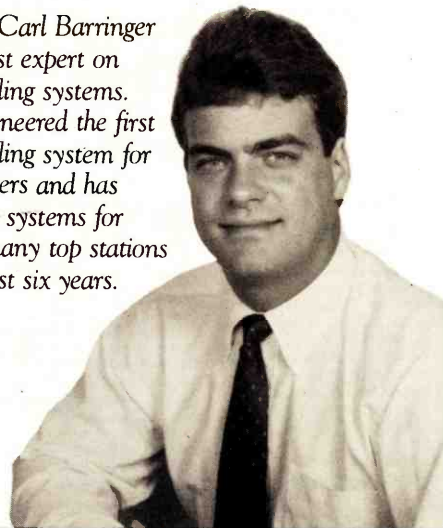
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## TRANSACTIONS

### Capitol Pays \$24 Million For Baltimore, Norfolk CHRs

Capitol Broadcasting Co., the Raleigh-based group owner, has agreed to purchase WMKR/Baltimore and WNVZ/Norfolk from S & F Communications. The acquisition will cost Capitol \$24 million, according to Capitol President Jim Goodmon.

Capitol is reportedly paying \$15 million for the Baltimore station and \$9 million for Norfolk. "This gives us our third and fourth CHR stations," Goodmon said. "We're delighted that they're both so close to home."

The sale, if approved by the FCC, will leave S & F with a single station, WCFI/Oriando. The company's President is Stuart Frankel.

Capitol Broadcasting also owns KBEO/Kansas City; WRNL & WRXL/Richmond; WRAL/Raleigh; WKEE-AM & FM/Huntington, WV; WSTF/Cocoa Beach, FL; and WXIK & WOHNS/Sheby, NC.

WMKR operates on 106.5 MHz with 50 kw at 749 feet. WNVZ broadcasts on 104.5 MHz with 50 kw at 500 feet.

#### WL VH/HARTFORD

PRICE: \$4.5 million

BUYER: Sage Hispanic Broadcasting, a wholly-owned subsidiary of Sage Broadcasting, Jerry Poch and Jerry Lebow, principals. It also owns WZFM/White Plains, NY; WNAQ/Waterbury, CT; WJK & WBIZ/Eau Claire, IA; KMNS & KSEZ/Sioux City, IA; WTAX & WDBR/Springfield, IL; WXYQ & WSPT/Stevens Point, WI; WBSM/New Bedford, MA; and WKOL & WMVQ/Amsterdam, NY.

SELLER: WL VH, Inc., Jose Grimalt, owner  
DIAL POSITION: 93.7 MHz  
POWER: 50 kw at 780 feet  
FORMAT: Spanish

#### WCEZ/COLUMBIA, SC

PRICE: \$2 million

BUYER: Ridgely Communications, Inc., Robert Kramer, owner. It is also buying WIS/Columbia, SC (see next item).

SELLER: Limetree Bay Broadcasting, Inc., Stewart Freeman, owner. It also owns WWBD & WWLT/Bamberg-Denmark, SC.

DIAL POSITION: 93.5 MHz  
POWER: 3 kw at 300 feet  
FORMAT: CHR  
BROKER: Chapman Associates

#### WIS/COLUMBIA, SC

PRICE: \$2 million

BUYER: Ridgely Communications, Inc., Robert Kramer, owner. It is also buying WCEZ/Columbia (above).

SELLER: Cosmos Broadcasting, Inc., which recently contracted to sell WAVE/Sarasota, FL and WMT-AM & FM/Cedar Rapids, IA.

DIAL POSITION: 560 kHz  
POWER: 5 kw  
FORMAT: News  
BROKER: Chapman Associates

#### KIQX/DURANGO, CO

PRICE: \$1.35 million

BUYER: Four Corners Communications Co. Ltd., Harold Green, Carolyn Green, Allen Brill, Paul Greenberg, Warren Kessler, and Elliott Melsel, principals. Harold Green formerly was VP of Wagontrain Communications, Inc., which owns Drake-Chenault Radio Consultants and TM Programming.

SELLER: Mountain States Broadcasting Investments Corp., L. Dan Lacy, owner.  
DIAL POSITION: 101.3 MHz  
POWER: 99 kw at 390 feet  
FORMAT: CHR  
BROKER: Chapman Associates

#### KBOP-AM & FM/PLEASANTON, TX

PRICE: \$575,000

BUYER: Reding Broadcasting, L.W. Reding, owner. He formerly was Sales Manager of KBUC-AM & FM/San Antonio.

SELLER: Atascosa Broadcasting Co., Inc., Bonner McLean and Dick Brown, principals.

DIAL POSITION: 1380 kHz; 98.3 MHz  
POWER: 1 kw days; 3 kw at 300 feet  
FORMAT: Country/Spanish; Country  
BROKER: Norman Fischer Associates

#### WVGN/ST. THOMAS, VIRGIN ISLANDS

PRICE: \$800,000

BUYER: Family Group Broadcasting, Sandy Wheeler, Chairman/managing general partner, Frank De Tillo, President.

SELLER: Virgin Islands Wireless Co.  
DIAL POSITION: 107.1 MHz  
POWER: 3 kw at 1600 feet  
FORMAT: CHR

#### KLLT/GRANTS, NM

PRICE: \$207,000

BUYER: Humphries Communications, headed by Steven Humphries, known professionally as Steve Rivers. He is former National PD for General Cinema Stations, former partner in Landsman/Rivers Radio Services, and 14.5% partner in KKMQ/Pueblo, CO.

SELLER: Capdin Communications, Bob and Maxine Hedin, owners.  
DIAL POSITION: 95.3 MHz  
POWER: 3 kw at 218 feet  
FORMAT: CHR

## TRANSACTIONS AT A GLANCE

Transactions So Far In 1986: \$1,711,247,000

This Week's Transactions: \$37,032,000

- WMKR/Baltimore \$15 million
- WMVZ/Norfolk \$9 million
- WL VH/Hartford \$4.5 million
- WCEZ/Columbia, SC \$2 million
- WIS/Columbia, SC \$2 million
- KEZG/Green Valley, AZ \$1.6 million
- KIQX/Durango, CO \$1.35 million
- WVGN/St. Thomas, Virgin Islands \$800,000
- KBOP-AM & FM/Pleasanton, TX \$575,000
- KLLT/Grants, NM \$207,000

#### KEZG/GREEN VALLEY, AZ

PRICE: \$1.6 million

BUYER: Southwest Wireless Communications, Richard Wergess, President. It also owns KFXX/Tucson.

SELLER: Canoas Broadcasting Corp., Frank Barreca, President.

DIAL POSITION: 92.1 MHz

POWER: 3 kw at 175 feet

FORMAT: Easy Listening

BROKER: Pat Thompson Co.

## CALL SIGN CHANGES

- Buffalo WNY5 to WHTT (effective 9/21)
- Buffalo WNY5-FM to WHTT-FM (9/21)
- Chatman, MA WFCC-FM (new station, 8/28)
- Cleveland WGCL to WNCX (requested)
- Colonial Heights, VA WPVA to WHUM (10/1)
- Donaldsonville, LA KSMI-FM to KKAY-FM (9/1)
- Ellisville, MS WEMK (8/26)
- Holmen, WI WKDL to WKBH-FM (10/1)
- Houston KGOL to KZFX (9/5)
- Kansas City KBKC to KCPW (8/27)
- Lompoc, CA KXCC-FM to KBOX-FM (requested)
- Mt. Pleasant, MI WPRJ (new station, 8/25)
- Oceanside, CA KNCC to KGMG (9/1)
- Ottawa, KS KOFO (remains assigned)
- Portland, ME WWGT to WWGT-FM (8/25)
- Portland WMER to WWGT (8/25)
- Rotterdam, NY WERV to WNYQ (8/29)
- Taos, NM KNVM to KTAO (requested)
- Waimea, HI KJRI (new station, 8/25)
- West Salem, WI WISQ to WQJY (requested)

## 1986 Group Sales

Metromedia to Metropolitan (9 stations) \$285 million

Outlet to management (4) \$75 million (estimated)

Katz to NewCity Communications (11) \$68.3 million

Affiliated to EZ (9) \$65 million

Group One to DKM (8) \$59.9 million

Doubleday to Emmis (3) \$53 million

Josephson to Sage (6) \$38.5 million

Republic to Jacor (5) \$34 million

Mid America to WIN (6) \$25 million

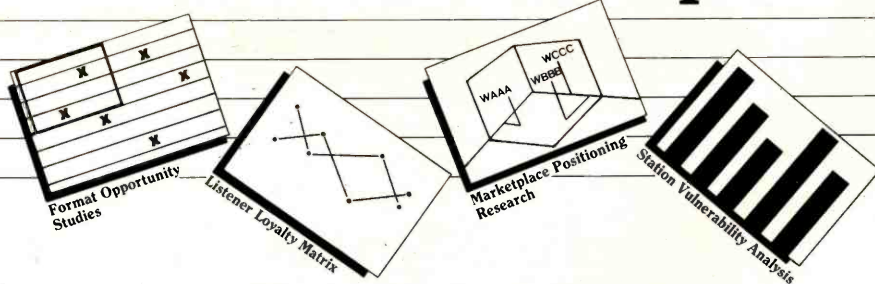
ELF to REBS (6) \$15 million

Sentry to Sage (8) \$9.4 million

Great Trails to President Alexander Williams and partners (9) (price undisclosed)

Bair to Reliance (8) (price undisclosed)

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Contact - Mitt Younts (202) 822-8913

**MIDWEST:** Class IV AM with Class C FM in growth market. Priced at less than 2 times expected 1986 billing. \$2,000,000.  
Contact - Peter Stromquist (818) 366-2554

**SOUTHWEST:** Class C FM powerhouse in one of the most appealing sunbelt markets. Asking \$4,000,000; terms.  
Contact - Jim Mergen (818) 366-2554

**HAWAII:** Class C FM; very profitable. Priced at 8 times cash flow.  
Contact - David LaFrance (303) 234-0405

**CALIFORNIA:** Attractive AM/FM Combo in pleasant, growing market. Includes studio building and land. \$1,425,000 w/ \$250,000 down.  
Contact - Elliot Evers (415) 495-3516

**SOUTHWEST:** Stand-Alone FM in sunbelt growth market with healthy, diversified economy. Asking \$750,000 with \$250,000 down.  
Contact - Bill Whitley (214) 680-2807

**ROCKY MOUNTAINS:** Attractive AM/FM combo in small market surrounded by resorts. Asking \$400,000 with \$150,000 down.  
Contact - Greg Merrill (801) 753-8090

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New Orleans Marriott

## OVERWHELMING RESPONSE

Listener and station response has been overwhelming. As a result, ROCK CONNECTIONS, the 15-week summer series – expands to 52 weeks a year.

Hear why. For details and/or a cassette of an actual show, call Jamie Curtis in New York at (212) 975-7316 or Steve Epstein in Los Angeles at (213) 460-3547.

WITH  
**MIKE HARRISON**

ROCK CONNECTIONS is one hour each week, with three-hour special editions planned for Memorial, Independence and Labor Day Weekends. CBS RADIORADIO reserves the right of final selection of affiliates.

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Produced in association with Goodphone Communications

## RUST BELT REBOUND?

# Acquisition Fever Strikes New England Radio

It's been dormant for more than a few years, as oblivious to change as a Gloucester fisherman, but the preliminary indications are that sales of radio stations in the once-stagnant New England region are resurging.

The clearest indication of this revitalization is the \$50 million that **Noble Broadcasting** has pumped into two markets — \$30.5 million for **WAVZ & WKCI/New Haven** and \$19.5 million for **WSSH/Boston** — in little more than a month. Sources throughout the radio industry are hastening to add that they expect more activity to follow.

"There's no way to overstate the premise that New England radio — and radio throughout the Northeast — is back," said **Frank Boyle**, a Norwich, CT-based broadcast broker. "I must have 30 or 40 requests for radio stations in New England."

"I can't think of a better market to invest in," said **Thomas Buono**, President of **Broadcast Investment Analysts, Inc.**, a Washington, DC-based property evaluation and appraisal firm.

And there's evidence that other media are in on the region's rebound. **Rupert Murdoch** is adding a Boston TV station to his empire. Texas-based **Harte-Hanks**, feeling the pinch of the slumping oil industry, recently picked up a number of suburban weeklies in Massachusetts.

### Strong Economy Cited

Most analyses of the market for radio properties in the Northeast conclude that the revitalization is tied to the reversal of the nation's economy. New England's overall fiscal outlook has brightened, bolstered by decreasing unemployment and a successful conversion to a high-tech base, while the Sunbelt's economy has staggered under the collapse of the oil industry.

"All factors bode well for the area," said **Ron Hickman**, a broker with **Chapman Associates**, who formerly owned stations in the region. "New England has a new breath of life. The economy is up, the tourists are back, and the prices of radio stations are beginning to reflect that."

## New FMs Assigned

Lahoma, OK has received its first FM allotment, 95.7 MHz, from the FCC. Applications for the channel will be accepted from October 7 to November 5. The same filing window applies to another newly assigned FM, 102.7 MHz in Rockledge, FL.

"There's no way to overstate the premise that New England radio — and radio throughout the Northeast — is back."

— Frank Boyle

According to Boyle, "The Rust Belt is not a positive adjective. Stations in that region once had a built-in discount factor. Where the multiples in the Sunbelt ran between nine and ten percent, the multiples in the Rust Belt were running between six and eight percent."

"Now, there's more parity between the two regions, with little difference in how the stations are priced."

### Lower Multiples In Northeast

Buono believes "part of the reason New England stations are so attractive to buyers is that buying opportunities in the region have always hewed more closely to sound economic determinations."

"There's no question that the prices are a function of supply and demand," Buono said. "In the Sunbelt, the multiples being paid are inflated because the demand was so high."

Buono added that what he calls the "greater fool theory" — if a new owner makes the mistake of paying too much for a station, his salvation will come at the hands of somebody making a bigger mistake by paying even more — was far more prevalent in the Sunbelt than in the Northeast because of this high demand.

### Keeping Cash Close To Home

Boyle added another reason for the increasing attractiveness of the Rust Belt. With so much of the money for investment — what he called "the motor that drives this industry" — concentrated in the Northeast, "it's natural that they're saying 'Why don't we look right in the neighborhood?'"

This impulse, he said, is exaggerated by an infusion of financiers new to broadcast investment — "again, people based in the Rust Belt" — who feel most comfortable in their native region.

Despite this optimistic view of the Rust Belt's rebound, most observers insist there are limits to the resurgence. For one, much of the Northeast is going to lag behind large

markets in New England, which enjoy a concentration of new, high-tech business.

"New England is unique," Buono said. "I'm not sure the rest of the Rust Belt is going to enjoy its prosperity."

### More Dependable Growth

In addition, some portions of New England, especially sparsely populated areas of Maine or New Hampshire, will be quickly outpaced by larger, more prosperous urban areas like Boston or New Haven.

Still, the Rust Belt's revitalization is formidable. Concluded Buono, "Investors are saying right now that the Sunbelt is out of whack, and it might be safer to go with a market that will have modest, but dependable, growth."

## Biggest Individual Station/Combo Sales Of 1986

**KROQ/Los Angeles to Infinity,** \$45 million

**KFAC-AM & FM/Los Angeles to Classic Communications, \$34 million**

**WAVZ & WKCI/New Haven to Noble, \$30.5 million**

**WQYK/Tampa to Infinity, \$27 million**

**KRBE-AM & FM/Houston to Susquehanna, \$25 million**

**WLIF/Baltimore to JAG, \$25 million**

**WADO/New York to Tichenor, \$20 million**

**WHAS & WAMZ/Louisville to Clear Channel, \$20 million**

**WSSH/Boston to Noble, \$19.5 million**

**WOOD-AM & FM/Grand Rapids to Surrey, \$19.25 million**

**KOB-AM & FM/Albuquerque to Price, \$16.5 million**

**KOKE/Austin to Keymarket, \$15 million**

**KSUN & KLZI/Phoenix to Duffy, \$15 million**

**WMKR/Baltimore to Capitol, \$15 million**

**KOOL-AM & FM/Phoenix to Adams, \$15 million**

**KISS/San Antonio to Noble, \$13.3 million**

**KGOL/Houston to Shamrock, \$13 million**

**WGBB & WBAB/Long Island to Noble, \$12.975 million**

**WEBN/Cincinnati to Jacor, \$12.3 million**

**KCBQ-AM & FM/San Diego to Eric/Chandler, \$12.2 million**

**KISW/Seattle to Nationwide, \$12 million**

**KCMO & KBKC/Kansas City to Gannett, \$11.2 million**

**KONO & KITY/San Antonio to Duffy, \$11 million**

**WERE & WGCL/Cleveland to Metropolis, 10.7 million**

**KORS-AM & FM/Minneapolis to Cap Cities/ABC, \$10.5 million**

**WKIX & WYLT/Raleigh to Metroplex, \$10.5 million**

## 75% OF STATIONS HELD THREE YEARS

# FCC Study Labels Trafficking Curb 'Unwarranted'

Fanning the fires of controversy surrounding the question of minimum holding requirements for radio station ownership, the FCC has concluded that it was correct in eliminating the anti-trafficking rules in 1982.

"If anything, an even stronger case can be made today that a general license retention period is unwarranted," the agency ruled.

The statement came in a memo prepared by Deputy Mass Media Bureau Chief **Roderick Porter**. The study, undertaken at the behest of Commissioner **Jim Quello**, concluded that approximately 75% of all station sales between December 1982 — when the rules were eliminated — and May of this year involved stations held for more than three years.

### 2208 AMs, 1758 FMs Sold

The investigation determined that of the 2208 AM stations sold in the period in question, 1593 (72%) were held for more than three years. Of the 1758 FM stations sold in that time, 1339 (76.2%) were held for more than three years.

"Given the above, it is reasonable to conclude that station sales since 1982 that were held for less than three years resulted in the continuance of previous levels of service or even improved service," Porter stated in the memo.

"Finally, it should be noted that the bureau's study provides a strong indi-

## 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. Sale closing photos and broker news, such as personnel and office announcements, are also welcome.

cation that the percentage of stations sold since 1982 that were held for more than three years has actually increased in a significant way compared to the situation that pertained in 1962 when the rule was adopted."

The study's conclusions support the FCC's reluctance to reexamine the decision to delete the anti-trafficking rules, despite the insistence of some critics that the freer marketplace has altered the character of broadcasting and threatens the viability of quality programming.

Three public interest groups recently asked the FCC to reinstate the rules, with the holding period extended to five years. That petition was summarily dismissed by the Mass Media Bureau (**R&R, 8/29**). Although the bureau study was not cited in that decision, both the study and the rejection of the petition were signed by Porter.

## EX-GOLDEN WEST HEAD

# West Joins Brokerage Firm

Former **Golden West Broadcasters** radio division President **Bert West** has joined **Broadcast Properties West**, a Seattle-based media broker.

Company President **William Simpson** said, "I'm delighted to have a broadcaster with Bert West's background representing Broadcast Properties in the vital Southern California region." West will work out of the Pasadena office.

West started his broadcast career with **CBS**, and later became GM of **KSFQ/San Francisco**. He joined **Golden West** in 1957 and retired in 1981. He has later lured out of retirement to run **KRLA/Los Angeles**, and remains a consultant to that station.

July 15, 1986

## Home News Company

has acquired

**KLSN (AM) and KISC (FM)**  
Spokane, Washington

from

**KHQ Incorporated**

The undersigned initiated the above, assisted in the negotiations and acted as broker for the transaction.

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## 300 DAYTIMERS GO FULLTIME

# U.S., Mexico Sign Pact Aiding 2300 Daytimers

About 2300 daytime-only AM stations can now either operate fulltime or at least broadcast for two hours past local sunset. After five months of mysterious delays that still remain unexplained, the United States and Mexico last week (8/28) finally signed a new international AM treaty containing the daytimer relief.

Stations are free to begin using the new operating hours immediately, as long as they've mailed the FCC a written notice of their intent to do so, along with information on the technical method they'll use to reduce power at night.

Approximately 300 daytimers on the Mexican clear channels get 24-hour authority under the agreement. Those channels are 540, 730, 800, 900, 1050 and 1220 kHz. Another 2000 daytimers can operate for all or part of the two-hour period after local sunset. Only about 100 daytimers get no relief under the new pact.

Daytimers were notified of their nighttime power levels, 500 watts, to a disappointing handful of watts, in 1984.

no changes in the agreement in the six months it languished in their bureaucracy.

Negotiations on the agreement concluded last August. Initially, the final signing was delayed when much of Mexico's AM data base was destroyed in the devastating Mexico City earthquake.

The data base was restored with U.S. assistance, and McKinney, via satellite from an AM conference in Geneva, announced to the NAB Convention that the deal would be signed April 22. That date, and many others later rumored by various sources, came and went without action — until last week.

Palmer reported. "This time it's not a drill," he told his staff.

This month WATH is broadcasting until 9:45pm, although Palmer says that will be trimmed to 7pm in December, when days are shortest. But even that extension should be adequate, he says: "I think in most markets prime time is 4:00 to 7:00pm."

miles and a usable signal for 60 miles."

For the moment, KWOA is signing on an hour earlier each day, at 5am, and staying on the air with its Country/Farm News/News format until midnight. In anticipation of the change, the station has signed with NBC Talknet, and this week will begin airing local sports from four neighboring communities that never before enjoyed broadcast coverage.

"I cannot to this day tell you why it took six months from March to get this signed."

— Jim McKinney, FCC

### Delays Still A Mystery

FCC Mass Media Bureau Chief Jim McKinney commented, "I cannot to this day tell you why it took six months from March to get this signed. Nobody here can say why, and I don't believe anyone in Mexico City can, either." McKinney added that the Mexicans made

### WATH: "This Is Not A Drill"

Some daytimers wasted no time exploiting their new authority, including NAB Daytimer Committee Chairman David Palmer, VP/GM at WATH & WXTQ/Athens, OH. "It came down the wire at 5:52pm and we stayed on that night,"

"It came down the wire at 5:52pm and we stayed on that night."

— David Palmer, WATH/Athens, OH

### "Momentous Step" Lauded

NAB Radio Chairman Bev Brown of KGAS/Carthage, TX hailed the U.S.-Mexico pact as a "momentous step in the history of U.S. daytimers." He added, "Now, finally, we can greatly expand daytime radio's reach in those areas that often need their services most. This treaty signals a giant step forward in our overall efforts to achieve daytimer improvements."

During the summertime, WATH will stay on until 11pm. "That's attractive," Palmer relates, "because there's baseball and other things we'd like to do on the AM side."

Palmer added, "My concern now turns to hoping that daytimers will utilize this new opportunity fully. Many broadcasters are going to be pleasantly surprised at what these lower power levels are capable of doing. This offers new and exciting sales opportunities... now use them!"

### Daytime Leader No Longer A Daytimer

One daytimer who's been active in the fight for longer hours is Jim Wychor of KWOA/Worthington, MN. Formerly President of the Daytime Broadcasters Association, Wychor last Thursday saw a dream realized when his station, an occupant of a Mexican clear channel, became a fulltime facility. "I've been personally working on this for 20 years, so it was worth it," Wychor explained.

Wychor said he was "absolutely overjoyed" when word came last week of the signing in Mexico City. "We went on the air that night. We got 159 watts and have a solid, interference-free signal for 45

"I've been personally working on this for 20 years, so it was worth it."

— Jim Wychor, KWOA/Worthington, MN

NAB President Eddie Fritts praised "the tireless diplomatic efforts of the FCC, our State Department, Mexican broadcasters, the Mexican government and the U.S. and Mexican Embassies in Mexico City and Washington."

Said Fritts, "To agree on an international treaty of this scope takes considerable time and the concerted effort of many different groups... most of all, the collective efforts of our daytimers, who know their audiences and demonstrated the indisputable need for this accord."



Just finished reading the second issue of Mediatrix. Incredible! Congratulations. I now know where I'm going to buy another radio station.

GEORGE JOHNS

Dear Radio Friend:

If your workday is anything like ours, you spend a great deal of time obtaining information — none of which seems to be at your fingertips. The Yearbooks have long been rendered impractical for many of our purposes; we all tend to rely on the SRDS® for station listings ignoring the fact that it is designed for sales use — and Bob Hamilton's "Starship '73", the last true programming annual, is now no more than nostalgia.

Headline journalism is great for late breaking stories, but how does Bob Price actually get all that financing? What's the real story behind George Johns' consultancy? How about a full report on the current status of direct mail — and why isn't someone doing in-depth market profiles anymore?

After talking with numerous radio professionals about specific information needs, Rollye Bornstein uncovered three distinct areas of deficiency: there was no comprehensive yearly publication designed to be used for programming purposes; there was no trade dealing with current changes beyond a superficial treatment; and finally, in a more utopian vein, there was no one source to contact when questions of a specialized nature surfaced. Filling all three requests in a cost efficient manner became the focus of Rollye's company, Mediatrix, Inc. The initial response has been gratifying.

Many of you may recognize Rollye from her years as Billboard Magazine's radio editor. Others remember her as the writer/producer of several well known syndicated programs including Watermark's "Soundtrack of the '60s". In addition, she has served in virtually every capacity both on the air and off, at a number of well known radio stations throughout the country including work with Fairbanks, Storz, Infinity, Greater Media, and Cap Cities.

Mediatrix has been praised by everyone from corporate presidents to local air personalities. Key industry figures were quick to subscribe; quicker to voice their satisfaction. In looking over the material Mediatrix provides, we too feel it is a product that deserves attention. We hope it will intrigue you sufficiently to subscribe. Should you need more information, please feel free to contact Allied.

Sincerely,

P.S. The *Monthly* contains over 100 pages of in-depth information centering around a comprehensive analysis of a top 100 market and many additional features. Your subscription also entitles you to the *Annual*, an amazing reference tool, and membership in the *Telephone Retrieval Network*, which provides you with instant insight. A wealth of information at a value price... \$395. Call the nearest number to subscribe.

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## NEWS BRIEFS

### RIAA Moving HQ To Washington

As mentioned in Street Talk last week, early in 1987 the Recording Industry Association of America (RIAA) will move its headquarters from New York to Washington, DC. The association will also be seeking a "prestigious political specialist" as President, succeeding Stanley Gortikov, who will become Chairman and then retire in the next two to three years.

Gortikov explained, "Our intended move to Washington reflects the industry's growing need for closer contact with Congress and many government branches. The commercial and creative health and growth potential of our member companies are increas-

ingly linked to Washington objectives."

Besides Congress, RIAA says it maintains regular contact with the Special Trade Representative, National Endowment for the Arts, Copyright Royalty Tribunal, Copyright Office, and the Departments of Justice, Treasury, and State.

### Other Key Developments:

• One new hire and five promotions at NAB: Loretta Uccelli named VP/ Public Affairs & Communications; Susan Kraus promoted to VP/Media Relations; Valerie Shulte upped to Senior Associate General Counsel; Kevin Burke, Theresa Rebel, and Howard Woolley promoted to Director/Government Relations.

# People committed to excellence create the future.

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# Tina

## ALBUM PARTY

**THURSDAY,  
SEPT. 25**

10PM EASTERN  
9PM CENTRAL  
8PM MOUNTAIN  
7PM PACIFIC

FOR HER LONG-AWAITED  
NEW CAPITOL RELEASE,  
"BREAK EVERY RULE."

Hosted by  
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## Lip Service

One of the perks of this cushy gig as "What's New" editor is panning through a veritable sea of statistics for that occasional nugget of information that just fills you with that "feel-good-all-over glow," such as this tidbit gleaned from *American Demographics*:

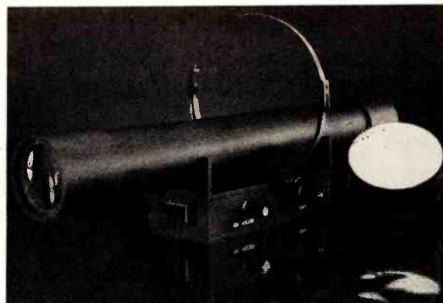
According to a recent survey undertaken by the Chicago-based company, **Market Facts Inc.**, while 86% of America's parents expect their children to go to college, only 54% of these parents are currently saving money to help pay for their children's college education.



## Latest Phone Service: Call Rejection

An idea whose time has definitely come is "call rejection," currently available from the **South Central Bell** telephone company. Once you sign up for this latest in phone services you're able to program up to six telephone numbers into your phone and record a message that tells anyone calling from these numbers to stop harrasing you.

If that isn't enough, the **Wireless Flash** radio news service also reports the **Sony Corporation** has recently developed a "counterattack" phone that gives crank callers, ex-spouses, and over-anxious creditors a taste of their own medicine. This friendly little gizmo automatically records the offending call and repeats it back so that the original caller hears his or her message over and over and over and over again, all thanks to a built-in memory that stores up to 16 seconds of a crank call and plays it back at the appropriate push of a button. And who said social graces are lacking in the '80s?



## Sonic Spy Scope

Listen to conversations more than 100 yards away with the "Sound On Light" audio/optical system. Based on the scientific fact that light waves carry sound, this priced-under-\$50 item detects voices as they travel along a beam of reflected sunlight.

According to the **Exeters** catalog, this lightweight listening device is completely undetectable and works indoors or outdoors, day or night. However, for evening undercover work, a flashlight and an infra-red filter — the latter of which is included — are required.

Measuring 16 x 4 inches, the headphones-included sonic spy scope is available by calling 1-800-525-4477. Just the thing to train on your GM's office the day that the latest book comes in . . .

## Soothe Your Staff

When your sales staff needs the soothing sounds of something soft 'n' cuddly to salve their bruised egos or bleeding ulcers, why not reward them with the prenatal-sound bear or lamb developed by noted obstetrician **Dr. William C. Eller**.

These unusual pacifiers reproduce the actual sounds heard inside the womb of an expectant mother, and have been proven effective at soothing and relaxing listeners in hospital tests. (Each animal contains a transistorized, battery-operated miniature amplifier and speaker to electronically reproduce the recorded sound.)

What's more, each animal is fire-resistant and nonallergenic. Eyes are secured with washers and cannot be pulled off, and the animals' on/off switches will withstand 25 pounds of pull. Each toy is also machine washable, providing the electronic unit inside is removed.

## POLL STAR

### TOP 20 CONCERT PULSE

- | LTW | ARTIST                             |
|-----|------------------------------------|
| 2   | 1 VAN HALEN                        |
| 1   | 2 B. DYLAN & T. PETTY              |
| 3   | 3 ZZ TOP                           |
| 4   | 4 ALABAMA                          |
| —   | 5 STEVIE WONDER                    |
| 5   | 6 BOB SEGER...                     |
| 6   | 7 S. NICKS/P. FRAMPTON             |
| 7   | 8 OZZY OSBOURNE                    |
| 8   | 9 DEPECHE MODE                     |
| 10  | 10 AC/DC                           |
| 12  | 11 BEACH BOYS                      |
| 15  | 12 AEROSMITH/T. NUGENT             |
| 9   | 13 RUN D.M.C./WHODINI/ L.L. COOL J |
| 14  | 14 JAMES TAYLOR                    |
| 13  | 15 JIMMY BUFFETT                   |
| 16  | 16 EDDIE MURPHY                    |
| 17  | 17 MONKEES                         |
| 11  | 18 JACKSON BROWNE                  |
| 18  | 19 JUDAS PRIEST                    |
| 19  | 20 38 SPECIAL                      |

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

## Meine Freunde! Trefft euch im Marriott!

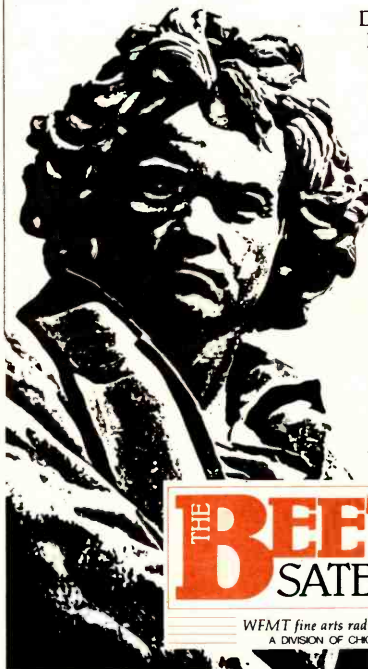
Oh . . . sorry . . . I forgot where I was! But, as I said, my friends, meet us at our suite #2205 in the New Orleans Marriott, anytime during Radio '86.

David Levin, Ray Nordstrand, and Rich Marschner will tell you how the Beethoven Satellite Network can work in your market.

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# PRO:MOTIONS

## Bettis Chairs NAS Board



John Bettis

Pop music lyricist/composer John Bettis has been elected Chairman of the Board of the Hollywood-based **National Academy of Songwriters**. He succeeds L.A. entertainment attorney and 2½-year Chairman Kent Klavens. Bettis also continues to serve on ASCAP's National Board of Review.

## PROS ON THE LOOSE

**Brother Bill** — Afternoons WKSF/Asheville, NC (704) 684-0221

**Terry Black** — Music/Research KJJ-AM & FM/Phoenix (602) 973-8100

**Bill Cody** — Mornings KOOK-FM/Billings, MT (406) 259-1951

**Marsha Costa** — Director/Promotion Music Awareness (818) 842-4086

**Fast Eddie Coyle** — Middays B97/New Orleans (504) 466-0395

**Cathy Cruise** — Middays Y100/Miami (305) 921-1419

**Terry Fox** — Nights KHTR/St. Louis (314) 968-9381

**James Irwin** — Mornings WANS/Greenville (803) 226-3775

**J.J. Michaels** — Mornings WANS/Greenville (803) 231-8002

## McKeown, Sineni Upped At Arista



Kay McKeown



Nicki Sineni

Kay McKeown has been promoted to Director/A&R Administration, West Coast, and Nicki Sineni has been promoted to Associate Regional Marketing Director for **Arista Records**. McKeown has been with the label six years, most recently as Associate Director/A&R Administration, West Coast. For the past year Sineni has been the label's Marketing Manager in Dallas, where she will continue to be based.

## Schiefer WDTX LSM

WDTX/Detroit promotes Michael Schiefer to the Local Sales Manager slot. Schiefer was formerly an Account Executive for the station, prior to which he similarly served for over three years at WNIC-AM & FMD/Detroit.

## Berry WPVA & WKHK GSM



Walter Berry Jr.

Walter Berry Jr. has been tapped as General Sales Manager at WPVA & WKHK/Richmond-Petersburg. Formerly GSM at WOKJ & WJMI/Jackson, MI and WAPI/Birmingham Berry also worked as an AE at WNUE/Fort Walton Beach, FL and Sales Manager at WAAY/Huntsville, AL.

## Bjugstad KMGG GSM

KMGG/Santa Rosa, CA has named Kent Bjugstad General Sales Manager. Bjugstad's background includes a four-year post as an Account Executive for cross-town KZST and five years' programming experience.

## CHRONICLE

### Born To:

● **RCA's Paul Atkinson** and his wife Helen, daughter Lucy Marie, August 4.

### Married:

● **KFMX/Lubbock** morning man Dale Dudley marries Hope Brown, August 22

● **KKAZ/Cheyenne** PD Jack Alexander marries Elaine McBurney, August 7.

## Chappell/Intersong Appoints Lapinsky



Joyce Lapinsky

Joyce Lapinsky, formerly assistant to the A&R Director at **Motown Records**, has been appointed Professional Manager for the Los Angeles office of the **Chappell/Intersong Music Group-USA**.

## Custom Productions Bows



Steve Stockman

Former **WAFF/Boston** Director/Advertising & Promotion and **Katz Broadcasting** National Promotion Director **Steve Stockman** has established **Custom Productions**. The firm specializes in custom television spots for radio stations. He can be contacted at (617) 875-9397.

## KNBQ Appoints McClarty

KNBQ/Tacoma appoints five-year employee **Bill McClarty** as Retail Marketing Director. He succeeds **Rick Cavagnaro**, who continues as National Sales Manager. In other station activity, **Jeannie Lucke** joins 'NBQ's sales staff after most recently working with **KBRD & KTAC/Tacoma**.

## Matthews Joins Windham Hill

Former **Island Records** international A&R rep **Ian Matthews** has joined **Windham Hill's** A&R staff. He was with Island for 18 months.

## Brown Shifts To Unity

L.A.-based **Unity Music** appoints **Michael Brown** as Professional Manager. He was most recently Assistant Professional Manager for **Warner Bros. Music**.

## CHANGES

**Susan Donnelly**, former AE at **WQRS** Detroit, joins **Republic Radio**/Detroit as AE.

**Margaret Cheske**, of **Warner/Elektra**'s Chicago sales office, has been upped from **Promotion/Merchandising** servicing to **Junior Sales Representative**.

**Richard J. Landesman**, former Marketing Manager in **Select Radio's** marketing & research department, joins the **New York** sales staff as AE.

**Deborah Wood**, former GSM at **KEZB & KKMJ/EI** Paso, joins **Hillier, Newmark, Wechsler & Howard**/Philadelphia as AE.

**Maureen Toomey**, former AE at **Republic Radio**, joins **Hillier, Newmark, Wechsler & Howard**/Detroit as AE.



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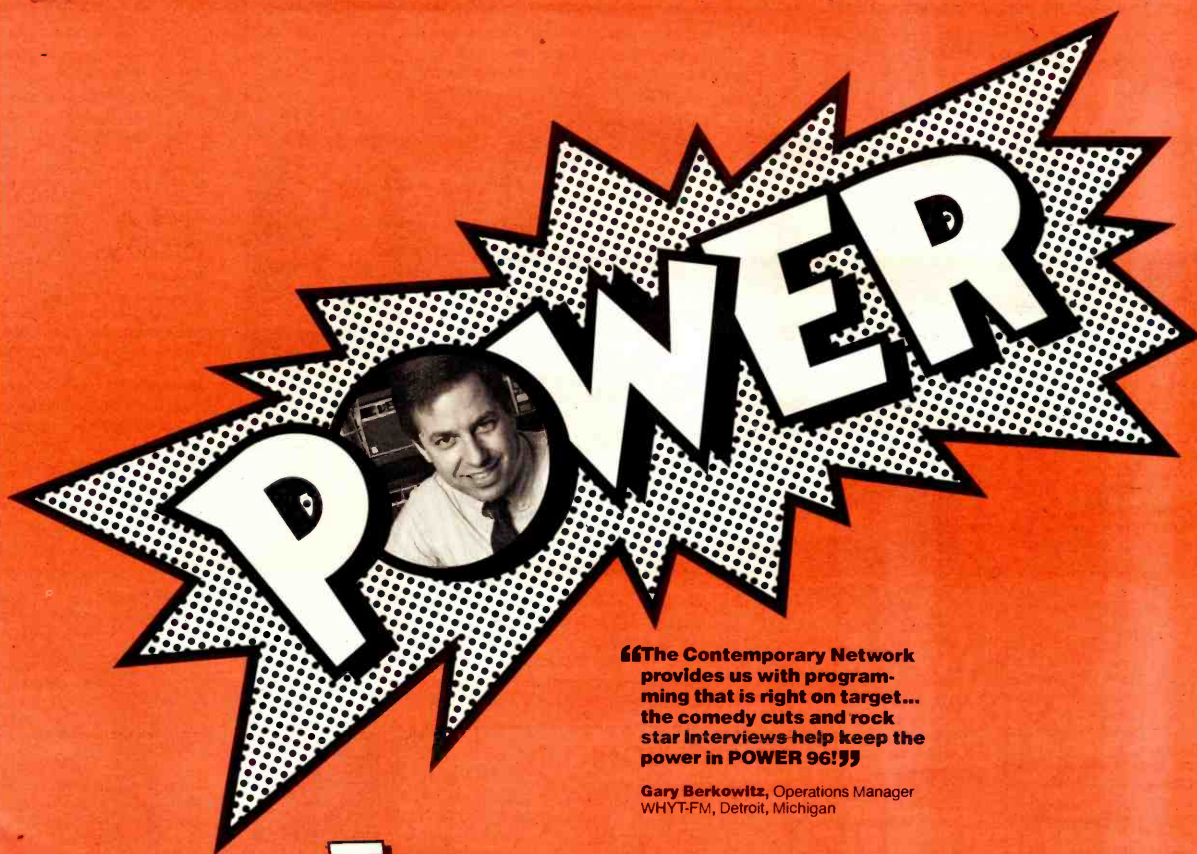
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# R&R STREET TALK

In case you're keeping track, there now appear to be five Federal grand juries investigating the music industry. Aside from those in Los Angeles, New York and Newark, there are probes out of Philadelphia (began some months ago) and Cleveland (convened more recently). Several major labels have confirmed receipt of subpoenas from Philly. There are also reports of a sixth grand jury, in Miami, but according to one insider this may actually be FBI activity related to the other investigations.

Word has it that NBC RADIO has filed a complaint with ARBITRON against CAP CITIES/ABC over a possible ratings distortion involving WLS/CHICAGO. Details to come.

And speaking of Arbitron, why has the ratings giant declined to participate in a panel discussion with BIRCH RADIO at Radio '86 in New Orleans? According to NAB, ARB didn't want to go "head-to-head" with Birch, preferring instead to give a company presentation. This isn't the first time the Laurel, MD ratings firm has rejected such a confrontation, which Birch Chairman TOM BIRCH describes as "an open format in which important issues can be discussed with the rating services."

Now that an almost entirely new management team is in place at WMJX/BOSTON, the station has announced a departure from "soft rock" AC to a much more full-service and older skewing approach under the programming direction of former WLTW/NEW YORK PD PHIL REDO.

The new format will be in place by September 15. Morning personality DICK McDONOUGH is replaced by BILL STEPHENS, midday man DAVID ISEMAN is replaced by JUSTIN CLARK, and JOHN KOSIAN replaces EDDIE BRAND in the late morning-early afternoon spot. ROD FRITZ comes aboard as News Director, JEANETTE KERR is now also in news, and TV weatherman HARVEY LEONARD joins to watch the clouds.

VIACOM President/Radio Division BRIAN BIELER resigned earlier this week. All corporate GMs were to hold a pow-wow in Houston this week to determine a replacement; look for Broadcasting Division President PAUL HUGHES to resume direct leadership while a replacement — if any — is selected. Bieler's departure means that Viacom not only is looking for a Prez for its Radio Division, but its Houston and Washington GM slots are open as well.

MCA VP/AOR Promotion JOHN SCHOENBERGER has resigned and expects his next post to be in artist development —

perhaps in a product manager capacity for a label or working for an artist management outfit. Leading candidate to replace JS is said to be EPA VP/AOR Promotion BILL BENNETT.

RON THOMPSON has been named GM at KWIZ/ANAHEIM, which places two top former RKO retail sales aficionados head-to-head in that town since TIM SULLIVAN manages Crosstown KEZY. Thompson and Sullivan also are both ex-KHJ GMs.

Hot CD Rocks! Next month, the ROLLING STONES' classic albums from the '60s will be available on compact disc via POLYGRAM. It's the result of a newly-signed deal between the label and ALLEN KLEIN's ABKCO, which holds those rights. The albums are digitally remastered, Klein tells ST, and will also be available from PolyGram on chrome cassette and LP.

Meanwhile, PolyGram's jazz division under VP RICHARD SEIDEL is set to reactivate the celebrated VERVE label for new recordings. It'll return next year with a series of albums under the "Live At Vine Street" banner. First releases will feature NINA SIMONE and MARLENA SHAW.

METROPOLIS BROADCASTING, soon-to-be owner of WGCL/Cleveland, is switching calls to WNCX — possibly an acronym for "North Coast X." Look for JIM HARPER, PD at sister station WDTX/DETROIT, to have a lot to say about what goes on at the X. Harper's keeping mum about his plans, but you'll read about it here first.

Since the MONKEES' reunion roadshow is such a smash, you figure that Messrs. JONES, DOLENZ & TORK must be raking it in, right? Not necessarily. We hear that when the three signed up for the deal months ago they agreed to a weekly salary (in the "OK" range) and not a percentage of the take. The tour this week remains at #17 in POLLSTAR's weekly Concert Pulse report (see Page 19).

GREATER MEDIA has hired former WPJX/NEW YORK PD JOE CAPOBIANCO as interim PD through the fall book. There are no plans to make it a permanent deal, and Joe will continue his consultancy. Meanwhile no GM has yet been named at WMJC — but GSM DON HAMLIN is filling in for the time being.

Across town at WNIC morning man STEVE GANNON has left the station, to be replaced September 15 by WIVY/JACKSONVILLE morning man MIKE MURPHY. Don't be surprised to see Gannon move west to L.A. to pursue an acting bug.

WIP/PHILADELPHIA, responding to "a hole in the market for more sports information," has beeped up its sports

Continued on Page 24

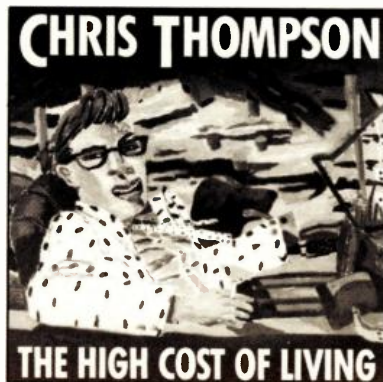
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<b>WERZ</b>	<b>KMGX</b>	<b>KQIZ</b>	<b>KKAZ</b>
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## STREET TALK

Continued from Page 23  
programming to include Penn State football, and sports talk shows featuring highly visible TV sportscaster **HOWARD ESKINE** and sports medicine expert **PAT CROCE**.

You may have heard about **AL SKOCZEN**, the Houston cop who was selling T-shirts boasting "Houston Police 4, New York Mets 0, referring to the July 19 scuffle between a quartet of Mets players and some off-duty Houston cops at a local bar. The fight resulted in the arrests of Mets **RON DARLING** and **TIM TEUFEL**, and prompted Skoczen to make the shirts. In reaction, **WYNY/NEW YORK** morning man **MIKE WADE** asked listeners to come up with fitting responses to Houston's T-shirt idea. The result: Skoczen will be mailed a bushel of strawberries (a la Daryl) and a T-shirt proclaiming "Mets — Champs, Houston — Chumps.

Chalk up another "Classic Rock" client for **FRED JACOBS**, who's pacted with **WYSP/PHILADELPHIA**. As for longtime 'YSP consultant **JEFF POLLACK**, GM **KEN STEVENS** expects to now work with him on a "project basis."

**SKY DANIELS** has exited **KMET/LOS ANGELES** late-nights. With a background that includes stints at **WLUP/CHICAGO** and **KFOG/SAN FRANCISCO**, expect "Skyboy" to touch down at a major market AOR shortly.

Can't find a syndicated TV spot you like? Try **AOR CILQ (Q107)/TORONTO**'s solution — a competition open to the public with prizes for the best spots produced. The only requirements were that the spots be finished :30's and show the station's logo three times. The station whittled a field of 50 down to 15, then asked a panel of experts to select the top three. The finalists have been running in rotation on local TV stations for three weeks and the winner, to be chosen from audience reaction, will run for another three weeks and net its creator \$5000. Two of the finalists were professional producers, while the third was an amateur.

**WFIL/PHILADELPHIA** is turning the clock back 20 years later this month with a reunion of the "Famous 56 Boss Jocks." September 18 was the day two decades ago when parent company **TRIANGLE PUBLICATIONS** changed formats from Easy Listening Standards to Top 40. The veteran lineup for the upcoming on-air reunion includes **JAY COOK**, **DAVE PARKS**, **TOM TYLER**, **ALAN SMITH**, **CHUCK BROWNING**, **J.J. JEFFRIES**, **DICK HEATHERTON**, **LEE SHERWOOD**, **LONG JOHN WADE**, **GEOFF RICHARDS**, **KEVIN MCCARTHY**, and "BANANA" **JOE MONTIONE**.

**KBKC/KANSAS CITY** has changed its calls to **KCPW/POWER 95** and brought in **KIM WELSH** as MD. The new Urban/CHR hybrid has also signed up **DICK WILSON** (5-9am), **CHARLIE KNIGHT** (9-noon), **LORRIN PALAGI**

(12-3pm), **BOBBY OCEAN** (3-7 pm), **FAMOUS AMOS** (7-midnight), and **KEVIN McCULLOUGH** (midnight-5am).

**ABC RADIO NETWORKS** is participating in Project Literacy U.S. (P.L.U.S.) by next week airing a series of public affairs programs focusing on adult illiteracy in America.

Longtime L.A. personality **CHARLIE TUNA** has been signed to host **WESTWOOD ONE**'s three-hour Adult Contemporary countdown "National Music Survey."

The wagon train finally made it to Albuquerque. **DRAKE CHENAULT** is unpacking its boxes and prepping its new offices after exiting its Canoga Park headquarters earlier this summer. New toll-free number: (800) 247-3303.

New **WPOW (POWER 96)/MIAMI** morning man **DON COX** got a real wake-up call when he was kicked in the head recently by the Coppertone dog during a remote broadcast. Cox was broadcasting from the ledge of a Coppertone billboard when the teasing pooch — the one that tugs on the Coppertone girl's britches — struck him in the head. Cox was rushed to the hospital, then returned several hours later with seven stitches in his scalp. His first order of business: to unleash a swift kick at the protagonist pup.

**WAPE/JACKSONVILLE** News Director **MARGE FIZZY** got into a bit of hot water — following a "'50s Night" party at **SNORKELS**, a local nightclub. Marge was apparently MC-ing a "Best Performance In The Back Of A '57 Chevy" contest when 19-year-old seaman **PATRICK CHAMBLISS** and female companion **ROBIN ELROD** allegedly violated the state's sodomy law. Local authorities rounded up the usual suspects, in this case the club's owners, and are interested in questioning Marge because of her alleged contribution to "encouraging an illicit act." Insiders say Marge was not involved in any sexual act, and was actually trying to get the situation in hand. So to speak.

Look for **WNYB/BUFFALO** to go Classic Hits this Sunday night at midnight, with consultant **GARY GUTHRIE** at the helm.

**WGRD/GRAND RAPIDS** is conducting what may be the "Ultimate Music Marathon" in which it will play 1000 songs in a row this week to kick off a major promotion.

And now, in social news: **CBS/RECORDS GROUP** President **WALTER YETNIKOFF**, is engaged. The bride-to-be is **CYNTHIA SLAMAR**, who's worked in the movie and music industries, and the couple will wed next April in New York. It'll be her first marriage, his second. The CBS chieftain turned 53 last month.

Also, Happy Birthday to **DON ANTHONY**'s **TALENT MASTERS**, which celebrated its first year in business this week.

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WJBR-FM	Wilmington	4.3	12.4
WMJJ-FM	Birmingham	8.7	15.5
KLTE-FM	Oklahoma City	4.4	8.7
WRKA-FM	Louisville	4.6	14.5
KARA-FM	San Jose	1.7	17.4
WTPI-FM	Indianapolis	2.1	6.1
KIOV-FM	Sioux Falls	9.5	52.4
WHB-AM	Kansas City	3.6	9.3
KONO-AM	San Antonio	4.8	8.8
KPNW-AM	Eugene	7.8	11.1

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BRAD WOODWARD

# Radio News: A Profession In Transition

By Brad Messer

News continues to flourish as an important programming element at many of America's most successful stations — but newsmen confirm that the 1980s are generating major deviations from traditional information programming practices.

There has been much publicity about staff cuts at both the station and network levels. Many programmers have consolidated resources in prime dayparts, while abandoning overnight, evening, and in some cases even afternoon news coverage.

Those who wish to write the story of the death of radio news, how-

ever, are in for a very long wait. What appears to be happening is metamorphosis, not death.

In the first section of this special supplement, we have posed several pertinent questions to a number of news directors from around the country. The responses we received reveal a noteworthy dichotomy in attitude: although many think their competitors have deempha-

sized news in the 1980s, the respondents report that their own stations — which are among the nation's most successful — have generally maintained or increased their level of commitment to radio news.

Does this mean these stations are exceptions to a trend toward less and less news on radio? The truth may be just the opposite — perhaps these stations' commitment to radio news is one reason why they are profitable leaders in their formats and markets.

The news directors we talked to also offered their ideas about the

overall health of their profession, and discussed specifics such as staffing and salary levels, equipment budgets, and news promotion strategies. They also provided some revealing advice for young people. Sadly, some of the industry's top news directors — despite their own love for the profession — believe a scarcity of jobs and the field's low pay make radio news a poor career choice today. Television's greater visibility, glamour, and compensation also contribute to the siphoning of news talent away from radio.

In addition to this news director

survey, WTOP/Washington Operations Manager Holland Cooke — who came to his all-News station with a music programmer's background — challenges radio newsmen to "matter to people." He points out how radio can and must keep its audience awake and involved.

Finally, Ellen Beth Levitt, former reporter and present operator of Health Newsfeed, examines why radio news salaries are so low, and points out that the result may be a continuous exodus of good radio journalists to better-paying professions.

## WIDESPREAD CUTBACKS SEEN

# Are Programmers Killing News?

Looking back across the past five years at the industry in general, do news directors feel programmers have deemphasized news as a program element? Here are a few comments from the journalists' points of view.

NBC Radio News Director Frank Raphael reports, "Here in New York we support two all-News stations — and that's damned healthy for the news business. If anything, we've had as much or even an increased commitment, although another facet of what's happened to radio news over the last few years is also quite visible here in New York.

"WNEW, which had at one point the finest and largest radio news shop in the nation, now has essentially a two-person department on the AM side. WRFM changed formats and blew out its prizewinning, authoritative news department."

### Debt Service Fuels Cuts

In Raphael's opinion, "What you see is not a function of deregulation, as many people think. It's simply a function of the incredible burden of debt service. Radio properties have skyrocketed in value and attractiveness, so you get specific situations which are not really the overall general picture. They seem to indicate that the news business is in trouble, but it's not."

Raphael points to the example of a station that sold for "megabucks." He relates, "The management sits down one day and says, 'Our first payment is due on X date and it's gigantic. Where are we gonna get that money?' One of the ways they do it is by cutting all but essentials. Unfortunately, to these people news is not an essential. I think their audiences ultimately will tell them otherwise."

### Changing News Presentations

Many stations have changed the style of the presentation of their news. The most common technique is to make the news more informal. According to sports reporter/ND Charleye "The Coach" Wright of KIIS/Los Angeles, "We don't even use the term news. We talk about

but in general news has been deemphasized. Certainly it has here at KIIS."

### "USA Today" Format

In the Deep South, ND Mike Sloan of WKXS/Mobile believes competing programmers in the market are "allowing less airtime for news. Radio news is probably going in the direction of a USA Today-type format, and has become almost a headline service for a lot of stations."

Jim Burnett of WHBC/Canton, OH says, "My department is about

### News Content Down But Adequate

At longtime News/Talk giant KIRO/Seattle, VP/News & Programming Vic Bremer looks at the role of news in this decade and concludes, "If the number of news jobs is any indicator, I'd have to say there's been a decrease in the importance of news to radio. I'm inclined to think the level of news coverage at KIRO is adequate, but there certainly are fewer stations offering news in any comprehensive way."

a definite trend away from it. There used to be at least some competition, but now we're the only station that's making any effort at all toward covering the news. I hated to see that happen. I would say the number one reason it did happen was money."

### Louisville, Albuquerque Cutbacks

WHAS/Louisville ND Brian Rublein says, "At WHAS there has been an increase in emphasis on news, with more series and long-form programming. Except for one other station which has stayed about the same, however, the market in general has decreased."

John Geddie, ND at KOB/Albuquerque, reports an "overall decrease" in news commitment, but adds, "KOB is a notable exception. We have increased our news over the years."

Of her nine years at WPLJ/New York, ND Shelli Sonstein says, "We have really only concentrated on morning drive news. As for other stations in the market, WNEW wiped out all its news except the morning and noon report. They now have no news after noon. WABC does much, much less news than they used to do, WNEW-FM and Z-100 cut their — and the list goes on and on. It's a definite trend."

"But I'm happy to report WPLJ is adding afternoon news. It will be the first time in our history that we've had afternoon news, twice an hour. They'll be 'Power 95 95-second updates' at :20 and :50. I firmly believe a CHR audience wants to hear the traffic, weather, headlines, and sports on the way home from work as well as in the morning."



Vic Bremer



Shelli Sonstein



Walt Dibble

events, like you would excitedly talk to someone over the breakfast table.

"I think that in Southern California, in the past few years, news has been generally deemphasized. Obviously that doesn't include KFVB or KNX; news is their bread and butter, even though I think their staffs have become smaller. I can't prove it, but I understand KFVB's staff is smaller. There have been some housecleanings over there in the past couple of years, and I don't think they've replaced everyone,

the same as it has always been, but now the other stations have pretty much one-man news departments."

WTIC/Hartford ND Walt Dibble notes, "Of our two main competitors, one is a music station that has deemphasized its news. The other is an all-News station, and they have done about the same thing. The FM stations usually have one person — usually a strong newscaster — and that's about it. The FMs believe in a news presence in the morning, but they don't go beyond that."

### Accent On Personality

At KMOX/St. Louis, ND John Angelides observes, "The market in general has deemphasized news and emphasized personality a lot more. Except for KMOX, this market does not have a heavy emphasis on news. News is a minute on the hour, usually rip 'n' read, and usually done by a two or three-man news department."

WIVK/Knoxville's Channing Smith looks at news in his town and says, "Unfortunately, there's been

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NO LARGE INCREASES

# Radio News Salaries Stable Or Down?

Have individual markets reflected the national "buyer's market" in news professionals by cutting salaries paid to newspeople?

"Some New York salaries are up a bit," says WPLJ's Shelli Sonstein, "but the people who are getting the super, super salaries are being cut down - not at the networks, but I think the all-News stations are cutting back on the personal contracts."

### FM's Paying More

Walt Dibble of WTIC reports, "Hartford salaries have just about stabilized. I have been encouraged by the fact that the FM stations have been paying more for quality people. I've seen some salaries at the FM's well up into the twenties."

There has been "basically no change in Los Angeles over the past twelve months," according to

"In the small markets salaries couldn't get much lower, unfortunately."

—Frank Raphael, NBC

KIIS's Charley Wright. "AFTRA contracts are typically three years, and there are usually some small percentage increases each year, so there might have been a very small annual increase. I know the basic salaries here have stayed the same."

The word from Mobile is that salaries have not increased, WKSJ's Mike Sloan comments, "This station is an exception. Generally, the salaries are not high enough. I wouldn't go so far as to call the salaries of newspeople in general pathetic, but they could be a lot better and still be average."

### Small Markets At Rock Bottom

The view of NBC's Frank Raphael is that salaries in the major markets have "stayed the same or

dropped. In the small markets salaries couldn't get much lower, unfortunately. It's a very sad state of affairs. News is such a vital and critical issue for radio listeners, and small markets are the training ground that brings people up to this level. And yet in order to get here, not only do newspeople need to be tenacious and talented, they also need to like starving. That's really unfortunate."

KIRO's Vic Bremer relates, "We have had a couple of AFTRA nego-

"I wouldn't go so far as to call the salaries of newspeople in general pathetic, but they could be a lot better and still be average."

—Mike Sloan, WKSJ

tiations completed here, and the average settlement increase is about four percent. Seattle tends to be a little lower than comparable markets. To keep really good people that a quality station wants to

hold onto, you simply have to pay them more than scale or you'll lose them."

There certainly have been "no major increases" in New Mexico, according to KOB's John Geddie. Salaries may have "increased very slightly, close to the cost of living."

Compensation has "stayed about the same in Syracuse," John Butler reports. "It's gone up at our station, but television stations have finally awakened to the fact that they're paying their people too much money and they're starting to cut back a little bit."

### "Nobody's Getting Rich"

"Knottville salaries?" Mike Sloan laughs. "Boy - it's hard to say. There are not many people left in news down here. I would say salaries are about the same. Nobody's getting rich. We're working for what we were getting last year. Nobody's got the bright idea to pay us more."

WHAS's Brian Rublein turns in a gloomy assessment: "Overall in Louisville, I think you'd probably find a decrease in salaries, but not here. Here at WHAS they've stayed about the same."

## STAFFS SHRINK ELSEWHERE

# Top Stations Resist Cutback Trend

Given the national trend toward deemphasizing the importance of radio news, do news directors intend to cut the manpower in their station's news operation, leave it the same, or increase it?

There is plenty of evidence indicating that the Incredible Shrinking Man would find himself at home in the Great American Newsroom. But the consensus of our respondents is that their own shops have retained at least some degree of immunity to the cutback fever they see felling so many radio journalists all around them.

Walt Dibble believes, "The WTIC staff will stay about the same, with 10 people and a 24-hour news presence. I could not cut back and maintain that presence."

Shelli Sonstein says that at WPLJ, "With the addition of afternoon news, the staff size becomes two. My parttimer becomes a full-timer. We like to promote from within. We work out of the WABC newsroom, so we have access to everything. It sounds like a helluva lot more people because we do have other reporters that we use."

WHBC's Jim Burnett says his station opened a bureau in Akron that will be kept fully-staffed. "We have two news/sports people, four full-time newspeople, four or five part-timers, and a couple of correspondents."

### Four-Hour KIIS News Window

Wright at KIIS commented, "I would say pretty safely that our news will stay precisely the same. One person, Lorna Love, is part of the three-person morning team. We do no newscasts after 10am or before 5:58am."

In Mobile, WKSJ's Mike Sloan laments, "Two years ago we lost one person, making us a three-person operation, and I still have hopes of refilling that fourth slot. It hasn't happened yet. But we won't lose any more people."

Frank Raphael feels that "NBC

Radio has been, and continues to be, lucky. We have not undergone the dramatic shrinkage of ABC and CBS. While I don't anticipate any dramatic expansion, I think our personnel situation is at a steady state."

When the Los Angeles staff of KFI was "adjusted" about 18 months ago, ND David Blake lost two street reporters and was left with no regular outside coverage. However, in the shuffle he added two anchors, one of them dealing exclusively in entertainment news. Blake does not expect an increase in staff: "Being realistic, I'm pleased that it appears I won't have to delete any staff."

### KOB Foresees Staff Bolstering

A ray of optimism comes from Albuquerque, where KOB's John Geddie says, "We have just been bought, and the new owners are promising us that they are committed to the station. I would like to think the news staff size will increase, but that's kind of like peering into a dark crystal ball."

Both KIRO and WSYR expect to maintain their current staff sizes through the next year. At WTVK, Channing Smith says he is "one reporter short right now, but we are definitely planning to replace the guy that left, so we anticipate at least staying the same."

At WHAS, Brian Rublein reports, "I don't think the staff here will be cut. We were just sold, and from everything the new owners are saying there will be no deemphasis of news. At the same time I can't really see adding anybody. I would certainly like to."

### News Credibility, Profits At KMOX

The KMOX outlook is positive. Says John Angelides, "We're the number one station at CBS in terms of ratings. In the new Arbitron we're over a 22 share. The only way we're going to go is up. We're going to strengthen our news. The feeling is that you get audience with news, you get credibility for your station with news, and you can make money with news!"

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IMPROVEMENTS PLANNED

# Optimism Over Capital Expenditures

Salaries are staying the same or decreasing for the most part, and many news staffs are being cut back. In light of this, do news directors think their stations will be spending a significant amount of money on new or replacement newsroom equipment in the coming year?

On the topic of facilities, virtually every news administrator saw his station as a fairly secure oasis, surrounded by an increasingly barren news wasteland.

"No one will have to stage a 'News Aid' concert for these winning stations. Santa has already visited most. And for those news-

computers. We have plans to build four to five complete wraparound stations for the anchor/reporters."

Mike Sloan wasn't sure he heard sleighbells over Mobile, but is listening carefully. "At WKSJ it isn't budget time yet, but I'll be pushing for a permanent news vehicle

wants and desires were answered. I don't anticipate that we're going to be spending a great deal more money, except that we will continue to spend to remain on the cutting edge of technology and business. By the way, if you ain't seen this joint, you should — it's spectacular!"

From Seattle-Tacoma, Vic Bremer sounded as though he could easily be content with a few stocking stuffers. "The equipment we've got at KIRO is quite good," he ex-

quately equipped, ND David Burke said he's "biting the bullet on wish list expenditures."

## KOB Explores Computer Options

John Geddie says KOB is "fairly up to date. We revamped a lot within the last two years. We do not have word processing. I've been thinking about it a lot, but at the moment, for the size staff we have, it is probably not economically viable. Throwing together an IBM-PC

"There will be fewer technicians and more money to spend at KMOX."

—John Angelides, KMOX

John Angelides, because "CBS has negotiated a contract with our engineers which calls for combo. So there will be fewer technicians and more money to spend at KMOX."

"NBC and RCA spent millions upon millions of dollars to build the finest radio network facility anywhere."

—Frank Raphael, NBC

people who haven't yet heard sleighbells, there's great optimism that gift-wrapped wonders might soon be found under the tree.

"A significant amount of money? Yes!" Jim Burnett of WHBC responded. "Next year we are going to rip out one of the large studios to the walls, and it's our intention to rebuild from the paint in, with word processors tied into our AP machine. We expect from four to six work stations. We are excited!"

## WTIC Plans New Work Stations

Another positive response came from Walt Dibble. "Last September WTIC put newsroom computers in, and we have a significant budget in the coming year for a complete rebuild of the news stations to accommodate the NewStar



Frank Raphael



Mike Sloan



James Burnett



Brian Rublein

that'll be equipped with a Marti and a mast, etc. If I could convince corporate to spend that amount of money it would be a drastic increase in equipment expense for us."

## NBC Spent Millions

It sounds like wrapping paper is still scattered around NBC, where gifts abound. "NBC and RCA spent millions upon millions of dollars to build the finest radio network facility anywhere," says ND Frank Raphael. "Because all our needs,

planned. "We'll be doing some upgrading, but I don't see any major replacements."

Brian Rublein reports from WHAS. "We're in pretty good shape in terms of equipment, but before the sale we were planning some major improvements. We probably would have computerized the newsroom, and we were going to get some fairly expensive equipment to build a second four-track news production studio."

Noting that the Los Angeles newsroom of KFI is already ad-

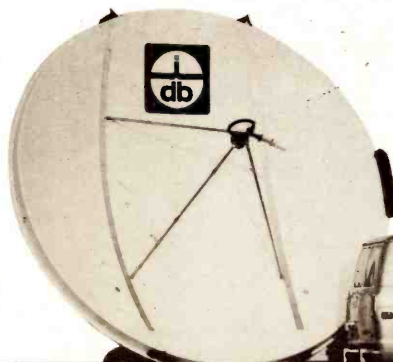
and a printer might work, but the kind of system I would like is something you can also use for morgueing, with administrative capabilities."

Another definite "yes" came from John Butler in Syracuse: "WSYR is looking at getting a computer system next year. We've looked at BASYS and NewStar and everything else on the market today. We're very close to simply doing our own program."

The legendary CBS O&O in St. Louis will be operating under a restructured union situation, says

In Knoxville, Channing Smith said she was thankful that her station would be spending more money on equipment. "We're getting ready to invest in a new board in the newsroom, and we just got through spending close to \$1000 on in-field tape recorders, four or five Marantz PMD201s. They've just been tremendous. We had a guy holding a family hostage over here one night and we just let the tape roll. When they shot the tear gas and went in and dug him out, with the family screaming, it sounded like you were there!"

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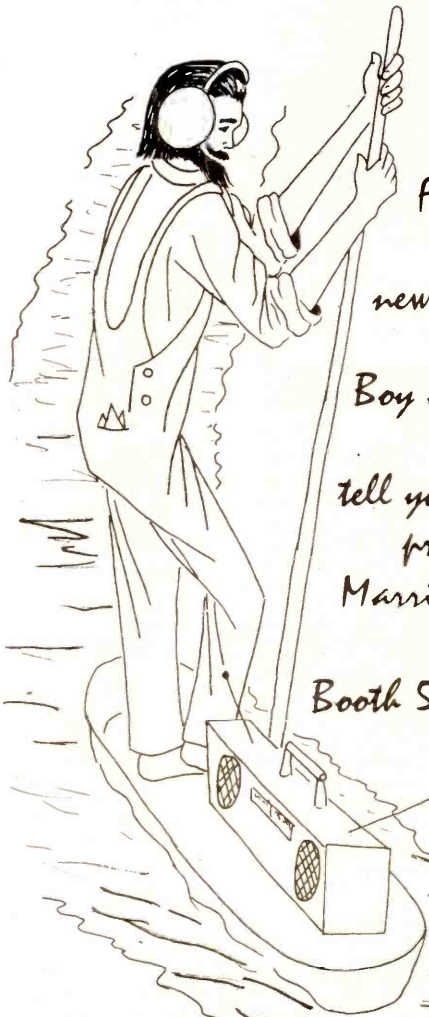


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## CONFLICTING CAREER ADVICE

## Radio News As A Career Choice

Now that we've heard the good and the bad about news salaries, promotion, and opportunities, let's get to the most basic question: What is the future of radio news? Should young people be advised that it is a good profession to pursue?

With few exceptions, the news directors who were asked these questions would do one of two things: pause significantly, or let out a sigh.

Many people in this industry have ambivalent feelings about the future of radio news... or perhaps the pauses merely indicated that it takes a moment's thought to integrate present reality into the old, standard, upbeat reply.

After the pause or sigh — or both — our news directors fired both barrels with admirable candor. Despite many positive responses, the comments hinted strongly that a cloud of pessimism was lurking just beyond the sunny horizon.

**TV Allure Threatens Radio**

Clearly, what radio news directors see lurking over that horizon is the monster called television, with its menacing capacity to spirit away young journalists.

Jim Burnett of WHBC has more than a quarter century of radio news experience. He says he would counsel young people to choose careers they will be happy in. "In their early careers they may not be making any more money than a drugstore clerk, but if they like what they're doing it doesn't come across as work. They've got to choose whether they want a satisfying career, which radio journalism is, or money. Their choice depends on their career goals."

Burnett added, "I think the future is bright. Television is not going to replace radio, but radio is going to change, and it'll have enough additional formats to ensure that everyone will find a place in radio where they can be happy."

**Survival Of The Fittest**

Shelli Sonstein of WPLJ has 14 years in radio, nine of them spent in New York City. The future of radio news? She laughed, then paused, then replied, "Well." She paused again. "I don't want to discourage people from getting into radio news, but I think only the cream of the crop will survive on a livable salary. Only the most driven. Only those who are willing to sacrifice."

"There are simply fewer jobs, and more really good people who are out on the streets beating on the doors trying to get jobs. It's pretty scary. It's not a good situation. The

"I do have some concerns that the allure and glamour of television are sucking some of the brightest and best out of radio news."

—Vic Bremer, KIRO

people who do well today are more versatile. They don't just do news. They are radio personalities."

**Dibble Trouble**

From his vantage point of 25 years in radio, 18 of them in Hartford, Walt Dibble can't recommend radio news. When asked if it was a good career choice for young people, he replied, "I'm afraid not, and I realize I'm cutting my own throat because I don't know where my future employees will come from."

"If I were a young person starting out, I'm afraid I would go toward television news. I've seen people go on to excellent jobs in public relations, educational PR, insurance... radio news is an excellent springboard. But with so many small AM stations and large market stations cutting away from AM news, I'm afraid there already has been a significant erosion of jobs. I think there will be more erosion."

Dibble continued, "I was talking with a top market executive yesterday who foresees one large AM station surviving in news per market while the others erode. If two major AM stations in a market are now doing news, five years down the road there will be only one."

"On the other hand, five years from now some young programmer may 'discover' news in some market and decide it boosts ratings, and the word will spread."

**Sidekick Syndrome**

Three of David Blake's dozen years in broadcasting has been spent at KFI/Los Angeles, a station which recently boosted its news commitment without increasing staff. He says he would "definitely advise young people to get into radio. But I'd also advise them

not to be so anxious to skip paying their dues in smaller markets by trying to go directly to a major market. There's lots of experience — and fun — to be had out there in the smaller towns. Even jock experience is helpful, because there's now so much emphasis on the ability to be conversational. You know, the sidekick syndrome."

KIIS/Los Angeles is a CHR station without a heavy commitment to traditional news, yet Charley Wright replies, "I believe, the way things have been going, News and News/Talk are the strongest formats for AM. And it may stay that way for quite a while, even with the advent of AM stereo. I'm not ashamed to be involved in it at all. I've enjoyed it."

He adds that much of radio news is manipulated by management. "It's the bottom line. Just looking for the dollar. If there's a little bit of a problem with the dollars, then they'll cut back dramatically. They won't do news."

"We're a perfect example of that. There's no reason for us to do news in any traditional sense. With the success of the station over the

"If I were a young person starting out, I'm afraid I would go toward television news."

—Walt Dibble, WTIC

past four years or so, it has been proven that news outside morning drive is totally unnecessary and that we don't lose a vast amount of audience just because we don't offer the news."

**Weigh Choice Seriously**

After 20 years in the business, WKSJ ND Mike Sloan said, "I would advise people to think very seriously about this as a profession. One reason is the salary situation. You really have to scrap and fight to get past a lot of the crowd to get to a station where you can make any kind of decent money. We here at WKSJ are very fortunate because we are a great company to work for. But I've worked for some real dogs before, and I sure can see the difference."

"I don't think there will be a whole lot of growth any more in radio, at least not any time soon. The programmers are going in the other direction, generally away from extended newscasts and news staffs."

NBC Radio News Director

Frank Raphael paused significantly before he said, "This isn't only the most difficult question to answer, but the most important one. It really depends on what the young person wants. Is there a future in radio news? Yes, most certainly. I think radio will continue to employ lots of people. Those who go into this field need to know right from the very outset that you can make more money opening a bakery in your hometown. That's an undeniable fact. But there's nothing I know of that is more exciting, more challenging, more fun, sometimes more difficult, but always more rewarding. If that appeals to somebody, then radio news is certainly commendable."

**TV Brain Drain**

Vic Bremer, KIRO/Seattle VP/Director, News & Programming with 16 years in broadcasting, says, "That's really a hard question for me. You have to be a particular breed of person and have a real desire to do this kind of work to be successful."

"I do have some concerns that the allure and glamour of television are sucking some of the brightest and best out of radio news. An awful lot of students want to get into TV. Occasionally young people have to be persuaded that an internship in radio will help prepare them to be a better, solid television reporter."

"I think radio, as a news disseminator, is superior to television."

**"An Excellent Profession"**

John Geddie's 11 years in Albuquerque radio lead him to conclude that "radio news is an excellent profession for someone who's just starting out. You have to learn to write well because you can't show pictures, and those skills are easily transferable later to television or print media. I think you have much more ability to express yourself in radio than in the other media."

After 15 years in Syracuse, John Butler of WSYR replies, "No! Absolutely not. There's not enough money in it to attract good, competent college graduates. We have Syracuse University here cranking people out like a foundry, a factory operation, an assembly line, and probably 10% are going to walk right into a job. The other 90% are going to scramble for it, and the starting pay for radio today, even in a market this size, is only about \$15,000."

KMOX ND John Angelides says, "Absolutely, it's a good place. I think you have more freedom in radio news, more control over your own material. It has the beauty of immediacy, and it's a fun, fun business. But I don't think young people believe me. I think they're more interested in television. We're close to the University of Missouri. The majority of the kids go into television. As they look at broadcasting in their individual hometowns, all

they see are rock stations. There are very few all-News or News/Talk stations, very few KMOXs, and so they say, 'There's no place for me to go!' These are journalism kids, news kids; these are not kids who are going to be disc jockeys, so they all gravitate toward television."

"The other reason is pay. There's also the publicity they get when people recognize them. But I think radio is a great business, and I would recommend it for young people."

**Radio News Will Survive**

After five years in radio, does Channing Smith of WIVK believe in the future of radio news? "Yes, I do. I personally love radio news, and disagree with a lot of people who say it's gone and will never come back. I don't think it's gone. It has been in better health in this market, but there will always be radio news. As for a profession, I personally recommend it. There's something different every day."

Brian Rublein of WHAS/Louisville, with 19 years in radio news, offers, "One of the biggest problems I have is getting people com-

"The people who do well today are more versatile. They don't just do news. They are radio personalities."

—Shelli Sonstein, WPLJ

ing out of college interested in radio news. We have a lot of young people on staff who love what they're doing and we don't have a lot of turnover, in large part because they are challenged and excited about what they're doing. I think it is still a good profession to go into."

"Here in Louisville a lot of stations that cut back on news were pretty marginal to begin with. They were doing, at best, an adequate job, but nothing really exceptional. I think the stations that have been strong in news over the years are still strong, because news is an important programming element for those stations."

"We've done really well. Because we do well, we're able to do series and programs and expanded stories that even folks on the TV side aren't able to do. We've got a lot of young people here who are certainly good-looking enough to get into TV, but they're not interested in it because they're having so much fun."

"Two people on our staff won a Peabody this year and that's nice recognition to get when you do good work. I've never had a shortage of job applicants, but most kids coming out of college are interested in TV. I think we need to do a better job of selling radio to universities."

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WORKING FOR LOVE, NOT MONEY

# Radio Newspeople Disco

"What's the bare minimum amount you can live on?" the GM asked when he hired me for my first fulltime radio news job 10 years ago. I wanted to give an accurate answer, so I went home and added up all my monthly expenses. The next day I told him, "The minimum salary I can live on is \$135 a week." He said, "Fine, we'll start you at \$125."

Although I didn't realize it at the time, that first experience was to set the tone for most of my radio career. But, like many radio newsmen, I didn't worry very much about salary when I was starting out.

After several years, though, I wanted to be compensated fairly for the long hours and the pressure

"Salary depends on the importance of news to the ratings success of individual stations and their market size."

—Jeff Beauchamp, WBAL

to perform and represent the station well. I learned that the work ethic I was raised on — that hard work would pay off in salary advancement — did not usually apply in radio news.

## Average ND Earns \$17,812

Recent surveys by RTNDA and NAB show that, for the radio industry as a whole, news salaries are low. According to RTNDA, in 1985 radio newscasters and reporters averaged \$13,000 a year. The median salary for news directors (half earn more, half less) stood at \$15,600.



Ellen Beth Levitt

Ellen Beth Levitt has worked as a radio reporter/anchor for 10 years at stations in Baltimore, Washington, Richmond, Syracuse, and Philadelphia. She now operates HEALTH NEWSFEED (301-955-4000), a free medical news reporting service for radio stations from the Johns Hopkins Medical Institutions.

NAB's survey was a little more encouraging. The average news director earned \$17,812 last year, according to its figures. News reporters made \$15,293 on average, and anchors pulled down \$16,277.

"The surveys that lump all sta-

tions together for salary are useless," maintains Jeff Beauchamp, PD of WBAL/Baltimore, a News/Talk station with the largest radio news staff in Maryland.

"Salary depends on the importance of news to the ratings success of individual stations and their market size," Beauchamp adds. "If you're an average newsmen, you'll make average pay. But if you're an extraordinary newsmen, your pay will rise accordingly, as long as you're willing to move to larger markets."

He concedes, however, that cost cutting in news departments around the country has made well-paying jobs less plentiful.

Keeve Berman, a 30-year broadcast veteran who's now ND at

"It used to be that you could advance in this business as far as your talent would take you, but not now."

—Keeve Berman, WMCA

WMCA/New York, says, "It used to be that you could advance in this business as far as your talent would take you, but not now. There are too few good paying jobs, and too many good newsmen." He blames the shortage of news jobs on the FCC's 1981 deregulation of commercial radio.

## Freelancers Fill Gaps

A new trend holding down salaries in major markets is the use of freelancers. Berman says free-



Michael Del Colliano

lancers in New York are talented and experienced. But, because there aren't enough good jobs to go around, they're willing to work almost a full-time week with no benefits and at part-time wages.

Freelancers are also used at KYW/Philadelphia, where editor Bob Kotowsky, a 14-year radio veteran, agrees the over-supply of good newsmen is depressing salaries. "Another reason is there's not as much job-hopping today as there was five to eight years ago. When people stay in jobs longer, fewer opportunities open up, and that keeps salaries static."

"In general, radio news salaries are too low when you consider the intelligence required and the credible job expected of newsmen," says Jim Thompson, ND at WGCH/Greenwich, CT. His station is located in a wealthy bedroom community for New York City, where the cost of living is very high.

News salaries at WGCH are generally in the mid-teens. Even so, Thompson reports that he has no trouble attracting experienced, talented staff members with college degrees.

"I never have a problem filling any position. At least 10 people apply for every job," according to Debbie Bolton, ND at WWSA & WCHV/Savannah, GA. She says radio reporters and anchors in her market typically make between \$225 and \$265 a week.

## Skill Deserves Compensation

"Look at the training and education that most radio journalists have, and the skills they need," says Todd Bauer, a morning anchor at all-News WWL/New Orleans. Bauer believes new salaries

"We're going to lose a lot of quality newsmen to other professions."

—Winnie Brugman, WLIF

in general are too low. "You have to communicate effectively, think on your feet, and solve problems quickly. Every morning, my co-anchor and I are in control of a 50 kw station. That's a big responsibility."

Bauer considers himself well-paid, however, in comparison to anchors at other stations. He says on-air salaries at WWL start in the upper 20s, and the station offers ex-

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# Discouraged By Low Salaries

by Ellen Beth Levitt

cellent benefits and retirement plans. The situation at WWL is unusual, he explains, because the station is owned by Loyola University, a non-profit organization that doesn't have corporate officials or stockholders demanding big profits.

## Future Prospects Dim

While many newscasters say they're satisfied with their current salaries, they worry about the potential for earnings growth down the road. "Even with many years of experience it seems there is an earnings limit — you're only worth so much," Debbie Bolton worries.

"You reach a peak in salary somewhere, and you won't get paid much more unless you're lucky enough to get into a network," says Chuck Schechner, a news anchor who was recently named ND at KLZS & KFH/Wichita, KS.

"I'm 40 years old now, and although I still love radio news, I don't know if I'll want to be doing this 10 years from now. I may start my own business in order to increase my earnings potential." Schechner believes many of the best, most experienced people leave radio news because of salary limits.

"It's not that many radio stations can't afford to pay newscasters more," asserts Bruce Sessions, ND at Country-formatted KRIJ/Paradise, CA. "It's a matter of priorities. Stations would rather channel money into promotions and advertising than into hard-working reporters, on whom listeners depend to provide them with a window on the world."

"In general, radio news salaries are too low when you consider the intelligence required and the credible job expected of newscasters."

—Jim Thompson, WGCH

## GM Advocates One Newscaster For Adult FMs

Many FM stations don't budget a lot of money for news because news isn't the reason many FM listeners tune to their favorite stations, according to Winnie Brugman, GM of top-rated WLIF/Baltimore.

She says low radio news salaries are the result of a shift in listenership from AM to FM in the last decade, and FM's emphasis on music. "We spend a lot of money on research to find out what our listeners want. Our listeners, most of whom are over age 30, say they come to us for music. At the same time, they want just enough news to be kept up to date, so they won't feel uncomfortable when they get to work and don't know what other people are talking about."

To do a credible job, Brugman believes adult FM stations need to invest in at least one experienced newscaster to give the brief news updates some meaning. Because of the shift to FM, she says, "We're going to lose a lot of quality newscasters to other professions."



Debbie Bolton

## Newscaster Deserts Profession

One example of that is Michael Del Colliano, who left a seven-year radio news career in Washington to become a stockbroker at E.F. Hutton. "Even in major markets, pay generally is horrible, compared to what the job requires," he believes.

Del Colliano was frustrated that there seemed to be little connection between how hard he worked and his salary or job security. "I decided I didn't want some guy in a corner office who knows nothing about news, and doesn't care about me or the news, to determine my destiny. For me, it was a choice between getting hurt and starting my own business. Although I occasionally miss being on the air, I've never regretted changing careers."

## Low Pay Linked To Stress, Disease

Why should the radio industry be concerned about the salary situa-

tion, particularly when there are still plenty of applicants for every opening? Because low pay, combined with little potential for advancement, causes stress for workers and their families.

Researchers have found a direct link between severe economic stress and serious illnesses, such as heart disease and cancer. Dr. Harvey Brenner of the Johns Hopkins School of Public Health says people tend to turn more to alcohol and cigarettes and pay less attention to a balanced diet and proper exer-



Winnie Brugman

"Stations would rather channel money into promotions and advertising than into hard-working reporters, on whom listeners depend to provide them with a window on the world."

—Bruce Sessions, KRIJ

cise when they're under constant economic pressure and uncertainty. Dr. Brenner has reported to Congress that with every one percent increase in the unemployment rate, the death rate rises by two percent.

## Newcomers Facing Reality

Do aspiring radio journalists know what they're getting into? "Most students who are now graduating from college expect to earn

more money than they'll actually get to start out," says Linda Supon Weiss, Assistant Director of the Syracuse University Placement Center.

However, she finds that those who've majored in communications have more realistic expectations today than students a few years ago. "I don't have to burst too many bubbles today," she notes. "They are prepared to start working in smaller cities, for smaller companies at lower pay."

For newscasters who find their salaries unacceptable, she offers some encouragement: "Everyone has skills that can be transferred from one career to another."

But it seems that, for most of us, working in radio news is too enjoyable to think about doing anything else.

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## NEWS PRODUCT, PACKAGING

## A Stroll Through The Radio News "Supermarket"

By Holland Cooke

I have learned a lot about our work by walking around supermarkets.

Radio newscasters are in the manufacturing business. What we do for a living involves products and packaging. The supermarket is an explosion of products and packages, and can be a real eye-opener for the open-minded among us.

Buying a tube of toothpaste is a much more conscious decision than choosing a radio station. Toothpaste costs money. Supermarkets offer sale items, unit pricing, coupons, and many different brands. Radio is free. Listeners don't have to think much when they "go shopping" for a radio station. Our consumers just push the buttons until there's a Madonna song, the weather forecast, or the news.

And packaging! Thousands of products in every supermarket are trying very hard to look different from each other so they can be recognized. Colgate's box is red. Crest's is white. You can tell 'em

"Don't bore people with the minutes of the CATV commission hearing. Tell them when they'll be able to get HBO."

apart from the other end of the aisle. This concept is foreign to many in our soundalike industry. We're too busy copying the latest "morning zoo."

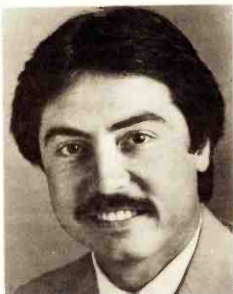
Your newscast has to accomplish the same things as every other element of the programming. It must respond to needs in the consumer's life (as a product) and earn brand loyalty (through its packaging).

These criteria apply to every decision a station makes, whether they involve the music playlist, the announcers hired, or any other element of operations. A successful news department is one of the key cogs in the overall widget. It has to function in synergy with all the other moving parts.

Imagine what a satisfied customer you'd be if some sleepy morning you were to unscrew the cap off that toothpaste tube... squeeze a glob on your toothbrush... start brushing... and realize it's Brylcreem! What an awful surprise! But stop and think — are you doing something equivalent with your newscast?

Does your product fit into the package? The non-news pieces of your format attract listeners who expect to hear certain kinds of information on your station. Something pretty heavy would have to happen at a weekly city council meeting for a "Classic Rock" station to cover it.

Think like a manufacturer.



Holland Cooke

**Step One: Product Design**

Work the natural marketplace forces of supply and demand. Find out what the listener calls "news." If your station does focus groups, go! If not, conspire with your PD to sell the GM on the idea of doing some.

Is other perceptual research now being done? Read it! Make the "Laurel Run" and read your Arbitron diaries. Pay attention to your consumer. Don't be brief with him on the phone. Take the time to talk. Don't just seem interested — be interested.

**Step Two: Casting**

Make sure the talent fits the task. Hire people who buy into the station's idea of what's "news."

**Step Three: Quality Control**

Matter to people. Keep them awake and involved. Be the opposite of a tuneout.

Learn to look at things the way your audience does. Newspeople often miss the point by getting too involved in details. I'm not saying don't get it right, simply that you should not pronounce something a story until it gives the listener an actionable bottom line. Don't bore people with the minutes of the CATV commission hearing. Tell them when they'll be able to get HBO.

Speak English. Read Ed Newman's books.

**The Outsider's Perspective**

Watch out for jargon. Don't presume the listener has been briefed. Our Capitol Hill reporter explains what new budgets mean to federal workers, because they are our audience. The reporter we sent to cover the Orioles' 1986 spring training camp was picked to go to Florida because he didn't go to a baseball game in 1985. His reports really spoke to "the other 80% of the world."

All the stations in your format are playing the same songs. It's what is in between the songs (product) that can touch people's lives and become the personality of the station (package).

**News As A Profit Center**

What the legendary, market-leading, top-billing stations have in common is great news. Note "top billing." Another thing lots of these operations share is news as a profit center.

Any owner who chooses to run news as an obligation deserves the

red ink, and any news director who doesn't make the sale deserves whatever vacuums dictates the program director can dream up. This is a team effort. Everybody along the assembly line is working on the same product.

The product/package is a real test of "objectivity." In ours as in

many industries, the manufacturers and the consumers see the product very differently.

Those people in the supermarket wouldn't shop so carefully if everything were free, like radio is. But information is currency. If consumers value the information on your station, they'll pick your package off radio's crowded shelf.

**FREE SPOTS ARE GOOD SPOTS****On-Air News Promotion**

With news, as with other elements of a station's on-air presence, promotion is often as important as the product. How do stations promote their news operation?

For these successful stations, it is not a matter of whether to promote news but how to go about doing it — although budgets and techniques differ up and down the dial.

Reports WHBC's Jim Burnett, "We are doing daily spots. Each day we go back five to ten years ago and use an actuality from that day, and say that our station keeps you in touch 'as it did five years ago' or '10 years ago.' Our promotion is primarily on the air and on billboards. On-air works pretty well. That's what we tell our advertisers, so we've got to believe it, too."

"News is promoted as part of the overall information package," says Walt Dibble of WTIC, "along with weather and traffic, which includes an airplane and a ground unit which doubles as a Good Samaritan. Our promotion includes television spots, billboards, and on-air."

**KIIS Promotes News Personalities**

Charley Wright of KIIS comments, "We only promote the personality of the news person. We do not use the term 'news,' but we talk about Lorna Love a lot. We talk about Rick Dees and The Coach and Lorna."

Cross-promotion in different day-parts and hours is the technique related by Mike Sloan at WKSJ. "We got some of our ABC anchors to cut promos for us that say, for example, 'This is Chet Douglas. Join Mike Sloan and me at the top of the hour for the latest news from 95-KSJ.' In drive hours we plug the news about 10 minutes before the hour. Right now all our news promotion is on our own air."

**KIRO's "Self Promotion"**

Vic Bremer reports that KIRO's own airwaves are the station's most effective news promotion vehicle. "We do a great deal of self-promotion on the air. We promote on our sister FM station (KSEA) and we also do television spots on our sister television station. We have at times done some billboards, although not of late, and some bus cards.

"I'm really a believer in topical promotions that tell a specific time

to get the information, both for upcoming things within the next hour or next few hours and also for the next day."

Regarding back-promoting coverage, Bremer says, "We're rather conservative about that kind of promotion. Let's face it, news tends to be bad. There's something distasteful about touting how great you are at telling people this terrible news."

At KOB, says John Geddie, "We do a lot of promotion on-air. All the upcoming series are promoted the week before and during the week they're on. We do billboard with our slogan, 'The News Authority.'"

John Butler also reports an aggressive on-air promotion effort at WSYR. "We promote on our own air daily a produced promo that I write up and do, on a story that we covered and nobody else did. And we promote from newscast to newscast, kicking ahead to what's coming up. That goes on 24 hours a day."

Generally, we promote on the air with locally produced spots," says KMOX's John Angelides, "and through news releases when we

win awards. We use some newspaper, but we don't do television advertising just for news."

**WIVK's News Reputation**

Channing Smith says WIVK runs "at least one promo a day in rotation, particularly after a big event. We probably don't promote as much as we should, but that's because we have such a reputation for being the station that covers the news that people automatically think of WIVK when something breaks.

"We just brought back some AP awards and we did something on that. We promote ahead sometimes. We're covering two big out-of-town trials, and we started promo a week ahead on those. The best promotion is being everywhere you can be, so people can see your news car or your van or your mike flag out there."

Brian Rublein says the WHAS promotion department "puts out a publication that goes to advertisers every couple of months, and we promote ourselves on the air a lot. We're the only station in town that goes 'round the clock with local news. We occasionally do newspaper ads and mention news on billboards. I would love to be able to promote our news more heavily."

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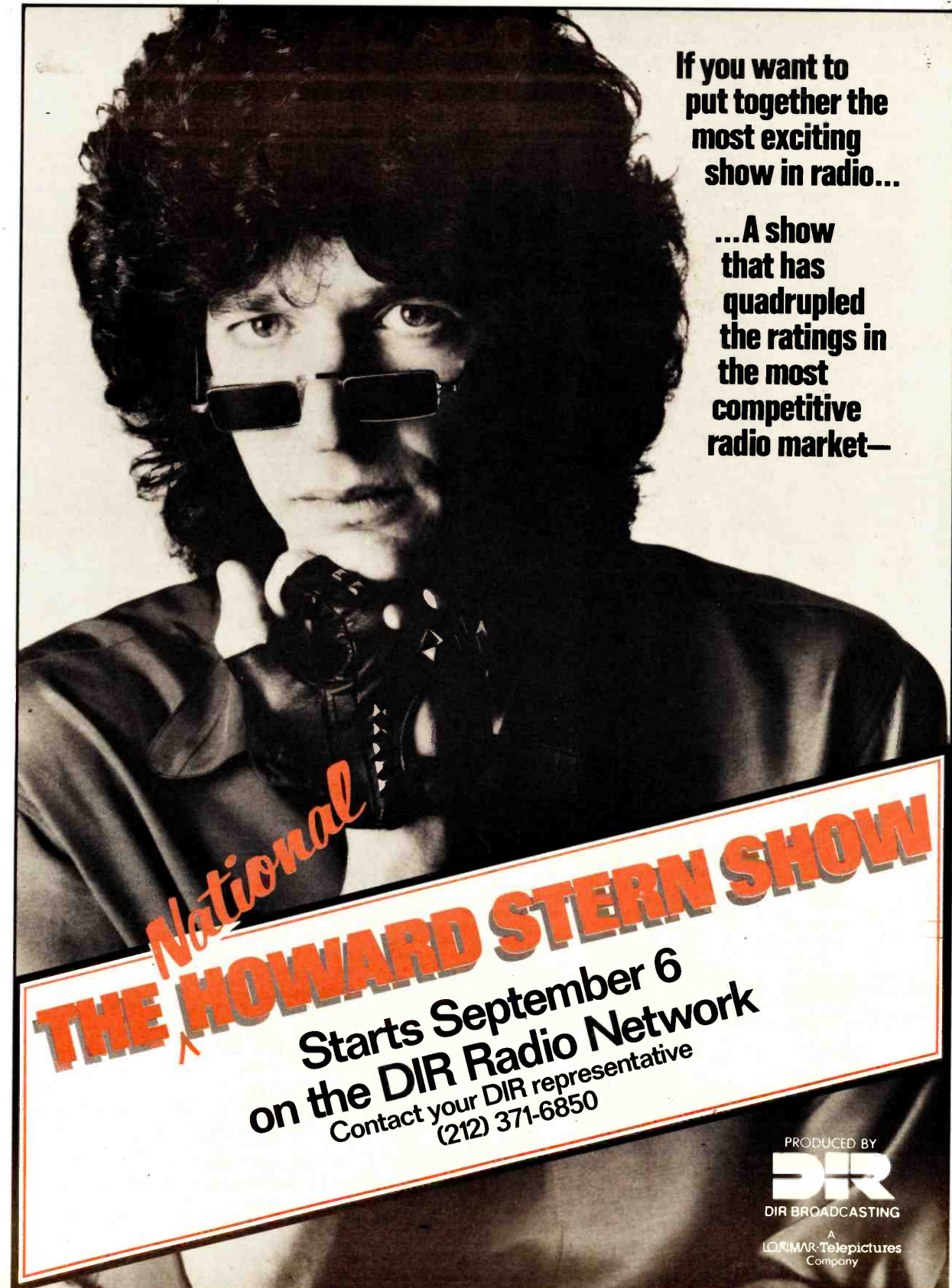


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## EASY LISTENING NEWS STRATEGY

## News And Information: Going Down Easy

Even within the radio industry, many still have the outmoded idea that Easy Listening stations are nothing more than wall-to-wall "elevator music," interrupted periodically by monotonous announcers backannouncing tunes by Montovani and the Living Strings.

The reality of major market Easy Listening programming is quite different. Believe it or not, news and information are mainstays at many Easy stations these days.

To be sure, the music is still the star at these stations, as it should be. But information programming, in small and carefully packaged doses, plays a key role in setting Easy stations apart from Muzak and the other background music services that are major competitors to the format.

A good example of the phenomenon is Group W's highly successful FM group, consisting of KODA/Houston, KQZY/Dallas, KQXT/San Antonio, KEZW & KOSI/Denver, KMEQ-AM & FM/Phoenix, and KJQY/San Diego. All eight stations have virtually identical Easy formats, and all are at or near the top of their markets.

## All Formats Require News

"It's a very music-driven format," says Group W VP/FM Stations Bert Wahlen, "but the people who listen like to know just the top end of what's happening in the world, not an in-depth report.

"I think everybody listening to radio wants at least a little bit of news. I think every format has to do some kind of news, and must present it in the fashion their listeners are attuned to. I don't think we'll ever see the day when there's no news."

Wahlen's eight stations each air two-minute newscasts around the clock: every half-hour in morning drive, once an hour in afternoon drive, and every two hours the rest of the day. Since there are no news staffers at the stations, music announcers deliver the newscasts. However, Wahlen says some stations have two-person morning teams, "giving them more of an opportunity to concentrate on the news."

## No Pretense Of Thoroughness

"We try to have whatever the key local event might be," Wahlen explains, "but it is nationally driven. There's no pretense in us doing

the news. We never would try to say we outdo an all-News radio station. And we know if a major event happens some of our audience will click right away to the all-News stations or even to television.

"Our research tells us that the kind of people who listen to our radio stations are better educated, with a higher income, and are upwardly mobile. When asked why they listen, they will always say they listen for the music first. When you talk to them about news, and we've done that in depth, you consistently find that they're very pleased with the way we do ours."

## Public Affairs Vignettes

While the Group W FMs don't have news personnel, each station does have a public affairs director.

## PHOENIX PD'S BRAINCHILD

## News/Talk Computer Bulletin Board Debuts

KFYI/Phoenix PD Tom Leykis has set up a computer bulletin board designed specifically for PDs, GMs, producers, hosts, and others involved in News/Talk radio.

Leykis says he established the service because there are few if any ways for News/Talk people to meet or exchange ideas. "I'm interested in how other stations are competing," he explains.

Those who access the service, which is free (other than the cost of the phone call), will find sections on job openings, jobs desired, talk guests, and topics. Leykis also hopes to get callers to contribute to ongoing electronic "conversations" on such subjects as topic rotation, news content, network programming, and call screening.

The service can be accessed by dialing (602) 944-6397, and operates on either 300 or 1200 baud. For further information, Leykis can



Bert Wahlen

Their job is to ascertain key local issues and produce what Wahlen calls "two-minute vignettes" that air five times daily, once in each daypart.

"Rather than do that in a block, as was popular many years ago just to get rid of it as an FCC commitment, we schedule them throughout the broadcast day."

reached at (602) 258-6161.

## JForum For Journalists

Stations may also want to check out JForum, "a database for journalists" set up by former Source News Director Jim Cameron. In addition to message and conference features, JForum also has files on jobs, stringers, equipment, and experts in various fields.

JForum is available through CompuServe for connect charges ranging from \$6/hour to \$22.50/hour, depending on baud rate. For information call CompuServe at (800) 848-8199 or Cameron Communications at (718) 788-8528.

says Wahlen. "Done correctly, listeners appreciate that. And we don't add that talk element. It replaces commercial time, which shows our respect for that kind of programming."

## Drivetime Traffic Reports

Yet another information component of the Group W Easy Listening formula is traffic reports four times each hour during drivetimes. These too are strictly tailored to the format.

Says Wahlen, "We don't have outside people do those reports because we don't want to have the sound of actuality or the cracking of the plane and all that routine. What we want is a very clean, concise, intelligent report.

"We try not to concentrate on fender benders, or on areas in our communities that slow up all the time. There's no use repeating those things. We try to make every word be very valuable on these stations.

"When the news gets very wordy or it has weak content and it's wobbling around trying to fill up four or five minutes... well, that's not where we're at at all."

## Houston FM Football Gamble Pays Off

Perhaps the FM group's most radical excursion into information programming was the decision last year to put Houston Oilers football on KODA — one of only two FM stations with a major league sports franchise (the other is KS95/Minneapolis with the Vikings).

"We're in our second year with that now and it's turned out to be very proper for us. We're very pleased with that decision," Wahlen reports with satisfaction.

Will his FMs be picking up any more sports? "If we had an opportunity we'd do it. We would not take basketball or baseball because that begins to break down what we are all about. But football comes up only once a week, and it's generally on Sundays.

"It was a calculated risk. But I don't think you can ever grow if you don't reach out and take some kind of risk, some kind of chance. If it looks like you can do it, I think you ought to go for it."

For the future, Wahlen foresees

no hike in his group's information efforts, nor does he see cuts: "We have a format, and it's been working very, very well. Until we see research to the contrary, or people tell us they want to hear more news, I wouldn't anticipate trying to fix a clock that's not broken."

Any cutback of information would be "detrimental to the radio stations," Wahlen maintains. "News is very important. It lets people know they're in tune with the world, everything is fine, top stories are being covered. And if you drop that you become like an environmental music service that you rent.

"And we've been tested against those. In San Diego we played our radio station for an entire building that had previously been connected to an environmental music service. After two weeks of each, 90% of the people voted for the radio station. I have to believe the music was better, and there was that element that there's somebody out there besides just back-to-back music."

## TALK TAKES

KMBZ/Kansas City debuts the Tom Hopkins talk show 9am-noon weekdays... Ira Mellman returns to WCAU/Philly as morning anchor... Daniel Taylor named WTOP/Washington Director/Advertising & Promotion... Alex Banker produces WOR/New York's "Sherrye Henry Program"; Craig Mustard is the new WOR Sports Director... Bill Brady becomes Programming/Operations Manager at WSPR/ Springfield, MA... Meteorologist Tom Tasseimyer is now heard on WWWJ/Cleveland... Naomi Pennino, Alan Mandel join KABC/Los Angeles as Direct Response Marketing Consultants... RTNDA national excellence awards to WWVA/Wheeling, WV (overall radio news operation), WWL/New Orleans (continuing coverage), KTRH/Houston (investigative reporting), KRLL/Dallas (spot news coverage)... KGO/San Francisco offers WeatherTrak, free phone forecast service for 235 cities worldwide... KOA/Denver exposes security flaws at Stapleton Airport in investigative series... Priest wins red Porsche in WBBM/Chicago drawing... KLIF/Dallas airs Norm Hitzges AM drive sports show live from London four days leading up to Cowboys-Bears faceoff at Wembley Stadium.

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## Arbitron: 18-24 Effort Finds Many Skeptics

By Rip Ridgeway

A major wait-and-see attitude exists among AOR broadcasters concerning the impact of Arbitron's male 18-24 procedures. The general response is that it's about time Arbitron did something to attack this problem!

The results of Arbitron's latest research to get more males 18-24 participation in its surveys were reported here August 1. Broadcasters who have strongly complained to Arbitron and its Advisory Council about the representation of the young males were contacted to get a reading of their current feelings regarding the research and its application. Their reaction indicates some applause, a lot of skepticism, and some remaining unresolved measurement problems.

### Individual Stations Speak Up

The strongest positive response came from Sandy Goldberg, Regional Manager at WRSR/Norfolk-Virginia Beach-Newport News. "I really applaud Arbitron's efforts, but I also don't expect much from their procedures in this market because so much of our audience, the military, just can't be measured. When a ship leaves port, I have to believe that 5000

"It is quite evident that Arbitron has a lot more work to do. The male 18-24 complaints aren't going to disappear."

18-24s and their radios have just left town. That's almost half of my weekly average-quarter-hour. I know they're listening because the Navy flies our talent to the ship and provides the ship-to-shore link for its homecoming... here radio really delivers an audience who has money in their pockets but hasn't had a place to spend it."

On the opposite coast, KGB/San Diego GM Tom Baker expressed the same lament concerning the military. However, about the non-military he said, "If Arbitron can get more diaries in-tab, then I'll have a better chance at bat to get them to listen to me. I don't think the \$2 premium will buy a commit-

ment. The 18-24s here are in a non-committal, no-guilt society of free spirits. They don't live at home, but instead crowd many into small quarters or sleep on the beach, and can be found surfing at 6am. For the \$2 to work, it would have to be paid upon return of the completed diary. (XETRA-FM/San Diego VP/GM) Norm Feuer and I were discussing the problem. We really don't care who wins, we just want enough in-tab diaries to make us feel better about the measurement. Then we will do what we must to get these people listening to one of our stations."

KLOS/Los Angeles President Bill Sommers was quite excited about the improved reliability brought on by the increased 18-24 sample size. However, he said, "I am still surprised that AOR audiences showed no increase."

KLOL/Houston President Jesse Jones wonders, "What follow-up will there be? Is this going to be a bone to shut us up? I think they'll get more response from those who need the money, and they aren't AOR listeners. The AOR listener is more affluent than many think. Didn't they test something like this some years ago and found that other family members were adversely affected? How accurate is this going to be? There're still a lot of unanswered questions."

### Some Observations

Birch will contend response rate is the basic problem. Well, it may be, and yet that problem is severely aggravated by poor cooperation. If cooperation and participation is improved, we need to have some way of evaluating that improvement. We will all be anxiously awaiting the fall book and the ability to calculate its overall response and return rates to determine the total effect of the 18-24 procedures. But only Arbitron has the information to demonstrate the true return rate among 18-24s. Now the question becomes, will Arbitron make that kind of return rate information available? Let's hope they do.

The military and college campus problem seems to be one that the stations are reluctantly willing to

live with, since many believe an improved representation of the 18-24s must in some ways compensate for that unmeasured audience.

No one was really upset about the research finding of increased FM Adult Contemporary audience. Everybody was more concerned about getting their "chance at bat." They felt the batting average has to provide some benefit for AOR stations. They are also willing to take a wait-and-see attitude. This attitude will increase the pressure on Arbitron to demonstrate the benefits of the male

"The 18-24s here are in a noncommittal, no-guilt society of free spirits. They don't live at home, but instead crowd many into small quarters or sleep on the beach, and can be found surfing at 6am."

—Tom Baker, KGB

18-24 procedure. When asked what else Arbitron could do, mostly silence prevailed or the comment was unprintable.

### A Rep's Comments

The most perceptive comments came from Jerry Boehm, VP/Director of Research at Katz Radio. He said, "The additional 18-24 diaries will decrease the fluctuations in audience. However, with the increase in the number of diaries, each diary will have a smaller weight [persons-per-diary-value] and this could produce smaller audience estimates for the AOR stations. If the increased number of diaries report a larger proportion of listening to AOR stations than previously existed, the AOR audience will go up." The research indicated that AOR station audiences will not change. This means that the additional diarykeepers listened to AOR stations to the same extent as those previously included in the returned sample at the lower in-tab level.

The results also indicated a smaller return from men 25-34, who are generally overrepresented. If your market is in this category, the results may be quite applicable. If not, this male 18-24 procedure may be less applicable and

present a different result. We'll just have to wait and see.

From all the conversations with the above people and other broadcasters, there seems to be considerable doubt about the ability of the results to individual markets. After pressuring Arbitron for some more information about the six test markets used, they said one market was taken from each of these "underrepresentation groups": under 45%, 25-45%, 15-25%, and less than 10%; two markets were from the 10-15% group. In addition there was geographic dispersion by Census region: two markets were from Pacific, and one each from the East North Central, Middle Atlantic, South Atlantic, and West South Central. Arbitron made the right decisions by using test markets which have a wide distribution in underrepresentation levels and broad geographic dispersion. This should make the research findings more applicable to most markets.

### The Scope Of Underrepresentation

This will give you some idea of the scope of the problem Arbitron faces with its subscribers. By analyzing 164 spring markets, only two markets (Bridgeport and McAllen-Brownsville) were discovered to exceed the proportion of 18-24 men in the metro. In 123 markets (75%), males were underrepresented by 20-50%, and in 21 markets (13%) the underrepresentation ranged from 51-68%; the worst case occurs in Bloomington IL. The greatest representation deficiency occurs in markets with significant college and/or military populations. The highest-ranked markets with significant underrepresentation are San Diego (rank 20 at 50% under) and Norfolk-Virginia Beach-Newport News (rank 34 at 60% under). Of course, AOR stations do not exist in all markets, but the underrepresentation of this demographic group does have an effect on almost all markets and the reported audiences.

There is no one technique or measurement that will work for all demographics in all markets in all parts of the country. The group as a whole is the most fickle, most mobile, and the most difficult to motivate unless there is immediate

and personal benefit. In any event, Arbitron needs to keep trying.

### Come January... We'll Know

It is quite evident that Arbitron has a lot more work to do. The male 18-24 complaints aren't going to disappear. To complicate the situation, the fall '86 survey will include two additional new procedures, along with those for males 18-24. One is a new race/nationality question used to identify blacks and Hispanics. The other involves follow-up steps for the nonexpanded sample frame portion of the sample. These, in conjunction with the Daypart Diary (implemented in summer), should all act to improve return and response rates. It will be difficult to attach a gain to any one procedure.

Arbitron must document the improved sample representation, say more about return rate, response rate, and any effects on formats. The results of these procedural changes will not be available-until

"There is no one technique or measurement that will work for all demographics in all markets in all parts of the country. The group as a whole is the most fickle, most mobile, and the most difficult to motivate unless there is immediate and personal benefit. In any event, Arbitron needs to keep trying."

January. Only then will the sample characteristics, demographic representations, and audience estimates be visible for all to see.

### Coming Next Week:

Guest columnist Allen Klein discusses the three Rs of radio: reposition, reaffirm, rejoice.

NO PROMISES...  
JUST RESULTS!

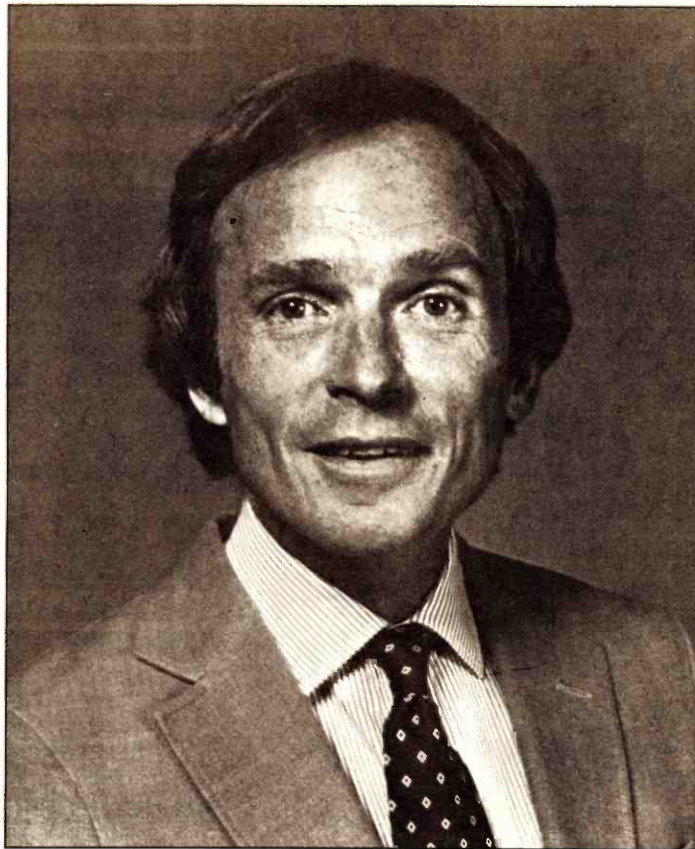
CRITIQUES...  
TALENT DEVELOPMENT...  
POSITIONING STUDIES...  
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**117/20**

## RATINGS

SPRING '86

### Arbitron Demographic Ranking Trends

#### Washington, DC

WKYS Sweeps Adult Demo Crowns; WAVA Tops With Teens; BMW Second Home For Teens; WMZQ-FM Makes Cross-The-Board Gains; WHUR Slips In Adults.

Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
1	1	WAVA (CHR)	1	1	WKYS	2	1	WKYS	2	1	WKYS
2	2	WBMW (CHR)	5	2	WCXR	1	2	WHUR	6	2	WMZQ-FM
3	3	WDJY (B/U)	2	3	WWDC-FM	6	3	WMZQ-FM	1	3	WHUR
4	4	WKYS (B/U)	3	4	WHUR	5	4	WCXR	5	4	WGAY
4	5	WRQX (CHR)	6	5	WAVA	3	5	WWDC-FM	9	5	WCXR
7	6	WWDC-FM (AOR)	4	6	WLTT (AC)	4	6	WLTT	3	6	WLTT
8	7	WCXR (Gold)	8	7	WDJY	8	7	WAVA	4	7	WMAL (AC)
6	8	WHUR (B/U)	9	8	WMZQ-FM	9	8	WDJY	7	8	WWDC-FM
10	9	WOL (B/U)	7	9	WRQX	12	9	WGAY (B/EZ)	11	9	WTOP (News)
12	10	WMZQ-FM (City)	10	10	WCY (AC)	7	10	WRQX	15	10	WAVA

#### Dallas-Ft. Worth

KVIL Leader Of Older Adults, Second Choice Of 18-34; KKDA Champ With Young Adults; KEGL Flies With Teens, Gains With Young Adults.

Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
1	1	KEGL (CHR)	1	1	KKDA	1	1	KVIL	1	1	KVIL
2	2	KKDA (CHR)	2	2	KVIL	2	2	KKDA	2	2	KPLX
4	3	KTXQ (AOR)	4	3	KTXQ	3	3	KPLX	4	3	WBAP
3	4	KTKS (CHR)	5	4	KPLX	6	4	KSCS	3	4	KKDA
5	5	KSCS (City)	7	5	KEGL	5	5	KTXQ	6	5	KLUV
12	6	KLTY (Rel)	3	6	KZEW	8	6	WBAP (City)	5	6	KSCS
6	7	KPLX (City)	8	7	KSCS	9	7	KLUV	9	7	KMEZ (B/EZ)
11	8	KVIL (AC)	10	8	KTKS	4	8	KZEW	7	8	KRLD (N/T)
10	9	KZEW (AOR)	6	9	KMGK (AC)	10	9	KEGL	12	9	KQZY
7	10	KZPS (CHR)	12	10	KLTY	14	10	KQZY (B/EZ)	10	10	KTXQ

#### Nassau-Suffolk

WHTZ Leader For Teens And 18-49; WPLJ Grabs 18-34, Runner-up With Teens; WLTW In Charge Of 25-54; WXRK Makes Big Gains With Young Adults.

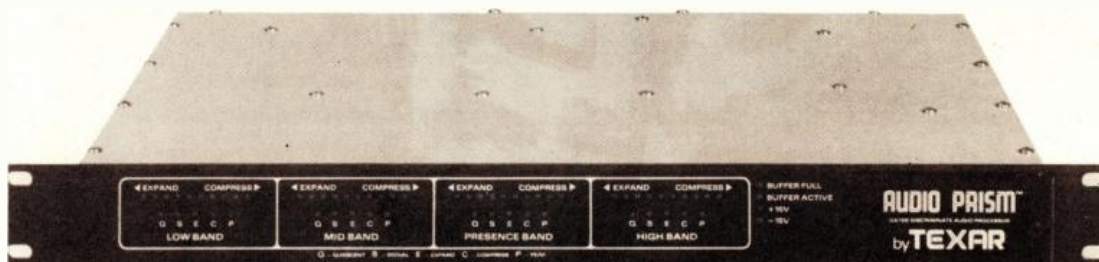
Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
1	1	WHTZ (CHR)	3	1	WPLJ	6	1	WHTZ	4	1	WLTW
4	2	WPLJ (CHR)	1	2	WBAB	1	2	WBLJ	2	2	WALK-FM
2	3	WBLJ (CHR)	4	3	WHTZ	5	3	WPLJ	1	3	WBLJ
5	4	WRKS (B/U)	2	4	WBLJ	2	4	WBAB	6	4	WHTZ
3	5	WAPP (AOR)	5	5	WNEW-FM	7	5	WLTW	7	5	WCBS-FM
11	6	WLJR (AOR)	16	6	WXRK (AOR)	4	6	WALK-FM	3	6	WNBC
6	7	WBAB (AOR)	7	7	WALK-FM (AC)	8	7	WNEW-FM	7	7	WBAB
8	8	WNEW-FM (AOR)	8	8	WLTW (AC)	3	8	WNBC	5	8	WPLJ
10	9	WBLS (B/U)	6	9	WNBC (AC)	9	9	WCBS-FM (Gold)	8	9	WNEW-FM
14	10	WRCN	15	10	WAPP	22	10	WXRK	15	10	WCBS (News)

#### Anaheim-Santa Ana

KROQ Still Teen Titan; KIIS-FM Retains Adult Leadership; KLOS Runner-up With Young Adults; KPWR Debuts In Teens And Young Adults; KNAC Also Digs Into Teens And 18-34.

Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
1	1	KROQ (AOR)	1	1	KIIS-FM	1	1	KIIS-FM	1	1	KIIS-FM
2	2	KIIS-FM (CHR)	2	2	KLOS	2	2	KLOS	2	2	KRTH-FM
—	3	KPWR (B/U)	5	3	KMET	6	3	KOST	3	3	KBIG
6	4	KLOS (AOR)	6	4	KOST (AC)	3	4	KRTH-FM	5	4	KABC
3	5	KKHR (CHR)	—	5	KPWR	7	5	KMET	6	5	KOST
14	6	KNAC (AOR)	4	6	KRTH-FM (Gold)	14	6	KIQQ	16	6	KIQQ
23	7	KWIZ-FM (AC)	3	7	KROQ	5	7	KBIG (B/EZ)	7	7	KJOI (B/EZ)
5	8	KEZY (CHR)	20	8	KNAC	4	8	KROQ	13	8	KMET
8	9	KYMS (Rel)	13	9	KIQQ (AC)	9	9	KABC (Talk)	4	9	KLOS
4	10	KMET (AOR)	12	10	KEZY	—	10	KPWR	9	10	KNX (News)

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NEW ORLEANS

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September 10-12, 1986





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# NETWORKS/PROGRAM SUPPLIERS

## NBC, MUTUAL FOOTBALL

# 1986 Network NFL Lineup

Once again it's time to drag out the worn shoulder pads, clamp on the knee braces, pull on the rip-away jersey, slip on the oversized helmet, and crawl into the old wall-saver barcalounger for 16 weeks of regular season armchair quarterbacking. With a 12-ounce weight in each hand and a bowl of Orville Redenbacher's finest balanced in your lap, you too can gird yourself for a full season of gridiron action unfolding on the Philco.

### NBC Monday Night Football

Coming off a relatively successful first year with the rights to NFL Monday night games, the NBC Radio Network has already surpassed its previous season lineup of 274 stations. Entering the second year of its \$11 million, two-year contract, NBC expects to clear over 300 markets with its weekly play-by-play broadcasts and post-game call-in show "NFL Live." Despite the high price tag and critics' (the competition's) doubts about profitability, NBC is bullish on Monday night football. NBC Radio Network VP/GM Craig Simon com-

ments, "I think we have done a wonderful job with it. We're happy with the NFL and they're happy with us - and we've done exceptionally well with our station lineups. Our affiliates love it, and we're glad to be able to give them something they can't get anywhere else."

NBC's primary announce team again will consist of Don Criqui calling the play-by-play, with partner Bob Trumpy offering analysis and commentary. Mel Proctor and Dave Rowe have also been assigned as a back-up team, working late-season doubleheader broadcasts and other games where tight scheduling makes the Criqui-Trumpy team unavailable.

Criqui joined NBC Sports in 1979, and has broadcast hundreds of NFL games, as well as working on the network's "Sportsworld" anthology show. Trumpy was a four-time All-Pro tight end with the Cincinnati Bengals before joining WLW/Cincinnati in 1980 as the weeknight host of "Sports Talk." He later joined NBC, and last year became known as "the best prepared sportscaster to call an NFL game" after challenging an NFL referee's call during the Super Bowl. Proctor has called play-by-play in a variety of sports, including basketball, baseball, and football during Mutual Broadcasting's 1983 "NFL Game Of The Week." Color analyst



Bob Costas



Bob Trumpy



Dave Rowe



Don Criqui



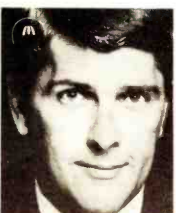
Tony Roberts



Jack Ham



Joel Meyers



Jack Snow

Rowe is a 12-year NFL veteran who joined NBC in 1980 after playing with New Orleans, New England, San Diego, Oakland, and Baltimore.

The 1986 lineup features 27 regular-season games: 16 on Monday evenings, one Friday night contest, and five Thursday night games (including a Thanksgiving doubleheader), one Sunday game, and two late-season Saturday doubleheaders. Postseason games include all AFC and NFC playoffs, the Pro Bowl, and Super Bowl XXI broadcast from the Rose Bowl in Pasadena.

At the conclusion of each game Trumpy will change hats to become host of "NFL Live." Varying in length depending on location and elapsed time of the preceding game, "NFL Live" invites listeners to call in (toll-free) and discuss the game with Trumpy or any one of several player-guests. "I know of nowhere else in the country where you can talk to the broadcaster and players immediately

following a game," Simon comments.

Prior to each play-by-play broadcast, Bob Costas hosts NBC's pregame and halftime shows. Pregame analysis begins approximately ten minutes before kick-off, with Costas interviewing players and coaches and providing NFL updates. Halftime features will focus on the previous Sunday's scores and statistics, and will include interviews and game highlights. Costas began his NBC career in 1980 as a play-by-play commentator for Major League Baseball "Game Of The Week" and, among other things, is the host of the network's "NFL '86." Joining Costas on "NFL Live" is Stan Martyn, a 30-year radio veteran and eight-year NBC freelance sports reporter.

### Mutual's Game Of The Week

The Mutual Broadcasting System again will be broadcasting 16

regular-season doubleheaders throughout the end of the season. Each Sunday the network will carry a 1pm and 4pm game (ET), designed to accommodate existing NFL network rights. Most stations will carry one of the two games, depending on location and other conflicts. This marks the 11th straight year that Mutual has been in the NFL broadcast business.

Mutual's Tony Roberts and former All-Pro linebacker Jack Ham will team up to cover the first game, while Joel Meyers and former L.A. Ram Jack Snow will anchor the second.

Prior to each game Mutual's Bill Rosinski will host a 15-minute pregame show, previewing the day's coming action and, for late games, reviewing scores from earlier in the day. During halftime listeners will be switched to the network's "Wide Weekend Of Sports," which again provides updates on all sports events of the day.

# Preseason Super Bowl Picks



In life there are three things that are certain: death, taxes, and the fact that no one can agree who's going to win the Super Bowl. Will Chicago be able to repeat (or better) their 15-1 season of 1985, or will the "no-repeat" jinx be invoked? Will the Patriots come back, or was their AFC championship a fluke? How 'bout the 49ers or the 'Skins or the Broncos or the Raiders or Rams or any other team that stands a chance of finishing above .500?

Listed herein are a few random - and not-so-random - Super Bowl picks for the outcome of the 1986-87 season:

• Craig Simon, VP/GM NBC Radio Networks - AFC: Miami Dolphins; NFC: New York Giants; Super Bowl: New York.

• Jack O'Rourke, NBC Producer/Sports - AFC: Denver Broncos; NFC: New York Giants; Super Bowl: New York.

• Steve Soule, NBC VP/Sales - AFC: Denver Broncos; NFC: who cares?; Super Bowl: Denver.

• Richard Agata, R&R Sports On Radio Editor - AFC: Cleveland Browns; NFC: New York Giants; Super Bowl - New York.

• R&R Networks Editor - AFC: Denver Broncos; NFC: New York Giants; Super Bowl: New York.

Care to make your own prediction? Send your Super Bowl picks in, and after Sunday, January 25 we'll print the name(s) of readers who made the right picks. What do you win? A two-second burst of pride when you see your name in print.





# NETWORK FEATURE FILE

September 8-12

## MUSIC FEATURES

### The Weekend

September 13-14			
<b>American Eagle</b> Tribute to Hank Williams Sr.	(DIR)	<b>Musical Starstreams</b> Aston Neal	(FF)
<b>The Countdown</b> George Benson/Temptations	(WO)	<b>National Howard Stern Show</b> Gene Simmons/Southside Johnny	(DIR)
<b>Countdown America With Dick Clark</b> Peter Cetera & Chicago	(US)	<b>On The Radio</b> Eurythmics	(NSBA)
<b>Country Report Countdown</b> (WRN) Tom Wopat/Lee Greenwood	(WRN)	<b>Pioneers In Music</b> Progressive British Rockers: King Crimson/Super Tramp 10 CC (9/15)	(DIR)
<b>Country Today</b> Belamy Brothers	(MJI)	<b>Power Cuts</b> Ric Ocasek/Talking Heads	(GSN)
<b>Dr. Demento</b> Star Trek 20th Anniversary	(WO)	<b>Reelin' In The Years</b> Martha Reeves & the Vandellas/Graham Nash	(GSN)
<b>John Leader's Countdown USA</b> Lovetroy	(CUSA)	<b>Rick Dees' Weekly Top 40</b> Miami Sound Machine	(USP)
<b>Dick Clark's Rock, Roll &amp; Remember</b> Tom Jones	(USP)	<b>Rock Chronicles</b> Eurythmics/Beat Farmers/Steve Winwood	(WO)
<b>Elvis Hour</b> On stage	(CRS)	<b>Rock Over London</b> Patrick Moraz	(RI)
<b>Future Hits</b> Corey Hart/Peter Cetera	(WO)	<b>Scott Muni's Ticket To Ride</b> John Lennon & Yoko Ono: Live In New York City (9/12)	(DIR)
<b>Gary Owens' Supertracks</b> Oldies of the '60s	(CRS)	<b>Scott Shannon's Rockin' America Countdown</b> (WO) Janet Jackson/Daryl Hall/Bananarama	(WO)
<b>Great Sounds</b> June Valli	(USP)	<b>Sinatra Special</b> Beautiful ballads	(CRS)
<b>Highlights</b> Frankie Lyman spotlight	(DIR)	<b>Solid Gold Saturday Night</b> Petula Clark (9/13)	(US)
<b>Hot Rocks</b> Huey Lewis & the News	(USP)	<b>Space Beat</b> Maze	(MJI)
<b>King Biscuit Flower Hour</b> Lou Reed	(DIR)	<b>Super Gold</b> Righteous Brothers/Time Machine: 1958	(TRAN)
<b>Jazz Show</b> Michael Franks	(NBCE)	<b>Superstars Rock Concert</b> Prince & Trust concert	(WO)
<b>Legends Of Rock</b> Led Zeppelin	(NBCE)	<b>That's Love</b> Jill Ireland/Don Rickles/Klymaxx	(WO)
<b>Metalshop</b> Alice Cooper	(MJI)	<b>Weekly Country Music Countdown</b> Emmylou Harris	(USP)
<b>Musical!</b> Eileen Brennan/Love Me Or Leave Me Jerome Kern	(WO)		

### The Week Of

September 15-19	
<b>Country Calendar</b> Roy Acuff (9/15) David Bellamy (9/16) Ray Price (9/17) Tom Wopat (9/18) Lee Greenwood (9/19) Kendalls/Mark Miller (Sawyer Brown) (9/20)	(CW)
<b>Country Closeup</b> Eddie Rabbitt	(NP)
<b>Country Report</b> Tom Wopat/Lee Greenwood (9/15) Nanci Griffith/Sweethearts of the Rodeo (9/16) Tom Wopat/T. Graham Brown (9/17) Nanci Griffith/Sweethearts of the Rodeo (9/18) Tom Wopat/Lee Greenwood (9/19)	(WRN)
<b>Earth News</b> Tobe Hooper & Kit Carson (Texas Chainsaw Massacre II)/Roo Renner & Wil Shrout (Stand By Me)/Paul Rodriguez (Whoopie Boys)/Laura Dern (Blue Velvet)	(WO)
<b>Encore With Jim Lange</b> 1937: Ted Weems	(WO)
<b>Live From Gilley's</b> Judy Rodman	(WO)
<b>Off The Record</b> Journey/George Thorogood Alvin Lee	(WO)
<b>Off The Record Special</b> Journey	(WO)
<b>Pop Concerts/Star Trak Profiles</b> Bob Seger profile	(WO)
<b>Rock Today</b> 38 Special	(MJI)
<b>Shoollin' The Breeze</b> Ashford & Simpson/Klymaxx/Temptations	(WO)
<b>Solid Gold Country</b> September GOLD (9/15) Hank Williams birthday tribute (9/15) Feature Year: 1975 (9/16) Producer Profile: Buddy Kilen (9/17) Autumn's greatest hits (9/18)	(USP)
<b>Solid Gold Scrapbook</b> How sweet it is (9/15) This week in 1967 (9/18) Buddy Holly (9/17) This week in 1972 (9/18) Ots/America/Ringo/Elvis (9/19)	(US)
<b>Special Edition</b> Teena Marie	(WO)
<b>Star Trak</b> Daryl Hall/David Lee Roth/Gloria Loring	(WO)

### GENERAL INFORMATION

<b>The Blimp</b> Junkyards going out of business/sponsors of professional sporting events/boxing: new yuppie sport/healthy coffee: radar detectors	(PM)
<b>Car Show Coast To Coast</b> '86 Mitsubishi Station/listener calls	(SCGI)
<b>Computer Program</b> Keyboards/monitors/ROMS & RAMS: memory/improving memory	(PM)
<b>Health Care</b> Pain and the working woman	(PIA)
<b>NBC Extra</b> Campaign '86: The Congress	(NBC)
<b>Public Affairs</b> Import woes	(PIA)
<b>Reviewing Stand</b> Doing time: Lowell Fentis/nuke speak: Tom Goodnight/make a wish: Beth Bennett	(PIA)
<b>Sound Advice</b> Tracking weight & error/anti-skating/stylus types/types of cartridges/tracking force/stylus maintenance & wear	(PM)
<b>Sports Explosion</b> Eamonn Coghlan/Tom Paciorek/Mike Singletary	(PIA)
<b>Sports Flashback</b> 79 career homer for Boston Red Sox/Yaz's 3000th hit/'70 NL East winner/'67 Red Sox winning season/pitcher/Milwaukee Braves' 1st NL pennant/pitcher who gave up Hank Aaron's 600th homer/Aaron's 700th homer	(CW)
<b>Sporting News</b> Steel city visit by 2 former Pirate greats/managing in the minors - soon to be in the majors a great hitter's hitting tips/don't always believe what you read/Bob Feller compares '54 Indians to '86 Mets	(CW)
<b>Wireless Flash</b> Paul Rodriguez/Tracy Skoggins/DIO/Gavin Christopher	(CN)

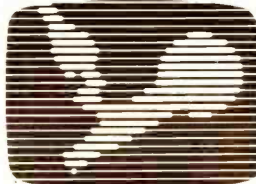
### COMEDY

<b>Amatellin U</b> Barking for dollars/sinus drainage at home/language of the teacher/battling earth worms vs. Evelyn Wood/Tata Kega Day	(DD)
<b>Bar &amp; Grill</b> Eat till you're sick/instant machine nothin' but a rancid/sing'le and ugly/the treatment of your choice	(DD)
<b>Comedy Hour</b> Live Guest: Gilbert Gottfried/Jay Leno/Steven Wright/Hudson & Landry/Saturday Night Live	(MJI)
<b>Comedy Show With Dick Cavett</b> Mystery & adventure: Hudson & Landry/Rowan & Martin/Bob Newhart/Nichols & May/Jonathan Winters/Tim Conway	(CW)
<b>Daily Feed</b> Why SDI is over/Vienna: Chernobyl grips sets: season/Bucharians vs. Mutual-exclusive: Stealth bomber photos/Ronco revisited	(DCA)
<b>Hiney Wine</b> Historical hiney/hiney pursuit/share your hiney/the hiney twist/mega-hiney	(DD)
<b>Jackie the Joke Man</b> Fat-mal behind fig leaf #1/Captain's forward-brothers: three-wives tangled	(OHR)
<b>Laugh Machine</b> Robert Klein/Saturday Night Live/Monty Python/Bill Cosby/Skip Stephenson/Henry Youngman/London Lee/Crazy Gang/Redd Foxx/Woody Allen	(PM)
<b>Live From The Improv</b> John Mendosa/Rick Corso-Carol Leefer/Tom Drusen/Chance Langton Nickman Carrie Oates	(DIR)
<b>Mel Blanc's Blankety Blancs</b> Enchanted snail/violin & the princess/hob goblin & the lady/beauty & the beast/Princess Edna	(ASR)
<b>National Comedy Wireless</b> Susan B. Anthony Jones: directory assistance/Pentagon supply corporation/corrupt/vag head/traffice	(DD)
<b>National Lampoon's True Facts</b> Jug head/poop out of bed/really wrong number/sleep power/no way out	(SLP)
<b>Party Drop-Ins</b> Space shuttle: fizzle: party coffee/Bobby bourbon/sine was/studfinders	(ASR)
<b>Radio Hotline</b> I got the matches/come to my party/Mom, the refrigerator is applied for a job/lizards from hell	(ASR)
<b>Stevens &amp; Grdnic's Comedy Drop-ins</b> Tina contest/topless PSA/dixie cup/law firm/rejection	(ASR)
<b>United Spots Of America</b> James Brown school fold-o-matic/suddenly HD agar/Kermans/club Fred	(ASR)

## HOW TO WIN THE FALL SWEEP

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# Motivating Sales Personnel

By John Mackin Ade

My first GSM job was in 1972 at WRC-AM & FM/Washington. Since then, I've managed the sales staffs of six different organizations, all of whom had to be motivated into order to make "the budget." It was only after all these years that I learned the importance of positive motivation.

I was never the greatest positive motivator. In fact, I tended to practice the reverse — causing much turnover in sales personnel. Later on I realized that negative motivation was a short-term solution to a long-term problem.

## Motivate In A Positive Manner

One of the biggest mistakes we make in our sales manager careers is to yell at, embarrass, or punish one salesperson while the others are around. This has a triple negative effect. One, the person you're yelling at is being embarrassed in front of his or her peers. Second, the others are being put in a bad position and are losing a tremendous amount of respect for you. Third, you look like a complete bimbo. And that won't help you in your future duties.

Approach your problems one-on-one. That way you immediately solve two negatives: It becomes no one's business other than the person you're motivating, and you look professional.

"The more time you spend patting yourself on the back, the less time you'll spend kicking yourself in the ass."

## Confront Negatives Head-On

The biggest problem is handling a situation that calls for either punishment or instructional criticism, then getting that person back on a positive plane. Once you've caught someone doing something wrong, handle it immediately. This is no time for pussyfooting.

Call the person into your office, confront him with the facts, and ask if he did something wrong. Give him a chance to explain his actions. Believe me, half of what others tell you about things your staff did wrong turns out to be some com-

pletely different — sometimes even right.

## Catch Them Doing Something Right

I can't remember who said it first, but that statement captures the entire essence of positive motivation. And when you catch your staff doing something right, let them know you appreciate it. We spend so much time discussing the things that go wrong . . . how about the things that go right? Don't you remember all the times you wished your boss had patted you on the back? Why are you managing like that person you disrespected so much?

The quickest — and easiest — way is to give your people a pat on the back and a short "well done" when they do something right. You say it to yourself when it happens, so say it to them.

"Negative motivation is a short-term solution to a long-term problem."

## Develop A Salesperson Of The Month Award

Set up a series of positive actions and award points: a top-of-the-card order (two points) . . . cash in advance (three points), a Monday-Friday spread on an order (two points), an appointment with a manufacturer's rep (three points), etc.

Get your boss to give you an item from the trade closet or set up a special parking place outside. Invest in a plaque that hangs outside your office, where salespersons' names will be prominently displayed each month. Make it a big deal during your weekly sales motivational sessions (they used to be called meetings), complete with recaps as to who's winning.

## Old-Fashioned Order Bell

Go to the store and buy one of those small bells that



John Mackin Ade

John Mackin Ade is President of Specter Broadcasting, owner of WBEU & WYKZ/Savannah-Hilton Head-Beaufort and also doubles as VP of sales consultant firm Ade Marketing, Inc. Besides WRC/Washington, the 16-year radio vet has held GSM posts at WKUT/New York, WTAE/Pittsburgh, KLUV/Dallas-Ft. Worth, WIP/Philadelphia, and WNEW/New York. Ade is currently marketing a 26-piece newsletter, "The Secret To Successful Sales Management." Direct inquiries to Susan Ade at 3 Fox Den Court, Hilton Head, SC 29928.

sit on top of a desk. Every time an order is closed, make sure the salesperson hits the bell. Then everyone at the station knows money has been made. It may sound corny, but it works. And it helps generate your staff into writing an order each day so they can "ring the bell."

## Acknowledge Great Sales Efforts

Devote a portion of every meeting to expressing your thanks for special — and successful — efforts. Hand out a special pitch, talk about a selling situation that worked, or go over the details of something that happened on a call. The staff may just learn something. And believe me, the person you're singling out will leave that morning positively motivated.

## Develop Book Of Great Pitches

Award five dollars for any pitch that makes the book. A free lunch that day for the salesperson who "makes the book" is a great sendoff.

## Keep Personal Moods Outside Office

At one time or another all of us have come to the office after waking up on the wrong side of the bed. Maybe it was an argument with your spouse or some idiot who cut you off on the way to work. Whatever the case, get it out of your system before walking into the office. Go to Burger King and have

breakfast . . . park the car and walk around for ten minutes. If you must go inside, go into your office, close the door, and dig into paperwork. Do anything but take it out on your staff.

"The biggest problem is handling a situation that calls for either punishment or instructional criticism, then getting that person back on a positive plane."

## Never Forget The Basics

We're surrounded these days by computers, high tech research, DOS programs, and software packages designed to handle everything from traffic systems to grocery lists. Yet all of this knowledge doesn't help us remember the "good old basics" that got us started. Every time I attend an RAB sales conference or an NAB convention, I go to the seminars and leave shaking my head over all the things I "relearned" that morning — the basics. Don't forget what got you where you are, and teach it to your staff.

And remember one more thing: The more time you spend patting your staff on the back, the less time you'll spend kicking yourself in the ass.

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HARVEY MEDNICK

# IMAGE & MARKETING

## REMOTE BROADCAST COMPANIES

# Putting Your Show On The Road

— Maybe it was the "Today" show. Or perhaps "Good Morning America." Anyway, somebody showed us that there was real value in associating with events and broadcast live from exotic locations. In keeping with the American way and our indefatigable entrepreneurial spirit, a number of companies have sprung up which specialize in meeting the needs of broadcasters looking for something "special" to set their stations apart from the competition. This column is devoted to a "catalog" look at four major travel promotion practitioners and one unique operation which is highly specialized.

### Active MARKETS

#### Active Markets

The oldest established company in the field with more than 20 years' experience, Active Markets is the result of President David Marinoff's travel training in running academic programs with advertiser tie-ins. The company first specialized in getting business from the narrow 18-24-year-old market, until radio stations called them looking for travel programs. Their expansion was first realized when advertiser-based incentive programs dreamed up by various networks were referred to them as the experts in putting together the travel element. During these early days of radio-based programs Active worked with Westwood One, CBS, United Stations, ABC, and NBC. After a successful association with Rockline, one of the early four sponsorship companies, Active was approached by a station wanting to buy such a program. Presto — their present business was born. They soon discovered a host of customer stations which tried unsuccessfully to imitate the programs put together by Active. "They couldn't do it themselves," Marinoff noted. "We designed custom programs for each one who inquired. Best of all, the execution was free!"

From this early foundation, the L.A.-based company of 12 now has the capability to put together complete remote broadcasts from virtually anywhere in the world. Mar-



David Marinoff

inoff's stated goal at Active is to be known as a promotional network that is in the business of creating "once-in-a-lifetime situations" for broadcasters. Among the other services they offer are: sales assistance; year-long program scheduling; community-based promotions involving a host of city-sponsored teams; and additional advertiser-supported promotions carefully targeted for station participation within certain formatic and demographic cells.

"The demand is high. There's a real need for promotions, particularly from the sales area, where they are constantly looking for saleable opportunities." VP Sales/Marketing Judy Gold explained. "We're a studio to create events and programs around attractions. Why just fly one contest winner to see Springsteen in London when you can send your entire morning show?"

Active can be reached at (213) 452-2733.



Marketing Entertainment Group of America, Inc.

#### MEGA

MEGA, which stands for Marketing Entertainment Group of America, is primarily an entertainment/sales promotion company. It was founded in 1979 by Whitten Pell, who had a dozen years of con-



Whitten Pell

cert promotion experience and, in partnership with a childhood pal, was looking for a way to expand his activities. Their early years were spent tying together tours with various sponsors, and the company is still on retainer with a number of major advertisers who look to them to design promotions which address the young adult lifestyle. During the late '60s and early '80s, they were extremely active in supplying tour-associated promotions to radio stations. However, as Pell was quick to point out, "We were not in the travel business. We did not look at moving bids from point A to point B as our major strength."

MEGA's entry into the field we're spotlighting here was "Transylvania Mania," a novel Halloween idea built around the Dracula legend. This is a licensed entity for which Mega bought the rights from the actual area of Romania associated with the vampire immortalized by Bela Lugosi in a series of

classic 1940s horror films. "Transylvania Mania" offers a novel opportunity for station-sponsored groups to travel to a remote romantic locale (after all, gypsies and their violins come from there as well) and enjoy exclusive parties in the company of other winners from around the country. Last year 80 winners went on the trip, and Pell looks forward to doubling that number in 1986. He freely admits that it's a high-ticket item, but points out it is a unique experience which cannot, because of licensing agreements, be duplicated. Mega looks forward to planning other events of this dimension in the future, and will be announcing a spring promotion very soon that is promised to equal "Transylvania Mania" in exclusivity and imagination.

West of the Mississippi, Active Markets represents MEGA's "Transylvania Mania." You can reach the New York-based operation at: (212) 226-8700.

#### RPMC

RPMC, or Radio Promotion Media Consultants, is a five-person company founded earlier this year. The L.A.-based operation is headed by executive partners Murray Schwartz and Robert Olshever, who struck out on their own after spending almost four years with Active Markets' youth-oriented division Rock Experience.

Truly a pair of rock and roll wunderkinder, the two published their own rock magazine, *Raw Power*, while still high school students! From there they branched out into concert promotion. While attending Cal State Northridge, they decided to figure out a way to combine their love of music and their love of travel. Their association with Active Markets was the result. The first successful effort of this association was the "Journey to Journey in Hawaii," a station/advertiser trip to the islands to see Journey in concert.

Branching out on their own was a major, but necessary, step for the duo, and one that Murray said was "the result of wanting to grow on our own. The vistas were too narrow at Rock Experience."

They consider themselves a complete travel/entertainment/promotion company and are expanding into a number of different areas, such as remote staging and film projects. Among their efforts in the months since their founding have been tie-ins with the Indianapolis 500 Week, Amnesty International, the Statue of Liberty Centennial, and Farm Aid II.

## RPMC, INC.



Murray Schwartz

One of the services they offer which they feel differentiates them from their competitors is an information service which instantly updates interested clients in events happening around the world in the music/sports/event arenas.

RPMC can be reached at (213) 826-5592.

## SEPI

#### SEPI

Sports and Entertainment Promotions International, or SEPI, was started three years ago in Philadelphia by former WYSP AE Rick Garson and his partner, local attorney Malcolm Rosenberg. Garson's reasoning was simple and logical: "After putting together a number of concert/client tie-in promotions while at the station, I discovered that I was getting my 10% but the station was making much more." SEPI was intended to change the percentages.

The underlying thought at SEPI was, as Garson told me, "that Radio was only as good as its promotions." The company soon found itself being asked to develop promotional campaigns directed at AOR listeners. SEPI clients outline their needs, and the company makes promotions to fit using its knowledge and station associations.

Unlike many of its competitors, SEPI clears stations after the promotion has been set. Promo avails are paid for in many cases, and one of the illusions Garson says is created for the station is that, "You sound like you have the Budweiser budget, but you don't." Another profound difference between SEPI and the other companies in this field is that SEPI underwrites the

Continued on Page 50

### ATTENTION NEWS AND TALK STATIONS AND ALL NEWS DEPT.!

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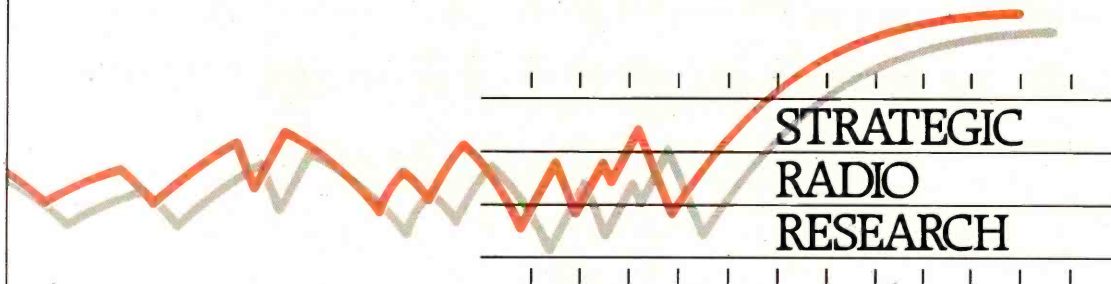
# How to win in "Continuous Measurement"

Back when ratings periods were four weeks long and happened only once or twice a year, managing and programming a radio station was a lot easier. Your advertising, your on-air promotions, and your audience research (if you did any) could all be timed to make you sound great during that brief period when the book was in progress. Unfortunately, that strategy no longer works.

Strategic Radio Research has developed the industry's first research program specifically designed to help management teams win in continuous measurement. Under our exclusive "Continuous Measurement Plan," you receive **weekly feedback** from your target audience. Our weekly reports keep you constantly on top of changing musical tastes, perceptions, attitudes, and other key indicators.

Our four-book "Continuous Measurement Plan" has been helping the management teams of great radio stations like WNEW-FM, KPKE, WGCI-AM/FM, WAVA, KDWB, WLUP, and KOIT achieve higher ratings and higher revenues. And now our "Continuous Measurement Plan" is available, for a limited time only, on a one-book trial basis.

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(312) 280-8300



# Putting Your Show On The Road

Continued from Page 48

cost of the promotions and places them on stations. This way the advertiser is hauling the freight, but it's already been paid for by the promoter.

Among the list of strong advertisers with which they have been involved are **Moosehead** beer, **Pepsi**, and **Budweiser**. What got the company into this article was advertiser **Sabena Airlines**, the official airline of Belgium, which carried station winners in one promotion to Brussels for a **U2** and **REM** concert, where certain of the winners rode in the limo with the groups to the concert site.

Garson has a clear goal for SEPI: "We're looking to build a network of promotions associated with artists involved in entertainment or sports."

I found two attitudes at SEPI which contrasted with other companies in the field. First, Garson goes at the station promotion person. He recognizes that the local effort is key to satisfying a client whose primary interest is that the local bottler or distributor gets the proper exposure. Second, he says he has the feeling that the success these companies seem to be enjoying may lead to "agencies taking this over."

Right now SEPI is working about 30 days out and looking to get to 90 with their event scheduling. On the expansion horizon is cable TV and radio syndication. There was no mention made of remote capability. The company's strength and focus are in sponsor-related efforts.

You can reach Rick at (215) 988-0094.

## Listeners and Friends Of Radio Beijing

This is the unique operation mentioned at the beginning of this column. Founder **Paul Hale's Listeners and Friends of Radio Beijing** has developed an unusual program which is a direct outgrowth of a personal interest. After 20 years as



Rick Garson



SMALL GROUP VISITS TO  
**CHINA**

a tech director for CBS, Paul retired and moved to Colorado. He had always been interested in visiting China, and made a friend whose wife had not only done so, but had visited **Radio Beijing**. He was hooked. He contacted local tour operators about arranging such a trip, but with no luck. Finally, through the intercession of Mr. Ma of the **Listener Services Department of Radio Beijing**, he made his first trip and a cooperative venture was begun.

What Hale's company offers is an unparalleled opportunity to travel on a three-week trip through one of the most fascinating and culturally rich nations in the world, accompanied by English-speaking personnel from **Radio Beijing**. The radio hook is that tourists are treated to conferences with local broadcasters there, and the company hopes to offer travelers the opportunity to set up tie-ins to their home stations, allowing listeners to interact with Chinese broadcast-

ers. Some aspects of Chinese broadcasting which would fascinate most broadcasters on this program are the emergence of commercials and networks in what has been until now a locally-autonomous medium. Today, there are required minority services for the 54 minority groups, and surveys of local services are taken every 30 days to assure that the community is being served adequately.

A couple of quick notes: this is a non-profit organization, operated by the entire Hale family in conjunction with the People's Republic of China, which is now an open country to which travel is being encouraged. It's a fairly high-ticket item for groups of about 30, and the idea of developing remote broadcasts from China is still on the



Paul Hale

drawing board. However, if you're looking for a truly exotic trip combining radio and culture in one appealing package, this has to be it.

Also, Hale is looking into extending his concept to other Asian countries with a tour which encompasses special activities taking place there.

You can reach Paul Hale at (303) 633-4795.

## Final Thought

I was impressed by the flexibility and imagination of all the practitioners of this interesting area of our industry. If I could leave you with one thought, it would be this: if you don't see what you want — challenge the providers to make it happen for you! After all, everybody likes to make the impossible happen... and these guys will figure out not only how to solve your problem, but how to syndicate the solution.

## DATELINES

### 1986

#### Sept 10-13

Radio '86 Management, Programming, Sales, and Engineering Convention, sponsored by NAB. New Orleans Convention Center, New Orleans

### 1987

#### February 1-4

National Religious Broadcasters 44th Annual Convention Sheraton Washington, Washington, D.C.

#### February 7-10

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

#### March 28-April 1

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

#### April 1-5

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

## ONE YEAR AGO TODAY

- Gannett & Evening News Association merge
- Jim Price VP/GM at KSDO-AM & FM/San Diego
- Don Dalton & Don Kidwell promoted at Cox Radio
- #1 CHR: "St. Elmo's Fire" — John Parr (Atlantic)
- #1 AC: "Cherish" — Kool & The Gang (De-Lite/PG) (5 wks)
- #1 BU: "Oh Sheila" — Ready For The World (MCA)
- #1 Country: "Lost In The Fifties Tonight" — Ronnie Milsap (RCA) (2 wks)
- #1 AOR Track: "Lonely Of Night" — John Cougar Mellencamp (Riva/PG) (3 wks)
- #1 LP: "Scarecrow" — John Cougar Mellencamp (Riva/PG) (2 wks)

## FIVE YEARS AGO TODAY

- Jeff Davidson VP/GM for Gannett Broadcasting
- WFIL/Philadelphia switches from CHR to Country
- Robert Kipperman VP/GM of new CBS RadioRadio Network
- #1 CHR: "Endless Love" — Diana Ross & Lionel Richie (Motown) (4 wks)
- #1 AC: "Endless Love" — Diana Ross & Lionel Richie (Motown) (4 wks)
- #1 BU: "Endless Love" — Diana Ross & Lionel Richie (Motown)
- #1 Country: "You Don't Know Me" — Mickey Gilley (Epic)
- #1 LP: "4" — Foreigner (Atlantic)

## TEN YEARS AGO TODAY

- John Lund PD at WISN/Milwaukee
- 3-1 CHR: "Don't Go Breaking My Heart" — Elton John & Kiki Dee (Rocket/MCA) (6 wks)
- #1 AC: "Don't Go Breaking My Heart" — Elton John & Kiki Dee (Rocket/MCA) (2 wks)
- #1 Country: "I'm A Stand By My Woman Man" — Ronnie Milsap (RCA) (2 wks)
- #1 LP: "Spitfire" — Jefferson Starship (Grunt/RCA) (8 wks)

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SEPI combines radio stations, corporate sponsors and unique promotions with major sporting and entertainment events throughout the world.

SEPI designs and implements promotions that are free to each participating radio station within SEPI's national network.

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# SEPI

Sports & Entertainment Promotions International, Inc.

Rick Garson, Malcolm Rosenberg


1201 Chestnut St., 13th Floor, Philadelphia, PA 19107

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 **KLTH, St. Louis:** "It's taken us from nowhere up 130% in the 12+ share\*. Our audience is extremely upscale; this is very saleable stuff!" **Craig Hodgson, V.P./G.M.**

 **WNGS, West Palm Beach:** "We're going to set an all-time sales record this month — better than any December, it's a great format." **Bill Pearl, V.P./G.M.**

 **WEZO, Rochester:** "After Bonneville Beautiful Music, we looked to lower the age demo with Evergreen — it worked and we didn't lose a single client in the changeover. Evergreen is the Beautiful Music for the 1990's!" **Cindy Weiner, V.P./G.M.**

 **KPNW, Eugene:** "The format is phenomenal . . . made us #1 18+\*, 25-49\*, and 25-54\*, while maintaining our previous 12+ under Beautiful Music. I wouldn't want to go up against Evergreen." **Dave Woodward, V.P./G.M.**

 **WDAQ, Danbury:** "Flexibility was the main reason we chose Evergreen over Format 41. We get compliments every day. We debuted at #2 adults 25-54\* in the first book." **Michael Rosewig, Station Mgr./Director of Sales**

 **WFAS, White Plains:** "Well-researched . . . it's a classy format with great retail advertiser appeal. We're also up an average 47%\* across all day parts in the latest book. I'm very, very pleased!" **Gary Starr, V.P./G.M.**

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KEN BARNES

# ON THE RECORDS

## The Back Files Of Bacharach & Sager

The team of Burt Bacharach & Carole Bayer Sager has a handle on the pulse of 1986, that's for sure. "That's What Friends Are For," "On My Own," "Love Always" — the hits keep coming.

But of course the hits have kept coming for decades now, 20 years for Sager and more than 25 for Bacharach. Countless articles have chronicled this successful partnership and the individual achievements of the duo.

This column, naturally, will take a different approach. Without in any way slighting the awesome hit achievements of these two songwriting titans (in fact, over toward the righthand top corner I've listed



Love" by the Dew Line, "Something Special" by Joani Camp, or "Oh Elaine" by Cinnamon.

One uncharacteristic Sager record that, although it wasn't chart-shattering, was certainly ear-shattering was "I'm Gonna Make You Mine" by the Shadows of Knight, three releases after their "Gloria" hit and the raunchiest, loudest-mixed hard-rock cruncher you'd ever want to hear.

Having given the Mindbenders a No. 1 on their first time out without



a whole hunk of their hits, individually and together), I've focused on some of the more obscure recordings they've been involved with.

### Singing With Sherry

Sager had designs on singing stardom early in her career, recording a couple of singles (pictured) as part of a duo called Carole & Sherry. (Where is Sherry now, one wonders.) Her name (then just Carole Bayer) also started popping up on a lot of songwriting credits. Her breakthrough hit,



written with Toni Wine (later a notable jingle and Archies singer), was "Groovy Kind Of Love" by the Mindbenders in early 1966.

But there were also less chart-shattering disks like "No City Folks Allowed" by the Escorts, "Problem Child" by the 3 1/2, and "Finders Keepers" by Tina Mason. Nor should we forget "Recipe For



### At The Bacharach Table

Burt Bacharach's obscurity roster started out prominently with his participation in "The Blob" (by the immortal Five Blobs (from the movie "The Blob"). But he and his longtime partner Hal David soon had so many hits with artists like Gene Pitney, Dionne Warwick, Dusty Springfield, and Tom Jones that very little of what he wrote became obscure.

Nonetheless, "Don't Count The Days" by Sandi & Salli is not exactly a gold standard, Jimmy Radcliffe's "The Forgotten Man" is a forgotten song, and the fairly racy (for the times) "Who's Been Sleep-



ing In My Bed" by Linda Scott didn't translate to the airwaves. The last-named song was a movie theme, as was Bacharach's composition for one of the most unlikely duos in pop, the Hollies and Peter Sellers, who teamed up for "After The Fox." Earlier, Bacharach had produced and written "Don't Envy Me" for another movie star, George Hamilton. And he also arranged a version of the folk standard "Where Have All The Flowers Gone" for the unlikely recording star Marlene Dietrich.

For some time Bacharach tried to make the fine singer Lou Johnson his male equivalent of Warwick, with a series of solid singles including the original version of "Message To Michael" (titled "Message To Martha") and a great, obscure song I've always liked called "If I Never Get To Love You."

Perhaps not such a lost classic was Bobby Goldsboro's "Me Japa-



nese Boy," a product of the same social milieu which felt compelled to retitile Kyo Sakamoto's smash Japanese hit "Sukiyaki" because that was a Japanese term everyone probably knew, despite its complete irrelevance to the song's lyrical content.

Also a trifle on the obscure side was "I Fell In Love With Your Picture," as recorded by Freddie & the Dreamers. And although Etta James has had a long and illustrious career, "Waiting For Charlie To Come Home" was not a major factor in her growth.

When Bacharach-David's "Little Red Book," originally performed by Manfred Mann, was picked up by L.A. avant-garde garage/folk-

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## Sager/Bacharach Hitline

On the rest of this page, I've called attention to some of the more well-concealed compositional efforts of Carole Bayer Sager and Burt Bacharach. Talking about each of their hits would require a large chunk of this issue, but I have tried at least to list them. I may have missed a few, so let me know.

### Carole Bayer Sager

Ashes To Ashes/Mindbenders (Top 15 UK hit)  
Come In From The Rain/Captain & Tennille  
Don't Cry Out Loud/Melissa Manchester  
Groovy Kind Of Love/Mindbenders  
Heartbreaker/Dolly Parton  
It's My Turn/Diana Ross  
When I Need You/Léo Sayer  
You're The Only One/Dolly Parton

### Burt Bacharach

Alfie/Cilla Black; Cher  
Always Something There To Remind Me/Sandie Shaw  
Any Day Now/Chuck Jackson; Ronnie Millsap  
Anyone Who Had A Heart/Dionne Warwick  
Are You There/Dionne Warwick  
Baby It's You/Shirley, Smith Close To You/Carpenters  
Do You Know The Way To San Jose/Dionne Warwick  
Don't Make Me Over/Dionne Warwick  
Everybody's Out Of Town/B.J. Thomas  
I Just Don't Know What To Do With Myself/Dionne Warwick; Dusty Springfield  
I Say A Little Prayer/Dionne Warwick; Aretha Franklin  
I'll Never Fall In Love Again/Tom Jones  
Make It Easy On Yourself/Jerry Butler; Walker Bros.  
Message To Michael/Dionne Warwick  
My Little Red Book/Love  
Only Love Can Break A Heart/Gene Pitney



Please Stay/Drifters  
Raindrops Keep Fallin' On My Head/B.J. Thomas  
Reach Out For Me/Dionne Warwick  
The Look Of Love/Dusty Springfield  
The Man Who Shot Liberty Valance/Gene Pitney  
This Guy's In Love With You/Herb Alpert  
Tower Of Strength/Gene McDaniels  
Trains & Boats & Planes/Billy J. Kramer  
24 Hours From Tulsa/Gene Pitney  
Walk On By/Dionne Warwick  
What The World Needs Now/Jackie DeShannon  
What's New Pussycat/Tom Jones  
Wishin' & Hopin'/Dusty Springfield  
You'll Never Get To Heaven/Dionne Warwick

### Sager & Bacharach

Arthur's Theme/Christopher Cross  
Heartlight/Neil Diamond  
Making Love/Roberta Flack  
Night Shift/Quarterflash  
On My Own/Labelle & McDonald  
That's What Friends Are For/Dionne & Friends

ness Boy," a product of the same social milieu which felt compelled to retitile Kyo Sakamoto's smash Japanese hit "Sukiyaki" because that was a Japanese term everyone probably knew, despite its complete irrelevance to the song's lyrical content.

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rock band Love, Bacharach and his publishers picked up a host of covers by long-haired antisocial '60s punk rockers. A sample: the Brown Paper Bag, the Classic Affairs, the La De Das, the Litter, the Panics, and the Standells.

One of the oddest tributes to Bacharach, I used to think back in the days when I was far too hip for the room, was the Four Seasons album "The Four Seasons Sing The Big Hits Of Burt Bacharach, Hal David & Bob Dylan." Why would anyone lump Bacharach & David together with Dylan, I wondered. Twenty years later, with a perspective that classifies the songs of both parties as classics, it's starting to make sense.

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Cetera**  
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**"THE NEXT TIME I FALL"**



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## CHR CHART: 26

WBEN 17-15	KPLZ 15-11	WZOK 18-15
WNYS 23-20	KNBQ 6-5	KIKX add-40
PRO-FM 17-14	WMJQ 21-15	KXYQ 8-5
KEGL 20-15	93Q 29-24	WIGY 24-34
KTKS 29-22	WKRZ 14-11	Q104 14-9
WRNO 17-15	WGGZ 11-8	WBWB 14-11
WMMS 34-28	94TYX add-39	KGOT 11-8
KWK 16-10	WOKI 10-8	KOZE 14-10
	Z104 34-27	



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54/R&R FRIDAY, SEPTEMBER 5, 1986

## DATEBOOK

SEAN ROSS

# They (Among Others) Did The Mash

### MONDAY, SEPTEMBER 8

1962/Bobby "Boris" Pickett's "Monster Mash," which would go on to become the "Twist & Shout" of the '70s, charts for the first time.

1976/Heart gets a gold LP for "Dreamboat Annie."

1977/"The Original Punk Movie" premieres in London. In one scene, Sid Vicious describes his arrest to an interviewer, "When the cops were looking up my arse for drugs, I was farting all over them and trying to shit on them."

1979/Bonnie Pointer sings "Heaven Must Have Sent You" on "American Bandstand."

1980/New York jazz legend WRVR becomes Country WKHK setting off several years worth of protests from disgruntled jazz listeners. On the same day, crosstown WXLO goes B/U, although it takes a year to adopt its better-known "Kiss" WRKS identity.

Birthdays: Patsy Cline would be 54.

### TUESDAY, SEPTEMBER 9

1979/Promoter Sid Bernstein, who brought the Beatles to Shea Stadium, asks them to reunite for a concert to benefit boat people. Also, Cat Stevens marries Fouzia Ali, highlighting his conversion to Islam and away from rock.

1983/"Monkey Time" finally becomes a Tubes single, but with Martha Davis's part of the duet edited out so as not to interfere with the new Motels record. Also, the fourth season of "Solid Gold" premieres with host Marilyn McCoo and cohost Rick Nelson.

1985/And still got kicked off the stands in Arkansas? In an Advertising Age display ad, Rolling Stone tries to impress ad buyers by pointing out that the majority of its readers supported Ronald Reagan.

Birthdays: Dave Stewart (Eurythmics) 1952, Inez Foxx 1942, Luther Simmons (Main Ingredient) 1942, Billy Preston 1946, Dee Dee Sharpe Gamble 1945, Tom Wopat 1951, John McFee (Southern Pacific) 1950.

### WEDNESDAY, SEPTEMBER 10

1964/Rod Stewart makes his first record, a cover of Willie Dixon's "Good Morning Little Schoolgirl." John Paul Jones is the bassist.

1974/Perhaps owing to a personality crisis, the New York Dolls break up after only two LPs.

1982/"Jack & Diane" goes #1 CHR.

1985/2100/New York auctions off the black lace top that Madonna wore in "Desperately Seeking Susan" to raise money for a local musician injured in a firebombing.

Birthdays: Roy Ayers 1940, Joe Perry (Aerosmith) 1950, Siobhan Fahey (Bananarama) 1957, Tommy Overstreet 1937.



Fiona Flanagan, Siobhan Fahey, Inez Foxx, Joe Perry

### THURSDAY, SEPTEMBER 11

1964/George Harrison forms his "Harrisons" publishing company.

1967/"Ode To Billie Joe," the "Papa Don't Preach" of the '60s, is certified gold.

1971/The Jackson 5's animated series premieres on ABC.

1984/Barbara Mandrell and her two kids are severely injured in a car crash that kills the other driver. Mandrell takes months to recover and return to recording.

1985/So how much did folks pay for your top? In an interview with Smash Hits, Tracie, the English vocalist/Style Council protegee, calls Madonna "absolute trash! There are dozens of singers who may be better than me but she's not one of them."

Birthdays: Kristy McNichol 1962, Mick Talbot (Style Council) 1958, Jon Moss (Culture Club) 1957.

### FRIDAY, SEPTEMBER 12

1959/On Dick Clark's prime-time ABC show, the guests are Paul Anka, Bobby Rydell, and the Fleetwoods.

On the same night, Allan Freed's local program has Lloyd Price, Dion & The Belmonts, and the Skyliners.

1966/That was then: the Monkees series premieres on NBC.

1975/Willie Nelson's remake of the Country standard "Blue Eyes Crying In The Rain" is #1 Country. CHR debuts are the Starship's "Miracles," ABBA's "SOS," the Four Seasons' "Who Loves You," and the Ritchie Family's disco "Brazil."

1983/Q107/Washington's Scott Woodside, broadcasting outside the Soviet embassy in protest of the KAL Flight 007 incident, gets a 25-minute interview with Soviet 2nd Secretary Vladimir Mikoyan.

Birthdays: Gerry Beckley (America) 1952, Ali Ollie Woodson (Temptations) 1951.

### SATURDAY, SEPTEMBER 13

1960/The House of Representatives officially makes payola illegal.

1974/Stevie Wonder begins his first post-car-crash tour at the Nassau Coliseum.

1985/Sting begins his "Dream Of The Blue Turtles" solo tour in San Diego. Barbra Streisand guests on the Barbara Walters special to preview her new "Broadway Album"; Barbara's other guest is Priscilla Presley.

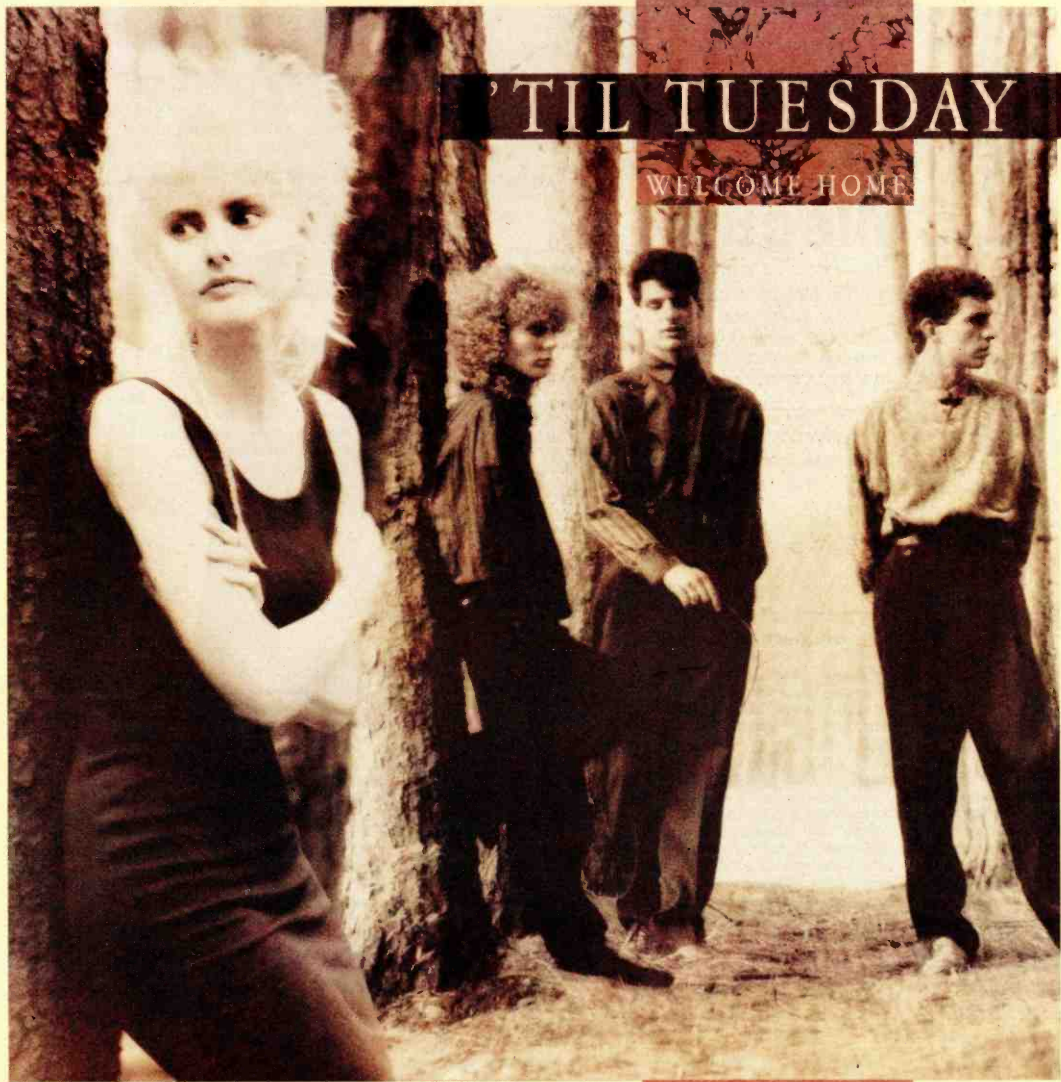
Birthdays: Peter Cetera 1944, John Hunter 1956, Fiona (Flanagan) 1961, Vinnie Appice (Dio) 1957.

### SUNDAY, SEPTEMBER 14

1968/On the same day that the Archies premiere on TV, Pete Townshend announces his plans to write "Tommy" to Rolling Stone.

1979/Mayor Tom Bradley declares Kenny Rogers day in Los Angeles. Also, Pat Benatar's first, unsuccessful single, "If You Think You Know How To Love Me," is released. The ad copy reads, "At last, a woman who can rock!" This is unusual because "If You..." is one of the mellowest songs on Benatar's debut LP.

1980/Weird Al Yankovic performs "Another One Rides The Bus" live on the "Dr. Demento" show. Several weeks later it ends up on TK Records.



'TIL TUESDAY

WELCOME HOME

THE NEW SINGLE  
WHAT ABOUT LOVE

*Epic*  
© 1986 CBS, INC.

PRODUCED BY RHETT DAVIES





ADAM WHITE

## RECORDS

### A MOVIE MUSIC INDIE

# Catering To The Collector

Not another article about motion pictures with rock soundtracks which spin off hit singles and music videos which crosspromote the film which leads people to buy the album except when the hit isn't on the soundtrack album but is on the artist's next album if that's been released?

No. This is about a record company which specializes in soundtracks, but on a far more modest scale than "Top Gun" or "Ruthless People." In fact, the label stands in contrast to the majors, which seem to be losing interest in movie scores that aren't written and/or performed by artists on their roster.

Evidence that such music is still used by Hollywood comes in the form of soundtrack albums for "Aliens," "The Fly," "Raw Deal," "Witness," "The Bride," "F/X," "Agnes Of God," "Starman," "The Manhattan Project" and "Rambo: First Blood Part II" — all of which have been released by independently distributed Varese Sarabande Records.

#### More Soundtracks

This Los Angeles-based outfit has no hit singles, spends no significant amounts on marketing or promotion, doesn't disclose sales figures for even its most successful albums, employs four fulltime staff members (including President Chris Kuchler), and has been in existence for around ten years.

By its own account, Varese can exist and make money by catering to the collectors' market, which is small, consistent, and clear about what it likes. Executive VP Tom Null contends that for each of the past five years the label has issued more soundtracks "than all of the other major and minor record companies combined." Its current catalog contains more than 200 titles; its annual release rate is upward of 25 soundtracks.

"We're positioned to sell less than 50,000 records and make a profit," says Tom. "That is to say, we have a low overhead and can specialize in a lot of B-grade movies. Most of what the majors releases is rock and roll, on the theory that whether the movie's a success or not, the rock group's clientele will buy the album. Only occasionally will the majors pick up a John Williams or a Jerry Goldsmith symphonic score."

#### Top-Selling 'Aliens'

Tom also stresses the care and attention given to the music sequencing on Varese releases, the recording and pressing quality, and to the composers, whose

"In Hollywood, being the small town that it is, people talk — and, I'm happy to say, composers recognize what we do."

—Tom Null,

Varese Sarabande Records

names appear on the front of each album as a matter of policy. "We've worked with so many of the major and minor studios and composers that our reputation is nicely reinforcing itself. In Hollywood, being the small town that it is, people talk — and, I'm happy to say, composers recognize what we do."

That's often how the label gets the inside track on such projects as "Aliens" and "Rambo 2," scored respectively by James Horner and Jerry Goldsmith. In addition, VP/Project Development Richard Kraft used to be an agent for composers. His contacts brought in "Aliens," which Tom Null expects

to become the company's biggest-seller to date. Even if Varese won't tell, it's reasonable to suppose that "biggest-seller" means well over 100,000 US units — especially given the way the film itself is performing.

About advertising and promotion, Tom says, "We find that the majority of benefits accrue if

'soundtrack available' appears at the bottom of the movie's newspaper ads, and ideally if it also appears on the poster outside the theater or in the crawl credits." Varese doesn't promote its releases to radio, but will sell them to stations at a \$2.90 accommodation price. Airplay mostly comes from Classical outlets, which use the

## Good Phone, Fast & Slow

Ladies and gentlemen, in this corner: Arthur Levy, Associate Director/Media Services for Columbia Records' publicity department. Arthur, the more experienced contestant, weighs in at 202 words per minute.

In the other corner: Milhan Gorkey, Manager/East Coast Publicity for Chrysalis Records. Milhan, the challenger, is rated at 175 words per minute.

Actually, Arthur and Milhan aren't competing with each other. They're the voices on the information hotlines set up by their respective labels to provide callers with news about artists, tours, record releases, video clips, chart stats, and the like. The material is primarily intended for the media — radio, television, newspapers, consumer magazines, and trades — but it's also available to anyone who wants to pay the price of a phone call.

Columbia has had its service in place for about 14 months, Chry-

salis for about two. When Marilyn Lavery became Columbia's Director/Press & Public Information on the East Coast, she introduced the hotline to the department's profile. Elaine Schock, who used to work for Marilyn, brought the idea along to Chrysalis when she joined as Director/National Publicity earlier this year.

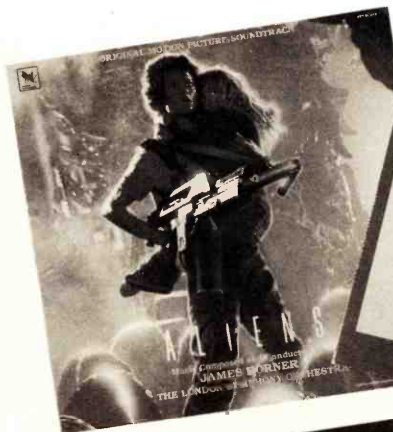
#### Speed Freak

Columbia logs between 175-200 calls every two weeks, which is about how often the information is updated. Chrysalis changes its tape weekly, and counts around 100 calls in that period. Both labels send out mailers to those on their publicity lists from time to time as a reminder about the service.

The hardware — a \$500 Ansafone 620 machine, in Columbia's case — accepts three-minute cartridges. Fast-talking Arthur ("people tell me I sound like a speed freak") and slower-enuciating Milhan have to record the material in one take. No splicing here. Arthur borrows a stopwatch from A&R ("You have to be a VP to get your own," he notes).

"We've done three different kinds of newsletters in the nine years or so I've been here," says the Columbia publicist. "They became too bulky, and it was too cumbersome to get the material approved and printed up. This is an idea whose time has come. We know it's inspiring people to do stories on our artists."

Oh, and the numbers: Columbia is (212) 975-6030, Chrysalis is (212) 308-5434.



A SOUND PROFIT — The ten-year-old company annually releases 25 soundtracks; its catalog includes the LPs pictured here.

more symphonic scores as special programming. As an example, Tom cites KFAC/Los Angeles.

#### Rock Encounter

Perhaps the indie's closest encounter with rock & roll happened via "The Flamingo Kid." ABC Motion Pictures tried to generate interest in a soundtrack package among several major labels, including Motown — from which it had to license some early '60s hits anyway. Motown passed, but licensed the oldest to Varese.

Recalls Tom, "We put out the album, the movie started getting a certain amount of critical reception, and Motown called us up to ask if we'd make a switch and allow them to release the 'Kid' after all." Which the company did, for an override. He adds, "If there was more rock potential to the album, we knew we weren't the company to realize it fully. Although, in fact, this one didn't turn out to be as lucrative as Motown had hoped."

Varese claims to have been one of the first labels to use digital production and manufacturing techniques — specifically, a Morton Gould/London Symphony Orchestra session in London in 1978. The company has also rereleased (and even rerecorded) some vintage film scores only on compact disc. Planned for the future: two or three CD-only packages of classic horror/sci-fi themes.

ONLY THIS BAND COULD TAKE  
ONE OF THE BEST SONGS OF ITS CAREER  
AND MAKE IT GREATER.

# CHICAGO

THE NEW SINGLE

"25 OR 6 TO 4"

PRODUCED BY DAVID FOSTER

FROM THE FORTHCOMING ALBUM

FRONT LINE MANAGEMENT

CHICAGO 18



2nd MOST ADDED CHR  
93/41

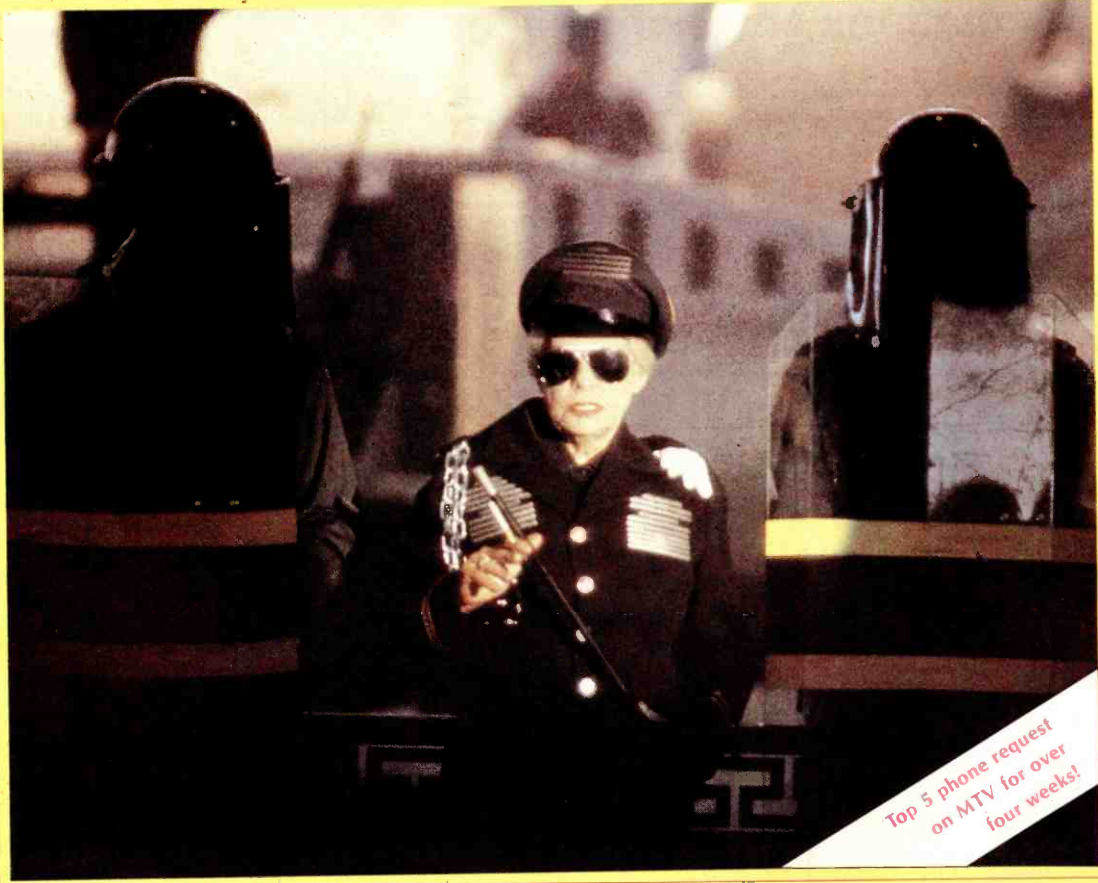


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# Quiet No More!



Top 5 phone request  
on MTV for over  
four weeks!

## QUIET RIOT

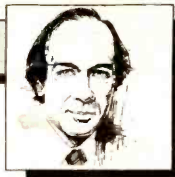
"The Wild and the Young"

The first single from their new album QRIII

Distributed by CBS Records



Produced by Spencer Proffer



BRAD MESSER

# CALENDAR

## Fragmentation: Another Aspect

Freeway traffic is flowing along smoothly at a steady 65. Commuters are soaking up tunes and talk from their radios. The broadcaster in the center lane is trying to guess what the other drivers are tuned to.

In the home-painted old sedan to the right, a young man's arm is draped across the back of the passenger seat, his fist energetically pounding the seat top, backing up some unseen rock drummer. Radioman twists the dial and scores immediately as he matches the beat with the new Urban station.

The blonde guiding the pricy red sports car in the fast lane is moving her lips, so it's lyrics with a medium beat. Radioman pegs her for MOR but strikes out on the dial. Is she a country girl then? He finds a perfect lip sync on the second kicker station he tries. Hey, Arbitron, watch my smoke!

How about that green Toyota pickup? The owner has carefully

removed four letters from the tailgate so it just reads YO. The driver leans forward, apparently turning up his radio, precisely as one of the N/T stations begins doing a traffic report, and as the report ends, he reaches for the radio again. Fairly solid evidence. Radioman is battling 1,000.

A sprinkle of taillights ahead. Traffic slows to 55 to self-righteously cruise past a speed cop who has pulled over a victim. Pressure on the pedal again, and back to radio detective work.

The middle-aged man in the new grey beamer in the right lane ("Look, Jane, look! See the cellular phone antenna!") is a successful-looking business type whom Radioman would make out as

maybe light classical. He is not. No, the guy in the BMW, although our hero cannot tell it by looking, is an audio fan of a new and threatening type. He is listening, but not to his radio. The guy in the 635 is entertaining himself by listening to a BOT cassette. He is listening to a book!

**Books On Tape** (Newport Beach, CA) is the oldest of the 87 companies now offering books on cassettes, taking aim at the 90 percent of American households with cassette players.

Radioman can tell that Beamer-man is listening to something, but cannot figure out what. Well, three out of four ain't bad. Nothing to worry about, right?

No, nothing to be concerned about unless you're a broadcaster who sees taped books as yet another fragmenting form of competition.

### Harvard Turns 350

**MONDAY, SEPTEMBER 8** — 350 years ago today, Massachusetts established a school at New Towne (1636). A couple of years later, a fellow named John Harvard died, leaving the school a small fortune and his personal library, but also renamed the whole town in honor of Mr. Harvard's own alma mater, Cambridge. 20 years ago, the starship "U.S.S. Enterprise" flew off in search of aliens — and primetime ratings — as "Star Trek" premiered on NBC-TV (1966). The network cancelled it three years later (Sept. 2, 1969) and the 79 "Star Trek" episodes became moneymakers in syndication. The Galveston hurricane killed 6000 Texans in 1900. Birthdays: Frankie Avalon 46.

### NBC Turns Sixty

**TUESDAY, SEPTEMBER 9** — The National Broadcasting Company was organized in New York City 60 years ago (by the Radio Corporation of America, 1926). RCA, which made radios and transmitters, created NBC to produce programs for national broadcast. One year ago, President Reagan imposed limited sanctions on South Africa to protest racial policies (1985). 10 years ago, Mao Tse Tung died (1976). The American Bowling Congress was formed in 1895. The first hotdog was sold at the St. Louis Exposition in 1883. California became the 31st state in 1850. Fall is two weeks away. Birthdays: Joe Theismann 37. Cliff Robertson 61.

### First Drunk Driver

**WEDNESDAY, SEPTEMBER 10** — George Smith, a taxi driver in London, earned himself a small spot in history 89 years ago today, when he lost control of his cab, crossed a sidewalk, and crashed into the front of a shop. He admitted he might have had a few beers before the accident. That wreck on this date in 1897 resulted in George Smith becoming the first person ever convicted of drunk driving. Twenty-five years ago, Dan Rather got his big break, his first sustained national TV exposure. He was the CBS correspondent who provided round-the-clock coverage as Hurricane Carla hit Texas (1961). Elias Howe patented his sewing machine in 1846. Birthdays: Jose Feliciano 41. Charles Kuralt 52. Arnold Palmer 57.

### Rose's Hits Keep On Comin'

**THURSDAY, SEPTEMBER 11** — Pete Rose broke Ty Cobb's record one year ago, when the Cincinnati player/manager got his 4192 hit in a game against the Padres (1985). Two years ago, the Olympic Committee announced the Los Angeles games had produced a surplus of \$150 million, and designated most of it to benefit amateur sports (1984). Heart surgeons implanted the first artificial aortic valve in a human in 1952. Birthdays: Runner Marty Liquori 37. Brian DePalma 46. Earl Holliman 58. Tom Landry 62.

### First Police Woman

**FRIDAY, SEPTEMBER 12** — The Los Angeles Police Department hired Mrs. Alice Wells to be the world's first female police officer — with full powers of arrest — 76 years ago (1910). She had to wear men's uniforms at first, but it wasn't long until the LAPD allowed Mrs. Wells to design a female version. After L.A. broke the sex barrier, within six years, the police departments of 17 other American cities had female officers. Newspaper editor Charles Warner was born in 1829; he created the phrase "Everybody talks about the weather, but nobody does anything about it" (1897). Birthdays: Terry Bradshaw 38. Maria Muldaur 44. Linda Gray 46. George Jones 55. Saturday (9-13) Peter Cetera and Jacqueline Bisset 42. David Clayton-Thomas 45. Barbara Bain 52. Fred Silverman 59. Mel Torme 61. Sunday (9-14) Clayton Moore ("Lone Ranger") 72.

TALENT,  
SKILL  
AND A HIT SONG.



## "WHAT DOES IT TAKE" HONEYMOON SUITE

### NEW & ACTIVE

CHECK SOME OF THESE MOVES!

WXKS 23-18	WERZ deb 40	WGUY 7-6
WBEN 16-14	WMJQ 4-3	OK100 9-7
WNYS 13-10	WKQB 3-2	WGAN add
CKOI 31-28	WSSX 12-10	WOMP 16-11
WCAU 23-21	WBCY 25-18	KQIZ 11-1
PRO-FM 12-9	WROQ 21-15	WKSF 25-20
WRSR 33-29	WKDD 16-15	WYKS add
KDWB 15-11	KZIO 12-10	WHSL 11-9
KWK 17-11	KJ103 add	WVBS 14-12
WLOL 29-25	KF95 16-13	KYYY add
Q100 add	KSND 6-4	WAZY 5-10
Z94 30-28	KXYQ 21-18	KGOT 1-1
K104 4-3	KCPX add	KKAZ 25-17

PRODUCED BY BRUCE FAIRBAIRN MANAGEMENT; STEPHEN PRENDERGAST/HEAD OFFICE MANAGEMENT FROM THE ALBUM THE BIG PRIZE ON WARNER BROS. RECORDS AND CASSETTES



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JOEL DENVER

# CONTEMPORARY HIT RADIO

## LETTER AND COMMENTARY

### Small Market PD Asks, "Where Are Your Ears?"

In the following open letter to the radio and record industries, WWHB/Hampton Bay (Long Island), NY PD Rob Poulin stands up for his smaller market counterparts.

I witnessed it at this year's Bobby Poe Convention. I read about what happened at the New Music Seminar. I'd like to respond to those of you who persist in proclaiming that small and medium market programmers have no ears, no brains, and no balls.

While disappointing, it is nevertheless not surprising that some smaller stations pay too much attention to the "big boys." Whether in a print ad boasting of a record's performance on radio or a trade's own rundown of station activity, major market call letters are usually listed most prominently: first and highest on the page, often appearing in bolder typeface, sometimes accompanied by a logo. "Big" call letters are intended to attract a lot of attention. Apparently, it's working.

But I'm not writing to argue about the trades. I'm writing to act as a voice for the smaller market programmers who — day after day, week after week — listen to, support, and expose new music at a rate which not only rivals but in fact often surpasses major market radio activity.

I'm PD of WWHB, a 3000-watt CHR located 70 miles east of New York in the popular resort area known as the "Hamptons." Scott Shannon, we've met two or three times. Your radio station can give me goosebumps, especially when I hear things like, "Z100 . . . Lock it in and rip off the knob!"

Sorry, Scott, but when I look at your playlist I'm not "worrying what the hell (you're) doing." I'm checking to see if you've finally picked up on some songs we've been playing for weeks: music

"Smaller market programmers — day after day, week after week — listen to, support, and expose new music at a rate which not only rivals but in fact often surpasses major market activity."

—Rob Poulin



Rob Poulin

that's doing very well in an area where thousands of New Yorkers flock every summer.

Quite frankly, I feel the competitive environment that exists, for example, in New York between Z100 and WPLJ — which is comparable to situations in many large markets — fosters conservatism and sameness in regard to new music. Tight playlists and few adds are generally the rule.

Which brings me to the record industry. Before moving to Long Island, I most recently programmed 95XXX, an R&R P-3 in Burlington, VT. When (95XXX) was granted reporting status on the strength of an innovative approach to music and a 28 share, everybody in records suddenly wanted to be my best friend.

Well, I did develop friendships with several record people. However, since coming to WWHB — a non-R&R reporter — the phone has all but stopped ringing, even though I now live much closer to the New York reps. I'm not doing anything differently. I'm just not listed in R&R anymore.

The labels know about us. We report to other trades, and record companies get my playlists and my phone calls. For example, Chrysalis (through Mark Diller and Daniel Glass) has recognized the potential value of our radio station. That label knows people vacationing out here might like a new Chrysalis tune they hear on HB107. And those people might call in a request for it to Power 95 or Z100 when they get home.



**\$86,000 FOR YOU** — KJIS-AM & FM/Los Angeles held a party at the Palace, which featured the Jets in concert, and gave away \$86,000 to one lucky couple. Shown (l-r) are KJIS PD Mike Schaefer, the Jets' Moana, and KJIS personalities Brother Bill, Tim Kelly, Ed Mann and Paul Joseph; in front are cash winners Sandy and David Lujan.

This is not a commentary of R&R's parallel selection process. I need to send in an aircheck and playlist just like anyone else before we can be considered seriously. I'm simply offering my impressions and expressing my frustration with many labels' failure to look beyond those stations which report to R&R.

"The competitive environment that exists, for example, between Z100 and WPLJ fosters conservatism and sameness in regard to new music."

— Rob Poulin

Enough said. I've got a radio station to take care of. I'll close with this thought: To those major market PDs who are afraid no one will be able to replace them . . . relax. When you're ready to step down in a few years, there'll be lots of qualified folks around to take over. But you'll have to convince some of us that we'll have the freedom to be as aggressive with new music in the big cities as we've been in the smaller ones.

Respectfully,

Rob Poulin

### Comments From The Peanut Gallery

I've heard thousands of complaints about the situation Rob describes. Some folks believe all records are breaking from the majors, and it's some of the medium and smaller markets that are playing "wait and see." Others feel it's just the reverse.

Markets function according to the aggressiveness of the leading stations. An aggressive CHR with the largest cume in town can stimulate the market. A similar station with a conservative programmer can slow the market pace down.

### Worth The Time

As far as service and phone calls to R&R and non-R&R reporters are concerned, going from sought-after to unnoticed can be a difficult adjustment. However, it's impossible to have every station in every town report to us. But it would mean a lot to many young broadcasters,

who will eventually move on to bigger and more influential stations, if they received a bit more of the national attention they deserve.

There are also fewer large market calls than medium and small market calls. And let's face facts: They help sell more product and have significant influence.

I've heard record executives say some small markets aren't able to generate many record dollars. Well, it doesn't take much to send a single to a station that requests it. Record labels should look beyond the front-line stations. Some of those bringing up the rear will be there before too long.



**ON-AIR DICTATION** — At a recent secretaries' luncheon, Z104/Madison PD Jonathan Little (top center) offered an hour on Z104 to the highest bidder. The pictured group "pooled" its money and came up with a winning bid of \$150. All monies were donated to the Arthritis Foundation.

INSTANT PHONES - INSTANT \$ SALES

INSTANT \$ SALES - INSTANT PHONES - INSTANT \$ SALES

INSTANT \$ SALES - INSTANT PHONES - INSTANT \$ SALES



HIT RECORD IS  
STARING YOU  
RIGHT IN YOUR FACE!

**Lisa-Lisa**  
and Cult Jam  
with Full Force  
**"All Cried  
Out"**



First it was the impressive quality of the stations that added it into heavy rotation:

**Z100, WPLJ, WXKS,  
B96, KMEL**

Now it's the sheer **Quantity** of stations who claim it's one of the **Hottest NO-BURN** reaction records of the year.

**CHR CHART DEBUT: 40**  
**28% HOTS!**

The Over 100 CHR stations now include:

WXKS 3-1	WAPE 5-2	B97 17-13
B94 4-1	WPOW 9-4	WNVZ 21-15
WSPK 1-1	KMGX 10-5	KBEQ 16-12
WQUE 4-4	Z102 9-5	KIIS 18-14
FM102 6-4	B104 16-13	KX104 20-13
KMEL 7-6	Q107 20-17	KYNO 24-19
WTIC 19-11	Y100 24-15	KQMQ 19-14
KAMZ 10-6		KWES 17-14



COLUMBIA RECORDS

INSTANT PHONES - INSTANT \$ SALES



# CONTEMPORARY HIT RADIO



**AKA PRINCE** — 99DTX/Detroit co-hosted the premiere of Prince's "Under The Cherry Moon" and surprised its listeners with a Prince look-alike. The startled guests did doubletakes as "Prince" (alias Tony Starr) passed out T-shirts and buttons.

## MOTION

**Andy Savage** has moved from KOFM/Oklahoma City to do nights at KSAQ (Q96-FM)/San Antonio ... **Dave Kamper** leaves the MD post KKKX/Bakersfield to join SMN's "Z Rock" format, and is replaced by three year station veteran **Darryl St. James** who does nights ... **Moby** joins KEGU/Dallas for afternoons from KSRR/Houston. This moves afternoon driver **Julie Patterson** to middays, as she replace former MD **Joe Folger** ... **Licia Torres** leaves KMEL/San Fran-

cisco to join KJLH/Los Angeles and is replaced by **Leslie Stoval** who's doing 10pm to 2am, upped from overnight which is being filled by **Christopher Lance**. New to weekends at KMEL is **Renel Lewis** from KFRC.

**Chuck Britton** returns to WLS/Chicago for overnights ... **Brian Pierce** exits B97/New Orleans to afternoons at Z94 (WZOU)/Boston. Also exiting B97 is midday personality **Fast Eddie Coyle** ... Night rocker **Glyn Michaels** moves to overnights, while **Victor James** moves to nights at KNIN/Wichita Falls ... **Steve Frazer** moves over from sister station WCOL/Columbus to do middays at 92X ... **Sandl Stevens** joins WQID/Biloxi to do nights and promotions ... PD **Tom Kelly** exits, as does MD **Todd Berry**, while **Chris Andrews** returns to program WZYP/Huntsville.

**Scott Lief** becomes Music Coordinator at WIGY/Bath in addition to his 6-11pm show ... **Charlie O'Douglas** adds Assistant PD to his MD position at KKRC/Sioux Falls ... **Jeff Tanner** leaves Q104/Gadsden as **J. Michael Kelly** moves in for nights ... **Michael Hayes**, who does nights at Y106/Orlando, is promoted to MD ... **Ken Thomas**, formerly with EZ104/Charlotte moves WLGA/Valdosta, GA to do middays ... **Steve Wilkins** leaves the

MD post at OK100/Ithaca for mornings at Z106 (KLAZ)/Hot Springs, AR, while **Diane Wade** advances from parttime to overnights at OK100.

**Jill Henry** named OM at KATA & KFMI/Arcata, CA from KWLW/Concord, CA ... **Greg Williams** new to middays at WCKN/Greenville ... WMGX/Portland, ME morning man **John Simmons** opts for the same at WRCK/Utica, replacing "Ugly" **Lee Michaels** ... KRNQ/Des Moines PD **Doug Gillen** resigns to do AM drive at crosstown KLYF ... KKAZ/Cheyenne morning man **Jaye Jackson** named Assistant MD.

WRSR/Norfolk Production Director **Sheldon Borgelt** will handle programming duties until a replacement is found for **Al Brock** ... WOMP/Wheeling 7pm-midnighter **Mike Stewart** segues to PM drive ... **Shardan Sandoval** joins KNMQ/Albuquerque for 6-11pm ... WNY5/Buffalo PM driver **Scott Mackay** opts for the same at WKSS/Hartford ... **Tony Kaye** is a new part-timer at WKAU/Osh Kosh.

WIKZ/Chambersburg, PA announces the following lineup changes: **Lisa Harding** from afternoons to mornings, **Mark Cannon** from overnights to middays, **Chris Edwards** from middays to afternoons, and **Kelly Buchanan** from parttime to overnights.



**OUR CLOTHES ARE ON** — WXKS-FM/Boston played host to Arista recording artist **Jemaine Stewart**, in town for a performance. As you can see by this photo, everyone still had their clothes on. We have the negatives to the other one though! Shown (l-r) are Arista's **Dave Jurman** and **Jeff Backer**, **Jemaine**, MD **Susan O'Connell**, Assistant MD **Jerry McKenna**, and (back) midday personality **J.J. Walker**.

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**GRAND FINALE** — KHTR/St. Louis ended its "103 Days Of Summer" promotion by giving away a brand new Chevrolet Z-24. **Karen Brenne-man** was pronounced the winner after she guessed the final "mystery passenger" traveling in her car-to-be. Presenting the grand prize are (l) **Auffenberg Chevrolet's Chris Auffenberg** and (r) **KHTR Station Manager Bob Fulstone**.

## BITS

• **Hollywood Swingin'** — WNNK/Harrisburg brought Tinsel Town to its listeners when **Bruce Bond** broadcast live from Hollywood. Joining **Bruce** were WNNK personalities **Marla Gabriel** and **Matt Stewart**. They interviewed celebrities at such hot spots as the Hard Rock Cafe and the Improv.

• **Dem Bones, Dem Bones!** — WMMS/Cleveland personalities **Jeff Kinzbach**, **Len "Boom Boom" Goldberg**, and **Kid Leo** judged the 1986 National Rib Cook-Off. 45 contestants participated, hoping to be honored as having made "The Best Ribs in America." Rounding out the competition was an entertainment lineup including **Tommy James & The Shondells**, **Three Dog Night**, and **Johnny Rivers**.

• **Mile High Suds** — KIMN/Denver gave listeners a chance to meet their favorite soap stars when morning man **Paxton Mills** broadcast live with **Lynn Herring** (Lucy Coe) and **Guy Mack** (Patrick O'Connor) of ABC's "General Hospital."

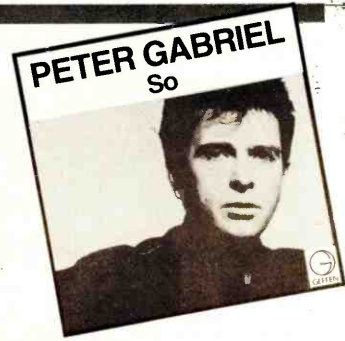
• **Like A Big Rock** — Q102/Cincinnati sponsored a "Like A Rock" contest, tying in with **Bob Seger's** recent concert. Contestants were asked to bring in the heaviest rocks they could find, emblazoned with "Q102." **Sheryl Hawks** logged in the winning 3000-pound rock (with the help of a trailer). For her efforts, she won a pair of front row tickets along with limo transportation.

P E T E R

# GABRIEL

CHR: 121/24  
The #1 AOR TRACK IN  
THE U.S.A.

Produced by: Peter Gabriel, Daniel Lanois, Bill Laswell - Management: Gail Colson for Gallforce



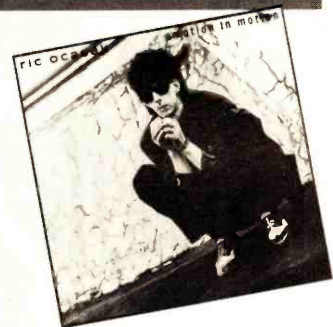
## "In Your Eyes"

R I C

# OCASEK

CHR: 79/38  
MOST ADDED!  
AOR TRACKS: 10

Produced by: Chris Hughes, Ric Ocasek and Ross Qillum - Management: Elliot Roberts/Jeff Kramer for Lookout Management



## "Emotion In Motion"

WERZ, RI-104, KTUX, KBOX, WGUY, WIKZ, WOMP, KQIZ,  
WKSF, WHSL, KBIM

# IT BITES

CHR SIGNIFICANT ACTION - 27/11

Produced by: Alan Shacklock - Management: Martyn Mayhead Management



## "Whole New World"







STEVE FEINSTEIN

THE 'OTHER' DRIVETIME

# Afternoon Airwave Aces

On most airstaffs, the bulk of the acclaim and financial remuneration goes to the morning star. But what of the person who anchors the other drivetime shift, afternoons? All things considered, his life is just as sweet, as he often makes comparable dollars and gets to watch David Letterman, sleep late, avoid both rush hours, and have a normal social life during the week.

For the ins and outs of what it's like being an afternoon delighter, we spoke with seven premier PM drivers:

• **John Bradley:** at KBCO/Denver more than five years; #1 12+.

• **Michael Luczak:** on WEBN/Cincinnati afternoons since 1981; #1 12+.

• **Jim McInnes:** at KGB/San Diego since 1974; #1 men 18+.

• **Geno Mitchellini:** at KLOS/Los Angeles two years; #1 men 18+.

• **Benji Norton:** at WIMZ-FM/Knoxville six months; #2 men 18+.

• **Mark Parenteau:** afternoons since 1969, from WABX/Detroit to WCOZ/Boston and, since 1978, WBCN/Boston; #1 12+.

• **Arthur Penhallow:** at WRIF/Detroit 16 years; #2 (to variety WJR) men 18+.

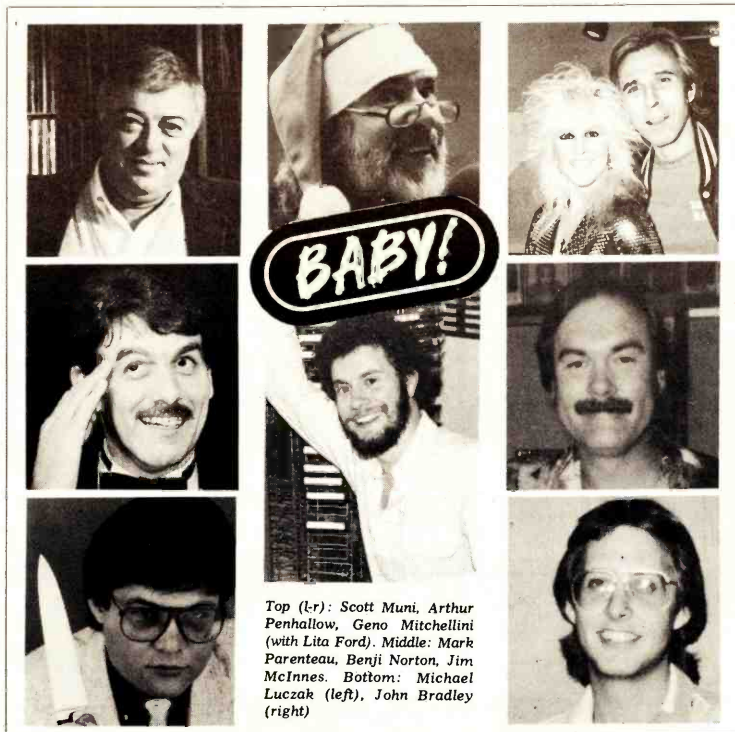
(WNEW-FM/New York 19-year vet Scott Muni, who splits drivetime with Carol Miller and is #2 in men 18+, is recovering from an illness.)

### Afternoon Advantages

Afternoons is a preferred shift for reasons other than the lifestyle benefits cited above. The station's busy atmosphere at that time of day inspires John Bradley. "In the mornings, the station is dead, yet you've got to be really alive on the air. In afternoons, there's a lot going on — the office staff is here, and salespeople are coming back. It gives me a rush."

Arthur Penhallow says the distractions keep him busy. "I don't yawn and get bored. I don't mind people walking in and out... even though I tell them I do."

That parade of people can also be a challenge to contend with, says Michael Luczak. "You have to be able to deal with all the people coming through the studio.



Top (lr): Scott Muni, Arthur Penhallow, Geno Mitchellini (with Lita Ford). Middle: Mark Parenteau, Benji Norton, Jim McInnes. Bottom: Michael Luczak (left), John Bradley (right)

People are getting business done. Salesmen come back from lunch at 2pm, production people are scrambling, traffic people are in and out. You have to concentrate on what's happening on the air and still pay attention to people who are standing there looking at you. You can't say, 'Get out of here, you're bothering my show,' because they all contribute to the whole game plan."

The environment outside, in the real world, during that time of day suits Mark Parenteau. "It's the pulse of the day for everybody. You get a mixture of all the different crowds. It doesn't matter if they work the day shift or the night shift; they're up at five in the afternoon whether it's the beginning or the end of their day."

Afternoons offer greater musical versatility, says Bradley. "I can play a broader spectrum of music — newer things and more rock 'n' roll. It's the crossroads of

the dayparts. Softer midday music drifts in, and so do harder nighttime things."

It's also the crossroads for most of the musicians who come through a radio station, notes Luczak: "I talk to most of the rock stars."

### Reflecting The Daypart On-Air

Every daypart calls for its own approach. Keeping your rap tight and bright is particularly critical in afternoons, explains Geno Mitchellini. "I'm talking to a guy in a car on the freeway with his windows down. He has all kinds of noise and distractions. Whatever point I make, I have to do it quickly and concisely. If I take too long to set up a bit, it becomes a drone and he pushes the button."

Parenteau prefers to make his raps "telegraphs, not letters. You have to be able to say it over the 20-second intro of the new Huey Lewis record."

To help listeners recoup from the rigors of the workaday world, Benji Norton adopts an upbeat tone. "Three-quarters of them have had a bad day at work. You have to make them feel 'Hey, it's not so bad after all. You've always got the music.'"

Mitchellini describes the audience's mindset as "Take me away. Make me feel good. Play some music that's going to kick my butt and make me sing along."

Arthur Penhallow considers the mood of afternoons as akin to "primal therapy. People want to let out a lot of tension they've got in them, and loud, good rock 'n' roll will help them do that."

The show's pace, both musical and otherwise, must match an audience that's in motion, says Luczak. "The groove is important; you have to keep the beat going."

In that vein, Bradley keeps his music more uptempo and his

songs a little shorter than he would in another daypart. "It's a busy time of day. People aren't sitting around with headphones on; they're transitioning from work to home."

McInnes tries to "keep the music going like a sine wave — peaks and valleys without getting too draggy or intense."

### PM Versus AM

Norton, who's done mornings, feels "less constrained" in afternoons. "I don't have to tell the temperature and back-and-front time — '8:22... 22 after eight' — every time I crack the mike."

Bradley notes, though, that mornings afford more opportunities for self-expression. "There are more breaks then, and you're on the air more. I go into the studio in the afternoon with a list of things to talk about, and I don't get to a lot of them."

Ultimately, the music is the star in afternoons, says Luczak. "You can't do a morning drive show in afternoons. If they want talk, they'll listen to a talk show. They want their rock 'n' roll. The trick is to put a little sizzle around it, a little spin on the ball."

Norton's of a similar mind. He recalls, "I came from a CHR where we talked every other record, and my temptation when I got here was to put into three breaks as much content as I was putting into eight breaks an hour. You can't do it."

Mitchellini, who calls his act "a hybrid morning show in the afternoons," feels he's better-suited for afternoons. "What I do is so energetic, so car and sun-oriented, that I don't know if it would work in the mornings when people are more sensitive to talk. People are slower then. They're getting their cup of coffee and going to work."

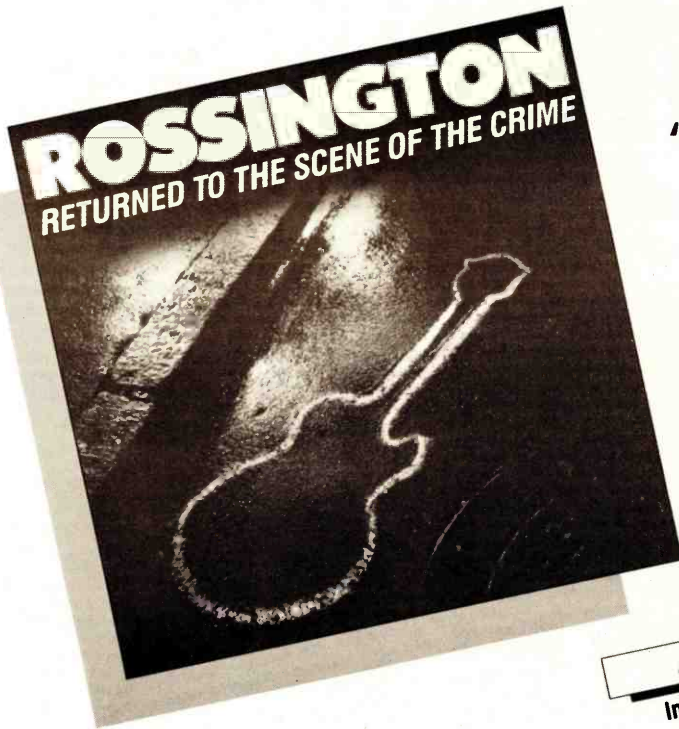
Luczak, however, doesn't rule out the challenge of trying mornings. He'd like to have more interplay with newscasters, and says, "There's a part of me that would like to be a little more creative, talk a little more, and have a little more pressure."

Though afternoon teams are not unheard of — KISW/Seattle and WZZO/Allentown have them — most PM drivers fly solo.

Those who have news, sports, and traffic said they enjoyed the interaction, while those who work on their own ("I'm my only interruption," jokes McInnes) generally missed the interplay.

Continued on Page 66

# THE ARRESTING DEBUT FROM ROSSINGTON



**"Returned To The Scene  
Of The Crime"**

(81672)

Featuring

**"Turn It Up"**

(PR 951)

**the first promo 12"**

Produced by Jimmy Johnson, Peter Salley, Gary Rossington

**AOR NEW & ACTIVE**

**Including WDVE, KQRS, KUPD, KZAP**

## WE'RE COMMITTED

Announcing the release of two exciting new singles:

**Kim Mitchell**

**"That's The Hold"**

PR 949 (promo 12")

**Southside Johnny**

**"Tell Me (That Our Love's Still Strong)"**

7-89356  
and PR 954 (promo 12")



**ON ATLANTIC RECORDS**

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# Afternoon Aces

Continued from Page 64

## Creating An Impression With Fewer Breaks

Given that there are fewer breaks in which to display one's warm, witty personality, how does an afternooner make a solid impression with listeners? "Consolidate bits," suggests Luczak. "Do the same joke over a long period of time. Rather than telling ten jokes, tell one joke and hammer it home."

That's why he deadpanned, "Yoko broke up the band" every time he played the Beatles. "It took five seconds and got a lot of response." Other bits listeners reacted to included a tongue-in-cheek campaign to designate a nude beach in conservative Cincinnati, and a series of bogus spots for the imaginary "Luczak's X-Rated Bowling Alley." Artists cut spots for the bowling lanes, such as "Hi, this is Jon Bon Jovi. When I'm finished playing a concert in Cincinnati, I head over to Luczak's Lanes."

Penhallow has an array of what he calls "hit and run one-liners" and slogans: "Between-the-knees rock 'n' roll." "The only DJ who glows in the dark. Folks call it radioactive." His most famous utterance, "Baby!" was inspired by Peter Wolf going "Baby, baby, baby, baby" in J. Geils's "Southside Shuffle" and is his "way of showing exhilaration. It's a good release." Penhallow's nickname, "The Grand Poobah of Detroit Rock 'n' Roll," is a facetious title bestowed by fellow WRIF jock Ken Calvert.

Parenteau takes his show on the road as often as three days a week in warm weather. He's gone on location from blimps, beaches, Navy ships, Coast Guard cutters, and street sweepers.

## Style

Personal styles vary among the afternooners. Jim McInnes's approach is to be "sort of like your deranged cousin who meets you every day in the car and sends you home with some music and jokes and wordplay."

At progressive KBCO, where jocks program their own shows, Bradley adopts a low-key style, opting to make his mark primarily through his choice of music. "I'm secondary. The DJs here are not the stars, the music is. If I say something clever or witty, it'll be subtle, dry humor. I won't play a laugh track or sound effect after it."

On the other hand, Parenteau says listeners tell him they enjoy his show because he's funny and plays great music. "I'm as casual as casual can be. It's the guy at the corner bar, street-level type of rap, but nonoffensive fun. The show is just an extension of me. I observe what's going on around town, then go in and talk about it in such a way that the average person can say, 'Yeah, I can relate to that guy. He's not pompous.'"

Mitchellini's ultra-enthusiastic style leads fans to tell him, "You sound like you're having fun and really enjoying what you're doing." Similarly, Luczak tries to convey that he's "working in the toy department of life."

Mitchellini makes liberal use of drop-ins for counterpoint and punctuation of his rap. They're always adjacent to his own comments, rather than over a song intro or between two songs.

Luczak also tries to leave an audio stamp on listeners. For instance, he'll set up the new Don Johnson record by playing a snatch of "Miami Vice" theme music. "I like to use sound to embellish a thought, joke, or message. It can be as simple as pounding my fist on the board when I say 'WEBN, the station with tickets to every rock 'n' roll show in town.'"

Penhallow describes his approach as "irreverent and carefree," replete with lots of "in-

"I'm talking to a guy in a car on the freeway with his windows down. I have to make my points quickly and concisely. If I take too long to set up a bit, it becomes a drone and he pushes the button."

—Geno Mitchellini

nuendo and double entendre. I'm not afraid to call myself the 'Dickhead Of Love' (a la Robert Palmer's 'Addicted To Love') or to hang over the edge. I take chances that nobody else on the air will." Responding to a news story about chastity belts, Penhallow once quipped, "I've never met a lock my tongue couldn't pick."

## Features

The number of special features used by these DJs ranges from none ("I'm the bit," says McInnes) to Norton having different themes for each day. On Norton's "Moment From A Movie" Mondays, for example, listeners identify audio clips from movies. On Wednesdays, people read silly poems.

Bradley plays a Beatles tune every day at 5:00, while Parenteau and Mitchellini have made 5:00 comedy segments signposts of their shows. Parenteau explains, "Everybody's stuck in traffic and pissed off, frustrated, tired; it's gridlock all over the city. Instead of the same old Huey Lewis song, we give them George Carlin."

Both host at local comedy clubs, where they tape comedians two nights a week to play on their shows. Parenteau's library includes early performances from acts such as Steve Wright and Jay Leno.



HURRICANE BLOWS INTO KMET — At KMET/Los Angeles during Hurricane's whirlwind promotional tour are (l-r) MD Judy McNutt-Friedman, independent promoter Kenny Ryback, the band's Kelly Hansen and Robert Sarzo, and personality Cynthia Fox.

## SEGUES

The Satellite Music Network's "Z-Rock" channel signed on its first affiliate 9/1, beaming into Chicago from suburban WYEN/Des Plaines, rechristened as WZRC. Wild Bill Scott has been named PD, and Mad Max Hammer (Dave Kemper) is on late-nights. Weekends feature moonlighters Sally Diamond (KTXX/Dallas overnights), Joe Anthony (KISS/San Antonio) and Shelly Hammer (KICT/Wichita mid-days). New affiliates to come will be WCXT/Hart and AMER WZRX/Jackson, MS along with outlets in Norfolk and Quad Cities.

DeVine Communications' KKBR/Albuquerque becomes an AOR/AC hybrid September 6. Targeting 25-49, "K-Bear" views AC KOB-FM, rather than AORs KFMG and KZRR, as its primary competition. OM Bill Evans says KFOG/San Francisco is the closest reference point to KKBR, which will be consulted by Burkhardt/Abrams. It'll sign on playing no Led Zeppelin, Journey, or Billy Squier, limited Pink Floyd, with depth on artists such as Joni Mitchell, Stevie

Wonder, Bonnie Raitt, and Peter Gabriel. Evans is on PM drive and Nancy Holiday (Levin) from KFMU/Steamboat Springs handles mornings with newsman Stuart Bryce.

WYSP/Philadelphia inks Fred Jacobs for "Classic Rock" consultation. Longtime "YSP advisor Jeff Pollack will be retained on a "project basis," according to GM Ken Stevens. KISS/San Antonio is no longer consulted by Pollack.

At WPYX/Albany, Andi Turco has stepped down as PD while continuing in afternoons. Also, Cliff Nash has rethought his resignation, opting to remain in middays. KOMP/Las Vegas hires Sherman Cohen from cross-town KKLZ as Operations Director. PD Big Marty stays on for mornings.

Brian Krysz, last at KQIZ/Amarillo, returns to AOR at WKLG/Charleston, WV, replacing Tim Smith. KNCN/Corpus Christi PD Bob Fazio resigns to pursue freelance work in Dallas. KFMM/Lubbock MD Bill Bateman moves to KBAT/Odessa as PD. KKFM/Colorado Springs PD

Mark Seger is named VP/Syndication and Marketing of Producers Group, Ltd, a cross-town producer of filmed commercials. He'll be heading up a new division that will develop custom and syndicated TV spots for radio stations. WAQX/Syracuse MD Amy Dahlin leaves to join Bill Hard's new timesheet.

Sky Daniels exits late-nights at KMET/Los Angeles, where Billy Jiggs returns for parttime. KEZJ/Seattle brings on Jerry Evans, ex-WMET/Chicago, for mornings and Mike Colvin from cross-town KZOK for weekends. Otis XII and Sandy Palmer return to KEZO/Omaha mornings. Parttime Curt Carlier is upped to overnights at KEZE/Spokane, where Courtney Nelson leaves for KLAQ/EI Paso nights and Dave Mitchell from KZOO/Missoula is new to weekends. Paul Goldstein, former Production Administrator at WNBC/New York, named Production Director at KMET/Los Angeles. Andy Schuon joins KISS/San Antonio as Production Director from cross-town KZEP.

Featuring:  
"In  
Another Land"

"I suggest you open the door on your playlist and make room. Broken Homes is rock n' roll from the streets. No filler- just the real thing!"

Mark DiDia, WXRK

Management: TLC Produced by Jeff Eyrich  
MCA RECORDS





DAN O'DAY

# AIR PERSONALITIES

## Responding To Job Applicants

I received a letter today from a small market disc jockey. In it, he addresses a common complaint among job-seekers . . . one we've dealt with here before. As you read his letter (which I shall edit only slightly to protect his identity), I hope you'll notice how well it's written. The techniques he goes on to command my interest can be used by you to grab the immediate interest of someone you might write to . . . like, say, the program director of a station where you'd like to work . . . ?

"Dear Dan,

For years now I have rushed to the Program Director's office to get our station's copy of Radio & Records to read each and every page, in hopes of getting as much knowledge of the various goings-on in this business that I have begun to love more and more every day! Through R&R I have made new friends in the industry and picked up quite a few tips . . . especially from your column.

From your column, I have learned that in order to advance in this business, you have to have confidence, self-assurance, courtesy, understanding of people, respect . . . and be able to present yourself as professionally as possible.

"My name is Bob Alias. I am currently Production Director for XXXX in Small Market, USA. This year marks my tenth year in radio. I have experienced quite a bit in my years of growth: on-air work, promotions, programming, music direction, live remotes, live appearances . . . and I feel there still is lots more that I want to experience, learn, and accomplish.

"However, I have come across a sort of stumbling block.

"From my readings, I realize it is a wise investment to place a lot of time into preparing a presentation of myself to other program directors in anticipation of getting that job I'm hoping for. Therefore, I have gotten my resume printed, photographs taken, researched the markets I would like to work in someday, bought fine stationery, and placed several telephone calls. Yes, I have gone through quite a bit of money to buy tapes and other goods to make my presentation just right . . . only to get not even a simple note or acknowledgement of receipt of my package from quite a few large and medium market PDs.

"Tell me, Dan, what is the story? I always do a follow-up telephone call after a mailing . . . only to get a receptionist telling me the PD is in production, in a meeting, out of the office, not coming back for the day, leave my

number and he'll get back in touch . . . You know the excuses! This is really upsetting. Yes, I always try

"In order to advance in this business, you have to have confidence, self-assurance, courtesy, understanding of people, respect . . . and be able to present yourself as professionally as possible."

at least five times to get these guys on the phone . . . only to no avail! My phone bill is atrocious! "Even a form letter would be nice!

"Don't get me wrong; not all PDs are this way. But at least eight out of ten that I have approached have been.

"Am I forgetting something? Is this not a business of communication? Do people not make our business work? Am I not one of those people?"

"WHAT DOES IT TAKE?"

"I have thought of writing you this letter for several months and have finally gotten enough courage to do so. Could you give me a few tips . . . some advice . . . or maybe pass this letter along to other readers of your column? I am sure I don't stand alone in this situation.

"I want to progress, but how can I when the doors I have been knocking on are not getting answered?"

"I have enclosed a copy of my full presentation for your review. Please render any comments or suggestions you may have. It will greatly be appreciated.

"I will give you a follow-up call . . . Will you be in?"

### Style Counsel

Bob enclosed an aircheck, photo, and resume. His photo shows a nice-looking, intelligent appearing, well-dressed young man (although he's been in the industry ten years, he's only 24). His resume is typeset on

high-quality paper. It's laid out very well, easy to read, concise yet informative . . . and it fills a single page.

I have a hunch that the style of his letter to me is similar to the cover letter he sends to PDs. In his first paragraph, he flatters me by expressing his admiration for R&R and for my work. In the second paragraph, he gives evidence that maybe he actually has read some of my columns. (Anybody can say, "Hey, I love that stuff you write" . . . just as they can say, "Hey, I love your radio station!")

It's not until the third paragraph that he tells me who he is. In doing so, he manages to let me know he's got a lot of radio experience without sounding immodest.

I'll be honest: Before I even found out exactly what it was Bob wanted from me, I liked this guy.

### Catching PDs Interest

You can use this technique easily when job-hunting. Here are four statements that might be used, listed in ascending order of their probable effectiveness.

#1: "I'd like to work for your radio station."

#1: "I'd love to be part of the kind of radio you're doing at XXXX."

#1: "I know your Extra Spicy Hits format at XXXX is very exciting to listen to, and I think it would be even more exciting to be a part of it."

#4: "I can recall how impressed I was when you first debuted your Extra Spicy Hits concept back in Detroit. From what I've heard of your refinements in Chicago, I'm even more excited at the prospect of joining your team."

"If you make just this simple, easy effort, you'll be acting like a professional. And you can be proud of yourself for offering that little bit of encouragement to another human being."

Anyway, I liked this guy from his letter. And his resume and photo looked good. The aircheck was contained on a clean-looking, ten-minute cassette. One side was labeled:

"BOB W. ALIAS (A)  
AIRCHECK / TT 3'00  
(555) 555-5555"  
The other side was labeled:  
"BOB W. ALIAS (B)  
PRODUCTION / TT 3'00  
(555) 555-5555"

Great! No 30-minute aircheck, complete with running narration, newscasts, and testimonials from relatives. (Actually, I enjoy complete telescoped shows from readers of this column . . . but I wouldn't if I were looking to hire a jock.)

His aircheck is excellent. Because he's a fulltime production director who does only a weekend shift, he had more format constraints than a fulltime jock would have. But he did an excellent job of being warm and personable within the confines of a CHR format.

I flipped the tape over to check out his production. The very first spot, which he conceived, wrote, and produced, knocked me over! (I say "conceived" because it was a very unusual approach.) His three minutes of sample production showed me that he's creative, inventive, talented, skillful . . . and that he loves the challenge of radio production.

If at this moment I had to hire a good evening or midday personality for a good-sized medium market CHR outlet — someone who does terrific production and appears to have an excellent attitude — I would hire this guy.

### PD Discourtesy

Why do eight out of ten PDs not pay him the courtesy of a response? I'm sure if you ask them, they'll say it's because they're too busy.

That's not it, of course.

The problem is not that they're too busy. They're simply too busy acting like jerks.

For them, radio is not a business of communications," as Bob assumes. It's simply a vehicle for enhancing their own egos, of puffing themselves up by treating others disrespectfully. They don't have to be polite; they're program directors!

It doesn't take long to whip up an all-purpose form letter. In fact, if you're a PD who doesn't have time to compose one, I'll even do it for you:

"Dear Job Applicant:

Thanks for sending me your aircheck and resume. I regret to report that I don't think you're suited to our needs at this time, for the reason(s) checked below.

"( ) Your style doesn't fit the

overall sound I'm seeking for XXXX.

( ) I think you're not quite ready for a market this size. Please feel free, however, to send me another tape in a year or so.

( ) Actually, I like your tape a lot and you were in the running for the job. Ultimately I've decided to

"It doesn't take long to whip up an all-purpose form letter. Have your station secretary type up a master copy of this letter and have 100 copies made and waiting."

hire someone else. But I'm keeping your tape on file, and I wouldn't mind hearing what you're doing a year or so from now.

"Again, thanks for your interest in XXXX.

"Sincerely,  
Ed Program Director"

Any PD reading this can feel free to have your station secretary type up a master copy of this letter and have 100 copies made and waiting. Whenever you decide not to hire someone who's sent you a tape, all you have to do is give the person's resume to the secretary and have that person send the applicant a form letter. You might write "form letter" across the top of the resume to be sure the secretary knows what you want . . . or just the letter "F" in red ink (I assume the "F" would stand for "form letter;" perhaps it would mean something else to you) . . . or stamp it "REJECT." Whatever.

If you make just this simple, easy effort, not only will you be brightening the lives of everyone who has gone to the trouble and expense of applying for a job at your radio station; you'll also be acting like a professional. And you can be proud of yourself for offering that little bit of encouragement to another human being (or another 100 human beings) as they continue the often discouraging process of looking for work.

I NEED YOUR INPUT. Letters, comments, and cassette airchecks always are welcome. Due to the large volume of mail, however, I regret that I cannot critique the tapes I receive.





SHARON ALLEN

# NASHVILLE THIS WEEK

## SHARING THE LOAD

### Publishers And Promotion

By Katy Bee

Getting records played today is tough. Making sure they're heard is important to the artist and labels because the result is sales. Airplay is extremely important to writers and publishers. It results in performances, and that's where they earn the bulk of their money.

In this first of two articles on publishers and promotion, we'll examine how and why some publishers handle promotion in-house. Next week, several publishers explain how they utilize independents.

#### A Helping Hand

Tex Davis started with Monument Records in 1967. When the independent record label folded, he stayed on with Combine Music. Regarding the publisher's obligation to work copyrights, Davis asserts, "I think it's mandatory. You've got to go with the flow, and that's what's happening right now.

"If an artist is going to cut a record with our publishing company, he knows he'll get help. We believe in the product and the artist who's got the record. Combine has always had the reputation of being a helping hand to Nashville writers and producers. That's how a good promotion man has to feel: believing in his product and his company wholeheartedly. Get people who know and believe in what they're doing, and they'll get a record played for you."

Bob Kirsch, GM/Nashville division for the Welk Music Group, re-

members when it was fairly common practice for publishers to have promotion people working in-house. "You make more of your money from performances than you do from the mechanicals - unless you've got one of the top 20 or 25 acts to sell. It's very important to us to get as many radio performances on a record as possible." Consequently, Welk puts a lot of emphasis on its in-house promotional efforts.

Robin Gordon, Welk's Promotion & Publicity Director, fills that slot. She's been at it for two years and enjoys the rapport Welk has with radio. "It's hard to get a hit record these days. Our in-house promotion is like a back-up for all the other promotion going on. Plus it gives us an exact indication of how strong a



Tex Davis



Bob Kirsch



Robin Gordon



Tom Collins

record is or where it's weak. As a publisher, we can provide a different angle - the writer's view. Our writers get excited about my calls because it provides them with a direct link to radio. It really helps them know what's happening with their songs. Radio also seems to enjoy having this direct communication with writers."

The reason Welk maintains an in-house promoter is to ensure timely, accurate feedback on its product. "It's straight from the horse's mouth," Gordon says. "Also, stations like hearing from me because I provide different information than they get from labels. I also help them with record service and cover a broader range of stations."

In its continuing effort to better understand radio's needs, Welk recently conducted a comprehensive survey detailing specific information on radio's attitudes toward publishers and promotion. The results appear in the accompanying sidebar.

#### An Obligation

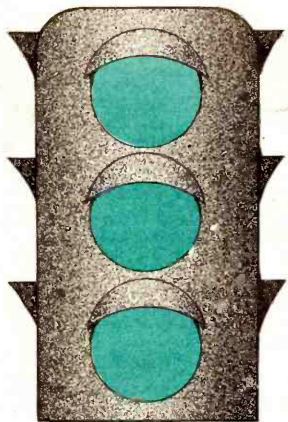
Tom Collins is another publisher who strongly believes in promoting the product and copyrights he holds. He's been involved with in-house promotion during his 15 years in the business. "You have to

support the label and the artists," he says. "It's part of being a publisher and part of the publisher's obligation."

Tom Collins Music works with various independent promotion people, but Publicity and Promotions Coordinator Teddy Heard also handles some of the company's promotional activities. Collins says, "She follows through in certain areas where another independent promotion guy may need help. We're not calling everybody every week, but we try to spread it out."

Collins's input depends on a number of things. "It depends on the record, the artist's career, and on what the label says it wants," he explains. "Some labels have so few records that they want to work it themselves. Others will ask for our help in one spot or another."

Collins finds that servicing secondary stations increases the catalog's airplay between 12-15%. A new artist's record can also help develop a new songwriter, so he is geared to investing in those songs. "It's important as a publisher to support records. After all, if we don't promote records and sell product, the record labels don't stay in business. So what happens to us? We should just be as concerned with selling records as we are with getting airplay."



# GO GO GO!

TO YOUR TURNTABLE AND ADD

# ALABAMA

"Touch Me  
When  
We're Dancing" 5003-7-R

Produced by Alabama and Harold Shedd



## Welk Survey Says . . .

Here are the results from the 60 stations queried in Welk Music Group's recent comprehensive survey concerning radio's attitudes toward publishers and promotion:

- Do any other music publishers call you? Yes: 23% No: 77%
  - Do you feel it is important to hear from publishing companies? Yes: 98 No: 2
  - Do you feel that a publisher's ability to provide songwriters and artists, on staff, for phone interviews would be of service to your station? Yes: 91 No: 5 Maybe: 4
  - Do you use "canned" writer or artist interviews? Yes: 49 No: 51
  - Do you feel that "behind-the-scene" information on the song, songwriters, or staff artists would be of service to your station? Yes: 98 No: 2
  - Would you be interested in getting a Welk monthly newsletter to help obtain such inside information? Yes: 100 No: 0
  - Do you play album cuts? Yes: 53 Sometimes: 26 No: 21
- Survey Comments:**
- "I think publishers have a unique angle for providing information without the pressure"
  - "It's a good exchange of information"
  - "I don't want a repeat of information I get from labels and independents"
  - "Songwriters are the backbone of the industry"
  - "Publishers' information may be important in the first stages of promotion to get the record added. But after that I want to hear from the label to get the hardcore information. I want to know if the label is behind the record to the top."



"WALK THE WAY  
THE WIND BLOWS"  
THE BRIGHT NEW SINGLE FROM  
**KATHY MATTEA**

THE BRIGHTEST STAR ON THE HORIZON.  
FROM HER FORTHCOMING ALBUM

*"Walk The Way  
The Wind Blows"*



#330 405



Produced by ALLEN REYNOLDS  
Management/BOB TITELY

On Mercury CD, CT and LP

PolyGram Records





LON HELTON

## Picture This: Summertime Fun

Boxes to the left of me, boxes to the right. Now I know how the Light Brigade felt.

While I try and unpack the remaining boxes stacked at home and in my new Nashville office, here's a look at Country radio in pictures, written by Country Associate Editor Katy Bee.



**WE'RE BOTH -1** — Randy Travis is scoring big with "Storms Of Life," while KXXY/Oklahoma City GM Thomas G. Kennedy III is netting #1 25-54 numbers in the market.



**BIG & BEAUTIFUL** — The Refrigerettes and the KIX100/Dubuque's Kickin' Chicken rally together for the Chicago Bears. William Perry & Company were in the area for practice and an intra-squad game.



**IF THE KEY FITS** — Thousands of listeners registered to win WSUN/St. Petersburg's mini Suncluser. Shown (l-r) are WSUN Promotion Assistant Kathryn Robinson, Lantz McMillan of AMC Theatres (registration sites), and winners Mr. and Mrs. Fields.



**OZ-TENTATIOUS** — KFDI/Wichita and the land of Oz built the world's largest scarecrow to help celebrate America's 4th of July birthday. Hardee's Restaurants sponsored a contest to name the fellow, who was later dubbed "See-More Kansas."



**THE BLUE & WHITE TEAM** — KIXZ/Amarillo welcomed both a legend and a newcomer to its studios this summer. Left to right are Pake McIntire, PD Chris Taylor, and Carl Perkins.



**ORLEANS IS BACK** — A recent MCA listening party in Music City featured the debut of the new Orleans LP "Grown Up Children." Tuning in are (l-r) Larry Hoppen of Orleans, WSIX/Nashville's Eddie Edwards, and Orleans members John Hall and Lance Hoppen.



**JOCKS-4 SISTERS-ONE BABE** — A Pennsylvania fireman's carnival attracted WIOV/Lancaster's air personalities and the Forester Sisters. Pictured (l-r) are WIOV's Sharon Young and Jeff Daniels, June Forester, WIOV's Johnny Dee, and sisters Kim (with Kathy's baby), Kathy, and Christy. Down in front is WIOV morning man Tom Ray.



WALT LOVE

# BLACK/URBAN

## Sports On B/U Radio: WAOK's Football Package

Radio has had a unique relationship with sports for as long as can be remembered. As a kid back in Creighton, PA, I can remember Granddad cranking up the volume for the Pirates games with KDKA/Pittsburgh's Bob Prince talking about Roberto Clemente and Ralph Kiner. (Now you know how long ago that was!) "The Double WAMO" was pumpin' out the hits by Chubby Checker and the rest of the R&B artists. Years later, WAMO and other Black music stations started carrying black college football, featuring such teams as Grambling, Florida A&M, Jackson State, North Carolina A&T, Tennessee State University, Texas Southern University, Morris Brown, and Southern University, among others. Black college football has been a natural on Black radio in the Deep South since its inception during the '50s.

### The NFL Lineup

Sports events on Black and Urban Contemporary radio are still rare, but many stations are finding black college football profitable. WAOK/Atlanta has decided to add more sports clout to its lineup this fall by teaming up with the granddaddy of football, the NFL. Starting September 8, WAOK will join the NBC Radio Network to broadcast Monday Night Football. The NFL series includes 22 regular-season games, eight postseason games, and Super Bowl XXI. The postseason contests include wild-card games, divisional AFC/NFC playoffs, and both AFC and NFC championships. The Super Bowl broadcast will be aired Sunday, January 25, 1987. Don Criqui, Bob Trumpy and "Sportscaster Of The Year" Bob Costas will handle the action throughout the season.

### WAOK's Solid Adult Demographics

WAOK already enjoys strong 12+ ratings (4.1 in the spring '86 Arbitron) and good adult demographic shares, but longtime PD Larry Tinsley wants to improve those statistics even further. Who is Larry hoping to reach? "Our target audience is 35+ adults, and it seems as though they like what we're doing. With the addition of our fall football lineup, we think some good things may happen."

### The Untapped 35+ Gold Mine

While WAOK doesn't do so well with men in the upper demographics, the station does great with women. Said Larry, "It seems that women 25+ really enjoy our Gospel programming (5am-noon). Now we're looking for the niche that will bring in the men.

"One of the reasons we decided to get involved with Monday Night Football is its attraction with 35+ men. I took a trip to Arbitron to study the books, and one of the most important things I found was that no one in this market was

could stand some improvement. "The FM penetration in Atlanta is tremendous and it hasn't left a whole lot of room for AM stations with poor signals. Musically, it's very hard for AM facilities to compete, so we had to find an alter-

□ □ □ □ □ □ □ □

# WAOK

1380 Atlanta

□ □ □ □ □ □ □ □

native. People are looking for things other than what's available

on mainstream radio. This allows us to be different at a critical time. If we don't look into other approaches for AM, we'll all be out of business and the FMs will get it all."

### Newspapers Will Help Get The Word Out

In closing, Larry mentioned WAOK's advertising approach to the football season. "We'll be using print media to get the word out about our football on Mondays newspapers, including the Atlanta Journal, Atlanta Constitution, Atlanta Daily World, and the black-oriented newspapers. We're all set and ready to go."

All in all, it looks like WAOK parent DKM Broadcasting has no plans to throw in the towel with its AM property. And just think - it

"If we don't look into other approaches for AM, we'll all be out of business and the FMs will get it all."

—Larry Tinsley, WAOK

gets to sell WAOK in combination with WVEE (V103), the company's top-rated Atlanta music winner.



Larry Tinsley

"The FM penetration in Atlanta is tremendous and it hasn't left a whole lot of room for AM stations with poor signals."

—Larry Tinsley, WAOK

targeting men over 35." Pointing to MNF's spots for cars, beer, and trucks, he added, "There's a gold mine out there if you can get these men in your corner."

Why is Larry so confident that upper-demo Atlanta men are looking for sports on radio? "While reviewing the books," he replied, "we found some comments from these men about not knowing where to find sporting events on local radio. Football was one of the main sports mentioned, so when I found out that MNF was available, we took it. Football might also help us get some men who've never tuned in our station before. We'll keep our women because our largest concentration of women is during our Gospel music hours."

I asked Larry if he would recommend football PBPs for other Black stations on the AM band whose rat-

## ACTION

Both of Atlanta's B/U FMs have been busy upgrading their signals lately. WVEE recently completed constructing a new 1065-foot tower in conjunction with the Atlanta Board of Education. V103 was the first station on the new stick, which may eventually house up to five signals. WEKS (Kiss 104) — hampered for months by its distance from Atlanta — has been promoting its new, closer tower by mailing elaborately boxed pairs of wax lips to clients.

WDUR & WFXC/Durham programmer Alvin Stowe is one of several prominent alumni of Shaw University and its student station, WSHA. Now both are threatened by a financial crisis, and Stowe has been named Chairman of the YBPC's "Save Our Shaw" campaign. B/U stations are being asked to donate one minute of airtime to a radio-thon now tentatively scheduled for September 12. Local band Z-Sharp is also trying to land a deal for its song "Save Shaw" as a fundraising method. More information is available from Stowe at (919) 493-7461.

James "Jazzy" Jordan, who virtually was WNHC/New Haven, is now National Promotion Director for Tommy Boy Records. PD duties have been absorbed by WNHC's GM, Night jock David Dickinson will be WNHC's new MD... Scott Wright comes to KBUZ/Wichita for overnights from crosstown KMUW; he replaces Gerald Williams, who becomes an Account Executive.

WDIA/Memphis recently took 250 listeners for a cruise on the Mississippi to celebrate PD Bobby O'Jay's birthday... The World Institute of Black Communications' CEBA Awards for advertising excellence will culminate in an awards dinner on October 23 at the New York Hilton. More information: (212) 586-1171.

Birch was recently named the official ratings agency by the LA agency of BBDO. Since B/U stations often

score better in Birch than Arbitron, that *should* mean new business for the format from BBDO clients such as Sizzler, Hughes Markets, PIP Printing, and Coldwell Banker.

And convention season just keeps on comin'! The Young Black Programmers Coalition has set this year's date: November 14-16 at Houston's Hyatt Regency. And the Black Music Association has its "convention and talent search showcase" planned for Miami Beach's Fontainebleau Hilton October 1-5. More information is available from (215) 545-8600.

WBLB/New York and video channel U-68 recently simulcast a 90-minute special "Radiovision" hosted by four

WBLB jocks: Ken Webb, Sergio Dean, Vaughn Harper, and Mr. Magic. The four presented their favorite videos in a "battle of the WBLB DJs."

WDJY (DJ100)/Washington was the sponsor of the International Change at this summer's Adams Morgan Hispanic American Cultural Festival. In addition, the station, which uses the "strong songs" logo, allowed listeners to pose behind their "strong body display," a cut-out of a muscular couple with the DJ-100 logo on their bathing suits, in exchange for a dollar contribution to the United Negro College Fund... WZAZ/Jacksonville has been giving away tips to the Bahamas in its mystery tunes montage contest.



TASTE OF JUNIOR — Junior Gisco came to WJLB/Detroit to promote his "Acquired Taste" LP. He's flanked by OM James Alexander and MD Cecelia Whitmore.





BARBARA BARNES

# JAZZ

## BUILDING SUPPORT

# Going Beyond What Jazz Is

Conditions haven't looked so promising for jazz in years. In fact, exclaims KADX/Denver owner Dick Gibson ("Pop" to mainstreamers), "This could be the biggest run in 30 years!"

Indeed, most industry professionals agree that the opportunity to establish permanent respectability, foster growth, and ensure far-reaching acceptance has finally arrived. Yet amid this omnipresent wave of interest, complete faith that this opportunity will mark a jazz milestone hangs on a few snags. One is the incohesiveness of the various factions within the jazz community.

Ira Sabin's fifth JazzTimes Convention (September 4-7) in New York is once again dedicated to the worthy cause of building a better support system. The argument over what is or isn't jazz is one example of what's frustrating about the current music situation, and this indecisiveness is thought to hinder unified support for the music.

### Explicitly Ambiguous

Gibson notes, "It's terrible to put a (definitive) word on the music, because it doesn't exactly translate." Traditionally, improvisation and/or a certain swing are a couple

of necessary ingredients for a piece to be considered jazz. But even some of the most revered jammers and swingers of this idiom have refused to acknowledge their music as "jazz."

Adding to the confusion is the influx of instrumentals that generally contain little or no elements of improvisation or swing, but which are being grouped in with jazz — much to the mainstreamers' dismay. Sax player and NBC Radio Entertainment jazz show host David Sanborn empathizes. "This is a sensitive area because jazz has a certain tradition and continues to evolve in that tradition. The mainstreamers' feelings are that if people start thinking Andreas Vollenweider typifies jazz, they would be less willing to accept the music of Joe Henderson, Woody Shaw, or Freddie Hubbard as jazz. They'll say, 'That is not jazz, this is jazz.' The point is that the music can get buried if it's not clear what the tradition is."

### Expose, Not Expound

No one I've spoken with takes the matter of tradition lightly. Since understanding this music's tradition is only possible if one is exposed to it, Art Blakey's advice last year was, "Give people a chance to hear it!"

"It's a never-ending argument," points out Manhattan/Blue Note National Promotion Director/Jazz and Secondary Susan Levin. She and many others believe energies would be better spent on getting the music exposed rather than arguing about what it is.

Easier said than done, some counter, but there are quite a few programs out there that are successful in how they present jazz.



Dick Gibson

For one, there's the aforementioned "Jazz Show with David Sanborn." It's the brainchild of Andy Denmark, who was recently appointed Director/Programming of NBC Radio Entertainment and the Source. Debuting early this year,



David Sanborn

just about a year after it was first conceived, the show is on in 105 markets including the top ten. While most of the stations are AOR, some are AC and CHR. And a few are commercial Jazz stations. In some cases the two-hour weekly show is rated the most listened to in its daypart (usually on weekends).

Sanborn, who thinks of himself fundamentally as an R&B rather than a jazz player, admits he's probably walking on thin ice by calling his a jazz show. That's because of the term's ambiguous definition. Still, he feels the show offers a good opportunity to expose the listener not only to contemporary jazz, but also to its history. "It all deserves to be heard," he adds. Artists such as Milt Jackson, Stan-



Chuck Workman

ley Turrentine, John Coltrane, Ornette Coleman, Dizzy Gillespie, and Dave Brubeck are heard on Sanborn's program along with the Crusaders, Spyro Gyra, Hiroshima, Shadowfax, Jean-Luc Ponty, Grover Washington Jr., Earl Klugh, Dave Valentin, Paul Winter, and Sting.

Chuck Workman is another who has found a way to expose jazz. He's the 15-year host of NPR affiliate WIAN/Indianapolis's "Journey Into Jazz," a mainstream weekly programmed from his personal record collection of "a few thousand." (He even has Charlie Parker's first Dial 10" LP in "mint condition.") In addition to his WIAN gig, Workman was recently hired to do a three-hour Sunday morning show by cross-town commercial AC outlet WTPI which, like quite a few other ACs, is picking up jazz. He flavors WTPI with a jazz showcase consisting of 60% fusion and 40% mainstream.

### Good For All

Workman finds it a pleasure to work with mainstream and contemporary jazz simultaneously because he believes both forms of the genre support jazz as a whole. "Anytime you get any form of creative improvisation and self-expression — even if it's the most obvious form of syncopation that we, or the mainstreamers, are used to in swing or bebop — you're making new friends.

"As the fusion musician becomes more comfortable with this exposure, his ears are going to want to listen to a more broadened or challenging sound. This may work with listeners, too." Workman's advice is to support your local jazz musicians. "The kid on the block may be the next Miles Davis."

According to AOR record promoter Roger Lifestet, about 135 rock stations have incorporated jazz, mostly in specific time periods; i.e. late-night and weekends. Lifestet agrees with Workman, who says, "When the music succeeds at the radio level, whether on a rock, pop, or Jazz station, it must be good for jazz as a whole. It has then found its audience."

Gibson held his 24th annual legendary jazz bash in Denver Labor Day weekend with 63 invited artists. He confirms, "With no exception, they're all feeling the breeze and are a lot busier these days."

## ALL THAT JAZZ

WBYY/Columbus PD Terry Wilson exits to pursue freelance marketing; MD Mark Perkins takes his place. Chris Wagner is out as MD of WNOP/Cincinnati — GM/PD Geoff Nimmo assumes those duties . . . WLVE/Miami JD Stevie Knox announces plans to pursue freelance TV and radio commerce; no replacement named.

AC K-LITE/Kansas City needs record service for its "Lite Jazz" show, hosted by John Duncan. Call OM Mark Mason (816) 753-1065 . . . Michelob announces a jazz search for Ohio's best talent, conducted through radio stations WDAO/Dayton, WDMT/Cleveland, WBYY, WNOP. \$1000 and a four-week contract at a local club go to market winners, plus \$2000 for the winner of the finals held in Cleveland on October 26.

For a second consecutive year, American Public Radio (APR) offered 25 hours of the Chicago Jazz Festival over Labor Day weekend. The live satellite broadcast was produced by WBEZ/Chicago . . . WOTB/Newport was named the official radio station of the 1986 Newport Jazz Festival.



**FRIENDS AND NEIGHBORS** — KKGO/Los Angeles has been the official Playboy Jazz Festival station since the event's inception in 1979. Having a neighborly chat backstage at this year's event were (l-r) Lakers basketball star and Cranberry Records President Kareem Abdul Jabbar, OM Jeff Gehringer, and air talents Chuck Niles and Roger Lyng.



**ACROSS SKIES OF AMERICA** — WYRS/Stamford also participated in the Playboy Jazz Festival. Its "Music Trivia" winner was flown cross-continent to partake in the affair. He's pictured here with PD Rick Petrone (l).



**SOMETHING ELSE!** — By the end of this month, WBEE will have participated in 12 festival events in the Chicago area. In this, the Taste of Chicago Festival, a contestant puts for prizes at the station's green. Needless to say this guy missed the putt.





GAIL MITCHELL

# EASY LISTENING RADIO

## It's Summer . . . And The Livin's Easy

Just like its format peers, Easy Listening radio isn't shy when it comes to summertime promotions. Here's what's been going on:



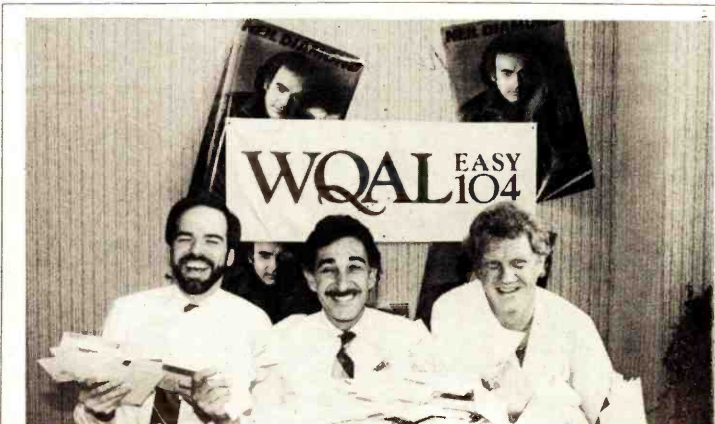
**A WINNING HAND** — WLIF/Baltimore, in conjunction with C&P Telephone Yellow Pages, presented a "\$100,000 We Wrote the Book Game." The first winner of two grand prize drawings was Rosalia Feinstein; the second drawing was set for August 31. Presenting Mrs. Feinstein (l) with her \$20,000 check are (c) WLIF VP/GM Winnie Brugman and C&P Yellow Pages Staff Manager/Advertising Bob Rabuck (r).



**HAPPY 50TH** — As part of its 50th anniversary celebration, WQXR/New York staged five free-to-the-public concerts broadcast live from Lincoln Center's Damosch Park. Among the performers was violinist Robert Portney, chatting above with "QXR personality June La Belle.



**CROWNING GLORY** — WHLI selected Lola Martin (center) as its "Long Island Woman of the Year." She edged out ten finalists, who competed on the basis of family and community service. Event proceeds were donated to Nassau Children's House. Standing with the winner are (l-r) second runner-up Mona Orange, WHLI's PD/air personality Dean Anthony and PM host Chuck Camlic, first runner-up Joyce Kinsolving, and WHLI AM personality Chuck Johnson.



**DOUBLE DIAMOND** — Neil Diamond's recent Cleveland concert sparked a "Double Diamond Giveaway" by WQAL. Entrants vied for a grand prize package which consisted of two concert tickets, his and her diamond rings, dinner, limo service, backstage passes, the complete CBS Neil Diamond LP catalog, and a dozen roses. Combing through the 20,000 entries are (l-r) Station Manager Mark Biviano, OM/morning man Larry Morrow, and CBS Records' Sales Manager Peter Anderson.

## FLOW

Jacqui Bishop is appointed Director/Special Projects at WQAL/Cleveland . . . On September 1 veteran TV sportscaster Ed Arnold joined Jim Lange's morning show on KMPC/Los Angeles . . . KOKE/Austin debuts Easy Listening format . . . Washington, DC radio veteran Ed Walker returns to WRC . . . WKSU/Kent, OH PD Michael Flaster is awarded 1986 Producer of the Year honors from the Ohio Educational Broadcasting Network Commission . . . KJOL/Los Angeles named official radio station for the American Ballet Theatre's 1986-87 season.

KFAC/Los Angeles is official radio station of the city's first annual restaurant festival "A Taste Of L.A." . . . In honor of its tenth birthday, WNCN/New York is recruiting tri-state listeners for the "WNCN Air Force." They'll serve as guest announcers via telephone hookup. "NCN also wins International Radio Festival gold medal for its "New York Magazine" show . . . KBIG/Los Angeles kicks off a "Jamaica Adventure" vacation contest . . . WJAS/Pittsburgh presents the Glenn Miller Orchestra in concert . . . WQLR/Kalamazoo offers a "Family Foods Picnic Basket" giveaway.



**CHUKKER TO CHUKKER** — KUMU-AM & FM/Honolulu sponsored a polo tournament between the Hawaii and South American teams, providing player uniforms and giving away tickets. Some 2000 fans watched the South American team emerge victorious. Pictured with the winners following the match are KUMU Station Manager George Rudolph, his wife Sue (fourth, fifth from right), and Promotion Director Chips Woollett (third from left).



**RADIO REAL ESTATE** — As part of its campaign to give listeners the latest real estate news, WNCN/New York created a Real Estate Award, presented to those in that industry who, as judged by their peers, have completed the year's most ingenious and creative transactions. WNCN VP/GM Matthew Field (l) gave the first award to Marc Schauer (r) and Charles Goldenberg (not pictured) of the Sylvan Lawrence Company, Inc.





DONNA BRAKE

# ADULT CONTEMPORARY

## BIRCH AND ARBITRON

# Still More Spring Ratings Results

Well, we're back with more ratings. This time we'll look at the adults 25-49 demo in some competitive AC markets. Remember, Arbitron doesn't allow R&R to print actual shares; Birch does.

The stations are listed in order of current rank. In the case of the ARB numbers, I've included the degree of change for each station from the previous book. As an added feature, I've listed where the individual station ranks overall in the adults 25-49 demo. That number appears in front of the call letters. Got it? OK, let's go:

Pittsburgh		
Arbitron		
1	KDKA	+3.1
2	WWSW	+0.4
4	WHTX	-2.2
6	WMYG	+3.4
8	WLTJ	-0.1
10	WTAE	-1.4
19	WMBS	+0.6
Birch		
2	WWSW	10.5
3	KDKA	8.7
6	WLTJ	6.1
7	WHTX	5.8
10	WTAE	3.8
11	WMYG	3.1
13	WMBS	1.6

There's no AC shortage in this town. Full-service giant KDKA scores over three shares higher in ARB than Birch, while WWSW gets the bigger boost in Birch by just over a share point. WHTX and WMYG, formerly WHYW, have a much brighter story in ARB, while WTAE and WLTJ, formerly WPNT, fare about the same in both services. Birch indicates AOR WDVE is the 25-49 demo winner.

The ARB story: KDKA illustrates the full-service success story seen so much this spring. It leads the market 12+, adults 18+, and every adult demo 25+. KDKA wins every adult demo in mornings, except 18-34.

WPNT changed its calls in May, but remains soft AC using "light" as an identifier. WHYW switched to WMYG, began using the "magical" ID, and watched its shares double. WMYG was also first among ACs in adults 18-34.

WHTX, though off from an exceptional winter book, remains strong, particularly in morning drive where the station is second only to KDKA in adults 18-49, 25-49, and 25-54.

WWSW performs well in all adult demos, second in the market to KDKA in adults 25-54 as well as 25-49. Full-service WTAE is off nearly a share and a half from win-

ter, and two shares from last spring.

Atlanta		
Arbitron		
4	WFOX	+2.0
6	WSB-FM	+0.7
11	WSB	-0.5
Birch		
7	WFOX	5.8
8	WSB-FM	5.0
10	WSB	4.1

Both WFOX and WSB-FM rank higher in Arbitron, each scoring over two shares more. WSB does a half share better in Birch.

Oldies-based WFOX returns to the lead with its best showing ever in this demo, thanks to its strength in male demos. WFOX leads the other ACs in adults 18-49 and 25-54 as well. WSB-FM wins adults 18-34, while WSB leads in adults 35-64.

WSB-FM also has its best book ever in adults 25-49, with its primary strength in female demos. WSB-FM leads other ACs in all female demos except 35-64, and is second only to CHR WXQI-FM in women 25-49 and 25-54. WSB-FM is third 18-34 and 18-49 behind WQXI-FM and Urban WVEE.

WSB was down by half a share despite Atlanta Braves baseball. Some AC shares were up for grabs when WARM-FM bailed out of AC for CHR.

Denver		
Arbitron		
1	KMJJ	+1.4
5	KHOW	+0.1
6	KOAQ	-0.2

## ACCELERATION

KSSS/Colorado Springs PD Dan Jackson is now OM for KSSS and sister FM KVUU. He replaces Bobby Irwin, who departs to program WISN & WLTO/Milwaukee. Other changes at KVUU include D.J. McCoy as new morning drive personality and John T. Howard's promotion to assistant PD.

Jimmy Barrett named Assistant PD at WUR/Detroit... Dave McKay joins WNCI/Detroit for afternoon drive... Bob Nunnally promoted to Assistant PD in addition to afternoon drive at

Birch		
2	KMJJ	8.9
6	KOAQ	4.8
8	KHOW	4.1

All three ACs look better in Arbitron, especially KMJ, which posts an over-two-share increase. KHOW fares better than a share higher in ARB; KOAQ is only slightly higher.

The ARB story: Enjoying its best showing in this demo, KMJ also moves to number two 12+ behind Beautiful/Easy Listening KOSI, is number one overall in adults 25-49 and 25-54, and is number two 18-49 behind KBCO-FM. KMJ leads the other ACs by just over a 2:1 ratio, and ranks number one overall in women 18-49, 25-49, and 25-54.

KOAQ switched to AC from CHR and manages to hold on to its AQH, with strength in female demos. KHOW is basically flat, leading KOAQ by .3. KHOW is also the market leader in morning drive in adults 25-49 and 25-54, and number two in adults 18-49 and 35-64.

Cleveland		
Arbitron		
2	WMJI	-2.0
3	WLTF	+2.7
10	WWWE	+0.2
Birch		
2	WMJI	11.1
4	WLTF	6.3
5	WWWE	5.5

WMJI scores exactly the same in both services, while WLTF has a significantly better ARB showing by almost five full shares. WWWE tells a better story in Birch by over a share and a half.

The ARB story: Only a tenth of a share separates WLTF and WMJI. WLTF bounces back after two down books, while WMJI settles



THE TACO TOWN — KTFM/San Antonio personalities Sonny Mendrez and Stephanie Stephens recently treated listeners to 1003 breakfast tacos as part of a morning show promotion.

down after two exceptional books. WWWE trails the two FM giants by over seven shares.

It's also a close race between 'LTF and 'MJJ in all adult demos. Both stations represent the only major competition for dominant WMMS in all demos except 35-64, where B/EZ WQAL is the solid leader. WMJI clocks a second in the 35-64 demo.

WLTF leads WMJI in all female demos except 35-64, with its greatest lead in women 18-34. WMJI leads 'LTF in all male demos, with its greatest lead in the 18-49 cell.

## Cincinnati

Arbitron		
3	WLW	+0.6
5	WKRC	-0.8
6	WRRM	-2.5
8	WLLT	-1.6
10	WWNK-FM	+0.7
18	WWNK	0.0
Birch		
3	WLW	9.3
4	WKRC	7.3
4	WRRM	7.3
10	WWNK-FM	3.7
11	WLLT	3.7
16	WWNK	1.5

WLW, WKRC, WRRM, and WWNK-AM & FM wind up with better Birch than ARB ratings. The most dramatic performance is by WLW, which is almost two and a half shares higher in Birch. WLLT

fares better by a half share in ARB.

The ARB story: Cincinnati is another AC-laden city, with full-service AMs WLW and WKRC leading the pack. Though down, WRRM continues to be the leading FM AC, outpacing WLLT by over two shares. Newest ACs WWNK-AM & FM are up but still trail the more established stations.

WLW is number one overall in adults 18+ and third behind WEBN and WUBE in adults 25-49 and 25-54. WLW leads all ACs in male demos. WRRM is the leading AC in women 18-34, 18-49, and 25-49, and ties WKRC in 25-54.

## Milwaukee

Arbitron		
3	WTMJ	+1.6
4	WLTQ	-1.2
5	WMYX	-0.3
13	WISN	-2.2
Birch		
3	WTMJ	7.2
6	WLTQ	5.8
9	WMYX	4.8
11	WISN	4.3

WTMJ has a better showing in ARB by over a share and a half. WMYX does too by nearly a share. Only WISN scores better with Birch — by a share and a half.

The ARB story: Full-service WTMJ is number one 12+ and leads all ACs in adult demos 18-49, 25-54, and 35-64 as well as 25-49. It's the only AC station to see gains in the spring book.

The market was clearly affected by former AC WMGF's call letter (WKLH) and format switch ("Classic Rock" AOR). WKLH had an outstanding debut book and was the market leader in adult demos 18-34, 18-49, 25-49, and 25-54 — sporting double digits in each demo.

WISN had its lowest showing in a long time and sister FM WLTF, with its soft AC format, was off as well.

WMYX wins adults 18-34 and leads other ACs in women 18-34, 18-49, and 25-49. WTMJ wins 25-54 and 35-64 women, and doubles as the AC leader in all male demos.

sonality and Assistant PD at WLLT/Cincinnati... Joe Gunderman joins WLTF & WRRM/Cleveland as Production Director.

Rita Melotti becomes MD at KLOV/Loveland, CO... Howard Simon joins WWW/Toledo as afternoon news anchor... Gary Knight leaves weekend air post at WLTV/Elmira to join WKYE/Johnstown in evenings... Keith Miller nabs the MD slot at KDUK/Eugene... Jill Henry is hired as Operations Manager at KATA & KFMI/Arcata, CA.

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RICHARD CLAYTERMAN "Stranger On The Shore"

## Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

### Adult Contemporary

TOTO "I'll Be Over You"  
TINA TURNER "Typical Male"

### Modern Country

ALABAMA "Touch Me When We're Dancing"  
LYLE LOVETT "Farther Down The Line"  
CHARLY McCLAIN "So This Is Love"  
RONNIE McDOWELL "When You Hurt, I Hurt"  
T. GRAHAM BROWN "Hell And High Water"  
MICHAEL MARTIN MURPHEY "Fiddlin' Man"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

ANITA BAKER "Sweet Love"  
ART OF NOISE "Paranoia"  
BELINDA CARLISLE "I Feel The Magic"  
PET SHOP BOYS "Love Comes Quickly"

### The AC Format

LEVEL 42 "Leaving Me Now"  
TINA TURNER "Typical Male"

### Super-Country

DOLLY PARTON "We Had It All"  
GEORGE JONES "Wine Colored Roses"  
MICHAEL MARTIN MURPHEY "Fiddlin' Man"  
GEORGE STRAIT "It Ain't Cool To Be Crazy About You"

## Concept Productions

Elvin Ichiyama (916) 782-7754

### CHR

ANITA BAKER "Sweet Love"  
CHICAGO "25 Or 6 To 4"  
NU SHOOZ "Point Of No Return"  
ROD STEWART "Another Heartache"  
BELINDA CARLISLE "I Feel The Magic"

### Country

ALABAMA "Touch Me When We're Dancing"  
SAWYER BROWN "Out Goin' Cattin'"  
DOLLY PARTON "We Had It All"  
WAYLON JENNINGS "What You'll Do When I'm Gone"  
LYLE LOVETT "Farther Down The Line"  
BILLY JOE ROYAL "I Miss You Already"

### AC

LEVEL 42 "Leaving Me Now"  
LOVERBOY "Heaven In Your Eyes"  
CHRIS DeBURGH "The Lady In Red"  
G. KNIGHT & B. MEDLEY "Loving On Borrowed Time"

## Media General Broadcast Services

Bob Dumas (901) 320-4433

### Action

TOTO "I'll Be Over You"  
CARLY SIMON "Coming Around Again"  
DAVE ADAMS "Dancing In My Sleep"  
DAVID PACK "I Just Can't Let Go"  
DOWNES & PRICE "New York Hold Her Tight"

## MEDIA GENERAL CONTINUED

### Your Country

TOM WOPAT "I Won't Let You Down"  
JOHN SCHNEIDER "At The Sound Of The Tone"  
T. GRAHAM BROWN "Hell And High Water"  
MICHAEL MARTIN MURPHEY "Fiddlin' Man"  
MARIE OSMOND & PAUL DAVIS "You're Still New To Me"

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TOTO "I'll Be Over You"  
JOURNEY "Girl Can't Help It"  
ANITA BAKER "Sweet Love"

## Peters Productions, Inc.

George Junak (800) 255-8511

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T. GRAHAM BROWN "Hell And High Water"  
GEORGE STRAIT "It Ain't Cool To Be Crazy About You"  
KATHY MATTEA "Walk The Way The Wind Blows"

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DAVID FOSTER "Who's Gonna Love You Tonight"  
CHRIS THOMPSON "What A Woman Wants"

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DOLLY PARTON "We Had It All"  
GEORGE STRAIT "It Ain't Cool To Be Crazy About You"

### Soft Contemporary

CHRIS DeBURGH "The Lady In Red"

### Sound 10

LEVEL 42 "Leaving Me Now"  
CHRIS DeBURGH "The Lady In Red"

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### Consultants

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BEATLES "Twist & Shout"  
CYNDI LAUPER "True Colors"  
TINA TURNER "Typical Male"  
ROD STEWART "Another Heartache"  
JOURNEY "Girl Can't Help It"  
ANITA BAKER "Sweet Love"

### AC

CYNDI LAUPER "True Colors"  
PAUL SIMON "You Can Call Me Al"  
DARYL HALL "Dreamtime"

### Country

MARIE OSMOND & PAUL DAVIS "You're Still New To Me"  
LARRY GATLIN "She Used To Be Somebody's Baby"  
ANNE MURRAY "My Life's A Dance"  
WILLIE NELSON "I'm Not Trying To Forget You"

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Current Issue #76 features WNBC/Joey Reynolds, KRLA/Real Don Steele, KPKE/Steven B. & The Hawk, WPIJ/Pat St. John, WPIJ/Tom Shannon, KFRC/Bobby Ocean, KKHR/Pat Garrett/Jack Armstrong, KNX-FM's first day as mellow rock, & WKRO/Q Morning Zoo, 90-min. cassette, \$5.50.

Special Issue #5-86 features HONOLULU, with CHRs KQMQ & KMAI, ACs KSSK, KRTR, KULA & KKUA, oldies KIKJ & AOR KPOI, 90-min. cassette, \$5.50.

Special Issue #5-87 features LOS ANGELES, Part I, with CHR KIIS-FM, Urban KPWR, ACs KOST, KBZZ & KNX-FM, and AORs KLOS, KMET & KROQ, 90-min. cassette, \$5.50.

Classic Issue #C-70 features WINS/Mad Daddy-1964, WCFL/Jerry G. Bishop-1968, KIQO/Jerry Butler-1975, KGB/Don Dale-Bob Foster-1969, KFBI/Big Ron O'Brien-1979, KHJ/Billy Pearl-1974, & WABC/Dan Ingram-1977. Cassette, \$10.50.

VIDEO #77 features Denver's KPKE/Steven B. & The Hawk and KIMN/Paxton Mills, Houston's KRBE-FM/Christy & Carson, San Diego's country leader KSON-FM/J.J. Jackson, and Honolulu's KKUA/Randall & Cooke, KPOI/Rabbett, KQMQ/Wili Moku, and KFRC/Bill Lee. 2 full hours, on VHS or BETA, specially priced through 9/30 at \$30.00.

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### A Question from WCLY-FM & WPGC-AM in Washington, D.C. . . . . "HOW GOOD ARE YOU?"

Are you one of the few morning personalities who:

- ★ Instinctively "lives" in the listener's world, not his or her own . . . .
- ★ Communicates without vocal tricks and without electronic ones . . . .
- ★ Has an unlocked and unlimited supply of creative energy . . . .
- ★ Is funny (most people tell you you're hilarious!) but . . . .
- ★ Can be serious and sensitive and emotional on the air without feeling self-conscious . . . .
- ★ Is warm and intelligent and involved and . . . .
- ★ Actually loves "show prep?"

Did you answer yes to all of these? Then, we have a "dream" opportunity for you. If you think you're good enough to be half of a very special morning show in Washington, D.C., please convince me with a tape.

Thanks, **Allan Hotten, Program Director**  
WCLY & WPGC  
PO Box 10239  
Washington, D.C. 20018  
First Media Corporation - an equal opportunity employer.

Seeking take-charge, reactive, experienced news professional. Winning company. Great bucks. T&R: Mike Lawrence, Box 929, Lewiston, ME 04240 EOE (9/05)

Seeking active, funny, bit-oriented morning man. Winning company. Great bucks. Burkhardt/Abrams. Great place to live! T&R: Mike Lawrence, Box 929, Lewiston, ME 04240 EOE (9/05)

## WSYR

### PROMOTION MANAGER

Perennial Full-Service Leader. 57 WSYR. Match the community with marketing, advertising and station promotions. Creative individual with the ability to motivate others. Must be self-motivated, reliable, and organized with excellent follow-through ability. This is much more than a contest position. No phone calls please. Resume, cover letter and brief description of your strengths to **Elizabeth Brown, Promotion manager, 57 WSYR, 2 Clinton Square, Syracuse, NY 13202**. Equal Opportunity Employer.

## CRB BROADCASTING CORPORATION

Rapidly expanding New York City-based company now accepting applications for the positions of General Manager and Sales Manager for both current and future acquisition. CRB owns and operates stations in Allentown, PA; Wilmington, DE; Huntington, WV; and soon-to-be White Plains, NY . . . with more on the way. Send resume, salary history, management philosophy, and references to: **Edward Rogoff, President; CRB Broadcasting Corp., 630 5th Avenue, Room 2830, New York, NY 10111**. No phone inquiries please. EOE M/F

## NORTHEAST AOR

If AM drive is your life, send T&R. No time/temp, no zoo, no beginners. Needed: personality, knowledge of music, production know-how, promotional ideas. We're a NE AOR. T&R to Radio & Records, 1930 Century Park West, #450, Los Angeles, CA 90067. EOE

## WHEB

WHEB/PORTSMOUTH, NH  
AM-FM Combo looking for afternoon anchor/reporter, last one went to Boston. We need someone with life. T&R to ND Mike Hickcox, Box 120, Portsmouth, NH 03801.

## OPENINGS

## SOUTH

Air personalities, not DJs. Country/AC background helpful. Big bucks for community-minded individual. T&R/Picture: WBHP, Box 1230, Huntsville, AL 35807. EOE (8-29)

WYAF-FM/Myrtle Beach, SC's top-rated radio station. Seek news/air talent. T&R: Jeff Kelly, Box 1020, Myrtle Beach, SC 29578. EOE (8-29)

SW FL AC leader seeks ND with major market pipes and conversational news style for morning drive. T&R: Paul Conrad, PO Box 189, Cape Coral, FL 33910. EOE (8-29)

Full-service CHR, 40 miles from Nashville, has possible future openings. T&R: Gary Moss PD, WKRM/WKGM Box 1377, Columbia, TN 38402. EOE (8-29)

Seek experienced morning man, small market. Good production skills. FM Oldies format. T&R: Paul Adcock, PO Box AA, Marshall, TX 75670. EOE (8-29)

CHR/Urban seeking dynamic personalities for all shifts. Excellent production a must. T&R: A.K. Productions, 28 Rutledge Ave., Charleston, SC 29401. EOE (8-29)

VA AC seeks morning man. Must be upbeat. T&R/salary requirements: Bob Abbott, PO Box 11529, Lynchburg, VA 24506. EOE (8-29)

East Texas AC seeks afternoon driver. T&R/salary requirements: Jeff Brown, KTYL, Box 6367, Tyler, TX 75701. EOE (8-29)

WKFS/Asheville, Southern CHR powerhouse has rare opening. Production skills a must. T&R: John Stevens, #90 Lookout Rd., Asheville, NC 28804. EOE (9/05)

Burkhardt-owned Hot CHR seeks supertalented drive announcers with excellent creative production. T&R: Barres/Carr, WMCC, Box 565, Columbia, SC 29202. EOE (9/05)

USA's commercial international radio station seeking new announcers. Music/information format. T&R: Barres/Carr, WRNO, Box 100, New Orleans, LA 70181. EOE (9/05)

Medium market on Carolina Coast seeking strong, mature talent for information-oriented stations. Conversational delivery. T&R: Mac Edwards, Box 1126, Jacksonville, NC 28541. EOE (9/05)

"We're expanding our news department." Growing Sunbelt market. Rapid advancement possible. T&R: Walton Foster, KIXY, City Hall Plaza, San Angelo, TX 76903. EOE (9/05)

Top-rated Country station seeks topical & bright morning host. T&R: Mike Ryan, WQDR, Box 1511, Raleigh, NC 27602. EOE (9/05)

Seeking mature female talent for half of morning show. Great pay & benefits. T&R: Bill McClane, KYXK, Box 2727, Longview, TX 75608. EOE (9/05)

## AFTERNOON TALK HOST

Need multi-faceted talk host for afternoons in Southeast market. Issues, yes, but light and friendly as well. Send T&R along with brief digest of talk philosophy in confidence to Radio & Records, 1930 Century Park West, #446, Los Angeles, CA 90067. EOE

## KPLE FM-105

We're looking for an aggressive PD to make us #1 in a market of 195,000. Experience a must. Should include Arb numbers on support of success. Send resume and tape to **George Franz, KPLE-FM, PO Box 1230, Temple, TX 76503**. EOE

## OPENINGS

## EAST COAST... FULL-SERVICE...AC

Looking for mature entertainers - capable of following format. Growth company, better than average money and stability - minimum 5 years experience. Send tape, resume, and salary history to Radio & Records, 1930 Century Park West, #441, Los Angeles, CA 90067. EOE

**97 Rock**  
Experienced, versatile Production Director wanted for major market adult rock station. Organization, creativeness, and strong production voice a must. Send tape and resume to: **Andy Beaubien, KSRR, 1020 Holcombe Blvd., Suite 1201, Houston, TX 77030**. EOE

**1209**  
PROGRAM DIRECTOR  
WXLK-FM, Roanoke/Lynchburg, is seeking a self-motivated, experienced CHR Program Director. If you feel you can provide leadership and be a team player for the number one (#1) station in the 93rd market, send tapes and resume to: **Alyett B. Coleman, K92, Roanoke, VA 24022**. EOE M/F

**Great Country 68**  
**KKYX**  
KKYX, SAN ANTONIO seeking Program Director with either Country or full-service AC management background. Resumes & tapes to: **Bill Rohde, Vice President/General Manager, 8401 Datapoint Drive, Suite 900, San Antonio, TX 78229**. No phone calls please. Swanson Broadcasting, EOE

100,000 WATT AC  
**103 WGN**  
COASTAL N. CAROLINA  
seeks high profile morning talent. Inherit GREAT numbers. Must have solid act. No time and temp. No crazies. **C&R to Mike Farrow, 211 N. 2nd St., Wilmington, NC 28401**. EOE

**LIVE ON THE BEACH**  
Top 50 East Coast market CHR needs those great personality announcers to work for a great company and live at the beach! Midday, afternoon, and night talent needed. We'll pay the money if you've got the talent! T&R to Radio & Records, 1930 Century Park West, #449, Los Angeles, CA 90067. EOE

## MIDWEST

AM/FM News/Talk. Top 40 combo in Chicago seeking applicants for future news openings. T&R/writing samples: Val Wallace, ND, WKRS-WLXC, 3250 Belvedere Rd. Waukegan, IL 60087. EOE (8-29)

WATT/WEVZ seeking hardworking morning drive personality with good production skills. T&R: Andy MacDonald, Box 520, Cadillac, MI 49601. EOE (8-29)

Our Country AM sounds as good as the big stations. We want personalities. T&R: Ron Phillips, WTRF, 1011 Park Road, Greensburg, IN 47240. EOE (8-29)

50 kw Country seeking evening talent. Strong production a must. Heavy appearance schedule. Parttime openings also. T&R: PD, Box 333, Fort Wayne, IN 46801. EOE (8-29)

## OPENINGS

P3 is your first step into the majors. 99K in Salina is your way up. Future openings anticipated. T&R: Steve Wall, Box 6198, Salina, KS 67402-6198. EOE (8-29)

FSA seeks communicators. Must be mature, warm, and friendly. 35+ demos. Outstanding facility. T&R: OM, 600 E. J. St., Hastings, NE 68901. EOE (8-29)

WLRS seeks newscaster. Ideal first job for college grad. T&R: Jeff Steinhilber, ND, Box 76, Peru, IL 61354. EOE (8-29)

Country station seeking fulltime announcer for swing shift. Personal appearances and production skills. T&R: Charlie Hale, Box 798, Garden City, KS 67846. EOE (9/05)

Seeking experienced morning news anchor for top-rated news department. T&R: Ed Huot, Box 699, Elkhart, IN 46515. EOE (9/05)

Make the switch to mornings on Joliet's only AC outlet. Promotion experience a big plus. T&R: WJTW, 2455 Glenwood #209, Joliet, IL 60435. EOE (9/05)

Seeking ND with a nose for news. Aggressive, personality a must. Good writing skills and conversational delivery. T&R: Bill Jones, WBAT, 120 N. Miller Ave., Maion, IN 46952. EOE (9/05)

Seeking creative morning jock for college town. Good production essential. T&R: DiDi Capri, WTAO, Box 369, Murphysville, IL 62864. EOE (9/05)

Seeking news reporter for top-shelf operation. T&R: Gary Wescott, WSPY, Box 247, Stevens Point, WI 54481. EOE (9/05)

**COMBO ENGINEER/ANNOUNCER**  
Midwest medium market AM/FM. Good company. Experienced only need apply. More important you be a great engineer. Tape, resume, references to Radio & Records, 1930 Century Park West, #477, Los Angeles, CA 90067.

**MORNING SHOW NEWS ANCHOR**  
104.5 WSNX is looking for a morning show news anchor. We need someone with the ability to deliver the news in a conversational and casual manner, plus have good news-gathering and feature-type writing skills to work with the morning show host. Send cassette and resume to:  
**J.J. Duffing**  
**WSNX**  
875 E. Summit, Muskegon, MI 49444

**INDIANA CHR LEADER**  
Has immediate openings for fulltime air personalities. Applicants must understand CHR. Quality production. Growing company. Cassette and resume to Radio & Records, 1930 Century Park West, #478, Los Angeles, CA 90067. EOE, M/F

**97 WZOK**  
THE HOT FM  
Rockford's #1 station is losing its #1 morning team to the majors. Who's next? We want to hear from you if you are creative, topical, relatable, off-the-wall, and not afraid to make the commitment needed to continue the winning tradition. Send T&R to P.O. Box 6186, Rockford, IL 61125. EOE

**Great 108** WNY  
Work in a major market atmosphere without the problems of living in a major market. KSYZ is looking for a Production Director. W-track experience helpful. Possible airshot. Top-rated 100 kw CHR. T&R: **Mark Baumert, KSYZ-FM, 3280 Woodridge Blvd., Grand Island, NE 68801**. EOE

**WEST**  
New AM/FM needs peak performers to build top-rated radio news team. T&R: Mike Martin, KMBY, Box 1271, Monterey, CA 93942. EOE (8-29)

The heat is on in Phoenix. Parttime/swing openings on our FSA AM and personality hit Oldies FM. T&R: BJ Hunter, 2196 E. Camelback Rd., Phoenix, AZ 85016. EOE (8-29)



# OPPORTUNITIES

## OPENINGS

Entry level position with growth potential in Southern CA. T&R: Cory Baker, KAVR, Box 960, Apple Valley, CA 92307. EOE (8-29)

Future fulltime Country opening. Production and good voice a must. T&R: Rick Masters, Box 1428, Victorville, CA 92392. Phone calls okay. (619) 245-8635 EOE (8-29)

Great AOR opportunity. PD with airshift. Strong production. T&R: Kathy Blackwood, GM, KFMI, Box 772850, Steamboat Springs, CO 80477. No calls. EOE (8-29)

KRXV/Barstow seeking experienced ND. Benefits and allowances included. T&R: Lance Todd, Box 1668, Barstow, CA 92311. EOE (8-29)

Entry level market seeking air talent/production. We offer the tools and environment, you provide energy and effort. T&R: Terry Tario, KEEP/KEZJ, Box 346, Twin Falls, ID 83303. EOE (8-29)

Seeking bright, energetic, informative Country jock with good production for middays at Southern CA FM. T&R: KAVR, Box 960, Apple Valley, CA 92307. EOE (8-29)

KTNN, AZ's only 50,000-watt station, is seeking T&Rs for future full/parttime openings. Two years' experience required. T&R: Chip Begay, Box 2569, Window Rock, AZ 86515. EOE (9/05)

Classical intern needed. National radio syndication company. Great opportunity. Must have car. CALL: Ms. Green, (213) 652-9710. EOE (9/05)

Seeking ND. Northern CA AM/FM. Must be innovative, strong writer, organized, & able to manage three-person news department. T&R: Randy Blount, Box 309, Yuba City, CA 95991. EOE (9/05)

Seeking OM for automated top CHR/Country stations. Must be aggressive, knowledgeable. Good salary, stable company. T&R: Paul Star, 619 N. Turner St., Hobbs, NM 88220. EOE (9/05)

Seeking fulltime chief engineer for stations in the Imperial Valley. Must have experience in AM/FM transmitter maintenance. T&R: Mandel, KAMP, Box 1018, El Centro, CA 92244. EOE (8/05)

Seeking hardworking L.A. salespeople to sell time on LA's only morning drive sports hour. High commission. CALL: Kyle Mann, (213) 670-9000. EOE (9/05)

Q104 Lite AC has immediate opening for announcer working late evenings or airshifts. High entry-level position. T&R: Royson Parsons, KIDD, Box Q, Atascadero, CA 93423. EOE (9/05)

### Dynamic PD

#### For Growing Company

Small market, information-oriented AC leader needs experienced PD/air talent. Midwest. Send picture, T&R to Radio & Records, 1930 Century Park West, #448, Los Angeles, CA 90067. EOE

### NEWS PERSONALITY

We're looking for a true news personality, someone who can communicate lifestyle information to our young adult CHR audience and interface with our morning personality. If you're looking for a "Hard News" anchor position, this job's not for you. Excellent pay and benefits in the sun-ny Southwest. Send your cassette, resume and news rewrite samples today to: Radio & Records, 1930 Century Park West, #440, Los Angeles, CA 90067. EOE/MF

### COUNTRY MORNING PERSONALITY

Bright, friendly, involved in the community. That'll be the new Morning Personality on our Southeastern Class C, FM Country station. Our explosive growth has come from a team effort. If you're ready to commit and contribute, you may be the future leader who shares in our morning growth. Tape & accomplishments to: Radio & Records, 1930 Century Park West, #439, Los Angeles, CA 90067. EOE

### NEW FM ROCKER

In top 100 market looking for wild AM personality and complete air staff ASAP. Don't delay, send T&R today! To Radio & Records, 1930 Century Park West, #442, Los Angeles, CA 90067. EOE

## POSITIONS SOUGHT



### CHR/PD - KDON-FM

Are you an on-air PD with strong leadership? Tell me how you manage an airstaff and a playlist. Can you create team spirit between a promotion-minded sales department and your jocks? If you want to live and work in beautiful Monterey Bay, send Tape and Letter telling me where you'd like, and where you want to go, and salary. **G.M., 269 Main Street, Sausalito, CA 93901.** EOE, no calls.

## POSITIONS SOUGHT

Bevity is my secret for success. **FAST EDDIE MONSON:** (316) 265-4944. (9/05)

Great personality ready for drive/evenings. Talent, production, not a card reader. Versatile & creative. Seeking AOR/hybrid. **JOHN:** (312) 262-3773. (9/05)

AOR/CHR PD. Over eight years' experience. Billboard award winner. Stable, energetic, creative. **MARK LAPOUS:** (703) 533-5581. (9/05)

Are you spending too much time looking for on-air talent? Take a moment to get in touch with **DONALD J. TRAPP:** (201) 472-5188. (9/05)

Anywhere now! Trained broadcaster. Adult/CHR/MOR. Good production. **HENRY:** (201) 836-5166. (9/05)

Community-minded MD/Asst. PD seeking IL/IN/MI/WI station. Energetic & hardworking. **MICHAEL:** (615) 729-3844. (9/05)

### 11 YEAR PROGRAMMING PD

Seeks PD/OM opportunity in AC/CHR in mid-Atlantic states or Ohio. Promotional genius, strong supervisory skills, excellent motivator. Bottom-line conscious. Call (316) 685-0566.

Top 25 market veteran, team player seeks top 100 CHR/AOR yesterday. Phones, parodies, features. Proven track record. Any shift. **BRUCE BRADY:** (312) 244-0681. (9/05)

Just moved to L.A. from Chicago. Former PD/MD seeking programming, production, or promotions. Hurry, supplies limited. **VICTOR:** (213) 650-5293. (9/05)

Don't gamble. Count on 18-year pro, with top ratings in top markets. No flake here. All-pro who will win for you in the mornings. **ALEX PRICE:** (512) 992-9035. (9/05)

Broadcaster with ten years' experience seeking challenging position in production or programming. AOR/CHR. Good pipes. **STEVE:** (919) 739-4643. (9/05)

Solid morning pro. Phones/bits/captivating style. Medium/major experience. Seek solid station in larger market. Lasting relationship. **DAVE:** (419) 666-6943. (9/05)

Female Pro! The voice, talent, drive & experience you're seeking. Team player. CHR/AOR/AC/Urban/Oldies. CA only. **ROBIN BARNETT:** (408) 479-9901. (9/05)

I'm young, refreshing, & aggressive. Know all formats. Personality announcer. Four years' experience. **GREG:** (414) 235-4501. (9/05)

I can't take another NE winter! Three-year pro. AOR/CHR night shift preferred. Humor, bits, and audience involvement. Good production. **MIKE:** (603) 225-2327. (9/05)

Stop! what's that sound? It's me, John Bach, with '72 Chevy and morning flair. Excellent production skills, seeking medium market. **JOHN:** (305) 681-0758. (9/05)

Small market announcer with three years' experience seeking new radio experiences. **JOHN:** (602) 838-6332. (9/05)

Recently returned to 100-kw FM in N. LA. Need to relocate as soon as possible. Great background. PD experience. **Country/AC:** (601) 335-8767. (9/05)

Volunteer production assistant in respected radio station, seeks entry-level production position. Very creative, trained with the best. **JOEY:** (201) 488-2700. (9/05)

12-year pro seeks personality AC/Country. Major market experience. (419) 381-9579. (9/05)

Asst. PD/MD with degree, looking for same or PD. Will promote. Promotion oriented, people person. Top 50 markets only. Longterm. **SCOTT:** (313) 661-2289. (9/05)

Tom Yarbrough aka Tom Rivers, formerly KRBE/KSAU/KHFI, seeking top ten CHR/AC. 15-year personality. (513) 435-1729. (9/05)

Florida pro. **WSHE/KRKR-102.** seeks daytime slot. Pref. Sunbelt. Natural pipes. Major market production. Proven numbers. **TOM SEBASTIAN:** (305) 466-3484. (9/05)

## POSITIONS SOUGHT

Creative morning pro seeks PD position in small or medium market. AC/CHR/AOR. Currently working. CALL: (414) 667-5226. (9/05)

Tripled morning numbers in first book. Need to relocate to West college town. All offers considered. **MICHAEL:** (503) 654-3837. (9/05)

Slightly nutty, former major market air personality. Excellent pipes with warm, one-to-one sound. Creative production. Any market OK. **ROBERT:** (503) 926-4804. (9/05)

Let's talk talent, versatility, experience. Let's talk about how I can get some! Let's talk. **R. ROMPALA:** (213) 259-0354. (9/05)

Seven years in St. Louis. News anchor/producer/DJ. **KMOX/KUSA/KSD/PBS-TV. JEFF:** (314) 544-0567. (9/05)

Five years' broadcast production experience. Above-average communication skills. Team spirit. Flexible. Seeking new position. **KERRY KENNEY:** (207) 283-9191. (9/05)

**ME + YOU = SUCCESS**  
N.Y. City Metro area PD/MD/Jock  
AC/AOR/CHR, 7 years' experience.  
Looking big time, small pretty good  
too! **J.C. (DAYS) (914) 747-1071.**

Morning pro with major market experience seeks long ride with a stable station. **WGST/WSPD.** Fun morning show, phones, bits, etc. **DAVE:** (419) 666-6943. (9/05)

Urban, contemporary pro. Major market newsmen, worth two cents. A sense of humor, & news judgment. Pipes & guts. **CHUCK ROBERTS:** (313) 837-1935. (9/05)

Ten years' experience. CHR/Oldies/AC. Good production. Great voice & tempo delivery. East desired. **COSMIC TRUCKER:** (516) 423-0167. (9/05)

Rock jock. Currently in top 100 market, but seek to move up. Family man, requests decent bucks. Positive, aggressive attitude. **MARK:** (216) 724-4154. (9/05)

Covering football? I'm your man. Three years' college & high school PBP experience. Will travel. **JOHN:** (415) 479-6204. (9/05)

## PROGRAMMING AND STAFF SICK??

Leadership need shaking? . . . Does your station need quick, fast start . . . ? I'm a shakedown specialist! Consultant for all forms Adult formats with great NEWS and TALK credentials especially. Will come, work with you a la Mike Joseph, in any size market. You can afford me and my results will stay with you. Past bosses say I'm brilliant. Let's talk at **NAB.** Reply with contact # in New Orleans. Radio & Records, 1930 Century Park West, #443, Los Angeles, CA 90067.

Anchor/reporter. Four years' experience. Excellent delivery and writing skills. B.S. in journalism. (713) 869-2100 (8-29)

If you want a one to one communicator, for your adult major or medium IL or MO station, leave message (618) 397-2521. (8-29)

Hardworking, dedicated PD/MD seeks a long-term commitment with my MW station. **MICHAEL:** (615) 729-3844 (8-29)

Personality known to be funny, topical, punster, ad libber. Good on phones and with newsmen. **Country/AC/Oldies:** (702) 871-7959 (8-29)

Two years' experience, decent pipes, great production. Prefers medium market. **NW/SW/S.** **Country/CHR/AC/AOR.** **JIM:** (417) 866-6517 (8-29)

Seek mornings or middays. Medium or large market. Great pipes, good production. Can do PBP and news. **CHUCK:** (515) 692-4438 (8-29)

Jay Christian seeking new programming challenge. Highly rated shows. **Prefer CHR/AC.** (901) 767-6532 (8-29)

## POSITIONS SOUGHT

Dedicated, dependable & hardworking. Any format. Involved in news, sports, production and air talent. Will relocate. **DAVE HICKS:** (417) 882-6086 (8-29)

PD, top ratings, promotion, production. Top 10 market experience. Available radio. 14 years' experience. **MARK:** (503) 476-4839 (8-29)

Country pro, 20 years' experience in medium/major markets. **ANDY:** (702) 733-8310 (8-29)

Lady wants work. Prefer morning team or continuity. Perform comedy and character voices. For free sex therapy session call Dr. Ruth (TERRY) (703) 344-1690 (8-29)

Air talent seeks small/medium market station. Prior experience in CHR. **BRUCE:** (818) 716-0224 (8-29)

Female Pro! The voice, personality, drive that you seek. AOR/CHR/AC air talent. CA only. (408) 479-9901 (8-29)

You can't get Howard Stern, so get me. Controversial personality ready to make numbers for you. Great character bits. **MARK:** (504) 725-6950 (8-29)

Took six months off and ready to take on air/PD position. 13-year pro. **TERRY:** (301) 542-4127 (8-29)

Professional jock wants to rock your city. Five years' Urban/CHR/AC experience. Good ratings, great production. Need a great fall buck. **SANDY:** (205) 456-0283 (8-29)

On-air PD for Country/Gold/AC community, promotion-minded. Current station just sold, ready to go now. **ROGER:** (216) 733-9559 (8-29)

Major market pro. Atlanta/Miami/Transar. Air talent, winning production, programmer. (305) 678-3165 (8-29)

CHR communicator seeks new challenge. PD/MD/air talent, good production, winning attitude, team player. **Prefer SW.** (713) 728-1348 (8-29)

## MISCELLANEOUS

Record service sought for new AC station. **CONTACT:** Adam Gaylor, 223 N. Main St., Suite 108, Cape May, NJ 08210 (9/05)

WIXC seeking record service. All labels needed. **CONTACT:** Bob Irwin, Box 2118, Huntsville, AL 35804 (9/05)

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

## R&R Opportunities Display Advertising

**Display:** \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

**Blind Box:** \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

### Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

### Deadline

To appear in the following week's issue, we must receive your ad by **Thursday noon (PST)** prior to issue date. Address all ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

## R&R Opportunities Free Advertising

**Radio & Records** provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display.

### Deadline

To appear in the following week's Issue, we must receive your ad by **Thursday noon (PST)** prior to issue date.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

Dates appearing at the end of each listing signify first week listed.





# A SOFTSHOE WON'T DO.

—Ralph Guild, CRMC



Selling radio means more than tripping the light fantastic.

Becoming a Certified Radio Marketing Consultant  
means you're playing the Palace.

CRMCs are radio's top 1%.

They earn more, clients respect them and they advance faster.

Test yourself.

Call Ken Costa at the  
Radio Advertising Bureau  
(212) 254-4800 for the facts.





# Why wait for the mail? Get your chart **BEFORE** Radio & Records goes to press.

## **RR** ELECTRONIC CHARTS

- Features ALL formats. Each format has 4 charts: AIRPLAY (Back Page), ACTIVITY (Total Reports/Adds), MOST ADDED and HOTTEST.
- Updated SAME DAY reports close: AC, Country and Full-Service updated Monday evening; CHR, AOR and Black/Urban updated Tuesday evening.
- Distributed by IMC/Esi Street, a world-wide communications and information network for the entertainment industry.
- Available anywhere you have a personal computer and a modem.
- Introductory price – only \$3.00 each time you access a format.\*
- One-time Esi sign-on charge only \$200.00.

# CALL NOW 1-800-FAST-ESI

In New York State, Call 212-757-0320

\*Plus connect-time charge, about 28 cents/minute.

The logo for Esi Street, featuring the word "esi" in a stylized, lowercase, cursive font.

STREET  
Everything All The Time  
An IMC Network



RADIO & RECORDS NATIONAL AIRPLAY

JAZZ

TOP 30

SEPTEMBER 5, 1986

- 1 BOBBY McFERRIN/Spontaneous Inventions (Blue Note)
2 DAVE VALENTIN/Light Struck (GRP)
3 HENRY BUTLER/Frini' Around (MCA Impulse!)
4 STAM GETZ/Voyage (Black-Hawk)
5 SPYRO BYRA/Breakout (MCA)
6 TOM GRANT/Take Me To Your Dream (Pausa)
7 MIKE METHENY/Day In-Night Out (MCA Impulse!)
8 WEATHER REPORT/Is This This (Columbia)
9 BOBBY SHEW/Shewhorn (Pausa)
10 EARL KLUUGH/Life Stories (WB)
11 CHICO FREEMAN/Pied Piper (Black-Hawk)
12 PETER KATER/Two Hearts (Optimism)
13 MICHAEL MANNING/Unusual Weather (Windham Hill)
14 BOB JAMES & DAVID SANBORN/Double Vision (WB)
15 RARE SILK/Black & Blue (TBA/Palo Alto)
16 SADAO WATANABE/Good Time For Love (Elektra)
17 TITO PUENTE & HIS LATIN ENSEMBLE/Sensacion (Concord)
18 STEPS AHEAD/Magnetic (Elektra)
19 JOE SAMPLE & DAVID T. WALKER/Swing Street Cafe (Crusaders/MCA)
20 JESSICA WILLIAMS/Nothin' But The Truth (Black-Hawk)
DEBUT 21 YELLOWJACKETS/Shades (MCA)
DEBUT 22 RANDY BRECKER & ELIANE ELIAS/Amanda (Passport Jazz)
23 ANDREAS VOLLENWEIDER/Down To The Moon (CBS)
24 T. LAVITZ/Storyline (Passport Jazz)
25 KEITH MACDONALD TRIO/Watting (Landmark)
DEBUT 26 LEE RITENOUR/Carth Run (GRP)
27 MARK MURPHY/Living Room (Muse)
28 SHADOWFAX/Too Far To Whisper (Windham Hill)
29 WOODY HERMAN & HIS BIG BAND/50th Anniversary Tour (Concord)
DEBUT 30 COUNT BASIE/Long Live The Chief (Denon)

Black/Urban stations contributing to Jazz: WKND/Hartford, Melrose McLean, KJCB/Lafayette, Horatio Handy, WYLD, FM-Nor Orleans, Dell Spencer, WDMT/Cleveland, Dean-Dean Rufus

NEW & ACTIVE

- RODNEY FRANKLIN "N Takes Two" (Columbia) 14/1
Rotations: Heavy 3/0, Medium 6/0, Light 3/1, Extra Adds 0, Total Adds 1, WFAE Heavy, WAER, WCLK, WBSY, Medium WBEE, WJZZ, KKGO, WFSB, WHVE, KBEM, WYVE, KIFM
LEE RITENOUR "Earth Run" (GRP) 13/8
Rotations: Heavy 2/0, Medium 4/2, Light 3/2, Extra Adds 4, Total Adds 8, WRTI, WCLK, WFAE, WMOT, WBEE, WJZZ, KKGO, KJZZ, Heavy WYRS, KIFM, Medium WLOQ, WLVE
CRYSTAL "Clear" (Black-Hawk) 12/1
Rotations: Heavy 2/0, Medium 6/0, Light 4/1, Extra Adds 0, Total Adds 1, WFPL, Heavy WAER, WLOQ, Medium KTJG, KMHD, WLVE, KBEM, KIFM, KLSK
RANDY BRECKER & ELIANE ELIAS "Amanda" (Passport Jazz) 11/10
Rotations: Heavy 2/2, Medium 3/2, Light 3/3, Extra Adds 3, Total Adds 10, WGBH, WBGO, WYRS, WMOT, WBEE, KJAZ, WLVE, KKWJ, KPZR, WKND, Medium WCLK
JAKOB MAGNUSSON "Time Zone" (Golden Boy Jazz/Optimism) 11/1
Rotations: Heavy 1/0, Medium 6/0, Light 4/1, Extra Adds 0, Total Adds 1, WJWW, Heavy WYVE, Medium KUHf, WMOT, WNOP, KMHD, KPUL, WFSB
SCOTT HAMILTON/JAKE HANNA/DAVE McKENNA "Major League" (Concord) 10/3
Rotations: Heavy 3/0, Medium 0/0, Light 7/3, Extra Adds 0, Total Adds 3, WBPf, WNJR, KLSK, Heavy WYRS, KLON, KCNR
DIRTY DOZEN BRASS BAND "Live: Mardi Gras In Metairie" (Rounder) 10/1
Rotations: Heavy 2/0, Medium 4/0, Light 4/1, Extra Adds 0, Total Adds 1, WJWS, Heavy WRTI, KCNR, Medium, WDET, KJZZ, KKWJ, KPZR
CHRIS BRUBECK & ANDY LAVERNE TRIO "See How It Feels" (Black-Hawk) 10/0
Rotations: Heavy 5/0, Medium 0/0, Light 5/0, Extra Adds 0, Total Adds 0, Heavy WRTI, WFPL, WBSY, KPUL, WHRO
DON PULLEN/GEORGE ADAMS QUARTET "Breakthrough" (Blue Note) 9/9
Rotations: Heavy 1/1, Medium 2/2, Light 2/2, Extra Adds 4, Total Adds 9, WGBH, WBGO, WRTI, WCLK, KANU, KJZZ, KJAZ, KKWJ, KPZR

MOST ADDED

- COUNT BASIE (16)
D. HARRISON & T. BLANCHARD (14)
RANDY BRECKER & ELIANE ELIAS (12)
OTD (8)
KEVIN EUBANKS (8)
BRANDON FIELDS (6)
GENE HARRIS TRIO (6)

HOTTEST

- BOBBY McFERRIN (12)
BOBBY SHEW (12)
DAVE VALENTIN (12)
HENRY BUTLER (11)
STAN GETZ (10)
SPYRO BYRA (9)

- JAMES NEWTON "Water Mystery" (Gramavision) 9/4
Rotations: Heavy 3/1, Medium 1/1, Light 5/2, Extra Adds 4, WGBH, WDET, KUOP, KWMU, Heavy KJAZ, KPZR
VICTOR FELDMAN'S GENERATION BAND "Smooth" (TBA/Palo Alto) 9/3
Rotations: Heavy 2/1, Medium 7/2, Light 0/0, Extra Adds 0, Total Adds 3, WBRB, KBEM, WYVE, Heavy KKGO, Medium WYRS, WAER, WNOP, WFSB, KIFM
SUBRAMANIAN "Blossom" (Crusaders/MCA) 8/3
Rotations: Heavy 1/0, Medium 1/1, Light 5/1, Extra Adds 1, Total Adds 3, WDET, WHVE, WJWS, Heavy WNOP
KENNY G "Duetions" (Arista) 8/2
Rotations: Heavy 2/0, Medium 4/1, Light 1/0, Extra Adds 1, Total Adds 2, WHVE, WDMT, Heavy WCLK, KKGO, Medium WLOQ, WNOP, WJZZ
SHEILA JORDAN "The Crossing" (Black-Hawk) 8/1
Rotations: Heavy 1/0, Medium 4/0, Light 3/1, Extra Adds 0, Total Adds 1, WGBH, Heavy WJWW, Medium WRTI, WJZZ, WHRO, WHND
JEFF TYZIK "Farthest Corner Of My Mind" (Amherst) 8/1
Rotations: Heavy 1/0, Medium 3/0, Light 4/1, Extra Adds 0, Total Adds 1, WAER, Heavy KKGO, Medium WNOP, WHVE, WHND
GRANT GEISSMAN "Drinkin' From The Money River" (TBA/Palo Alto) 8/0
Rotations: Heavy 2/0, Medium 2/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy WYRS, KBEM, Medium WAER, KPZR
PIECES OF A DREAM "Joyride" (Manhattan) 8/2
Rotations: Heavy 2/1, Medium 1/0, Light 3/1, Extra Adds 0, Total Adds 2, WFSB, KBEM, Heavy WCLK, Medium WJZZ
CHARLIE BYRD TRIO & ANNAPOLIS BRASS QUINTET "Byrd & Brass" (Concord) 8/0
Rotations: Heavy 2/0, Medium 0/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy WYRS, KLON
BOB COOPER & SNOOKY YOUNG SEXTET "In A Meltdown" (Contemporary/Fantasy) 8/0
Rotations: Heavy 3/0, Medium 2/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy WYRS, KADK, KLON, Medium KUHf, WNJR

REGIONALIZED ADDS & HOTS

Table with columns for EAST, SOUTH, WEST, and MIDWEST. Each column lists station call letters, program names, and dates of adds or rotations.

AT BLACKHAWK, WE'VE GOT THE NUMBERS
STAN GETZ Voyage
Chico Freeman The Pied Piper
THANK YOU, JAZZ RADIO
BlackHawk Records

# GET READY

TO

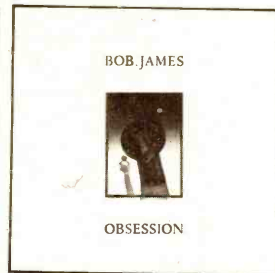
# GET JAZZED

# LISTEN TO THIS LINEUP.

MILES DAVIS  
TUTU  
AVAILABLE SEPT. 29TH



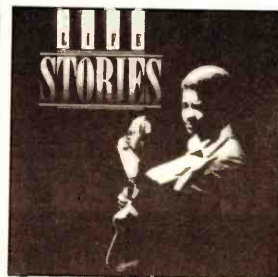
BOB JAMES  
OBSESSION  
AVAILABLE OCT. 20TH



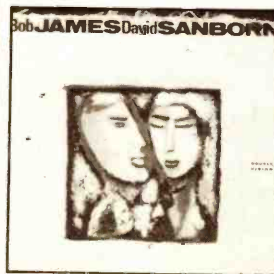
ERNE WATTS  
SANCTUARY  
AVAILABLE SEPT. 22ND



EARL KLUGH  
LIFE STORIES  
AVAILABLE NOW



PLUS THE #1 JAZZ ALBUM OF THE YEAR  
BOB JAMES/DAVID SANBORN  
DOUBLE VISION



On Warner Bros. and Qwest Records

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# COUNTRY

## TOP 50

SEPTEMBER 5, 1986

From Last  
Weeks Weeks

From Last Weeks	Rank	Artist	Title	Label
5	3	1	RONNIE MILSAP/In Love (RCA)	
8	6	2	FORESTER SISTERS/Lonely Alone (WB)	
11	9	3	EDDIE RABBITT & JUICE NEWTON/Both To Each Other (RCA)	
12	10	4	DWIGHT YOAKAM/Guitars, Cadillac, Etc. (Reprise/WB)	
15	11	5	TANYA TUCKER/Just Another Love (Capitol)	
1	1	3	REBA McENTIRE/Little Rock (MCA)	
4	4	7	JOHN CONLEE/Got My Heart Set On You (Columbia)	
14	12	11	JAMIE FRICKIE/Always Have Always Will (Columbia)	
18	14	12	CRYSTAL GAYLE/Cry (WB)	
21	17	13	EXILE/I'll Be Me (Epic)	
17	15	14	KEITH WHITLEY/Ten Feet Away (RCA)	
2	2	8	12 NITTY GRITTY DIRT BAND/Stand A Little Rain (WB)	
25	19	17	EARL THOMAS CONLEY & ANITA POINTER/Too Many Times (RCA)	
20	18	16	ROSANNE CASH/Second To No One (Columbia)	
24	21	18	STEVE EARLE/Guitar Town (MCA)	
23	20	19	SCHUYLER, KNOBLOCH & OVERSTREET/You Can't Stop Love (MTM)	
29	24	21	LEE GREENWOOD/Didn't We (MCA)	
35	28	24	RANDY TRAVIS/Diggin' Up Bones (WB)	
31	27	22	RESTLESS HEART/That Rock Won't Roll (RCA)	
28	26	23	MICKEY GILLEY/Doo-Wah Days (Epic)	
10	8	7	21 GIRLS NEXT DOOR/Slow Boat To China (MTM)	
3	5	15	22 HANK WILLIAMS JR./Country State Of Mind (WB/Curb)	
33	29	27	23 SOUTHERN PACIFIC/A Girl Like Emmylou (WB)	
9	7	10	24 NICOLETTE LARSON with STEVE WARNER/That's How You Know... (MCA)	
40	34	30	25 WILLIE NELSON/I'm Not Trying To Forget You (Columbia)	
34	31	29	26 SWEETHEARTS OF THE ROODEO/Since I Found You (Columbia)	
—	41	38	27 MARIE OSMOND & PAUL DAVIS/You're Still New To Me (Capitol/Curb)	
—	40	32	28 JUICE NEWTON/Cheap Love (RCA)	
—	45	35	31 STEVE WARNER/Starting Over Again (MCA)	
46	37	35	30 BARBARA MANDRELL/No One Mends A Broken Heart... (MCA)	
43	36	33	31 JOHN ANDERSON/Honky Tonk Crowd (WB)	
—	42	38	32 JOHN SCHNEIDER/AI The Sound Of The Tone (MCA)	
7	13	19	33 CONWAY TWITTY/Desperado Love (WB)	
42	40	37	34 LYLE LOVETT/Farther Down The Line (MCA/Curb)	
—	44	40	35 GATLIN BROTHERS/She Used To Be Somebody's Baby (Columbia)	
6	16	25	36 EDDY RAVEN/Sometimes A Lady (RCA)	
23	27	26	37 LACY J. DALTON/Working Class Man (Columbia)	
BREAKER	40	38	38 GEORGE STRAIT/It Ain't Cool To Be Crazy... (MCA)	
BREAKER	40	39	39 ANNE MURRAY/My Life's A Dance (Capitol)	
—	46	43	40 MARTY STUART/All Because Of You (Columbia)	
22	20	28	41 OAK RIDGE BOYS/You Made A Rock Of A Rolling Stone (MCA)	
—	47	47	42 MICHAEL MARTIN MURPHEY/Fiddlin' Man (WB)	
—	48	45	43 CHARLY McCLAIN/So This Is Love (Epic)	
—	49	49	44 T. GRAHAM BROWN/Hell And High Water (Capitol)	
—	48	46	45 HOLLY DUNN/Daddy's Hands (MTM)	
13	30	34	46 DON WILLIAMS/Heartbeat In The Darkness (Capitol)	
—	50	50	47 BILLY JOE ROYAL/I Miss You Already (Atlantic America)	
27	25	41	48 GARY MORRIS/Honeycomb (WB)	
DEBUT	41	48	49 DOLLY PARTON/We Had It All (RCA)	
41	38	39	50 RAY CHARLES/The Pages Of My Mind (Columbia)	

Total Reports/Adds

Heavy	Medium	Light
156/0	141	12
159/0	129	28
160/1	122	33
155/1	115	34
159/0	110	48
140/0	104	21
136/0	102	25
149/1	102	41
159/0	85	72
157/0	64	88
145/3	80	54
128/0	83	33
155/2	49	95
148/1	53	87
144/3	63	61
152/2	48	83
158/5	25	107
152/1	32	94
156/3	19	114
141/6	26	97
117/0	59	45
111/0	57	35
144/6	16	96
98/0	47	40
125/8	12	80
136/5	15	76
140/24	6	69
135/12	6	75
133/7	2	86
128/9	4	76
122/6	7	76
125/14	2	65
82/0	24	38
107/5	11	59
125/23	3	54
71/0	26	24
74/1	17	40
102/60	3	24
101/17	3	45
84/11	1	41
56/0	13	31
84/16	1	37
82/9	2	41
81/29	2	21
79/13	1	32
43/1	12	15
75/15	1	22
42/0	7	24
58/21	0	12
40/0	5	21

## MOST ADDED

GEORGE STRAIT (60)  
SAWYER BROWN (39)  
GEORGE JOHNS (30)  
T. GRAHAM BROWN (29)  
ALABAMA (27)  
MARIE OSMOND & PAUL DAVIS (24)  
GATLIN BROTHERS (23)  
ED BRUCE & LYNN ANDERSON (23)  
DOLLY PARTON (21)  
RONNIE McDOWELL (19)

## HOTTEST

RONNIE MILSAP (82)  
EDDIE RABBITT & JUICE NEWTON (66)  
DWIGHT YOAKAM (52)  
REBA McENTIRE (52)  
FORESTER SISTERS (44)  
JOHN CONLEE (38)  
JAMIE FRICKIE (28)  
HANK WILLIAMS JR. (27)  
NITTY GRITTY DIRT BAND (26)  
TANYA TUCKER (25)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS

GEORGE STRAIT

It Ain't Cool To Be Crazy... (MCA)

On 63% of reporting stations. Rotations: Heavy 3, Medium 24, Light 75, Total Adds 60 including WGNA, WFOR, WYMK, KILT-FM, KYXK, KYXX, WPAP, WRNL, WMNI, WFMS, WFKF, WTOS, WTHI, KVOO, KRKT, KKAL, KGHL, KCKC, KIGO, KHIM. Debuts at number 38 on the Country chart.

ANNE MURRAY

My Life's A Dance (Capitol)

On 63% of reporting stations. Rotations: Heavy 3, Medium 45, Light 53, Total Adds 17, WGNA, WQBE, WIXL, WXXK, WYII, KRRV, WCOS, WUSQ, WSLR, WONE, KJLY, WWWV, WLLR, KKAL, KUGN, KCKC, KMPS. Moves 47-42-39 on the Country chart.

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THE NEW  
SINGLE BY  
MEL McDANIEL.**

**YOU NEVER HEARD  
A SPRINGSTEEN  
TUNE DONE UP  
QUITE LIKE THIS  
BEFORE.**



# COUNTRY

## NEW & ACTIVE

**MICHAEL MARTIN MURPHEY "Fiddlin' Man" (WB) 84/16**

Rotations: Heavy 1, Medium 37, Light 46, Total Adds 16, WGNA, WIXL, WFOR, WWSA, KHEY, KILTFM, WOKK, WUSO, WTOQ, KFDI, KYAK, KLZ, KRKA, KGA, KIGO, KIMM, Heavy: KBMR, Moves 47-42 on the Country chart.

**MARTY STUART "All Because Of You" (Columbia) 84/11**

Rotations: Heavy 1, Medium 41, Light 42, Total Adds 11, KHEY, KSSN, WKIX, WGEW, WLLR, WTHI, KYAK, KKAL, KVOC, KWJL, KTM, Heavy: WAMZ, Medium: WBOS, WFOR, KEAN, WOKK, WIRK, WUBE, KXXY, KUGN, KOLO, Moves 46-43-40 on the Country chart.

**CHARLY McCLAIN "So This Is Love" (Epic) 82/9**

Rotations: Heavy 2, Medium 41, Light 39, Total Adds 9, WQBE, WSIX, WRNL, WONE, KFDI, KYAK, KGHL, KLZ, KGA, Heavy: WTSV, WOV, Medium: WBGW, WBOS, WAXX, WWSA, WUSY, WESC, KKXK, WKQC, KVOO, KOIL, Moves 48-45-43 on the Country chart.

**T. GRAHAM BROWN "Hell And High Water" (Capitol) 81/29**

Rotations: Heavy 2, Medium 21, Light 52, Total Adds 15, WQBE, WAJR, WWSA, WEZL, KPLX, KSSN, WQDR, KSO, KCJB, WLLR, WKCO, WTHI, KGHL, KUUY, KLZ, KEIN, KCCY, KSOP, KSON, Moves 49-44 on the Country chart.

**HOLLY DUNN "Daddy's Hands" (MTM) 79/13**

Rotations: Heavy 1, Medium 32, Light 46, Total Adds 13, WGNA, WQBE, KEAN, KILTFM, WDKX, WRNL, WYNG, WGEW, WKCO, WTHI, KTRP, KGHL, KCKC, Heavy: WOV, Medium: WAJR, KASE, WBCS, WTCM, KFDI, KLZ, Moves 48-45 on the Country chart.

**BILLY JOE ROYAL "I Miss You Already" (Atlantic America) 75/15**

Rotations: Heavy 1, Medium 22, Light 52, Total Adds 15, WQBE, WAJR, WWSA, WYNG, WVMJ, WDXE, KSSN, WRNL, WSLR, WONE, WTSO, KCJB, WKCO, KGHL, KGA, Heavy: WOKK, Medium: KASE, WESC, WUBE, KOLO, Moves 50-47 on the Country chart.

**DOLLY PARTON "We Had It All" (RCA) 58/21**

Rotations: Heavy 0, Medium 12, Light 46, Total Adds 21, WBGW, WQBE, WXXK, WFOR, WIXY, KEAN, WYNG, WVMJ, WEZL, WDXE, KSSN, WOKK, WAXX, WKCO, WAXX, KFKF, KFDI, KKCS, KRKA, KIGO, Debuts at number 49 on the Country chart.

**SHELLY WEST "Love Don't Come Any Better Than This" (WB) 55/14**

Rotations: Heavy 0, Medium 13, Light 42, Total Adds 14, WWSA, KASE, WGTQ, WKLO, WSIX, KXIX, WKKO, KFGO, KWMT, KFKF, WOV, KTTT, KALF, KIGO, Heavy: WOKK, WYNG, WBCS, KXIX, KSOP.

**RONNIE McDOOWELL "When You Hurt I Hurt" (MCA/Curb) 54/19**

Rotations: Heavy 0, Medium 13, Light 41, Total Adds 19, KEAN, KRVR, WYNG, WVMJ, WEZL, KYXX, WUSO, WMMI, WAXX, KWMT, WGEW, KFKF, WKCL, WTHI, WTCM, KVOO, KOLO, KMPS, KIGO.

**BUTCH BAKER "That's What Her Memory Is For" (Mercury/PolyGram) 52/12**

Rotations: Heavy 1, Medium 17, Light 34, Total Adds 12, WGNA, WBGW, WFOR, WWSA, WYNG, KHEY, WSLR, WKKO, KKCS, KLZ, KOLO, KMPS, Heavy: WOV, Medium: KEAN, WYNG, KTTT, WTCM, KRKT.

**SAWYER BROWN "Out Goin' Catlin" (Capitol/Curb) 49/39**

Rotations: Heavy 2, Medium 2, Light 45, Total Adds 39 including WGNA, WBOS, WFOR, KEAN, WSOO, KYXX, KLLL, WGXK, WCMS, KXIX, KJNE, WIRK, WYNG, KFKF, WOV, WKCL, KRKT, KCCY, KOLO, KCKC.

## SIGNIFICANT ACTION

**TOM WOPAT "I Won't Let You Down" (EMI America) 46/5**

Rotations: Heavy 0, Medium 15, Light 31, Total Adds 5, WGNA, WKSJ, WUSO, KXCS, KOLO, Medium: WEZL, WTVY, WLWI, WCMS, WPAF, WQYK, KJNE, WIRK, WFCO, WTSO, WOV, WKOL, WKCO, KTTT, KFDI.

**JOHN DENVER "Along For The Ride ('56 T-Bird)" (RCA) 42/4**

Rotations: Heavy 1, Medium 14, Light 27, Total Adds 4, WIXL, WYLL, KEAN, WLWI, Heavy: WOKK, Medium: WGNA, WMMI, WTSV, WAXX, KYKR, WKSJ, KXIX, WYNG, WOV, WTCM, KRKT, KEIN, KCCY, KIGO.

**TAMMY WYNETTE "Alive And Well" (Epic) 41/5**

Rotations: Heavy 0, Medium 7, Light 34, Total Adds 5, WFOR, KRVR, WGTQ, WKCL, KALF, Medium: WTSV, WOKK, KXIX, WOV, WKCO, KTTT, KUGN, Light: WYAM, KEAN, WWSA, KFDI, KKCS, KOLO, KSOP.

**GENE WATSON "Everything I Used To Do" (Epic) 40/17**

Rotations: Heavy 1, Medium 9, Light 30, Total Adds 17, KEAN, KRVR, KASE, WEZL, WLWI, KYXX, WPAF, KSO, WAXX, KFGO, KWMT, WKCO, WTCM, KALF, KOLO, KTM, KIGO, Heavy: KFDI.

**GEORGE JONES "Wine Colored Roses" (Epic) 34/30**

Rotations: Heavy 0, Medium 7, Light 27, Total Adds 30 including WBOS, WTSV, KEAN, KASE, WSOO, WESC, KILTFM, WDXE, WLWI, WQYK, WIRK, WBCS, KVOO, KRKT, KUZZ, KWJL, KTM, KCKC.

**KATHY MATTHEA "Walk The Way The Wind Blows" (Mercury/PolyGram) 32/16**

Rotations: Heavy 0, Medium 5, Light 27, Total Adds 16, WBGW, WRKZ, WAJR, KRVR, WGTQ, WLWI, WPAF, KXIX, WUSO, WMMI, KFGO, WGEW, KVOO, KRST, KKAL, KCKC, Medium: WXXK, WIXY, WTOR, KOIL.

**MARTY HAGGARD "Talkin' Blue Eyes" (MTM) 29/9**

Rotations: Heavy 0, Medium 5, Light 24, Total Adds 9, WXXK, KXIX, KSO, WKGO, KFGO, WOV, KTTT, KTRP, KOIL, Medium: WTSV, WLWI, KRKT, KUZZ, Light: WBGW, KRVR, WCMS, KALF.

**ALABAMA "Touch Me When We're Dancin'" (RCA) 27/27**

Rotations: Heavy 2, Medium 8, Light 17, Total Adds 27 including WBOS, WRKZ, WXTU, WKHX, WYAY, WXBO, WSOO, WUSY, KPLX, WWSA, KRMD, WCUZ, WMLL, WKCL, KFDI, KUZZ, KGHL, KLZ, KUPL, KWJL.

**ED BRUCE & LYNN ANDERSON "Fools For Each Other" (RCA) 26/23**

Rotations: Heavy 0, Medium 4, Light 22, Total Adds 23, WFOR, WIXY, WWSA, WYLL, KEAN, WESC, WCMS, WPAF, KXIX, WIRK, WAXX, KFGO, WGEW, WOV, WWOJ, KVOO, KRKT, KRST, KVOC, KUUY, KRWO, KOIL, KTM.

**RAY STEVENS "People's Court" (MCA) 25/6**

Rotations: Heavy 0, Medium 5, Light 20, Total Adds 6, KRVR, WVMJ, WEZL, WDXE, WUSO, KVOC, Medium: WTVY, WESC, KTTT, KFDI, Light: WCVR, KXIX, WKCL, KTRP, KLZ, KUGN.

**CHANCE "What Did You Do With My Heart" (Mercury/PolyGram) 25/1**

Rotations: Heavy 0, Medium 8, Light 17, Total Adds 1, KHEY, Medium: WGNA, WYLL, KXIX, WKSJ, WPAF, KXIX, WOV, KIGO, Light: WQBE, KASE, WCMS, KJNE, KTRP, KUZZ, KVOO, KOIL.

**ROBIN LEE "If You're Anything Like Your Eyes" (Evergreen) 24/0**

Rotations: Heavy 0, Medium 11, Light 13, Total Adds 0, Medium: WAJR, KRVR, WEZL, WTVY, WONE, WOV, WTCM, KRKT, KKCS, KSOP, KIGO, Light: WCAO, WBGW, WYLL, WGTQ, WESC, KXIX, KSSN, WPAF, KRMD, WTSO, WTHI, KFRF, KOLO.

**JERRY LEE LEWIS "Sixteen Candles" (American Smash/PolyGram) 22/0**

Rotations: Heavy 0, Medium 8, Light 16, Total Adds 0, Medium: KEAN, WYNG, KSO, WOV, KKAL, KOLO, Light: WCVR, WYNG, WGTQ, WAXX, WLWI, WPAF, KXIX, WIRK, KFGO, KWMT, KXIX, WKCO, KTTT, KVOO, KFDI, KRWO.

**VERM GOSLIN "Time Stood Still" (Compliat/PolyGram) 21/8**

Rotations: Heavy 0, Medium 3, Light 18, Total Adds 8, WIXY, WIRK, KSO, WAXX, WKCO, KFDI, KSOP, Medium: WKLO, WLWI, KTTT, Light: WESC, WOV, WTCM, KVOC.

**GORDON LIGHTFOOT "Anything For Love" (WB) 19/2**

Rotations: Heavy 3, Medium 5, Light 11, Total Adds 2, WGNA, KJNE, Heavy: WHN, WCUZ, KCCY, Medium: WOKK, WKSJ, WSA, WCMC, WTSO, Light: WTSR, WPAF, WWOJ, KIGO.

**EVERLY BROTHERS "These Shoes" (Mercury/PolyGram) 18/5**

Rotations: Heavy 0, Medium 6, Light 12, Total Adds 5, WGTQ, KWMT, KTTT, KFDI, KRWO, Medium: WTSV, WIRK, WOV, KCCY, KIGO, Light: WCAO, WYLL, WTVY, WLWI, KXIX, KOIL.

**WAYLON JENNINGS "What You'll Do When I'm Gone" (MCA) 16/16**

Rotations: Heavy 0, Medium 2, Light 14, Total Adds 16, WYAM, WBGW, WTSV, WIXY, WYLL, KXIX, WBCS, KRKT, KKAL, KFGO, KWMT, KTTT, KVOO, KRWO, KMPS, KIGO.

**JAMES & MICHAEL YOUNGER "She Wants To Marry A Cowboy" (Ari) 16/4**

Rotations: Heavy 0, Medium 3, Light 13, Total Adds 4, WAJR, KXIX, KJNE, WOV, Medium: WOKK, KRKT, KIGO, Light: WCVR, WYLL, WGTQ, WTVY, KTTT, WTCM, KVOO, KRWO, KOIL.

**ROY CLARK "Jukebox Saturday Night" (Silver Dollar) 14/1**

Rotations: Heavy 0, Medium 1, Light 13, Total Adds 1, KOLO, Medium: WOV, Light: WOKK, WLWI, KXIX, KSO, WAXX, WAXX, WKCL, KVOO, KFDI, KVOO, KRWO.

**HIGHWAY 101 "Some Fine Love" (WB) 13/4**

Rotations: Heavy 0, Medium 3, Light 10, Total Adds 4, WGNA, WBGW, WGTQ, WWOJ, Medium: WCMS, KRKT, KRWO, Light: WCVR, KRVR, KXIX, KFGO, KRST, KCCY.

**J.D. MARTIN "Wrap Me In Your Love" (Capitol) 13/3**

Rotations: Heavy 0, Medium 2, Light 14, Total Adds 16, WYAM, WBGW, WTSV, WIXY, WYLL, WCMS, KTTT, Light: WPAF, WAXX, KWMT, KTTT, KVOO, KRWO, KMPS, KIGO.

**O'KANES "Oh Darlin'" (Columbia) 11/11**

Rotations: Heavy 0, Medium 0, Light 11, Total Adds 11, WOKK, WIXY, WYLL, WOKK, WCMS, WQYK, WTOR, KRST, KKAL, KVOC, KRWO.

**NEW GRASS REVIVAL "Ain't That Peculiar" (EMI America) 11/9**

Rotations: Heavy 0, Medium 2, Light 9, Total Adds 9, WBGW, WTSV, WESC, WCMS, WKIX, WKKO, WOV, WTCM, KFDI, Medium: WDJZ, Light: WYLL.

**ROCKINGHORSE "Have I Got A Heart For You" (Long Shot) 11/3**

Rotations: Heavy 0, Medium 2, Light 9, Total Adds 3, WCMS, KRWO, KIGO, Medium: WIRK, KFGO, Light: WLWI, KXIX, WTOR, WOV, KVOO, KFDI.

**BETH WILLIAMS "Wrong Train" (BGM) 11/3**

Rotations: Heavy 0, Medium 2, Light 9, Total Adds 3, KJNE, KTTT, KUUY, Medium: WTCM, KRKT, Light: WBGW, WAJR, KRVR, KXIX, KRWO.

**CAL SMITH "King Lear" (Step One) 11/2**

Rotations: Heavy 0, Medium 2, Light 9, Total Adds 2, WRNL, KXIX, Medium: WOV, KIGO, Light: KXIX, KSO, KFGO, KWMT, KVOO, KFDI, KRWO.

**KENDALLS "Fire At First Sight" (MCA/Curb) 10/10**

Rotations: Heavy 0, Medium 0, Light 10, Total Adds 10, WYAM, WBGW, WTSV, WYLL, KRKT, KKAL, KUZZ, KRWO, KOIL, KEIN.

**TONI PRICE "How Much Do I Owe You" (Master) 9/1**

Rotations: Heavy 0, Medium 1, Light 8, Total Adds 1, KSO, Medium: KFGO, Light: WYLL, KRVR, WGTQ, KTTT, WTCM, KRWO, KIGO.

**WAYNE MASSEY "Give It Back" (Epic) 8/5**

Rotations: Heavy 0, Medium 1, Light 8, Total Adds 5, WYAM, WYLL, WOKK, KJNE, KIGO, Light: WTSV, WWOJ, KVOO.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
LIONEL RICHIE & ALABAMA/Deep River Woman (Motown)	Dancing On...
HANK WILLIAMS JR./Mind Your Own Business (WB/Curb)	Montana Cafe
ED BRUCE/Quietly Crazy (RCA)	Night Things
FORESTER SISTERS/Drawn To The Fire (WB)	Perfume, Ribbons, & Pearls
HANK WILLIAMS JR./Montana Cafe (WB/Curb)	Montana Cafe
SOUTHERN PACIFIC/Road Song (WB)	Killbilly Hill



# BREAKER

## ANNE MURRAY

# "My Life's A Dance"

(5610)

R & R **39** BREAKERS

BB **40**

From Her Latest Album  
SOMETHING TO TALK ABOUT

(12386)

Capitol  
ON CAPITOL  
RECORDS & CASSETTES







# RADIO & RECORDS NATIONAL AIRPLAY

## FULL-SERVICE AC

### TOP 20

Week	Rank	Artist	Title
2	2	1	CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS)
8	4	2	HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)
1	1	3	MIAMI SOUND MACHINE/Words Get In The Way (Epic)
7	6	4	MIKE & THE MECHANICS/Taken In (Atlantic)
11	9	5	BERLIN/Take My Breath Away (Columbia)
9	8	6	MICHAEL McDONALD/Sweet Freedom (MCA)
12	10	7	NEIL DIAMOND/The Story Of My Life (Columbia)
5	7	8	LIONEL RICHIE/Dancing On The Ceiling (Motown)
17	13	9	EL DeBARGE/Love Always (Gordy/Motown)
3	3	10	DOUBLE/The Captain Of Her Heart (A&M)
15	12	11	BILLY OCEAN/Love Zone (Jive/Arista)
—	18	12	GENESIS/Throwing It All Away (Atlantic)
14	14	13	STEVE WINWOOD/Higher Love (Island/WB)
19	17	14	AIR SUPPLY/Lonely Is The Night (Arista)
4	5	10	PETER CETERA/Glory Of Love (Full Moon/WB)
—	19	17	AMITA BAKER/Sweet Love (Elektra)
—	20	18	PAUL SIMON/You Can Call Me Al (WB)
BREAKER	18	16	MOODY BLUES/The Other Side Of Life (Polydor/PG)
BREAKER	18	16	GLADYS KNIGHT & BILL MEDLEY/Loving On Borrowed Time (Scotti Bros./CBS)
BREAKER	20	18	TOTO/I'll Be Over You (Columbia)

SEPTEMBER 5, 1986

Total Reports/Adds	Heavy			Medium			Light			
	Heavy	Medium	Light	Heavy	Medium	Light	Heavy	Medium	Light	
47/0	43	4	0	47/0	43	4	0	47/0	43	4
45/0	42	3	0	45/0	42	3	0	45/0	42	3
43/0	30	10	3	43/0	30	10	3	43/0	30	10
40/0	26	10	4	40/0	26	10	4	40/0	26	10
39/1	25	13	1	39/1	25	13	1	39/1	25	13
35/0	25	9	1	35/0	25	9	1	35/0	25	9
40/0	23	12	5	40/0	23	12	5	40/0	23	12
35/0	28	5	2	35/0	28	5	2	35/0	28	5
34/0	19	13	2	34/0	19	13	2	34/0	19	13
32/0	15	14	3	32/0	15	14	3	32/0	15	14
35/1	12	20	3	35/1	12	20	3	35/1	12	20
36/2	5	26	5	36/2	5	26	5	36/2	5	26
28/0	13	13	2	28/0	13	13	2	28/0	13	13
33/1	7	20	6	33/1	7	20	6	33/1	7	20
30/0	12	13	5	30/0	12	13	5	30/0	12	13
28/3	6	15	7	28/3	6	15	7	28/3	6	15
28/0	2	19	7	28/0	2	19	7	28/0	2	19
24/3	2	13	9	24/3	2	13	9	24/3	2	13
27/5	2	12	13	27/5	2	12	13	27/5	2	12
27/7	0	9	18	27/7	0	9	18	27/7	0	9

### HOTTEST

CARL ANDERSON & GLORIA LORING (36)  
HUEY LEWIS & THE NEWS (31)  
MIKE & THE MECHANICS (19)  
MIAMI SOUND MACHINE (18)  
LIONEL RICHIE (18)

### MOST ADDED

TOTO (7)  
GLADYS KNIGHT & BILL MEDLEY (5)  
DAVID PACK (4)  
RIC OCASEK (4)  
JAMES TAYLOR (3)  
CARLY SIMON (3)  
MOODY BLUES (3)  
AMITA BAKER (3)

## BREAKERS

### TOTO

#### I'll Be Over You (Columbia)

57% of our reporters on it. Rotations: Heavy 0, Medium 9, Light 18, Total Adds 7, WTMJ, WCHS, WGY, WIBC, WTKO, WSTU, WJBC. Debuts at number 20 on the Full-Service chart.

#### GLADYS KNIGHT & BILL MEDLEY

#### Loving On Borrowed Time (Scotti Bros./CBS)

57% of our reporters on it. Rotations: Heavy 2, Medium 12, Light 13, Total Adds 5, WTMJ, WIBA, KBOI, WNNR, KFQD. Debuts at number 19 on the Full-Service chart.

#### MOODY BLUES

#### The Other Side Of Life (Polydor/PolyGram)

51% of our reporters on it. Rotations: Heavy 2, Medium 13, Light 9, Total Adds 3, WTVN, WELI, KFQD. Moves 20-18 on the Full-Service chart.

## NEW & ACTIVE

#### CYNDI LAUPER "True Colors" (Portrait/CBS) 10/2

Rotations: Heavy 1/0, Medium 7/1, Light 10/1, Total Adds 2, KUGN, WSTU, Heavy, KTWO, Medium including WFBR, WELI, WCY, WTKO, WMTR, WGBR, Light including WWSB, WPCD, WCHS, WJDX, WHBC, KBOI, WNNR, WPOE, WJBC.

#### SHEENA EASTON "So Far So Good" (EMI America) 18/1

Rotations: Heavy 0, Medium 11/0, Light 7/1, Total Adds 1, WJDX, Medium: WFBR, KFMB, WSPD, KSL, WNNR, WPOE, WTKO, WGBR, WJBC, KTWO, KVEC, Light including WCCO, WCHS, WHBC, WROK, WMTR, KFQD

#### GEORGE BENSON "Kisses In The Moonlight" (WB) 16/0

Rotations: Heavy 1/0, Medium 10/0, Light 5/0, Total Adds 0, Heavy: WCCO, Medium: WISN, KFMB, WHBY, WSPD, KUGN, KSL, WPOE, WGBR, WJBC, KVEC, Light: WCHS, WROK, WTKO, WASK, KTWO

#### CARLY SIMON "Coming Around Again" (Arista) 15/3

Rotations: Heavy 0, Medium 5/0, Light 10/3, Total Adds 3, WTMJ, WMTR, KFQD, Medium: WFBR, KUGN, WSTU, KTWO, KVEC, Light including WCCO, WJDX, WHBY, KBOI, WGBR, WJBC, WASK

#### ANNE MURRAY "My Life's A Dance" (Capitol) 15/1

Rotations: Heavy 2/0, Medium 7/0, Light 8/1, Total Adds 1, WIBA, Heavy: WHBY, KVEC, Medium: WISN, WTMJ, WCCO, KUGN, KSL, WPOE, WJBC, KVEC, Light including WCHS, WGBR, WASK, KFQD, KTWO

#### BOB SEGER & THE SILVER BULLET BAND "It's You" (Capitol) 15/0

Rotations: Heavy 2/0, Medium 10/0, Light 3/0, Total Adds 0, Heavy: WGY, WTKO, Medium: WFBR, WPKB, WCCO, WSPD, KUGN, KSL, WNNR, WPOE, WGBR, WASK, Light: WICC, WHBC, WMTR

#### ROSIE VELA "Magic Smile" (A&M) 13/2

Rotations: Heavy 0, Medium 6/0, Light 7/2, Total Adds 2, WDSB, WHBC, Medium: WJDX, WSPD, KUGN, KSL, WPOE, WASK, Light including WCHS, WNNR, WTKO, WGBR, KFQD

#### RONNIE MILSAP "In Love" (RCA) 12/0

Rotations: Heavy 4/0, Medium 4/0, Light 4/0, Total Adds 0, Heavy: WTMJ, WHBY, WGBR, KVEC, Medium: WISN, WCCO, WPOE, WJBC, Light: WCHS, WHBC, WIBA, WTKO

#### DAVE VALENTIN & ANGELA BOFFILL "Can't Change My Heart" (GRP) 11/1

Rotations: Heavy 0, Medium 5/1, Light 6/0, Total Adds 1, WFBR, Medium including WCCO, KUGN, WPOE, KVEC, Light: WISN, WHBY, WHBC, WTKO, WGBR, WJBC

#### JAMES TAYLOR "Only A Dream Is Rio" (Columbia) 10/3

Rotations: Heavy 0, Medium 3/1, Light 7/2, Total Adds 3, WSPD, WASK, KFQD, Medium including KUGN, KVEC, Light including WCCO, WPOE, WTKO, WJBC, KTWO

#### CRYSTAL GAYLE "Dry" (WB) 10/1

Rotations: Heavy 0, Medium 8/1, Light 4/0, Total Adds 1, KOB, Medium including WCCO, WHBY, WIBC, KTWO, KVEC, Light: WIBA, WTKO, WJBC, KFQD

#### DAVID PACK "I Just Can't Let Go" (WB) 8/4

Rotations: Heavy 0, Medium 3/1, Light 5/3, Total Adds 4, WMTR, WGBR, WASK, KVEC, Medium including WFBR, KTWO, Light including WHBY, WPOE

#### BILLY JOEL "A Matter Of Trust" (Columbia) 8/0

Rotations: Heavy 0, Medium 4/0, Light 4/0, Total Adds 0, Medium: WICC, WNNR, WPOE, WJBC, Light: WGWG, WTKO, WSTU, KTWO

#### DOWNES & PRICE "New York Hold Her Tight" (Atlantic) 8/0

Rotations: Heavy 0, Medium 4/0, Light 4/0, Total Adds 0, Medium: WFBR, KUGN, KSL, KVEC, Light: WNNR, WPOE, WTKO, WGBR

## SIGNIFICANT ACTION

#### TINA TURNER "Typical Male" (Capitol) 6/1

Rotations: Heavy 0, Medium 1/0, Light 5/1, Total Adds 1, WTKO, Medium: WMTR, Light including WICC, WNNR, WPOE, WSTU

#### J.D. SOUTHER & NANCY SHANKS "Step By Step" (EMI America) 6/0

Rotations: Heavy 0, Medium 3/0, Light 3/0, Total Adds 0, Medium: WCCO, WPOE, KVEC, Light: WHBY, WGBR, WASK

#### THOMPSON TWINS "Nothing In Common" (Arista) 6/0

Rotations: Heavy 0, Medium 0, Light 6/0, Total Adds 0, Light: WJDX, WROK, WNNR, WMTR, WSTU, KTWO

#### LEVEL 42 "Leaving Me Now" (Polydor/PolyGram) 5/2

Rotations: Heavy 0, Medium 1/0, Light 4/2, Total Adds 2, WHBC, WMTR, Medium, WFBR, Light including WTKO, KTWO

#### RIC OCASEK "Emotion Is Motion" (Geffen) 4/4

Rotations: Heavy 0, Medium 1/1, Light 3/3, Total Adds 4, KUGN, WMTR, WSTU, WASK

#### CHRIS DeBURGH "The Lady In Red" (A&M) 4/2

Rotations: Heavy 0, Medium 0, Light 4/2, Total Adds 2, WJDX, WHBY, Light including WCCO, WPOE

#### JANET JACKSON "When I Think Of You" (A&M) 4/1

Rotations: Heavy 0, Medium 2/0, Light 2/1, Total Adds 1, WSTU, Medium: WPOE, WTKO, Light including WNNR

#### NEW EDITOR "Earth Angel" (MCA) 4/0

Rotations: Heavy 0, Medium 1/0, Light 3/0, Total Adds 0, Medium: WCL, Light: WISN, WMTR, KTWO

#### DOUBLE "Woman Of The World" (A&M) 3/2

Rotations: Heavy 0, Medium 0, Light 3/2, Total Adds 2, WGBR, KTWO, Light including WCCO

#### ASHFORD & SIMPSON "Count Your Blessings" (Capitol) 3/1

Rotations: Heavy 0, Medium 3/1, Light 0, Total Adds 1, WFBR, Medium including WHBY, WTKO

#### JIMMY STEWART "Rainbow" (Black-Hawk) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: KVEC, Light: WHBY, WPOE

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# ADULT CONTEMPORARY

## BREAKERS

### JANET JACKSON

#### When I Think Of You (A&M)

57% of our reporters on it. Rotations: Heavy 4, Medium 25, Light 27, Total Adds 11 including WKGW, K106, WRKA, WSTF, WING, WTRX, KRAV, KUVV. Debuts at number 27 on the AC chart.

### DAVID PACK

#### I Just Can't Let Go (WB)

55% of our reporters on it. Rotations: Heavy 3, Medium 22, Light 29, Total Adds 13 including KOST, WKGW, KEY103, WING, KQ99, KWFM. Debuts at number 29 on the AC chart.

## NEW & ACTIVE

### DAVE ADAMS "Dancin In My Sleep" (Elektra) 48/8

Rotations: Heavy 0, Medium 25/0, Light 23/8, Total Adds 8, KEY103, K106, WXTX, WING, KQ99, WMMJ, WMTFM, KMGQ, Medium including KOST, KIFM, KEZR, WAEB, WKYE, WMGN, KDUK, WEIM, WKNE, WGLL, WSKI, WSKY.

### BILLY JOEL "A Matter Of Trust" (Columbia) 48/5

Rotations: Heavy 9/0, Medium 26/2, Light 13/3, Total Adds 5, 2WD, WING, WGLL, KRLB, KFSB, Heavy WKYE, KEY103, WAVE, KDUK, WMPA, WSKY, WCKQ, WCHV, KALE, Medium including WSNJ, KIFM, WAEB, WFSM, K106, WEZS.

### LEVEL 42 "Leaving Me Now" (Polydor/PolyGram) 38/17

Rotations: Heavy 0, Medium 11/2, Light 27/15, Total Adds 17 including WARM98, B100, KIFM, WKYE, WAVE, WING, KQ99, KDUK, WEIM, WGSV, KRLB, WKYX, WMTFM, Medium including WQHO, WMPA, WSKY, WAGE, KKLK, KMGQ, KALE.

### DOWNES & PRICE "New York Hold Her Tight" (Atlantic) 38/1

Rotations: Heavy 0, Medium 16/0, Light 22/1, Total Adds 1, WING, Medium: WAVE, K10A, KGMG, WEIM, WKNE, WGLL, WSKI, WTVY, WCHV, WAHR, WORG, WFFX, KTYL, WJON, WBOW, KQSW.

### CHRIS DeBURGH "The Lady In Red" (A&M) 33/12

Rotations: Heavy 0, Medium 4/0, Light 29/12, Total Adds 12, B100, WKYE, WAVE, KQ99, KCIX, KDUK, KGMG, WKNE, WCHV, WFFX, KFSB, WKUS, Medium: WGLL, WSKY, KKLK, KALE.

### TINA TURNER "Typical Male" (Capitol) 30/5

Rotations: Heavy 0, Medium 10/1, Light 20/4, Total Adds 5, WAVE, KQ99, WGLL, WMPA, WCKQ, Medium including WKYE, U102, WMGN, KDUK, WMMJ, WSKI, KTYL, K99, KALE, Light including B100, KEZR, WIVY, WRKA, KGMG.

### GLADYS KNIGHT & BILL MEDLEY "Loving On Borrowed Time" (Scotti Bros./CBS) 28/7

Rotations: Heavy 0, Medium 8/1, Light 20/6, Total Adds 7, WLTS, WKNE, WSKI, WSKY, WFFX, WJON, KALE, Medium including WKYE, KDUK, WEIM, WQHO, WCHV, WAHR, WMTFM, Light including WTRX, WCKQ, WORG, WAEV.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 HUEY LEWIS & THE NEWS	98/0	92	6	0
2 ANITA BAKER	97/0	73	19	5
3 CARL ANDERSON & GLORIA LORING	90/0	73	15	2
4 BERLIN	90/0	74	14	2
5 LIONEL RICHIE	90/0	74	12	4
6 GENESIS	96/0	52	35	9
7 STEVE WINWOOD	85/0	68	13	4
8 BILLY OCEAN	91/0	62	27	2
9 MIAMI SOUND MACHINE	81/0	48	25	8
10 EL DeBARGE	93/2	47	38	8
11 MIKE & THE MECHANICS	81/0	39	33	9
12 AIR SUPPLY	93/1	25	55	13
13 NEIL DIAMOND	83/2	35	40	8
14 MODOY BLUES	79/2	28	46	5
15 MICHAEL McDONALD	70/0	35	27	8
16 PAUL SIMON	78/5	19	48	11
17 TOTO	83/15	5	49	29
18 CYNDI LAUPER	80/13	5	50	25
19 CARLY SIMON	82/17	1	48	33
20 DOUBLE	52/1	15	30	7
21 ROSIE VELA	62/3	11	43	8
22 PETER CETERA	53/0	15	25	13
23 DARYL HALL	56/2	17	29	10
24 BOB SEGER & THE SILVER BULLET BAND	62/5	7	40	15
25 BILLY JOEL	48/5	9	26	13
26 THOMPSON TWINS	53/1	4	38	11
27 JANET JACKSON	56/11	4	25	27
28 DAVID FOSTER	53/2	7	25	21
29 DAVID PACK	54/13	3	22	29
30 DAVE ADAMS	48/8	0	25	23

## MOST ADDED

- LEVEL 42 (17)
- CARLY SIMON (17)
- DOUBLE (15)
- TOTO (15)
- CYNDI LAUPER (13)
- DAVID PACK (13)
- CHRIS DeBURGH (12)
- JANET JACKSON (11)
- DAVE ADAMS (8)
- PETER GABRIEL (7)
- GLADYS KNIGHT & BILL MEDLEY (7)
- LARRY JOHN McNALLY (7)

## HOTTEST

- HUEY LEWIS & THE NEWS (82)
- CARL ANDERSON & GLORIA LORING (54)
- LIONEL RICHIE (52)
- STEVE WINWOOD (47)
- BERLIN (47)
- ANITA BAKER (39)
- GENESIS (24)
- MIAMI SOUND MACHINE (22)
- BILLY OCEAN (19)
- MIKE & THE MECHANICS (15)

## SIGNIFICANT ACTION

### ROBERT PALMER "I Didn't Mean To Turn You On" (Island/WB) 24/2

Rotations: Heavy 1/0, Medium 9/0, Light 14/2, Total Adds 2, B100, K106, WCKQ, Medium: WKYE, K10A, WMMJ, WSKI, WMPA, WCHV, KTYL, KQSW, KALE, Light including WAEB, WFSM, WIVY, WAVE, KDUK, WBOW, KKLK.

### LUTHER VANDROSS "Give Me The Reason" (Epic) 22/3

Rotations: Heavy 0, Medium 5/0, Light 17/3, Total Adds 3, WKYE, KWAV, WQHO, Medium: KOST, WEIM, WJON, KQSW, KMGQ, Light including WLTS, WAVE, WTRX, WLHT, KDUK, KGMG, WSKI, WSKY, WZLO, KTYL, KALE.

### GEORGE BENSON "Kisses In The Moonlight" (WB) 21/1

Rotations: Heavy 0, Medium 13/0, Light 8/1, Total Adds 1, WXTX, Medium: WPKX, WLTS, KOST, KGW, KIFM, WAVE, WORG, WFFX, WMTFM, KKLK, KYJC, KQSW, KMGQ, Light including KDUK, WKNE, WQHO, WSKY.

### DAVE VALENTIN & ANGELA BOFILL "Can't Change My Heart" (GRP) 21/1

Rotations: Heavy 1/0, Medium 4/0, Light 16/1, Total Adds 1, KFSB, Heavy: WJON, Light including WAEB, WAVE, WNAM, KDUK, WSKI, WQHO, WSKY, WORG, WKYX, WAEV, WZLO, WBOW, KKLK, KQSW, KMGQ.

### LOVERBOY "Heaven In Your Eyes" (Columbia) 18/2

Rotations: Heavy 2/1, Medium 5/0, Light 11/1, Total Adds 2, WSKI, KRLB, Heavy including KQSW, Medium: K106, WMMJ, WQHO, WCKQ, KALE, Light including WSPN, U102, KDUK, WSKY, WAEV, WZLO, KTYL, KKLK, K99, KYJC.

### DOUBLE "Woman Of The World" (A&M) 17/15

Rotations: Heavy 0, Medium 3/3, Light 14/12, Total Adds 15, K106, KDUK, WEIM, WGLL, WSKI, WQHO, WSKY, WCKQ, WGSV, WJON, WBOW, KKLK, KMGQ, KALE, WCHV, Light including WAVE, KQSW.

### PETER GABRIEL "In Your Eyes" (Geffen) 16/7

Rotations: Heavy 1/0, Medium 4/1, Light 11/6, Total Adds 6, B100, KIFM, WAVE, WEIM, WCHV, KKLK, Medium including WCKQ, Light including KOST, KIFM, KKLK, Light including B100, WAVE, KWAV, WMMJ, WQHO.

### JAMES TAYLOR "Only A Dream In Rio" (Columbia) 14/3

Rotations: Heavy 0, Medium 4/0, Light 10/3, Total Adds 3, LOVE94, WTRX, KDUK, Medium: KIFM, WEIM, WAHR, KALE, Light including WAVE, WAGE, WORG, WAEV, WZLO, KTYL, KQSW.

### RIC OCASEK "Emotion In Motion" (Geffen) 13/6

Rotations: Heavy 0, Medium 2/1, Light 11/5, Total Adds 6, B100, KIFM, WAVE, WEIM, WCHV, KKLK, Medium including WCKQ, Light including KQSW, WMMJ, WQHO, WGSV, WAGE, KALE.

### J.D. SOUTHER & NANCY SHANKS "Step By Step" (EMI America) 10/2

Rotations: Heavy 0, Medium 1/0, Light 9/2, Total Adds 2, WCHV, WAHR, Medium: WPKX, Light including KWAV, WQHO, WGSV, WKYX, KKLK, KQSW, KALE.

### TERRI RICE & GREG ALLMAN "In You I Found Me" (Atlantic) 9/6

Rotations: Heavy 0, Medium 0, Light 9/6, Total Adds 6, WCKQ, WQHO, WORG, WJON, KKLK, KALE, Light including WEIM, WZLO, KQSW.

### BLOW MONKEYS "Wicked Ways" (RCA) 9/0

Rotations: Heavy 0, Medium 3/0, Light 6/0, Total Adds 0, Medium: WEIM, KQSW, KALE, Light: WSKI, WQHO, WSKY, WORG, WZLO, KTYL.

### REGINA "Baby Love" (Atlantic) 9/0

Rotations: Heavy 2/0, Medium 5/0, Light 2/0, Total Adds 0, Heavy: WMMJ, WMPA, Medium: B100, K106, WXTX, KELT, WQHO, Light: WIVY, K99.

### GLASS TIGER "Don't Forget Me (When I'm Gone)" (Manhattan) 8/6

Rotations: Heavy 1/1, Medium 3/1, Light 4/4, Total Adds 6, WKYE, K106, WAVE, WING, WSKI, KRLB, Medium including KVLK, KALE.

### LARRY JOHN McNALLY "The Motown Song" (Atco) 7/7

Rotations: Heavy 0, Medium 0, Light 7/7, Total Adds 7, WEIM, WSKI, WCHV, WGSV, WAGE, WORG, KKLK.

### HUMAN LEAGUE "Human" (Virgin/A&M) 7/6

Rotations: Heavy 0, Medium 4/3, Light 3/3, Total Adds 6, WEIM, WQHO, WCKQ, KIFM, KWAV, KALE, Medium: WGLL.

The Call That Gets It All!



RADIO & RECORDS  
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# RADIO & RECORDS NATIONAL AIRPLAY

## AOR ALBUMS

159 REPORTS

SEPTEMBER 5, 1986

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Power	Heavy	Medium
2	2	1	1 STEVE WINWOOD/Back In The High Life (Island/WB)	155 -/0	63+	143+	12-
—	4	4	2 HUEY LEWIS & THE NEWS/Fore! (Chrysalis)	150+/3	42+	121+	27-
1	1	3	3 GENESIS/Invisible Touch (Atlantic)	146 -/0	46-	130-	14=
3	3	3	4 PETER GABRIEL/So (Geffen)	150 -/1	48-	129-	18+
8	5	5	5 EDDIE MONEY/Can't Hold Back (Columbia)	142 =/0	56+	122-	20+
9	8	7	6 R.E.M./Lifes Rich Pageant (IRS/MCA)	142+/3	19+	93+	47-
5	4	6	7 DAVID LEE ROTH/Eat 'Em And Smile (WB)	117 -/2	6-	71-	44+
4	6	8	8 EURYTHMICS/Revenge (RCA)	110 -/4	18-	74-	32+
14	13	12	9 BOB SEGER & THE SILVER.../Like A Rock (Capitol)	130+/6	13+	78+	47-
12	11	11	10 BILLY JOEL/The Bridge (Columbia)	117+/4	24+	75+	36-
—	16	11	11 TRIUMPH/The Sport Of Kings (MCA)	129+/2	13+	56+	71-
10	9	12	12 DARYL HALL/Three Hearts In The Happy Ending (RCA)	110 -/1	34-	83-	23-
24	19	14	13 DAVID & DAVID/Boomtown (A&M)	138+/3	9+	47+	86-
23	15	15	14 BONNIE RAITT/Nine Lives (WB)	128+/3	6=	42+	82-
6	7	10	15 VAN HALEN/5150 (WB)	87 -/0	16-	60-	24-
21	18	18	16 GEORGE THOROGOOD & DESTROYERS/Live (EMI America)	121 -/4	3=	31+	80=
7	9	13	17 NEIL YOUNG/Landing On Water (Geffen)	100 -/3	5-	28-	64-
—	23	20	18 BON JOVI/Slippery When Wet (Mercury/PG)	109+/5	5+	33+	68-
31	26	23	19 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	121+/13	3+	24+	89+
29	25	22	20 ICEHOUSE/Measure For Measure (Chrysalis)	120+/9	2=	23+	83+
11	12	17	21 FIXX/Walkabout (MCA)	94 -/0	8=	39-	51-
—	28	24	22 DON JOHNSON/Heartbeat (Epic)	105+/6	7+	36+	60-
16	14	23	23 GLASS TIGER/The Thin Red Line (Manhattan)	85 -/0	13-	47-	29-
27	27	25	24 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	93+/17	4-	30+	53+
38	34	26	25 SMITHEREENS/Especially For You (Enigma)	101+/11	0=	19+	72+
17	21	26	26 3B SPECIAL/Strength In Numbers (A&M)	86 -/3	6+	31-	50+
—	28	27	27 PAUL SIMON/Graceland (WB)	69+/5	9+	31+	27-
—	38	28	28 PETE TOWNSHEND/Deep End (Atco)	86+/32	1=	9+	64+
34	32	27	29 INXS/Listen Like Thieves (Atlantic)	81 -/2	1=	15=	55-
DEBUT	29	29	30 PAUL McCARTNEY/Press To Play (Capitol)	71 /18	2	14	47
33	31	31	31 TOP GUN/Soundtrack (Columbia)	48 -/2	8+	26-	18-
32	33	33	32 ROD STEWART/Rod Stewart (A&M)	68 =/8	1-	12+	50-
25	30	29	33 TOM COCHRANE & RED RIDER/Tom Cochrane & Red Rider (Capitol)	60 -/4	2-	16-	37-
39	37	36	34 CINDERELLA/Night Songs (Mercury/PG)	63 -/1	0=	6-	49-
15	21	32	35 ZZ TOP/Afterburner (WB)	43 -/0	5-	18-	22-
—	40	36	36 RAINMAKERS/The Rainmakers (Mercury/PG)	63+/11	1=	9=	37+
22	22	30	37 ALVIN LEE/Detroit Diesel (21/Atco)	52 -/1	2+	10-	34-
DEBUT	37	37	38 JOURNEY/Raised On Radio (Columbia)	41+/7	2+	13+	25+
DEBUT	39	39	39 ROBERT PALMER/Riptide (Island)	47+/5	3=	19+	26-
DEBUT	40	40	40 TIMBUK3/Greetings From Timbuk3 (IRS/MCA)	63+/27	3+	7+	33+
			"Split" (134) "Freedom" (89) "Take It" (58)				
			"Hip" (108) "Jacob's" (96) "I Know" (63)				
			"Throwing" (128) "Land" (62) "Deep" (52)				
			"Eyes" (147) "Red Rain" (36) "That Voice" (23)				
			"Take Me" (142) "We Should" (13) "Endless" (6)				
			"Fall On Me" (140) "Days" (6) "Cuyahoga" (6)				
			"Tobacco Road" (89) "Crazy" (68) "Ladies" (33)				
			"Missionary" (73) "Tomorrow" (43) "Thorn" (9)				
			"It's You" (126) "Aftermath" (6) "Ring" (3)				
			"Matter" (105) "Baby" (11) "Running" (10)				
			"Somebody's" (129) "Tears" (5) "Take" (4)				
			"Dreamtime" (104) "Born" (6) "Someone" (5)				
			"Welcome" (133) "Swallowed" (7) "Ain't So" (4)				
			"No Way" (122) "Crime" (9) "Who" (6)				
			"Summer" (51) "Love Walks In" (49) "Dreams" (7)				
			"Reelin' " (118) "Bourbon" (6) "Bad" (6)				
			"Touch" (63) "Weight" (57) "Hippie" (4)				
			"You Give Love" (105) "Wanted" (10) "Livin' " (4)				
			"Look At That" (117) "Wrap" (5) "Amnesia" (2)				
			"Border" (113) "Angel" (4) "Paradise" (3)				
			"Built" (90) "Chase" (9) "Secret" (3)				
			"Heartbeat" (98) "Heartache" (10) "Voice" (2)				
			"Don't Forget Me" (80) "Thin" (3) "I Will" (1)				
			"The Way It Is" (82) "Every Little" (17) "Down" (4)				
			"Blood" (96) "Behind" (4) "Strangers" (3)				
			"Heart's" (73) "Somebody" (19) "Million" (2)				
			"You Can Call" (65) "Graceland" (9) "The Boy" (4)				
			"Barefootin' " (57) "Fire" (32) "Spell" (10)				
			"Kiss The Dirt" (81)				
			"Angry" (46) "Press" (16) "Stranglehold" (16)				
			"Playing" (39) "Heaven" (26) "Breath" (7)				
			"Heartache" (60) "A Night" (3) "Love Touch" (2)				
			"Untouchable" (46) "Boy" (21) "Lasting" (1)				
			"Shake Me" (59) "Nobody's Fool" (7)				
			"Velcro Fly" (42) "Planet" (1)				
			"Let My" (58) "Downstream" (3) "Nobody" (3)				
			"Detroit Diesel" (43) "Talk" (5) "Shot" (4)				
			"Girl" (37) "Raised" (2) "Positive" (2)				
			"Didn't" (46) "Discipline" (1) "Hyperactive" (1)				
			"Future's" (62) "Live" (1) "Friction" (1)				

## BREAKERS.

**SMITHEREENS**  
Especially For You (Enigma)  
64% of our reporters on it.

## NEW & ACTIVE

F.M.u.k. "Indiscreet" (Portrait/CBS) 49/5 (44/17)  
Add: WPDH, KGGQ, WGBR, KFMO, KGRQ. Heavy 0. Medium 31 including WLUP, KORS, KGO, WHCN, WHEB, WEZX, WRDK, WLAV, KMDD, KZEL.

GREAT WHITE "Shot In The Dark" (Capitol) 47/6 (41/8)  
Add: WLZ, WPYX, WTPA, WCCC, KOMP, WRKI. Heavy 2. KORS, KZEL. Medium 29 including WQFM, KUPD, KGB, KROR, KOMA, WHEB, KISS, WAPL, WIOT, KILQ.

HONEYMOON SUITE "The Big Prize" (WB) 42/4 (41/6)  
Add: KLQ, WHIF, WQFM, WKLT. Powers 2. Heavy 5. WBEH, WWCT, KZEL, KRIX, WZZQ. Medium 32 including WSHE, KBPI, KUPD, KZAP, KGB, KOMA, WHEB, WQFM, WRKI, WRUF.

STRAY CATS "Rock Therapy" (EMI America) 41/16 (25/24)  
Add: KBCO, WEXZ, CFNY, WAAF, KNCN, WRXL, KATT, KEZO, WMRY, WWWV. Heavy 0. Medium 26 including WNEW, KUPD, WDMA, WHEB, WPDH, WLAV, KOMP, WRKI, WRUF.

OUTFIELD "Play Deep" (Columbia) 37/32 (6/0)  
Add: including WHYY, WQFM, WQML, Powers 2. Heavy 5. WBEH, WWCT, KZEL, KRIX, WZZQ. Medium 32 including WSHE, KBPI, KUPD, KZAP, KGB, KOMA, WHEB, WQFM, WRKI, WRUF.

OUT OF BOUNDS "Soundtrack" (IRS/MCA) 36/2 (34/11)  
Add: KNCN, KWHL. Heavy 3. WAPL, KFMO, KCOL. Medium 26 including WHYY, KROR, KOMA, WHEB, WEZX, WAAF, WQIZ, WLAV, KMDD, KLPX, WRUF.

CALL "Reconciled" (Elektra) 29/8 (23/8)  
Add: KRQR, WRXL, KFMO, KILQ, WRUF, KRQJ, KCOL, KVRE. Heavy 2. WHEB, KZEL. Medium 18 including WQFM, KBCO, KGB, KOMA, WTPA, KNCN, KMBY, KQZZ.

DANNY WILDE "The Boyfriend" (Island) 24/3 (24/3)  
Add: KOMA, KLB, KQWB. Heavy 4. WMRY, KZEL, KRIX, KRQJ. Medium 17 including WYFN, KGB, WTPA, WHEB, WKX, KATT, KFMO, KDJK, KMBY, WRUF.

IT BITES "The Big Lad In The Windmill" (Geffen) 23/0 (24/3)  
Powers 1. Heavy 2. KTCL, WHMO. Medium 16 including KAZY, WPYX, WHCN, WHTE, WFVY, WQIZ, WONE, WRQK, WTUE, WLAV.

TOTO "Fahrenheit" (Columbia) 22/6 (16/11)  
Add: KMJX, WSKS, KGGQ, WCPZ, KGRG, KGRQ. Heavy 3 including KTCL, KINK. Medium 14 including WXL, WLAV, WQDK, WRKI, KRIX, KESI, WZZQ, KRQJ.

Continued on Page 95

## TIMBUK3

THE FUTURE'S SO BRIGHT,  
I GOTTA WEAR SHADES

TRACKS DEBUT 50  
A MOST ADDED  
TRACK AND ALBUM

OVER 60 AORs,  
INCLUDING WBXN,  
WBAB, WHJY, KTXQ,  
KZEW, WLUP, WXRT,  
KYYS, WQFM, KAZY,  
KBCO, KMET, 91X!

ALBUMS DEBUT 40





# BONNIE RAITT

is breaking  
bigger than ever.



TRACK 15  
ALBUM 14

"NO WAY TO TREAT A LADY"  
THE HIT SINGLE

PRODUCED BY BILL PAYNE AND GEORGE MASSENBURG

FROM THE NEW ALBUM *NINE LIVES*.



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## RADIO & RECORDS NATIONAL AIRPLAY

# AOR TRACKS

### 159 REPORTS

Week	Radio	Records	Chart	Artist/Track	Label	Total Reports/Adds	Power	Heavy	Medium
3	2	1	1	PETER GABRIEL/In Your Eyes (Geffen)		147-/-2	47-	126-	18+
6	3	3	2	EDDIE MONEY/Take Me Home Tonight (Columbia)		142=+/0	56+	122-	20+
1	1	2	3	GENESIS/Throwing It All Away (Atlantic)		128-/-1	42-	115-	11-
5	4	4	4	STEVE WINWOOD/Spirit Decision (Island/WB)		134+/+3	42+	105+	27-
-	12	5	5	JOHN FOGERTY/Eye Of The Zombie (WB)		142+/+3	30+	92+	48-
9	8	6	6	R.E.M./Fall On Me (IRS/MCA)		140+/+3	19+	93+	45-
14	9	8	7	TALKING HEADS/Wild Wild Life (Sire/WB)		139-/0	26+	90+	47-
26	16	9	8	BOB SEGER & THE SILVER.../It's You (Capitol)		126+/+8	12+	76+	46-
18	17	13	9	TRIUMPH/Somebody's Out There (MCA)		129+/+2	12+	55+	72-
-	-	21	10	RIC OCASEK/Emotion In Motion (Geffen)		138+/+23	5+	44+	89+
19	15	11	11	BILLY JOEL/A Matter Of Trust (Columbia)		105+/+5	23+	67-	32-
27	22	15	12	DAVID & DAVID/Welcome To The Boomtown (A&M)		133+/+7	9+	46+	82-
-	-	20	13	HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)		108+/+21	12+	64+	39-
8	7	7	14	DARYL HALL/Dreamtime (RCA)		104-/1	34-	81-	21-
24	20	16	15	BONNIE RAITT/No Way To Treat A Lady (WB)		122+/+3	5-	40+	78-
-	-	23	16	HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)		96+/+19	15+	59+	34+
22	21	18	17	GEORGE THOROGOOD &.../Reelin' & Rockin' (EMI America)		118-/4	3-	31+	78-
11	11	12	18	DAVID LEE ROTH/Tobacco Road (WB)		89-/0	5-	57-	31-
-	45	30	19	STEVE WINWOOD/Freedom Overspill (Island/WB)		89+/+21	8+	52+	35+
32	24	22	20	BON JOVI/You Give Love A Bad Name (Mercury/PG)		105=+/3	5+	33+	66-
43	31	28	21	FABULOUS THUNDERBIRDS/Look At That... (CBS Associated)		117+/+13	3+	23+	86+
42	29	24	22	ICEHOUSE/Cross The Border (Chrysalis)		113+/+9	2=	23+	77+
4	6	10	23	EURYTHMICS/Missionary Man (RCA)		73-/0	16-	57-	13-
38	27	25	24	DON JOHNSON/Heartbeat (Epic)		98+/+3	7+	35+	54-
13	13	14	25	FIXX/Built For The Future (MCA)		90-/0	8+	37-	50-
15	14	17	26	GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan)		80-/0	13-	46-	26-
46	40	33	27	SMITHEREENS/Blood & Roses (Enigma)		96+/+11	0=	19+	68+
47	42	42	28	DAVID LEE ROTH/Goin' Crazy (WB)		68+/+18	1+	30+	38+
58	49	41	29	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)		82+/+21	3-	21+	52+
48	36	34	30	3B SPECIAL/Heart's On Fire (A&M)		73+/+6	6+	24-	44+
-	-	36	31	HUEY LEWIS & THE NEWS/I Know What I Like (Chrysalis)		63=-/12	5+	31+	28=
37	32	31	32	INXS/Kiss The Dirt (Falling...) (Atlantic)		81-/2	1=	15-	55-
30	30	32	33	GENESIS/Land Of Confusion (Atlantic)		62-/4	3+	23-	36-
41	39	38	34	PAUL SIMON/You Can Call Me Al (WB)		65+/+5	8+	28+	27-
40	35	35	35	STEVE WINWOOD/Take It As It Comes (Island/WB)		58-/3	2-	29+	27-
10	18	27	36	VAN HALEN/Love Walks In (WB)		49-/0	13-	41-	5-
7	10	19	37	NEIL YOUNG/Touch The Night (Geffen)		63-/0	4-	23-	34-
2	5	26	38	HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)		43-/1	15-	38-	3-
29	28	29	39	VAN HALEN/Summer Nights (WB)		51-/1	3=	24-	24-
-	-	44	40	HUEY LEWIS & THE NEWS/Whole Lotta Lovin' (Chrysalis)		49-/8	2+	21+	27-
16	23	37	41	ZZ TOP/Velcro Fly (WB)		42-/0	5-	18-	22-
50	48	48	42	GENESIS/In Too Deep (Atlantic)		52+/+10	2-	16+	31+
DEBUT	49	49	43	NEIL YOUNG/Weight Of The World (Geffen)		57+/+25	1+	9+	42+
55	50	47	44	ROD STEWART/Another Heartache (WB)		60+/+8	1=	9+	44-
45	44	43	45	CINDERELLA/Shake Me (Mercury/PG)		59-/1	0=	5-	46-
-	60	52	46	TINA TURNER/Typical Male (Capitol)		47+/+5	7+	18+	25-
DEBUT	47	47	47	PETE TOWNSHEND/Barefootin' (Atco)		57+/+24	0=	3+	46+
-	59	55	48	RAINMAKERS/Let My People Go-Go (Mercury/PG)		58+/+8	1=	8=	33+
-	57	53	49	ROBERT PALMER/I Didn't Mean To Turn You On (Island)		46+/+5	3=	19+	25-
DEBUT	50	50	50	TIMBUK3/The Future's So Bright (IRS/MCA)		62+/+27	3+	6=	33+
DEBUT	51	51	51	TOM COCHRANE & RED RIDER/The Untouchable One (Capitol)		46+/+8	0=	9+	32+
DEBUT	52	52	52	EURYTHMICS/When Tomorrow Comes (RCA)		43+/+10	1=	15+	24+
28	37	50	53	PETER GABRIEL/Red Rain (Geffen)		36-/2	0=	17-	16-
DEBUT	54	54	54	JOURNEY/Girl Can't Help It (Columbia)		37+/+10	2+	11+	23+
25	25	40	55	ALVIN LEE/Detroit Diesel (21/Atco)		43-/0	1+	9-	28-
36	43	46	56	MOODY BLUES/The Other Side Of Life (Polydor/PG)		31-/0	3-	13-	17-
-	-	60	57	PAUL McCARTNEY/Angry (Capitol)		46+/+4	1+	6+	34+
17	33	45	58	STEVE WINWOOD/Higher Love (Island/WB)		28-/0	3=	23-	3=
DEBUT	59	59	59	CHICAGO/25 Or 6 To 4 (WB)		47+/+6	0=	3+	38+
-	54	54	60	KENNY LOGGINS/Playing With The Boys (Columbia)		39-/2	1=	15+	22-

## BREAKERS

HUEY LEWIS & THE NEWS  
Hip To Be Square (Chrysalis)  
68% of our reporters on it.

HUEY LEWIS & THE NEWS  
Jacob's Ladder (Chrysalis)  
60% of our reporters on it.

SMITHEREENS  
Blood And Roses (Enigma)  
60% of our reporters on it.

# AOR TRACKS

## MOST ADDED

**OUTFIELD/Everytime (32)**  
**TIMBUKS/Future's (27)**  
**NEIL YOUNG/Weight (25)**  
**PETE TOWNSHEND/Barefootin' (24)**  
**RIC OCASEK/Emotion (23)**  
**BRUCE HORNSBY... /The Way (21)**  
**HUEY LEWIS & THE NEWS/Hip (21)**  
**STEVE WINWOOD/Freedom (21)**  
**HUEY LEWIS & NEWS/Jacob's (19)**  
**DAVID LEE ROTH/Crazy (18)**

## HOTTEST

**EDDIE MONEY/Take (56)**  
**PETER GABRIEL/Eyes (47)**  
**GENESIS/Throwing (42)**  
**STEVE WINWOOD/Spill (42)**  
**DARYL HALL/Dreamtime (34)**  
**JOHN FOGERTY/Eye (30)**  
**TALKING HEADS/Walk (28)**  
**BILLY JOEL/A Matter (23)**  
**R.E.M./Fall (19)**  
**EURYTHMICS/Missionary (16)**

## CHART CLIMBERS

**STEVE WINWOOD "Freedom Overhill" (Island) 89/21 (57/24)**  
 Adds including WHLY, KBCO, KGB, WHEB, WCMF, KLB, WAPL, WTUE, WWCZ, KZEL, Heavy 52 including WQVE, WKLS, WLUP, WXRT, WLVO, WQFM, KFOG, KROR, KOMF, WPKX, Medium 35 including WYNY, WNEW, KTXQ, KYYS, KGON, KZAP, KNKN, WQIZ, WIOT, Moves 30-19.

**BRUCE HORNSBY & THE RANGE "The Way It Is" (RCA) 82/21 (61/14)**  
 Adds including DC101, KTXQ, WZZO, WHEB, WROR, KGGG, WIBA, KEZO, WWCZ, Heavy 21 including WLUP, WXRT, WQFM, KORS, KBCO, KOMF, WLAV, KZEL, WWWW, Medium 52 including WNEW, KZEW, KZAP, KFOG, WPKX, WPDH, WEZ, KNKN, WRDU, Moves 41-29.

**38 SPECIAL "Heart's On Fire" (A&M) 73/6 (72/10)**  
 Adds KYYS, WXL, KGGG, KOMP, KFMZ, KFMG, Heavy 24 including WHLY, WBN, WQFM, KGB, WHEB, WAAF, KISS, WAPL, KZEL, KMBY, Medium 44 including WYNY, KTXQ, WRIF, KSHE, KUPD, ZAP, WPKX, WPDH, WEZ, Moves 34-30.

**DAVID LEE ROTH "Goin' Crazy" (WB) 68/18 (49/8)**  
 Adds including WHLY, WBN, KYYS, KOMF, WPKX, KNKN, WAPL, WROR, WIOT, WRKI, Heavy 30 including WQVE, KZEW, WLVO, KUPD, KGB, KISS, WWCZ, KILQ, Medium 38 including WYNY, WKLS, KTXQ, WRIF, KSHE, WZEV, WQFM, WQIZ, WLAV, WFBQ, Moves 42-28.

**PAUL SIMON "You Can Call Me Al" (WB) 65/5 (83/4)**  
 Adds WQVE, KSJQ, WZZO, WKLC, WDOU, Heavy 28 including WBCN, WKLS, WLUP, WXRT, WPKX, WRDU, WTUE, KZEL, WWWW, Medium 27 including WSH, WLVO, KYYS, WEZ, WAPL, WLAV, WWCZ, KICT, Moves 38-34.

**HUEY LEWIS & THE NEWS "I Know What I Like" (Chrysalis) 63/12 (63/63)**  
 Adds including WQVE, KNKN, WSKS, WTUE, KODS, WFBQ, KEZO, KZEL, WRKI, Heavy 31 including WBN, WRIF, WROR, KUPD, KRIS, WPKX, WZZO, WCMF, WEZ, Medium 28 including WYNY, WKLS, KTXQ, WRIF, KSHE, WZEV, WQFM, WQIZ, WLAV, WFBQ, Moves 47-44.

**RAINMAKERS "Let My People Go-Go" (Mercury/PolyGram) 58/8 (51/6)**  
 Adds WHLY, WKLS, KTXQ, WAAF, KLAQ, KMJX, KMBY, KSFN, Heavy 8 WBCN, KYYS, KODS, WMY, KICT, KILQ, WHMD, KRXX, Medium 33 including WMMR, WQVE, WLUP, WQFM, KBCO, WPKX, WHEB, WEZ, KNKN, WAPL, Moves 55-48.

**NEIL YOUNG "Weight Of The World" (Geffen) 57/25 (32/8)**  
 Adds including WNEW, DC101, WSH, WLVO, KFOG, WHEB, WLAV, KOMP, KLPX, WRKI, Heavy 9 including WMMR, KROR, KLB, KILQ, WWWW, KRXX, Medium 42 including WKLS, WXRT, KOMF, WPKX, WEZ, KNKN, WAPL, WROR, KEZO, KMOD, Debuts at #43.

**PETE TOWNSHEND "Barefootin'" (Atco) 57/24 (32/32)**  
 Adds including WYNY, WQFM, KROR, WRDU, WFBQ, KEZO, WWCZ, KMOD, KMBY, Heavy 3 including KFOG, WRKI, Medium 45 including WMMR, DC101, WSH, WLVO, KBCO, KZAP, WEZ, WAAF, WQIZ, Debuts at #47.

**GENESIS "In Too Deep" (Atlantic) 52/10 (44/3)**  
 Adds: WKLS, KLQ, KSJQ, WYNY, WXL, KFMG, KSTM, WRKI, WKLT, WZZO, Heavy 16 including WLUP, WLVO, KFOG, WZZO, WLAV, KLPX, KTYD, Medium 31 including WPKX, WQIZ, WRDU, WROR, WTUE, WFBQ, WIOT, KICT, KROR, Moves 48-42.

**HUEY LEWIS & THE NEWS "Whole Lotta Lovin'" (Chrysalis) 49/8 (53/53)**  
 Adds: WQVE, WONE, KGGG, WFBQ, KEZO, WKLI, WBLM, KGRD, Heavy 21 including WMMR, WLVO, KORS, KFOG, KROR, WQVA, WEZ, WMTF, KLPX, Medium 27 including WYNY, WKLS, KTXQ, KYYS, KZAP, WQIZ, WRXL, WROR, WIOT, Moves 44-40.

**CHICAGO "25 Or 6 To 4" (WB) 47/6 (42/42)**  
 Adds: KBPI, KROR, WRDU, WLAV, WRKI, KTYD, Heavy 3: WKLS, WKLC, WWCZ, Medium 38 including WSH, WBN, KGB, KFOG, KOMF, WZZO, WCMF, WEZ, WQFM, WQIZ, Debuts at #59.

**TINA TURNER "Typical Male" (Capitol) 47/5 (44/10)**  
 Adds: WQVA, WMY, KZEP, WZZO, KRQU, Heavy 18 including CHOM, WLVO, WKLC, WIMZ, WRDU, KGGG, WWCZ, WBL, WWWW, Medium 25 including KTXQ, KTCZ, KAZY, KBCO, KBPI, WZZO, WRXL, WTUE, WLAV, WRKI, Moves 52-46.

**TOM COCHRANE & RED RIDER "The Untouchable One" (Capitol) 46/8 (38/13)**  
 Adds: WYNY, WMMR, KZAP, WQZY, WYTF, K97, KWHL, KZOO, Heavy 9 including CHEZ, WHEB, KLB, KZEL, WIZN, KRQU, Medium 32 including CHOM, WHLY, WYNF, WLZ, KYYS, KROR, WQIZ, KISS, WWWW, WRUF, Debuts at #51.

**ROBERT PALMER "I Didn't Mean To Turn You On" (Island) 46/5 (45/7)**  
 Adds: KBPI, WPDH, WLAV, KMBY, KSTM, Heavy 19 including WMMR, KRQU, WZZO, WLIR, WIOQ, WAPL, WSKS, WWCZ, WWCZ, KZEL, Medium 25 including WNEW, DC101, WHEB, WRDU, WRXL, WTUE, WRKI, WBLM, WWWW, Moves 53-49.

**PAUL McCARTNEY "Angry" (Capitol) 46/4 (44/15)**  
 Adds: KOMP, KRXX, WQZP, Heavy 5: WHEB, KUPD, WQVA, KFMG, KZEL, WXRZ, Medium 34 including WMMR, WQVE, DC101, WLUP, KYYS, KSH, KGON, KZAP, WEZ, WBLA, Moves 60-57.

**EURYTHMICS "When Tomorrow Comes" (RCA) 43/10 (33/8)**  
 Adds: KLOL, KZAP, KOMF, WTPA, WCCC, KATT, WIOT, KFMG, WGR, KVRE, Heavy 15 including CHOM, WCKG, KBCO, KROR, CHEZ, WIOQ, CFNY, KZEL, WWWW, Medium 24 including WNEW, WPKX, WQVA, WPLR, WBRU, WEZ, KNKN, KEZO, WRKI, Debuts at #52.

**JOURNEY "Girl Can't Help It" (Columbia) 37/10 (26/15)**  
 Adds: WNEW, DC101, WSH, WRIF, KGON, WKLC, KLAQ, KGGG, KMOD, KILQ, Heavy 11 including WHLY, WLVO, WPLR, WQXZ, WPCZ, KZRR, KZEL, WRKI, KRXX, Medium 23 including WLUP, KBPI, KUPD, WCCC, WAAF, WIMZ, KDJX, WPCZ, KLPX, Debuts at #54.

## NEW & ACTIVE

**F.M.U.K. "Frozen Heart" (Portrait/CBS) 49/5 (44/17)**  
 Adds: WPDH, KGGG, WGR, KFMG, KGRD, Heavy 0, Medium 31 including WLUP, KORS, KGON, WHEB, WEZ, WROR, WLAV, KMOD, KZEL, KLPX.

**GREAT WHITE "Face The Day" (Capitol) 45/6 (39/8)**  
 Adds: WLZ, WPKX, WTPA, WCCC, KOMP, WRKI, Heavy 2: KORS, KZEL, Medium 29 including WQFM, KUPD, KGB, KROR, KOMF, WHEB, KISS, WAPL, WIOT, KILQ.

**STRAY CATS "I'm A Rocker" (EMI America) 38/13 (25/24)**  
 Adds including WEZ, WAAF, KNKN, WRXL, KATT, KEZO, KLB, WWWW, KFMG, KRQU, Heavy 0, Medium 25 including WNEW, KZEW, KUPD, WHEB, WPDH, WLAV, KOMP, WRKI, WRUF.

**NIGHT RANGER "Wild And Innocent Youth" (IRS/MCA) 34/2 (32/11)**  
 Adds: KNKN, KWHL, Heavy 2: WAPL, KFMG, Medium 25 including WHLY, KROR, KOMF, WHEB, WEZ, WAAF, WQIZ, WLAV, KMOD, KLPX.

**OUTFIELD "Everytime You Cry" (Columbia) 33/32 (1/0)**  
 Adds: including WHLY, KOME, WPKX, WZZO, KLB, WRDU, WRXL, WROR, KEZO, WWCZ, Powers 1, Heavy 1: KATT, Medium 27 including WQFM, KSJQ, WPLR, WIOT, KFMG, KZRR, KXJQ, KOMP, WRUF, KTYD.

**PETE TOWNSHEND "After The Fire" (Atco) 32/10 (24/24)**  
 Adds: WBCN, WCKG, KUPD, KGON, KGB, KROR, KISS, WAPL, WWWW, KTCL, Powers 1, Heavy 5 including WNEW, KTCZ, WPLR, WRKI, Medium 23 including WHLY, DC101, WYNF, KSHE, KOMF, WQVA, WQIZ, WLAV, WRUF.

**CYNID LAUPER "True Colors" (Portrait/CBS) 26/1 (25/6)**  
 Adds: WSKS, Powers 2, Heavy 5, WBCN, CFOX, WPLR, K97, WPCZ, Medium 18 including WNEW, KTCZ, KBPI, WSHS, WQVA, CHEZ, WPDH, WRKI, WWWW.

**CALL "Oklahoma" (Elektra) 25/9 (17/9)**  
 Adds: WQFM, KROR, WRXL, KFMG, KILQ, WRUF, KRQU, KCGI, KVRE, Heavy 1: KZEL, Medium 16 including KBCO, KGB, KOMF, KNKN, KATT, KMBY, KRXX, KOZZ.

**HONEYMOON SUITE "All Along You Knew" (WB) 24/4 (20/13)**  
 Adds: KLOL, WRIF, WQFM, WKLT, Powers 1, Heavy 2: KZEL, KRXX, Medium 19 including WLZ, KUPD, KZAP, KOMF, WCMF, WEZ, WAPL, KILQ, KOZZ.

**STEVE WINWOOD "Back In The High Life Again" (Island) 23/5 (20/1)**  
 Adds: WLZ, WRIF, KAZY, WONE, WRKI, Powers 1, Heavy 10 including WXRT, KROR, CHEZ, CFNY, KLB, WYFY, KSTM, KKCY, Medium 10 including DC101, WIOQ, WBRU, WWTR.

**DANNY WILDE "Body To Body" (Island) 23/4 (19/7)**  
 Adds: KOMF, KLB, WSK, KQWB, Heavy 3: KZEL, KRXX, KRQU, Medium 16 including WYNF, KGB, WTPA, WHEB, KATT, KFMG, KMBY, WQKB, WRUF.

**PETER GABRIEL "That Voice Again" (Geffen) 23/4 (19/5)**  
 Adds: KLOL, WYFY, KSTM, WBLM, Heavy 8 including WQVE, KFOG, KROR, WPKX, WLAV, Medium 13 including WLUP, WBRU, WHIT, WROR, KEZO, WIOT, KICT, KZEP, KOZZ.

**PETER GABRIEL "Big Time" (Geffen) 21/2 (20/3)**  
 Adds: WBLM, KCGI, Powers 2, Heavy 10 including CHOM, WLUP, WXRT, KROR, KILQ, WWTR, Medium 10: WCKG, KGB, WQVA, WBRU, WHIT, KNKN, KEZO, KSTM, WRKI, KSQY.

**STABILIZERS "One Simple Thing" (Columbia) 19/5 (14/4)**  
 Adds: WHLY, WIOQ, KMOD, KILQ, WWWW, Powers 1, Heavy 3: KISS, KZEL, KCGI, Medium 8 including KSHE, KROR, WSKS, KEZE, WZN, KTCL, KRQU.

**QUEENSRYCHE "Gonna Get Close To You" (EMI America) 18/4 (14/7)**  
 Adds: WQFM, KUPD, KGB, KISS, Heavy 1: KOMP, Medium 11 including WYNF, KNKN, KFMG, KRXX, WKLT, WCXZ, KWHL, KOZZ.

**UB40 "Sing Our Own Song" (A&M) 18/2 (17/3)**  
 Adds: WBCN, WQKB, Powers 3, Heavy 7: KTCZ, WLIR, CHEZ, CFNY, KSPN, KTCL, KCGI, Medium 8 including KBCO, KRQU, WSHS, WQVA, KSTM.

**ROSSINGTON "Turn It Up" (Atlantic) 17/17 (0/0)**  
 Adds: including WQVE, KORS, KUPD, WQXZ, KILQ, KLPX, WWWW, WRUF, KSQY, Heavy 0, Medium 13 including KZAP, WYFY, KISS, WYKE, KFMG, WZEV, KRXX, KZEP.

**PAUL McCARTNEY "Stranglehold" (Capitol) 16/15 (2/2)**  
 Adds including WXRT, KAZY, KBCO, WPKX, KPDI, KSQY, Heavy 1: CHEZ, Medium 12 including KSJQ, WKLC, WQVA, WQCC, WBRU, WPKX, WQVE, KZEP.

**BLUESBUSTERS "Phone Don't Ring" (Landslide) 16/1 (16/1)**  
 Adds: WCMF, Powers 1, Heavy 3: KORS, KSTM, KTCL, Medium 8 including KBCO, WAPL, WQKB, WWTR, KFMG.

**TOTO "I'll Be Over You" (Columbia) 15/6 (9/4)**  
 Adds: KMJX, WSKS, KGGG, WCPZ, KKGR, KGRQ, Heavy 2: KINK, CFOX, Medium 8 including KTCZ, WIMZ, WXL, WZZO, KRQU.

**CACTUS WORLD NEWS "The Bridge" (MCA) 15/1 (14/3)**  
 Adds: KBCO, Heavy 1: KTCL, Medium 8: KRQU, KUPD, 91X, WQKB, KFMX, KRXX, KRQU, KVRE.

# AOR ALBUMS

## MOST ADDED

**OUTFIELD (32)**  
**PETE TOWNSHEND (32)**  
**TIMBUKS (27)**  
**PAUL McCARTNEY (18)**  
**BRUCE HORNSBY & THE RANGE (17)**  
**ROSSINGTON (17)**  
**STRAY CATS (16)**  
**FABULOUS THUNDERBIRDS (13)**  
**RAINMAKERS (11)**  
**SMITHEREENS (11)**

## HOTTEST

**STEVE WINWOOD (63)**  
**EDDIE MONEY (56)**  
**PETER GABRIEL (48)**  
**GENESIS (46)**  
**HUEY LEWIS & THE NEWS (42)**  
**DARYL HALL (34)**  
**BILLY JOEL (24)**  
**R.E.M. (19)**  
**EURYTHMICS (18)**  
**VAN HALEN (16)**

## NEW & ACTIVE

Continued from Page 93

**QUEENSRYCHE "Rage For Order" (EMI America) 22/0 (22/7)**  
 Heavy 2: KISS, KOMP, Medium 11 including WYNF, KUPD, KGB, KNKN, KLAQ, KFMG, KRXX, WKLT, KWHL, KOZZ.

**UB40 "Rats In The Kitchen" (A&M) 21/2 (19/4)**  
 Adds: WBCN, WQKB, Powers 3, Heavy 8: KTCZ, WLIR, CHEZ, CFNY, KSPN, KTCL, KCGI, Medium 10 including KBCO, KRQU, WSHS, WQVA, WMY, KSTM, WYNY.

**STABILIZERS "Tyranny" (Columbia) 20/6 (14/4)**  
 Adds: WHLY, WIOQ, KMOD, KILQ, WWWW, KZEP, Powers 1, Heavy 3 including KZEL, KCGI, Medium 8 including KSHE, KROR, WSKS, KTCL, KRQU.

**ROSSINGTON "Returned To The Scene Of The Crime" (Atlantic) 17/17 (0/0)**  
 Adds: including KORS, KUPD, WQXZ, KILQ, KLPX, WWWW, WRUF, KSQY, Heavy 0, Medium 13 including WQVE, KZAP, WYFY, KISS, WYKE, KFMG, WZEV, KRXX, KZEP.

**CACTUS WORLD NEWS "Urban Beaches" (MCA) 16/1 (15/3)**  
 Adds: KBCO, Heavy 1: KTCL, Medium 9 including WXRT, KROR, KUPD, WQKB, KFMX, KRXX, KRQU.

**BLUESBUSTERS "Accept No Substitutes" (Landslide) 16/1 (17/1)**  
 Adds: WCMF, Powers 1, Heavy 3: KORS, KSTM, KTCL, Medium 8 including KBCO, WAPL, WQKB, WWTR, KFMG.

**TONIO K. "Romero Unchained" (A&M) 15/2 (13/0)**  
 Adds: KSTM, WCPZ, Heavy 0, Medium 12 including KBCO, KRQU, WLIR, WPLR, CHEZ, WMY, KZEL, KSPN, KTCL.

**CHART CLIMBERS** — Charted tracks that are building in airplay but have yet to become Breakers. Numbers indicate total reports/adds; e.g., 80/40 means 80 total reports and 40 adds. (Figures in parentheses are last week's data.)

**NEW & ACTIVE** — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds; e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.)





























Please note, frozen playlists are indicated with an "fr" next to the previous week's chart position.

DON JOHNSON Heartbeat (Epic) LP: Heartbeat. Regional Reach: 2106, 91% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

PATTI LABELLE On People (MCA) LP: Winner In You. Regional Reach: 9610, 41% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

HUEY LEWIS & THE NEWS Stuck With You (Chrysalis) LP: Foret. Regional Reach: 23210, 100% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

KENNY LOGGINS Playing With The Boys (Columbia) LP: Top Gun Soundtrack. Regional Reach: 7413, 32% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

PAUL McCARTNEY Press (Capitol) LP: Press To Play. Regional Reach: 15211, 86% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

JOURNEY Girl Can't Help It (Columbia) LP: Based On Radio. Regional Reach: 16436, 71% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

CYNDI LAUPER True Colors (Epic) LP: True Colors. Regional Reach: 20526, 88% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

LISA-LISA & CULT JAM w/ FULL FORCE All Cried Out (Columbia) LP: Lisa-Lisa & Cult Jam. Regional Reach: 8818, 37% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

LOVERLY Heaven In Your Eyes (Columbia) LP: Top Gun Soundtrack. Regional Reach: 20614, 89% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.

MIAMI SOUND MACHINE Wings: Get In The Way (Epic) LP: Promise Love. Regional Reach: 19614, 85% National Summary. Includes charts for Regional, South, Midwest, West, East, and National.







# PARALLELS SIGNIFICANT ACTION

**B**

**BON JOVI**  
*You Give Love A Bad Name (Polydor/ LP Slippery When Wet)*

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**C**

**CAMEO**  
*Word Up (Atlanta Artists/PolyGram)*  
LP: Word Up

<b>P1</b> EAST WJZZ on WJZZ 37 fr S104 A	<b>P2</b> EAST WJZZ on WJZZ 37 fr S104 A	<b>P3</b> EAST WJZZ on WJZZ 37 fr S104 A
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**D**

**LUIS CAROENAS**  
*Runaway (Allied Artists)*

<b>P1</b> EAST WJZZ on WJZZ 37 fr S104 A	<b>P2</b> EAST WJZZ on WJZZ 37 fr S104 A	<b>P3</b> EAST WJZZ on WJZZ 37 fr S104 A
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**E**

**BELINDA CARLISLE**  
*I Feel The Magic (IRS/MCA)*  
LP: Mad About You

<b>P1</b> EAST WJZZ on WJZZ 37 fr S104 A	<b>P2</b> EAST WJZZ on WJZZ 37 fr S104 A	<b>P3</b> EAST WJZZ on WJZZ 37 fr S104 A
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**F**

**ALICE COOPER**  
*He's Back (The Man Behind The Mask)*  
LP: Friday 13 Part V Soundtrack (MCA)

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**G**

**DAVID & DAVID**  
*Welcome To The Boomtown (A&M)*  
LP: Boomtown

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**H**

**DEVICE**  
*Who Says (Chrysalis)*  
LP: 2283

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**I**

**DOCTOR & THE MEDICS**  
*Spirit In The Sky (IRS/MCA)*

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**J**

**FIVE STAR**  
*Can't Wait Another Minute (RCA)*  
LP: Silk & Steel

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**K**

**JOHN FOGERTY**  
*Eye Of The Zombie (WB)*  
LP: Eye Of The Zombie

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**L**

**JOHN FOGERTY**  
*Eye Of The Zombie (WB)*  
LP: Eye Of The Zombie

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**M**

**JOHN FOGERTY**  
*Eye Of The Zombie (WB)*  
LP: Eye Of The Zombie

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**N**

**DRAN "JUICE" JONES**  
*The Rain (Def Jam/Columbia)*

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**O**

**LOVER SPEAKS**  
*No More "I Love You's" (A&M)*  
LP: The Lover Speaks

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**P**

**LOVER SPEAKS**  
*No More "I Love You's" (A&M)*  
LP: The Lover Speaks

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**Q**

**LOVER SPEAKS**  
*No More "I Love You's" (A&M)*  
LP: The Lover Speaks

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**R**

**OUTFIELD**  
*Everytime You Cry (Columbia)*  
LP: Play Deep

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**S**

**R.E.M.**  
*Fall On Me (IRS/MCA)*

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**T**

**TALKING HEADS**  
*Wild World (Sire/WB)*  
LP: True Stories

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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**U**

**TALKING HEADS**  
*Wild World (Sire/WB)*  
LP: True Stories

<b>P1</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P2</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23	<b>P3</b> EAST WJZZ on WJZZ 39-36 SOUTH SOUTH WJZZ 40-40 WJZZ on WJZZ 38-33 HIGHEST WJZZ on WJZZ 33-23
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CONTEMPORARY RADIO

BREAKERS

JOURNEY

Girl Can't Help It (Columbia)

71% of our reporters playing it. Moves: Up 41, Debuts 52, Same 36, Down 0, Adds 35 including WBEN, WNY5, PRO-FM, KEGL, Y100, KIMN, KIS, KNBQ. See Parallels, debuts at number 37 on the CHR chart.

TOTO

I'll Be Over You (Columbia)

61% of our reporters playing it. Moves: Up 20, Debuts 41, Same 46, Down 0, Adds 34 including WKXS, PRO-FM, Z93, KRBE, WMM5, KHTR, KUBE. Complete airplay in Parallels.

NEW & ACTIVE

- ANITA BAKER "Sweet Love" (Elektra) 131/28**  
Moves: Up 57, Debuts 17, Same 29, Down 0, Adds 28 including WNY5, WBLI, Y100, KMJK, 98PXY, BJ105, WNCI, WFXO, B104 17-14, WKXS 35-29, B94 16-12, Z93 31-28, B97 15-10, 92X 33-22, WBGQ 37-31. See Parallels, debuts at number 36 on the CHR chart.
- SHEENA EASTON "So Far So Good" (EMI America) 125/9**  
Moves: Up 57, Debuts 14, Same 44, Down 1, Adds 9, WKY, KIMN, KPKE, FM100, KZIO, WXO, KKOX, KZZU, WLOL 30-27, K104 28-23, KBFM 28-15, WKAU 33-30, KFV 30-22, WOMP 33-22.
- PETER GABRIEL "In Your Eyes" (Geffen) 121/24**  
Moves: Up 27, Debuts 28, Same 42, Down 0, Adds 19 including WBER, WRNO, WLS, WKTI, KHTR, KWSS, KHFI, WSKZ, FM100, KMJK, WPHD 33-30, 95N2 30-25, KPKE 32-29, KRLD 2-40, 36, WOKI 41-32.
- ROD STEWART "Another Heartache" (WB) 117/20**  
Moves: Up 12, Debuts 27, Same 58, Down 0, Adds 20 including WCAU, PRO-FM, WVVZ, KDWB, KWSS, WHRY, WZOK, WHOT, WBNO, KKAZ, WRNO 38-34, KPZZ 39-35, WERZ 33-29, WOKI 39-31, KTUX 39-35.
- HEAD OF NOISE featuring MAX HEADROOM "Paranoia" (Chrysalis) 114/19**  
Moves: Up 40, Debuts 13, Same 42, Down 0, Adds 19 including WBER, CMOI, PRO-FM 253, KRBE, WMM5, WLOL, KWOD, R1-104, WGTZ, B96 39-35, K104 14-6, B1105 21-18, KA107 35-25, KFV 36-29, KYVO 40-33.
- FABULOUS THUNDERBIRDS "Wrap n Up" (CBS Associated) 110/10**  
Moves: Up 50, Debuts 9, Same 39, Down 2, Adds 10, KWSS, Q100, WPSY, KIJK, WJXX, KYYS, WJAD, Q101, 99KQ, WSPY, WPHD 14-10, WRNO 20-14, KNBQ 22-16, WKGB 26-21, WOKI 31-26.
- EDDIE MONEY "Take Me Home Tonight" (Columbia) 109/16**  
Moves: Up 48, Debuts 15, Same 30, Down 0, Adds 16 including WSKS, WNY5, KTKS, WVIC, WSKW, WPSY, WBCY, Y106, WPHD 39-32, WFSR 20-15, WMM5 39-30, KWSS 27-22, WERZ 40-25, WLR3 30-24, WOKI 37-29.
- PAUL SIMON "You Can Call Me Al" (WB) 107/4**  
Moves: Up 49, Debuts 10, Same 43, Down 1, Adds 4, WRZ, WLAN, WSPK, KSMB, WRSR 34-30, KDWB 34-31, WLOL 27-23, KIMN 16-13, Z94 21-17, WBGQ 30-25, WNOX 30-25, WLR3 34-28, WNEE 24-21, KP95 34-30, WBDW 18-15.
- PATTI LABELLE "Oh, People" (MCA) 90/6**  
Moves: Up 51, Debuts 5, Same 32, Down 0, Adds 28 including WKXS 9-6, WNY5 34-28, CMOI 33-26, B94 21-16, KRBE 39-34, Q100 36-33, K104 29-21, R1-104 12-11, WBCY 28-25, G105 31-29, 94TYX 19-14, KPFM 16-11, 95XIL 32-29, WZPY 30-23, WDER 17-15.
- EL DeBARGE "Love Always" (Gordy/Motown) 94/4**  
Moves: Up 51, Debuts 8, Same 33, Down 0, Adds 4, RBOS, KMJK, WYKS, KTRS, WKXS 34-30, PRO-FM 28-24, WCZY 29-25, Q100 39-36, WKGB 28-25, KAMZ 4-3, KPBFM 36-29, KIJK 30-26, KHRD 27-20, KFV 19-16, 95XOUC 35-30.
- CHICAGO "25 Or 6 To 4" (WB) 93/41**  
Moves: Up 1, Debuts 17, Same 34, Down 0, Adds 41 including WOKS, WPHD, Z93, 95N2, WRNO, WRSR, 92X, KPZZ, 93Q, WKRZ, WKQB, WKLS, WYKX, KRQ, 95XOUC, KFXX.
- LISA LISA & CULT JAM with FULL FORCE "An Cried Out" (Columbia) 88/6**  
Moves: Up 47, Debuts 9, Same 21, Down 1, Adds 9, KRBE, KZZZ, Y107, Y108, KTXU, WKSF, WGGQ, WOLF, WKXS 3-1, B94 4-1, WNYZ 21-15, KIS 18-14, FM102 6-4, WSPY 1-1, WPOW 0-4. See Parallels, debuts at number 40 on the CHR chart.
- HONEYMOON SUITE "What Does It Take" (A&M) 86/6**  
Moves: Up 44, Debuts 5, Same 26, Down 0, Adds 6, Q100, K103, KPCC, WGAN, WYKS, KYYY, WKXS 23-18, WNY5 13-10, PRO-FM 12-9, KDWB 15-11, KWK 17-11, K104 4-3, WJAZJ 4-3, WSSX 12-10, WBCY 25-25.
- THOMPSON TWINS "Nothing in Common" (Arista) 86/2**  
Moves: Up 44, Debuts 5, Same 34, Down 1, Adds 2, KMJK, WYKS, WKXS 28-23, CMOI 37-33, KTKS 30-26, WRSR 39-35, WGTZ 40-37, KWOD 27-23, R1-104 20-18, KYNO 40-35, KFV 24-18, 95XOUC 29-24, WWSL 29-18, Y94 12-9.
- HUMAN LEAGUE "Human" (Virgin/A&M) 82/80**  
Moves: Up 1, Debuts 0, Same 1, Down 0, Adds 80 including Q107, WAVA, 94Q, WRSR, B96, 92X, KDWB, KHTR, WLOL, KIMN, KPKE, KIS, KMJK, KWOD, KMEL.
- BEATLES "Twist and Shout" (Capitol) 81/2**  
Moves: Up 48, Debuts 5, Same 24, Down 2, Adds 2, WDBR, KTRS, B104 28-12, B94 12-8, KRBE 6-1, 95N2 29-20, WVVZ 32-25, KIS 1-1, KWSS 9-4, KULB 2-1, KNBQ 3-1, 98PXY 27-12, KCAQ 6-5, KATD 1-1, KZZU 3-1. See Parallels, debuts at number 39 on the CHR chart.
- RIC OCASEK "Emotion in Motion" (Geffen) 79/38**  
Moves: Up 3, Debuts 10, Same 28, Down 0, Adds 38 including CMOI, WMM5, WVK, WLOL, KPZZ, WNNK, KHFI, WHRY, KIJK, HOIKQ, KZZU, WZPY, KKLS, WT30-20, KOZ 31-23.
- PET SHOP BOYS "Love Comes Quietly" (EMI America) 75/21**  
Moves: Up 8, Debuts 9, Same 37, Down 0, Adds 21 including WBER, FM102, WNNK, WTLQ, WANS, WFKC, WKSF, WBSW, KOCC, KTRS, WKXS 4-3, WVVZ 40-36, KWK 38-33, KPZZ 38-34.
- KENNY LOGGINS "Playing With the Boys" (Columbia) 74/3**  
Moves: Up 27, Debuts 6, Same 38, Down 0, Adds 3, WERZ, WKRZ, KTRS, WPHD 40-35, WMM5 38-31, KDWB 33-29, KPZZ 37-33, WKGB 22-17, WOLX 38-33, KYYS 30-23, 95XIL 24-20, WWSL 35-30, Y94 32-24, KDVB 24-13, OK95 22-19.
- NEW EDITION "Earth Angel" (MCA) 70/9**  
Moves: Up 31, Debuts 13, Same 17, Down 0, Adds 9, WYKS, KIS, KWSS, WTLQ, WABB, WGY, 95XOUC, WKZ, 100KH, WVA 23-18, WCZY 10-7, KBEO 12-10, FM102 4-3, WROO 31-21, G105 33-27.
- JETS "Private Number" (MCA) 70/2**  
Moves: Up 39, Debuts 1, Same 27, Down 1, Adds 2, PRO-FM, KDWB, WKXS 29-26, WCZY 34-30, WERZ 39-36, WNOX 23-20, WAPE 30-27, KBOS 37-34, KMGX 20-14, KYNO 21-18, KDON 36-29, 95XOUC 37-28, WKSF 33-30, Z102 28-25, WAZ 39-29.
- NU SHOZU "Point of No Return" (Atlantic) 68/6**  
Moves: Up 28, Debuts 6, Same 22, Down 4, Adds 8, Q102, WGMF, WBBQ, KEZB, WABB, BJ105, WKSF, Z102, WKXS 32-25, WNY5 29-23, KWOD 34-25, KMEL 10-8, KLUC 37-30, KFV 2-2, KZZU 11-9.
- MOODY BLUES "The Other Side of Life" (Polygram/Polygram) 66/2**  
Moves: Up 32, Debuts 4, Same 26, Down 2, Adds 2, KRBE, WYKS, WPHD 38-33, WRSR 28-23, KWK 29-23, Q100 33-30, WPSY 30-21, WKRZ 31-29, WOLX 29-26, KDON 40-33, 95XOUC 39-34, 100KH 30-25, KFMM 30-24, Y94 15-12, SLV98 37-33.
- BOB SEGER & THE SILVER BULLET BAND "N' You" (Capitol) 66/2**  
Moves: Up 32, Debuts 7, Same 25, Down 0, Adds 2, KZIO, WZPL, WPHD 27-19, PRO-FM 29-25, WLS 31-25, WMM5 35-29, KWK 24-20, Q100 38-32, WERZ 34-30, WBCY 21-17, WOKI 28-21, FM100 25-20, OK100 38-30, 95XIL 20-15, KKAZ 27-23.
- TRUMP "Somebody's Out There" (MCA) 64/15**  
Moves: Up 10, Debuts 8, Same 31, Down 0, Adds 15 including WNY5, KRBE, KPZZ, R1-104, WNOX, WRON, 95XOUC, KFMM, KCAQ, KVVZ, SLV98, WPHD 29-12, K104 27-17, WKDD 34-27, KOZ 38-32.
- LUTHER VANDROSS "Give Me The Reason" (Epic) 61/15**  
Moves: Up 6, Debuts 2, Same 37, Down 1, Adds 15 including WCAU, PRO-FM, Y100, B97, KPZZ, WTC, KDON, KITS, KRQ, KOZ, WVVZ 33-28, B96 36-33, KIS on, KMEL 4-2, KAMZ 23-19.

MOST ADDED

MOST ACTIVE

HOTTEST

- HUMAN LEAGUE (80)
- CHICAGO (41)
- RIC OCASEK (38)
- JOURNEY (35)
- TOTO (34)
- ANITA BAKER (28)
- CYNDI LAUPER (25)
- PETER GABRIEL (24)
- ROBERT PALMER (23)
- BELINDA CARLISLE (22)
- ANITA BAKER (74)
- SHEENA EASTON (70)
- EDDIE MONEY (63)
- PAUL SIMON (58)
- EL DeBARGE (57)
- FABULOUS THUNDERBIRDS (57)
- PETER GABRIEL (55)
- LISA LISA (55)
- ART OF NOISE (53)
- BEATLES (51)

- H. LEWIS & NEWS (128)
- ANDERSON & LORING (108)
- BERLIN (95)
- LOU LOMAX (91)
- DARYL HALL (86)
- RUN D.M.C. (84)
- STACEY Q (59)
- GLASS TIGER (43)
- STEVE WARWOOD (43)
- JOAN JACOBSON (40)

Most Active = Ups + Debuts - Downs

SIGNIFICANT ACTION

- BON JOVI "You Give Love A Bad Name" (Mercury/Polygram) 43/10**  
Moves: Up 7, Debuts 8, Same 18, Down 0, Adds 10, WKOB, WROQ, WOKI, WALK, KYIS, 95XIL, WKSF, KSMB, WBWB, KILS, WCAU 39-36, Q100 37-31, WPSY 39-34, KTUX 39-33, WRON 33-23.
- DOCTOR AND THE MEDICS "Spirit in the Sky" (IRS/MCA) 38/1**  
Moves: Up 18, Debuts 3, Same 14, Down 1, Adds 1, Y100, WRNO 32-22, WPHD 5-4, CFTR 33-23, 93FM 2-2, WMM5 24-21, KWK 11-8, WTLQ 14-11, K1103 d-31, KYVO 20-17, WUGY 38-34, WQD 11-7, KNOC d-38, WFFM 38-33, WWSL 28-23.
- GWEN GUTHRIE "Ain't Nothin' Goin' On But The Rent" (Polygram/Polygram) 37/5**  
Moves: Up 10, Debuts 4, Same 18, Down 0, Adds 5, FM102, WCKN, KK104, Y106, SLV98, WKXS 5-2, WNY5 28-22, B94 d-28, B96 40-36, KMEL 3-3, WNNK 24-17, WSPK 19-10, R1-104 d-40, KYNO d-37, WCL 31-24.
- JOHN FOEGERTY "Eye Of The Zombie" (WB) 37/10**  
Moves: Up 7, Debuts 3, Same 21, Down 0, Adds 0 including WPHD 35-33, WRNO d-39, WRSR 37-33, WMM5 d-40, WKTI 6-30, WPSY on, WLR3 40-32, KYS on, KYVO 39-37, WCOX 39-33, KFMM on, KSMB on, WWSL on, KATD 28-20, OK95 40-37.
- LUIS CARDENAS "Runaway" (Aired Artists) 30/13**  
Moves: Up 1, Debuts 0, Same 16, Down 0, Adds 13, KRBE, WMM5, Q100, WSPK, WOKI, WKR, WRON, KOZ, WJAD, WWSL, WDBR, KGOT, KOZE, WKSE on, 99KQ 40-38.
- IT BITES "It's A Whole New World" (Geffen) 27/11**  
Moves: Up 0, Debuts 0, Same 18, Down 0, Adds 11, WERZ, R1-104, KTXU, KBOS, WUGY, WKZ, WOMP, KQIZ, WKSF, WWSL, KBIM, Q100 on, WGMF on, KATD on, KZZU on.
- TALKING HEADS "Wim Wild Life" (Sire/WB) 27/0**  
Moves: Up 4, Debuts 4, Same 20, Down 0, Adds 0 including WPHD d-40, B94 on, KEGL on, 95N2Z on, WRSR d-39, WLOL 35-30, WGMF on-dp, WGTZ d-36, Z104 29-25, KFMM 34-32, WAZ 7-0.
- THE LOVER SPEARS "We More I Love You's" (A&M) 23/0**  
Moves: Up 1, Debuts 0, Same 21, Down 1, Adds 0 including WBER on, R1-104 on, WRCK on, WRFO on, KSNB on, WIGY on, 95XOUC on, WGAN on, WWSL 16-12, 99KQ on, SLV98 on.
- BELINDA CARLISLE "I Feel The Magic" (IRS/MCA) 22/22**  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 22 including B97, WRNO, R1-104, WGMF, WPSY, B108, WANS, WMM5, KTKS, KSNB, KLUC, KATD, WZZM, WYFL, KKAZ d-40.
- CAHO "Word Up" (Atlanta Artists/Polygram) 21/11**  
Moves: Up 4, Debuts 2, Same 4, Down 0, Adds 11, WOKS, Z100, B94, Y100, B97, WKOB, WROQ, WDJ, KFV, WJAD, KSMB, KMEL 30-28, KAMZ 30-27, KWES 32-24, Z102 38-31.
- OUTFIELD "Everytime You Cry" (Columbia) 20/20**  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 20 including WRSR, K104, B108, WSKZ, WNOX, WKDD, KYYS, KFV, OK100, WOMP, KFMM, WJAD, WWSL, KFMM, KKAZ.
- FIVE STAR "Can't Wait Another Minute" (RCA) 19/7**  
Moves: Up 0, Debuts 0, Same 10, Down 0, Adds 7, WSPK, WSSX, WCKN, KSNB, KMJK, KLUC, WJAD, B96 d-40, WCZY 36-35, KZZP on, KMEL 33-28, WPOW 19-16, KFV 33-26, KCAQ 32-30, KATD 33-28.
- ONE TO ONE "Angel in My Pocket" (A&M) 19/0**  
Moves: Up 4, Debuts 0, Same 13, Down 2, Adds 0 including K104 on, WRSR on-dp, WTLQ on, WKDD on-dp, KATD on, Q100 on, 95XIL 28-23, WBNB 24-23, KKAZ 40-37, KBIM 40-38.
- DAVID & DAVID "Welcome To the Boomtown" (A&M) 18/8**  
Moves: Up 0, Debuts 0, Same 9, Down 0, Adds 8, WRSR, WRON, 95XIL, KOZ, 99KQ, KGOT, KOZE, OK95, K104 on, KTXU on, KCAQ on-dp, WZON on, WJAD on, WFFM on, WWSL d-38.
- CHRIS THOMPSON "What a Woman Wants" (Atlantic) 18/13**  
Moves: Up 0, Debuts 1, Same 2, Down 0, Adds 13, K104, WTLQ, KIK, KATD, OK100, 100KH, 95XIL, KQIZ, WJAD, WWSL, KKAZ, KBIM, OK95, FM100 d-35, WYFL on-dp.
- DEVICE "Who Says" (Chrysalis) 14/14**  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 14, KTXU, KIKX, KSNB, KLUC, KZZU, KQIZ, WJAD, Q104, WFFM, WWSL, KYYS, KLUC, KBIM, OK95.
- ALICE COOPER "He's Back (The Man Behind The Mask)" (MCA) 13/4**  
Moves: Up 0, Debuts 3, Same 6, Down 0, Adds 4, KRBE, KWK, KPNB, WZON, WKXS on, WKSE on, KZZP on, KJ103 d-35, KIKX on-dp, KRO on-dp, WOMP d-37, KIK d-40, KBIM on-dp.
- R.E.M. "Fall On Me" (IRS/MCA) 12/6**  
Moves: Up 1, Debuts 1, Same 4, Down 0, Adds 6, WPHD, WRNO, WOKI, WBWB, WDBR, KGOT, 940 25-22, WRSR on, WBCY on, Z102 d-40, WWSL on.
- DRAN "JUICE" JONES "The Rain" (Def Jam/Columbia) 11/6**  
Moves: Up 1, Debuts 4, Same 0, Down 0, Adds 6, B94, Q102, KMJK, KYNO, KDON, KATD, FM102 d-18, KMEL 24-20, KAMZ 19-29, WPOW 48-28, Z102.
- KIM MITCHELL "Patio Lanterns" (Atlantic) 11/0**  
Moves: Up 1, Debuts 0, Same 9, Down 1, Adds 0, WKSE on, WNY5 on, WPHD 3-3, CMOI on, WERZ on, WTLQ on, KTXU on, WZON on, KOZ 33-30, 99KQ 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 (name) designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week. Up for upward chart movement. Same for sideways or continued unchanged activity. Down for downward chart activity, and Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels.

NOTE: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40 CHR Rotation Criteria - Fulltime Adds and/or One: four plays in a 24-hour period, three of them before midnight. Dayparted Adds and/or One: two plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 104  
Adds & Hots Begin on Page 102  
P-1 Playlists Begin on Page 100

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall. This information will be published in R&R each week on the CHR Adds & Hots pages.

# UNDRESSING A HIT.

## The Story Of Jermaine Stewart.

We knew from the start that "We Don't Have To Take Our Clothes Off" had all the makings of a hit. But when the Jermaine Stewart single was released in December 1985, the reaction was not encouraging. The song ultimately peaked at #64 on the R&B chart, and #41 on the dance chart, but with our continued belief in Jermaine's music, style and image, we refused to let up. We forged ahead with top 40 and video promotion through every excuse and obstacle in the book. Finally our efforts began to pay off. We put Jermaine on a national promo tour, and combined with heavy play on Top 40, B.E.T., MTV, Friday Night Videos and the clubs, "We Don't Have To Take Our Clothes Off" went Top 5 by mid-August.

Today—eight months after its release—*Frantic Romantic* is selling Top 15 at retail, with a reorder pattern of 50,000 units a month.

This brings us to "Jody," Jermaine's new all-format hit single. Since its first week out, it's been one of R&B radio's hottest records. Dance clubs report great breakouts on the 12" remix. And Pop radio is primed and ready for adds this week.

The Jermaine Stewart story is only beginning. With an upcoming tour, a fast-breaking single, and an album that contains several more hits, Arista will continue to demonstrate what total commitment and teamwork can do to break an artist.



**ARISTA, STYLE. COMMITMENT. SUCCESS.**

ARISTA



CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	
5	4	3	1 LIONEL RICHIE/Dancing On The Ceiling (Motown)
9	6	5	2 HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)
4	2	2	3 BERLIN/Take My Breath Away (Columbia)
2	1	4	4 STEVE WINWOOD/Higher Love (Island/WB)
13	9	6	5 CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS)
3	3	4	6 BANANARAMA/Venus (London/PG)
17	14	10	7 DARYL HALL/Dreamtime (RCA)
10	8	7	8 MICHAEL McDONALD/Sweet Freedom (MCA)
14	11	9	9 MIAMI SOUND MACHINE/Words Get In The Way (Epic)
15	12	11	10 REGINA/Baby Love (Atlantic)
18	15	12	11 RUN D.M.C./Walk This Way (Profile)
20	16	13	12 GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan)
34	21	15	13 GENESIS/Throwing It All Away (Atlantic)
28	19	16	14 BILLY OCEAN/Love Zone (Jive/Arista)
39	25	18	15 JANET JACKSON/When I Think Of You (A&M)
33	27	21	16 LOVERBOY/Heaven In Your Eyes (Columbia)
8	7	14	17 TIMEX SOCIAL CLUB/Rumors (Jay)
26	22	19	18 DOUBLE/The Captain Of Her Heart (A&M)
1	5	8	19 MADONNA/Papa Don't Preach (Sire/WB)
37	28	23	20 STACEY Q/Two Of Hearts (Atlantic)
40	31	24	21 VAN HALEN/Love Walks In (WB)
—	40	28	22 DON JOHNSON/Heartbeat (Epic)
24	18	23	23 KLYMAXX/Man Size Love (MCA)
—	34	24	24 TINA TURNER/Typical Male (Capitol)
—	36	29	25 EURYTHMICS/Missionary Man (RCA)
32	30	26	26 ZZ TOP/Velcro Fly (WB)
—	37	33	27 BILLY JOEL/A Matter Of Trust (Columbia)
6	10	20	28 PETER CETERA/Glory Of Love (Full Moon/WB)
—	35	32	29 SIMPLY RED/Money's Too Tight (To Mention) (Elektra)
—	38	30	30 CYNDI LAUPER/True Colors (Portrait/CBS)
38	34	31	31 PAUL McCARTNEY/Press (Capitol)
—	37	32	32 ROBERT PALMER/I Didn't Mean To Turn You On (Island)
7	13	22	33 BELINDA CARLISLE/Mad About You (IRS/MCA)
23	23	25	34 DAVID LEE ROTH/Yankee Rose (WB)
12	17	27	35 JERMAINE STEWART/We Don't Have To Take Our Clothes Off (Ten/Arista)
DEBUT	36	36	36 ANITA BAKER/Sweet Love (Elektra)
BREAKER	37	37	37 JOURNEY/Girl Can't Help It (Columbia)
DEBUT	38	38	38 MUNKEES/That Was Then, This Is Now (Arista)
DEBUT	39	39	39 BEATLES/Twist And Shout (Capitol)
DEBUT	40	40	40 LISA LISA & CULT JAM with FULL FORCE/All Cried Out (Columbia)

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Complete Tracks Chart Begins on Page 94

ADULT CONTEMPORARY

7	3	1	1 HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)
11	9	5	2 ANITA BAKER/Sweet Love (Elektra)
3	1	2	3 CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS)
10	7	4	4 BERLIN/Take My Breath Away (Columbia)
5	4	3	5 LIONEL RICHIE/Dancing On The Ceiling (Motown)
25	14	10	6 GENESIS/Throwing It All Away (Atlantic)
8	8	7	7 STEVE WINWOOD/Higher Love (Island/WB)
12	10	9	8 BILLY OCEAN/Love Zone (Jive/Arista)
1	2	6	9 MIAMI SOUND MACHINE/Words Get In The Way (Epic)
17	13	11	10 EL DeBARGE/Love Always (Gordy/Motown)
6	6	8	11 MIKE & THE MECHANICS/Taken In (Atlantic)
19	16	13	12 AIR SUPPLY/Lonely Is The Night (Arista)
18	17	14	13 NEIL DIAMOND/The Story Of My Life (Columbia)
22	18	15	14 MOODY BLUES/The Other Side Of Life (Polydor/PG)
2	5	12	15 MICHAEL McDONALD/Sweet Freedom (MCA)
26	21	18	16 PAUL SIMON/You Can Call Me Al (WB)
—	20	17	17 TOTO/I'll Be Over You (Columbia)
—	19	18	18 CYNDI LAUPER/True Colors (Portrait/CBS)
—	21	19	19 CARLY SIMON/Coming Around Again (Arista)
4	11	16	20 DOUBLE/The Captain Of Her Heart (A&M)
28	25	22	21 ROSIE VELA/Magic Smile (A&M)
9	12	17	22 PETER CETERA/Glory Of Love (Full Moon/WB)
29	24	23	23 DARYL HALL/Dreamtime (RCA)
—	30	26	24 BOB SEGER & THE SILVER BULLET BAND/It's You (Capitol)
—	30	26	25 BILLY JOEL/A Matter Of Trust (Columbia)
30	26	27	26 THOMPSON TWINS/Nothing In Common (Arista)
BREAKER	27	27	27 JANET JACKSON/When I Think Of You (A&M)
BREAKER	28	28	28 DAVID FOSTER/Who's Gonna Love You Tonight (Atlantic)
BREAKER	29	29	29 DAVID PACK/I Just Can't Let Go (WB)
DEBUT	30	30	30 DAVE ADAMS/Dancin In My Sleep (Elektra)

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AOR TRACKS

Three Weeks	Two Weeks	Last Week	
3	2	1	1 PETER GABRIEL/In Your Eyes (Geffen)
16	3	3	2 EDDIE MONEY/Take Me Home Tonight (Columbia)
1	1	2	3 GENESIS/Throwing It All Away (Atlantic)
5	4	4	4 STEVE WINWOOD/Split Decision (Island/WB)
—	12	5	5 JOHN FOGERTY/Eye Of The Zombie (WB)
9	8	6	6 R.E.M./Fall On Me (IRS/MCA)
14	9	7	7 TALKING HEADS/Wild Wild Life (Sire/WB)
26	16	9	8 BOB SEGER & THE SILVER.../It's You (Capitol)
18	17	9	9 TRIUMPH/Somebody's Out There (MCA)
—	21	10	10 RIC OCASEK/Emotion In Motion (Geffen)
19	15	11	11 BILLY JOEL/A Matter Of Trust (Columbia)
27	22	12	12 DAVID & DAVID/Welcome To The Boomtown (A&M)
BREAKER	13	13	13 HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)
8	7	7	14 DARYL HALL/Dreamtime (RCA)
24	20	16	15 BONNIE RAITT/No Way To Treat A Lady (WB)
BREAKER	16	16	16 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)
22	21	18	17 GEORGE THOROGOOD &.../Reelin' & Rockin' (EMI America)
11	11	12	18 DAVID LEE ROTH/Tobacco Road (WB)
—	45	30	19 STEVE WINWOOD/Freedom Overspill (Island)
32	24	22	20 BON JOVI/You Give Love A Bad Name (Mercury/PG)
43	31	26	21 FABULOUS THUNDERBIRDS/Look At That... (CBS Associated)
42	29	24	22 ICEHOUSE/Cross The Border (Chrysalis)
4	6	10	23 EURYTHMICS/Missionary Man (RCA)
38	27	25	24 DON JOHNSON/Heartbeat (Epic)
13	13	14	25 FIXX/Built For The Future (MCA)
15	14	17	26 GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan)
BREAKER	27	27	27 SMITHREENS/Blood & Roses (Enigma)
47	42	42	28 DAVID LEE ROTH/Goin' Crazy (WB)
58	49	41	29 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
48	36	34	30 38 SPECIAL/Heart's On Fire (A&M)

BLACK/URBAN

6	4	1	1 JANET JACKSON/When I Think Of You (A&M)
13	5	4	2 ORAN "JUICE" JONES/The Rain (Def Jam/Columbia)
4	3	3	3 LEVERT/Pop Pop Pop Pop Goes My Mind (Atlantic)
14	7	6	4 LISA-LISA & CULT JAM with FULL FORCE/All Cried Out (Columbia)
3	2	2	5 GWEN GUTHRIE/Ain't Nothin' Goin On But The Rent (Polydor/PG)
18	10	7	6 EL DeBARGE/Love Always (Gordy/Motown)
23	16	10	7 CAMEO/Word Up (Atlanta Artists/PG)
17	11	9	8 ASHFORD & SIMPSON/Count Your Blessings (Capitol)
31	20	13	9 NEW EDITION/Earth Angel (MCA)
20	17	12	10 MIDNIGHT STAR/Midas Touch (Solar/Elektra)
16	13	11	11 JEFFREY OSBORNE/Soweto (A&M)
25	22	14	12 HOWARD HEWETT/I'm For Real (Elektra)
26	23	16	13 MAZE/I Wanna Be With You (Capitol)
37	30	20	14 TEMPTATIONS/Lady Soul (Gordy/Motown)
34	28	16	15 FIVE STAR/Can't Wait Another Minute (RCA)
1	1	5	16 BILLY OCEAN/Love Zone (Jive/Arista)
21	19	17	17 GLENN JONES/Giving Myself To You (RCA)
38	26	21	18 RUN D.M.C./Walk This Way (Profile)
28	25	23	19 JAMES INGRAM/Always (Quest/WB)
—	30	20	20 TINA TURNER/Typical Male (Capitol)
—	34	25	21 GEORGE BENSON/Kisses In The Moonlight (WB)
10	8	8	22 LIONEL RICHIE/Dancing On The Ceiling (Motown)
—	31	23	23 REBBIE JACKSON/Reaction (Columbia)
33	29	26	24 KRISTOL/Passion From A Woman (Epic)
—	37	29	25 GREGORY ABBOTT/Shake You Down (Columbia)
32	31	28	26 DOUG E. FRESH/All The Way To Heaven (Reality/Fantasy)
—	37	27	27 KENNY G/What Does It Take (To Win Your Love) (Arista)
BREAKER	38	38	28 MELBA MOORE featuring FREDDIE JACKSON/A Little Bit More (Capitol)
—	40	36	29 RJ'S LATEST ARRIVAL/Heaven In Your Arms (Manhattan)
—	35	30	30 LOOSE ENDS/Slay A Little While, Child (MCA)
—	34	31	31 FORCE MD'S/One Plus One (Tommy Boy/WB)
9	9	15	32 PRINCE/Anotherloverholenoyhead (WB)
19	17	27	33 WHODINI/One Love (Jive/Arista)
12	12	17	34 CHAKA KHAN/Love Of A Lifetime (WB)
—	39	35	35 YARBROUGH & PEOPLES/Wrapped Around Your Finger (Total Exper/RCA)
24	24	24	36 MELI'SA MORGAN/Fool's Paradise (Capitol)
BREAKER	37	37	37 CLUB NOUVEAU/Jalousy (Tommy Boy)
2	6	22	38 LUTHER VANDROSS/Give Me The Reason (Epic)
BREAKER	39	39	39 JERMAINE STEWART/Jody (Arista)
DEBUT	40	40	40 PHYLLIS HYMAN/Old Friend (PIR/Manhattan)

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