INSIDE:

CONTEMPORARY CHRISTIAN'S NEW HORIZONS
As a preview for R&R's new Contemporary Christian section debuting in January, a four-page mini-special features Editor Brad Burkhart explaining the difference between Religious radio and Contemporary Christian, Adam White taking to the field's top record executives, Reed Bunzel examining its syndication prospects, and radio programmers picking the Top 20 records of 1986 and of all time.

Page 24

LASKER-VIEWS THE RADIO/RECORD SCENE
In a special interview, the ever-provocative Jay Lasker, Motown President, tells Adam White why record companies have become private detectives for radio, why synthesizers are an unhealthy influence, and how "cutting across the grain" breeds success.

Page 37

COUNTRY RATINGS INDEX:
THE DOW JONES OF COUNTRY RADIO
Lon Helton introduces a new and useful "instant indicator" of how Country radio is performing: the "Country Ratings Index" is the sum of the Arbitron Adults 25-54 shares for all Country stations in continuously-measured markets.

Page 55

FCC APPROVES 166 STATION SALES
Beating the year-end rush, the Commission cleared 166 station sales this week, ahead of the new tax laws ... and brokers are thrilled.

Page 14

IN THE NEWS THIS WEEK
• WZEN becomes KATZ-FM as Charles Richardson becomes GM and KATZ (AM) goes Heart & Soul
• KZPS goes Classic Rock
• KZEP goes Classic Gold
• WB top label in Year-End preview
• PMRC, PTA set explicit lyrics report
• Cathy Sweeney Sales Manager
• WCOZ

Page 3

NTIA'S SIKES BOOSTS AM
Former radio broadcaster Al Sikes uses the underexploited NTIA forum for AM band boomerism.

Page 14

ASSAYING GOLD RESEARCH
Rick Peters recently concluded auditorium testing of the bulk of KLVU/Dallas's music. In a revealing article he shares the results with Sean Ross in this week's Gold column.

NEXT WEEK IN R&R
The gala Year-End issue includes 1986 charts, recaps of the year's highlights, top label achievements, the complete 1986 hit lists, and much more (see preview, Page 3).

Page 5.00

Phoenix Market In Motion
Sebastian KDKB PD; Seemiller Manages KOOL; McNeill KOY OM

Broadcast veteran Jim Seemiller has been selected as GM for Adams Communications' forthcoming Gold-formatted acquisitions KOOL-AM & FM Phoenix. He will step in when Adams closes on the combo next week, taking over for acting GM and KOOL (AM) PD Del Hall.

Page 4

Clifford, Bremner New Presidents At King

Eric Bremner
Bremner has been named President/Broadcaster of King Broadcasting Corp. Both will succeed Ancil Payne on June 30, 1987, when Payne retires as President after 15 years. Clifford joined King in 1978. He was previously Deputy Commissioner of New York City from 1974-78, before which he was a VP at Bankers Trust Co. In his new position, he will oversee all King Corporate functions and the operation of King Videocele.

Page 4

NRBA's Voron Dies

Ab Voron, longtime leader of the National Radio Broadcasters Corporation (NRBA), died Sunday night at the Miami Heart Institute after battling cancer for more than a year. He was 68.

In the 1960s, as the owner of an FM station in his native Philadelphia, Voron became one of the early leaders of the National Association of FM Broadcasters, which later evolved into NRBA. He served as NRBA's Executive Director for many years, and after relinquishing the post several years ago remained active in association affairs.

"He was really the guiding light of the organization," said Voron.

Page 8

NOTE FROM THE PUBLISHER

Abe Voron
I believe the part about Abe will remember forever is when he was in Barcelona addressing a room of Spanish broadcasters. He said, "Radio in America is the voice of freedom. It's hard to explain, but it makes it twice as difficult and twice the fun." Abe was one of our finest Freedom Fighters ... we thank God for his footsteps.

— Dwight Case
BOSTON

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PMRC, PTA To Release Explicit Lyrics Report

Next week, the Parents’ Music Resource Center and the National PTA are scheduled to release a report on the effectiveness of their year-old agreement with the RIAA over explicit song lyrics.

Both organizations recently declared that “many” record companies have not been abiding by “good-faith” accord. The new report is expected to identify releases which have not been muffled, including the RIAA over explicit song lyrics.

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According to PMRC spokeswomwoman Jennifer Woodrow, the material will be made public at a press conference set for Wednesday (12/19) in Washington, DC.

This week, principals of the PMRC are due to meet with RIAA President Stan Gottikov and President-elect Jay Berman. A spokesman for the recording industry association confirmed that a meeting has been scheduled for Thursday (12/4) in Washington. It was at the request of PMRC/PTA officials, he said.

Last month, the parents’ groups met with representatives from various RIAA member companies. Specifics of those discussions have not been made public.

In announcing dissatisfaction with label compliance during the agreement’s first 12 months, National PTA President Ann Kahan said, “We agreed to remain silent about the issue over the course of a year to allow the 22 companies which signed on to this program enough time to implement it on their own.

However, we will not

PMRC/See Page 4

Richardson GM To Heart & Soul

Charlie Richardson AM. Personnel changed frequently. Fuller was at least the fourth PD since 1984. Early efforts from St. Louis had been up to 22 people, or more than half the staff, leaving the station. Spencer can account for only eight firings but indicated that because of a large number of part-time employees the exact count will remain in place. Mel Deon and Qula Allen have joined the FM airstaff from WYLD. Keny Q and Cheryl Winston remain from WZEN. ked.

Music, in fall 1982, and one of the first to fill a market hole in the CHR revival of 1982-84. At that time Dallas/Ft. Worth had no other mainstream CHR. The station, then known as KAFM, was a market force for several years with KRKS, and KEGL switched to CHR simultaneously. Its ratings fell steadily after that, despite experiments with Jazz beginning last summer.

The move gives Dallas/Ft. Worth four Gold stations, including AOR-slanted KQXZ and R&R Gold KDKA (AM). Ironically, KZPS sister KAAM was a mainstream Oldies station until signal limitations prompted a move to Big Band earlier this year. Shomby is dependent on KZPS’s male skew, and a $1.5 million ad campaign scheduled for next year to set the station apart from the rest of the market.

KZPS OptS For Classic Hits

After more than four years in CHR, KZPS (225.5) Dallas has segued to “Classic Hits of the 80s & 90s” format.

However, the station’s current staff remain in place, as does a nightly five-hour jazz block.

“KZPS will not be an ‘Oldies’ station,” he added. A current chart of 20 records will be maintained, and those titles will account for roughly 40% of the music mix. Unlike the market’s Gold leader, KLUV, KZPS will remain a Top 40 station. Jazz, which had been part of the mix throughout the day, will now be broadcast only during a six-hour block on Sunday.

KZPS was one of the first Bonneville stations to leave Beautiful Music, in fall 1982, and one of the first to fill a market hole in the CHR revival of 1982-84. At that time Dallas/Ft. Worth had no other mainstream CHR. The station, then known as KAFM, was a market force for several years with KRKS, and KEGL switched to CHR simultaneously. Its ratings fell steadily after that, despite experiments with Jazz beginning last summer.

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Geffen held a listening party for Debbie Harry's "Rockbird" LP in L.A. recently, with labelmates Wang Chung among the guests. Pictured (l-r) are Geffen President Ed Rosenblatt, Harry's manager Stanley Arkin, Wang Chung's Jack Huess, Harry, WC's Nick Feldman, and producer Gil Gals Band member Seth Justman.

Lauper's Platinum Topper

While on tour in Australia, Cyndi Lauper received an Australian quadruple platinum award for the "She's So Unusual" LP and platinum for "True Colors" (achieved two weeks out of the chart). Pictured (l-r) are CBS Australia's Chris Moss, manager David Wolf, CBS's GM Robert and Viv Hudson, Lauper, and CBS's Ian England, Managing Director Denis Handlin, and Fleur Salafy.

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Find out how your station can be the overnight sensation in your market. For additional information call Jim Williams at (205) 955-7214 or Jeff Lyman at (615) 885-6789.

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**McNeill Meets Hartley-Fitzgerald**

Paul McCartney (center) recently visited the U.S. and discussed promotional and possible concert tour plans with Mark Hartley (left) and Larry Fitzgerald (right), who represent McCartney's MPL Ltd. in the U.S.

**McNeill**

Continued from Page 1

general to lead the programming troops. Bob's had nothing but success in his career, and having worked with him since the spring I can see why. He has a passion for the business and is absolutely committed to winning. It's not enough to be a good programmer these days. You also have to be able to manipulate Arbitron, and Bob possesses both those skills.

KOY-FM, formerly KOVT, converted its successful Easy Listening format to KOY's full-service presentation in July. The stations simulcast at night, when the AM broadcasts Talk programming. Said McNeill, "We're very pleased with the results so far. We came out as the top-rated AC station in the summer book, and feel we're on track for continued success through the fall." He continued, "The importance we place upon the success of KOY to our company is such that I should be personally involved. But it's with mixed emotions that we accept Chick's resignation. He has been instrumental in orchestrating the success we've had."

---

**KQYT**

The KOY tandem represents the fourth and fifth Edens stations. McNeill will have programmed, following stints with WRVA, WRQX, and WRQX-FM/Tampa. A 20-year broadcaster, McNeill has worked for Edens principal Gary Edens since 1972, excluding a stint with Viacom between 1986 and 1993 at KKKK-AM & FM/Atlanta (ABC) and WRQX-FM/Washington (OM). McNeill said, "This is an extremely successful, rapidly growing company that will afford a lot of people some excellent opportunities."

In other station news, MD Jack Blair has left the station and will not be replaced. Meanwhile, Gary McCarter, a former personality at Los Angeles stations KZLA, KBIG, and KJOI who joined KOY 14 months ago, has been named Programming Assistant.

**PolyGram, Gabriel Launch Amnesty LP**

"Rock For Amnesty," an anthology honoring the 25th anniversary of Amnesty International, has just been released by Mercury/PolyGram. Pictured at a New York press conference are UK air personality/author Paul Gambaccini, Peter Gabriel (whose "Biko" leads off the LP), Amnesty Int USA Director John Heyday, PG Sr. VP Harry Anger, and AI UK Deputy Director Pat Duffy.

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**ONE YEAR AGO TODAY**

- John Blair & Co. buys Torbat Radio & Salmon Radio
- Al Coury joins Geffen as Promotion/Marketing Chief
- #1 CHR: "Broken Wings" - Mr. Mister (RCA)
- #1 AC: "Say You, Say Me" - Lionel Richie (Motown) (3 wks)
- #1 BU: "Don't Say No Tonight" - Eugene Wilde (Philly World/Atlantic)
- #1 COU: "Morning Desire" - Kenny Rogers (RCA) (3 wks)
- #1 AOR Track: "Talk To Me" - Stevie Nicks (Modern/A&M)
- #1 LP: "Alterburner" - ZZ Top (WB) (6 wks)

**FIVE YEARS AGO TODAY**

- Dane Hallam PD at WHN/New York
- #1 CHR: "Waiting For A Girl Like You" - Foreigner (Atlantic) (5 wks)
- #1 AC: "Yesterday's Song" - Neil Diamond (Columbia) (7 wks)
- #1 BU: "Let's Groove" - Earth, Wind & Fire (ARC/Columbia) (2 wks)
- #1 Country: "Bel Your Heart On Me" - Johnny Lee (Full Moon/Ashkyn) (1 wk)
- #1 LP: "Tattoo You" - Rolling Stones (PolyGram/London) (9 wks)

**TEN YEARS AGO TODAY**

- #1 CHR: "Tonight's The Night" - Rod Stewart (WB) (4 wks)
- #1 AC: "You Don't Have To Be A Star" - Marilyn McCoo & Billy Davis (ABC)
- #1 Country: "Thinking Of A Rendezvous" - Johnny Duncan (Columbia) (3 wks)
- #1 LP: "Songs In The Key Of Life" - Stevie Wonder (Tamla/Motown) (8 wks)
Do you remember when you first heard "Sgt. Pepper's Lonely Hearts Club Band?" Or where you were when Pink Floyd "wished you were here," or first visited the Dark Side of the Moon? The music was special. So were the moments.

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TRANSACTIONS

Atlantic Morris Buys WRAN

WRAN/DOVER, NJ
BUYER: Atlantic Morris Broadcasting, a wholly-owned subsidiary of Orange and Rockland Utilities, Inc., and James Smith, Chairman. It also has contracted to buy WDUR/Ocean City, NJ.
SELLER: Bell Broadcasting Co., Richard Bell, owner. It also owns WJJP/Poughkeepsie, NY and WALL & WGLM/Middletown, NY.
DIAL POSITION: 1010 AM
POWER: 10,000 watts nights
FORMAT: AC
BROKER: Jim O'Grady

WRFB/STOWE, VT
PRICE: $510,000
BUYER: Justice Broadcasting, Inc., Larry Justice, President. It also owns WCIIB/Cape Cod, MA; WERZ & WMYF/Portsmouth, NH; WGEZ/Fort Meyers, FL; and WOMP/Wheeling, WV.
SELLER: R.B., Inc., Bill Riley, President; Brian Harwood, VP/GM.
DIAL POSITION: 107.7 MHz
POWER: 1.05 kw at 170 feet
FORMAT: AC

Las Americas Wins WHBI License

The FCC Review Board has awarded the license of WHBL/Newark, which was not renewed, to Las Americas Communications. The ruling reversed an earlier grant of the license to Comvis, which is headed by former WINS/New York VP/Manager Cecil Forster. The President and 63% stockholder of Las Americas is Luis Reul Bernardo, a Puerto Rico native who owns Otsego Record Company International, operator of two music and record stores in New York City.

Other principals are Luis Rodriguez (10%), who has a Sunday program on WJWT/New York; Thomas Mendez (6%), an accountant; Carlos Knauth (7%), a former announcer at WRNY/New York and WADO/New York; Georgina Falu (6%), a part-time accounting professor at the State University of New York; and Melba Falu (6%), morning announcer on WADO.

27 Original Applicants

The Review Board picked Las Americas as the winner after giving the firm slight preferences for lack of other media holdings and integration of owners into management. When the frequency was first vacated, the Commission received 27 applications. Only six survived long enough for final consideration.

Much of the Review Board's decision centered on one of the six, an application filed by attorneys Mary Antelone and Frances Garcia. A law judge originally picked them as the winner because they were the only applicants to specify as their community of license Jersey City, the largest town in the nation with no licensed radio station.

"Financial Charade" Charged

The law judge later rescinded the grant after learning that Garcia failed to pay federal income taxes. The Review Board not only agreed with the disqualification of Antelone and Garcia, but added further charges that they tried to foist a "financial charade" on the Commission by filing a false certification that they had adequate funds to build and operate the station.

The "disgraceful" conduct warrants "a thundering overall disqualification," the board concluded.

FCC Clears 166 Tax-Deadline Station Sales

Responding to the record-setting pace of station trading in recent weeks, the FCC in one day last week approved the transfer of licenses for 166 broadcast properties. It marked the largest number of transfers ever okayed by the agency in a single lot.

To get the job done, the FCC modified its normal approval procedures. Usually the Mass Media Bureau staff reviews applications, approves at uncontested transfers, and passes on to the full Commission only those that are contested by outside parties. Last week the FCC bypassed the staff review by approving all uncontested transfers in a single batch.

The ruling, which trimmed at least ten days off the normal review period for each applicant, was prompted by the witter of transfer requests from licensees who want to sell before the new, higher tax rates take effect Jan. 1.

Brokers Laud Speed-Up

"That was quite an effort on the Commission's part," commented Gary Stevens of Wartheim & Co. "They're doing some very practical things that are very helpful."

"I think it was a very nice gesture on the FCC's part," said Charles Giddens of Chapman Associates. "They just cut ten days off the review process to let people complete their deals in time, and it also gives the Commission a chance to clear their decks."

Under the decision, outside parties with a grievance have 30 days to appeal a transaction, either to the FCC or in the federal appeals courts. Industry sources said some of the applicants raced through the FCC in record time. "I'm guessing, but I think there were some things that have been there only two weeks," estimated one observer.

Although the deadline for completing a transaction by year's end obviously has passed, Giddens said there were some options left to station owners trying to complete a deal under the current, more favorable tax code. Some owners are negotiating asset sale-and-lease-back arrangements. Others are entering "unwind" agreements, in which stations revert to the original owner if the deal collapses.

CALL SIGN CHANGES

Amarillo, TX KKEE to KKBE (effective 11/18)
Alexandria, LA KTIZ to KZMZ (11/24)
Allton, IL WZEN to KATZ-FM (11/18)
Astoria, OR KLBP to KKEE (11/28)
Bethel Park, PA WGPU (new) (11/26)
Blennerhassett, WV WRRD (new) (11/7)
Cassopolis, MI WLJJ (new) (11/25)
Corman, FL WHOF to WMHI (12/21)
College Station, TX KTAU to KSJR (requested)

STEER BROADCASTING of Mississippi
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Auctions: Sellers’ Boon Or Court Of Last Resort?

With impressionists and cubists garnering record-setting prices for artworks on what seems a weekly basis — a Manet went for $11 million this week, almost three times the previous record — the sleepy growth industry of 1986 may be the auctioning business.

Once broadly lampooned in sitcoms — anybody remember the “Dick Van Dyke” episode where the star cleans his ears, picks his nose and makes faces at the auctioneer, all the while unwittingly driving up the price of a worthless painting? — auctions have taken on a new face: selling new records, attracting a more diverse crowd and expanding into real estate, memorabilia, collectibles — and radio stations.

In the frenzy of station trading, as owners look for alternate means of unloading “dogs” or driving up the prices of more valuable properties, several owners have resorted to public auctions.

Three Stations Already Sold

At least three radio stations have been offered for public consumption at open auctions in the past year. While the results have been mixed...

“There’s no limit to the number or size of stations that can be auctioned.”

— ROBERT SCZEPANSKI

observers say there’s enough encouraging news to explore the option further.

“Auctioning has made some real headway as an alternative means of selling almost anything, from real estate to art, and has come to include radio stations and other media properties,” said an official of Michael Fox Auctioneers, a Baltimore-based “asset disposal” firm.

After 40 years in the auction business, the Fox firm has branched into radio. It now claims to be the only auction house in the country that has been commissioned by owners to sell radio stations.

Robert Sczepanski

The company is so enthusiastic about the potential revenues from its new sideline that it has hired a full-time radio marketing coordinator. “We’re trying to be trailblazers in this market,” said the coordinator, Robert Sczepanski, a former commodity trader who joined Fox three months ago.

Two Washington AMs Auctioned

Fox sold its first station — WTRN/Washington — last spring, and followed up with the sale of WM&TG (now WMET) in July.

This latter, in a previous incarnation — WJOK — once garnered some attention as the country’s first “all-comedy” station. However, less-than-ideal facilities on the fringe of the crowded Washington marketplace relegated the station to a long-term loser.

In fact, when Fox auctioned WM&TG in July, the station was in the hands of creditors, who wanted to start the bidding at $550,000 — $200,000 less than the station had sold for just two years earlier.

Although the novelty of disposing of a radio station through a public auction drew a sizable crowd to a Gettysburg hotel conference room, inquisitive seekers clearly outnumbered sincere applicants, and the response to the invitation for bids was . . . well, underwhelming.

Only after several uncontrollable minutes of silence, and a conference with creditors who agreed to lower the minimum bid by $25,000, did bidding pick up. And then only by a factor of one: Sondra Linden, a first-time owner and former communications attorney, walked up to the microphone, and picked up the station for $525,000.

“Ordinary” Bidding Prevails

But Fox’s Sczepanski said observers who come expecting the frenzied competition of a memorabilia auction misunderstand some of the salient characteristics of a media property auction.

“It’s a different kind of flavor altogether,” Sczepanski explained. “It’s an orderly, stairstep process, and that’s very good. In fact, we purposely strive to get away from the frenzied.

McKinney Decrees RKO ‘Inflexibility’

Charging that RKO has been intractable in negotiations with applicants to its radio and TV licenses, Mass Media Bureau Chief Jim McKinney told the FCC last week that the company’s inflexibility must change “before there is hope for a comprehensive settlement.”

In a status report to the FCC, McKinney, who is acting as a mediator in talks among RKO and applicants for 13 of its licenses, said negotiations have bogged down over the issue of how much money paid by successful applicants or buyers will be split between RKO and the competitors for each license.

RKO has demanded 70% of the take, and “has exhibited virtually no flexibility on this issue to date,” McKinney reported. How the applicants will split their share of any proceeds is also a “major problem,” he added.

The Commission should spur the talk by approving Group W’s bid to buy KJH-TV/Los Angeles, a move that would provide “guidance” for the other negotiations, according to McKinney. He also asked third parties interested in making offers to submit bids to his office by December 8.
The best audio processing system money can buy just got better! The TEXAR Replacement Card Five (RCF-1), when used in conjunction with your TEXAR AUDIO PRISM™es and Orban Optimod 6100, delivers an additional 1½ dB of perceived loudness. That's a lot in today's competitive market! In fact, the RCF-1 has more clean power than anything else money can buy.

We designed the RCF-1 in response to many telephone calls from AUDIO PRISM users over the past 18 months. While each call was unique, two recurring questions emerged: 1) "Some time ago, we bought AUDIO PRISM’s to stand out from the crowd, but the competition has caught on and caught up. Today, they have AUDIO PRISM’s too. What can we do to re-establish our lead?" and 2) "What can we do to get more low-end bass?"

Exploring ways to further increase the modulation power of the AUDIO PRISM/Orban combination, TEXAR engineers determined that the limiting factor was in the attack and release times of the Optimod. This is not to criticize the Optimod, a well designed and respected unit, but it is to recognize that competitive market situations require many broadcasters to use it in ways other than for which it was originally designed. Intended to operate on raw, unprocessed, console output, its operation includes a generous safety margin to accommodate operator inattention. Face it, not everyone runs perfect levels.

The conservative design of the Optimod prevented these indications from ever getting on the air. But today, many broadcasters precede their Optimod with the digitally-controlled AUDIO PRISM. In these cases, this safety margin is no longer necessary. What if you could say to your Optimod "I’ll take care of the ups and downs in average level, you worry about making modulation?" That, in very simplified terms, describes the operation of the RCF-1. (Not surprisingly, the RCF-1 should not be used in a barefoot Optimod, as there will be no safety margin for an over-driven board.)

Making more low-end bass available to users was a simple extension of the RCF-1. The original card S had a predetermined, fixed amount of bass which it would permit. Beyond that, it would reduce the gain of the low frequency stages. As you mixed in more lows on the AUDIO PRISM’s, the Optimod would simply take them right back out. Today, the RCF-1, has a "BASS BOOST" control which allows the user to dial in all the low-end bass one could want.

Card 5 is a plug-in board, so installation of the RCF-1 takes less than three minutes. Adjustment takes less than one. No readjustment of the AUDIO PRISM’s is required.

To install the RCF-1, simply open the front cover and the access panel of the Optimod. Turn off the Optimod power switch and pull out the original card S. Slide the RCF-1 in its place and turn the power back on. Replace the access panel with the new one provided and set the RCF-1 controls to the recommended settings. That’s all there is to it. No complicated soldering. No complicated modifications to circuit boards. No readjustment of other controls in the system.

Best of all, this additional power doesn’t require giving up quality! The RCF-1 is actually cleaner than the original card 5 adjusted for the same loudness, so you don’t have to sacrifice quarter hour maintenance for more curves.

See what the power of the RCF-1 can do for YOUR signal. Arrange for a demo of the TEXAR AUDIO PRISM and the RCF-1 today! Already own AUDIO PRISM’s? You can upgrade to the RCF-1 for only $425, but act fast, because the price goes up soon. Call your favorite distributor, or call Barry Honeff at (412) 85-MICRO.

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FORMER MISSOURI RADIO BROADCASTER

NTIA's Al Sikes: AM's New Washington Advocate

A year ago Al Sikes was owner/operator of five small market radio stations in Missouri and Colorado. Today he's President Reagan's principal adviser on communications policy and presides over a federal agency with nearly 300 employees and an annual budget of $23 million.

In Washington, Sikes has also quickly become one of AM radio's strongest, if newest, boosters. He has thrust his agency, the National Telecommunications and Information Administration (NTIA), into the forefront of the battle to save AM from death by technical inferiority.

Assistant Commerce Secretary

Officially, Sikes' titles are Assistant Secretary of Commerce for Communications and Information, and Administrator of NTIA, a small agency which, even in the broadcast industry, had sagged into obscurity since the days when Henry Geller ran an activist shop in the Carter years.

Besides making communications policy recommendations to the White House and the FCC, NTIA manages the federal government's use of the broadcast spectrum, makes facilities grants to public radio and TV stations, and represents the U.S. in international communications and trade talks.

GOP Political Background

Sikes got his job with the help of friend and former boss Sen. John Danforth (R-MO). Sikes served as an assistant attorney general under Danforth, and managed the Senator's 1978 campaign.

Sikes later headed up two Missouri state agencies, before buying into Mahan & Associates, owner of six radio stations in four markets, in 1977. "I always been attracted by the media, and had an interest in it both as a business and during my period in public life," Sikes said of the move into radio, a field in which he had no direct prior experience.

In 1979 Sikes launched his own firm, which provided management and consulting services, and eventually acquired five Missouri stations, plus KLGT/Breckenridge, CO. Sikes sold the stations "to avoid any conflict of interest" after his nomination last winter.

Wideranging AM Study

NTIA is now midway through a comprehensive study of AM radio that Sikes hopes to have ready for a public release in January. "The study itself is on AM stereo," Sikes explained. "We expect that policy recommendations might well move significantly beyond just the technical, fidelity aspect of AM.

"The AM stereo section will detail how other nations, such as Brazil and Australia, picked single AM standards, avoiding the marketplace-chaos and stalemate created here by the FCC. Might NTIA recommend that the FCC take such a belated step? "I think that is possible," is all Sikes will say.

Attracting Capital To AM

Sikes continues, "As part of this study we're going to take a look at the extent to which deregulation of AM, in terms of questions such as cross-ownership, duopoly and main studio origination, would have the result of bringing more capital into the medium.

"We certainly know that improving the technical side of AM is only part of the formula to bring AM back to a level of health. We also believe in having more capital come into AM, because with capital come management, creativity, technical upgrading, more effort in programming.

"We know that is also a significant part of the renewal of AM. To the extent that federal rules retard that, then we don't believe those rules should exist.

"Why, for example, should somebody be entitled to own an AM-FM combination in a particular town, but be prohibited from owning two AMs in that town? It just doesn't make any sense."

"FM2" Proposal Under Study

Sikes also revealed that he has directed his technical staff to evaluate a New Jersey-daytimer's proposal for a new "FM2" service, located above Channel 13, to replace daytime-only and other inferior AMs. "I owned two daytime stations, both in combination with FMs," he recalls. "I can bleed for the daytime broadcaster."
Join Mary Turner the week of Monday, December 15 as rock radio's most listened-to-interview host presents an exclusive hour-long Off The Record Special featuring the rocker with that celebrated sneer, Billy Idol. Billy gives Mary, you and your listeners the lowdown on writing and recording his new Whiplash Smile LP; why he took a break after his last album; life on the road; working with producer Keith Forsey and guitarist Steve Stevens; what he means when he sings "I Want To Be A Lover" and more. And along with the hottest tracks from the new LP you'll hear classics spanning Billy's solo career. Curl your lip and get flip with Mary Turner's Off The Record Special Featuring Billy Idol--contact your Westwood One Station Relations representative now at (213) 204-5000 or Telex 4996015 WWONE for details.
ALBUM PARTY

THE PRETENDERS
ALBUM PARTY
LIVE VIA SATELLITE
TUESDAY, DEC. 16

An intimate hour on the radio with Chrissie Hynde. A special close-up of the new Sire/Warner Bros. LP, "Get Close."

Call (212) 664-5538 and make this show yours.

Produced exclusively for NBC Radio Entertainment by Dan Neer and Torus Communications.

Tuesday, December 16
10PM Eastern  8 PM Mountain
9PM Central  7PM Pacific

America's Music Network
The Eyes Have It

Does he — or she — love me? It's a lover's question that has baffled everyone from Clyde McPhatter to Jacky Ward over the years. According to recent research conducted by the American Ophthalmic Association, the answer is easily obtained by a careful study of the subject's pupils.

As reported by the Wireless Flash radio news service, if your lover's — or lover's — pupils dilate when he — or she — looks at you, that lover's feeling is for real. If they constrict, you'd better find yourself another tool.

Pocket (Knife) Calculator

Described as the "ultimate mini-tool kit," this unusual item features a sole-powered calculator, two blade screwdrivers, a Phillips-head screwdriver, a three-inch measuring tape, scissors, a bottle opener, a can opener, a penknife, an unbreakable mirror, and a conversion table that translates feet into inches, gallons into liters, and much, much more.

The multi-purpose tool measures 3 1/2" by 2 1/2" by 1," weighs six ounces, and sports a one-year warranty. Priced at $20, the item is available from the Irvine, CA-based Eeaters catalog at (800) 525-4477 or (714) 766-8812.

Catalog compares 50 years of country music

"The Tall Dark Stranger's Guide To Country Treasures 1923-1985" is WPRC/Lincoln, IL PD Carl Drake's latest edition of his previous "The Country Music Consultant — Guide To Vintage Hits 1950-1980." The new 240-page volume comes in a three-ring binder and contains not only the top 3000 hits of the latter period, ranked in order by a mathematical equalization formula that's apparently a well-kept secret, but also the top hits for every year from 1923 to 1985.

In addition, the current volume lists the top 464 country artists of all time ranked in order, while breaking out true dusts from supporting vocals, providing music rotation categories from programmers, and cross-referencing material by year of release. What's more, this easy-to-use reference contains all the artist information you could ever need and a daily calendar of 750 significant events in country music.

The package is priced at $100 (add $5 for shipping and handling), but individual sections ranging from the top 1000 hits to the artists section to the awards or calendar sections may be ordered separately. For information, contact Carl Drake at P.O. Box 2452, Springfield, IL 62705 or call (217) 735-2337.

Beatles Record Guide Available

The first special edition of "Uncle Joe's Record Guide," a complete discography covering 32 albums by the Beatles, is currently available. Complied by KLOS/Los Angeles personality Joe Benson, this special edition provides details on every single Fab Four album track — although sometimes this information consists of little more than songwriting credits.

Nevertheless, this "Cliff's Notes"-sized volume is a useful tool for fans, as are the planned second special edition, which will cover the Rolling Stones, the Who and Eric Clapton, and the complete 70 artist and 700 album "Uncle Joe's Record Guide," which will be hitting the streets in mid-1987.

The Beatles special edition is priced at $14.95 (add $2.05 for postage and handling) and is available by writing Uncle Joe's Record Guide at P.O. Box 1244, Glendale, CA 91214. Volume discounts available.

Funny Money Detector

The promotional possibilities of the "IC Money Detector" are almost endless. As the battery-powered device is capable of detecting counterfeit currency whether it be good or US dollars, Japanese yen, Danish kroner, German marks, Italian lira, Australian dollars, or British pounds sterling.

All you have to do is press the unit's activating button and run the sensor over the dark, metallic ink on the front of a bill. If the money isn't funny, a buzzer and small light activate instantly.

Measuring 5 1/2" by 1 1/2" by 1," the "IC Money Detector" weighs six ounces and operates on a single nine-volt battery. Retail priced at $39, the device carries a 90-day warranty and is available via the Irvine, CA-based Eeaters catalog at (800) 525-4477 or (714) 766-8812.

WHAT'S NEW

Edited by Don Waller

For the Best in a TRAVELING BILLBOARD (Bumper Strip or Window Label) call Byron Crecelius, person to person, COLLECT 314-423-4411.
The rumors of GLOBAL SATELLITE NETWORK looking to swallow up a radio network now include the CBS units as well as the NBC RADIO NETWORKS. We've also heard that newly-formed MCA RADIO SYNDICATION may be looking to acquire a major distributor in addition to recently-acquired BARNETT ROBBINS.

Seems that CAP CITIES/ABC is checking out the Sunbelt for acquisition purposes. Word has it the company may have its eyes on KKL/T/PHOENIX. Stay tuned.

Word on the street, or should we say in the air, says litigation may be brewing in Baltimore. Apparently WBAL broke away from METRO TRAFFIC and then hired away the service's reporter, plane and pilot, all of whom reportedly had noncompete clauses that Metro may seek to enforce in court.

Is DAVE LOGAN leaving BURKHART/ABRAMS/DOUGLASS/EllenJ to return to KFOG/SAN FRANCISCO as PD? Logan programmed the station from its AOR startup in 1982 until early 1985. Neither KFOG or Logan would comment, but his return would apparently displace current PD JOHN RIVERS.

Looks like WLVI/COLUMBUS morning team PAT ‘N WAGS (PD PAT STILL and MARK WAGNER) is headed for WRIF/Detroit, where they'll compete against former WRIF mainstays J.J. & THE MORNING CREW — now at rival WLLZ. At prestation, they were mulling over a counteroffer from ‘LVQ, but it's a safe bet they'll opt for the Motor City.

SEAN “HOLLYWOOD” HAMILTON, most recently at 2100/New York, moves to KIS-AM & FMI LOS ANGELES as its 6-10pm night rocker. BRUCE VIDAL slides into 10pm to 2am, and TIM KELLY becomes fulltime swing. Also, KAREN ABRAMS is promoted to National Sales Manager.

So that's why WALTER YETNIKOFF and AL TELLER are smiling! CBS RECORDS' sales in November were the highest in division history, thanks largely to you-know-who's boxed set.

Speaking of Yentikoff, FREDDIE GERSHON's music biz novel “Sweetie Baby Cookie Honey” is in development as a CBS-TV mini-series, with the involvement of the CBS/Records Group President as well as producer ALLAN CARR. Gershon and Carr both have office space within the label's New York headquarters, and CBS would obviously release any soundtrack which results from "SBCH."

And speaking of you-know-who, last month also saw the triple-platinum certification of BRUCE's "Born To Run" album. It was one of 62 CBS catalog titles submitted for RIAA platinum/multi-platinum awards under revised eligibility rules for pre-1976 releases. Among others certified in November were REO SPEEDWAGON's "Hi Infidelity" at seven million copies, and SIMON & GARFUNKEL's "Bridge Over Troubled Water" and "Greatest Hits," at five million apiece.

Advance congrats to DAVID ROSS, who's been promoted to Manager/Regional Album Promotion at RCA RECORDS from his position of Field Promotion Rep in New York.

WESTWOOD ONE/MUTUAL has donated more than 200 hours of programming to the MUSEUM OF BROADCASTING in New York. The donation includes a number of sports/talk programs originally broadcast by Mutual, a variety of concert and music features carried by WW1, and "Sound Of Motown" — Westwood One's first radio broadcast.

Stop the presses! THE NATIONAL FEDERATION OF DECENCY is alerting the American public to monitor PHYLIS LEVIN's show on WLS/CHICAGO and inform FCC Matts Media Chief JAMES MCMICKEY of its lurid content. According to an "urgent" memo, listeners are to "give as many specific details as to why it was indecent . . . spell it out." American morals are apparently being threatened by certain colorful adjuncts of speech.

As DKM takes over KAZY/DENVER, the station has shifted from soft, eclectic AOR to a more mainstream, harder AOR posture. Three fulltimers have exited: LAUREN POWELL (mornings), LOIS TODD (nights), and JAMIE DURKee (overnights). Newly hired are ex-KBP personalities TIM JEFFREYS and JO MYERS. JEFF POLLACK will consult, while ZAK PHILLIPS remains PD.

Pollack has also inked with WMMS/CLEVELAND and CBS "Mellow Rock" station WMQ/BUffALO.

WESTERN CITIES Group PD DAVE VAN STONE isopes to have newest property KOKS/DENVER/KLMO on the air shortly. No announcement on the format as yet.

Morning man BILL "THE BIRDMAN" THOMAS is out at KBEQ/KANSAS CITY over a contract dispute. Seems his professional interpretation didn't jibe with the station's, so GM DON PETERSON said "Adios." Partner LOU CLEARY remains, however, and now the search is on for a sidekick.
WE'LL ONLY ASK YOU TO PLAY THIS RECORD ONCE!
(After that, your listeners will ask)

RICH STEVENS
Music Director, Z103
"Well...it's awesome! Actually, it's rare to find an immediate reaction record that has so much mass appeal. Was #1 request after only one day of airplay. Could be this season's 'Rock Me Amadeus.' Sounds as if Ron really did this one on his own...I wonder if he consulted Congress?"

RANDY TURNER
Program Director, WVBS
"It's a good one! If that was Reagan, he would deserve to be elected to another term. Great phones! Record is now on regular rotation."

JOHN RAYMOND
Program Director, KIXY
"Great response! Some of the oldest demographic calls we've ever received on our request line. Ron and The D.C. Crew do a great Ronald Reagan. #1 requested song for three weeks in a row. Fits in to the mix real nicely."

REGGIE BLACKWELL
Program Director, WROQ
"Ron and The D.C. Crew do a better Reagan than Ronald! From an audience standpoint, 'Ronnie's Rapp' pulls consistent phones and adds a very nice comedic touch to our already outrageous morning show."

MICHAEL J. FOXX
Asst. Program Director, WNCI
"It's a well produced off-beat record that's timely and fun."

MARC CHASE
Program Director, Y107
"We get IMMEDIATE phones off of it! Try it in the morning—it's an eye (and ear) opener."

COLLEEN CASSIDY
Music Director, WPOW
"Pulls instant phones when played—from adults to teens. Appeal crosses demographic lines."

"RONNIE'S RAPP" BY RON AND THE D.C. CREW.
Now available on Profile Records
Produced by A. Hatt for Hot Productions, Inc. © 1986 Profile Records, Inc. 740 Broadway, New York, NY 10003
"IN RAPP WE TRUST"
Continued from Page 18

Meanwhile, KHS MD GENE SANDBLOOM has climbed on board the "sack-the-brat-pack" bandwagon, disavowing any knowledge of the collective's close-knit "programming exchange." He does admit, however, that if "brat pack" refers to "a group of people digging for tomorrow's hits, today's that's okay," Sandbloom insists he's met some of his alleged "fellow brats" only once or twice.

Morning ace PAUL HARRIS continues his odyssey, moving to Classic Rock WCXR/ WASHINGTON. In the last 18 months, he's done two stop service on WCHC/HARTFORD, WYNY/NY, and WQO/PHILADELPHIA.

Giving away pretuned (and relatively cheap) radios is an old promotion idea, but WEAZ/PHILADELPHIA thought it had improved on the idea when it started giving out more expensive tabletop sets "factoy-tuned" to pick up that station only. The station has given over 3000 sets to local businesses, and intends to place a total of 9000 by next summer — a move designed to increase away-from-home listening.

Enter WKYS, which is now advising owners that anyone with an alien wrench can change the dial position in about 30 minutes. WKYS has volunteered free plastic wrenches to those who want them.

KLOS/ABC ROCK network reporter GAYL MURPHY is broadcasting "on-location concert reports" from China this week as part of a commercial artist exchange. Murphy is currently covering the tour of JAN & DEAN, with GENESIS and FLEETWOOD MAC to follow early next year. No plans yet to catch PINK FLOYD at the Wall.

The KMEJ/SAN FRANCISCO PD job is one of the most sought-after in America, with many names jockeying for the post. However, MD KEITH NAFITALY is acting PD until a replacement for STEVE RIVERS is found.

WCZY-AM & 98/7's FLOYD STOVER is ready to "Wrap A Cop," as the station's Christmas Comedy Wrap Party looks to raise $13,000 to help buy bulletproof vests for nearly 4000 police officers. And how is the money to be raised? By auctioning off a lot of POLICE trinkets such as a gold record, tour jacket, videos, and (naturally) record albums.

On the move:

KCBS-AM & FM/DIGITAL personality VALERI FERRARI has moved to KLBT/RENO-LAKE TAHOE, while KLT News Director BOB DeLANO has joined MACAVOY LAYNE in mornings ... KOMP/LAS VEGAS parttimer STACEY RUBIN has moved into afternoon drive, replacing TODD FOWLER ... WILLY SANCHO has departed KKHOU/HOUSTON as morning "sidekick" for a morning gig at KOULICORPS CHRISTI ... former WMXJ/MIAI morning man BARRY MCHALE is now doing swing/weekends crossover at WKQ3/MIAI.

We know who the wealthiest broadcasters in the country are, according to the "Forbes 400" list (R&R, 10/17) ... but who's the lowest-paid DJ in America? KLSF/ANGOLA, LA jock RICHARD AVERY says he is — at a near-slave wage of 4 cents an hour. Now, before any of you GMs start recalculating next year's salaries, keep in mind that Avery is one of two personalities employed by Station Manager FRANK BLACKBURN — otherwise known as the warden of Louisiana State Penitentiary, where KLSF is located. The station's format includes news and sports, regular legal reports, and music ranging from CHR to Jazz to Country. Avery says the most requested songs are "Jailhouse Rock" and "Chain Gang," but "There's A Riot Goin' On" is off limits.

When CARLY SIMON called (unannounced) Q105/TAMPA PD RANDY KABRICH to say "thanks for the spins," Randy thought it was Sr. VP/Marketing & Promotion DON IENNER's assistant EVA pulling a fast one. Carly offered to prove herself by singing songs from her repertoire. She even sang a request for Randy, including "Louie Louie" and "Doo Wah Diddy Diddy."

Check out the array of guest hosts that WJUP/CHICAGO lined up for vacationing PM drivers STEVE DAHL & GARRY MEIER last week. Monday: Cook County Democratic Party Chairman and probable Mayoral candidate ED VRDOLJAK, whose guests included Presidential hopeful REVEREND PAT ROBERTSON, TOMMY LASORDA, MARILU HENNER, local columnist IRV KUPCINET, and Bear KEITH VAN HORN. Tuesday: Super Bears TIM WRIGHTMAN and TOM THAYER, with a TV sports reporter calling in reports from the hospital where JIM McMAHON was being seen by specialists for his shoulder injury. Wednesday: GENE SIKSEL & ROGER EBERT. Thursday: comedienne RICHARD LEWIS, who took calls from such friends as NBC sportscaster BOB COSTAS, GARRY SHANDLING, JOE PISCOPO, ALBERT BROOKS, and ... Steve & Garry themselves.

Finally, heartfelt condolences to: The family and friends of JIM BROWN, owner and sole operator of WHBQ-AM & FM/NORTHEAST, PA, who died last week of cancer at age 59. Jim was the Country combo's only person on-air, turning the transmitter on at sunrise and then broadcasting until midnight. His wife HELEN would periodically relieve him on the board so he could sell time, and plans to continue the solo operation.

... WKGW/BEAUMONT, TX PD TED GARLAND and his wife MARY on the death of their daughter CHELSEA, who was born November 29 and died December 1 ...

... The family and friends of CHUCK MEYER, who died recently of a brain tumor. Chuck was a longtime promo veteran of both MCA and RCA, as well as a good friend to many in radio.

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Make Your Time and Money Buy More.
For Profitable And Productive Promotions, Call:
MARGIE POOLE CREATIVE SERVICES, (213) 368-3704
COMING HOME
FOR THE HOLIDAYS!

PETER GABRIEL
"Big Time"
From So, the album of the year!
98/27
Produced by: Daniel Lanois & Peter Gabriel
Management: Gail Colson
See Peter now, on his record breaking tour.

DEBBIE HARRY
"French Kissin"
(IN THE U.S.A.)
Produced by: Seth Justman
Management: Stanley S. Arkin
TRIED TESTED PROVEN AT 65 STATIONS
KFMW (HOT)  KSND (HOT)  99KG (HOT)  KWNZ (HOT)
KIIS  KWSS  94TYX  KTUX  WGRD
KFIV  95XXX  WQID  WJMX  KOZE  And many more...
A confirmed smash wherever played!
...sales explode!

RIC OCASEK
"True To You"
Produced by: Chris Hughes,
Ric Ocasek and Ross Cullum
Management: Elliot Roberts/ Lookout Management

LONE JUSTICE
"Shelter"
From their new album, Shelter, exploding on AOR radio!
Produced by: Little Steven, Jimmy Iovine
and Lone Justice
Management: Ice Cream Management

WMMS  K104  KZZU  95XIL  WLRW  SLY96
KWK  WAMX  WQCM  WPFM  Y94  Y97
WLOL  KSND  OK100  WVBS  99KG
Turn Your Research Into Ratings

By Rick Sklar

Programmer Rick Sklar is President of Sklar Communications and consults stations and groups from his headquarters at 100 Park Ave., New York, NY 10017.

"One reason programmers may be having so much trouble being creative is because they program to radio groups — foreground listeners who hear the station the way the PD hears it." The best performers should be allowed behind the mike. When the on-air light goes on, the station is on stage. The curtain is up. It's show time.

Put It In Writing

Guest contributors are encouraged to submit queries or finished articles to R&R for use in the Ratings & Research, Sales, Management, and Engineering columns. Articles should be approximately 1250 words, or five to six typed, double-spaced pages. For more information, contact Special Assignments Editor Jim Dawson. R&R, 1930 Century Park West, L.A., CA 90067. (213) 553-4330.

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Steve LaBeau

RATINGS AND RESEARCH

It happens in market after market. The research at Station A shows the audience wants more uninterrupted music. Station A begins playing eight records in a row. Competitor Station B counts with 12 records back to back. Station A ups the ante to 16 songs in a row and adds the forced listening play, "We'll pay you $1000 if you catch us playing less." Station B goes into an all-weekend nonstop music marathon. By now the listeners aren't sure to which station they're listening, and they really couldn't care less.

They've heard it all before. Both stations have become one great big yawn. It's time to turn off the radio and slip a cassette into the car's tape deck. And the listener has heard songs in a row, with absolutely no commercial interruptions. Ever.

"There must be a more effective way to get ratings. What has occurred is a situation where both stations went about applying their research in a very mundane and mechanical way. Neither programmer remembered that radio is a form of show business. Listeners tune in to be entertained. They want diversion. If the message has to be "we play the most music" then, at the very least, the station using the idea might do it in an innovative manner.

"Listeners want diversion. If the message has to be 'we play the most music' then, at the very least, the station using the idea might do it in an innovative manner."

For example, when a "most music" war broke out in one market, the station being attacked didn't let itself get dragged into the "X-number of songs in a row" war. Instead, it took an imaginative new tack. After doing some quick calculations on its programming over the past ten years, its announcers were able to come on the air and say: "KISS 94 FM, over 1,000,000 records played! And there's record number 1,110,347 on (jingle) KISS 94 FM (into song)."

"Whether it's Hands Across America or racing elephants down Main Street on Derby Day, the station that remembers it is in show business invariably winds up the winner."

Novel? The fast food business has been selling hamburgers that way for years. Using showmanship is not expensive. It's simply a way to do better radio. A "showbiz" approach to ratings can even be cheaper than the usual routines. One station without any budget built market awareness by announcing it was out to break a world's record by staging the longest concert in history. It got an unknown band to play for the station for free (for the publicity) at a donated concert hall (to bring the world record to the town). The total cost of that innovation was a charge for a set of radio lines to the venue for progress report broadcast, and the cost of plastering the stage with enough call letters so no matter what direction the TV news cameras aimed they would have to pick up the station's name.

"Phil's Hands Across America or racing elephants down Main Street on Derby Day, the station that remembers it is in show business invariably winds up the winner. It's the one ingredient that Rick Dees, Dr. Ruth Westheimer, Paul Harvey, and Howard Stern have in common. They never forget that there are viewers in show business. They provide entertainment with a capital "E.""

"Somewhere along the line radio programming became so scientific that all sense of suspense, surprise, shock, and sensationalism got squashed out of the sound."

In the super-hot competitive environment in which programmers are called upon to get radio ratings today, stations can't win if the programs they translate the research into unimaginative and predictable on-air sounds. The reality is that everybody uses research of one type or another. Everybody knows which records are in and which are out. You can't get a leg up on the next guy by simply doing your homework. To get a competitive advantage, the data has to be turned into slam-bang programming.

This really isn't so hard to do. The first radio formats were put together by operators who were both radio people and showmen. Todd Stern, Gordon McLendon, Chuck Blore, and others designed formats built around jolts of energy. What the listeners heard was unexpected, different, and entertaining.

Somewhere along the line the radio programming became so scientific that all sense of suspense, surprise, shock, and sensationalism got squashed out of the sound. Radio, that amalgamation of science and art, became all science and no art. It happened. The bulletin sounds were proven success story after market after market. Already a foretaste of the kind of broadcasting that programmers can deliver in their markets. Already a foretaste of the kind of broadcasting that programmers can deliver in their markets.

It's not as hard as you think. It's just remembering that radio is show business and using showmanship is not expensive. The bulletin sounds were best used with the rule was "you can do anything you want as long as you don't do anything that is not unexpected, different, and entertaining."

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Unfortunately, the audience doesn't want newscasts during the day, but the early rock and roll station pioneers did news bulletins around the clock and perfected their presentation in the ultimate Cliffhanger of suspense. The bulletin sounds were ear-arresting — a submarine crash dive alarm, tympani rolls . . . you name it. And the rule was that the bulletin was always held until the middle of a record and deliberately run at that time with the alert sound interrupting the song in a startling way. (The bulletin was always brief because the song was started again.) Certainly not everyone would want to run bulletins on music stations today, but breaking in right after a song with a daily lottery winning number bulletin would work very well. And somebody might just get a competitive edge with an unexpected news bulletin once in a while timed for shock value.

One reason programmers may have had so much trouble being creative is because they program to radio groups — foreground listeners who hear the station the way the PD hears it. These are the people who call up all the time with requests, agree to take part in music tests, and are easy for the PD to relate to. Unfortunately for the radio programmer, most listeners are background listeners. They use radio as accommodation when they are engaged in other activities. This activity accompanies usage is what has saved radio from being totally eaten up by VCR use and all the other media. Programmers don't hear from these typical, average listeners until the ratings come in. Then it's too late. By putting themselves in the place of these listeners and imagining the typical listener situation that is really going on out there, programmers can be spurred into coming up with exciting ways to break through the apathy and capture the ear of the listener. This takes quality material, quality performers, and those creative bits of radio programming that touch the audience and move them.

In staffing their stations and in buying program content, be com-"
### Demographic Ranking Trends

#### New York

**WBLs Leads With Older Adults; WPLJ First With 18-34, Runner-up With 18-49 And Teens; WHTZ Teen Choice, Slips With Adults**

<table>
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<th>Rank</th>
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#### Los Angeles

**KIS-FM Sweeps Adult Demos; KPWRL Teen Titan, Runner-up With Young Adults; KRTTH-FM Gains In Adult Demos**

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**WGCI-FM Sweeps Adult Demos; WBBM-FM New Teen Leader; WLUW Solid Second With Young Adults; WBBM-FM Gains In Adult Demos**

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#### San Francisco

**KMEI Wins Teen Crown, Gains In Adults; KSOL Young Adult Leader; KGQ Still First 25-49; KNRK Up In Adult Demos**

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Contemporary Christian: A Piece Of The Rock

Contemporary Christian music was perhaps defined best by USA Today as music “which combines pop or rock music with Biblical lyrics” (July 30, 1986). Stylistically, Contemporary Christian music ranges from Sandi Patty’s MOR ballads to Stryper’s metal music. Lyrically, the music examines life, love, and relationships, either by using direct “Biblical lyrics,” or most often, by framing these human experiences with a Christian world view.

While various forms of gospel music have played prominent roles on radio since its invention, only in the last decade has Contemporary Christian music become a viable music form and radio format base.

Contemporary Christian stations are also as selective in their music presentation as are their AC and CHR counterparts. Songs and artists are carefully researched, then selected to reach the station’s demographic and psychographic target audience.

The recording side of the Contemporary Christian music industry has also seen unprecedented growth in the last decade. A significant release in the mid-'70s sold, at the outside, 25,000 units. A release of the same importance today sells upward of 250,000 records, tapes, and CDs. Market trends indicate that this sales universe expansion will continue for years to come.

While production budgets are not in the same league, leading Contemporary Christian albums (musically and sonically speaking) are competitive with general market product. Significant CC albums are cut using the same players and engineers, and are produced in the same L.A., Nashville, New York, and London studios as are major rock and pop albums. The primary difference is in their lyrical content.

This issue marks R&R’s official involvement in the Contemporary Christian industry. The entrance of R&R is yet another significant milestone of both recognition and growth for the young CC industry.

I will have the honor of working as the Contemporary Christian section editor. I have been involved in the industry over the past ten years on both the radio and record sides, and understand the goals of each. It is our hope here at R&R that we can provide the necessary information and support to the Contemporary Christian industry to achieve these goals and to further its growth through the next decade.

The intention of this week’s special section is to introduce the Contemporary Christian industry to R&R readers and give background for the coming biweekly coverage. In this issue we have asked several key Contemporary Christian radio and record leaders to help “paint the picture” of where the industry has been and where it is going. Finally, we have included a chart of the top 35 Contemporary Christian songs from 1986 and in the past to add perspective for coming charts. The top 35 are a composite of lists from each of the 35 reporters.

By Brad Burkhart

“The recording side of the Contemporary Christian music industry has also seen unprecedented growth in the last decade. Market trends indicate that this sales universe expansion will continue for years to come.”

Brad Burkhart
The Emergence Of Contemporary Christian Music

There's no question that the Contemporary Christian record industry has witnessed a marked change over the past ten years. Gone are the days of "garage production," heavy-preaching artists, and singin'-in-the-aisles gospel. Today's Christian music industry is defined by the word "contemporary": it is performed by bright, up-tempo artists (sometimes with a sound bordering on heavy metal), produced in state-of-the-art studios, and targeted to a young adult demographic. To understand how the Christian record industry developed and their relationship with both radio and the Christian music consumer, R&R Records Editor Adam White spoke with Word Records Exec VP Roland Lundy, Sparrow Sr. VP/Marketing Bill Hearn, Reunion Records President Dan Harrell, and Benson VP/VP John Taylor.

Roland Lundy
Exec. VP
Word Records

Since it's very difficult for us to get our product played on pop radio, whatever the format, we'd be bound to the opportunities we have in Christian radio. There are some Christian music stations which make a difference in evangelistic efforts, and there are markets with Christian radio where retail seems to carry the ball. So we struggle with "How do we help Christian radio develop and mature?" while at the same time knowing that pop radio reaches a broad base of people who would buy our product. Amy Grant is a good example. We got fairly good response on AC radio and then on pop radio to "Love Will Find A Way." A lot of new kids came into Christian bookstores buying Amy's album, "Unguarded," so we knew that kids who would buy our product were listening to pop radio.

That's something in a dilemma. We would love to have more of our product exposed across-the-board in the general marketplace, but we have to figure out how to get it on pop radio. We're using A&M to help us, but we're trying to produce records that are more competitive and have more of a pop sound so we can interest them without compromising what our mission is.

We've gone to Christian radio and said, "We'll provide more support here if you'll sharpen up your playlist. For example, if you'll play Russ Taff's 'Medals' four times a morning rather than one time a day." In other words, let's talk about how they play records.

We've found some stations that were willing to go along with us, although a lot has to do with the fact that we were willing to buy time. It's still a matter of saying "This is what happens on pop radio, and it sells." Unfortunately, there is still a large block of Christian radio that is not going to do what you want to feel they've been taught to do. You can't change those people.

One of the areas we have concentrated on is getting radio and retail to communicate with each other. Not only ask "Will you give this some advertising on our station?" but also "Who's buying the records?" and "Who do you think is listening to your station?" It should be "Let's talk about the market, the clientele, the demographics, how we can help each other."

We've been instrumental in trying to bring that about through regional promotion staff, who work at retail and radio. They also work through the church, through youth groups. We've really made an effort in the past year to bring all those elements together, because that's a definite need for communication. When people communicate, they work together better.

Bill Hearn
Sr. VP/Marketing
Sparrow

It's very exciting to see the growth of Christian radio to the point where there are perhaps 70 to 80 stations which are actually selling records, whereas five years ago I might have said four or five. A definite expansion of professionalism has come to our industry, and obviously we're trying to respond to that as best we can with better staff people.

Artist information is so important in the Christian marketplace because the Christian community wants to know where that artist is spiritually, and what the direction of his ministry is. We're trying to make sure that's the president of a distributed label getting excited about a record, how does he communicate that through his own staff to the distributor down to the salesmen. We're talking about information flow. How can we get it down to the streets with the same enthusiasm that we started out with? That's an area we really need to concentrate on with radio.

Our promotion representatives are instructed to build relationships with the promoters and the music directors, and talk more about artists than necessarily asking "Are you playing this cut?" or saying "You should be playing this cut, and I'll talk to you next week." Instead, for example, we're saying to Russ Taff's "Steve, are you giving phone, and what are they talking about? Does the record seem to be communicating to your listenership? How do you feel about Steve and the record?"

Sparrow is trying to stay true to its calling ten years ago, which is to maintain as manageable an artist roster as possible. We currently have 22 active artists, and that's about the maximum we can properly and effectively market and manage. At the same time, we're continuing to develop and improve our distribution system. We're going to increase that system by making it more competitive. In one area, we have a lot of music on Christian radio today which gets in the way of the best product. It's filler, and I hope next year will take away some of that filler and bring the cream to the top.

From a creative viewpoint, I see the more contemporary, progressive music going in one direction, and that what I would consider church music going in another. There's definitely a dividing line, whereas ten years ago, everybody was into anything because if it had "Christian" written on it, they liked it. Now the Christian audience is starting to say, "I don't like that, it's too rock & roll," or a rock & roller is saying "I don't like that even though it does talk about Jesus; I prefer rock & roll that talks about Jesus." So you're getting a more selective attitude out there in the marketplace. I like the fact that people are making a choice. All you can do is be good. If you're good, they'll choose you: if you're not, you're in trouble. I feel the tough time has been this past year, a year of transition, and 1987 is going to be exciting for all of us -- especially with A&M and Capitol in the picture, and William Morris getting involved with Christian artists. The honey-moo's over, and the reality is making people say "Hey, there's some business here."

In the past, our audience has been a Contemporary Christian music buyer -- they bought the bulk of the music. Now I think they're changing to buying the artist, they're becoming more selective. That's because there is quality product vs. inferior product. They're saying 'This guy sings about the same values I have, but he does it better. It sounds better, so I'll take this as opposed to that.'

Dan Harrell
President
Reunion Records

In the past, Christian radio has been formatted very loosely and very broadly. What I see next year, especially with R&R's involvement, is a tightening up of playlists, so our music will probably be better defined. Before, you could get away with a rock & roll artist who would do a ballad, and you could get away with an AOR artist who did something that was more up-tempo.

Now people are really going to have to fit into their music genre better. It's going to put us in the same arena as the pop labels, and we have to assimilate what these people do into our everyday train of business, and make the radio stations assimilated to the mainstream. We're going to see whether the major record companies and major distribution channels are going to want "everything you have." Or we like what this artist says and how he says it, and we think it will fit well into our distribution channels. That's what people are looking for, and we have this artist and that artist.

It's interesting that the doors are opening for the acceptance of artists that have relationships; it opens up all the possibilities for us. (Over the Christian Booksellers' Association (CBA) market and into the general-market radio stations, at CHR, AC, and even AOR and college radio. It's very comfortable if you have a select group of people who know your music. If you can get it to those people and make a return on your investment, you'll stick with that. But to go outside of that requires commitment. Now the Christian record companies are saying "Yes, we will commit to that, we believe in our artists," so let's find out what channels will take it out there."

So do we get involved with R&R, Billboard, Album Network, and Gavin. Where are the other record buyers in the mainmarket? Do we find independent promoters who know what we're about and can present us to those channels? In the next 12 months, you'll see more and more of that examination -- which is not to say that we'll forsake any of the artists that we're under contract to, or maintain a base that's already been established.

At Christian radio we have seen an evolution! Eight years ago, it was a milestone for a "Christian radio station" to break into an Arbitron rating with a musical format. Today you've got them pegging up all over the place. Not only are there stations coming into the top ten in their marketplace, you've also got stations hitting a particular demographic and falling into the top five or the top three for that demographic and for that particular timeslot. You've got national advertisers saying "Who are those people?" and "Who are they playing to?"

By Adam White

So the next 12 months is going to be a very strong year, and it's going to be in a lot of ways. We've assimilated what these people do into our everyday train of business, and make the radio stations assimilated to the mainstream. We're going to see whether the major record companies and major distribution channels are going to want "everything you have." Or we like what this artist says and how he says it, and we think it will fit well into our distribution channels. That's what people are looking for, and we have this artist and that artist.

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It's Not Just Religious Radio

By Brad Burkhart

Contemporary Christian radio leaders want to make certain there is no misunderstanding: Contemporary Christian radio is not the same as religious radio. Contemporary Christian radio is a new, emerging format geared toward a younger, 25-34 audience and featuring music, news, and lifestyle information.

Traditional religious radio places all emphasis on content, with no emphasis on form. It has always been relatively easy to sell 15- and 30-minute blocks of time to preachers. The guarantee of revenue, no risk, and virtually no listeners.

The Contemporary Christian format is built around the idea of a market audience that is available to a specific religious outlet. Joe Hull, Station Manager at WCE/Lakeland, FL, explained, "The words 'Christian music' mean different things to different people. To some, they evoke memories of sitting on a hard church pew, listening to the preachers trying their best to make a 'joyful noise.' To others, it was either organ music or selections from the burgeoning Southern gospel field."

"Fifteen years ago most stations with a religious format were programmed with back-to-back preachers. If any music was heard, it was either organ music or selections from the burgeoning Southern gospel field. Today, the story has changed. Stations all over the country have found success programming with AC and CHR formats. Demographics have steadily changed from the once-common 60-70-year-old."

The past ten years have seen two major factors combine to bring about the development of the new Contemporary Christian format. The first factor is the economic reality that the donor base, so present in the church and religious outlet, is in a recessionary state as well. The second factor is the changing demographics of society.

Meanwhile, as the older side of the religious-oriented spectrum has begun to shrink, Contemporary Christian music has emerged — drawing with it millions of 18-34 years-olds. — Joe Battaglia

"As the older side of the religious-oriented spectrum has begun to shrink, Contemporary Christian music has emerged — drawing with it millions of 18-34 years-olds. — Joe Battaglia

"When you place high-quality, professional talent with a great signal, together with AC Christian music, it can produce a winner."

— Lloyd Parker

"Our listeners want CD quality from artists who do not emasculate the message of Christ. This bravoled challenges us to put the truth up front lyrically on the wind of music that calls us into the 1990s."

— Joe Micheals

"We are not Sting, Bruce Springsteen, or Huey Lewis copycats. We are something that gives the world hope and life."

— Lloyd Parker

"It appears that our program of intensive call-outs and sales tracking research is working for KXMS affiliates. We have been able to gain market acceptance of the format."

Although the Contemporary Christian radio industry is limited by its youth and lack of financial facilities, O'Brien noted that the success story at KXMS has been seen in other markets as well. "Market-place acceptance of the format has been growing and, as a result, Christian music stations like KFCO/Tulsa, KCSM/Seattle, and WLNLouisville draw consistently good numbers."

"Success stories like KLTY in Dallas prove the AC Christian format can work in a major market," adds Parker. "Although the plug was mysteriously pulled too soon, KLTY went from a 3.8 year ago to a 6.5 in the summer Arbitron. Out of 28 metropole stations, KLTY was fourth in women 18-24, sixth in women 18-34, and seventh in women 25-34 and 18-49."

"Contemporary Christian stations must continue to explore what their core and potential core audience needs and desires. Unfortunately, as with other formats, research is more often talked about than actually conducted." — Lloyd Parker

RLC/Reel Radio

28/Re & R Friday, December 5, 1986

CONTEMPORARY CHRISTIAN

Joe Battaglia

Jon Hull

Lloyd Parker

Gem O'Brien

Joe Micheals

WIX/Lasang-Suffolk GM Lloyd Parker has been involved in Christian radio on Long Island for more than 20 years. He has watched this format evolve. "'Christian radio is different than other radio formats in that it is a constant state of development,' he commented. "The music has improved greatly over what was produced in the past. The programming is more audience-oriented and tailored to the target demographics," he explain...
Contemporary Christian: A Growing Force

According to a 1986 Gallup poll, over 190 million Americans believe in God, eternity, heaven, and/or hell. USA Today says church attendance in the past 12 months has risen for the first time in 15 years. Another Gallup poll says that 120 million Americans claim to be born again Christians, while Time magazine reports that Contemporary Christian music outsells jazz and classical — to the tune of $300 million each year.

Still, Christian Contemporary syndicated product, along with its radio and record distribution, is relegated to asterisk status in the world of contemporary music. Some tuned-in critics and audiences are familiar with such artists as Amy Grant, Petra, and DiJon (following his religious rebirth), but mainstream America still tends to view the Christian movement (musical or otherwise) as a fringe factor. Not for long, however, according to those who believe in the music and its roots.

"The change in the music over the last 10 years has been drastic," says Jim Channell, host and President of "Christian Countdown America." "In the past decade there have been a lot of artists who discovered they have musical ability, a lot of which stands up against the quality found in non-Christian music. The idea that a lot of people have — that Christian music is really square — is a complete misconception."

John Rivers, President of River Riders Production and producer of "Growing Tapestry," agrees that the evolution of Contemporary Christian music from its gospel roots 10 years ago has boosted its current interest. "Ten years ago gospel took a back seat, mainly because of the quality of production. But it didn’t hold on. Today, and the music is now just as innovative as you can get in the secular music. The best musicians, stylists, and techniques are used — which makes for extremely high-quality stuff.

As opposed to the rest of radio, it can be said that with Contemporary Christian music the message is a medium. Mainstream (or secular, as some Christians prefer to call it) music can focus on any particular theme — or none at all. Christian music, on the other hand, is by definition singularly focused on the message. Faith and salvation are integral parts of most Contemporary Christian product, and largely act as defining factors for the format. A song must, either openly or covertly, relay the Lord’s message in order for it to be accepted by the audience.

What isn’t necessarily clear, however, is how blatant the message is. The Christian music industry has the airwaves, but the '80s have been a time of change.

"There’s a faction that says if you’re going to sing for the Lord you have to be out front about it. The other faction leaves something for the listener to read into it."

—Jim Channell

Crossing Over

The question of crossover product obviously arises in Contemporary Christian music because mainstream financial success comes with exposure to the mainstream audience. Rivers, however, is quick to point out that Christian crossover works in reverse, as well. "Not only is there the possibility of Christian music crossing out of the format to secular radio, but we also see a lot of secular listeners tuning in to Christian radio," he says. "I wouldn’t be surprised if 25% of our audience was non-Christian — mainly because it’s so good and innovative."

Still, crossing into the mainstream is the sure way to turn a profit — and spread the message. This is where both sides in the open-cover lyric debate butt heads. Some feel that the clear intent of the song can’t be sacrificed for mainstream appeal, while others feel that however the word is spread is acceptable Channell, who leans toward the more traditional, blatant viewpoint, argues that with music "the Lord’s message is where it needs to be. The kind of song will have to be compromised; if secular stations decide to play what we’re making, make sure the message goes with it — otherwise you’re wasting your time.”

What probably won’t happen, Channell adds, is a mainstream artist garnering airplay on a Christian radio station. "The Christian audience has a large magnifying glass and they check everything very thoroughly. If somebody outside the Christian realm is not saved and tries to cross over, it won’t hold. I don’t think the average Christian programmer would do well to stick his neck out a play songs by artists who don’t have a Christian testimony."

Christmas Starstreams

Frank Forest Productions is readying two year-end New Age specials for national syndication.

The "Musical Starstreams Christmas Special" features acoustical instrumental Christmas music mixed with contemporary New Age holiday selections, and is available in a two-hour block for broadcast during Christmas week. The following week’s "Music Starstreams 1986 Favorites" plays the "cream of the New Age crop" from the past 12 months, again in a two-hour programming block.
**Selecto**

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Always has been... always will be...!

**RCS**

**NEWS & INFORMATION FEATURES**

December 8 - 12

**GENERAL INFORMATION**

- The Blimp (PM)
- Car Show Coast-To-Coast (SCGB)
- College Basketball Coaches
- Costas Coast To Coast (CW)
- Douglas Edwards At The North Pole (USP)
- NBC Extra
- News Features
- Public Affairs
- Radio Links Entertainment Features
- Reviews Stand (PM)
- Sports Flashback (CW)
- Sports Flash (CW)
- Sports Trivia (TRM)
- Travel Holiday Magazine (CW)
- Wireless Flash (CM)
- Working Moms (USAT)

**COMEDY**

- Amatellin U
- Bob & Grill
- Comedy Hour
- Comedy Show With
- Daily Feed
- Hinky Wine
- Irving Lobdaly
- Laugh Machine
- Live From The Improv
- Mel Blanc's Blankety Blanks
- National Comedy Show (DD)
- National Lampoon's
- True Facts
- Party Drop-Ins
- Radio Hotline

**DECIDING AND DRIVING ON your broadcast...**

**NETWORk FEATURE FILE**

**MUSIC FEATURES**

**The Weekend**

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For more information, contact your Westwood One Station Relations representative now at (213) 204-5000 or Telex 4996015 WWONE.

Brought to you by
Jocks Are People, Too

By J. Robert Schmid

For too long, there has been an unequal distribution of effort, commitment, and direction between the programming and sales sides of the radio industry. While most of the emphasis and investment in motivation and management skills seems to be placed on the sales side, the programming side suffers. Negatively the part of air personalities affects their ability to do their jobs. While not lessening the effort put forth on behalf of sales, we do need to devote more attention to programming staffs and air personalities.

Start with this assumption: radio is a business. Our money comes from advertising sales. But what we are selling to the advertising client is not the music we play, the programming, or the ad production. What is being sold is a captive and receptive audience. Whether you gauge that audience by gross numbers or by demographic groups, it is still an audience which you offer your clients.

Being Human Beings

Who is charged with constantly building and maintaining that audience? The programming staff, of course – a group of people who, like salespeople, must be "up" day after day. Air personalities have to relate and perform every day for two hours or more, by their very nature, creative, adventurous, and gutsy. It's tough to be "vintage" four to five hours a day, five, six, seven days a week, 50 weeks a year. Air personalities are human, after all. Unfortunately, too often their human side is ignored.

Jocks are regularly reminded of their expendability. The second-rate PD or the oversized GM is quick to shout, "I have a hundred tapes from a night dying for your job at half your salary. If you don't like the way we do things around here, fine!" It doesn't take a degree in psychology to figure out how that attitude affects creativity and motivation.

Jocks have as much interest in their station's success as management and the owners do – or at least you should hope they do. Though the number goals they have are not necessarily preceded by dollar signs, the desire they have for achieving those numbers results in more money brought into a station. Both kinds of numbers add up to a more profitable and winning attitude around the station. With that kind of atmosphere, everyone is happier and more productive.

But how do we make this commitment recognizable to all our employees? It has to come from the top: the GM, GSM, and PD. Maybe it's time to remind that PD to a motivation or management seminar.

One way to see how this attitude is demonstrated is to look at some instances when it isn't. A few years ago, a promotion was held among the jocks at a particular station. A monetary bonus was offered to the jock who not only had the best numbers in the book, but who beat his own previous book and beat the PD. The book came out. The winner fulfilled all the requirements and gave the station a five-share increase, only to be told by the GM, "Hey, you just cost me money."

Communication And Trust

The level of commitment that talent feels is directly proportional to the level and form of communication. There are two extremes: one-way or two-way; closed or open. We've all experienced the "cut the bullshit and read the cards because I said so" school of radio programming. But good results stem from communication. Jocks regularly reminded of their expendability. It doesn't take a degree in psychology to figure out how that attitude affects creativity and motivation.

Talk to your people and you that you value their opinions. You hire professionals, but did you hire them just for their voices?

This business is too complicated to rely on only one person's opinion. PDs and GMs have to make final decisions, but the only way to ensure that they will be the right ones is by keeping your mind open to suggestions. You may be surprised at what you'll find out.

Put It In Writing

Guest contributors are encouraged to submit queries or finished articles to R&R for use in the Ratings & Research, Sales, Management and Engineering columns. Articles should be approximately 1250 words, or five to six typed, double-spaced pages. For more information, contact Special Assignments Editor Jim Dawson, R&R, 1930 Century Park West, Los Angeles, CA 90067; (213) 553-4330.
THE CONTESTING QUANDARY

In Search Of The Perfect Contest

It isn’t like looking for the Holy Grail or even the Lost Ark, and I’m sure the topic won’t show up on that syndicated series hosted by Leonard Nimoy, but the search for the perfect contest is a constant quest for all of us involved with promotion. We are always looking for the one contest that will drive the listeners crazy, offer imaginative prizes, and inspire all of your GM’s personal friends to call him and say how excited they are about what you’re doing on the air. As a result, when the numbers come in your station goes right through the roof.

Ever happened to you? No? Well, maybe this article can help you make it happen the next time you’re called upon to come up with a few good contest ideas.

First, take a long, hard look at your format. What are your primary demo(s)? Does your station have a history of contesting? What about your market? Is it an active market with lots of giveaways? Do the supermarket run sweepstakes? How are lottery ticket sales in your area? What is the dominant religious influence? (Don’t laugh—if you’re in an extremely conservative community, you might give serious consideration to contests where the winners’ cash awards are an equal amount, given to the charity of the winner’s choice.)

Your format is also a major determinant in the selection of a mechanic. If you have a music station, your best bet is traditionally the phone. It gives your listener a chance to get on the air, fostering interaction with a station that is normally communicating one-way. If you have a News/Talk station, you might feel more comfortable using postcards and direct mail. This has two benefits: you don’t put another voice on the air, and if you suffer as many talk stations do from older demos, you keep older sounding voices off the air. This prevents a potentially negative perception.

Get together with your PD and review the last five or six contests you’ve run. Were they all winners? Did they all give away money? Maybe you’ve felt a stagnation point. If so, a contest you both consider a major audience attraction might actually be one that has lost all its luster.

“Avoid offering listeners something you want instead of something they want. Get creative!”

Give Them What They Want

Another classic error to avoid is offering listeners something you want instead of something they want. For a great example: New York City Mid ’Nites. Major CHR station offers listeners a chance to win a sleek, silver Mercedes-Benz 450SEL; $45,000 of sensational automobile in the top of the top line. Response? Minimal. Reason? The most desired car in New York then, regardless of demos, was the Chevrolet Corvette. At that time, a Corvette cost about $16,000. The moral of the story is that the listeners aren’t interested in things they don’t want.

Think about tagging a couple of minutes onto your next focus group session to ask your listeners what they want in cars, money, trips, and other prizes. You might find some money-saving surprises in their answers. In virtually every focus group session I’ve ever attended, the threshold amount of money which would cause a person to make a conscious decision to tune in to a station was $100,000. In probing a little more deeply, group mediators have found there is really no perceptual difference between $100,000 and $10,000. In fact, it was discovered that as the amount goes up the perceived chance of winning on the part of the listener goes down. The lesson to be learned from this is that ten $1000 winners are possibly better for your station than one $10,000 winner.

Capture The Imagination

Of course, your contesting budget is not unlimited. And there is often a richer competitor in the market who can very easily out-tout you. So what do you do? Get creative.

It’s January in Chicago—freezing cold. You’re a CHR station which experiences its best times and greatest visibility in the summer. So, create a second summer. It’s easy; all you have to remember is that south of the equator the seasons are reversed. Two plane tickets, some Coppertone (they might just pick up the tab), and the winners are off to Australia—where they get to toss another shrimp on the barbie for themselves.

At KHJ/Los Angeles in the late ’60s we discovered that a round-the-world ticket on Pan-Am was only $18,000, and allowed five stops along the route. Accordingly, we built a “Follow The Sun Around The World” promotion that started on the beaches of Southern California and followed Olde Sol to Hawaii, Fiji, Australia, St. Tropez, Rio, Acapulco, and on and on. Even if you couldn’t take the trip, the promos sounded great! Which brings up another point:

Not Every Listener Is A Player

Only about ten percent of your listeners are active contest participants. That means your promos are reaching and affecting nine times as many listeners as players. They have a 90% greater chance of being a tuneout factor than a recruiting element. Therefore, your on-air promos need to be great! They should convey a sense of excitement and urgency, and have the kind of production values that intrigue the listeners. Even though 90% of them still won’t want to play, they’ll enjoy the sound and substance of the promos. I can remember Rick Shaw, PD at WALK/Ft. Lauderdale, receiving phone calls from listeners congratulating him on how inviting and entertaining his promos were. He’s one of the best at this rapidly disappearing skill.

Let ’em Know

No company in its right mind would bring out a new product and not let potential customers know about it. Contests are very much a part of the total marketing effort on the part of your show. They can help find new listeners, retain present ones, and change demographic emphases—so you must be sure you let everybody know about what you’re doing. Use TV, transit, and newspaper to spread the word.

“Make sure you let everybody know about what you’re doing. Use TV, transit, and newspaper to spread the word.”

The Down Side

Unfortunately, promotion is not accurately measurable. At the recent Radio ’96 convention in New Orleans, Erica Farber of Intermedia made this valid point: “to the dismay of everyone responsible for promotion and contesting, there is no scientific formula that allows you to put in the prizes, multiply them by the number of promos, and the advertising costs, and come up with a projected listener increase that can be compared with the actual results of your effort. The best we can hope for is to positively affect the curve. Remember, your job is to lead the horse to water—the programming department makes it drink.”

After It’s Over

The most critical action you must take in contest development and execution is the debriefing. In this semi-military maneuver you, the PD, the sales department (if involved), the GM, and anyone else who is part of your in-house promotion team sit down and evaluate the recently concluded contest effort. Ask yourselves such questions as: Was the contest developed and mounted as originally conceived? What was the initial emphasis level of the personalities who were responsible for it on air? Did the attempts sound exciting, and were they changed frequently enough to maintain a high level of listener interest? What was the reaction of your prime competitors? Did you get the word out sufficiently? If there was a cooperative sponsor organization, was it pleased with its identification and involvement? Did you exceed the budget original-

ly devised for the effort? Where were the shortfalls? And, last of all, if you had it to do all over again, what would you change?

Final Thoughts

One cardinal rule to remember is this: if it works, do it again! There is a positive result to be garnered from developing equity in a particular contest. When a promotion is irrevocably identified with you, it is anticipated by the listener, it prevents the competition from doing something similar, and it relieves you of the creative burden of reinventing the wheel every year. Good luck with your contesting in ’97, and let me know what you’re doing so I can share it in this column.

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Sportscasts, Game Reports, Cuts, Promotions, Playoffs, All-Star, and Spring Training Reports.

“Thanks to AT The Game, we had playoff and world series tickets, and our promotion was a huge success.” BOB BUCHMANN, VP/Programming WBAB/Long Island

Contact AT THE GAME NETWORK at (516) 491-8585.

DECEMBER 5, 1996/31
Gold Research: Expect The Unexpected

After more than a year of weekly callouts, TK Communications VP/Programming Rick Peters, KLUV/Dallas PD Dave Van Dyke, and FMR recently put a large chunk of K-Love’s music through auditorium testing. It was the first time Peters, who’d researched Country and AOR, had tested Gold. His results, shared candidly here, reflect the unusual nature of the format.

Among his findings: some of the most played hits of all time not only tested poorly, but were also heavily unfamiliar. Listeners who grew up before the tech age shared only a handful of favorites with their post-British invasion counterparts. There were few surefire titles, certainly too few to constitute an entire library. If KLUV’s findings held true, repeated testing, the widely held concept of an entirely “safe” Gold station could prove invalid.

Peters recalled his first instant at soft AOR WLVE/Miami in the ’70s and early ’80s. But during a stint with CBS he was introduced to attitudinal research, and began music tests at TK’s other properties, WSHE/Miami and KRBX/San Antonio. KLUV added the auditorium test to its program because Peters said that even at the rate of 30 callout titles a week, it would take two and a half years to test the whole library.

Peters said the WLVE test “not as gospel, but a way to reinforce gut feeling or to help you modify some of your opinions. We wanted to get a benchmark on our powers – the records that play every 2 to 4 days – to see if our gut feeling was correct.”

The River Is Wide

The testing showed there were just enough strong titles to make up a power rotation; after that, scores fell dramatically. “In AOR and Country, records ranked themselves in equal quintiles. About 20% of the library was super-power, then it declined from there in 20% pieces, with an almost equal number of records in each order.”

“The Oldies format wasn’t that at all. There were about 190 records that made the best thing since the creation of vanilla ice cream – 70-40% popular. Then there was a gap of one whole quintile. The next whole set of 200-300 records was much lower, roughly a net positive of 50-50% instead of 60-70%.”

Ratings for even the strongest songs were considerably lower than in other formats. “The highest net rating was 75%, so a song like ‘You’ve Lost That Lovin’ Feelin’’ with 53% positive is actually in the top two quintiles. Whereas ‘Stairway To Heaven’ still has an 85% net positive rating at WSHE.”

Across The Universe

“Stairway To Heaven” may be the anthem of one fairly well-defined target audience, but the two generations that make up KLUV’s audience found only a few common favorites. One factor in the low net scores was that songs which tested well for 35-50 year-olds often tested diastically among 25-37 year-old listeners and vice-versa.

“Kansas City,” for example, tested 50% positive with over-35s; six-percent negative with younger listeners. Roy Orbison’s “Only The Lonely” was 42% net positive; zero-percent young. Even “Be Sop A Lula,” a record generally thought to have held up well, was 70% positive 38-50 and 16% positive 25-37.

Conversely, “‘Wouldn’t It Be Nice’ tested 50% positive young but had a -1% net rating over 35. The Supremes’ ‘You Keep Me Hanging On’ had an even wider swing, +51% to -6%. The sleeve-reissued ‘Daydream Believer’ was 43% positive young, six-percent positive old.

Less than 30 graffiti-era records were well loved by both groups. “(Oh) Pretty Woman” was a unifier with a 70 score from both groups. So were “My Guy” and “Chapel Of Love.” “Twist & Shout” was acceptable to all ages although, even with “Ferris Bueller”mania, older audiences liked it more.

“It gives you chills to look at those scores in black and white,” says Peters, “because then you hear a record on the radio station and say, ‘Well, there go all the 18-34s.’ And it’s really very distinctive. The Chiffons and Paul Anka and all those Transistor-type soft ballads have very little appeal 25-34.

“The station like KLUV, which has to play all forms of Gold from the Beatles to the Little River Band to Joe Dee, a lot of the music has very specific negative appeal demographically. Then there’s the core KLUV listener, who’s totally different from the secondary Oldies listener or the person who listens to (AC) KXIL. If a song tests 80% positive with your audience but 20% positive with the AC audience, you still have to play it.”

Mercy Mercy Me (The Psychology)

The biggest shocker was when some Motown titles, often used for texture by Gold stations that avoid harder rock, varied widely. “I was shocked,” said Peters, “when ‘Mercy Mercy Me’ tested 48% unfamiliar, yet ‘Stop! In The Name of Love’ was 80% positive. I remember watching the respondents and asking, ‘Where do you live? Mars?’ Because ‘Mercy Mercy Me’ has been played forever.

“We actually started asking people if these songs had been played on the old KLIF to see if there was a rationale for the high unfamiliarity ratings. So now we’re in the process of restating things that don’t look right to us, checking to make sure the hooks were correct.”

Throughout its history, music research has often been used by PDs as an excuse to avoid black titles.

Peters was very quick to point out that he didn’t perceive an anti-R&B or even an anti-Motown bias in the test scores, only that certain songs “were not part of the common denominator.” (In fact, R&B titles still comprise a significant amount of an average hour on KLUV.) Certain ideas from all of Gold’s classic artists/genres still tested well, it was the fact that others didn’t that was surprising.

Country titles such as “El Paso” and “Last Date” fared better than expected. Otherwise, no local biases emerged. “I didn’t see any really compelling records that weren’t top-ten national hits,” says Peters. Texas-legacy titles such as the Sir Douglas Quintet’s “She’s About A Mover” only tested average.

Stuck In The Middle With You

With crossover KRXQ leaning AOR, KLUV can target only the first two generations of rock. Other outlets, especially those with no Classic Rock competition yet, have the less enviable task of trying to balance Matt The Hoople with the Marvelettes.

Still, there are frightening implications to super-serving two very divergent constituencies with only a few common titles.

“A solid gold station can’t consistently come from strength because, if you did, you’d only be playing 300 records. At that point, you burn the music out too fast. There’s already so little momentum on this stuff that it gets so much exposure; that’s going to get worse instead of better.”

“The questions have to be: how many single demo appeal records do you play? How far apart can they be? Do you have to come back right away with a dual record? That’s pretty much what we’ve been doing. We’ll seldom play two pre-DMD records in a row. So we’re really balancing the eras.

“The power category includes no ‘lite-type records – not even those that tested very well – because I don’t want to hear how many ‘50s records we play an hour. There was no way to take ‘Jailhouse Rock’ and play it because instead of three out of ten ‘50s records, now I’d have five and it would really swing the mood of the radio station. So I’d have to adjust the mood by eras and then in levels for each of those categories. The powers include ‘50s and ‘70s music but mostly ‘80s.”

It’s My Life

Peters says, “The lack of surefire titles brings me back to my first comment: you can’t let this stuff be a bible. You have to listen to your radio station and say, ‘I don’t care what the research says, that was a great set of music and it represents the radio station.’ Mercy Mercy Me’ is still a great record and deserves to be put in a set.

“You have to trade music strength for sale rotations. Which means you have to play some music that’s secondary. It’s a very fine line between being too secondary and too burned out.”
America's Favorite Love Songs of the 50's, 60's and 70's

At last, a live weekly five hour program fully researched and specifically targeted for Format 41® and Light/Adult-Contemporary stations. "Romancin' The Oldies," with all the excitement of a special, yet carefully designed to enhance your station's programming flow.

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The Quality Satellite Network
Artist Turnover By Format: Who's Most Loyal?

"After laboriously charting the follow-up efficiency of artists in CHR over the past ten years (11/14), I was looking for some sort of follow-up. What followed was a call from Warner Bros. Nashville Sr. VP/Promotion & Sales Nick Hunter, who provided the following idea.

The various formats are sometimes stereotyped in the area of artist loyalty. For instance, Country has a reputation of exceptional loyalty, with artists scoring hits over decade-long periods. CHR, on the other hand, is perceived as the instant turnover format, where you're only as good as your last record. Black/Urban might be even more extreme, with more turnovers than Pepsi/Pepperidge Farms, while AC is ae seen more along the tradition-building line of Country. And AOR, especially in these Classic-Rockin' times, is probably perceived as the ultimate artist-loyal format, with the weight of tradition viewed in some quarters as practically squeezing out new artists.

Well, to put this in context, Nick told me he'd been plowing over a ten-year ago Country Top 10 list and was struck by how few of the 1976 hitmakers were still hot today. Contrary to the perception of Country as a somewhat stodgy, tradition-bound format, the ten-year turnover seemed pretty drastic.

So I looked at the Top 10 for five years ago (November 14) and classified the artists into three A-B-C categories. A's were artists who were still recording and scoring frequent hits in the same format. B's were still recording, for major labels, mostly, with occasional hits, usually of a more minor nature. C's were either not recording or recording for smaller labels without significant chart success, largely inactive (or, in the case of groups) defunct, or maintaining a very low profile.

Country indeed proved to have a low level of artist maintenance in this sample, with only two of the ten artists in the 1976 Top 10, the Statlers and George Jones, still in showings have been on the minimizing since '76. Only one act made it into the "B" sector: the other nine were broken up or vanished to the sidelines.

CHR also proved volatile: two of the ten-year-old Top 10 are still happening in a big way, although one of them, Boston, took most of the decade off and by happenstance are back on the hit rolls again just in time for this survey. The other hit survivor was Rod Stewart, with three other acts maintaining "B" status and five

Chrysalis "Foursquare" Behind Huey

As some readers may have guessed, record collecting is one of my passing interests, so an unusual use of the vinyl medium occasionally finds a place in this column. The promotional item pictured here, kindly dispatched my way by Chrysalis VP/Marketing Charly Prevost, definitely qualifies.

Playing on Huey Lewis's "Hip To Be Square," Chrysalis strung together four square-shaped (naturally) colored-vinyl singles of the recent #1 record. The colors, for the fashion-minded, are lime green, royal blue, clear, and a sort of forest green affair. (In real life, the four discs hang in one vertical chain.)

Further playing on Lewis's LP title, "Fore," the label tagged the whole package "Hip X Times Fore," which I guess has a slightly more positive connotation than my choice, "Fore Square" (or "Four Squares Only").

In any case, for all intents and purposes, Chrysalis comes to the fore with an undeniably hip concept that is squarely in the forefront of contemporary merchandising innovations, with considerable forethought clearly evident. Square but solid!
On Sunday, February 1st, at eleven PM EST, (8PM PST), HITLINE USA comes live to the airwaves.

Now your listeners will be able to talk in-person to their favorite CHR artists.

Ask them questions. And request their favorite songs.

Your listeners actually become part of a national show!

To connect your station, call Steve Scharch, toll free at 1-800/345-2354. In California, 213/392-8743.

But you'd better hurry. This show is supported by large promotions.

A show that's backed by Pepsi:

And a show that will feature only the best of contemporary artists.

Produced for James Paul Brown Entertainment by ISINC.

Executive Producer Dana Miller.
**Final Victories**

**MONDAY, DECEMBER 8**
- Graham Nash leaves the Hollies and announces the formation of Crosby, Stills & Nash.
- John Lennon assassinated in New York.
- Hanol Rocks drummer Razzle dies in a car crash with Motley Crue’s Vince Neil driving.
- Ex-Coasters manager Patrick Cavanaugh is convicted in the first-degree murder of the group’s Buster Willis, whose dismembered body was found near Modesto in May 1980.
- The NAACP’s annual Image Award for Best Actress goes to Tina Turner, who’d been ineligible the previous year before renouncing her South African touring. Luther Vandross takes Best Male Artist/LP. Patti Labelle is best female artist. The Pointer Sisters are best vocal group.

**TUESDAY, DECEMBER 9**
- Orioles leader Sonny Till dies at 56 of a heart attack.
- The Jacksons’ Victory tour ends at Dodger Stadium. Backstage, the LA Times reports, Don King gushes, “I am so happy! I am so excited!” and an associate replies, “Ah, knock it off. Don.” Frank DiLeo tells him sardonically, “Good working with you Don, maybe we’ll meet in a bar sometime.” A Jackson attorney calls it “like the ending to a bad Steinbeck novel.”
- Bryan Adams gets the first million-seller “Diamond Award” given to a native Canadian. Also, New Edition performs “Give Love On Christmas Day” at the Rockefeller Center Christmas tree-lighting ceremony.

**WEDNESDAY, DECEMBER 10**
- Otis Redding and most of the Bar-Kays die in a plane crash near Madison, Wi.
- The Steve Miller Blues Band signs with Capitol.
- Billy Idol’s Generation X plays its first show at London’s Central Art School.
- Barry Manilow’s gold chains raise $2030 and Shaun Cassidy’s shirt raises $515 in a celebrity auction for the Children’s Christmas Fund.
- Roseanne Cash, Larry Gatlin, and Jerry Lee Lewis guest on the Johnny Cash Christmas special.

**Thursday, December 11**
- Jerry Lee Lewis secretly weds his third cousin, Myra Gale Brown. Had they married in church, nobody would’ve known which side of the aisle to sit on.
- Sam Cooke shot to death at a Los Angeles motel.
- Genesis plays its first American concert at Boston’s Brandeis University.
- The Jam plays its final concert at Brighton.
- The Jewel Of The Nile,” featuring Billy Ocean’s first CHR #1, “’When The Gongs Goes Touch . . .” opens nationally.

**Friday, December 12**
- The Rolling Stones begin the 15-month process of recording their “Black & Blue” LP in Munich.
- A gambler shoots up KMBQ/Shreveport because Nazis, whom nobody else can hear, as usual, are talking to him on the radio. Fortunately, nobody is hurt.
- Thelma Houston and Sylvester headline a show at LA’s “Gay & Lesbian Lifestyle Expo.” Patrice Rushen also plays a show that weekend.
- Smokey Robinson is honored with a 25th anniversary show on “American Bandstand.”
- Paul Simon, the man who gave us “The Boxer,” and many other Rolling Stone members, dies of a heart attack at age 47. And after 17 days as a fugitive, David Crosby turns himself in at a West Palm Beach FBI office.

**Saturday, December 13**
- Jimmy Dean’s “Big Bad John” becomes the first Country single to be certified gold.
- George Harrison has lunch at the White House at Jack Ford’s invitation. Gerald tries to trade Harrison a WN button for the OM pin he’s wearing, but can’t find one. Also, BTO’s “You Ain’t Seen Nothing Yet” goes gold.
- Ever seen a bailing game show host in real life? Phil Collins appears as a sleazy game show host on “Miami Vice.”

**Sunday, December 14**
- New York’s Alexanders stays open late so that Alice Cooper can do his Christmas shopping.
- “Saturday Night Fever” premieres in New York.
- On a Sunday afternoon, stations nationwide either observe ten minutes of silence or play Beatles music in memory of John Lennon.
- Marie Osmond conquists the annual Perry Como Christmas special. The pair duets on “I Just Called To Say I Love You.” Later that night, Sade sings “Is It A Crime?” on “Saturday Night Live.”

**Birthdays:**
- Nikki Sixx (Motley Crue) opens nationwide.
- 1985: Pianist Thelma Houston is 56, Band of the Aisle to sit on.
- 1981: The Steve Miller Blues Band signs with Capitol.
- 1985: Roseanne Cash, Larry Gatlin, and Jerry Lee Lewis guest on the Johnny Cash Christmas special.
MOTOWN’S JAY LASKER INTERVIEWED

Cutting Across The Grain

Motown Music Group President Jay Lasker has been in records since 1945, but still considers himself to be like the consumer to whom the industry markets its wares. “I don’t have any great pretensions about knowing how to make records,” he says. “I don’t go into the studio and say, ‘You should bring up the voice,’ or ‘Bring down the horns.’ That’s why I’ve survived in the business for 40 years.”

During that time, Lasker has worked for such companies as Decca (his first industry job, in the sales department), Reprise, Vee-Jay, Dunhill, ABC, and Aristar Movietone. He’s been with Motown for the past six years, including turbulent periods when the company 1) almost sold its Jockey Music publishing goldmine; 2) left independent distribution; 3) was rumored to have been sold; 4) probably doubted that Stevie Wonder and Lionel Richie would ever deliver new albums.

Recently I interviewed Lasker about various issues facing records, radio, and Motown. Here are excerpts from the conversation:

Chicken First, Or Egg?

R&R: In the past, you’ve called radio’s attitude toward the music business “arrogant.” Any comment today?

JL: What I mean by arrogant is that they’re afraid to take chances, to experiment, to try things. I understand their position, but it’s all “let’s wait and see what happens with someone else.” There was a day when you could walk into a radio station and play a record, and the guy would say, “That’s terrible.” Or he might say, “I love it,” and put it right on the air, sometimes three times in a row.

That’s been gone years, of course. Today in radio with new acts, even after people listen to a record and even though they believe it’s a smash, they won’t play it. For the most part, they want to see what happens with that record elsewhere. But when does it pay off, the chicken or the egg?

“Record companies have become the private detectives for radio stations so they can present their case.”

To a certain extent, the history of radio over the past ten years has been that if a record’s got a hit, someone’s going to say to the programmers, “Why did you play that record?” And his answer, “I thought it was a smash,” is not good enough. His boss is going to say, “Why wait a minute? Why don’t care what you think? You have to look at the trades, the charts, your research, and everything else before you put it on.”

R&R: In other words, a case must be made for that record.

JL: Right. Radio stations have become like lawyers; they must have a case to present to management as to why they put that record on. So they’re saying, “R&R showed it adds in that market, and that market is like this market, and there’s this and that.”

Obey The Rules

JL: The talent in radio today is not in picking the record, but in programming it after you’ve gathered all the information about why it should be added. That is a talent, a creative one. But the talent of knowing “That’s a smash and I’ll put it on” has gone. So record companies have become like investigators, like a lawyer hires a private detective to dig up various pieces of information. We’ve become the private detectives for radio stations so they can present their case.

R&R: What’s the effect on the market?

JL: It has a great deal to do with the same reasons you hear in a lot of records. Ninety-nine percent of the manufacturers or the A&R people are looking for the next Lionel Richie or Whitney Houston or now Ben Jovi. That’s primarily due to radio and the way they’ve been brought up: they must obey the rules.

That’s hurting the business. The RIAA figures for the past six months of this year showed that singles, an integral part of promotion, were down 25%. The LP was down, which didn’t surprise me. But the most disturbing statistic was that the cassette was only up about 2%. The compact disc was way up, and therefore the dollar volume was about the same as the year before. But a lot of that CD growth is pipeline fill. Overall, the first six months were lousy and, as always, it goes back to the public. The music is just not getting them excited.

Canned Music

JL: I have my own theory that we’re making all this canned music with synthesizers; phony violins, phony horns, and phony that. People are not as excited about records, but they don’t understand why. They don’t feel it emotionally. When everyone copies everyone else, and the sounds are the same on every record, there’s nothing there to make anybody excited. But obviously I can’t prove that.

“People are not as excited about records, but they don’t understand why.”

We just cut a Bruce Willis album without using any kind of synthesizers, and it sounds great. This guy is singing like a houseparty band of things, and the record has sounds in there that are real. You can tell the difference.

The biggest records I’ve had in my many years in the business were the ones that cut across the grain. You don’t often get that opportunity, but those are the artists who become superstars as opposed to sound alike. When Wes-Jay Records originally had the Beatles and we brought a couple of records around, radio said, “What the hell is this?” We couldn’t get airplay on it because it cut across the grain.

R&R: So you attribute the record industry’s lack of growth to this “samminess” in music?

JL: Home taping has had an effect, too. On an album which once would have sold 400,000 to 500,000 units, now you might be selling 200,000. It’s those medium-level acts, the gold artists, that we’re having the worst trouble with.

On the other hand, the past six years have seen some of the biggest selling albums in the history of the business: Lionel Richie, Whitney Houston, Prince, Bruce Springsteen. We’ve seen numbers none of us would have ever dreamed of or about.

Crossover Conundrums

JL: So when you talk about lack of growth, we’ve had growth in the sense that if you give the public the music they want, they’ll buy more of it than ever. But if you give them something that’s just mediocre, they’d rather home-tape it. We’ve almost become like the motion picture business; either it’s a box office smash or a dud. There’s very little in between anything.

R&R: Is this pressuring R&B artists, for example, to make “crossover” records more than ever?

JL: That’s the game today. They want to maximize their talent in terms of remuneration as well as expressing themselves. When Lionel Richie was with the Commodores, they could always cross over; there’s nothing different about what he’s doing now.

Then you have Black radio saying, “We want to have our own marketplace, our own records. We want to be different from the other stations or else why should anyone listen to us?” But nobody is making Black records just for Black radio. That’s not realistic today. In fact, I don’t think they object to that, they just want a shot. They’re saying, “We’re happy to help break this record and you can cross it over, but give us the records that our listeners can hear first because the pop guys won’t go on them.”

At Motown we’ve spent huge sums of money in promotion and advertising on Black radio with our crossover artists, particularly Lionel and Stevie Wonder. Both those performers have worked with, and stayed with, Black radio. They know where their bread is buttered, they know where their base is. They respect it, and they don’t want to lose it.

Regan Flips Out

R&R: You’ve made some A&R changes at the label this year, with Russ Regan coming aboard. What projects is he involved in?

JL: We wanted someone to take over the creative area who had an understanding of black music as a market. Russ has had a remarkable career in terms of finding acts for various record companies. We needed somebody who was an A&R veteran rather than a producer, who knew hits and artists and how to get the most out of them.

“What doesn’t get discussed is the fact that dealers themselves are pushing vinyl out.”

So far, he’s been working with some of the acts we already have. For example, we’ve signed Chico DeBarge, although he didn’t sign him. Also, General Kane. This is not a one-record artist. To me, he’s like a young Rick James; he writes about things that are happening on the streets. I couldn’t tell you if he’s going to cross over, but he’ll be a big selling artist. Rick never crossed and yet we sold more than Maxi Priest’s million albums of “Street Songs.”

Russ has also signed a couple of groups out of Detroit, Blake & Friends and Clay, which is For Girls Only.

R&R: Any plans for Motown to get back into country, jazz, gospel, or any other type of music?

JL: I like country but I don’t think there is a country market today. I don’t think there’s a gospel market in the sense of any meaningful sales. I look at new age and I don’t believe it. I’ve listened to the Windham Hill albums. They’re just hanging new names on things; there’s no meat to the potatoes.

Great Songs, Artists

JL: Some of it is a kind of pop/jazz, which has been around before. Creed Taylor was one of the best at making records like that, and迪克 Theile made little heavier type of record. Everyone’s talking about, “Hey, we’re going to pick up all these jazz and classical things and put them out on compact disc.” But the bottom line is that jazz will still represent the same percentage of sales on compact disc as it does on record and

Continued On Page 38
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**RECORDS**

Cutting Across The Grain

Continued from Page 37

cassette. The business is about get-
ing great songs and great artists to do those songs, and not trying to try-
ing too much about where they fit.

R&R: When you repackaged some of Motown's catalog on two-
for-one CDs, you also created quite a stir by discontinuing some of the LP titles in the midline series.

JL: When I made that decision, I didn't realize it was going to cause so much conversation in the trades and newspapers. I was very amus-
ed to see retailers quoted as saying we shouldn't have stopped making the LPs, or that "OK, Motown did it but they're not that important." The only one who made some sense was Howard Appelbaum from Kemp Mill Records, who said, "Maybe the records weren't selling." That was basically the case: we were selling some, but it wasn't worth it.

What doesn't get discussed is the fact that dealers themselves are pushing vinyl out. Wherever we stated that it's phasing records out, but no one asks why. Also, with the advent of video rentals and the compact disc, stores are asking where they're going to put this stuff. So they start cutting down on records. None of them wants to say they're getting out of the vinyl business, but they're all doing it.

Tower Tall

JL: You should see the returns from those guys who were saying Motown shouldn't have dropped the LPs. They're sending 75% of vinyl back to us, and the same holds true for other labels. The big-
guest beneficiary of all this will be stores like Tower, who'll say, "You want to find a record? Come find it here." Tower is the smartest of them all and has the lowest returns of anyone in the business.

There is a market for LPs out there. It's not what it was, but it's still big. And we'd be stupid to ig-
nore that fact. Why should all those people who have turntables be pun-
ished? Those turntables will be fed, but with the faster moving product, not with midlines.

R&R: You've been selling Mo-
town CDs through radio and video outlets as well as the normal music retail channels.

JL: And bookstores, too. Any-
time you can put the product in front of somebody, it's worthwhile.

Someone who wants a specific rec-
ord will go to the store. But catalog is basically an impulse buy, and that's a big part of the business. Wherever you can reach those impulse buyers, it's good. So I'll sell them anywhere.

The record industry is one of the worst-marketed industries in the world; that's why we're so depen-
dent on radio. Just as the record companies became conglomerates and we lost the entrepreneurs, the same thing is happening at the retail level.

Exposure, Not Price

JL: There's a huge market of potential buyers that has to be coaxed into the stores, and we're not retaining to them properly. That's why I've always believed in repackaging records 50 different ways -- and maybe 150 ways. You can do that from now until the end of time. Do it another way, get it in front of someone, and they'll buy it. It's not that they're buying the same thing over; they just didn't see it before. If the music was great to begin with, you can always find another place to sell it. It's not even price, it's exposure.

"If the music was great to begin with, you can always find another place to sell it."

The only reason we reduce the price is to get the product into the store. But the price is really the key to the sale. Everybody makes that mistake. The industry concentrates too much on getting the product in and not enough on getting it out. That's why we did a ma-

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**PolyGram Celebrates ECM Deal**

Celebrating the recent distribution agreement between PolyGram Classics and Jazz label ECM are (l-r) PG Classics President Gunter Hensle, ECM founder Manfred Eicher, and ECM's U.S. Director Lee Townsend.

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**RPM**

RCA/Arista President/CEO Elliot Goldman is set to keynote the 1987 NARM Convention, which runs Feb. 13-17 at the Fontainebleau hotel, Miami Beach. The event program also includes an update on compact disc technology by PolyGram International President Jan Timmer and a look at the music buying habits of the 25-40 demographic by consultant John Parkhill.

Tee Vee Toons has shipped its "Television's Greatest Hits" package on compact disc, the label's first such release. It was produced by David Fr-
langer and mastered by Bernie Grundman. A 24-page booklet accom-
panies the CD.

The Campo Artists label makes its debut out of Detroit with "Don't Drop The Bomb" by Bobby Franklin's In-
sanity. Heading the venture is Motown alumnus Choker Campbell. More in-
formation from (313) 862-0531.

Bob Geldof has signed his Bob Mu-
sic to Island/International for pub-
lishing. The Chappell/International deal covers his current and future songs, as well as back catalogue.

The "Atlantic Jazz" reissue series has shipped a dozen albums, ranging from "New Orleans" to "Kansas City," "Bebop" to "Post Bop," "Mainstream" to "Avant-Garde." The compilations were produced by the label's John Snyder.

There'll be twistin' in London: Hank Ballard and the Midnighters are the star attraction of a Clive Reception Christmas party there on Dec. 11. The gig is a joint promotion with BBC Radio London, and will be recorded for a live album.

Which stores are these? A recent press handout about Vinnie Vincent's Invasion mentions the pink, limited edition single which Chrysalis sent to retail and radio for giveaways. The rec-
ord (20,000 pressed) is now reportedly being sold in "some retail outlets" for $15,000. Yes, $15,000.

The FPA has published an updated version of its "Statistical Overview" booklet, which includes data on record manufacturer shipments, consumer music purchasing patterns, number of new releases by configuration, gold and platinum certifications, and factory sales of consumer electronics prod-
ucts. Call (212) 765-4330 for copies.

**Coming Next Week:**

The year in review
Live From Walt Disney World, it's Eddie Rabbit! Sixty minutes of rockin' Rabbit in concert including the hit, "Gotta Have You," and other cuts from Eddie's new RCA LP "Rabbitt Trax." Hop to it. Call us at (212) 664-5538.

Produced exclusively for NBC Radio Entertainment by Gary Geller Productions.

Thursday, December 11
8PM Eastern
7PM Central
6PM Mountain
5PM Pacific
Stay Hot During The

"Change Of Heart"

Cyndi Lauper

CHR CHART: 38
202/41 - 85%
ONE OF THE
MOST ADDED
3 WEEKS IN A ROW!!

Miami Sound Machine

"Falling In Love (Uh-Oh)"

CHR CHART: 37
AC CHART: 5
NOW ON OVER 175
CHR REPORTERS!
Holidays

Luther Vandross
“Stop To Love”
CHR: 114/31 - 48%
BLACK/URBAN: 5

Don Johnson
“Heartache Away”
Produced by Chris Sanford

Dead Or Alive
“Brand New Lover”

NOW ON OVER 105 CHR REPORTERS
INCLUDING:
WXKS, 94.0, WCZY
WXBE, KBBE, KHTY
WHDO, K100, KWHO
CKO1, Q102, KKPR
WCAU, WMMS, KSIS
PRO-FM, WNCX, KRRZ
90.0 TX, KWOD

CHECK OUT OUR COMMITMENT ON PAGE 47!

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SPORTSCASTER COMES FULL CIRCLE

Cosell's Back — On ABC Radio

When Howard Cosell walked away from "Monday Night Football" and the ABC television booth a few years back, the response wasn't unlike that which greeted Nixon's resignation. But just as Nixon's face recently adorned the cover of Time with the blurb "He's Back," it's also time to welcome back Humble Howard.

Cosell's ABC association dates back 33 years. He does a twice daily, five-minute commentary on the network called "Speaking Of Sports" and a local show for WABC/New York. The most press coverage he has received was in response to his book "I Never Played The Game." However, he also generates ink with his sports-related syndicated columns, court appearances, and radio shows.

Cosell said he used to like listening to Ted Husing, but that's the last race thing he's going to say about any other announcer — living or dead. Jackie Robinson was "the most important influence" in his life. And who else but Howard Cosell could say: "I lived on the precipice of occupational peril every day of my life. I lived a lonely path."

Clash Of Purity

R&R: Sports interest seems to be at an all-time high. Are these signs of a society seeking escapism, or do sports have something of value to offer?

HC: Sports infects a huge percentage of the society. It masquerades under a cloak of purity. It totally dominates the three networks because they are partners with the sports operators — especially in the case of the business organization which is the most powerful lobby in the nation. It dominates the sports print media. That's the National Football League.

It's not all black and white. The principal viewers of sports today are the baby boomers of the '60s. Right now in Texas there is a huge furor about academia, in a state once known for having an interest only in football. There are a vast number of people who have to have sports. But there is an equal and growing number of people who are sick and tired of the obvious evils in big-time sports, and sick and tired of athletes being held up as role models when they may be alcoholics or drug addicts. Some can't read or write or speak English. It's a muddled picture.

Radio Favorite Medium

R&R: What is the state of sports on radio today?

HC: Radio is disadvantaged by not having pictures. But you can say things on radio with much less fear than on television, because it's regarded as a lesser medium. I've never regarded it. Radio remains my favorite medium for its instant, flexibility, and factuality.

R&R: Is the sporting event more important than the sportscaster?

HC: Yes, if the sportscaster is a robot — and most of the announcers today, I feel, are merely robots. In the first place, I've always felt that a play-by-play announcer is a parrot. The only time I did play-by-play was when I did blow-by-blow for boxing, because no one would tell the truth about it except me. I was interested in fighters as people. Like Floyd Patterson, who was a sociological phenomenon.

But I just don't see any strength character, or charisma in any sportscaster today, particularly because of the growth of "pockocracy." I mean, those men are tied to the leagues, to the teams they played for. I don't see how they can be impartial under those circumstances.

But to the task of producing a mass audience, you can't do that in prime time with those silly chalkboards because women dominate sets in use. It's a turnoff to them. They have no use for that at all.

In the 14 years I did "Monday Night Football" we had many terrible games, yet we maintained ratings against the strongest competition in the history of the medium. We produced 96% female viewership. They don't approach that today. I don't see anything today in sports announcing that provides for the creation of a superstar.

Personally, my thoughts transcended sports. I dealt with the real issues, the sport of the Constitution of the United States. The case of Muhammad Ali, the case of Curt Flood against Bowie Kuhn, and the fight against the reserve system in baseball.

I've dealt with every key issue in sports. Free enterprise and antitrust. I dealt with the great issues, and that's not done today. Today a great issue is instant replay, which doesn't mean a damn.

Continued on Page 44
The Real Scoop

R&R: What great issues are being ignored?
HC: Right now, the biggest story in sports isn't even being written about except by me. That's the conspiracy trial against baseball on the West Coast.
R&R: I heard somewhere that Vince Lombardi did not say "winning isn't everything, it's the only thing." Can you set the record straight?
HC: Easy. The now-deceased Leonard Scheer said it in Look magazine, and it became a part of every newspaper marque in the country. It's a joke. A lie often enough repeated in print becomes total truth.
R&R: Would the NFL be any different today had Al Davis been made commissioner at the time of the merger instead of Pete Rozelle?
HC: I'm not sure it would be any different. The plain fact is that in every court where the NFL has appealed, the NFL has been found guilty of an illegal monopoly. And there's a national clamor to bring me back (to Monday Night Football).

yet look at how the case was reported: that the NFL won because they didn't have to pay damages. That's absurd. They were found guilty of being an illegal monopoly. They lost that case like they lost every other one. The decision in that case was unreal.
The Eastern papers reported that the USFL had lost the case. Then the Eastern papers never reported that in Monterey, CA district court — in a corollary eminent domain case — Alvin "Pete" Rose was found guilty of conspiracy. Did you ever read that anywhere? No. The only place that story appeared was on my "Sports Beat" show, which won Emmy awards every year. But that's what you face.
R&R: You really enjoy these scoops, don't you?
HC: Well, I am the chairman of the Sports Law Committee of the American Bar Association, and I am, as has been stated in the Congressional Record, the national expert on the subject. I'm proud of that.
A "Monday Night" Return?
R&R: Do you have any advice or tips for anyone trying to break into sports commentary or play-by-play?
HC: Basically, you have to be a jock. Or you have to be part of the establishment or willing to be.
R&R: Is there anyone working in the sports broadcasting field whose work you admire?
HC: No.
R&R: What are your future plans?
HC: My future plans are survival.
R&R: What about returning to "Monday Night Football"?
HC: I'm aware there is a national clamor to bring me back. (But) I would never identify myself with the NFL again, nor would they want me to — especially after my testimony in the recent trials. There's no way I would ever go back. My next birthday I'll be 68.
R&R: Given this national clamor, will you take a page out of Reagan's book and run for President?
HC: I'll leave that for Lee (Lacecora).

"My thoughts transcended sports. I dealt with the real issues."

"There is a national clamor to bring me back (to Monday Night Football)."

"Cosell's Back — On ABC Radio"

Continued from Page 43

"My thoughts transcended sports. I dealt with the real issues."

line Drives

"Cosell Coast To Coast," Clayton Webster's live, two-hour sports interview program, can be heard in 48 of the top 50 markets and is currently being aired on approximately 200 stations. Hosted by Bob Costas, the show airs Sunday nights (9-11pm EST) via satellite. The first hour consists of interviews; the second is devoted to live phone calls and questions.
John Madden was the guest on the November 2 debut. Said Clayton Webster VP/Operations Jay Goldman, "It's the biggest thing that's happening in national sports radio, next to the Super Bowl.
The show's success helps round out a good year for Costas, who recently became a new father. In fact, Costas told Kirby Puckett he'd name his child Kirby if he had a son — and it Puckett was leading the American League in batting at the all-star break. Puckett came through and so did Costas. His young son sports the middle name Kirby."

WAVG970

I'm a Kentucky Wildcats listener!

WAVGLouisville is becoming a sports powerhouse. Not content with airing Louisville Redbirds triple-A baseball in the summer (R&R, 3/28), the AC outlet now has exclusive rights to broadcast University of Kentucky Wildcats basketball and football. Rival WHAS had carried the broadcasts for the past 60 years.

"At The Game" is a customized radio sports network that provides sportscasts, scores, updates, and game reports for the Northeastern states. Subscribing stations are provided with an area-exclusive reporter who calls his reports in by phone, using the station's call letters during morning/afternoon drive and weekends.

Projections for 1987 include going nationwide and supplying market-exclusive weekly features, which will kick off with spring training reports. For more information, contact Corey Taylor at (516) 491-5585.

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If you're considering broadcasting from out of town, you should be talking to IDB Communications Group, Inc. We're the nation's largest provider of satellite transmission of audio programming.
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Call-in segments keep listeners coming back for the chance to talk directly to their favorite artists, and you'll see the results in brighter ratings. And MCRN offers the best in country music and information, plus the latest news, weather and sports.

Let us light up your nights. Call Jeff Lyman at (615) 885-6789 and find out how to switch up to Music Country Radio Network.
A SOFTSHOE WON'T DO.
—Ralph Guild, CRMC

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CAROL MESSER

Miscounted Birthday Candles

Carol Meyer, PD of KKUS-FM/San Luis Obispo, CA, wrote to complain about a problem with which almost everyone can sympathize: to wit, that "authoritative" sources keep publishing conflicting birthdates for famous people.

"I've been puzzled and frustrated for months over this," she wrote, "and feel you're the one who can best help out.
"We use four different sources in our morning show for notable birthdays, and I regularly see discrepancies. I don't personally care if Lee Iacocca is 62 rather than 65 (or 66), but my newsmen and I have embarrassed ourselves on the air too many times with our conflicting reports. We have learned to exchange notes beforehand. Not a big deal, but what's going on here?"

In the sheets which Carol enclosed, sure enough, my R&R Calendar, Info-Bite, Wireless Flash, and the Associated Press Broadcast Report variously listed Richard Carpenter as 39, 40, and 41, and disagreed on the ages of several other people.

Well, Carol, may we immediately dismiss the theory that it is an international Communist conspiracy? I believe the problem boils down to terminal inbreeding of a bunch of copycats.

Not having the advantage of personally knowing many famous people, I have copied birthdates in my computer from many sources. And I am convinced that many of the conflicts come from simple mistakes in typing: as when December 1 is entered as 1211 rather than 1201, or the year 1945 gets transposed as 1946.
Everyone copies from everyone else, and everyone who lists birthdays knows it. Some list compilers throw in a bit of garbage, intentionally including wrong info, just so they can see who is copying from them. I have my own little phony entry, and have seen it reproduced in two other published lists thus far.

Another problem, particularly involving Hollywood types, is age shaving: the more recent the actress's biography, the more recent her "official" birthdate.

In all the years I've been listing birthdays, only one person has made the effort to correct a published error, and that was a PR woman for Leonard Nimoy. The effort was certainly appreciated, and I wish others would do the same.

EXPLOSION ABOARD COLUMBIA

MONDAY, DECEMBER 8 — As the space shuttle Columbia came in for a landing three years ago, an explosion occurred in a rear compartment. Fuel had leaked onto a power unit, and no one was aware of it. When the damage was discovered later, NASA said the astronauts had not been in danger (1983).

One day after Pearl Harbor, in 1941, Congress approved a declaration of war against Japan. One of the first things the FBI did was establish an odd little intelligence-gathering operation in New York City, it was a homosexual brothel in Greenwich Village, where male prostitutes pumped foreign clients for information about ship movements worldwide. In 1960, 40-year-old John Lennon was shot to death (two bullets in the back) as he and his wife Yoko were getting out of a taxi outside their apartment in New York City.

Birthdays: Gregg Allman 39, Flute player James Galway 47, Flip Wilson 53, Maximillian Schell 56, Sammy Davis Jr. 61.

FIRST CHRISTMAS CARDS

TUESDAY, DECEMBER 9 — Printed Christmas cards were created by an Englishman named Henry Cole, who invented them simply because he had procrastinated until it was too late to write his usual Christmas greeting letters. To make up for lost time, Cole mailed out a batch of printed postcards on this date in 1842, and inadvertently started the greeting card industry.

The world's heaviest turkey weighed in at 77 pounds, 4 ounces (dressed) in 1979. China declared war against Japan. One of the first Christmas Seals went on sale in 1907.


PLANET FOUND IN DEEP SPACE

WEDNESDAY, DECEMBER 10 — Science fiction writers have always talked about other worlds, but it wasn't until two years ago that scientists reported the first legitimate evidence of a planet outside our solar system (1984).

Astronomers spotted an object about the size of Jupiter orbiting a distant star 21 light years from Earth. The gaseous planet was designated "V883." National Airlines began the first domestic jetliner service between NYC and Miami (1958).

Birthdays: British King Edward the 6th gave up his throne to marry a divorced American woman (1936). Mississippi became the 20th state in 1817.

Birthdays: Actress Susan Day 34, Musician Johnny Rodriguez 35, Mallard Dewey was born in 1851; he invented the Dewey Decimal System of book classification for libraries.

AMERICAN INTERVENTION IN VIETNAM

THURSDAY, DECEMBER 11 — Today is the 25th anniversary of the first direct American intervention in Vietnam, based on orders issued in 1961 by President John Kennedy, sending two combat helicopter units into South Vietnam. In 1950, the Supreme Court issued its so-called Fifth Amendment Ruling saying that no person can be forced to testify against himself in a criminal case.

Forty years ago, John D. Rockefeller donated six square blocks of New York City real estate as the site for United Nations headquarters (1946). Indiana became the 19th state in 1816.


PREHISTORIC BRAINS FOUND

FRIDAY, DECEMBER 12 — Archaeologists found human remains buried in peat on a lake bottom in Florida two years ago and determined that they were about 7000 years old. The skulls were so well preserved that the brains had retained their shape, and much of the original DNA was intact (1984).

Chuck Yeager pushed the Bell X-1A rocket plane to 2.5 times the speed of sound in 1953.

American diplomat Dr. Joel Poinsett was born in 1851: he introduced a plant from Central America that became known as the poinsettia.

This is Guadalupe Day, a major holiday in Mexico, honoring the patron saint of the republic, the Dark Virgin of Guadalupe.

Birthdays: Dionne Warwick 45, Connie Francis 48, Bob Barker 63, Frank Sinatra 71.
THE #1 DANCE RECORD IN AMERICA
NOW BREAKING CHR!

"BRAND NEW LOVER"
DEAD OR ALIVE

Y100, 96X, WPOW--TOP TEN SALES IN MIAMI!

93FM add-23 (HOT)
KRBE add-38
WMMS on

Y100
Q100

WKRZ
WPOW

KATD 31-18 (HOT)
KWSS add
KITY 10-6 (HOT)

KTUX
CHED

KIYS 26-19
KITS 24-15 (HOT)
KSMB 34-26

WGAN
KHTZ
WXK

"Smash hit, #2 phones and top 5 single sales. Jumps 31 to 18 on our chart!"

—Bob Harlowe, PD, KATD/San Jose
"I Wanna Go Back"

Fresh new Money from his Top 20 "Can't Hold Back" LP. Look for the same Top 5 reaction that you got by playing "Take Me Home Tonight."

WKSE PWR997
WPHD WRSR #2 MOST ADDED
94Q KHTR AOR TRACKS
“Some People”

From the same Artist who’s had a #1 Hit (“Everytime You Go Away”) and has sold over 1 Million LPs.

100 CHR REPORTERS STRONG!
ONE OF THE MOST ACTIVE

AOR TRACKS 26

“Fight For The Right (To Party)”

LP sales now: 325,000+
CHR Response
KEGL DEB 26 WRDD DEB 23
93FM ON BJOS ADD
G105 ADD WRVD ADD
WBBO ADD KITS ADD 27
WSSX ADD Z102 DEB 36

“I’ll Be Alright Without You”

Second week in a row of heavy-tonnage airplay.

BREAKER BOUND!
106/41 - 44%

WXKS 940 WRSR KWK
WKSE PWR997 WMMS Y108
WPHD KTKS KDWB KKRZ
PRO-FM KRBE KHTR KMJK

A NATIONAL AOR
MOST ADDED TRACK
ONE OF THE
MOST ADDED - AC
The New Single from 'Til Tuesday

Produced by: RHETT DAVIES

On Epic Records, Cassettes and Compact Discs.
Distributed by CBS Records.
LOOKIN' GOOD

Programmers' Think Tank: Trends Ahead (Part Two)

What's ahead for CHR? Our panel of experts - B&G Chicago PD Buddy Scott, KWSS/San Jose PD Mike Preston, Power 99.1/Atlanta PD Steve Davis, and BJI/Orlando PD Brian Thomas - sees an exciting year ahead.

Last week's programmer predictions were for a year filled with increasing competition, a renewed emphasis on current music, and new ways to set stations apart from the crowd. Here in part two are more opinions on the trends ahead.

Bring On The Cash

R&R: Is the use of high-ticket contests escalating at your station or in your market?

Davis: In Atlanta, it's gotten pretty crazy. The problem with competing against next TV, which we've been sharing our guys have a bottomless pit of money. If we steal them with you and gave away one Porsche, they'd all fall. So what we've tried to do is come up with more creative promotions - more lifestyle-oriented things that are interesting to the listener.

Thomas: In Orlando we always try to be the first ones to put our ducks in a row, so we look for promotions we know nobody can top. We haven't had too many problems. We have some new stations in the market spending a lot of money as they kick things off. They're dominating TV, but we have their "prize catalogue" thing, which I'm sure will be effective.

R&R: What's ahead for CHR in terms of创意 and station development as a whole?

Buddy Scott: Good managers are going to realize the value of a good PD just as they realize the value of a good sales manager.

"Listen to everything and be open to all types of music. You just may find something to play no one else has found."

Mike Preston

We've got out front on some records that have turned out to be extremely huge for us in Atlanta that are just now breaking nationally, because we were listening to everything that comes in the door. That's something CHR has gotten away from. Be open-minded and listen to all the new product that comes into the station. If something sounds right for your station, don't be afraid to give it a shot and see what happens.

Preston: I'm going to have to agree with Steve. There are a lot of stations that are locked into "how many stations are on it?" or "what does sound so three states away think about it?". There's nothing wrong with networking with other programmers, but don't base everything you do on what your friends across country or state are doing. As Steve said, listen to everything and be open to different types of music. You just may find something to play no one else has found.

Thomas: I agree, too. Dare to be different. Sit down sometimes and

Look At Those Numbers (Part Three)

As CHR got away from gold and stopped playing burned-out successors, its 12+ shares firm up and improved in the summer Arbitron. With so many contemporary competitors in most markets airing the same 300 safe gold titles, CHR was able to separate itself from the pack musically.

Strong promotions, combined with a renewed "spend it to make it" philosophy, fueled the aggressive, edge-leading-edge attitude which is a format basic for success. Hang onto your hats.... the fall sweeps are coming to a close, and those results should move very interest.

For now, here is part three of the summer book review.

Denver

R&R: What about the use of jingles and voiceover sweepers. Do you see those as continuing parts of the format?

Preston: I do in San Diego. They use a combination of both. They're using some stuff from Brown Bag, and we have jingles from JAM. The on-air production value of CHR is one of the things that makes it different from all other formats.

Davis: We're pretty much in the same situation here, except we don't use jingles because Z100 overuses them. So do all three ACs. We're using a lot of produced voice sweepers. I have the pleasure of having Randy Reeves, who is probably one of the best production guys in the South. He does nothing but promo work. I agree the production value of the format is essential to its continued growth.

"We don't use jingles, because Z93 overshues them. So do all three ACs. The production value of the format is essential to its continued growth."

Steve Davis

As the ratings continued to fall, KRXY broke through the five-share barrier with market veteran Mark Bolke at the helm. His list is a bit more conservative than Doug Erickson's at KPKE, and he's made the transition over the last several years from AOR to CHR very nicely. He came on board just a short time ago and has been fine-tuning the station, most recently by cutting the gold way back, which should be reflected in the fall sweep.

Los Angeles

KIS-SAM & FM 8.8 8.2 7.4 5.5 7.1
Kipke 4.6 4.0 3.7 3.4
Maltby's Y100 (KRXR) broke through the five-share barrier with market veteran Mark Bolke at the helm. His list is a bit more conservative than Doug Erickson's at KPKE, and he's made the transition over the last several years from AOR to CHR very nicely. He came on board just a short time ago and has been fine-tuning the station, most recently by cutting the gold way back, which should be reflected in the fall sweep.

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CHR Playlist Profiles

KJKI
KJKI/Davenport
(319) 383-7080

Jim O’Hara
Ganny O’Hara

At KJKI, we add mass appeal songs faster than others. We base a lot on request and cut-out. I have a core group that I call periodically to see what they like and discontinue songs we’ve added. We’re really lyric-oriented and try to keep away from songs with objectionable lyrics. We’re heavy on personality and try for a fun sound. We run about two-thirds currents and recurrents (90-120 days old) and one-third new. It seems to be working, because we average a 24 share in every book.

B98FM

B98 FM

KZ88-FM

KZ88-FM Smith, AR
(501) 646-2000

B98 is a very structured radio station with a tight rotation and music list. Because of the Urban lean in the market and the amount of Urban stations here, we decided to fit the hole in the market and go mass appeal in approach.

We play roughly about 70% currents, 20% recurrents, and 10% Gold. To determine adds, we depend more on listener input and our own “gut instinct” than on the mail-in contest booklet. We offer a prize with every book.

B98 FM

PD John O’Dea
MD Brian Kane

tracks. We treat our market area uniquely and don’t necessarily add a song because it’s being added in other markets. We like to give our listeners a chance to decide what they want to hear, and we listen to them.

Programmers’ Think Tank

Continued from Page 51

list the real benefits of your radio station. Ask yourself, “Why should someone listen to my radio station? Are my jocks really better than the other stations? Are we playing music, but is it the right music?” Sometimes we sit in an ivory tower and think elements of our station are better than perceived as being better by the listener. That’s a big problem.

R&R: Any closing thoughts about CHR in general?
Scott: It’s healthy in some markets and not so healthy in others. The problem here is over-saturation. I don’t think there are any general, broad-based statements to be made about CHR across America except that it generally works well when done properly.

Davis: CHR has persevered, weathering the good and bad, since the late ’60s. It’ll always be around as long as programmers remember to stick to the basics, play the hits, and offer enough entertainment value to entertain listeners to tune in.

“Dare to be different. Sit down sometime and list the real benefits of your radio station. Sometimes we sit in an ivory tower.”

— Brian Thomas

Thomas: I agree. When people decide to take the format in too far a direction for too long, they begin to have problems. The hits are the sticks to the principles of good CHR and you’ll always succeed.

Look At Those Numbers

California’s capital city is alive with CHR. FM102 has been on top for many months, and with just-promoted PD Chris Collins replacing Rick Gillette (who went to WHY?) in Detroit the station’s basic pattern of success should be unannounced. KWOD PD Tom Chase’s playlist has markedly less variety than Urban-leaning FM102. Using this variety and good promotions, Chase looks to climb back into the six-shaire area and beyond. Over at KROY, new PD Bob West is still getting things in order. Consultant Jerry Clifton advises a fairly tight list. This book will be an important one to watch.

KCRR
89.9 99.7 85
KMJK 80 43 53 7 54
KXYQ 10 9 30

KCRZ lost PD Gary Bryan to KUBE/Seattle, but Seán Lynch now has the reins of the market’s leading CHR. An aggressive music policy and well-funded promotions go a long way toward keeping it on top. Jon Barry over at KMJK has been doing “magic” for months, pulling many a rabid out of his hat to keep his station in the race. Being privately owned, KMJK’s pockets aren’t as deep as those over at KCRR. Enter Jim Ryan and KXYQ out of nearby Salem. The station was taken live in recent months, and a new tower is going up which will give the station a city-wide signal. Privately owned KXYQ is financially sound, and Ryan knows how to use the funds creatively for promotions.

Sacramento

FM102 100.4 99 125 109
KWOD 59.8 59.4 64 56
KROY-FM 1.7 1.2 3.4

Continued from Page 51

KXLU, in 1100/Miami, KMLZ/San Francisco, WMMS/Cleveland, Z100 New York, Q105/Tampa, KSTP/Minneapolis, and KRBE/Houston.

Big Time Giveaway — 94Z/RA

Big Time Giveaway — 94Z/RA is making it easy for listeners to win tons of prizes like a new Corvette, a 4-wheel drive Mitsubishi Montero and thousands of dollars in cash. It sent out a direct mail contest booklet that included a record and full contest rules to every household in their area. All listeners have to do is be the ninth caller when they hear the announcement. “You’re a $42,000 instant winner.” The key to winning being listening to 94Z.

WFMF 78.9 83 77 94 90
WFEL 56.4 59.4 77 80

One share separates these two competitive stations. Both carry a healthy selection of songs on their respective lists. WFMF PD Tom Parker is a longtime veteran of the station and market, so familiarity with the town may give him an advantage over Brian Christians, who is a fairly recent arrival.

Harrisburg

WNNK 17.8 15.2 13.1 9.4 0.2

PD Bruce Band owns the town. Starting out several years ago as a CHR/AC hybrid, Bruce has taken WNNK into a full-filt CHR. The list is extensive, and has a good variety. Mostly current-intensive, WNNK is quite active in the community and is constantly involved in promotions which keep listeners glued to the radio.

Albany

WGFN 78.9 93 77 94 90
WFYF 56.4 59.4 77 80

The battle of the light and the lighter rolls on! WFMF PD Randy Rice has always maintained a light playlist, and in recent months has moved it away from its semi-AC approach with new competition from WGGZ. Starting out in a fairly aggressive manner, WGGZ PD Michael Adams has tightened the music up a bit, and now these two are deadlocked. Whoever shows the most creativity this book most likely will walk away with the prize.
QUESTIONS TO ASK

Before You Take That Programming Gig . . .

"Look before you leap." "Forewarned is forearmed." Cliches, yes — but they're solid advice for anybody investigating a new programming opportunity. Given the attendant insecurity in our business, you owe it to yourself to find out exactly what you're getting into before you take the plunge into a new gig.

The lure of a bigger market and major dollar dollars shouldn't be your only considerations; make sure the entire package is right for you. Besides the station's signal and the market's competitive makeup, you should also take into account the person to whom you'll be reporting and the station's parent company. Ask yourself if they're capable of bringing as much to the relationship as you are.

Are They Qualified To Employ You?
You owe it to yourself to research your potential employers, perhaps even more thoroughly than they research you. Why? Let's face it — they will have more control over your fate than you do theirs. Management generally holds all the cards when push comes to shove. If you're hired and things don't work out, chances are you'll take the fall, not them — whether or not you're to blame. While you'll be out on the street, they keep their gigs and start the search for another employee.

Self-preservation dictates that you make sure you're getting involved in a relationship where you have at least a fighting chance of succeeding. Make sure your potential employers are the kind of people in whose hands you feel comfortable placing your future. Look at their track record — are they winners or losers? How stable is management, both at the corporate and local levels; is it a revolving door, or do people tend to stay with the company for reasonable lengths of time?

Judge them as critically as they're judging you. Will working with them enable you to learn and grow? Do you sense they'll be able to provide the creative spark and leadership you need to thrive? Do they have a realistic sense of vision, and a depth of knowledge about all areas of the business? Or have they risen to their positions simply by being outstanding salesmen and likable guys?

While they're checking your previous employers, contact their previous employees. Find out what the guy who once sat in the seat you're going after has to say about them. Ask him what working for the GM was like, and what kind of support the company offered. Use your radar to detect sour grapes.

There are enough uncontrollable forces outside the station — competitors, the quality of new music available, the vagaries of ratings services, audience fickleness — that you have to be sure the internal environment is conducive to winning.

Think Long-Range
The most critical question you must ask yourself is, "Will this move be a step up along the path to realizing my long-term career goals?" Think about what you want to be doing five, ten, 20 years from now. Make sure this job is a move in that direction, not a superficially appealing lateral move. Does it offer you the chance to make yourself a more attractive candidate for the next step you have in mind?

Don't automatically jump at a larger market. If the station doesn't have a viable format niche, the management isn't top-notch, or the facility is subpar, your "big shot" may actually move you back to square one. You could even wind up with the stigma of being considered adequate for smaller markets but not having what it takes for the big time.

Autonomy: Who's The PD Around Here?
If the opportunity fits in with your goals, then make sure you'll be given the freedom and control you need to create winning programming. Will you be allowed to call the shots, or is the station programmed by a committee that might include a consultant, a national PD, a research firm, et al.?

Does the GM, or worse yet the GSM, fancy himself a programmer? Make sure the degree of collaboration entailed fits the way you're built. It's fine to be asked to explain your programming decisions, but having them second-guessed continually is a no-win situation. Not only does it undermine your authority and confidence, but you're put in the trick bag of not having free rein over the product while still being held responsible for ratings.

WRXL FOODBANK FUNDRAISING

Yoko Permits "Happy Xmas" Limited-Edition Pressing

Never has permission been granted to press a Beatles record other than the usual consumer versions — until now. WRXL/Richmond PD David Grossman, who cultivated a relationship with Yoko Ono while working with her on charitable projects during stints as MD at KRTH-FM/Los Angeles and PD at WOOD/Grand Rapids, asked Ono to authorize Capitol Records to press 2000 limited-edition, white vinyl 12-inch copies of John Lennon's "Happy Xmas (War Is Over)." People who donated $50 or more during the station's radiothon for the Central Virginia Foodbank will receive copies of the collector's item.

Lining with a local TV station, WRXL helped the foodbank raise money toward constructing a new building to store the surplus and salvagable food it distributes to more than 500 agencies in the region. Of late, the agency has been forced to turn away food due to lack of storage space at its current facility.

Through pay-for-play requests during the 18-hour radiothon on November 20, WRXL raised a total of $96,000.

Support Staff

He who surrounds himself with talented, creative people increases his chances of winning. Find out how committed management is to employing the best and brightest for your staff.

Can you hire and fire air talent as you see fit? If you're joining a station with an established crew, how many and which of them will you be permitted to replace, if...
Before You Take That Gig...

Continued from Page 53

necessary? When an employee is to be terminated, what procedures (documentation, showing just cause, etc.) must be followed?

What salary range and contractual terms can you offer new recruits? Do you have to sell the GM or consultant on each new personality's talent, or will you be given the latitude to assemble the airstaff on your own? Once new staffers are hired, will you have input into their salary raises, or is that strictly the province of the GM and his superiors?

Ask the same questions about any other positions you feel are critical to winning. Will you have an assistant PD/MD and your own secretary? Find out if the promotion, production, and news department heads report to you or if they're considered separate department heads.

Realistic Ratings Goals

Get a clear idea of what kind of numbers you'll be expected to produce, and in what time frame. Ask for specific demo ranks and estimates for share and cure. Tie in salary incentives to reaching and maintaining those goals.

Consultant Relationship

Have a clear understanding of how much input the consultant will have. Is he going to function as a surrogate PD who dictates your musical sequences, every record you add, and each word of your positioning statements? Or will he have a lighter touch and merely offer a second opinion on decisions you've already committed to make unilaterally?

How often is the station willing to pay his way so he can come in and actually listen to the market? Will his critiques and memos go to you and the GM or only to the GM?

More Questions

Other areas you'll want to touch on include:

- **Promotions:** What is the station's promotional budget? What promotions is it already committed to for the next year? What happens when the sales department comes up with a promotion you feel is at odds with the station's image? Will you have input into the content, amount, placement, and timing of the station's outside advertising?

- **Budget:** Will you have an adequate amount of money for routine purchases of CDs, carts, trade magazines, reference materials, and the like? How many conventions can you attend? Will you be able to travel and monitor other markets? Will you have an entertainment budget or trade so you can schmooze record reps, the press, and concert promoters? Can you get the airstaff out to dinner occasionally or take them on annual retreats/brainstorming sessions?

- **Research:** What is each party's philosophy on research— their belief in doing it at all, which type is preferred, and how to interpret it? What's the research budget?

- **Technology:** Can you get a personal computer if you need one? Is the station preprogrammed? If so, can you change software packages if there's another one with which you're more comfortable? What shape is the production studio(s) in? How committed is the station to state-of-the-art audio quality?

- **Commercial Policy:** What's the hourly load in minutes and units? How is quality control set? What types of spots are off bounds? How are disputes settled; who has veto power over questionable comment?

Know The Territory

No offer is perfect, of course, just as no job is perfect. If you wait for the ideal setup, it is likely you'll be waiting for the rest of your life.

Also, there are no right or wrong answers to many of the questions posed here. Conditions that are untenable to one person—a high spot load, interference in programming—may be completely acceptable to a person with a different temperament.

The conditions and terms you're willing to accept may also depend upon your current job status. If you're out of work or in an unpleasant job, you may be willing to settle for less than the perfect package. But if you're happily employed, you have the luxury of waiting until the right fit comes along. Part of planning a successful career involves knowing which jobs to turn down.

The suggestion here is merely to know the territory before you accept any job. Be aware of what to expect. You want to incur as few surprises as possible once you're sitting behind your desk and putting your heart and soul into winning.

SEGUES

Dan Cook leaves KZEP/San Antonio to return to Reno, where he'll guide KRZO's switch from AC/CHR hybrid to AOR. KTDR/San Luis Obipso switches to AOR with GM Ray Digginis and PD Ashley Digginis at (605) 927-5021.

KQRS/Minneapolis ups MD Wally Walker to Program Advisor/Co-Consultant and advances Program Assistant John Lassman to MD.

WGLU/Johnstown, PA Allison Sax joins WIZN/Burlington for 6-10pm AT

WHDH/Hammond MD KIMT Kaluwa exits. He'll continue part-time at WQKE/New Orleans.

By JOE BENSON, Host of THE SEVENTH DAY ON KLOS

$14.95 plus $2.05 Handling

10 Day Money Back Guarantee

UNCLE JOE'S RECORD GUIDE

P.O. Box 1644, Glendale, CA 91203

KILI GOES IN CYCLES — Colorado Springs was the site of the 1986 World Cycling Championship races, and KILG, designated "World's Headquarters" by the WCC Organizing Committee, was the first radio station ever to broadcast the event. Its play-by-play coverage was heard over the nine-mile course through the "World's Largest Radio," a series of huge sound systems and thousands of portable radios. The station sponsored a number of races throughout the 12-day event, did extensive giveaways, and scored exclusive interviews with world-class athletes such as Eric Heiden. Pictured: KILG's Red Noize (left) and Gary Street (right) speak with world champion Jeannie Longo following the women's road race.
COUNTRY

LON HELTON

SUMMER CRI OFF 64.7 AT 951.2

Introducing Country Ratings Index

Measuring the relative success of the Country format has been a difficult task in the past. The format’s health at any particular time has rarely been based on more than mere speculation — itself often erroneously predicated on 12+ results.

A major problem in creating a reliable yardstick has been the lack of a consistent sample base. The number of markets rated each quarter has, until this summer, fluctuated from book to book, with only a small number of major markets being surveyed 48 weeks per year. Obviously, it would be less than satisfactory to measure a format, especially Country, by looking only at the top 20 markets.

With this summer’s arrival of Continuous Measurement, the sample base obstacle has been removed, thus making feasible the establishment of an index designed to be a meaningful barometer and “instant indicator” of how the format is doing. Which brings me to the introduction of the Radio & Records Country Ratings Index, or CRI.

CRI Explained

The reason for establishing the CRI is to provide the most comprehensive picture of Country radio possible. The CRI is really a simple concept: the number itself is the aggregate sum of the Adults 25-54 share for every Country station in the Continuously Measured markets.

This summer, for example, there were 188 Country stations in the Continuously rated markets. I added the actual 25-54 shares for each of those 188 stations and came up with 951.2. The same computations for the spring book yielded a CRI index number of 1015.9. Comparing those two numbers clearly indicates what the format did in the summer book, relative to the spring results. (R&R’s agreement with Arbitron precludes us from printing actual 25-54 shares. Therefore, it’s necessary to determine the ranks those shares yield for in-print purposes.)

Because Arbitron now consistently measures 76 markets (77 with the inclusion of York, PA in the fall sweep), there is a stable data base from which to draw on a regular basis. Thus, the CRI number will appear four times a year, along with the Country radio scorecard for each given ratings period.

Another function of the index as a four-times-yearly indicator will be a comparison of seasonal trends. This will allow us not only to see Country’s progress from book to book, but will show how the format fared in relation to the same sweep period in prior years.

It is hoped that the CRI will provide an accurate picture of where we are, where we’ve been, and where we’re going as a format.

Country Ratings Index

Summer ‘86 CRI: 951.2
Down 64.7 from the Spring ‘86 CRI of 1015.9.
188 Stations: 72 Up a total of 75.7 shares, Adults 25-54.
104 Down a total of 140.4 shares, Adults 25-54.
10 Even
2 Debut, 1 Drop

Format Scoreboard

Summer ‘86 Scoreboard

<table>
<thead>
<tr>
<th>Station/City</th>
<th>12+</th>
<th>Spring ‘86</th>
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Country Ratings Index

Summer ‘86 CRI: 951.2
Down 64.7 from the Spring ‘86 CRI of 1015.9.
188 Stations: 72 Up a total of 75.7 shares, Adults 25-54.
104 Down a total of 140.4 shares, Adults 25-54.
10 Even
2 Debut, 1 Drop

Format Scoreboard

Summer ‘86 Scoreboard

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### Summer '86 Scoreboard

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</table>

### The Official 1987 Country Calendar

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**The Official Country Calendar is an essential source of information and trivia for country music fans. It's filled with trivia for the country music fan.**

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Account #:
Signature:

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### HATS ON TO J.C. — January marks the debut of the new Johnny Cash LP on Mercury Records. Producer Jack Clement (far left) set the scene with old-fashioned headgear during the recording of "The Night Hank Williams Came To Town" as (from left) Colter, Waylon Jennings, Cash, June Carter, Carlene Carter, Helen and Anita Carter join in the masquerade.

---

All figures refer to Arbitron metro survey areas, Monday-Sunday, 6am-12midnight.

- Stations with #1 shares have 12+ figures in bold. Stations debuting this book, and stations not Country during the sweep, are designated with —
- Demo figures are for market rank, not actual share.
- Under the demo ranking comparisons, "1-10" means a station ranked in the top five 25-54 adults. "6-10" indicates the station ranked either sixth, seventh, eighth, ninth, or tenth, and so on.
- An example of the numbers listed "1-5 62.3%" means that 62 of the 189 stations included ranked between one and five, 25-54, or 33% of the total sample.
- Asterisks indicate Country stations in a particular market which are co-owned but have different call letters.
- Under-the-line stations and those listed as appearing in metros other than their own do not contribute figures toward the format scoreboard.
- DNS means a station did not show in the ratings book.

---

**Footnotes:**
1. KLOS (273) was on the air as of April 1, 1986 from Anaheim, Calif. Under the KROF format, the station was on the air in 1986.
2. WZCR/Rochester became Classic Hits WKLX in June.
3. KRRM-FM completed its purchase of KXX in May, changing the calls to KPPM and the format to Country.
Participation Is Vital

Most of us are just beginning to get into the holiday spirit this first week of December, and I wonder that very few are giving a lot of thought to the next Country Radio Seminar. But since the CRS is scheduled a little earlier than in years past, there are a few things we need to attend to during the next few weeks.

Several items are needed from Country radio stations for demonstration and display during the three-day seminar. Please start rounding up videocassettes of your television spots, airchecks, and promotional materials such as T-shirts, belt buckles, bumper stickers, baseball caps, etc.

Your 4-inch videocassette must be labeled with station call letters, city, state, and name of campaign. Please send these to Erica Farber, c/o the Interrep Companies, 100 Park Avenue, New York, NY 10017. The deadline for tapes to be received is Friday, January 9, 1987. All tapes will be returned.

The Country Radio Seminar is set for February 19-21 at the Opryland Hotel in Nashville. Advance registration forms are still available. Your registration forms will be mailed shortly. For more information call Frank Mull at (615) 297-4499.

The CRS Scholarships Awarded

To date, the Country Radio Broadcasters have awarded more than $35,000 in scholarships. The most recent recipients are Susanne Holz, Deborah Klein, and Robert Haight, all of Emerson College in Boston. These three scholarships were presented to the students on behalf of the CRS by Bob Albermuth, VP/GM of WBOS/Boston and a member of the CRB Board of Directors.

The fourth scholarship was awarded to Jennifer Glancy, a student at the University of South Carolina. Presenting the scholarship were Jake Bogan of WLOS/Columbia, SC and Mac Allen, Director of Broadcast Licensing for SESAC. CRB Board member and Director of the Seminar Scholarship Program.

To qualify for the scholarship through the CRB program, students must be 1) enrolled at an accredited institution of higher learning, pursuing a degree in broadcasting or telecommunications, 2) be an upperclassman maintaining a B average; 3) exhibit financial need; and 4) work a minimum of ten hours per week for the school's communication department.

Special Notice

Country Music Association members have received a special notice encouraging them to prepay membership dues in order to ensure tax deductions for 1986. If you've been intending to join the CMA, this should be just the "added incentive" you've been looking for.

Next year, the Tax Reform Act allows membership dues for professional trade organizations to be deductible only when they are part of unreimbursed business expenses that exceed two percent of one's adjusted gross income. By prepaying your 1987 and even your 1986 membership dues before the end of the year, you can take the tax deduction for 1986. The CMA is also offering to deduct ten percent if you join before the end of the year. A two-year prepayment costs $50.

If you plan to pay by check, make it payable to the Country Music Association and send to: P.O. Box 22399, Nashville, TN 37209.
Easy Listening: Alive & Well

YVONNE OLSON

KJOI KEEPS IT MOVING

Out Of The Elevator, Into Your Heart

Earlier this month, 12-year Easy Listening station KBIG/Los Angeles opted for an AC approach. Station VP/GM Kari Winston said the change was made to position KBIG for the future (R&R 11/7). That's interesting reasoning. So what does the only remaining Easy Listening station in the market think?

KBIG's disenchchantment with the format is shared by other GMs and PDs around the country. The myth that Easy Listening is obsolete is easily the format's biggest selling obstacle. But acting contrary to this popular belief are quite a few programmers at or near the tops of their markets who are working aggressively to update and improve the format without changing its basic ingredients.

One of those people is KJOI/Los Angeles VP/GM Bob Griffin, who shared some very positive ideas before and after the KBIG change on Easy Listening's future. The following is a sampling.

R&R: KJOI is now the only Easy Listening station in L.A. How do you feel about that?

BG: It's probably as much of a responsibility as it is an asset for us, but it hasn't altered the initial goals we set when Legacy took over (April '90). We decided then to be the best adult music station in Los Angeles, and what our competitor decided to do is none of our business. Nonetheless, we're delighted to be the exclusive Easy Listening station in L.A.

R&R: What of KBIG's decision for the future?

BG: KBIG made some significant changes in the past year. Can you elaborate on these?

BG: We've made some changes, but we've been subtle and have approached things very carefully. Obviously, adding (morning man) Roger Backley wasn't that subtle, but we're working him in gracefully. We got a lot of negative mail when he started, but the funny thing is that most of it was from people worried about whether or not (former AM drive) Burton Richardson still had a job. Once they found out Burton was doing middays, Roger was accepted. We felt a high-profile personality like Roger Backley would bring credibility to the fact that we want to be a station, not a service.

My attitude toward the music is that different: when something happens within the genre of the format, you change. My early perception of KJOI was that it was like a big ocean liner, anchored at sea. It had the tendency to be dated. So we've picked up the anchor and begun to move along slowly. Making this an Easy Listening format for the '90s and '00s, meaning a lot of artists who weren't Easy Listening 15-29 years ago now be considered viable to us, and we've incorporated them into the music. We haven't discarded our current syndicators, but we've taken control of the music. We sound a lot more like a radio station and a lot less like a music service.

R&R: Does that mean you'll play a Go-Go's ballad in 1990?

BG: Should the Go-Go's be considered classic in 1990, we'll play them. We play the Beatles now, and during the early '60s they were not considered Easy Listening.

R&R: How have your listeners reacted?

BG: We have a very responsive audience here. When we first started making changes, most of the letters weren't very positive. But things have turned around; most of our listeners are now enjoying it. These people will tolerate change, but it takes a bit longer than usual, and you have to do it correctly. Everyone was concerned about the amount of new music and so I said, 'You can't have corned beef sandwiches every day for ten years.' That's what's been happening in Easy Listening. It's time to alter the diet a bit.

R&R: What about promotions?

BG: We've done quite a bit promotion-wise. We've got the KJOI Concert Series going, sponsoring Paul Anka, Neil Diamond, Tony Bennett, Frank Sinatra, and many others. When Neil Diamond was in town we bought out the parking lot so our listeners could park for free. We've done charity work and a lot of neighborhood, family kinds of things that don't make any money but develop loyalty. We're doing a bit of TV and last year we gave away three Mercedes. These aren't new ideas or flashy, but they're concepts that most Easy Listening stations don't practice anymore. Because this format is not hip or trendy, and does not shift or adapt to fads, people think you can be aggressive. I say the important thing is to stay committed to your audience. They'll be very reactive to things that apply to their lifestyle, and we want to be part of their lives.

R&R: This format has a definite stigma to some people, but a few managers like you are fighting back. From a selling standpoint, do you see clients leaving before they're convinced this is a viable format for their needs?

BG: I think the main problem is that the format has been misnamed.

"You can't have corned beef sandwiches every day for ten years. That's what's been happening in Easy Listening. It's time to alter the diet a bit."
Deciduous In December

With our yearend review of news scheduled for next week's issue, and the quotable quotes of 1986 slated for the following issue, here's some last-minute news items and pictures for your perusal.

**EVENTS**

Here's a look at several Thanksgiving promotions:

- **Dinner On The Mayflower** — WIGO/Kenosha was among the many stations that gave listeners Thanksgiving dinner aboard a Mayflower truck.
- **Magic And The Pilgrims** — WMJX/Boston did a live remote from Plymouth, Massachusetts on Thanksgiving Day. Morning man Bill Stephens and ND Rod Fritz broadcast from the Mayflower Society House.
- **Thanks For The Giving** — Remembering that some people have little to be thankful about, WYNY/New York held its third annual "Operation Food Drive." Non-perishable food items were distributed through churches in New Jersey.

And now for some stories from the Ghost of Christmas Yet-To-Come:

- **Caroling In Cleveland** — WMJ is holding an old-fashioned sing-along in the Public Square, which will be followed by a fireworks display. The station began giving away songbooks on Thanksgiving weekend and will assist in getting people to the event.

- **Lighting Up The Season** — KKAM & KDES/Palm Springs are lighting up the Christmas tree in front of their studios. They're asking listeners to stop by and make a donation to the "Tree Of Lights" fund, which benefits needy children.

- **Souping Up For Christmas** — WNBC/New York is letting madman Soupy Sales give away items from the "Soup's Sales Christmas Stacking." Gifts include the hard-to-get Alf dolls, video systems, and watches.

**ACCELERATION**

WHNN/Saginaw promotes Mark Roberts to PD ... WBEN/Buffalo's Hank Nevin adds the AM to his FM PD duties ... Steve Davis becomes MD for WVBS/Wilmington, NC and retains his nightshift.

WWMX/Baltimore hires Ken Marson to do mornings from crosstown WWSB ... KFSB-Joplin hires Steve Daniels for mornings and Rick Elliott for afternoons ... KOMO/Seattle adds Steve Pool to its staff as weatherman. He will also continue his KOMO-TV gig.

KWLT/San Diego promotes Dave Burchett from weekends to evenings ... WLIS/Old Saybrook does the same for Ray Brewer ... KTVG/Casper hires Ward Stewart for evenings ... KOST/Los Angeles hires Laurie Sanders for the overnight shift.

55KRC/Cincinnati hires Sharon Schultz as a programming assistant from crosstown WREZ ... Scott Lockwood is moved from nights on KOST/Los Angeles to Production Director for KFI & KOST ... Chuck Gendran is appointed Chief Engineer for KMGR-AM & FM/Salt Lake City.

**TICK-TICK-TICK**

An Hour With 60 Minutes

Five members of the "60 Minutes" staff were scheduled to speak before the Greater Minneapolis Chamber of Commerce. First, however, they had to go before WCCO/Minneapolis's live microphones with Steve Cannon. In alphabetical order they are Ed Bradley, producer Don Hewitt, Harry Reasoner (former WCCO reporter), Andy Rooney, and Morley Safer.
With the holiday season in full swing, we decided to talk to several of our reporters and find out what promotions they are doing for Christmas. We also wanted to know how they would be using Christmas music this year, if at all.

WXL/Ann Arbor PD/MD Casey Morley observed, "Most of the promotions we focus on this year will be Christmas music, even more so than usual. Last year, we provided a lot of food to local food banks, but this year we're focusing on gifts for the elderly." McMichael's thoughts on Christmas music were very positive. "Christmas music makes the holidays that much better. We believe in playing the new Christmas songs with the old standards. Starting Christmas Eve, we'll be playing the hits along with the best Christmas music we can find. On Christmas Day, we'll be playing holiday music the entire day. We've also begun working on a small Christmas story we're putting together to air on Christmas Day. We want a family atmosphere throughout the entire holiday season. Brother Ed Walker, our gospel person, is putting together a special religious-oriented program for Christmas." McMichaels also mentioned that several artists have agreed to do special personalized holiday greetings for the station. At press time, Melba Moore and Fredie Jackson had already sent their voices in.

WTMP/Tampa OM Chris Turm er said, "We have a couple of things we're going to be doing this year. Our regular air personalities will be out in the community visiting various local nursing homes. The guys will also be going to local hospitals. Our children's ward helps to spread some holiday joy. We have a number of different toys to give to the children. This will be going on the entire week of Christmas. "Another thing we'll be doing is putting together Christmas baskets for needy families. Our station is paying for some of the food and everything" McMichael's said, "We are going to bring boxes of cake mixes for those who receive a food basket." On the music side, Turner said Christmas music is definitely part of his station's holiday touch. "On Monday December 1st we started integrating Christmas music into our regular format. Around the 15th of the month we'll start playing one Christmas song per hour. On the 22nd we'll get serious and air three per hour. Starting Christmas Eve at 7pm we'll go to a seasonal song every other record until early Christmas morning. At that time we'll be back to the hits." Turner pointed out that WTMP does not freeze its music playlist during the holiday season. "Since we use a computerized system to rotate our music, we just plug in the holiday music where our oldies would normally be slotted," he said.

WDAS/Philadelphia PD Joe Tamburro reported that his station starts playing Christmas music the day after Thanksgiving. "Each year we start out slowly, and as we get closer to the holiday we begin to increase the amount," he said. "Most of the month we'll be airing one, two, or three Christmas songs per hour. The only time we get into playing more is on Christmas Eve at 6pm. Then we might play a seasonal tune every other song. "We try to play a mixture of things during that time of year. We play all the old stuff and some of the old songs done by today's new contemporary artists. There's a group here in Philadelphia called the Foundation that sings a cappella. They decided to record three Christmas songs and one other song a cappella, and it turned out great. They did "Silent Night" like the Temptations did it, but they did it a cappella and it's great. They also did the Charles Brown tune "Please Come Home For Christmas." "The other kinds of things we play come from artists like Nat "King" Cole, Charles Brown, and the Whispers. The most popular Christmas song in this area from last year was Rotary Connection's "Peace At Last." At 'Christmas Time' by Luther Vandross on Atlantic was also a big holiday record for us last year." On the subject of promotions, Tamburro said, "About ten years ago, we added a promotion called "Santa Cash." We send approximately three people, with some cash, to local shopping areas to look for a winner. Our hope is to always get people who are in need of help. We look for family members and the elderly. When our folks spot these people in line about to pay for their purchases after we've observed them for a while, we make our move. Our person walks up to them and asks, "What radio station do you listen to?" If they answer "WDAS," AM or FM, our person proceeds to pay their bill — no matter what the amount. It could be $50 or $600. We don't care; we just want to let people know we're trying to help them like we help all by listening to our radio station." WDAS Special Projects Director and air personality E. Steven Cob lins filled us in on a Philadelphia happening that has become an annual event in that city. On November 26, WDAS helped feed 25,000 senior citizens at the Philadelphia Civic Center in conjunction with Minnie Bolds Moore, President of Concerned Parents. Eighteen years ago, Moore started feeding seven elderly people on Thanksgiving. Her husband was once a member of the Philly signing group the Intruders.

"Mrs. Moore now has an organization that looks after elderly people during the course of the year," Collins said. "She really is doing a wonderful job. Not many folks would talk about their fellow man or woman. She called me and said she needed some help in trying to get enough food for this year's dinner. Last year she fed 15,000. We contacted Purdue chickens, and Frank Purdue authorized the company to send 500 oven-roasted chickens for the dinner. Aunt Jemima sent 500 pounds of cornmeal mixes for stuffing, cornbread, and biscuits. The people of the Delaware Valley Pepsi Bottlers Association donated soft drinks to go with the meals. "I've received two additional calls from Mrs. Moore needing help with some other things," Collins added. "She was having trouble getting insurance for the event. We contacted Mayor Wilson Goode's office and they were able to work out something where the city took care of it. They also needed some entertainment, and we took care of that. "What really makes this event so big is the family atmosphere. The people who volunteer to help out in many capacities really make the magic happen. They bring their children along, and naturally the seniors take to the kids. The meetings at Thanksgiving have made it possible for all of these people to share life together in a nice way. Most of the young couples end up making arrangements to have a senior citizen in their home for Christmas. "WJLB/Detroit Program & Operations Manager James Alexander told us how he plans to use Christmas music. "We'll start using holiday music the first week in December. We don't go overboard, but we do want the holiday season feel for our radio station. As we get closer to Christmas, we naturally start to air more holiday music. Two or three cuts an hour is about enough. "On Christmas Eve we'll get into some heavy holiday music. Early on Christmas morning we'll still be into it heavily. By three in the afternoon our top Christmas music by the greats of our time — Denny Hathaway, Nat Cole, and Bing — will be heard along with the current hits." Alexander also added he'd be playing a new remake of "The Christmas Song" by Detroit's own Ren Banks, who used to be a member of the Dramatics. "It's officially we're doing an old standard," he added. "The 'Christmas Wish' is a promotion that's been done a lot of times, but it sure makes everyone feel good. "The fun part of this promotion is the giving of the wish. We have a person dress up as Santa and go to the home of the winners and grant their wish. It's great. "Santa Claus - Go Straight To The Ghetto!" — James Brown, 1969

ACTION

Tony Sewell new MD at WHYY: Greenville ... At WXL/Lansing, Charmaine Allen moves into middays in place of Curtis Wilson, formerly of KZL/Kileen, who moves to sister CHR KXOS-FM for 7pm-midnight. Alton Palmacre is now KIZ's MD/PM drive jock. Jeff Grant, formerly of WUFO/Buffalo, joins WDQK/Rochester for 1-5pm. The station's new line-up includes: Kevin Morrison and Roger Moore, 5:30-10pm; PD Andre Marcel, 10pm-1am, Grant, 1-5pm; Rainie Hale, 5-8pm, The Recruiter, Born-midnight; Cyrus Allen midnight-4:30am; and "Little John" Smith, 4:30-5:30am. Urban KPWR/Los Angeles hosted its second Power 106 extravaganza, including a fireworks show and dance party at the Queen Mary in Long Beach. "Powerhouse II" included live performances by E.G. Daily, Rebbie Jackson, The Movies, Nice & Wild, Nu Shooz, and Stacy Q. A portion of the ticket sales were donated to Drug Abuse Resistance Education of Long Beach.

K104/Dallas and WGGI/Chicago's Tom Joyner will take to the interstate via satellite beginning in January. Joyner will be the host of CBS Radio Programs' weekly three-hour Urban countdown "On The Move." Taped in Dallas, the program will be available via satellite and disc.
RAB Media Directors Kick Off

The RAB Media Directors Advisory Council met recently to plan the 1987 list of media planning and buying seminars. Pictured (l-r front) are SSCBB's Alan Jurmain; NW Ayer's Susan Rowe; Lowe, Marschalk's Christina Brodie; BBDO's Arnie Semsky (NY Council Chairman); BBDO's Natalie Swed; and RAB's Bob Flanigan. (l-r rear) RAB's Bud Heck; J. Walter Thompson's John Gray; Wells, Rich & Greene's Robert Gess; RAB President Bill Stakelin; Ted Bates's Chet Holroyd; Backer & Spielvogel's Ann Meschery; DDB/Needham's Bernard Newman; and Connor's Exposition Group's Carl Sandberg.

Platinum Overspill

Steve Winwood's "Back In The High Life" LP hit platinum recently, and he collected the metal along with WB President Lenny Waronker (left) and Chairman Mo Ostin (right).

CSN Crackdown

Crosby, Stills & Nash played at the Crackdown antidrug concert in New York. Pictured (l-r) are manager Bill Siddons, Graham Nash, David Crosby, Atlantic Chairman Ahmet Ertegun, Stephen Stills, and promoter Bill Graham.

CBS Stacks Good Hand For Joel

Pictured (l-r) are manager Bill Siddons, Graham Nash, David Crosby, Atlantic Chairman Ahmet Ertegun, Stephen Stills, and promoter Bill Graham.

Journey In Jersey

Columbia executives were out in full force to congratulate Journey after the group's Brendan Byrne Arena/New Jersey show. Pictured (l-r standing) are Columbia VP Arma Andon, manager Herbie Herbert, CBS Records President Al Teller, group's Jonathan Cain, Neal Schon, and Steve Perry; label's John Fagot, label's Jack Rovner, Sr. VP Mickey Eichner, and VP Paul Rappaport; (l-r kneeling) group's Randy Jackson and Mike Baird.

Force Of Gravity

James Brown stopped by E/P/A's New York office in conjunction with his first Scotti Brothers/CBS LP "Gravity." Pictured (l-r) are E/P/A VP Jimi Starks, Sr., VP Ray Anderson, Brown, and VP Walter Winnick.

Sun City Check's In

A check for almost $328,000 was presented to the Africa Fund, a charitable trust registered with the UN, by Little Steven, producer Arthur Baker, and Manhattan President Bruce Lundvall, representing "Sun City" royalties. The funds will benefit South African political prisoners and exiles, as well as anti-apartheid work. Pictured (l-r) are Africa Fund trustees Titien LeMete, Lundvall, Baker, and Little Steven.

Platinum Gets In The Weigh

Miami Sound Machine received gold and platinum awards for the "Primitive Love" LP at a New York party presented by E/P/A recently. Pictured (l-r standing) are group's Marcos Avila and Kiki Garcia, CBS Records President Al Teller, group's Emilio Estefan, E/P/A Sr. VP Ray Anderson, E/P/A VP Ron McCarrell, and management's Stan Moses of Scotti Bros., Moress & Nanas; (l-r seated) Epic/Portrait VP Frank Reid, E/P/A VP Walter Winnick, and group's Gloria Estefan.
MARKETPLACE

AIRCHECKS

Audio And Video Airchecks!

Current issue #80: features 2100/2 Morris Zoon, KHBC/Bobby Orsini's last show, Pittsburgh's WHKX & WBZ2, Houston's CHB & KBKX, WLS/Fred Winsor, WYRK/Elton & Jerry St. James, 90s cassette, $5.50.
Current issue #79: features WVOO/Graham, KS/Rick Dees, Houston's classic rock Z107, KYW/Mr. Tom, KYW, KFRC/London & Engelman, WB's Hirsch, WTRX & WCAU-FM, WCBF/FM/Com- Bruce & Scott, KUBE/Charlie Brown & Ty Pen, 90s cassette, $5.50.
Special issue #75 features NEW YORK with Chris Z100 & WPLJ, AOB, WRIT-WP, WRB, WSKY, WNNC, WLTV, WXXJ & WYNY. Country WYN & Urban WRKS, WQHT & WUBL, plus Gold WCBS-FM, Mins. cassette, $5.50.
Special issue #73 features BOSTON, with B96 & KISS, AOR, WITL, Country WQNC & WPCN, Gold WQXR, Urban WKY, WBB, WQNN plus AOR/WXT-FM, WBGB & WCOY, 90s cassette, $5.50.

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Box 4408 — San Diego, CA 92104
(619) 460-6104

COMEDY

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Hundreds renewed again! Free sample! (write on station letterhead)!
Contemporary Comedy
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Let Us Relight Your Fire

Disk Jockey Comedy

Hilarious 20-45 second comedy bits — 25 pages per month delivered to your mouth. For sample & Info on THE MARKETPLACE, 1800 Kron Kommercials, write HYPE, FMX, 7805 Sunset Blvd., #206, Los Angeles, CA 90046.

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FREE SAMPLE ISSUE
of radio's most popular human service
For sample, write on station letterhead to:
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the Electric WENIEE

RADIO'S MOST RESPECTED DJ DJG DJM SINCE 1970
RICH DEES. AIDS FM. "I'm a rich man. Really look forward to the arrival of The Wenie, such a shock to the aim for truth." "No free samples, please!"
FOR FREE SAMPLE, ES WRIT

COMEDY WRITER ONE-LINER SPECIALIST

Dave Deaven's Ghostwriters presents:
UP YER NEWS!

In the tradition of Westwood Update, a marker-exclusive new parody. Special trial offer: Six weeks for $20.00. Call (213) 991-1522 for details.

PERSONALITY

Dailly Inside

Terry Marshall's

NEWSMAKER INTERVIEWS furnish you with 45 live phone-in interviews monthly with hard-to-get name personalities. Send for your FREE copy now.

Jingles/ID's

AFFORDABLE

KENT AUDIO

Jingles — Voice Drops — Formats — Promos — Music — Write on your station letterhead for demo tape to Kent Audio, Box 38338, Cincinnati, OH 45238.

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Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space, up to six inches available in increments of one-inch. Rates for R&R Marketplace: (per inch)

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TOP OF THE TRAIL BLAZER
WANTED: Warm, creative, reliable ADULT communicator with America's most solid knowledge of music for grow-ups ... from oldies to new era, bring your talents, imagination and enthusiasm to our top market. Rush your T&R to Radio & Records, 1930 Century Park West, #546, Los Angeles, CA 90067 EOE
NEWS ANCHOR

News and information is our business. So, if you report the news with wit and de-
termination and have strong anchor abili-
ties, we want to talk to the person we’re looking for. Only professional, experienced, radio
newspaper should send tape/resume for the
Northeastern opportunity. Salary range is $718,000. Send tape/resume to: Ralph
& Records, 1930 Century Park West, Box
538, Los Angeles, CA 90067 EOE

SOUTH

Top AC in Ashville has rare opening for middays and even-
ings. Super quick times. Send Aud & R, P.O. Box 8256, Ashville, NC 28802 EOE (11/28)

Gainesville, FL. Country FM seeks energetic, upbeat morn-
ing personality. T&R: Dave Temco, GCX 101, Box 708, Gainesville, FL 32602 EOE (11/28)

FL. P3 CHR seeks highly motivated middley talent/produc-
tion director. Good plant & will to win a must. T&R: 2110, Box 13943, Tallahassee, FL 32317 EOE (11/28)

Seeking an opportunity for South Carolina CHR. T&R: Bill Selker, 1901 Riverside Blvd., Lumberton, SC 28358 EOE (11/28)

WCLC/WRAA seeks all around broadcast capable of great air & production. EOE. Inquiries to: T&R: Box 587, lurey, VA 22835 EOE (11/28)

WODS is seeking T&Rs for future openings. Ultimate, experi-
ced, production director. T&R: Doug Emo, PD, WOCS, Columbus, GA 31902 EOE (11/28)

If you’ve got it, feel free. Seeking an exlent CHR communicator. Few experience/medium exp. must. T&R: Steve Sutton, WLCA, 1001 W. Gordon St., Valdosta, GA 31601 EOE (12/5)

FMG/Levitation seeking tape for possible future fulltime on-
air openings. AOR format. T&R: Dave Knaer, box 100, Leviton, KY 40039 EOE (11/28)

El Paso radio station seeking bright “up” kid for drive position. Good production & interviewing skills. T&R: Jack Mitchell, El Paso, TX 79932 EOE (11/28)

Seeking PD for new adult CHR in TX. T&R: Dave Lyons, Box 689, Mary Esther, FL 32561 EOE (12/5)

Albany, GA; looking for great people to work in the south. T&R: Stereoming Communications, 10330 Little Paintner Parkway, Columbus, GA 31904 EOE (12/2)

Central FL: News and Time is hiring a new morning drive show with production. T&R: WLVV, Box 689, Venice Beach, FL 33785 EOE (11/21)

Florida P3 CHR seeks highly motivated middle talent & produc-
tion director. Send tape: T&R: 1023 W. Tennessee St., Ste. 810, 2-132, Box 13949, Tallahassee, FL 32317 EOE (11/28)

Part-time smoothie now available in WAGN in New Orleans. T&R: Ralph Cherry, 5294, 225 N. LA 70124 EOE (11/28)

If you’ve got it, I need it. Seeking an adult CHR communicator. For ex: Ex perience a must. T&R: Steve Sutton, WLCA, 1001 W. Gordon St., Valdosta, GA 31601 EOE (12/5)

Seeking production director. Must be great organizer. copywriter & possess great production skills. Vocies a definite plus. T&R: Steve Sutton, WLCA, 1001 W. Gordon St., Valdosta, GA 31601 EOE (12/35)

Urban formatted station seeking announcers. T&R: WQGC, Box 350, Texarkana, MS 38869 EOE (12/2)

Top AC in Ashville has rare opening for middays and even-
ings. Sport will go quick. T&R: or Chris. JAMES (704) 239 2439 or P.O. Box 2966, Asheville, NC 28802 EOE (11/20)

MORNINGS, MORNINGS, MORNINGS

We want the best morning man to abso-
lutely dominate the morning, and our
target market is Top 70 market. Country format. We mean bus-
ness! Need to be funny, spontaneous, and
with a razor sharp wit as well as warm and rela-
ting. No wimps, no pretenders. Send a proven track record, cassette, and any-
things we need to see. Need to come to us why
you deserve the bucks we’re willing to spend. Send to Radio & Records, 1930 Century Park West, #549, Los Angeles, CA 90067 EOE

MIDWEST

North IA’s premier AC seeks motivated, cheerful pick for 7am-midnight. Families encouraged. PTE: 15154 423 8534. EOE (11/18)

Contemporary Country FM seeks energetic air personality. T&R: Dave McCarron, WYTV, Box 956, Stuttgart, WV 26681 EOE (11/18)

Immediate opening for organized, creative copywriter to work with a dynamic sales team. T&R: Country Music Mgt., WYTV, Box 956, Stuttgart, WV 26681 EOE (11/18)

Seeking NO for one person job. Tight writing & good deliv-
er. T&R: WTVV, 2455 Greentown, Johnstown, PA 15945 EOE (11/18)

KXLY seeking adult communication for FM AM drive. T&R: Dave McConnell, Box 1330, Watertown, IA 52179 EOE (11/18)

Country market search was in SW Oklahoma, seeks full-
time announcer with communication abil-
ity. T&R: KXTP, 115 W Broadway, Ardmore, OK 73405 EOE (11/18)

74 KRMG

74KRMG is planning a staff expan-
sion. We’re looking for motivated air personalities and talk show hosts with hard working, informative, and entertaining. 74KRMG is a landmark 50,000 watt clear channel, full service station in one of the southwest’s most beautiful cities. If you know how to inform, enter-
tain and relate to an audience within a "format", we’d love to hear from you. Excellent growth company, salary, bene-
fits and stability. Send tape, resume, salary history to Radio & Records, 1930 Century Park West, #529, Los Angeles, CA 90067 EOE

MORNING DRIVE ENTERTAINER

#1 FM AC in top 30 market is looking for an accomplished morning prog-
gram. Must have wit, comedy and a positive attitude — no head cases, phonies, zoo-
keepers or macho men. Must contribute to the energy of the day and relate to the right people. Beautiful staff, great working conditions. T&R to Radio & Records, 1930 Century Park West, #547, Los Angeles, CA 90067 EOE

WEST

Southern Oregon on KFM is seeking a fulltime NG. Must have good writing skills, & own delivery. T&R: Jerry Allert, KFMY 97.1, NW, 7th Sea. Grants Pass, OR 97526 EOE (11/28)

AC Christian group has full/parttime openings. T&R: Gem O’Brown, International Music Network, 1740 S. Lenola, Orange, CA 92862 EOE (11/28)

News department can be yours at small/medium market ABC 11277. Contact T&R: Lance Todd, KRAV, Box 1668, Bakersfield, CA 93311 EOE (11/28)

Classic Rock FM is seeking a part-time. Must be creative, must have experience. T&R: Stu Walker, KGSP, Box 84366, Spokane, WA 99202 EOE (11/28)

Cereal CA AM/FM seeks reporter/anchor for PM drive & other responsibilities. T&R: KMOO, Box 49, Hartford, CA 92222 EOE (11/28)

PO: "AC" seeks AC for mid/late night/weekends. Must have experience. Contact T&R. Paul Sauer, KGUS, Box 2128, Rock Springs, WY 82901 EOE (11/28)

KRLT Lake Tahoe is expanding. Seek community-minded KD & AC personalities for future openings. T&R: Dave Strom, Box 5310, Stateline, NV 89449 EOE (11/28)

Top-rated Country station will seek a top 7am-midnight personality. T&R: Randy Westol, KYW, 15155 E. Flamingo, Suite 425, Las Vegas, NV 89119 EOE (11/28)

Top-rated Country station will seek the right 7pm-midnight personality. T&R: Randy Westol, KYW, 15155 E. Flamingo, Suite 425, Las Vegas, NV 89119 EOE (11/28)

The American stations are seeking people for future expansion. T&R: Mike Burch, KFOY, 510 N. 16th St., Suite 161, Fresno, CA 93721 EOE (11/28)

Seeking part-time sportscaster/airperson for weekend, possibly afternoons at KVVV/KBNC. Excellent entry level position. T&R: Bill Rees, KFRS, P.O. Box 1326, SD 57065 EOE (11/28)

Top-rated Los Vegas Country station seeks #7-midnight person. T&R: Randy Pond, KMJ, 1555 E. Flamingo, Suite 435, Las Vegas, NV 89119 EOE (11/28)

Still seeking right person to be part of their hottest CHR station. T&R: Susan Moore, Power 102, 3700 Woodside Drive, Suite 300, Anchorage, AK 99518 EOE (11/28)

MARKETING-SERVICE DIRECTOR

FM 99.5 WAGR seeks a creative person to integrate and coordinate client services and promotions. Resume to Bill Weiler, General Manager, WAGR, 8446 Broadview Road, Cleveland, OH 44147 EOE

COMMUNICATOR NEEDED!!

Afternoon or mid-day communicator needed for top mid-western full-service station. Cassette & resume to Radio & Records, 1930 Century Park West, Box #547, Los Angeles, CA 90067 EOE

TELEPHONE TALK

Major market station wants personality with provoacive, humorous, imaginative telephone finesse. Send tape and resume to Radio & Records, 1930 Century Park West, #508, Los Angeles, CA 90067 EOE

WAGR / 1220

A Professional Communication Station

MIDWEST FULL-SERVICE AC

Midwest giant seeks programmer with PD, MD or Asst. PD experience. Strong administrative and "people" skills re-
quired. Top-on-PD candidates. Ex-
cellent compensation and benefits. T&R to Radio and Records, 1930 Century Park West, #506, Los Angeles, CA 90067 EOE

OPENINGS
TOP MORNING TALENT
If you're funny, topical and have a burning desire to be the best PD, professional to talk to you. Contemporary FM in the Rocky Mountains is looking for major market talent. Good bucks and great opportunity. Tapes & resumes to Radio & Records, 1930 Century Park West, #552, Los Angeles, CA 90067, EOE.

SUN/SKI
KILT-FM, LAKE TAHOE, CA. Adult Contemporary in one of America's most-visited markets is expanding. need community-involved News Director and Personalities for future openings. Tapes. Resume. References to Dave Stone, Program Director, Box 5319, Stateline, Nevada 89444. EOE

FULLER-JEFFREY
BROADCAST OF LAKE TAHOE

P Dundee, engineer, assistant seeks any station. Enthusias
tic, dependable broadcaster school graduate with five months experience & degree in electronics. 303-285-1273 (11/28)

PD seeking small market country market station. 10 years experience. Top position in top 25 markets. PAWA 880 (11/28)


10-year veteran T & R/Scranton to MA. Stabile or big market. Contact: J. Fyal 217-918-3810 (11/28)

10-year major market AC/Video veteran seeks PD or air around in medium market AC & Video. 415-437-4299 (11/28)

Female DJ/caller, pro most recently 1000/Miami for three years. Seeking new opportunity. With CVP in South FL. Cal immediately. CA. 950-621-1419 (11/28)

(DANCIN') DANNY WRIGHT
"Dancin' is a state of mind. "NANCY, "One of E&NY's Favorite" Benson Media. "New Major Market Personality" Richard May.

I'm looking for Alaskan's! Awesome Starting Room... will consider PM drive. Plan for Spring/Summer. Available Mar. 1, 1987 at latest. CHRA/AC or Talk.

(216) 538-3114


Rock Announcer. 15 years experience would love to program in an interesting PD position. Available immediately. (11/28)

Experienced Disc Jockey. 12 years' experience sorry new position. Ambitious, hard worker. Stabile situation a must. Prefer East or West LA but will relocate. JOHN SIMS (1241) 595-2644. 11/28

Experienced CHRA seeking new challenge. 10 years' experience, team player, willing to adjust & produce. PROMO positions. Southeast (11/28)

Former major market jack available. Dependable, hardworking, creative, any shifts available. ACOH/Country/Gold, Midwest (11/28)


Radio reporter. Seeking bright, creative individual with a desire to produce. Send resume with local news emphasis. MAYA McVAY (1317) 653-2300. 11/28

Morning man. PD/news copy production. Staff, 10 years' expe- rience. Excellent writing & presentation. Prefer small market ties. LARRY KAY (1317) 653-2300. 11/28

Long hours & hard work do not scare this announcer. A degree in radio. Seeking position in NW. DAVID (312) 342-6699. 11/28

16-year pro with major market experience. Denver, Atlanta, Charlotte. Palm Beach. Seeking programming position. CHRA/Carlton (11/28)

(214) 244-6402, 11/28

Up, aggressive hardworking airpro seeks CHRA pro- gramming/MD. Currently working in top 20 market. RANCHO (712) 352-6657. 11/28

You will never forget this man. Miami DJ with morning pace, great production & proven results. (11/28)

I know how to laugh, I will entertain radio line. My forte is under- standing, great production, boundaries energy, experienced PAH. 415-219-2529. 11/28

Are you spending too much time seeking voice talent? DONALD J. TRAPP (11/28)

(11/28) 472-5189.

Selfless/AC/CHR/Hostage. I can do the hot, current programming at WJIB. Seek female, Centra South Florida. JAY HYDE (508) 871-6281. 11/28

Your professional with announcing/programming experience. Needs a change. Currently at WJIB-Chattanooga. MARK DUNCAN (704) 553-2395. 11/28

Female morning driver formerly of KZTV-Drives taking the position. Two years' broadcast. LAURA WOLFF (1305) 339-2400. 11/28

Seeking assistant position requiring the best production man ever. ACOH/AC. Call ISRC 920-0485 & tell Howard you need a man in the addition. (11/28)

Denver & Colorado: Experienced & seasoned versatile com- munity for CHRA/Production/ShowPromotion Director. Great references. Experience includes the Twins Cities. WNDG (312) 444-1071. 11/28

Positions Sought

Experienced DJ currently employed in FL, seeks new position in medium/Large FM, market. News & production experience. USA. (305) 742-0471. 11/28

Seeking permanent/announcing experience by seasoned WGO3, ACOH/CHR/AC. Excellent winning ability. Broadcast de- signs, creative, voice. Superior human relation skills GARY (1302) 755-2874. 11/28

NO SNOW!
Energetic, creative disc/jockey announcer for small market SE coastal AC or country. 7 years experience, ability to handle any situation and appearance. Copy, remotes, production, promotions. Replies to Radio & Records, 1930 Century Park West, Box #552, Los Angeles, CA 90067.
NATIONAL MUSIC FORMATS

Added This Week

Broadcast Programming
John Sherman (801) 226-3083

Adult Contemporary
CHICAGO "Will You Still Love Me"
LIONEL RICHIE & ALABAMA "Deep River Woman"

Modern Country
SOUTHERN PACIFIC "Killbilly Hill"
WILLIE NELSON "Partners After All"

Century 21
Grey Stephens (813) 934-2121

The Z Format
BOSTON "We're Ready"
JOURNEY "It's Just Between Us"
LIONEL RICHIE "Ballerina Girl"
LUTHER VANDROSS "Stop To Love"
GEORGIA SATELLITES "Keep Your Hands To Yourself"

The AC Format
EL DeBARGE "Someone"
LIONEL RICHIE "Ballerina Girl"
JEFFREY OSBORNE "In Your Eyes"

Super-Country
SKO "Baby's Got A New Baby"
RANDY TRAVIS "No Place Like Home"

Drake-Chenault
Bob Laurence (803) 247-3303

XT-40
TINA TURNER "Two People"
MIAMI SOUND MACHINE "Falling In Love"

Contempo 300
EL DeBARGE "Someone"
TINA TURNER "Two People"

Great American Country
STATLER BROTHERS "Forever"
KEITH WHITLEY "Homecoming '63"
RANDY TRAVIS "No Place Like Home"
NITTY GRITTY DIRT BAND "Fire In The Sky"

Media General
Broadcast Services
Bob Dumais (901) 320-4433

Action
EL DeBARGE "Someone"
LIONEL RICHIE "Ballerina Girl"
RONNIE MILSAP "Only One Night Of The Year"

Your Country
RONNIE MILSAP "It's Just Not Christmas"
RONNIE MILSAP "Only One Night Of The Year"
RANDY TRAVIS "White Christmas Makes Me Blue"
CRYSTAL GAYLE "Have Yourself A Merry Little Christmas"

Radio Arts
John Benedict (818) 841-0225

Country's Best
SKO "Baby's Got A New Baby"
WILLIE NELSON "Partners After All"
EARL THOMAS CONLEY "I Can't Win For Losin' You"
SWEETHEARTS OF THE RODEO "Midnight Girl/Sunset Town"

Soft Contemporary
EL DeBARGE "Someone"
LIONEL RICHIE "Ballerina Girl"
JEFFREY OSBORNE "In Your Eyes"

Sound 10
ARETHA FRANKLIN "Jimmy Lee"
LIONEL RICHIE "Ballerina Girl"

They're Sweet
On Radio!

KRISTINE ARNOLD
And JANIS GILL
Are SWEETHEARTS
OF THE RODEO

And Now With Their New Single,
They've Become Sweethearts
Of The Radio.

"MIDNIGHT GIRL/
SUNSET TOWN"

On Columbia Records

Epic's Stevie Ray Vaughan & Double Trouble were awarded Australian gold LPs for "Couldn't Stand The Weather" while on tour in Sydney. Pictured (l-r) are CBS Australia's Gill Robert and Viv Hudson, manager Chesley Millikin, CBS's Chris Mess, band's Chris Layton, CBS Australia MO Davis Mendell, Vaughan, group's Tommy Shannon and Reese Wynans, and Fabulous T-Birds' Jimmy Vaughan, who toured with the band.
### TOP 50

<table>
<thead>
<tr>
<th>#</th>
<th>Track Title</th>
<th>Artist(s)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>‘Cry Me a River’</td>
<td>JUDY COLLINS</td>
</tr>
<tr>
<td>2</td>
<td>‘Breakin’ Home’</td>
<td>Tanya Tucker</td>
</tr>
<tr>
<td>3</td>
<td>‘ Broken Halves’</td>
<td>Loretta Lynn</td>
</tr>
<tr>
<td>4</td>
<td>‘ Live a Little, Learn a Little’</td>
<td>Waylon Jennings</td>
</tr>
<tr>
<td>5</td>
<td>‘ Always On My Mind’</td>
<td>John Prine</td>
</tr>
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</table>

### DECEMBER 5, 1986

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist(s)</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Tanya Tucker</td>
<td>‘ I’ll Stand By You ’</td>
</tr>
<tr>
<td>2</td>
<td>John Prine</td>
<td>‘ When You Love Somebody ’</td>
</tr>
<tr>
<td>3</td>
<td>Loretta Lynn</td>
<td>‘ Fantastic ’</td>
</tr>
<tr>
<td>4</td>
<td>Waylon Jennings</td>
<td>‘ It’s All Over ’</td>
</tr>
<tr>
<td>5</td>
<td>John Prine</td>
<td>‘ I’ll Always Remember ’</td>
</tr>
</tbody>
</table>
### COUNTRY ADDS & HOTS

#### MOST ADDED EAST
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

#### HOTTEST EAST
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

#### MOST ADDED SOUTH
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

#### HOTTEST SOUTH
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

#### MOST ADDED MIDWEST
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

#### HOTTEST MIDWEST
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

#### MOST ADDED WEST
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

#### HOTTEST WEST
- Buddy Lee (Mercury/Polycraft)
- Judd ( RCA-Columbia)
- Randy Travis (MCA)
- Don Williams (Capitol)

---

The following stations reported no change in their rotations this week:

- WBOS/Boston
- WCOS/Columbia
- WIVK-FM/Knoxville
- WK/HX/Atlanta
- WW/JO/Cloud

The following stations failed to report this week & their rotations were frozen:

- KIKK-FM/Houston
- KLLJ/Lubbock
- KSOP/Salt Lake City
- KWAIT/Fort Dodge
- WWVA/Wheeling
BREATKERS.

ROBBIE NEVIL
C’est La Vie (Manhattan)

68% of our reporters on it. Rotations: Heavy 13, Medium 33/4, Light 2/18, Total Adds 12, WYLD-FM, WYKO, KDAY, WFXA, KKYD, WOU, JWS, KYHS, WPLZ, WWWS, KATZ-FM, WVOI. Moves 38-31 on the Black/Urban chart.

RAY GOLDMAN & BROWN
Take It To The Limit (Emi America)

67% of our reporters on it. Rotations: Heavy 0/0, Medium 2/8, Light 32/9, Total Adds 11, WDLF, KGHH, WYVE, KMJM, WPAL, JET94, 216, WBL, KYHS, WANN, WTLG. Debut at number 36 on the Black/Urban chart.

CAMEO
Candy (Atlantic/Artists PolyGram)

61% of our reporters on it. Rotations: Heavy 17/3, Medium 22/8, Light 16/12, Total Adds 23 including WTMP, WYKO, KMJM, XHRM, WXDK, WEKS, WKGNI, WORL, KYHS, WTLG, KKBZ, KDKO. Moves 42-28 on the Black/Urban chart.

SHIRLEY MURDOCK
As We Lay (Elektra)

56% of our reporters on it. Rotations: Heavy 23/0, Medium 27/1, Light 4/3, Total Adds 4, WILD, KMJM, WJIZ, WTLG. Moves 28-22 on the Black/Urban chart.

NEW & ACTIVE

J. BLACKFOOT “U Turn” (Edgestones) 52/14

ROBBIE NEVIL Heavy 0/0, Medium 1/1, Light 36/32, Total Adds 14, WYTMF, WJHR, WICA, WYKDH, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

TINA TURNER “Two People” (Capitol) 52/14

ROBBIE NEVIL Heavy 15, Medium 279/2, Total Adds 21, WJHR, WICA, WYKDH, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

SYLVESTER “Someone Like You” (WB) 27/9

ROBBIE NEVIL: Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

KIM c. DAILY “Don’t Make Me Wait” (Pasha Records) 53/4

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

GREGORY PORTER “Begin The Beguine” (Mack Avenue) 54/0

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

DONNA ALLEN “I Want You” (AKA) 49/3

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

LIONEL RICHIE “Baby Don’t Go Far” (Motown) 48/2

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

DONNA ALLEN “Jersey Girl” (Motown) 48/2

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

LIONEL RICHIE “Callelita Girl” (Motown) 48/2

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

Bobby Womack “I Wanna Make Love To You” (MCA) 48/6

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

Luther Ingram “Baby Don’t Go Far” (Empire) 48/8

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

Jenny Burton “Do You Want It Bad?” (Atlantic) 48/4

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

Kenny Allen “Killing Me Softly” (Zomba) 48/4

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

Five Star “If I Say Yes” (MCA) 38/15

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

JETS “You Got It Right” (Emi America) 34/8

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

MCCOY “Summer Love, Summertime” (Sleeping Bag) 31/4

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

Freddie Jackson “Have You Ever Loved Somebody” (Capitol) 27/7

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.

Jianc McLain “Passion & Pains” (Pasha Records) 25/4

ROBBIE NEVIL Heavy 0/0, Medium 0/0, Light 15, Total Adds 4, WHJR, WEDR, WRGR, WHRM, WJHR, WJZ, ZS9, KJCB, 2/6, KJZK, XNYH. WIRK WANN, Medium includes WANO, JUBL, WPLX, WJSW.
The Columbia Music Sweep Continues

BEASTIE BOYS

“It's The New Style/Paul Revere”

YOUR AUDIENCE WANTS YOU TO PLAY THIS RECORD NOW:

Check Out The
Out-Of-The-Box
Sales Explosion: 

WAXIE MAXIE - Washington D.C.
Ready to bust out here - Looks like another L.L. Cool J and Run DMC

TURTLES WAREHOUSE - Atlanta, GA
When the Bruce Smoke Cleared - Beastie Boys were the word on the streets

SOUND WAREHOUSE - Dallas
Prior to the Bruce Springsteen release, “Licensed To Il” was our #1 selling LP overall - This week it's #2 only to the Boss chain-wide

SHOW INDUSTRIES - Los Angeles
It's Hot and getting Hotter - #2 only to Springsteen - Also out selling the #3 LP by more than 2-1

ANGOTT RECORDS - Detroit
Sales are smoking - Sold Out our initial order within 3 hours, have had to re-order 3 times in the past two weeks.

WALL TO WALL HEADQUARTERS - Philadelphia
The White Boy Rappers have built such a following that our stores were flooded with request two weeks before release date - Our warehouse supply was totally depleted in less than a week

THE WIZ - New York
The monster rap record of the Christmas season

ALBUM DEN - Richmond, VA
From nowhere to Top 10 in a week chain-wide. Christmas came early for the Beastie Boys

STRAWBERRIES - Cambridge, MA
The surprise Hot LP of the early Christmas season

MUSIC PEOPLE - Oakland, CA
The Hottest thing to hit the Bay area since Run DMC - #2 Album only behind Bruce Springsteen

COLUMBIA RECORDS - RADIO'S BEST FRIEND
TOP 30

DECEMBER 5, 1986

1. BRANFORD MARSALIS/Royal Garden Blues (Columbia)
2. TARYN MARKO/Le Fleurs (Atlantic)
3. HENRY JOSHDUB/Blue Note (Atlantic)
4. MILES DAVIS/Tutu (War)
5. BEN SORIAN/On The Live Side (Wishram Hill)
6. CRUSADERS/The Good & Bad Times (MCA)
7. TOM SCOTT/One Night/One Day (Round Midnight)
8. ROUND MIDNIGHT/Soundtrack (Columbia)
9. WYNTON MARSALIS/4:40 (CBS)
10. BBD THOMPSON/Brother's Keeper (MCA)
11. ETTA JAMES/Whole Lotta Blues (The Night) (Fantasy)
12. JEFF LORBER/Private Passion (MB)
13. KENT JORDAN/Night Are (Columbia)
14. DIANE SCHUUR/Intros (GRP)
15. STARLETTA CLARK/Good Times (Epic)
16. HANK MOBLEY/Salted (Blue Note)
17. FREE FLIGHT/Intuition (FM/US)
18. Denny Zeitlin/Homecoming (Living Music/Windham Hill)
19. GEORGE HOWARD/Out Place To Be (MCA)
20. AHMED JAMEL/Live At The Montreal Jazz Festival (Mariana)
21. BILL MEYERImages (Sapient)
22. HARDY BENKIN/Wind (Decca/WCM)
23. GEORGE RUSSELL/Living Time Orchestra/Arco West (Blue Note)
24. TONIGHT SHOW/Doc Severinson/Tonight Show (Doc Severinson)
25. MEL LEWIS/20 Years At The Village Vanguard (Mariana)
26. ART BLAYE/THE JAZZ MESSAGERS/Live At Kimball's (Concord)
27. BILL WATROUS/Concerts The Garden (Gramophone)
28. JAMAALADEEN TACUMA/Music World (Gramophone)

NEW & ACTIVE

M. ALEXANDER/N.R. PEDERSENG, TATE "Threesons" (Soul Note) 12/0
Releases: Heavy 8/0, Medium 6/0, Light 3/1, Extra Dots 0, Total Dots 0. Heavy: WYRS, WBZ, WFIL, WCBS, WOC, Middles: WOR, WFLD, WOR, WBEI
REIGN: ELLIOTT "Tribute" (Innoma/Enigma) 12/0
Releases: Heavy 4/0, Medium 1/0, Light 3/0, Extra Dots 0, Total Dots 0. Heavy: WYRS, WOR, WOGL, MKL, KCIR, KUNK, WBEI, WSPS, WCN, WBS, WOR, WOR, WOR, WOR
JACKIE COON "Jazzin' Around" (Sea Breeze) 11/0
Releases: Heavy 0/0, Medium 0/0, Light 0/0, Extra Dots 0, Total Dots 0. Heavy: WBZ, WNYC, WOR, WFLD, WOR, WOR, WKEE, WLS, WOR, WOR
SUPERSAX & L.A. VOICES "Straighten Up & Fly Right, Vol 3" (Columbia) 11/0
Releases: Heavy 0/0, Medium 0/0, Light 0/0, Extra Dots 0, Total Dots 0. Heavy: WYRS, WOR, WOC, WOR, Middles: WOR, WOR, WOR, WOR, WOR, WOR, WOR, WOR
GIL EVANS & MONDAY NIGHT ORCHESTRA "Live At Sweet Basil" (Gramavision) 11/0
Releases: Heavy 0/0, Medium 0/0, Light 0/0, Extra Dots 0, Total Dots 0. Heavy: WBZ, WNYC, WOR, WFLD, WOR, WOR, WOR, WOR, WOR, WOR
MORGAN KING "Simply Eloquent!" (Muso) 11/0
Releases: Heavy 0/0, Medium 0/0, Light 0/0, Extra Dots 0, Total Dots 0. Heavy: WOR, WOR, WOR, Middles: WOR, WOR, WOR, WOR, WOR, WOR, WOR, WOR
WINDRUS "In It Safe" (Innoma/Enigma) 11/0
Releases: Heavy 0/0, Medium 0/0, Light 0/0, Extra Dots 0, Total Dots 0. Heavy: WBZ, WNYC, WOR, WFLD, WOR, WOR, WOR, WOR, WOR, WOR
ARTFUL BALANCE RECORDS presents ARTFULLY JAZZ
A 25th Anniversary Salute For The 80's

Performed By:
David Bozoff & Casey Young
Dreamstreet & Henry Robinson
Vince DiCola & Joe Gilman
Randy Waldman & Tommy Emmanuel
The New Direction

ARTFUL BALANCE RECORDS presents ARTFULLY JAZZ
48 Reporting Stations
44 Current Reports
WAEF/Syracuse and WYRS/Stanford called in frozen reports this week.
WBBO/Columbus and WQMT/Cleveland failed to report; their playlists were frozen.
RADIO & RECORDS NATIONAL AIRPLAY
FULL-SERVICE AC

TOP 20

DECEMBER 5, 1986

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Format</th>
<th>Total Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Billy Ocean</td>
<td>Love is Forever (Jive/Arista)</td>
<td>75/25 37</td>
<td>45/0 36 10</td>
</tr>
<tr>
<td>2</td>
<td>Bruce Hornsby &amp; the Range</td>
<td>The Way It Is (RCA)</td>
<td>40/0 15 6</td>
<td>41/0 29 11</td>
</tr>
<tr>
<td>3</td>
<td>Miami Sound Machine</td>
<td>Falling In Love (Island) (Epic)</td>
<td>40/0 29 12</td>
<td>42/0 29 11</td>
</tr>
<tr>
<td>4</td>
<td>Lionel Richie</td>
<td>Love Will Conquer All (Motown)</td>
<td>35/0 22 7</td>
<td>38/0 22 9 3</td>
</tr>
<tr>
<td>5</td>
<td>Peter Cetera</td>
<td>AMY GRANT</td>
<td>35/0 22 7</td>
<td>38/0 22 9 3</td>
</tr>
<tr>
<td>6</td>
<td>Michael Johnson</td>
<td>Our Love</td>
<td>36/1 18 15</td>
<td>31/0 19 7 5</td>
</tr>
<tr>
<td>7</td>
<td>Aretha Franklin</td>
<td>&quot;You Got It All&quot; (EMI America)</td>
<td>29/0 15 13</td>
<td>28/0 15 13 7</td>
</tr>
<tr>
<td>8</td>
<td>Pointer Sisters</td>
<td>&quot;Can't Help Falling In Love&quot; (Mercury)</td>
<td>29/0 15 13</td>
<td>28/0 15 13 7</td>
</tr>
<tr>
<td>9</td>
<td>Corey Hart</td>
<td>&quot;I'm Not Gonna Let Me Down&quot; (A&amp;M)</td>
<td>29/0 15 13</td>
<td>28/0 15 13 7</td>
</tr>
<tr>
<td>10</td>
<td>Ben E. King</td>
<td>Stand</td>
<td>29/0 15 13</td>
<td>28/0 15 13 7</td>
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<tr>
<td>11</td>
<td>Peter Cetera</td>
<td>Forever</td>
<td>24/1 8 11 15</td>
<td>27/5 9 16 2</td>
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<tr>
<td>12</td>
<td>Jeffrey Osborne</td>
<td>&quot;I'm Not Gonna Let Me Down&quot; (A&amp;M)</td>
<td>24/1 8 11 15</td>
<td>27/5 9 16 2</td>
</tr>
<tr>
<td>13</td>
<td>Michael McDonald</td>
<td>&quot;You Don't Know Me&quot; (WB)</td>
<td>25/4 2 22 6</td>
<td>24/0 7 13 3</td>
</tr>
<tr>
<td>14</td>
<td>Aretha Franklin</td>
<td>&quot;You And I&quot; (EMI America)</td>
<td>25/4 2 22 6</td>
<td>24/0 7 13 3</td>
</tr>
<tr>
<td>15</td>
<td>Corey Hart</td>
<td>&quot;I'm Not Gonna Let Me Down&quot; (A&amp;M)</td>
<td>25/4 2 22 6</td>
<td>24/0 7 13 3</td>
</tr>
</tbody>
</table>

NEW & ACTIVE

- EL DeBarge "Someone" (Motown) 27/7
- TINA TURNER "Two People" (Capitol) 26/2
- L. Ronstadt & N. RIDDLE ORCHESTRA "When You Wish Upon A Star" (Elektra) 15/4
- BILLY VEGA & THE BEATLES "All This Moment" (Rhino) 13/5
- GLASS TIGER "Someday" (Madacy) 13/6
- JENNIFER WARNES "Ain't No Cure For Love" (Cypress/PolyGram) 9/3

SIGNIFICANT ACTION

- ARTHA FRANKLIN "Jimmy Lee" (Arista) 7/2
- JETS "You Got It All" (MCA) 6/2
- COREY HART "Can't Help Falling In Love" (EMI America) 5/3
- CARPENTERS "Hello City Lights" (A&M) 5/3
- MADONNA "Open Your Heart" (Sire/NB) 5/3
- MICHAEL JOHNSON "Give Me Wings" (RCA) 3/3
- Kool & THE GANG "Victory" (PolyGram/Grant) 3/6
- MATT BIANCO "More Than I Can Bear" (Atlantic) 3/6
- ARETHA FRANKLIN "Baby, Baby, Baby" (Atlantic) 3/3
- WANG CHUNG "Everybody Have Fun Tonight" (Geffen) 3/9
- COREY HART ""I'm Not Gonna Let Me Down" (A&M) 3/3
- MATT BIANCO "Save Time For Me" (Capitol) 3/9

Most Added

- Lionel Richie (9)
- El DeBarge (7)
- Aretha Franklin (6)
- Jeffrey Osborne (5)
- Corey Hart (4)
- Peter Cetera (4)
- Kool & The Gang (4)
- Michael McDonald (4)

BREKERS

GREGORY ABBOTT

Shake You Down (Columbia)

60% of our reporters on it. Rotations: Heavy 9, Medium 16, Light 2, Total Adds 5, WFBR, WTVN, WDBO, WSPD, KFQD. Moves 19-17 on the Full-Service chart.

Customized promotional liners, I.D.'s, and interviews from today's top recording artists.

THE RADIO ARTIST DEVELOPMENT NETWORK
Call or write:
CARNEY PRODUCTIONS
320 South Arnez Dr. 105
Los Angeles, CA 90048
(213) 278-8142

WCAU-FM
KKDA-FM
WKBQ-FM
WGGZ-FM
WAVA-FM
KDON-FM
WTIC-FM
WZZU-FM
KDBW-FM
WZYQ-FM
KKRZ-FM

"You have invented the lightbulb!!! I can't thank you enough for making 942 the talk of the triangle."
(WZUU-FM/Peter Delloreo)

"The liners and interviews are unique, creative, and well-produced. Your service fits perfectly with KKBBQ's format."
(KKBBQ-FM/John Lander)

"I'm impressed with the quality and quality of your I.D.'s. Keep them coming!!"
(WCAU-FM/Scott Walker)
ADULT CONTEMPORARY

BILLY VERA & THE BEATERS "Ai This Moment" (Rinne) 45/29
Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WMU, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC.

DAVE JOHNSON "Heartache Away" (Epix) 44/7
Rotations: Heavy 10/16, Medium 49/37, Light 18/24
Total Adds 1 including W2FM, WGLL, WOHO, WSFL, W2FM, WGLL, WOHO, WSFL.

K OOL & THE GAN G
Victory (Mercury/PolyGram) 52/0
Rotations: Heavy 5, Medium 24/2, Light 23/2
Total Adds 5, WSTF, WLHT, WFMK, 3WM, WEIZ.

NEW & ACTIVE

BILLY VERA & THE BEATERS "At This Moment" (Rinne) 45/29
Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC.

DEBUT BANDS

ROTATION BREAKOUTS

<table>
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<tr>
<th>Artist</th>
<th>Heavy</th>
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MADONNA "Open Your Heart" (Sire/WB) 18/5
Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC.

MADONNA "Material Girl" (Sire/WB) 18/5
Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC.

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Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC.

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Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC.

MADONNA "Open Your Heart" (Sire/WB) 18/5
Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC.

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MADONNA "Open Your Heart" (Sire/WB) 18/5
Rotations: Heavy 55/9, Medium 114, Light 25/11
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MADONNA "Material Girl" (Sire/WB) 18/5
Rotations: Heavy 55/9, Medium 114, Light 25/11
Total Adds 20 including W orb, WSKY, WLS, WAEB, WAVE, K101, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC, WCOX, WJON, KWSY, WDIA, WMEC. 
### AC ADDS & HOTS

#### EAST

**PARALLEL ONE**
- **stations reported**
  - WCCO/Minneapolis
  - WINS/MAD
  - WMEC/Providence
  - WBCR/Cincinnati
  - KDKA/Pittsburgh
  - WGW/Cleveland
  - WOR/New York
  - WNEW/New York
  - WITM/Washington, DC
  - KTRW/Atlanta
  - WTMJ/Milwaukee
  - WDAY/Fargo
  - WCN/Columbus
  - WKBW/Buffalo
  - WRQY/Richmond
  - KDAY/Baton Rouge

**PARALLEL TWO**
- **stations reported**
  - KGW/Portland
  - WFLA/Tampa-St. Petersburg
  - WTMJ-M/Chicago
  - WOR/Philadelphia
  - WRQY/Richmond
  - WOKW/Orlando
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond

**PARALLEL THREE**
- **stations reported**

#### SOUTH

**PARALLEL ONE**
- **stations reported**
  - WINS/MAD
  - WMEC/Providence
  - WBCR/Cincinnati
  - KDKA/Pittsburgh
  - WGW/Cleveland
  - WOR/New York
  - WNEW/New York
  - WITM/Washington, DC
  - KTRW/Atlanta
  - WTMJ/Milwaukee
  - WDAY/Fargo
  - WCN/Columbus
  - WKBW/Buffalo
  - WRQY/Richmond
  - KDAY/Baton Rouge

**PARALLEL TWO**
- **stations reported**
  - WFLA/Tampa-St. Petersburg
  - WTMJ-M/Chicago
  - WOR/Philadelphia
  - WRQY/Richmond
  - WOKW/Orlando
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond

**PARALLEL THREE**
- **stations reported**

#### MIDWEST

**PARALLEL ONE**
- **stations reported**
  - WINS/MAD
  - WMEC/Providence
  - WBCR/Cincinnati
  - KDKA/Pittsburgh
  - WGW/Cleveland
  - WOR/New York
  - WNEW/New York
  - WITM/Washington, DC
  - KTRW/Atlanta
  - WTMJ/Milwaukee
  - WDAY/Fargo
  - WCN/Columbus
  - WKBW/Buffalo
  - WRQY/Richmond
  - KDAY/Baton Rouge

**PARALLEL TWO**
- **stations reported**
  - WFLA/Tampa-St. Petersburg
  - WTMJ-M/Chicago
  - WOR/Philadelphia
  - WRQY/Richmond
  - WOKW/Orlando
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond

**PARALLEL THREE**
- **stations reported**

#### FULL-SERVICE AC

**EAST**
- **stations reported**
  - WCCO/Minneapolis
  - WINS/MAD
  - WMEC/Providence
  - WBCR/Cincinnati
  - KDKA/Pittsburgh
  - WGW/Cleveland
  - WOR/New York
  - WNEW/New York
  - WITM/Washington, DC
  - KTRW/Atlanta
  - WTMJ/Milwaukee
  - WDAY/Fargo
  - WCN/Columbus
  - WKBW/Buffalo
  - WRQY/Richmond
  - KDAY/Baton Rouge

**SOUTH**
- **stations reported**
  - WINS/MAD
  - WMEC/Providence
  - WBCR/Cincinnati
  - KDKA/Pittsburgh
  - WGW/Cleveland
  - WOR/New York
  - WNEW/New York
  - WITM/Washington, DC
  - KTRW/Atlanta
  - WTMJ/Milwaukee
  - WDAY/Fargo
  - WCN/Columbus
  - WKBW/Buffalo
  - WRQY/Richmond
  - KDAY/Baton Rouge

**MIDWEST**
- **stations reported**
  - WINS/MAD
  - WMEC/Providence
  - WBCR/Cincinnati
  - KDKA/Pittsburgh
  - WGW/Cleveland
  - WOR/New York
  - WNEW/New York
  - WITM/Washington, DC
  - KTRW/Atlanta
  - WTMJ/Milwaukee
  - WDAY/Fargo
  - WCN/Columbus
  - WKBW/Buffalo
  - WRQY/Richmond
  - KDAY/Baton Rouge

**WEST**
- **stations reported**
  - KGW/Portland
  - WFLA/Tampa-St. Petersburg
  - WTMJ-M/Chicago
  - WOR/Philadelphia
  - WRQY/Richmond
  - WOKW/Orlando
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond

**PARALLEL ONE**
- **stations reported**
  - PBC/San Diego
  - KBIG/Los Angeles
  - KBIG/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles
  - KCBR/Los Angeles

**PARALLEL TWO**
- **stations reported**
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond
  - WRQY/Richmond

**PARALLEL THREE**
- **stations reported**

---

100 Reporters
97 Current Reports
Two stations reported a frozen list this week:
U102/Knoxville
KRLB/Lubbock

One station did not report a playlist this week, so its rotations were frozen:
WEZS/Richmond

45 Reporters
38 Current Reports
Five stations reported a frozen list this week:
KFMB/San Diego
KOY/Phoenix
WBT/Charlotte
WCCO/Minneapolis
WIBC/Indianapolis

Two stations failed to report a playlist this week so their rotations were frozen:
KNOW/Denver
WCL/Carbondale
JOURNEY "I'll Be Alright Without You" (Columbia) 52/33 (29/25)

NEW & ACTIVE

JOURNEY "I'll Be Alright Without You" (Columbia) 52/33 (29/25)

NEW & ACTIVE

ZEBRA "Can't Live Without" (Atlantic) 50/2 (104)

STEVE PERRY BAND "Nobody But You Baby" (Capitol) 43/12 (31/2)

VAHAN "Best Of Both Worlds" (WB) 41/8 (35/5)

TESLA "Modern Day Cowboy" (Cassette) 31/11 (22/12)

TALKING HEADS "Love For Sale" (Sire/WB) 28/2 (25/4)

ERIC CLAPTON "Miss You" (Atlantic/WB) 31/6 (27/7)

JOAN JETT & THE BLACKHEARTS "Ricochets" (Blackheart/CBS) 36/6 (25/9)

JOAN JETT & THE BLACKHEARTS "Loudmouth" (Blackheart/CBS) 36/9 (22/18)

RAINMASTERS "Downstream" (PolyGram/Parrot) 31/7 (17)

LOVE & ROCKETS "All In My Mind" (Big Time/NCA) 29/10 (21/6)

OUTLAWS "She Last Road" (Physcal/CBS) 29/8 (25/7)

DON DIXON "Playing Man" (Enigma) 26/5 (25)

BRUCE SPRINGSTEEN & THE E STREET BAND "The Wall Of Sound" (Enigma) 26/5 (25)

CHART CLIMBERS

KBC Band "America" (Arista) 95/1 (44/25)

SMTHEREEZ "Behind The Wall Of Sleep" (Enigma) 95/1 (86/10)

KISS, KKDJ, WPDH, KFOG Medium 20 including KKDJ, KFOG, WPDH, W100, WXYZ, KOZZ.

JOURNEY Adds HOMER LEWIS & THE NEWS Ladder (17)

BRUCE HUNSTAD/Styleine (16)

HOTTEST

STEVE MILLER BAND World (World) 50

NEW & ACTIVE

AOR ALBUMS

MOSADDO

TIMBUCK "Life is Hard" (IRS/CRC) 73/5 (32/19)

WBCN Medium 33 including KZEL.

BRUCE SPRINGSTEEN & THE E STREET BAND "The Final Countdown" (Epic) 61/7

BOUTHEL "Body Talk" (Atlantic) 26/3 (18/9)

KATE BUSH "Running Up That Hill" (EMI America) 22/6 (16/3)

JOHN FOGERTY "Knockin' On Your Door" (Warner) 24/6 (21/8)

STEVE MILLER BAND I "Wanna Be Loved (But Only You)" (Capitol) 23/2 (20/2)

KATE BUSH "Running Up That Hill" (EMI America) 22/6 (16/3)

KISS "Sunglow Shy" (CBS Associates) 19/6 (26)

JAMES "Pretty Little Rebel" (Columbia) 16/2 (17)

ERIC CLAPTON "Run" (Atlantic/WB) 16/6 (18/18)

KATE BUSH "Running Up That Hill" (EMI America) 22/6 (16/3)

NEW & ACTIVE

Continued from Page 79

JOAN JETT & THE BLACKHEARTS "Good Music" (Blackheart/CBS) 30/6 (25/7)

JOAN JETT & THE BLACKHEARTS "The Whole Story" (EMI America) 22/6 (16/4)

BRIAN SPEENGE "Brothers" (PolyGram/Parrot) 29/3 (27)

JOHN JETT & THE BLACKHEARTS "Rosebrower" (Blackheart/CBS) 36/8 (25/9)

PRICE-SUTON "Light On" (CBS Associated) 20/5 (21/7)

JOHNNY WINTER "3rd Degree" (AEG) 19/5 (19/5)

BEASTIES BOYS "Licensed To" (Def Jam/Polygram) 17/8 (11/4)

JACKIE JOHNSON "John Eddie" (Columbia) 17/8 (8/4)

Stryper "To Hell With The Devil" (Enigma) 15/2 (13/4)

WOODENTOPS "Giant" (Columbia) 15/2 (15/2)
1. "War" (131) "Fire" (125) "Because" (63)  
2. "Cool" (160) "Ready" (129) "Can'tcha" (35)  
3. "It's" (151) "Teasing" (112) "Miss" (31)  
4. "Make" (165) "Nobody" (43) "Loved" (22)  
5. "My Baby" (139) "Room" (79) "Don't" (68)  
6. "Keep" (149) "Railroad" (4) "Battleship" (3)  
7. "Skyline" (134) "The Way It Is" (43) "Road" (10)  
8. "Gun" (121) "Lover" (64) "Soul" (21)  
9. "Stay" (121) "Too Hot" (13) "In Circles" (4)  
10. "Who Owns" (155) "Brothers" (2) "Standing" (1)  
11. "Wanted" (113) "Livin'" (80) "You Give Love" (15)  
12. "All I Wanted" (133) "Power" (34) "Silhouettes" (3)  
13. "True To You" (129) "Emotion" (8) "Laughing" (8)  
14. "High Life" (124) "Freedom" (15) "Finer Things" (6)  
15. "Big Time" (125) "That Voice" (20) "Eyes" (2)  
16. "Swallowed" (129) "Welcome" (13) "Alone" (3)  
17. "Superstition" (135) "Willie" (6) "Pride" (5)  
18. "America" (95) "It's Not You" (80) "Hold Me" (6)  
19. "Rock 'N' Roll" (92) "Working" (51) "Lost" (19)  
20. "Jacobs" (73) "Whole" (38) "I Know" (19)  
21. "We Should" (7) "I Wanna Go" (54) "Lonely" (11)  
22. "Smoking" (156) "I Guess" (3) "Right Next Door" (3)  
23. "Golden" (128) "19th Nervous" (2) "Crashin'" (1)  
24. "This Is" (119) "Rock" (6) "Pouring" (3)  
25. "Is This Love" (94) "How Much" (1) "Keep It" (1)  
26. "Fusslin'" (42) "Love" (32) "Wild" (12)  
27. "This Is" (73) "Big Man" (4) "A Matter Of Trust" (3)  
28. "Behind" (95) "Blood" (10) "Lonely Place" (3)  
29. "Change" (45) "Knockin'" (24) "Headlines" (18)  
30. "Superman" (78) "Cuyahoga" (3) "I Believe" (2)  
31. "Graceland" (73) "You Can Call" (7) "The Boy" (5)  
32. "Confusion" (50) "Tonight" (13) "In Too Deep" (6)  
33. "Some People" (91) "Long Run" (3) "Between" (3)  
34. "Shot O' Love" (94) "Silence" (3) "Love" (2)  
35. "One Simple Thing" (71) "Underground" (1)  
36. "Life" (77) "The Future's" (14) "Hairstyes" (1)  
37. "Ship" (84) "Private" (7) "All Come True" (2)  
38. "Tears" (51) "Night" (2) "Don't Love" (2)  
39. "Coming" (56) "What About" (14) "On Sunday" (1)
## Regional AOR Activity

### Playlists

An artist's name is listed once per playlist in the highest rotation that any of the album's tracks are reported. For example, if tracks from the same album are reported in both heavy and medium rotation, the artist will appear in heavy. Records being played in power are included in a station's heavy rotation. For all stations, light rotation is condensed to include only those records ascribed to the one rotation this week. For P-2 and P-3 stations, medium rotation is condensed in the same manner.

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<th>Symbols</th>
<th>Description</th>
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<tbody>
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<td>A</td>
<td>Record is newly reported or additional tracks have been added.</td>
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<tr>
<td>(M)</td>
<td>Other tracks from that album in those rotations (medium or light).</td>
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</tbody>
</table>

An artist's name with no abbreviations means all airplay is in the listed rotation. A "frozen" list indicates that a current report was not received, and last week's rotations are included in the database.

### PARALLELS

- **PARALLEL ONE**: Stations arranged by market size, according to Arbitron's Top 40-population figures. One: 1,000,000 - 2,000,000. Parallel Two: 200,000 - 1,000,000. Parallel Three: under 200,000. Stations at a significant ratings disadvantage to their in-market competitors are assigned a lower parallel.

### EAST

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<th>City</th>
<th>Format</th>
<th>Ownership</th>
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<td>WXX/Atlantic</td>
<td>(817) 286-1111</td>
<td>WW/RI</td>
<td>WW/RI Entertainment</td>
</tr>
<tr>
<td>WXX/Atlantic</td>
<td>(817) 286-1111</td>
<td>WW/RI</td>
<td>WW/RI Entertainment</td>
</tr>
<tr>
<td>WB/Readers</td>
<td>(718) 787-7214</td>
<td>WW/RI</td>
<td>WW/RI Entertainment</td>
</tr>
<tr>
<td>WB/Readers</td>
<td>(718) 787-7214</td>
<td>WW/RI</td>
<td>WW/RI Entertainment</td>
</tr>
<tr>
<td>WBY/Philadelphia</td>
<td>(215) 270-1111</td>
<td>WW/RI</td>
<td>WW/RI Entertainment</td>
</tr>
<tr>
<td>WBY/Philadelphia</td>
<td>(215) 270-1111</td>
<td>WW/RI</td>
<td>WW/RI Entertainment</td>
</tr>
<tr>
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<td>WW/RI Entertainment</td>
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### SOUTH

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<td>100</td>
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<tr>
<td>KMDCBrooklyn</td>
<td>(312) 337-1111</td>
<td>100</td>
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<tr>
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<td>(404) 459-0606</td>
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<td>KMDCBrooklyn</td>
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<td>NEW YORK</td>
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<tr>
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### WEST

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<td>100</td>
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### PARALLEL ONE

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<td>100</td>
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<tr>
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<td>100</td>
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### WEST

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<td>(619) 291-2161</td>
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<tr>
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<td>Albuquerque</td>
<td>(505) 853-3400</td>
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<td>KVME</td>
<td>Las Vegas</td>
<td>(702) 793-1400</td>
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### PARALLEL THREE

<table>
<thead>
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<th>Station</th>
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<td>(713) 954-7700</td>
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<td>(512) 289-1100</td>
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<tr>
<td>KEOY</td>
<td>San Antonio</td>
<td>(512) 289-1100</td>
</tr>
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</table>

### Six stations failed to report. Their rotations were frozen.

#### Four stations reported a frozen list.

1. **KEZV Omaha**
2. **KFOG San Francisco**
3. **KKSU San Antonio**
4. **WAOR South Bend**

172 reporters, 162 current playlists.
### CHR PARALLEL ONE PLAYLISTS

#### EAST

**B104 WBSB**
- PD: Steve Kingston
- MD: Amy Kronthal

**98! WCAU-FM**
- PD: Scott Walker
  - Ops. Director: John Hager
  - MD: Mindy Michaels

**WBEN-FM**
- PD: Hank Nevins
  - WBEN-FM: Roger Christian

**KISS 102**
- PD: Scott Robbins
  - MD: Dave Gillen

**92 PRO-FM**
- Ops. Manager: Tom Cuddy
  - MD: Vic Edwards

**WXKS-FM**
- PD: Sunny Joe White
  - MD: Susan O'Connell

**WBLI 100FM**
- PD: Bill Terry
  - MD: Ruth Tocci

#### SOUTH

**WRSR Norfolk**
- PD: Sheldon Berger
  - MD: Doc Michaels

**POWER 95 WPLJ-FM**
- PD: Larry Berger
  - MD: Andy Dean

**RXS-FM**
- PD: John Roberts

**WXKL-FM**
- PD: Moe Faram
  - MD: Larry Miller

**WXTP-FM**
- PD: Roger Miller
  - MD: Ruth Tocci

**WXVT-FM**
- PD: Rosemary Miller
  - MD: Mary Miller

**WHITE 104 WMCN-FM**
- PD: Frank Miller
  - MD: Pat Miller

**WXLS-FM**
- PD: Sunny Joe White
  - MD: Susan O'Connell

**WXMS-FM**
- PD: Mark Miller
  - MD: Mary Miller
# CHR PARALLEL ONE PLAYLISTS

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<td>Lindsay B.</td>
<td>Bob Case</td>
<td>Charles</td>
<td>Mark Shands</td>
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<tr>
<td>WINZ-FM</td>
<td>Miami</td>
<td>Jeff McFarland</td>
<td>Ron Parker</td>
<td>Wally Reche</td>
<td>Dick</td>
<td>Mark Shands</td>
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<tr>
<td>94-Q</td>
<td>Atlanta</td>
<td>Don Michaels</td>
<td>Frank Amadeo</td>
<td>Mary</td>
<td>Jim Marlin</td>
<td>Marcie Guckin</td>
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<td>WHYT</td>
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<td>Mark Todd</td>
<td>Joe Bohannon</td>
<td>Bobby Rich</td>
<td>Dick</td>
<td>Jeff McFarland</td>
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<td>Ron Parker</td>
<td>John</td>
<td>John Lander</td>
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<td>KDWB</td>
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<td>Brian Poynter</td>
<td>Mark</td>
<td>Dave Antony</td>
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<td>Z95.5</td>
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<td>Chris Staley</td>
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<td>Betty Beth</td>
<td>Bill</td>
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<td>Bill</td>
<td>Bill Richards</td>
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CHR ADDS & HOTS

EAST

PARALLEL TWO

South

PARALLEL TWO

Most Added
Ben Jovi
Billy Vera
Samantha Fox
Cyndi Lauper
Madonna

South Breakouts
Eddie Money
Beastie Boys
Jesse Johnson

Most Added
Marian
Ben Jovi
Boston
Lionel Richie
Taylor
Cyndi Lauper
Billy Vera

South Breakouts
Eddie Money
Beastie Boys
Jesse Johnson

Reporters
230 Current Reports
The following stations reported a frozen playlist this week:
WNYT/Denver

The following stations failed to report this week, therefore their playlists were frozen:
KY10/Atlanta
WPOW/Miami
KINK/San Francisco
WXRY/Fredricksburg
KWWZ/Denver

Music Key (DP) Indicates the song is getting play during certain parts of the day and/or night (RA) indicates the song was dropped from the playlist then readded.
### Midwest PARALLEL TWO

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>City</th>
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<tr>
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<td>Adult Contemporary</td>
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</tr>
<tr>
<td>WJR Detroit, MI</td>
<td>News/Talk</td>
<td>Detroit</td>
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<tr>
<td>WLS Chicago, IL</td>
<td>Contemporary</td>
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<tr>
<td>KLOL Dallas, TX</td>
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<tr>
<td>KDFX Dallas, TX</td>
<td>Classic Rock</td>
<td>Dallas</td>
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<td>KLLI Houston, TX</td>
<td>Adult Contemporary</td>
<td>Houston</td>
</tr>
<tr>
<td>KDKR Milwaukee, WI</td>
<td>Classic Rock</td>
<td>Milwaukee</td>
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<tr>
<td>WTMX Chicago, IL</td>
<td>Classic Rock</td>
<td>Chicago</td>
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<tr>
<td>WTMX Chicago, IL</td>
<td>Classic Rock</td>
<td>Chicago</td>
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<td>KDFX Dallas, TX</td>
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<td>KLOL Dallas, TX</td>
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<td>KDFK Dallas, TX</td>
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<tr>
<td>WTMX Chicago, IL</td>
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<td>Chicago</td>
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### West PARALLEL TWO

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<td>Los Angeles</td>
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</tbody>
</table>

### Breakouts

- Madonna
- R.E.M.
- Bon Jovi
- Journey

**MARK YOUR CALENDAR TODAY**

It's already time to plan for the 1987 RAB Managing Sales Conference.

"TEAM RADIO '87: BUILDING FOR SUCCESS" will be the biggest and most productive MSC yet. This year's shirt-sleeves meeting will be:

- The ONLY hands-on working and learning meeting in radio.
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RAB MANAGING SALES CONFERENCE FEBRUARY 7-10, 1987
Please note, frozen playlists are indicated with an "F" next to the previous week's chart position.

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

**Parallel 1 Reporters:** Selected stations that are format-dominant and/or exert significant national influence (in major markets with a metro 12+ population, according to Arbitron, of 1 million or more).

**Parallel 2 Reporters:** Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

**Parallel 3 Reporters:** Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

---

**238 Reports**

<table>
<thead>
<tr>
<th>JOHN DOE</th>
<th>&quot;Hit Song&quot; (Amyl 3rd)</th>
<th>LP: Hit Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>100/25</td>
<td>44%</td>
<td></td>
</tr>
</tbody>
</table>

**Example**

100/25 - 100 CHR reporting stations on 1/25 this week including 25 new artists. 44% - Percentage of this week's new artists playing it.

**Regional** - Percentage of stations playing the song within each region.

**National Summary**

Up 51 - Number of stations moving it up on the charts.

Down 20 - Number of stations moving it down on the charts.

Add 25 - Total number of stations adding it this week.

---

**Gregory Abbott**

Share You Down (Columbia) 
LP: Gregory Abbott

**Elvis Presley**

I Can't Help MY Loving You (Epic) 
LP: Loving You

**Bon Jovi**

Livin' On A Prayer (Mercury) 
LP: Slippery When Wet (PolyGram)

**AG**

NO. 1: A New Day Has Come (Atlantic) 
LP: The Real Thing

---

**Boston**

I Can't Help My Loving You (Epic) 
LP: Loving You

---

**Cinderella**

Nobody's Fool (Mercury/PolyGram) 
LP: Night Songs

---

**Eurythmics**

BooHoo (Island) 
LP: Beeld

---

**Samantha Fox**

Touch Me (I Want Your Body) (Island/RCA) 
LP: Touch Me

---

**Duran Duran**

Notorious (Capitol) 
LP: Notorious

---

**223/2** - 36% National Summary 
LP: Night Songs

---

**continued on next column**
ANN WILSON
Moves Up

ANN WILSON
Moves Up

ANN WILSON
Moves Up

ANN WILSON
Moves Up
This Won't Hurt A Bit!

Steve Martin

"Dentist!"

THE FIRST SINGLE FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK,

Produced by: Bob Gaudio. Available now on Geffen Records, Cassettes and Compact Discs.
SEE THE MOVIE.
Springs up Dec. 6 in 50 sneak preview markets, and blossoms Dec. 19 in theatres nationwide.
### CONTEMPORARY HIT RADIO

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BRUCE HORSBY &amp; THE RANGE/The Way It Is</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>BRUCE HORNSBY &amp; THE RANGE/Is It For Real</td>
<td>RCA</td>
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<tr>
<td>3</td>
<td>BREAKER/It's The Way It Is</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>BILLY JOEL/She's Out Of Her Mind</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>JOAN BAEZ/Don't Bring Me Down</td>
<td>RCA</td>
</tr>
<tr>
<td>6</td>
<td>BOB SEGER/Against The Wind</td>
<td>RCA</td>
</tr>
<tr>
<td>7</td>
<td>STEVE MILLER BAND/Wake Me Up</td>
<td>Capricorn</td>
</tr>
<tr>
<td>8</td>
<td>GEORGE HARRISON/My Sweet Lord</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>THE ROLLING STONES/Woodstock</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>THE BEATLES/Yesterday</td>
<td>Apple</td>
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### AOR TRACKS

<table>
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<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>STEVE MILLER BAND/Want To Make</td>
<td>Capricorn</td>
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<tr>
<td>2</td>
<td>GEORGIA SATELLITES/Keep Your Hands To Yourself</td>
<td>Elektra</td>
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<tr>
<td>3</td>
<td>ERIC CLAPTON/It's The Way You Use It</td>
<td>Duck/WB</td>
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<td>4</td>
<td>DON HENLEY/Who Owns This Place?</td>
<td>MCA</td>
</tr>
<tr>
<td>5</td>
<td>BOSTON/We're Ready</td>
<td>RCA</td>
</tr>
<tr>
<td>6</td>
<td>BENJAMIN ORR/Stay The Night</td>
<td>Elektra</td>
</tr>
<tr>
<td>7</td>
<td>BRUCE HORNBY &amp; THE RANGE/On The Western Skyline</td>
<td>RCA</td>
</tr>
<tr>
<td>8</td>
<td>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE/Superwoman</td>
<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>STEVE WINWOOD/Back In The High Life Again</td>
<td>Island/WB</td>
</tr>
<tr>
<td>10</td>
<td>PRETENDERS/Don't Get Me Wrong</td>
<td>Sire</td>
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<tr>
<td>11</td>
<td>BOSTON/Cost The Whole World</td>
<td>RCA</td>
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<tr>
<td>12</td>
<td>KANSAS/All I Wanted</td>
<td>MCA</td>
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<td>BRUCE SPRINGSTEEN &amp; THE STREET BAND/Fire</td>
<td>Columbia</td>
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<td>14</td>
<td>RIC OCASIO/True To You</td>
<td>Capitol</td>
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<td>15</td>
<td>BRUCE HORNBY &amp; THE RANGE/On The Western Skyline</td>
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<td>16</td>
<td>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE/Superwoman</td>
<td>Epic</td>
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<tr>
<td>17</td>
<td>STEVE WINWOOD/Back In The High Life Again</td>
<td>Island/WB</td>
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<td>18</td>
<td>DAVID &amp; DAVID/Swallowed By The Cracks</td>
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<td>19</td>
<td>PETER GABRIEL/Big Time</td>
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<td>20</td>
<td>BON JOVI/Wanted Dead Or Alive</td>
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<td>21</td>
<td>LONE JUSTICE/Shelter</td>
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<td>22</td>
<td>ROBERT CRAY BAND/Skookie Gun</td>
<td>CRC</td>
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<td>23</td>
<td>BILLY IDOL/Don't Need A Gun (Chrysalis)</td>
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<td>24</td>
<td>JASON &amp; THE SCORCHERS/Golden Band And Chain</td>
<td>Motown</td>
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<td>25</td>
<td>ANN WILLSON/The Last Man In The World Capitó</td>
<td>Columbia</td>
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<tr>
<td>26</td>
<td>ERIC CLAPTON/Tearing Us Apart</td>
<td>Duck/WB</td>
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<td>27</td>
<td>BOB GELDOF/This Is The World Calling</td>
<td>Atlantic</td>
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<td>28</td>
<td>SURVIVOR/Is This Love (Scotti Bros./CBS)</td>
<td>RCA</td>
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<tr>
<td>29</td>
<td>BRUCE SPRINGSTEEN &amp; THE STREET BAND/Because (Col.)</td>
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<td>30</td>
<td>PRETENDERS/Don't Get Me Wrong</td>
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<td>31</td>
<td>BILLY IDOL/To Be A Lover (Chrysalis)</td>
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<tr>
<td>32</td>
<td>KBC BAND/America (Arista)</td>
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### BLACK/URBAN

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<th>Artist/Title</th>
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<tr>
<td>1</td>
<td>BOBBY BROWN/Girlfriend</td>
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<td>READY FOR THE WORLD/Love You Down</td>
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<td>KOOL &amp; THE GANG/Victory</td>
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<td>JANET JACKSON/Control (A&amp;M)</td>
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<td>LUTHER VANDROSS/Stop To Love</td>
<td>Epic</td>
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<td>6</td>
<td>COMMODORES/Goin' To The Bank</td>
<td>Polydor</td>
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<td>ANITA BAKER/Caught Up In The Rapture</td>
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<td>8</td>
<td>YESTA WILLIAMS/Once Bitten Twice Shy</td>
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<td>NEW EDITION/In A Lifetime Groove</td>
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<td>JEFF LORBER featuring KARYN WHITE/Facts Of Love</td>
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<td>LEVER/Let's Go Out Tonight</td>
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<td>ISAAC HAYES/He's So Fine (Columbia)</td>
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<td>MIKI HOWARD/Have Share My Love</td>
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<td>KLYMAXX/Version (Constellation/MCA)</td>
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<td>ARETHA FRANKLIN/Jimmy Lee (Arista)</td>
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<td>JAMES &quot;D TRAIN&quot; WILLIAMS/That's Over (Arista)</td>
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<td>GRACE JONES/To Be Someone (Arista)</td>
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<td>CHAKA KHAN/Tight Fit (WB)</td>
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<td>GEORGE BENSON/Shiver (WB)</td>
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### ADULT CONTEMPORARY

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<th>No.</th>
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<tr>
<td>1</td>
<td>BENJAMIN ORR/Stay The Night (Elektra)</td>
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<td>BILLY OCEAN/Love Is Forever (Jive/Arista)</td>
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<td>MIAMI SOUND MACHINE/Falling In Love (Capitol)</td>
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<td>BILLY JOEL/This Is The Time (RCA)</td>
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<td>GREGORY ABBOTT/Shake You Down (War)</td>
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<td>RIC OCASIO/Emotion In Motion (Geffen)</td>
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<td>7</td>
<td>CARLY SIMON/Coming Around Again</td>
<td>A&amp;M</td>
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<td>BILLY JOEL/This Is The Time (RCA)</td>
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<td>SERGIO MENDES BRASIL/StartDate This Love (A&amp;M)</td>
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<td>LINDA RONSTADT &amp; JAMES INGRAM/Somewhere Out There (MCA)</td>
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<td>HUMAN LEAGUE/Have A Drink, Please (A&amp;M)</td>
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<td>CHICAGO/Will You Still Love Me?</td>
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<td>BEN E. KING/Stand By Me (Atlantic)</td>
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<td>ARITA KATES/Kiss Me (A&amp;M)</td>
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<td>LIONEL RICHIE/True Blue</td>
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<td>TINA TURNER/Two People (Capitol)</td>
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<td>L. RONSTADT &amp; M. RIDDLE ORCHESTRA/When You Wish Upon... (Elektra)</td>
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<td>CARLY SIMON/Coming Around Again</td>
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<td>JETS/You Got It All (MCA)</td>
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