TAFT SHOOTOUT FORECAST
Wall Street observers are predicting a bidding war for Taft as the family tries to buy it back.

CAP CITIES/ABC TRY TO KEEP SIX STATIONS
Tying in to the FCC's new look at radio/TV ownership in the same market, Cap Cities/ABC mounts an appeal to keep its New York, L.A., and Chicago stations.

WHO BUYs WHAT RECORDS WHERE
Profiling the retail customer:
- Rack, chain, Mom & Pop customers by demographics
- Active buyer store preferences
Plus — Is MTV breaking more new artists than radio these days? Retailers think so . . . by a wide margin.

NEWS DIRECTOR FACES RACISM IN FORSYTH COUNTY
WCIN/Cincinnati's Edne Howell provides a dramatic, emotion-packed account of the Georgia civil rights march and local counterattacks on the marchers.

FCC CUTS OFF PORN RADIO COMMENTS
Lobbying pressures from morality advocates, change in key Commission personnel spur clampdown on outside comments in Howard Stern case and two others.

DRAWING THE LINE ON NEWS CONTROVERSY
Key network news chiefs debate how far to go in dealing with investigative stories, especially those involving national security.

Redstone Viacom Takeover Victor
$3.4 Billion Deal Caps Tough Fight;
Current Execs Asked To Stay
Massachusetts entertainment mogul Sumner Redstone won a bitter takeover fight for control of Viacom International last week.
The deal was closed March 4 by Viacom’s board of directors after a special committee wrapped up a marathon all-night negotiating session. It is still subject to approval by shareholders and regulatory authorities.
Company Lucrative Prize
In a deal worth $3.4 billion, Redstone will acquire Viacom’s eight major market radio stations, including WLTW/New York, WLAK/Chicago, KIKK-AM & FM/Houston, WMBQ-AM & FM/Washington, and WWVL-AM & FM/Memphis. The radio stations are believed to be worth at least $142 million. Viacom also owns five television stations, 18 cable TV systems, the Showtime and MTV cable TV programming services, and a television program distribution company.

KLLL COMBO TAKES NEW CUE
San Diego's Q-106 Hits The Air As CHR
Edens' KLZZ/AM & FM/San Diego has dropped Classic Rock and launched a simulcast CHR presentation under the handle "San Diego's 'New Q' . . . 106.'

Axten, Severine Named To ABC Sr. VP Posts
John Axten and Louis Severine have been promoted to Sr. VP positions at the ABC Radio Network.

John McClain Takes New Key Post At A&M
A&M VP/Black A&R John McClain has been appointed Sr. VP/A&R and Exec. VP/Urban.

DJ Impersonator Rapes 14-Year-Old Girl
WAVA's Geronimo Devastated; Station Mobilizes
Police in the nation's capital are searching for a man who raped a 14-year-old girl while posing as WAVA/Washington morning personality Don Geronimo.

McClain, who is currently involved in the development of a feature film and soundtrack

John McClain with Janet Jackson and the re-formed Time, has been VP/Black A&R at A&M since late 1985. At prestige, he could not be reached for comment.

RITCHIE STEPS DOWN
Staniar Group W Chairman/CEO
Burton Staniar has been appointed Chairman/CEO of Group W, effective May 1. He'll replace Daniel Ritchie, who will leave the post but remain on the company's board of directors. Ritchie has held the top job since 1979.

Staniar has been Sr. VP of Group W. In his new job he'll be responsible for the 13 Group W radio stations, five television properties, Group W Productions, and Group W Satellite Communications.
"You're listening to Mad Dog Stephens with more of the music that makes the big city come alive. Time now is 3:08 in the pm and traffic's already piling up. The weather for the rest of the afternoon continues to be sunny, with highs in the low 60s. It looks like spring is coming on strong. Speaking of coming on strong, this one's going out to everyone whose been tying up the request lines since we first played this record. Now you listen to the Mad Dog. If you're in a car, pop open the sunroof. If you're in an office, raise your window. If you're on the street, crank up your walkman, grab the person next to you and "Get That Love." New from the Thompson Twins."

THOMPSON TWINS

"GET THAT LOVE"

The first cut from the outstanding new album, Close To The Bone, available March 30th. Also on chrome cassette and compact disc.

Adds AOR and Top 40 March 16!!

Produced by Rupert Hine
Associate Producer: Tom Bailey
Atkinson Promoted To RCA Sr. VP/A&R

Paul Atkinson has been promoted to Sr. VP/A&R at RCA from VP/A&R, West Coast. He'll be in charge of all the label's A&R activities, and remains based in Los Angeles.

RCA Records/US President Bob Buriak, to whom Atkinson reports, said, "Paul's hands-on approach in realizing records and selecting songs has resulted in a string of #1 hits. In a marketplace as competitive as ours in today, his focus, commitment, and instincts have been proven beyond measure."

Atkinson told R&R, "There is recognition of the broader view of A&R we've taken since Bob came on board. We're not as divided territorially as we used to be, in terms of the coasts or internationally. I go to England to see acts there. (Director/A&R) Susie Lew goes to Australia, for example, and signs a number of acts. And Bob is also involved, of course, going out to see bands all over the country. We have a lot more flexibility, and can react faster."

Atkinson has been with RCA for more than four years. He previously held artists & repertoire posts at Columbia and CBS Records International, as well as playing guitar for mid-sixties British band the Zombies.

PREPRODUCTION COUNTRY AM PRESCRIPTION
KILT (AM)/Houston is relying on artist vignettes and special features to revitalize its Country presentation.

FEATURES
WASHINGTON REPORT: DAT bill introduced in House
RADIO BUSINESS: Beasley buys WMRO & WAUR
NEWSBREAKERS
PICTURE PAGE
WHAT'S NEW
STREET TALK: New PD for KLAC
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DATEBOOK
MARKETPLACE
OCCUPPUNITIES

FORMATS
CHR: Radio, records debate the backselling issue
AOR: More backselling feedback from AOR programmers
BLACK/URBAN
COUNTRY
NASHVILLE THIS WEEK: New members for established groups
AC: Recapping the ratings battles in key markets

MUSIC INFORMATION
NATIONAL MUSIC FORMATS
JAZZ
BLACK/URBAN
COUNTRY
AC
AC FULL-SERVICE
AOR TRACKS
AOR ALBUMS
CHR
AC, AOR, BU, CHR CHARTS

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Yarborough, Caparro Sales
VPs At Columbia, E/P/A

Dan Yarbrough and Jim Caparro have been appointed to the new posts of VP/Sales at Columbia and E/P/A, respectively.

Yarbrough, who reports to Columbia Sr. VP/Medical Ray Anderson, was Sales Manager of CBS Records’ Southwest branch. Caparro, reporting to E/P/A Sr. VP/Medical Ray Anderson, was Sales Manager at its Mid-Atlantic branch.

Scott Becomes OM

Prewitt Promoted To WKXX PD Position

WKXX (Kicks 106)-Birmingham PD morning man Jim Prewitt has been promoted to PD for the Sun-Group CHR. Prewitt succeeds Kris O’Kelly, who recently became PD at KYKY/Saint Louis. Interim PD Tom Scott has taken the new post of GM, reporting to Prewitt.

Prewitt will continue handling the morning show, as he has since arriving at WKXX a year ago. An 11-year broadcaster, his programming experience includes KTVY/San Antonio, as well as several major market on-air stints, including KKBQ/Houston.

Power Switch

"I’d told VP/GM Mike Baxter that I’d wanted to get back into programming," said Prewitt to R&R, "but I was already doing the promotions, music, and execution of the sound. Because Birmingham is very competitive programmatically, we’ve become innovative with the music, taking an urban feel. Nobody (as a CHR) has done that here, and it’s gotten us tremendous response. We’ve adopted the slogan ‘Make The Power Switch.’”

Kelley VP/Sales At United Stations

Dick Kelley, former VP/Adult Sales for the United Stations Programming Networks, has been named VP/Sales for that unit. In his new position he will oversee sales activities for the network’s New York, Chicago, Detroit, Dallas, and San Antonio offices.

Washer

Continued from Page 3

billboard campaign.

Washer continued, "We format like this becomes a viable alternative to a Soft AC for a 25-54 target. You want music that’s familiar, but sometimes you want to relax. WEZW has been successful because we’ve been consistent.”

IRS Resets Field Staff

IRS has restructured its field staff. The following people will coordinate both radio promotion and sales/marketing for their respective regions:

- Judy Baraahal, head Field Merchandiser at WEA/Chicago, becomes Midwest Director, based in Chicago.
- Linda Dages, Asst. to Director/National Promotion for MCA Records, is named Southwest Director, headquartered in Atlanta.
- Joe Estrada, previously Sales Manager at Western Merchandisers’ one-stop Dallas branch, moves to Southwest Director, stationed in Dallas.
- East Coast Promotion Director Paul Brown is now Northeast Director, operating from New York.

Additionally:

- Southwest Director Barney Kilpatrick advances to West Coast Promotion Director.
- Keith Allmore, who’s been West Coast Sales Director, re-joins ABC as Regional Sales Manager, bringing responsibilities as National Field Marketing Coordinator, working with all the above.

ABC

Continued from Page 1

ABC Radio Networks. In his new position he will have the opportunity to make additional contributions. "Lou’s 15 years of experience in radio make him an invaluable asset to ABC.”

Ashton joined the company in 1986 as Planning Analyst, and later became Director/Planning for the ABC Radio Network. Since then he has served as VP/Information Network and VP/Adult Network.

Sevenine became associated with ABC 20 years ago as an Account Executive at WABC/New York, where he later became National Sales Manager. He later served as GM at WPLJ/New York, Director/FM Network Sales, and VP/Eastern Sales Manager.

Arista’s Pre-Grammy Fest

Arista staged a "pre-Grammy" party at the Beverly Hills Hotel, with vasts numbers of celebrities in attendance. Pictured (l-r) are Arista President Clive Davis, Whitney Houston, and Billy Idol.

Rape

Continued from Page 1

not a suspect in this case,” said Fairfax County police spokesman Warren Carmichael. Geronimo was flying back with his family from a weeklong series of remote broadcasts in Tulsa when the rape occurred.

WAVA Offers Reward, Gets Tips

The perpetrator, who investigators feel may be a “radio groupie,” is described as a “tall white” male, early 20s, with sandy-colored, shoulder-length hair and acne scarring on his face. He is believed to drive a silver-colored import car.

WAVA is offering a $1,000 reward for information leading to the rapist’s arrest and conviction. The station is frequently broadcasting descriptions of the suspect and providing listeners with a police hotline number to call. Station GM Alan Goodman said police have received as many as 500 calls an hour from listeners with information on the rapist, some apparently with solid information.

Lesson To Broadcasters

Goodman said the central lesson of the episode is that radio stations should not do callout contests because of the danger of abuse. Meanwhile, Geronimo is disappointed that other Washington radio stations have not cooperated to the extent he deems necessary in warning the public about the phony DJ.

“You other stations should be absolutely ashamed of yourself,” he said Tuesday morning during an on-air blast at the competition. "This should concern all the radio guys in town. It could have been anybody else. You hear so many radio stations and disc jockeys – so phony – saying we care about the people, we care about the community. This is the time for the other stations to show it. Thus far, they haven’t.”

Mary Washington radio stations reported details of the incident during morning newscasts, and Geronimo praised CHR competitor WRQX for broadcasting hourly warnings to the public.

Valentine Returns To WTMG As PD

Phil Valentine, formerly Production Director for WTMG (Magic 96)/Nashville before moving to an announcer position for WLAC-FM in the same city, has rejoined WTMG as PD. He replaces Bud Thomas.

WTMG GM Howard Schwartz said, “Phil brings to Magic 96 years of quality media experience, and in particular a wealth of experience in promotional work for WLAC.”

Valentine moved to Nashville in 1980 after programming WRMT/Rocky Mount, NC and WCGG/Greensboro, SC. He commented, "This is one of the toughest, most competitive markets I’ve ever seen, and one with an enormous amount of growth potential both for the radio stations and the personalities behind them.”

Q-106

Continued from Page 1

over from the days when KCBQ was a rocker.

“Your music will lean toward fun, up-tempo product as a straight-ahead CHR. FM is tough down here, but we have one of the best signals I’ve seen. With new studios on the way in 60 days, we’ll really be ready to happen.”
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Allen Dick
Vice President and General Manager
WKRR

*Spring 1986 Arbitron. AQH share. M-S, 6A-12M, MSA.
**Fall 1986 Arbitron. AQH share. M-S, 6A-12M, MSA.

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WPDQ Drops B/U, Turns To Transtar Gold
WSVE Grabs Calls, Format For FM

Metroplex's WPDQ/Jacksonville, a Black radio fixture since 1973, will switch its calls to WRQL March 14 and adopt Transtar's "Oldies Channel" Gold Format. At that time, Willis Broadcasting, which has purchased the calls and format from Metroplex, plans to change crosstown WSVE from Gospel to B/U WPDQ-FM (Q92).

At presstime, staff for the new station was still being hired, it will probably include several staffers from WPDQ (AM), but no GM or PD has been named. Current WPDQ OM Larry Brody will stay with the AM to oversee the Gold format.

Jacksonville has been without a B/U FM for more than a year since WJAX-FM became CHR/WAPE-FM. Subsequently, the Black format's share fell to a 6.2 — a lower figure than previously posted by WJAX-FM and WPDQ individually.

Ironically, WSVE has already been through one incarnation as Disco "Kue 92" in the late '70s. Rumors about WSVE returning to B/U have been circulating since before the WJAX change.

As an R&B giant, WPDQ's talent roster included Larry Jones, Bob Scott, Ernie Singleton (now an MCA Records executive), Marc Linie (who worked three stints there), and Nat Jackson, now MD.

Kenney Crosses Town To WRKA PD Post

Kevin Kenney, who most recently programmed CHR-formatted WDJS/Louisville, is the new PD at crosstown Capitol Broadcasting Corp. AC FM WRKA. He succeeds Tom Grasey, who joined KMVA-FM/Sacramento as PD three weeks ago.

WRKA GM Mike Kirtner commented, "We had an opportunity to watch Kevin from across the street, and when the occasion arose it was a natural fit for us to pursue him."

Kenney added, "I feel like the luckiest guy in town from what I've seen mapped out for WRKA by Capitol."

Chappell Programs KHYL

John Chappell

Former WSB-FM/Atlanta programmer John Chappell is the new Program Manager at Parker Communications' recently acquired FM AC KHYL (K-Hill 101)/Sacramento. Chappell replaces Larry Irons, who has left the company.

Chappell's job is to rebuild KHYL's ratings, which have eroded over 50% since the past two years. The station has not had an up book since the spring '85, since that time, KHYL's share has deteriorated from 4.0 to last fall's 2.2.

GM Kenn Cunningham told R&R, "Parker is very serious about its investment in Sacramento, and John has the major market AC experience, intensity, and style we need to win here. He's a strong strategist and can read the competition's vulnerabilities."

Before leaving WSB-FM last December, Chappell spent five years with the station, the last two as Program Manager. He earlier was PD at WWDJ (now WYAY)/Gainesville-Atlanta. Discussing plans to catch AC competitors KMVA-FM and KAER, Chappell said, "Once and for all, we have to be consistent. My first job is to get the music in order. We're not going to forsake new songs, but plan to be very familiar."

While adding that new promotions are in the works, Chappell noted, "We're going to let the jocks lose a little more, let them be more entertaining."

Zerra One To The Rescue

New Mercury/PolyGram group Zerra One launched its single, "Rescue Me," with a bottle mailout campaign. Out of 2,000 containing news of their debut, five bottles also included an invitation to see the band in London, all expenses paid. Stuffing bottles (standing, l-r) are PolyGram's VP Jeff Brody, Sylvia Chanler, Pat Drosins, Sr. VP Harry Anger; seated, l-r) Joe Rockelli, Drew Murray, and Marty Diamond.
Up until 2 years ago, Freddie Jackson was a computer operator, singing in little clubs at night. This week he has his fifth #1 hit with the single, "Have You Ever Loved Somebody," from his #1 Platinum LP, "Just Like The First Time." He's the first black artist in the 80's to have that particular distinction, and we just want to congratulate him.

Congratulations Freddie from your friends at Capitol.

catch freddie on his 65 city tour across the nation!
**NEWS**

**Magic 96 Debut AC Format In Charlotte**

Kidwell, Johnston, Schaeffer Team Up

On February 27, WMGF/Shelby became AC WWMG (Magic 96)/Shelby-Charlotte under a new staff headed by VP/GM Don Kidwell. The Voyager Communications outlet plays hits from the '60s, '70s, and '80s.

Joining Kidwell are GSM Bill Johnston, PD Don Schaeffer, and Flynn Upped To WZOU GSM

Don Schaeffer

Asst. PD Tom Gongaware, Johnston was most recently Station Manager at Voyager's WMFR/Greensboro-High Point. Schaeffer, who also handles AM drive, came to Magic 96 from WFOX/Alburtis, where he did mornings. Schaeffer has been PD at KKKE/Albuquerque and GM at WPTL & WFLY/Albany. Gongaware arrives from sister station WRGB/Raleigh.

Kidwell, a 30-year radio veteran and former Exec. VP/Radio for Cox Communications, told R&R the toughest sign-on obstacle the station faced was the weather. "We were delayed by numerous ice storms which forced us to back up the sign-on," he said. "Once the weather cleared, everything went extremely well." Station personnel had conducted a two-week dry run before hitting the air.

Kidwell claimed the response to the switch was tremendous. "That's a direct result of our 600 points a week of television and our heavy use of billboards," he said.

**ONE YEAR AGO TODAY**

- Winton Communications buys Gannett Radio Productions

- CHRW: These Dreams - Heart (Capitol) (2 wks)

- CHRW: "These Dreams" - Heart (Capitol) (2 wks)

- Chrl: "Kiss" - Prince (WB) (2 wks)

- CHRW: "We've Got A Good Fire Gone" - Don Williams (Capitol) (2 wks)

- AOR Track: Happy Shuttles - Rolling Stones (Rolling Stones/Col.)

- FL: "Mean Business" - Fnn (Atlantic) (4 wks)

**FIVE YEARS AGO TODAY**

- Gregg Peterson VIP/GM, WBMB/Chicago

- CHRW: "Open Arms" - Journey (Columbia) (5 wks)

- AC: "Key Largo" - Bertie Higgins (Kat Family/CRB) (2 wks)

- CHRW: "That Girl" - Steve Wonder (Tamla/Motown) (6 wks)

- Country: "Bobbie Sue" - Oak Ridge Boys (MCA)

- FL: "Freeze Frame" - J. Geils Band (EMI America) (3 wks)

**TEN YEARS AGO TODAY**

- CHRW: "A Star Is Born" - Barbara Streisand (Columbia) (3 wks)

- AC: "A Star Is Born" - Barbara Streisand (Columbia) (3 wks)

- Country: "Two Lovers" - Mary MacGregor (Arista America)

- FL: "Humors" - Fleetwood Mac (WB) (3 wks)

**Communards Play The Palace**

MCA's Communards made the Hollywood Palace one of their few stops while visiting the U.S. Visiting backstage (l-r) were MCA's Gary Younger, Pat Sarumage, Charlie Shaw, and Rod Linnum. Communards Richard Coles and Jimmy Somerville, and MCA's Dwight Bobs.

**Iron Maiden Turns Platinum**

Capitol's Iron Maiden was presented with 30 platinum awards for their latest album, "Somewhere In Time," plus worldwide catalog sales. Celebrating (back, l-r) are Iron Maiden manager Ron Smallwood, Steve Harris, Dave Murray, Bruce Dickinson, and Adrian Smith of the band. Capitol's Nancy Farbman, Bruce Derfler, Gregg Spiegel; (middle, l-r) label's Rick Salvato, the band's Nicko McBrain, Capitol's Stacey Floyd, Beth Jacobson; (front, l-r) label's Jim Bunk, Donna Lauer, Judson Buck, Dick McGyvern, and Wendy Bloch.

**Viacom Continued from Page 1**

ham, MA. His personal worth is estimated at $500 million. He made his bid for Viacom through his Arsenal Holdings investment subsidiary.

Management Buyout Attempt Shut Out

Redstone's victory spelled doom for Viacom CEO Terrence Elkes's six-month effort to acquire the company in a leveraged buyout attempt by current management. While management was trying to raise enough money to buy 100% of the company, Redstone's preexisting 20% ownership of the company allowed him to oust Elkes's group and complete the deal with less financing and leveraging.

Bidding on the deal was hot and heavy for several weeks. The final deal is priced at $42.75 per share of common stock, $7.75 per share of preferred stock, plus 9% interest on the cash portion of the bid due in May, 12% interest per month thereafter after the deal is closed.

Peace Efforts Underway

In a move aimed at preventing a mass defection of company executives, Redstone and Elkes issued a joint statement on Monday. The statement said they had met and "agreed to work together" to complete the merger. In the statement, Redstone also said that he hoped that current Viacom management "would continue to participate in the company's operations so as to realize for the shareholders the vision" that he and Elkes share.

Redstone and Elkes have agreed that the company will continue to operate under the Viacom name and that the company's primary shareholders will be preserved and expanded.

The company reported a net $9.9 million loss on revenues of $197.2 million last year. The loss was due in part to $30 million the company shelled out to buy stock from Wall Street raider Carl Lehan during a previous takeover battle in May 1986. Inex stands to profit even more from the deal. He owns 5 million warrants exercisable at $31 per share as a result of the stock buyback.

Viacom executives can also cry all the way to the bank about the deal. Elkes controls stock worth about $23.1 million based on the final bid. Executive VP Kenneth Gorman owns stock valued at approximately $12.1 million, and broadcast group chief Paul Hughes's holdings are worth about $1.8 million.

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Carole Bayer Sager
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RECORD OF THE YEAR
Steve Winwood
Russ Titelman
HIGHER LOVE

ALBUM OF THE YEAR
Paul Simon
GRACELAND

BEST RHYTHM & BLUES SONG
Anita Baker
SWEET LOVE

BEST INSTRUMENTAL COMPOSITION
John Barry
OUT OF AFRICA (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)

The Art Of Noise
Anita Baker
John Barry
Eddie Blazonczyk's Versatones
James Brown
Albert Collins
Johnny Copeland
Bill Cosby
Robert Cray
Miles Davis
Duane Eddy

Eurythmics
Clare Fischer's 2 + 2 Plus
David Foster
Thomas Frost
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The Judds
Jerry Lee Lewis
Bobby McFerrin
Rick Nelson
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"I'M NO ANGEL."
The No. 1 Album Track. Now The No. 1 Single.

Produced by Rodney Mill. Directed by Stock Force, Inc.

134 To 68 Billboard's Top Pop Album Chart

On Epic Records: Cassettes and Compact Discs.
INFINITY SEES “TAINTED” PROBE

FCC Clamps Lid On Porn Radio Lobbying

If you were planning to weigh in at the FCC with an opinion on the agency's three radio obscenity probes, forget it. The Commission this week moved to place all three cases under its "ex parte" rules, which prohibit outsiders from lobbying FCC decisionmakers on the cases.

Meanwhile, it appears FCC action in the three cases has been sent "back to the drawing boards," in the words of one participant, because of top-level changes at the Commission.

Chairman Mark Fowler will soon step aside in favor of Commissioner Dennis Patrick, while former General Counsel Jack Smith resigned and was replaced by Diane Killory. Both Killory and Patrick are viewed as less enthusiastic about regulating obscenity than their predecessors.

The unusual crackdown on outside contacts on the cases came at the request ofInfinity Broadcasting, which is under investigation for alleged indecency and obscenity in the Howard Stern show on WWSP/Philadelphia. On its own motion, the Commission extended the ban to obscenity probes also underway at KPFK/Los Angeles and KCSB/Santa Barbara, CA.

Infinity Hits "Closed-Doors" Debate

Infinity based its request on trade press reports of efforts by outside groups to lobby both Commissioners and their staffs on obscenity and indecency issues. The company complained of being excluded from "an ongoing debate behind closed doors to which it is not a party."

"Such a situation, should it continue, would make it impossible as a practical matter for Infinity to protect its legitimate interests."

Has Morality In Media "Tainted" Probe?

Infinity further charged that the Stern probe may have been "improperly tainted since its inception" because Jack Smith, who as General Counsel of the FCC launched the inquiry, is now being pushed by Morality In Media as a candidate to replace Mark Fowler as an FCC Commissioner.

Infinity called Morality In Media "one of the parties actively soliciting complaints" against the Stern show. And it noted a Smith memo, just before he left the FCC in December, warning that "the floodgates" of broadcast obscenity will open if "we walk away now."

FCC Sees Sensitive Controversy

While station investigations don't normally qualify for "ex parte" treatment, the Commission said it grantedInfinity's request "because of the sensitivity of this controversy and the adjudicative character of the issues."

The designation bans outside lobbying "until the Commission's final disposition of each case is no longer subject to reconsideration or judicial review."

Cap Cities/ABC Asks To Keep Six Radio Stations

Seeks Delay While Combo Rules Reviewed

With less than four months remaining before it must divest six radio stations in the nation's top three markets, Cap Cities/ABC last week formally asked the FCC for permission to hang onto the properties for at least a while longer.

The company did not, however, seek to hold onto the stations permanently. Instead, it asked only that any forced divestiture be delayed until six months after the Commission wraps up a pending review of its radio-TV combo ownership rules.

Aftermath Of Cap Cities, ABC Has Stung

When it merged with Cap Cities on January 3, 1986, ABC was given only an 18-month waiver of the "one-to-one-market" rule before losing grandfathered waivers to own otherwise-illegal radio-TV combos in Los Angeles, New York and Chicago. Unless the Commission grants last week's request, CC/ABC has until July 3 to sell KABC & KLOS/Los Angeles, WABC & WPLJ/New York, and WLS & WYTW/Chicago.

The company based its latest waiver request on the new FCC inquiry (R&H, 2/14) into whether ownership of radio and TV stations in the same market should be allowed after all. The Commission has proposed pairing AMs with UHF or VHF-TV, and is seeking comment on FM-TV combos as well.

The benefits of group ownership in promoting diversified programming may well outweigh the need for ownership restrictions."

-Cap Cities/ABC statement

U.S. House Gets Bill To Curb DAT

A month after similar legislation was introduced in the Senate, record industry-supporters in the House have introduced legislation in their chamber to limit home taping via DAT (digital audio recorders).

Six House members dropped in a bill making it illegal to ship a DAT device across state lines unless it contains a copy-code scanner to prevent unauthorized digital taping. Making or distributing devices to defeat the scanners would also be banned.

Cosponsor Henry Waxman (D-CA) said the bill "allows consumers to enjoy the fruits of developing technology while it protects the intellectual property rights of creators and copyright owners."

In addition to Waxman, sponsors of the Digital Audio Recorder Act of 1987 are Bruce Morrison (D-CT), Carlos Moorhead (D-CA), Howard Berman (D-CA), Don Young (R-AK), and Jim Cooper (D-TN).

Feds Find High RF At KYGO/Denver

A joint FCC-EPA study of RF radiation at the Lookout Mountain antenna farm near Denver has turned up exposure levels of RF radiation near the antenna of KYGO/Denver.

At one point near the antenna base, investigators found RF measuring ten times the federal standard for human exposure. Less severe levels, but still over the limit, "were measured over a large area, most of which is publicly accessible," the FCC announced.

The Commission said it "is working with the licensee of KYGO to correct the problem and ensure that the public will not be exposed to RF levels above federal guidelines."

The Denver study was prompted by concerns of people who live and work near the Lookout Mountain antenna site. Similar FCC-EPA probes turned up fewer problems in Seattle, Honolulu, and Portland, OR.

NEWS BRIEFS

WWGN Slapped With $2800 EBS, Technical Fine

Repeated violations of the FCC's technical rules, which earned WWGN $2800 fine for WWGN/Washington, NC. The Commission accused the station of failing to maintain capability of generating an EBS tone, neglecting to conduct weekly EBS tests, lacking adequate remote control facilities, operating at 1/8 over authorized power (at 591.65 watts), failing to instruct each transmitter operator "to perform all necessary observations and adjustments of the transmitting system."

Other Key Developments:

Radio registration for this month's Dallas NAB Convention is running 15% ahead of last year. Radio Board Chairman Ben Brown says 350 companies will exhibit radio products at the show.

A hearing on codifying the Fairness Doctrine has been set for March 18 before the Senate Communications Subcommittee.

Cities Crowded NY, LA, Chicago Markets

CC/ABC noted the Commission's tentative conclusion that in "markets where there is an abundance of broadcast and other media outlets, the benefits of group ownership in promoting diversified programming may well outweigh the need for ownership restriction."

The firm argued, "If the rule is to be relaxed anywhere, it presumably will be relaxed" in New York, Los Angeles, and Chicago. "Plainly, the Commission has now expressed serious reservations concerning the fundamental public interest reasons for requiring the company to divest."

It added, "Deferral of judgment on whether the public interest requires severance of that common ownership would create no reduction in the plethora of media choices available to those communities. At the same time, such deferment would avoid divestiture which the Commission may well find to be unnecessary and undesirable."

"If you were planning to weigh in at the FCC with an opinion on the agency's three radio obscenity probes, forget it. The Commission this week moved to place all three cases under its "ex parte" rules, which prohibit outsiders from lobbying FCC decisionmakers on the cases. Meanwhile, it appears FCC action in the three cases has been sent "back to the drawing boards," in the words of one participant, because of top-level changes at the Commission. Chairman Mark Fowler will soon step aside in favor of Commissioner Dennis Patrick, while former General Counsel Jack Smith resigned and was replaced by Diane Killory. Both Killory and Patrick are viewed as less enthusiastic about regulating obscenity than their predecessors. The unusual crackdown on outside contacts on the cases came at the request ofInfinity Broadcasting, which is under investigation for alleged indecency and obscenity in the Howard Stern show on WWSP/Philadelphia. On its own motion, the Commission extended the ban to obscenity probes also underway at KPFK/Los Angeles and KCSB/Santa Barbara, CA.

Infinity Hits "Closed-Doors" Debate

Infinity based its request on trade press reports of efforts by outside groups to lobby both Commissioners and their staffs on obscenity and indecency issues. The company complained of being excluded from "an ongoing debate behind closed doors to which it is not a party."

"Such a situation, should it continue, would make it impossible as a practical matter for Infinity to protect its legitimate interests."

Has Morality In Media "Tainted" Probe?

Infinity further charged that the Stern probe may have been "improperly tainted since its inception" because Jack Smith, who as General Counsel of the FCC launched the inquiry, is now being pushed by Morality In Media as a candidate to replace Mark Fowler as an FCC Commissioner.

Infinity called Morality In Media "one of the parties actively soliciting complaints" against the Stern show. And it noted a Smith memo, just before he left the FCC in December, warning that "the floodgates" of broadcast obscenity will open if "we walk away now."

FCC Sees Sensitive Controversy

While station investigations don't normally qualify for "ex parte" treatment, the Commission said it grantedInfinity's request "because of the sensitivity of this controversy and the adjudicative character of the issues."

The designation bans outside lobbying "until the Commission's final disposition of each case is no longer subject to reconsideration or judicial review."

Cap Cities/ABC Asks To Keep Six Radio Stations

Seeks Delay While Combo Rules Reviewed

With less than four months remaining before it must divest six radio stations in the nation's top three markets, Cap Cities/ABC last week formally asked the FCC for permission to hang onto the properties for at least a while longer. The company did not, however, seek to hold onto the stations permanently. Instead, it asked only that any forced divestiture be delayed until six months after the Commission wraps up a pending review of its radio-TV combo ownership rules.
TRANSACTIONS

**Beasley Buys WMRO & WAUR For $8.7 Million In Chicago Move**

**WMRO & WAUR/AURORA, IL**
- **PRICE:** $8.7 million
- **BUYER:** Beasley Broadcast Group, President George Beasley. The company also owns WXTUP/Philadelphia; WDMT/Cleveland; WMCQ & WBLY/Mobile, AL; WGAI/Augusta, GA; WYNY/Evansville, IN; WLAT & WYAV/Conway, SC; WFAI & WKML/Fayetteville, NC; WMMO/Raleigh/Durham, NC; WFTC & WINS/Kingston, NY; and WXRFX/Beaver, PA.
- **SELLER:** Midwest Broadcasting of Chicago, President T. Furman Brodie.
- **DIAL POSITION:** 1280 kHz; 107.9 MHz
- **POWER:** 1 kw; 100 watts
- **FORMAT:** Country

**KINY & KSUP/JUNEAU, AK**
- **PRICE:** $1.350 million
- **BUYER:** Alaska Juneau Communications, Inc., owned by Dennis W. Egen. He was previously GM of KANO & KTJK/Juneau.
- **SELLER:** KINY Associates, owned by Edward Christiansen, Charles Gray, Earl Rattix, and Kenneth Wiley.
- **DIAL POSITION:** 800 kHz; 106.3 MHz
- **POWER:** 5 kw; 3 kw at minus 968 feet
- **FORMAT:** AC

**KKBH/PORT LAVACA, TX**
- **PRICE:** $360,000
- **BUYER:** Michael Humbrick, a television news anchorwoman with WPXI-TV/Pittsburgh.
- **SELLER:** Crossroads Communications, Inc., owned by John Sharp and Doug McDougal.
- **DIAL POSITION:** 93.3 kHz
- **POWER:** 100 kw at 750 feet
- **FORMAT:** CHR

**KZFR/PORT LEV pw, TX**
- **PRICE:** $500,000
- **BUYER:** KZFR Broadcasting, by Jeffrey Leonard Fassler and President Gerald Poch. The company also owns WPA/Chicago.
- **SELLER:** Woodstock Communications, Inc., owned by Jerome and Sasha Gillman.
- **DIAL POSITION:** 101.1 kHz
- **POWER:** 3 kw at 305 feet
- **FORMAT:** AOR

**KXTR/SHOREWOOD, IL**
- **PRICE:** $1,948,000
- **BUYER:** Americom, NAB President Eddie Friets, Americom President Tom Gannon, and FCC Chairman Mark Fowler.
- **DIAL POSITION:** 1230 kHz
- **POWER:** 1 kw
- **FORMAT:** Country

**KREU/HENDERSON (LAS VEGAS), NV**
- **PRICE:** $500,000
- **BUYER:** KREU, Inc., owned by Douglas Pierce and Robert Blum.
- **DIAL POSITION:** 1300 kHz; 107.2 MHz
- **POWER:** 500 watt daytimer, 50 kw at 500 feet
- **FORMAT:** Country

**KXTR/SHOREWOOD, IL**
- **PRICE:** $1,948,000
- **BUYER:** Americom, NAB President Eddie Friets, Americom President Tom Gannon, and FCC Chairman Mark Fowler.
- **DIAL POSITION:** 1230 kHz
- **POWER:** 1 kw
- **FORMAT:** Country

**AMERICAN EXPANDS** — Americom Radio Brokers has moved to expanded offices in the nation’s capital. The company celebrated its move recently with a ribbon-cutting ceremony and party for the movers and shakers in Washington’s radio business community. Pictured from left to right are FCC Commissioner Patrick Diaz Dennis, NAB President Eddie Friets, Americom President Tom Gannon, and FCC Chairman Mark Fowler.

**Ten New FMs Available**
Here are the latest new FM channels allotted by the FCC. In each case, a 30-day application filing window opens April 7 and closes May 6. Sedona, AZ (107.5 MHz); Manopola, CA (103.6 MHz); Ponte Vedra, FL (106.5 MHz); Crawford, GA (102.1 MHz); Humboldt, TN (105.3 MHz); Huntingdon, TN (93.7 MHz); Hyden, KY (92.3 MHz); Bar Harbor, ME (107.7 MHz); and all Milbridge, ME (93.7 MHz).
Overwhelmingly, the largest problem facing radio programmers and managers is the reality of how removed they are from their listeners.

Your typical listener never calls your request line or appears at a station promotion. You never hear from him until he fills out a diary—and then it's too late.

Strategic Radio Research provides the most useful tool any management team can have—a system that gives you feedback from your listeners. You'll know instantly if your listeners think your jocks are talking too much. If your spot load is getting too high. If your TV commercials are ineffective. If your music is on-target or off-base.

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Taft Takeover Underway

Bidding War Predicted; 13 Stations At Stake

Wall Street is tracing for what may become a heated takeover battle for Cincinnati-based Taft Broadcasting. American Financial Corporation, a diversified financial conglomerate headed by financier Carl Lindner, said Monday it is considering a takeover of the broadcasting giant. In filings with the Securities and Exchange Commission, American Financial said it may purchase stock with the intent of acquiring the company instead of remaining a passive investor. The firm now owns 16.2% of Taft's stock.

"I think the company has been put into play, and someone will end up with it," said Wall Street analyst Jeffrey Stein of Donald & Company. "I think it will end up as a private company."

Taft Family Fighting For Control

The Lindner maneuver comes on the heels of another takeover attempt launched by the Taft family to regain control of the company.

An investment group headed by Dudley S. Taft, son of Hubert Taft Jr., who founded the company 28 years ago, announced a leveraged buyout offer last week. Jailed by Narragansett Capital Inc., an investment banking and venture capital company in Providence, RI, the group offered to buy the company for a per-share price of $145 in cash, or a total of $1.34 billion. Assumption of the company's current $700 million debt could push the deal's value over $2 billion. The Taft family currently owns about 13% of the company's common stock.

"What we really want to do is return control of this company to the family, and the time is right to try to accomplish that," said Dudley Taft.

Shakeup by Texas Investors

Over the past several months, Taft Broadcasting has come under the increasing control of a shareholders group headed by Texas investor Robert Bass. Under pressure from the Bass group, which now controls about 25% of the stock, Dudley Taft recently was demoted from President/COO of the company to Vice President. Charles Mechem Jr., is now Chairman/CEO. The Taft family proposed to fund its leveraged buyout of the company with $125 million in cash and Taft common stock. The remainder of the deal would be financed through the use of high-yield junk bonds and bank debt. Under terms of the deal, "the Taft family and Narragansett would own the company, with Dudley Taft in charge."

Stock Price Soars On News

The company's major shareholders, led by the Bass group, reportedly have discussed selling all or part of the company for several weeks. In November, the company sold its five independent television stations to TXV Broadcast Group for $240 million as part of a corporate reorganiza-

U.S. - based Taft, now owns 16.2% of the company's stock, Dudley Taft recently was demoted from President/COO of the company to Vice President. Charles Mechem Jr., is now Chairman/CEO. The Taft family proposed to fund its leveraged buyout of the company with $125 million in cash and Taft common stock. The remainder of the deal would be financed through the use of high-yield junk bonds and bank debt. Under terms of the deal, "the Taft family and Narragansett would own the company, with Dudley Taft in charge."

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For the fiscal nine months ending December 31, 1986, Taft had a net loss of $46.5 million, compared with earnings of $33.2 million for the same period a year earlier. Wall Street analysts are now zeroing in on the company's stock, which soared $10 a share on Friday following the Taft family's offer to sell its stake in the company for several weeks. In November, the company sold its five independent television stations to TXV Broadcast Group for $240 million as part of a corporate reorganization designed to reduce the company's presence in certain broadcast areas. The company recently sold Buffalo radio stations WGR & WJIL to Rich Communications Corp. for approximately $6 million. It has increased its stake in cable television through a purchase with the Bass family of Wometco Cable Co. for $620 million last December.

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THE NEW SINGLE
From The
MULTI-PLATINUM LP

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**Satellite Music Network**

12655 North Central Expressway
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Dallas, Texas 75243
1-800-527-4892  1-214-991-9200
Satellite Music Network's Pure Gold shines on KZZC-FM in Kansas City, with great numbers in the Fall '86 Arbitroin.

Pure Gold ranks second in the 23-station market with a 9.1 in men 35 to 44, an increase of 264% from the 2.5 KZZC-FM pulled in the summer book. In adults 35-44, Pure Gold went from a 2.6 in the summer book to a 6.5 in the fall, a 150% jump. Men 25 to 44 went from a 3.9 to a 5.7, and men 35 to 54 jumped from a 2.3 to a 6.1!

Pure Gold is now succeeding on 49 stations nationwide, and 26 additional stations are under contract and preparing to sign. 75 of your fellow broadcasters who know a golden opportunity when they see one...Satellite Music Network's Pure Gold!

You may still be able to get Pure Gold in your market! Go for the oldies format that's good as gold...Satellite Music Network's Pure Gold. Call Bob Bruton or Charlie Strickland today at 1-800-527-4592. In Texas, 1-214-961-9200.
The Rock Era - no single period has had more impact and influence on life in America, and to celebrate a quarter-century of the music, memories and events that have shaped our lives, Westwood One proudly presents "Rock & Roll Never Forgets," debuting the week of March 29.

This golden era of rock comes alive in a two-hour weekly presentation, plus five supporting daily tributes, as hosts Mark Coppola of WXKR-FM/New York and Damion of KLSX-FM/Los Angeles spotlight a corresponding week in rock history.

You and your listeners will hear fascinating background info and rare actualities culled from the vast Westwood One archives, featuring the legendary artists who defied convention to define the times. And most of all, you'll hear the classic rock hits that have made rock & roll America's most popular art form for more than three decades!

For those who experienced the era and for those who wish they had, "Rock & Roll Never Forgets" is a living time capsule capturing the highlights of a period too important to forget, and it's available exclusively from Westwood One. Contact your Westwood One Station Relations representative now at (213) 204-5000 or Telex 4996015 WWONE for details.
NEWSBREAKERS

Edited by Jim Dawson

March 13, 1987 R&R 19

Nancy Butnick  Scott Sherwood

† NANCY BUTNICK has been ap-
pointed Eastern Regional Manager/
Special Projects at RCA Records.
She was previously Special Markets
Manager for the Waterbury Compa-

ties for two years.

† SCOTT SHERWOOD becomes PD
for WOCL/Orlando. He has been PD
at WIVY/Jacksonville for the past two
years, and previously worked at
WHYI/Detroit and KBEQ/Kansas
City.

† King Snake Records, an indepen-
dent label primarily dedicated to tradi-
tional Southern and blues music, has
debuted with releases by Root Boy
Slim, Midnight Creepers, Noble
"Thin Man" Watts, and Rafal Neal.
It is distributed by Landslide Records
of Atlanta, and is located at 205 Lake
Bld., Sanford, FL 32771. (305) 323-6767.

† Virgin Records has opened its
New York offices at 30 W 21st
Street, NY 10010. (212) 463-0980.
VP & AR NANCY JEFFRIES and VP
Publicity AUDREY STRAHL are head-
quartered there, as are: CLEO
WHITE (Northwest Promotion), ROD-
NEY PIERSON (Club Promotion), JONATHAN LIEBERMAN (Video Pro-
motion/Artist Development), and
TODD BISSON (College Promotion).

† LARRY BRAVEMAN has been
promoted from Director/Production to Na-
tional Director/New Music Marketing for
Elektra. He joined the label in 1980.

† GARY DEMARONEY, formerly PD
at KROW/Reno, has taken the PD slot at
KHOP/Modesto/Stockton, CA. He was
replaced at KROW by RICKY RANDALL.

† KIM LLOYD has been named GM
at WGET/Raleigh-Durham. He is a prin-
cipal of the station's new owner, Dey-
star Broadcasting.

† GEORGE QUIM is named to the
new position of Director/International
Talent and Repertoire at Warner
Bros. Music. Prior to joining the label,
he was with Cassullo, Raffa & Ferg-

noll Management and the American
Recording Co.

† LEIGH EARLE is promoted to VP/
GM at Multimedia's WFBX-AM &
FM/Greenville, SC, where she was
GSM since 1983. She replaces BRUCE BUCHANAN, who continues as Sr. VP of Multimedia Radio.

† DICK KELLEY has been promoted
by VP/Eastern Sales, Programming
Network to VP/Sales at United Sta-
tions. He joined the net in 1984 as an
AE and was named Director/Eastern
Sales in 1985.

† JAY BUTLER has been promoted
to PD at WIOD/Raleigh. He has been
with the station three years, the last
two as MD. Butler replaces Mike
Ryan, who departed to program
EZ1041/Richmond, VA.

Correction: Last week, WFLR/Wiz-
Milwaukee was listed incorrectly as being owned by Shamrock Communicat-
ions.

FACTS, NOT Rhetoric

A lot of radio station managers are getting fed up with research companies.
Why? Because they've come to realize that most companies give them very
little information and a whole lot of "boilerplate" rhetoric.

Here's what we believe at Strategic Radio Research: If you want consulting
hiring a consultant. But if you want clear factual information about the attitudes
and tastes of your audience, call Strategic Radio Research.

PROS ON THE LOOSE

Mike Cromwell — Middays WEMF
Milwaukee (414) 282-8295

Alan James — Mornings Y97/Santa
Barbara (805) 564-3403 or (608)
755-1337

Chris Kay — PD KFM/San Diego
(619) 697-2113

Ken Matthews — Asst. PD/After-
noons Ri-104/Providence (401)
596-4601

Chris Michaels — 7pm-midnight
weekends WLGA/Valdosta, GA (912)
244-8643

"Doctor" John Potter — Mornings
WMJQ/Rochester (716) 288-3315

Bryan Roberts — 20-year air pro
(818) 341-1592

Tripp Rogers — PD/Mornings
Sports WRAN/Randleman, NC (201)
226-1413

Ken Thomas — Middays WLGA/Val-
dosta, GA (912) 244-8643

Rhonda Cherney, recently an AE
with KHLA & KLSX, joins KLOS/Los
Angeles as an AE.

Ben Lord, previously Manager at
Select/Boston, joins Boston Territory
Specialist as AE.

Peggy Foley, previously an AE at
Blair Radio/Philadelphia, joins Phila-
deira Territory Specialist as AE.

Joe Lecce, previously an AE with
Select, joins group W/New York as
AE.

Caryn Jacoby, previously an AE
with Select, joins group W/New York
as AE.

† SUZANNE VAN PELT, formerly an
AE at KEGO/Dallas, has been hired as
Local Sales Manager at WMC/Mem-
phis.

† BERNIE LUCAS, most recently Di-
rector/Marketing and Promotion at
WITY/Baltimore, has formed con-
solidated Bernie Lucas Media. Con-
tact him at 37 Odorn C.t., Baltimore,
MD 21224. (301) 665-3738.

† Group W Radio Sales has an-
nounced several appointments in its
regional offices. In New York, Mi-
CHELE JENNINGS, previously Asst.
NY Sales Manager for Blair Radio, is
now Group W VP/Asst. Manager
Eastern Region. LAURIE ANGOTTI
was named Research Manager at that
office. She was formerly Senior Research Analyst at Select.

† JOHN COULTER was named VP/
Chicago Regional Manager. He was
previously a Regional Manager for
Hillier, Newmark, Wechsler & How-
ard.

† RICK FROMME and BOB JONES
have been named VP/Dallas Regional
Managers. Fromme was formerly Southwestern Regional Manager for Se-
te, where Jones was an AE.

† DENISE KOLKMEYER has been ap-
pointed VP/Detroit Regional Manager.
Fromme was formerly Regional Manager for Select, where Jones was an AE.

† JIM POTTIER has been named to
WPX/Philadelphia as VP.

† KEKE SCHNABEL becomes BMI
International VP. He has previously
served in various senior executive positions, including that of Chief Interna-
tional Officer, with RACArions for seven
years.

† ROBERT MURGE, President of
WHAS-TV/Louisville, Ky, was
selected President of the Associated
Press Broadcasters board. Former
President CLINT FORMBY, President of
Formby Stations, will continue to
serve on the AP executive commit-
tee. WPPWM/Annaxas, VA President
ROBERT MCKEE JR. was voted Pres-
ident-Elect, and WHDH/Boston News
Director ED BELL was elected VP/Ra-
dio.

† KVOO/Tulsa VP/GM JACK
CRESE is retiring after 19 years
at the Country station and after 27 years in Tulsa broadcasting. Creese is a
past President of the Oklahoma Asso-
ciation of Broadcasters, and was nam-
ed its Broadcaster of the Year in 1984.
He's past President of the Texas
Broadcasters, a former Academy of Country Music board member, and served as State Chairman for the
NAB's C ghéNiative Liaison Program. In
1984 and 1986, Creese received the
"Radio Manager of the Year" Magazine
Achievement award presented by the
AWRT and the Tulsa media.

† KVOO/Tulsa MD MIKE WILSON has
been upped to PD/MNM. He'll continue the midday as part he's held the past
14 months.

† WSLR/Akon MD RICK CARADER-
LI has been promoted to PD. He joined
WSLR in 1977 as midday talent and was named MD in 1984.

† JACK EVANS, Asst. PD at WSSN/
Tempo, has been named PD for
WBPH/Huntsville. He replaces Dana
Webb, who left to become KYEX/
Longlew PD and SunGroup, Texas
Corporate Programme.
Hornsby's Mandolin Reign

RCA's post-Grammy reception spotlighted Best New Artist winner Bruce Hornsby. Pictured (l-r) are RCA President Bob Buzak, Hornsby, RCA-Ariola President Elliot Goldman, label VP Paul Atkinson, and Exec. VP Rick Dobbs.

Bon Jovi Bonhomie

Bon Jovi met with PolyGram executives, with all in high spirits over the band's Best-Selling Album award at NARM. Pictured (l-r) are PG VP Jeff Brody, label's K.P. Mattison and (partially hidden) Larry Hensely, Exec. VP Bob Jameson, group's Alec Jon Such, Sr. VP Harry Angel, group's Tico Torres, Richie Sambora, and Jon Bon Jovi, PG President Dick Asher, and group's David Bryan.

Nu Shooz Stands By King


Warwick Gets A Rose Out Of Arista

Dolphi Warwick received a congratulatory bunch of roses from Arista at a party to launch her new fragrance, "Dionne." Pictured (l-r) are VP Tony Anderson, Warwick, VP Abbey Konowitch, Sr. VP Don Jenner, and VP Jim Cawley.

WEA Rapturous Over Baker

Anita Baker was congratulated after her NARM Awards Banquet performance by (left) WEA's Bob Moering and (right) WEA President Henry Droz.

Cosby A Composer Too

BMI presented Bill Cosby an award for composing music for "The Cosby Show." Cosby (center) and Stu Gardner (left) co-wrote the show's theme song. BMI VP Stanley Catron is pictured at right.

Addicted To Platinum

Robert Palmer (right) picked up a Canadian triple platinum award for his "Riptide" LP while in Toronto recently. Presenting the award at left is Island Canada President Lee Silversides.

Wilson "Stops" By WBCN

Former Supreme Mary Wilson's visit to WBCN/Boston was the perfect opportunity for station Creative Director David Bieber (left) and air personality Mark Parenteau (right) to practice their "Stop In The Name Of Love" choreography.
In this critic-on-every-corner country, no one's had a bad word to say about

**Goodbye Saving Grace**

*The new single from Jon Butcher*

- R&R 2 WEEK TRACK BREAKER 20 Feb 87
- OUT OF THE BOX R&R ALBUM BREAKER #22
- SECOND WEEK #14
- #3 MOST PROGRESS ALBUM NETWORK
- NOW AN MTV SNEAK PREVIEW 30 DAY WORLD PREMIERE VIDEO EXCLUSIVE!

"GOODBYE SAVING GRACE is proving itself as a great rock 'n roll record for our 16-34 year old rockers."
Russ Mottla WAAF

"The Jon Butcher record is mesmerizing, it's superb."
"Excellent!"
Erin Riley WMRR
"Best track of the year!"
Chris Adams WTHK
"Hypnotic!"
Kurt Alexander WHON

"Within 2 days, we're getting incredible phones—if it's fabulous, everyone loves it! The whole album is phenomenal!"
Russ Mottla WAAF

"This is the quintessential album radio track..."
"Peppermint NOW"

"Honest thing this year—a future classic!"
"For Marino WQV"

"This Jon Butcher record really jumps out of the groove and grabs you. Excellent vocals."
Rick Parsons WMPX Apr1st 1987

"Great upper demos"
John Lasinch KQRS

"GOODBYE SAVING GRACE is a headphone dream record—great guitar work and a nice progressive edge. It's a top notch song."
Karl Horvick WIZU Orlando

"GOODBYE SAVING GRACE is not to be overlooked. It's got a style all its own, a real beauty."
"John Turner WPXX Albany"

"Jon has matured with a great song—the best thing he's ever done."
Steve Rosen WBBG

"This should be the album to put him on the tips of people's tongues."
"Mike Guzler WMGG"

"I found it to be deeper than any album I've heard in a long time."
Joe Marino WQV

Produced by Spencer Proffer & Jon Butcher for (C) 1987
Geffen's
"We've Got The Beep" Promotion

Our "on the one" promotion item-of-the-week award goes to Geffen Records' "We've Got The Beep" customized "Hitfinder."

According to the printed instructions, all you have to do is attach the gizmo to your keychain — or ear, if pierced. That way, if you lose either your keys or your head, you have to do is whistle a Geffen song and the hit "hitfinder" comes in on the downbeat.

Introducing DIGIFFEKS, The world's first and only real Digital SFX Library.

- REAL-LIFE SOUNDS — Maybe we shouldn't call them sound 'effects' because only Digiffects sounds as real as real-life sounds. The reason is crystal clear. Digiffects perfectly duplicates real sound, because only Digiffects is digitally recorded, mixed and mastered.
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S.O.S. (States Of Stress)

The state in which you live may have something to do with your state of mind. According to a recent book, "Soc-ial Stress In The United States" (Auburn House), residents of the Western United States report the highest stress levels of all Americans, followed by those living in the South, Northeast, and Midwest.

"Nevada is the number one state for stress; Nebraska is the lowest stress-level state."

Authors Arnold Linsky and Murray Strauss documented tension levels by state via a "state stress index," deter- mined by taking into account such figures as rates of business failures, unemployment, work stoppages, personal bankruptcies, mortgage foreclosures, divorces, abortions, illegitimate births, infant deaths, and fetal deaths.

Additional variables included: number of new welfare recipients, incidence of disaster assistance per 100,000 pop-ulation, the percentage of newcomers in an area, the growth rate of new housing units, and the number of high-school dropouts per 100,000 people.

Nevada is
Number One

Using these criteria, Nevada wins the dubious honor of being the number one state for stress, trailed, in order, by Al-aska, Georgia, Washington, Oregon, Alabama, California, Mississippi, Ar-izona, and Tennessee. Note that all of these are located in the West and South.

CompuSonics: The Ultimate In Fidelity?

Forget compact discs. Forget digital audio tapes. For the ultimate in high-fi-delity sound, audiophiles will be turning to CompuSonics, a Palo Alto, CA-based firm that recently unveiled a computer (the DSP 1000) which can be programmed to record and play back music from any source — com- pact disc players, phonographs, or tape cassettes onto double-sided, 5½ inch, optical laser discs that feature up to two hours' worth of playing time.

Basically, the DSP 1000 functions like a digital recorder, measuring continuous sound waves many times per second and saving the measurements in binary numbers. However, rather than record the results on magnetic tape, the DSP 1000 records, analy-ses, and writes these numbers in shorthand onto the abovementioned discs with a laser.

Unlike magnetic tape which wears out after a few hundred plays, these laser discs will — like their CD relatives — last for millions of plays. Plus, the computer allows you, the user, to edit your musical selections.

$7000 Price Tag

The CompuSonics hardware has been available to recording studios at $35,000 a pop for more than a year. But this latest, mass market 25-pound model retails for around $7000.

According to CompuSonics President David Schwartz, the price is ex-pected to dip under $1000 within three years, as the pricier elements of the system, namely signal processor chips and optical disc drives, become less expensive. The optical discs themselves, currently priced at $175 apiece, are expected to decline to under $100 per unit within a year as well.

CompuSonics has already granted li-censes to West Germany's Siemens A.G., the U.K.'s Ferrograph, Japan's Sansui, and Binghamton, NY-based McIntosh Labs. According to Schwartz, these firms will be able to crank out computers using its patented process. By next year, Schwartz's company hopes to have developed software that will make the DSP 1000 compatible with IBM's PC and Apple Computer's Macintosh that will enable the user to perform sophisticated music editing on discs that programmers have created themselves.

Although this computer disc recorder is unlikely to render compact discs ob-solate in the immediate future, the DSP 1000 is not exactly expected to allevi-ate the potential record piracy problem that has so far limited the enthusiasm for digital audio tapes.

TOP 20 CONCERT PULSE

1 1 GENESIS
2 2 PETER GABRIEL
3 3 LIONEL RICHIE
4 4 BILLY JOEL
5 5 BOB SEGER
6 6 JOURNEY
7 7 KENNY ROGERS
8 8 HUEY LEWIS & THE NEWS
9 9 BON JOVI
10 10 ALABAMA
11 11 IRON MAIDEN
12 12 DAVID LEE ROTH
13 13 IRON MAIDEN
14 14 TRUMP
15 15 OAK RIDGE BOYS
16 16 HANK WILLIAMS JR.
17 17 GEORGE THOROGOOD
18 18 PINK FLOYD
19 19 CYNDI LAUPER
20 20 ALICE COOPER

The CONCERT PULSE is a weekly computerized report listing each artist by their average box office gross over past per-formances. Courtesy of POLLSTAR, a publication of PromoteCo: On-Line Listings 3305 3447
7363, in California: 1209-224-2631

The state in which you live may have something to do with your state of mind. According to a recent book, "Soc-ial Stress In The United States" (Auburn House), residents of the Western United States report the highest stress levels of all Americans, followed by those living in the South, Northeast, and Midwest.
If She Would Have Been Faithful...

CHICAGO

The New Single
Produced By David Foster
From The Hit Album Chicago 18
Direction: Howard Kaufman. Front Line Management

Boom Expected For Cassette Singles

Cassette singles are expected to account for 30-50% of total singles sales in the new configuration's first year, according to A&M VP/Sales David Steffen. His prediction comes as the label prepares to ship the Bryan Adams single, "Heat Of The Night," on tape and vinyl March 17. Meanwhile, IRS is planning the release of cassettes by General Public and Belinda Carlisle, according to label boss Jay Bobberg.

Late word at press time is that Morris Levy has found a buyer for his various companies, including Roulette Records, Big Seven Music, and Strawberries Records (as well as his farm), but isn't going public with the news until the papers are signed.

If Nashville's number one morning personality, WKDF's Carl P. Mayfield, on his way out to the Coast? A Nashville newspaper reported Mayfield is being wooed by Klosilos Angeles, with a prize package reportedly including a five-year hitch for mornings at the Cap Cities/ABC-owned station, a nationally syndicated radio show through the Global Satellite Network, and a chance at being a parttime radio reporter for KABC-TV. Mayfield is under contract at WKDF 'til July 1, and GM Steve Dickert says he "wants to keep Carl indefinitely." Meanwhile, KLOS President/GM Bill Sommers comments, "If and when his contract comes up, we'd be interested in talking to him again."

Speaking of L.A., the new KLAC PD should be Wusn/Chicago PD Lee Logan, barring any unforeseen complications which might arise from certain clauses in his contract with First Media.

WKLS/Atlanta wakeup duo Mark McCann and Steve Mitchell — and voiceman Rob Buttery — are headed to KSHE/St. Louis for mornings. Meanwhile, although word has it that ex-KSHE morning mouth J.C. Corcoran may land on mornings at crosstown KHTR, J.C. says only that he's talking to several stations in the market. KHTR PD Dave Robins says he regards J.C. as just "an out-of-work jock looking for a job."

Will there be an "own-label" situation soon for the top A&R exec of a New York-based major? Such a deal reportedly has been discussed.

Looks like Step Johnson's departure to the Capitol tower (R&R 3/6) will be a matter of official record any day now. The only question now is whether he'll just be heading up the black music division for that label, or for Manhattan and Emi America, as well. We're predicting it'll be a single-label deal.

Wqht Ties Z100 in NY Birch Monthly

The New York Birch monthlies released for February show EMMIS's WQHT up from 5.3 to 6.8, tied for first place with WHITZ (up from a 6.4). In third place is WBLs (5.4-5.8), with WPLJ (5.2-5.4) and WRKS (6.6-5.3) rounding out the top five.

Be watching the tube on Monday night (3-16) as R&R's Joel Denver makes his TV debut with a walk-on part on "Cagney & Lacey" on CBS. Joel plays the part of a dog owner whose terrier has put the bite on someone's derriere.

Condom Watch

The upcoming Fat Boys album on Tin Pan Apple/Polygram will include "Protect Yourself," a song about safe sexual practices. Meanwhile, "Go See The Doctor" by Kool Moe Dee on Jive, covers the same subject matter. Label VP Barry Weiss says he's mailed the record to leading CHR GMs — but he hasn't included a condom with each copy.

Enter Kone/reno and Wspr/Springfield, MA, which are separately contracting with manufacturers to produce their own brand of condoms. Both stations are looking to have their logos imprinted on both the package and the product. Morning man Freddy Mertz says Kone is pumping out 5000 condoms for distribution in local schools, and GM Dave Newman — who originally was against the idea — predicts the project will cost approximately 50 cents apiece.

Continued on Page 27

AIR PRIORITIES: WEEK 3

Listen to the selections listed below, Decide if each had the potential to attain Top 40, Top 25 or Top 10 in the R&R National Airplay Chart. Then call in your response to Air at 301-964-5544 by 6 pm Wed., Mar. 18, 1987.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>If She Would Have Been Faithful</td>
<td>Full Moon/WM</td>
</tr>
<tr>
<td>Jody Watley</td>
<td>Looking For A New Love</td>
<td>MCA</td>
</tr>
<tr>
<td>Stabilizers</td>
<td>One Simple Thing</td>
<td>Columbia</td>
</tr>
<tr>
<td>Venetians</td>
<td>So Much For Love</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Level 42</td>
<td>Lessons In Love</td>
<td>Polydor/Polygram</td>
</tr>
</tbody>
</table>

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR music for artist managers, producers and record companies.

ACTIVE INDUSTRY RESEARCH

P.O. BOX 1136    Columbia, Maryland 21044    (301) 964-5544
"WE ARE WHAT WE ARE"

THE OTHER ONES
THE OTHER ONES
THE OTHER ONES
THE OTHER ONES

PROMOTIONAL 12" EDIT
OUT NOW - SINGLE SHIPS
MARCH 23RD - IT'S CUT
NUMBER 13 ON THE YOUNG VIOLENS PROMOTIONAL LP
FROM THE FORTHCOMING LP THE OTHER ONES
PRODUCED BY CHRISTOPHER NEIL
FOR NELSON UNLIMITED PRODUCTION
© 1987 VIRGIN RECORDS AMERICA, INC.
Fleetwood Mac

"Big Love"

The New Single

From the Forthcoming Album Tango in the Night On Warner Bros. Records, Cassettes, and Compact Discs

Produced by Lindsey Buckingham and Richard Dashut

STREET TALK

Continued from Page 24

Ads for Trojan-brand condoms started running on KROQ/L.A. at 11 Sunday night (3/8) during "Love Line," a call-in show that features a doctor dispensing advice on medical and relationship problems. The spots are being aired ROS 12-18 times a week with no negative reaction (so far) from the station's core 12-24 audience.

Meanwhile, the NBC RADIO NETWORK is scheduling a 3-hour national call-in show on AIDS next month (4/26), hosted by network correspondent PETER LAUFER and featuring a panel of world-renowned health experts fielding toll-free calls from listeners.

VAUGHAN THOMAS is leaving ARISTA as Director/National R&B Promotion for a key black music role at GEFFEN, which he joins in a couple of weeks. Geffen will also be soon welcoming BRYN BRIDENTHAL to set up a publicity department there. She comes from a similar post at CAPITOL.

JOHN BEUG, creator of the groundbreaking A-HA "Take On Me" video, will reportedly be joining WARNER BROS. in a key creative/visual post.

Also, in the wake of PAUL SIMON's "Graceland" Grammy victory, WB has decided to rerelease "You Can Call Me Al," the LP's initial single.

Looks like CHR WERI/PROVIDENCE is switching back to AOR with calls of WWRX, though it'll be marketed as "WXR." It started tracking BEATLES album sides on Monday (3/9). GEORGE HARRIS stays as consultant.

Who sent dead flowers to A&M's CHARLIE MINOR in preparation for a cover battle?

Late word from WINDHAM HILL: DAWN ATKINSON has been named VP/A&R, overseeing all recording activities for the company — including all subsidiary labels. Congratulations...details next week.

Advance congrats to ANDRE CARSON, new PD at WWDM/COLUMBIA, who replaces TONY DEAN. WAYNE WALKER replaces Carson as PD at WHYZ/GREENVILLE. Kudos also to GEORGE MATTHEWS, new GM at WGPS/Detroit. He replaces TENICIA GREGORY, who is now Director/Personnel for the station. Formal word next week.

Rumor has it that DRAKE CHENAILT VP/Programming BOB LAURENCE may be returning to the West Coast, possibly for a similar position at NOBLE BROADCASTING. Stay tuned.

HOWARD STERN, who allegedly lost his syndicated radio show several weeks ago because he refused to sign a TV contract with DIR BROADCASTING's parent company LORIMAR (among other reasons), is said to be close to inking a vid-pact with FOX BROADCASTING. This arrangement reportedly would give Stern his own variety show with a live audience and studio band. Radio sidekick ROBIN QUIVERS is also rumored to be part of the deal. No word how far Stern will be allowed to go with his subculture-bashing.

Speaking of which, WINZ/Miami personality NEIL ROGERS has some elderly residents of Hallandale, FL up in arms over his on-air characterization of them as "subhuman prunes." Younger listeners have found Rogers's crusade amusing, but condo residents are circulating petitions to take Rogers off the air, and the city commission has called for an advertiser boycott.

Meanwhile, KSJO/SAN DIEGO DJ RANDY MILLER has touched off a controversy among the area's Asian community after requesting listeners to call in with Chinese jokes. Miller issued a halfhearted apology, but Station Manager CHRIS CONWAY says it's no big deal, explaining, "He picks on everybody."

Also from New York comes word that veteran DJ SOUPY SALES is out at WNBC. Sales, whose contract expires April 15, told the New York Post, "They wanted to get rid of everybody on the show and have me just answer phones and play music." He apparently refused.

KCON/SALINAS-MONTEREY PD MARK HILL has been named PD of LEE ABRAMS's first new age station KLRS/SANTA CRUZ, which recently "converted" from KSCT.

The suspect charged in the stabbing and beating death of KWKL/LA disc jockey RODOLFO GARCIA CORTEZ has pleaded guilty to second degree murder and will be sentenced April 17. GUSTAVO GARCIA AGUILAR, the victim's cousin, is being held without bail.

Through the magic of video, radio legend GARY OWENS will be stepping back into oldtime TV shows on his new "TV's Greatest Bits" program for LORIMAR. The 60-minute special features Owens interacting with cast members of the old shows of 1964.

When a Wichita man crashed his new $32,000 Corvette through the glass doors of KFH's studios last week, station employees naturally assumed it was in protest to something they must have played or said on the air. Not so; the car's radio was tuned to competitor KDFI and police are now saying the driver pulled the stunt simply to get attention.

ANOTHER NEW ARTIST — BREAKING NOW!

"SHOULD I SEE"

(7-80276)
(ALSO AVAILABLE AS A PROMOTIONAL 12" (PR 1059))

THE SINGLE BY

FRÖZEN GHÖST

FROM THE ALBUM
FRÖZEN GHÖST
(1987)

PRODUCED BY ARNOLD LANN

AOR DOUBLE BREAKER!

TRACKS 35 - 23
ALBUMS 35 - 24

ON ATLANTIC RECORDS
© 1987 Atlantic Recording Corp. • A Warner Communications Co.
BILLY JOEL Featuring Ray Charles
“Baby Grand”

Produced by Phil Ramone.
Taken from the Columbia LP: “The Bridge”

BEASTIE BOYS
“Brass Monkey”

FIRST WEEK AND ALREADY ON 34 CHR REPORTERS!

Produced by Rick Rubin/Beastie Boys.
Taken from the (multi-platinum) Def Jam/Columbia LP:
“Licensed To Ill”

SANTANA
“Veracruz”

HOT NEW REMIX
SHIPS 3/16

Produced by Jeffrey Cohen and Carlos Santana.
Taken from the Columbia LP: “Freedom”
**WHAT'S IN A NAME?**

Where Record Buyers Buy Their Records

A record consumer can shop for records in many places. Is that a surprising statement? In some ways it is. Today a record shopper can purchase records in boutiques, flea markets, by telephone, direct mail or catalogs, or through the back pages of various music publications. The opportunities are limitless.

The traditional, and still far more popular means of purchasing recorded music product, is through record retail locations. They fall into three basic descriptions: the chain store (Tower Records, Record Bar, Wherehouse, Peaches, Kemp Hill, Record World); the racked location (K-Mart, Sears, Walmart, Caldor); and the individually operated, so-called "Mom And Pop" outlet.

"Mom and Pops" tend to have some of the more exotic names in the business such as: Vinyl Fetish, Sparky's Vinyl Donut, Magnolia Thunderpussy, Aspin-Aid for the Head, Flat Black & Circular, Bop Stop, Bach-to-Rock, Electric Eutus, Blue Meannie, Dingleberry's, Frisky Paiz, and the late lamented Oafshell &keeps1 (All honest-to-goodness legit record store names. If you'd like, send us some other real creative store names that we can pass along.)

Chains Hold Big Lead Over M&Ps, Racks

Back to statistical matters. Can we draw some demographic distinctions between the customers of the big three? If we go on the assumption that racks tend to sell only the biggest of the hit records, that chains sell the hits and catalog, and that mom and pops make their mark selling to the most earnest of record collector, we should expect to see major differences in their customers.

In a recent study of more than 3000 active music fans (fans captured at concerts) we found that

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Rack</th>
<th>Chain</th>
<th>Mom &amp; Pop</th>
</tr>
</thead>
<tbody>
<tr>
<td>17 or Younger</td>
<td>50%</td>
<td>40%</td>
<td>10%</td>
</tr>
<tr>
<td>18-26</td>
<td>60%</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>27 or Older</td>
<td>40%</td>
<td>60%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Mike Shalett

when asked where they usually shop for records, 54% mentioned a record location associated with a chain, 37% mentioned a "M&P," and 9% gave us a rack location. These percentages may not equal the percentage breakdown of record sales in the US at the current time, but they do give an indication of where the consumers perceive they prefer to buy their records, tapes, and compact discs.

As Demes Change, So Do Shopping Patterns

Though one would expect teens to shop in rack locations in greater numbers than our survey norm, the reverse was true. Though many mall locations offer records both in the rack and the chain store, the teens prefer to buy their records at the chain store. They are also far more likely to buy in a chain than a M&P.

By Mike Shalett

In the 18-26 age group the percentage of M&P shopping remained steady while the percentage of rack shopping nearly doubled. This growth at the rack level doubled again for anybody 27 years of age or older. There was also an increase in M&P shopping for those musically active fans over the age of 27. (See graphs, lower left.)

Males tend to be more serious about their record buying than females. Males offer the highest percentage of M&P shopping. The highest group percentage of shopping at these stores, which usually offer more individual service and selection, is with males over 27. Conversely, females of the same age offer the highest percentage of rack shopping.

Radio Is The Best Advertising Medium

There are three traditional advertising techniques employed by these retailers to reach their customers: radio, print, and the uncontrollable word of mouth (WOM). Print is twice as effective with rack customers compared to the shoppers of the other two locations. However, not to misled, the significance of print is still minimal (10%) with the rack customer.

Radio is the most effective stimulus with all three retailers' customer. It scores as a stimulus with 54% of the rack and chain customers and 66% with the M&P loyalists. That's interesting considering that the M&Ps have much smaller ad budgets. It can be that radio turns on the M&P customer to music he knows he can find at the local store.

Metal Heads Prefer Mom & Pops

One of heavy metal's most tireless road bands, Iron Maiden, recently passed through town. When we asked their fans where they usually buy their records we found that three Mom and Pops headed the list.

Metal is not a rack item. There have been instances in the recent past, spurred by the PMRC, that have made rack jobbers even more sensitive to retail pressure than in the past.

Our figures on Iron Maiden indicate that among those fans who identified their favorite record store by name, a slightly higher percentage (around 65%) usually shopped at M&P stores as opposed to 5% who mentioned chains. Less than five percent said they usually shopped at a racked location.

The buyers over 18 years of age showed an even higher propensity to buy their stuff at an M&P. This may be because the M&P carries a greater amount of "import" product to quell a metal fan's insatiable appetite. Catering to this fan, whose favorite product does not have that many avenues of radio visibility, is an additional plus to this customer. The clerk in the smaller store becomes aware of the habits of individual customers and turns the customer on to new and hard-to-get titles.

Retailers Cite MTV's Impact On New Artists

In talking with various retailers on a weekly basis, Street Pulse Group asked the question: "In your marketplace, which do you think breaks more new artists, MTV, CHR radio or AOR radio?" Fifty-nine percent of the retailers for this informal poll said MTV, 29% cited AOR, and the remaining 12% indicated CHJ. The "Hip Clip" is working. Retailers also indicated that without MTV certain acts such as Samantha Fox would not have happened at radio.

---

**Glossary Of Retail Jargon**

**Rack:** A record location in a department store, discount store, etc. where the record department is just one of the many product lines offered. The department itself is "racked" or serviced by an outside company. They replace depleted inventory, take care of shelves, displays (where possible), and decide on titles to be offered.

**Chain:** A series of stores, owned by a corporation, usually with a central buying system located at company headquarters. A chain store is usually located, built, and decorated to fit chainwide looks and requirements.

**Mom & Pop:** An individually owned and operated retail location or locations.

**One-Stop:** A sub-distributor. Mom and Pops will most often buy their product through a one-stop, who carries all of the major national and independent manufacturers' product. One-stops will sometimes also operate their own retail locations.

---

**Where Active Fans Usually Shop For Records**

- **Mom & Pop:** 37%
- **Chain Store:** 54%
- **Rack:** 9%

---

**Retailers Survey**

- **AOR:** 29%
- **CHR:** 12%
- **MTV:** 59%

Which Breaks More New Artists?
WE GIVE YOU THE HITS DAY AFTER DAY...
ON ELEKTRA MUSIC CASSETTES, 
RECORDS AND COMPACT DISCS.
The Iran Contra-versy was a story made in heaven. Journalists hadn’t been blessed with a good scandal in years, and coming on the heels of lengthy and exhausting campaign coverage the timing couldn’t have been better. Investigative reporters swooped into action, each doing their part to ensure that the story — and its players — developed in a timely fashion every night for the evening news and every morning for the daily papers. Scoop followed scoop as the story became more complex, much the same way a daytime cliffhanger unfolds. “Tune in tomorrow . . . same time, same place.”

Well Done Medium? Is the medium becoming the message, as Marshall McLuhan is credited with saying? Is presenting the news more important than the news itself? Are today’s journalists sacrificing scruples and ethics because “inquirers must know”? Are ratings and “getting the story first” turning reporters into news hounds who would much rather expose the contents of a gangland vault than painstakingly track the path of weapons to Honolulu?

“There has always been the possibility that ratings could be a factor, but I’ve never been in a situation where reporting the news was linked in my head to getting a bigger and better audience,” says Joseph Dembo, VP/CBS News, Radio Networks. “We try to do the best possible job we can for network radio, and our concern for ratings are minimal. Instead I think of the 600 stations we serve on the network radio, and the 160 stations on RadiosRadio. I think of what they want. If I do a solid, thorough, decent journalistic job for my stations I know the ratings will follow.”

Mutual VP/News Ron Nessen agrees that ratings aren’t, nor should they be, a newsroom priority. “I can’t think of one time when I made a decision based on ratings,” he recalls. “That’s not my business. Somebody else is in charge of station relations and sales, research, and ratings; it has nothing to do with me.” United Stations VP/News Harvey Nagler believes ratings — and more investigative reporting — play a much greater role in television news than they do in radio. “Ratings in radio aren’t nearly as important as they are for TV,” he observed. “TV is much more geared toward the sweeps, but radio also has a lot more investigating going on.”

So does print, which scooped broadcast news in the two biggest American political scandals in the last 15 years — Watergate and Iran Arms Deal. Despite criticism that the news media is abusing its right to investigate possible stories, Dembo feels radio isn’t doing enough. “Two of these specific stories were first reported by print, and that’s a fact we in broadcasting can’t be too proud of,” he concedes. “We tend to rely on major newspapers to an inordinate degree when it should be our own responsibility.” Blaming The Messenger This responsibility includes taking the heat, especially when it is confused with shaping opinion or violating personal or governmental privacy. “Most of the time we do our job properly,” Nessen continues. “The confusion enters in when a lot of the people who don’t like some of the things we broadcast blame the messenger for the message. It’s not that they don’t like what we’re doing; they just don’t like what we’re coming up with. The public is the judge. We broadcast the facts, and people can make up their own minds.”

Nagler, who believes “radio should do more than it is in investigative radio journalism,” concedes, “The free press is necessary to act as a watchdog: reporting for the people, ascertaining what the facts are and what may need to be corrected.”

This watchdog agency becomes a thorn in the side of those people investigated, who often feel the media oversaturates its bounds. Nessen cites the Iran situation as an example: “Here’s a case where the people representing the government engaged in a secret policy . . .

**NETWORK News: Journalism Or Jury?**

The Iran Contra-versy was a story made in heaven. Journalists hadn’t been blessed with a good scandal in years, and coming on the heels of lengthy and exhausting campaign coverage the timing couldn’t have been better. Investigative reporters swooped into action, each doing their part to ensure that the story — and its players — developed in a timely fashion every night for the evening news and every morning for the daily papers. Scoop followed scoop as the story became more complex, much the same way a daytime cliffhanger unfolds. “Tune in tomorrow . . . same time, same place.”

**Well Done Medium?**

Is the medium becoming the message, as Marshall McLuhan is credited with saying? Is presenting the news more important than the news itself? Are today’s journalists sacrificing scruples and ethics because “inquirers must know”? Are ratings and “getting the story first” turning reporters into news hounds who would much rather expose the contents of a gangland vault than painstakingly track the path of weapons to Honolulu?

“There has always been the possibility that ratings could be a factor, but I’ve never been in a situation where reporting the news was linked in my head to getting a bigger and better audience,” says Joseph Dembo, VP/CBS News, Radio Networks. “We try to do the best possible job we can for network radio, and our concern for ratings are minimal. Instead I think of the 600 stations we serve on the network radio, and the 160 stations on RadiosRadio. I think of what they want. If I do a solid, thorough, decent journalistic job for my stations I know the ratings will follow.”

Mutual VP/News Ron Nessen agrees that ratings aren’t, nor should they be, a newsroom priority. “I can’t think of one time when I made a decision based on ratings,” he recalls. “That’s not my business. Somebody else is in charge of station relations and sales, research, and ratings; it has nothing to do with me.” United Stations VP/News Harvey Nagler believes ratings — and more investigative reporting — play a much greater role in television news than they do in radio. “Ratings in radio aren’t nearly as important as they are for TV,” he observed. “TV is much more geared toward the sweeps, but radio also has a lot more investigating going on.”

So does print, which scooped broadcast news in the two biggest American political scandals in the last 15 years — Watergate and Iran Arms Deal. Despite criticism that the news media is abusing its right to investigate possible stories, Dembo feels radio isn’t doing enough. “Two of these specific stories were first reported by print, and that’s a fact we in broadcasting can’t be too proud of,” he concedes. “We tend to rely on major newspapers to an inordinate degree when it should be our own responsibility.”

Blaming The Messenger

This responsibility includes taking the heat, especially when it is confused with shaping opinion or violating personal or governmental privacy. “Most of the time we do our job properly,” Nessen continues. “The confusion enters in when a lot of the people who don’t like some of the things we broadcast blame the messenger for the message. It’s not that they don’t like what we’re doing; they just don’t like what we’re coming up with. The public is the judge. We broadcast the facts, and people can make up their own minds.”

Nagler, who believes “radio should do more than it is in investigative radio journalism,” concedes, “The free press is necessary to act as a watchdog: reporting for the people, ascertaining what the facts are and what may need to be corrected.”

This watchdog agency becomes a thorn in the side of those people investigated, who often feel the media oversaturates its bounds. Nessen cites the Iran situation as an example: “Here’s a case where the people representing the government engaged in a secret policy.

**MESSAGE VS. MESSAGEN**

- Ratings or accuracy: what’s more important?
- Free press is necessary as a watchdog agency
- Mistakes must be allowed

These people were saying they didn’t deal with terrorists, while at the same time they were selling arms to a country that was on our official list of terrorist governments. This would never have come out if it hadn’t been for reporters pushing and pushing. The people now complaining are those who support this White House policy and have an axe to grind, so they blame the messenger.

Press Needs To Show Restraint At Times

Nessen is quick to point out that the press is not above criticism. “I’m not issuing a blanket defense of everything we do,” he allows. “Sometimes we’re excessive in the way we handle stories. We definitely need to use a little more restraint in some areas, such as when we camp out on people’s lawns or chase their kids to school to interview them. This isn’t investigative reporting. Look at Woodward and Bernstein. They called 500 people, knocked on 1000 doors. That’s digging hard for a story, the kind of investigating I admire.”

Accuracy Counts

The news game plays on a balancing act between accuracy and speed, and sometimes it seems one is sacrificed for the other. In an effort to get the story first do reporters regard accuracy with equal diligence as they do the top-of-the-hour newscast? “We have an absolute responsibility 100% of the time to get the story right,” Nagler contends. “We don’t go on the air without being completely sure our sources are correct. We try to check everything as much as we can; it’s our responsibility to be accurate because our reputation is on the line.”

Nessen believes the explosion of the Chernobyl nuclear plant is a clear case of what happens when facts aren’t, or can’t be, checked. “Somebody said that the Chernobyl event is the perfect example that the media abounds a vacuum,” he charges. “Since the Russians weren’t putting out factual information some people rushed onto the air with figures that hadn’t been accurately checked. My conservative journalistic training, however, places a demand on accuracy and objectivity. We never go into any casualty figures unless we have some kind of official word, and if we have a choice of casualty figures we always go with the lowest. One people make mistakes in this business; I don’t condone it, but even with high professional standards we still make mistakes.”

—Ron Nessen

"People make mistakes in this business; I don’t condone it, but even with high professional standards we still make mistakes."
**NETWORK FEATURE/PROGRAM SUPPLIERS**

**NEWS & INFORMATION FEATURES**  
March 16 — 20 March

**MUSIC FEATURES**

**THE WEEKEND**

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**THE BLEEP**

- **PM**: Game show/promotional/television
- **AM**: Morning show/promotional/television

**ADVANCE BANNERS**

- **ABC**
- **CBS**
- **Fox**
- **USA**

**GREAT INFORMATION FEATURES**

**COMEDY**

- **ABC**
- **CBS**
- **Fox**
- **USA**

**COMIC STRIPS**

- **ABC**
- **CBS**
- **Fox**
- **USA**
The National Music Survey is the countdown show for adults. No gongs. No whistles. No wackos. Just the best chronicle of today's top adult contemporary hits as reported by Radio & Records, plus exclusive interviews with the superstar artists who perform them.

About to enter its seventh successful year, the National Music Survey presents three absorbing hours of entertainment on more than 300 great radio stations every week. And it's delivered by host Charlie Tuna in a style that appeals to adult tastes.

If your listeners tune to your station for contemporary hits in a grown-up atmosphere, the National Music Survey is right in tune with your format! For further information, consult your Westwood One Station Sales representative in Los Angeles at (213) 204-5000 or Telex 4996015 WWONE.
Starting A Telephone Sales Department

By Thomas Jurek

Telephone sales departments can be great profit centers, if properly adjusted to the 1980s. If you get going now, by the time the summer town festival season arrives you'll be cranking out big bucks.

The Client’s One-Minute Friend

This type of selling is purely a “numbers game.” So the best prospect for the job is someone who is dependable, confident, patient, and loves to talk to people. Your bottom line goal is finding phone salespeople who know how to become a one-minute friend to each client.

“This type of selling is purely a ‘numbers game.’ Find salespeople who know how to become a one-minute friend to each client.”

Thomas Jurek is an account executive and broadcast consultant who provides management and programming assistance. His background includes ownership of four small market stations. He may be contacted at 3323 N. Harlem Ave., Chicago, IL 60634; (312) 736-0626.

Telephone Sales

Targets

- Otherwise unreachable accounts
- Clients who can’t afford regular rates
- Businesses without signs

When looking for job candidates, be choosy! Take advantage first of your at-hand resource — the radio station. (For sample spot copy, see sidebar.) Help-wanted ads and notices in supermarket bulletin boards are also not effective results.

Your telephone salesperson should hold court at a desk in a corner far removed from noise: a language lab booth is a good example. If that’s not possible, a special well-lit room with a comfortable chair and a cassette machine that plays back through the phone fills the bill. And don’t forget to use a separate line: you’ll avoid a traffic logjam with regular incoming calls and be able to easily check what the project is costing you.

Preliminary Research

Preliminary research is time-consuming — but very important. To lay the groundwork for this foundation, arm a person (paid by the hour) with five large index cards, which should be kept at the local library.

Starting with January, have him make up a card for every week of the year, jotting down noteworthy sections in each newspaper; for example, high school basketball, fall car care, bridal editions, special sales (Halloween safety, first baby of the year), special sales run yearly by merchants, big annual community and national events. A typical index card would contain the following:

Fourth Week In January
- Dr. Martin Luther King Jr.’s birthday
- National Pizza Week
- High school basketball games (fifth week)
- Times Square Mall sidewalk days
- Byrd-Watson Drugs anniversary sale
- Anniversary of St. Mary’s Church, Mt. Vernon (since 1886)

The research value extends beyond this project; in fact, your news director may also want a set of the cards. After initial research is completed, the cards should be reviewed weekly using current newspapers and other sources.

Sales Ground Rules

Set policy beforehand. Should local calls be made first? To which area? (Consider prospecting costs of each call.)

Have your phone salesperson keep a record of every call made and its result. It’s also a good idea for them to write down what they learn about the clients during the call. That gives them a jump on conversation topics during future calls.

Decision-makers’ names should be listed for accounts who buy the package, so they can be included on the station invoice. You may want to design a special billing form which can be completed at the time of the sale and sent by the salesperson at the end of the campaign.

Dealing With Present Salespeople

Your “outside” salespeople may not like this phone sales idea at first. But just wait until the telemarketer finds someone who says, “I’m not interested in your ‘Be Kind To Rotarians’ campaign, but send over a rep because I’m having a big sale next week.” Splitting commission between the two reps on deals like this will definitely boost changes in attitude.

Help Wanted

The following is sample telephone salespeople:

By Thomas Jurek

Chase’s Calendar of Annual Events,” and a full year of newspapers from every town you want to target. (The book and newspapers can be rented at the local library.)

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“‘If you do your homework, you’ll find something to sell every week of the year.’”

To safeguard against too much head-bumping, the sales manager should draw up an “off-limits” list of accounts and phone numbers that aren’t fair game for phone sales. There must also be an “off-game” for phone sales. This list should include: anyone who ever says, "Don’t bother me with this anymore!”, accounts that are already spending enough in management’s opinion (if any exist); and accounts being counted for longer term or bigger bucks deals.

Pricing Phone Packages

The main idea is: the cheaper the better. Your regular account executives sell and get the rate card rate. Your phone sales department picks up those people who: are off the beaten path and not reachable by your outside staff; are too busy or never in to outside salespeople, are not big enough to afford your regular rates; or do not have a sign to tell anyone (including salespeople) that there’s a business at that location. Packages of $30, $75, and $100 work well. The number of ads sold at these amounts depends on your rate card and how big a discount you’re willing to offer. If extended campaigns are sold (such as for basketball boosters), it’s best to call each week rather than trying to sell a $500 campaign by phone.

Follow these guidelines and you’re ready to start dialing. If you do your homework, you’ll find something to sell every week of the year.

RADIO
IS SCREAMING
"YES"
TO THE
WORLD’S LARGEST
INFLATABLE RADIO

GAIN A MARKET EXCLUSIVE WITH THE WORLD’S LARGEST INFLATABLE RADIO! This 15 foot high, 20 foot wide inflatable boombox is perfect for live remotes and special events. Broadcasting or not, the World’s Largest Inflatable Radio says RADIO in a very big way – like nothing else at any live event. Indoors or Outdoors. In almost any weather. The World’s Largest Inflatable Radio comes customized with your station’s logo and dial position.

BLOW UP YOUR MARKET WITH THE WORLD’S LARGEST INFLATABLE RADIO.

CALL MATT WIEDERKEHR AT 612/776-5776.
**WHEN NOTHING GOES RIGHT**

**Late-To-Work Blues**

The state lottery ticket I bought today will possibly pay $25 million dollars, but I'm making a fairly sacred vow that being real rich won't change my warm, friendly personality. Even if Larry King interviews me, I'll remain humble. If he asks about my most embarrassing moment, I'll tell him about the day my crotch came out.

That day began in a way that gives morning drive jocks and newsmen nightmares. The alarm didn't do its job. I overslept. Woke up in a cold panic. No time to fool with the usual suit and tie. I grabbed Levi's and a T-shirt, ran to the car, drove maybe 150 miles an hour to the station, and arrived barely in time to ad-lib the first newscast.

There I was with no shave or shower, hair sticking out like fight promoter Don King, wearing a holey T-shirt and 90-year-old ratty Levi's.

As the salespeople and office staff drifted in to work, yours truly slunk around in the newsroom trying to stay hidden. It was one of those days where very little goes right. At midmorning, as I squatted down to check the teleprinter paper, I simultaneously heard cloth tearing and felt a rush of fresh air hit my crotch. The old Levi's had split. Quickly looking about to see whether anyone had noticed my predicament, I peered through the newsmen's window and saw three people coming down the hallway -- the station owner, the manager, and their old buddy whom they were trying to impress, the newly-elected mayor. All three were headed straight for the newsroom. Panic. No time to shave, no way to change my split jeans, no back door for escape, and no place to hide. I didn't want my bosseess to be embarrassed and was desperate to avoid introductions.

Suddenly I spotted a pushbroom leaning against the wall in the hallway outside the newsroom door. In a flash I ran out the door, grabbed the broom, and began sweeping my way down the hall. As the VIP trio walked past where I was busily sweeping with my face averted, the owner nonchalantly said to the mayor, "That's our janitor. He comes in early in the morning. But occasionally not early enough."

The mayor nodded. They kept walking. I kept sweeping 'til they were out of sight. It was humiliating.

Me and ol' Larry will probably get a good laugh out of it after this lottery ticket makes me a multi-millionaire.

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**Patrick Henry's Speech**

MONDAY, MARCH 23 — American patriot Patrick Henry made his famous speech in 1775 to whip up support for the revolution against England, saying, "I know not what course others may take, but as for me, give me liberty or give me death!" The Supreme Court ruled in 1981 that a state can make it a crime for a doctor to perform an abortion on a teenager without first talking with her parents. The rivet was patented in 1934.

**Gadafy Vs. Uncle Sam**

TUESDAY, MARCH 24 — Libyan gunners fired six missiles at American aircraft one year ago (1986). They missed. In retaliation, the American Navy attacked two Libyan ships, sinking one of them, and devastated a Libyan ground missile site.

A Brinks vault in Rome was robbed of $22 million in 1984. The Kennedy half-dollar coin was issued in 1964. The US granted independence to the Philippine Islands in 1934, effective on the 4th of July, 1946. Birthdays: Actor Robert Carradine 33. Baseball pro Dennis McLane 43.

**King's Civil Rights March**

WEDNESDAY, MARCH 25 — Rev. Martin Luther King Jr. and 25,000 demonstrators marched on the Alabama state capitol in 1965 to demand full voting rights for blacks. On the same day, civil rights worker Viola Liuzzo of Detroit was shot to death while driving to the demonstration in Montgomery.


**Rome Outlawed Women Drivers**

THURSDAY, MARCH 26 — The ancient city of Rome passed a traffic safety law in the year 205 BC forbidding women to drive chariots.


**Misinformation For Inquiring Minds**

FRIDAY, MARCH 27 — Carol Burnett won a major libel suit against the National Enquirer in 1981 when a jury decided the newspaper had lied in a 1976 story which said Burnett was intoxicated during a meeting with then-Secy of State Henry Kissinger. Burnett collected $500,000.

ON THE RECORDS

KEN BARNES

Grammys: What’s Their Commercial Impact?

The recent hoopla over the 1988 Grammy Awards indicates that, although the American Music Awards, to name one competitor, may rate higher, the Grammys are still music’s most prestigious awards. But how much do they help artists’ careers? I’ll take a primitive stab at stating to arrive at an answer.

I hedged above because I can’t use rigorous, scientific methods here, not having access to actual sales spurs following a Grammy (or the opposite). Still, it should prove interesting to look at Grammys won over a 15-year period on the hit charts to see if their hit tallies before and after, and see if any conclusions leap out.

For this initial foray I limited the field to pop award-winners and their CHR success records. Categories used were Record of the Year, Album of the Year, Best Pop Female Vocal, Best Pop Male Vocal, Best Pop Group Or Duo Vocal, and Best New Artist.

Here’s a two-part year-by-year look at the winners, from 1972 to now, followed by an in-depth analysis of some sort at the end of next week.


Robert Flack was the big 1972 winner, capturing Record of the Year honors for “First Time Ever I Saw Your Face” and Pop Group/ Duo Vocal for “Where Is The Love” (with the late Donny Hathaway). The duo didn’t record again until 1978, when “The Closer I Get To You” went to No. 3. Flack herself, a very sporadic releaser of records, followed “First Time” (her first hit) with a 1973 monster, “Killing Me Softly.”

Top album for 1972 was the “Banga Deh” charity package sparked by George Harrison, who went on to score one of his three No. 1s, “Give Me Love,” in mid-’73. Helen Reddy, top female pop vocalist for “I Am Woman,” went into overdrive after the awards were announced in early 1973, hitting the top with “Della Dawson’s No. 5 with “Leave Me Alone.”

On the other hand, Reddy’s male pop counterpart, Bette Midler had never had another Top 40 hit after receiving his award for “Why Not You.” 1972’s best new artists, America, continued their hitmakers through 1976, as well as No. 3 comeback in 1982.

1973 (March ‘74): More Flack, A Sense Of Wonder

Robert Flack picked up two more Grammys in 1973, Record of the Year and top pop female vocal for “Killing Me Softly.” Later in 1974, she hit No. 3 with “Feel Like Making Love,” and subsequently

1974 (Feb. ’76): Grammys Go Still Crazy

Presaging later glories, Paul Simon won top LP and pop male vocal for the “Still Crazy After All These Years” album. At ceremony time, “50 Ways To Leave Your Lover” was coming down from No. 1, the title cut followed it up and didn’t chart, although “Slip Sliding Away” from the next LP did hit No. 12 two years later.

Record of the year was “Love Will Keep Us Alive” from Captain & Tennille in the midst of five straight Top 3 records. Janis Ian had a hit and a half after the awards, “Fairest Of Them All” and “Seventeen”; no charting follow-ups have materialized. Best group vocal winners the Eagles, victorious with “Lynn’s Eyes,” scored two No. 1 records from their next LP, “Hotel California.”


1975 (Feb. ’77): Back To Wonder

Steve Wonder had a new album out in 1975, “Songs In The Key Of Life,” and pop and pop vocal awards went to him. George Benson won record of the year for his first hit, “This Masquerade.”

Wonder continued his winning ways in ’76. “The California” single was followed for the Eagles, who followed with the Top 10 “Life In The Fast Lane” and then took a couple years off. Fleetwood Mac’s “Rumours” was best album; “Tusk” followed over a year and a half after the awards, and generated three Top 10 hits. Barbra Streisand’s “Evergreen” kicked off a five-year spate of hits, with five more during the next 10 hits.

Male vocalist winner James Taylor was riding high with the “Waltz In The Wonderful World” trio hit when he collected his “Handy Man” Grammy; his next hit came three years later. (Taylor’s another slow rework澳ab, of course.) The Bee Gees’ “How Deep Is Your Love” was barely eligible for the 1977 awards, but by the time the voting was done, “Saturday Night Fever” fever was in full flower, with three more No. 1’s to come.

Debbie Boone was 1977’s best new artist, her only subsequent chart appearances have been in the Contemporary Christian arena.

1978 (Feb. ’79): Fever Rages

The “Saturday Night Fever” LP was eligible for 1978’s awards, and won two — best album and best pop group vocal (both credited, oddly for an anthology, to the Bee Gees). The trio had two more big hits, “Tragedy” and “Love You Inside Out,” but have not been in the Top 20 since.

Billy Joel’s breakthrough, “Just The Way You Are,” won best rec-

1979 (Feb. ’80): Looking To Cross

Chart return. Cross sailed into 1981 with best record, best album, and new artist awards, an astonishing sweep. Although the next record, “Say You’ll Be Mine,” ” peaked at No. 19, “Arthur’s Theme” quickly restored him to No. 1, and his leadoff single from album No. 2, “All Right,” hit No. 3. Bette Midler scored her only hit since her 1973 new artist award, and “The Rose” was best pop female vocal. No hits ensued thereafter. Kenny Loggins won pop male vocal for “This Is It,” and has continued to have hits on just about every release since. Barbara Strei-

sand & Barry Gibb walked away with group/duo pop vocal honors for “Guilty,” the awarding of which coincided with the follow-up duet “What Kind Of Fool”’s” attainment of Top 10. Streisand has had only one more CHR hit (though not sacrificing career momentum in other areas), while Gibb has not reappeared in the Top 30.

Next week: 1981-present and a Grammy scorecard.
LET MILLIONS OF MOVIE-GOERS HEAR IT FROM YOU FIRST!

"Let You Get Away"

THE 7" ON YOUR DESK NOW!
AC Radio gives you the hits worth waiting for.

THE BURNS SISTERS

“Listen To The Beat Of A Heart”

M.A.C. Report: 10 - 9

Radio & Records: 26 - 12

20 heavy rotation reports!

Thank you AC Radio for breaking this brand new band.
Rick Dees KIIS-FM/AM – Los Angeles
Top Forty Air Talent of the Year
GAVIN Media Professional Awards 1987
Congratulations, that's two years in a row. We're proud of you!
KIISFM
102.7
New Music: Battling For On-Air Identity

Ever looked for something in a department store only to walk away disappointed? Surely a bright salesperson may have been able to interpret your description. But just how many informed store clerks have you run into lately?

The same principle applies to records. Listeners can’t buy a song, much less call your station to request it, if they’re not sure of the title and artist. This problem of unidentified new music is a matter of growing concern, especially since it’s compounded by counterprogramming techniques designed to make stations more music intensive.

Radio Losing Touch With Audience

Arista Sr. VP/Marketing & Promotion Don Lenner is very vocal about the situation. “This subject makes me crazy. It shows how a radio station is out of touch with its audience. They think back-announcing a new record by a new artist is slowing the format’s forward progress. In the old days, radio would pre-promote the music.

“It seems like a programmers’ secret textbook movement not to back-announce records because they feel the public isn’t interested. It’s actually the most important aspect of a CHR station. New records should be played at the end of a sweep, so they can be introed and outroed. If CHR doesn’t identify the music and start breaking some more new artists, soon everyone will be Classic Rock or News/Talk.”

Phil Quarataro, VP/National Promotion, said, “If I don’t know what I just heard, I have to punch around and hope someone else plays it. When I first heard Crowded House, I went crazy because no one identified it. I called the station to see if they could tell me what it was, but I got no answer. It took me hours to find someone who could identify it.

“This is a very important issue to me. We just put out the Cutting Crew and have a wide roster of great music by mostly unfamiliar artists. I wonder how many people in L.A. will be listening to the same station and have the same problem I had.”

“Getting ratings may or may not include the joint purpose of selling records and establishing artists. I respect radio’s position, but my allegiance is to stations who sell music and help identify it so it can be bought. I believe the consumer or listener is more aware than either radio or record gives them credit for. When you inform them of the new music you’re playing, they become a more active listener and consumer. If music is 90% of the product on CHR, it should be identified and highlighted in a manner proportionate to its importance.”

Radio, Records In No-Win Situation

“It all comes down to the selling of the song,” echoed Elektra VP/CHR Promotion Dave Urso. “When new music isn’t back-anonounced, it adds to the already huge problem of trying to ‘bust’ the artist. I understand radio’s needs, but I need to sell records. To go without title and artist identification puts all of us in a strange, no-win situation.

“I have a long drive home each day so I get the chance to hear KIIS, KPWR, and KJLH. It boggles me as to why they don’t let me know what I’m listening to. Being in the music industry is an advantage as I’m more familiar with new product than the average listener. If I don’t know what I’m hearing, then identified. If the song lacks an intro, we pre-sell it going into a stop set.

“To hear a record and not know what it is could really frustrate a listener. In focus groups the two big complaints are bearing records over and over, and not knowing who or what the record is.”

“I do think stations should have more segments to play new music, and not be so afraid to play stuff. Airplay in my opinion is the only viable way to make records.”

Radiio Too Formatic Conspicuous

When traveling to other markets Preston has noticed the lack of title and artist information. “I find it impossible to see why radio doesn’t promote the music. Make your music the star by telling the audience how great it is. You become a more credible music source, since music is the number one reason for tune-in.

“Artist unfamiliarity isn’t a big criterion in deciding playlist additions. Face it, some legendary artists have had some major stiffs, so the day of the automatic add for the super group is gone. You have to go on the individual merits of the song. Each song counts as a positive programming element that stands on its own.”

Steve Rivers

Lenner noted, “I believe radio is overly conscious of its formats because new records go into excessively slow rotations in the beginning, yet programmers constantly complain about unfamiliar music. Radio comes its own purpose. Just as a radio station gives its calls many times each hour so the listener knows what to write down in the diary, we’re looking for mentions as well. This translates to consumer mentions and purchases.”

Labeling this as a “serious problem that will eventually affect hit records,” Lenner also mentioned Arista’s June 1 rollout of cassette singles and cassette maxi-singles (RAR, 3/6). “These moves will strengthen the retail picture as it pertains to hit music. It will allow a more realistic gauge for radio to track sales and give the consumer a reason to put their favorite hits on in their homes again. But no one in the listening audience is going to buy anything if we don’t have radio identifying the product.”

Joe Denner

Chris Andrews

Mike Preston

March 13, 1987

CONTEMPORARY HIT RADIO
Peter GABRIEL WITH Kate BUSH "DON'T GIVE UP"

Geffen Records
CONTEMPORARY HIT RADIO

MOTION

David Page

David Page returns to Memphis and FM100 as morning drive-news anchor. 

Bill "Birdman" Thomas, last at KBEQ/Kansas City, has inked a deal to do mornings at KKSS/Albuquerque.

Rock 99 (KWTO-FM)/Springfield has changed its identity after 15 years to Hot-99. Also, morning man Preston Thompson exits, with Don Carpenter returning to wake-up services.

Rusty Humphries exits KUUB/Bozeman to do swing/weekends and become afternoon show producer at KUBE/Seattle. Danny Lyons of WTC-FM/Hartford heads to WEBE/ Westport, CT, as midday personality, bringing his "Lyons Den" to the 50kw AC powerhouse. Lyons replaces PD Curt Hansen, MD/PM driver Storm N Norman, and morning man Peter Bush. All used to work together at KC101/New Haven.

WKVY/Bath welcomes Scott Barrett from WGCL/Cleveland to afternoons and the Asst. PD slot. Also, night rocker Scott Lies is upped to MD. Derek James goes from weekends to overnights, and overnighter Kevin Smith exits the airstaff to become a station technician as new weekender David Scott Emerson climbs aboard. Jimmy Steel is now doing nights at KESL/Dallas.

At Z93 (WZNS)/Myrtle Beach, afternoon jock John Peace moves to mornings and Mitch Adams goes to afternoons. Barry Beck leaves KUBE/Seattle for afternoons at KW55/Seattle, replacing Steve Taylor, who takes over from KKQS/Denver at KKQK/Omaha. PD Ted Svendsen returns to his former market of Las Vegas for middays at KVRK. Nighthoacker Tony Collins of KJ103/Oklahoma City takes on MD duties, replacing Keith Davis.

Matty O'Shea joins 103CIR/Beckley for 7-11pm as Jim Linden leaves radio. Bumper Morgan leaves KTFM/San Antonio for middays and production director duties at Y107/Nashville as Christopher...

Z93 33-29
K104 deb-38
WBBQ deb-36
WKQB deb-31
WHHY add
WGRD add-39
KDON add
95XIL deb-39
WJAD deb-40
WJMIX deb-38
Q104 deb-40

WPXM add
WLRW add
Y94 39-34
KOZE deb-25
Z94
WNOK
KSND
KXYQ
WQCM
WCGQ
KTMT
KZFN

SREAMING SUCCESS — Sam Kinison stopped by WKT/Minneapolis before performing at the University of Wisconsin. Among "Terror" (r) explains the origin of his "Louder Than Hei" album to (l) afternoon personality Danny Clayton, night rocker Jim "Lips" LaBelle, overnighter Leonard Peace, and special events coordinator Reno Salomone.

STATION PROFILE

KSMB/Lafayette
(318) 232-1311

We have an interesting tension. I'm an older dude and spent most of the past ten years in AOR. So I lean toward rock and an upper-deco music set. MD Steve Small is in his mid-20s and does a lot of spinning in clubs. So he leans more toward dance beats and extended mixes. Consequently, he and I grab our teeth at each other on Mondays to determine what outside of the "automatics" will give us a distinctive feel musically and go with our market uniqueness. Our consultant oversees this balancing act, keeping us honest and the station hot.

Along with playing the best mix of super-hits, recent oldies, and the occasional "Roots Of Rock" classic, we are promotionally intensive with on-air contests, ear features, and community involvement. — Scott Segraves

Holmes departs... J.J. McKay returns to the morning shift at 100KHI/Ocean City... KSND/Eugene announces a new addition to its morning crew: Joining Brans and Joos is meteorologist Rick Anselmo.

BITS

• Lone Ranger Wants Star Treatment — KBB/Los Angeles personality Rick Dees discovered that although "Lone Ranger" Clayton Moore had been nominated twice for a Hollywood "Walk Of Fame" star, he was turned down each time. Dees pledged on-air to pay the required $3,500 cost should the Chamber of Commerce selection committee agree to honor Moore. Hoping to drum up public support, Dees has said KBB will distribute more than 40,000 postcards preaddressed to the committee urging Moore's acceptance. A multicolored lapel button has also been produced, which proclaims, "TV's Original Lone Ranger Deserves a Star."

• You Say It's Your Birthday — Q107/Washington launched a TV campaign highlighting each Thursday's "Winning Birthday Bonus" and featuring new morning team J.J. McKay and Christian Paul. All listeners have to do is be the first caller at 7:20am and the first week substantially increases each week and will culminate in a $25,000 giveaway. Additional birthday bonuses are announced throughout Thursday and Friday, each good for $1,000.

• Ice Station Zebra — WWFX/Bangor is doing a lot to keep its listeners warm during the cold Maine winter. The station sent two listeners to see Genesis in Boston, all expenses paid. Musically, in addition to its "nine-in-a-row" guarantee, it is using a key-song vehicle called the "Fox $100 Hit." WWFX identifies a song on the air Friday in the 4pm hour, and when the song is played on Monday between 7-8am, the correct identifying caller wins $100.
Four Comedy Bits: A Critique

An aircheck I received from WBGM/Tallahassee's Brian Murphy featured four comedy bits -- three produced and one ad-libbed -- written by Murphy. Each had the potential to be funny, but I thought his delivery diminished the comedic impact. With Murphy's permission, I share critiques of his bits below (my comments are in italics).

Make Phony Commercials

Murphy: Dream Academy on WBGM... Everybody trying to build a better mousetrap, as always. Have you seen the new "human" mousetrap? I'm serious as a law student! It's a new way to catch a mouse without hurting the poor little guy. It has a lot to do with leverage and little trap doors.

Well, you have to see it to know what I'm talking about. A humane mousetrap. Heh heh heh! (This set-up is worse, it could have been a single sentence. And Brian has a habit of punctuating his delivery with an irritating, phony-sounding laugh.) What next? I guess a humane roach trap. No, I didn't say that. No, forget it! Forget I ever said that! Oh, no.

(Now the produced bit begins... over Elvis's "Don't Be Cruel." The announcer's voice is high-pitched and speeded up.)

Announcer: Dumbo Products presents the humane roach trap. The Dumbo Luxury Roach Hotel. Equipped with bellboys, room service, cable television and televax, televax tiny "Don't Be Cruel" signs for the teenvy, teenvy, tiny door-knobs. Don't be vicious, don't be cruel. Be humane. The Dumbo Luxury Roach Hotel, officially endorsed by the corpse of Albert Schweitzer. Available now in four stunning colors: brown, light brown, dark brown, and brown. That's right, don't be cruel. Humane is in; humane is hip. How much would you pay for this stunning, fashionably luxurious roach hotel? $9.95? Well, how about now ninety-five? Well, you can have this wonderful Dumbo Product in any color for only $9.95! Order now; operators are standing by. Call 555-999-2222. That's 555-999-2222 or..."

*(New, deep, very slow-down voice*) Send $9.95 to Dumbo, Box 332... Never mind.

Murphy (live): I thought you'd say that.
This bit needs to be tightened. For example, the line about Albert Schweitzer doesn't add much. I liked the listing of colors and the price tag is okay... But the phony announcer tag at the end, however, offers an unsatisfactory conclusion. I'd guess the "never mind" ending is a running gag, but it's unnecessary. The audience doesn't need to be told, in essence, "The preceding commercial was just a gag." To maximize a phony spot's impact, treat it as "real" as possible.

Finally, Murphy violated a basic production rule: Never use music (e.g., a complete Elvis vocal) that competes with the commercial copy.

Punch Up The Punch line

Murphy: WBGM with Don Johnson and "The Voice from the Hot Line." Now, I don't know about you, but I am not used to this cool weather. Brrr! I'm used to saying, "In the forecast, highs in the upper nineties." I guess I'm just conditioned, like Pavlov's dogs, right? Heh heh heh! Remember Pavlov's drooling dogs? Heh heh heh! A lot of people don't know this, but long before Pavlov had his famous dogs, there were Pavlov's cats. Yes. And in this experiment, Pavlov would ring a bell every time his cats would eat. Until finally one day while the cats were eating, Pavlov rang the bell and the cat came up to him, sniffed the bell from his hand, and said, "Would you mind? I'm trying to eat!"

The punch line is okay, but the set-up is much too long. Here's a shorter version that would work just as well: "I guess I'm just conditioned, like Pavlov's dogs. He would ring a bell whenever he fed them. He kept doing that until one day one of the dogs said to him, 'Do you mind? I'm trying to eat!'

Shot Down By Weak Ending

Murphy: WBGM. I'm Brian Murphy. It's time to bring out the ol' newscaster projector and set it down... Okay, fire her up... (Scratchy newscaster-type sound track begins.)

Announcer: October 2nd, 1956. World-renowned flying ace Brian "Mouth" Murphy...
IS LESS REALLY MORE?

What The Hell Happened To Backsells?

Things ain't what they used to be. The size of candy bars keeps shrinking, baseball's played on Astroturf instead of grass, there isn't a TV show around that holds a candle to the "Honeymooners"... and disk jockeys don't tell you what songs they play.

We're living in the age of the shrinking backsell. It wasn't always this way. In the old days of progressive rock radio, jocks would come on after a set of music and back-announce ad infinitum the artist, song, and album for every track they had played. "That was the Sucre Six from their new album, 'Better Living Through Chemistry,' with a song they call 'My Mind is A Beautiful Thing, If I Could Just Remember Where I Lort BU.' And before that... and before that... It tended to be a wee long-winded, if not downright pretentious and self-indulgent. So, in the interest of brevity and forward momentum, AOR programmers started instructing jocks to reduce their backsells. Now it's uncustomary to hear stations where only the last record in a set gets backsold.

Backselling is more necessary than frontselling because "a listener isn't going to make a decision on a song until midpoint." — Jon Robbins

The implication seems to be that listeners' attention spans are too short to justify talking about music played an eternity ago, like ten or 15 minutes previous. Another common notion is that people are constantly punching in and out of your station — so give them info on songs played before they came aboard. You can argue with that line of reasoning, though it sure seems ironic coming from a format that's always prided itself on long time-spent-listening.

Here's a range of opinions from AOR programmers, with an emphasis on how often and when they identify current product:

KISW: Backsell

Immediately

Most AORs frontsell their new music, so isn't that giving adequate attention to current? Not so, according to KISW/Seattle PD Jon Robbins, who believes backselling is more critical than frontselling. "A frontsell uses a station's credi-

bility to say, 'Hey, this song is OK,' but the listener isn't going to make a decision on that song until mid-

point."

That's why KISW not only frontsells all new music, but also backsells each new track right after the song is over, even if it's the first song in a sweep. Nice practice — it immediately satisfies people's curiosity, rather than making them wait 15 minutes for a song ID.

He notes that focus groups show "backsells are what people want," and that (ironically) "JTH is most guilty of never telling what it is you're listening to" even though it plays a greater amount of new product than most formats. Robbins also believes stations which don't answer their phones do listeners a disservice. "When an active 25-34-year-old takes the time to call, that's the only direct contact he's going to have with you. You've got to be accessible. If you're accessi-

ble to the audience, they'll be acces-

sible to you."

KZAP: No Grocery Lists

KZAP/Sacramento PD Teen Cale is not a major fan of backsell-

ing. Many of his sets start with a new current and end with a relatively established one. Both will get frontsold, but only the familiar current will be backsold, since it comes at the end of the sweep and the jocks won't have to go far back and give a "grocery list" of titles to a practice Cale disdains and considers redundant. "'Y'know, 'That's Led Zeppelin, that's the Beatles... that's bullshit!'"

What if a listener doesn't hear the frontsell of the new song and becomes interested in knowing the title only while the song plays? "If it's strong enough, he'll usually call or he'll hear it again. If it's a hokey piece of music, he'll catch up with it. They're normal people; if some-

thing piques their interest, they'll take action."

When a set closes with a library song, KZAP may not even mention the artist if the song is super-familiar, like "La Grange" or "Ramb-"lin' Man." Cale explains, "You border on insulting your audience by restating the obvious. Give the listener credit. You don't have to feedforce things down their throat."

Instead, he reserves goldbacks for image material like "In Memo-

ry of Elizabeth Reed" or "I Thank You."

KZAP is a heritage AOR. If Cale were programming a new AOR, however, he says he'd do far more backselling as a "positioning statement. I'd do everything I could to get the artists associated with my call letters."

WAPL: Keep It Clean

WAPL/Appleton-Green Bay PD Brian Taylor has no set policy on backselling. But he does encourage his jocks to go back as far as three songs if they come "pick out one song and tie a rap around it. This rap need not only relate to music, but to something topical in another area. For instance, you could say, '..."

"If it's a hokey piece of music, a listener will catch up with (the artist and title)... he'll take action."

— Tom Cale

and one from Joe Walsh, who's a real party animal. Speaking of which, did you hear about that crazy nut in Oshkosh who jumped into a lake . . . ."

Taylor runs a 30-minute sweep every hour, in which three-four current is played. All are frontsold, but none is backsold except it falls within the last two-three songs. If listeners are curious they call the station, but requests for

Real Comments From Real Diarykeepers

Going down to Beltville for a diary review can be a sobering, if not depressing, experience. You discover your livelihood and sanity are at the mercy of diarykeepers who seem to take a rather casual approach to their task. It's rare to see people fill out their diaries with exactitude or even neatness.

Just when you're approaching disillusionment and considering a career in aluminum siding, however, you come across the comments sections — which can be an excellent reality check. For those of us who rarely have the opportunity to do the Beltville boogie, here's a glimpse at comments from 18-34-year-old males in a major market, one well-served by a variety of AORs. Call letters have been neutered to protect the guilty, and diarykeepers' ages are noted in parentheses.

"Most radio stations tend to copy each other's format in hope of not losing listeners. Someone should inform them that innovation is rewarded with increased shares of listening audience because it impresses loyal listeners and word of mouth advertising." (32)

"KODD used to be very avant-garde, which is why I started to listen to it regularly several years ago. Now, it seems to have fallen into a pattern of playing a few songs over and over again. However, it's the only station I know of that plays this type of music." (28)

"The music of the '80s is inferior to the progressive era of 1967-73." (21)

"KBBB started to compete with KCCC in the ratings and give away cars, which, in my opinion, ruined KBBB, KBBB and KCCC, we don't listen to you for your giveaways or your super-snicker disasters. What we want and need is good quality rock 'n' roll. One listener enough in this state (they) (listeners) don't try to be radio stations. Understand?" (32)

"KBBB and KCCC in the '70s were rock stations featuring Led Zeppelin, Aerosmith, Santana, etc. Most stations changed their format to play poppish, yuppie-type music, which is already burned out by countess stations in Annytown, USA. Rock fans in Annytow feel that KBBB & KCCC sold out." (26)

"KKFF brings me back to my high school days. I listen to KODD when I feel crazy." (29)

"(Giskins) stations playing a song to death and overplaying a group to promote a concert." (24)

"1. (Stations) overplay popular songs. 2. Don't play enough variety. 3. Less commercials. 4. Save the money spent on prizes and use it to play more music and get better IDs." (18)

"KAAA needs a better signal. Other (AOR stations) have a mundane playlist and are programmed into a boring status. It's too bad the disc jockeys themselves cannot pick what they want to play. It would give them better personalities." (25)

"Radio stations have too many contests. I'd rather listen to music than contests." (23)

"I enjoy KKFF because of their selection and integrity of the music." (26)
oldies outweigh inquiries about new songs. Still, Taylor says he'd change his backsell policy if WAPL got more calls on new music.

Admitting that he "can remember" as a listener getting pissed off when stations didn't tell him the name of the songs, as a programmer Taylor says he "only has so much time, and we try to keep it clean."

**WXRK: Backsell Currents, Skip Gold**

WXRK/New York PD Pat Evans has a great compromise solution: she has jocks backsell every current, but backsell only the last record they play along with anything new in the set, skipping over "obvious oldies." Result: every current gets mentioned twice. For example, an "XRK set that contains both new records and established acts like the Who, Zeppelin go unmentioned.

"Not identifying artists is like doing a station promotion at a nightclub and not telling people where the club is." —Lin Brehmer

A killer cut!

First a classic guitar solo!

We Take a very special guest!

**SEEGES**

KROQ/Los Angeles PD Rick Carroll says flatly, "Every song should be backsell. Listeners tune in to a radio station because of the music; they're certainly entitled to know what that music is. It's especially important in our format, where we play lots of new music and music that's not played on other formats."

Even so, he'd do much the same if he were programming a more mainstream AOR. "Even when you're playing, 'A-Gadda-Da-Vida,' there's a 16-year-old who wants to know what it is. He may not know if it's new or old."

KROQ jocks are free to give information beyond the basics, including a record's producer, where a band is from, and whether a record is domestic or import. "Our jocks are very involved with the music and will let people know things like the fact that YTC's 'Dear God' (flip side of an import single) wasn't on their new album. When it came out as a 12-inch, we let them know that, too."

**WXIT: Backsell All Music**

WXRT/Chicago MD Lin Brehmer is a forceful advocate of backselling all music. "The only time you wouldn't hear a backsell on 'XRT is if someone just played 'Baba O'Riley.' There's no point in playing exciting new music if you don't tell listeners what they're getting."

Discounting the fears that backselling takes too long, Brehmer says, "If somebody can't backsell four songs in five seconds, he shouldn't be on the radio. Jocks don't have to give case histories of every artist, but we certainly want to emphasize the name and album title of new artists."

He appreciates how long it takes to establish name recognition for new artists. "It obviously takes a great deal of time for a new name to make an impact on the consciousness of the average listener," he observes. "People who hang on every word the DJ says are few and far between. They may hear Stanley Jordan 12 times before they know who he is."

Brehmer also is realistic about people's interest level in music. "There's a temptation from the programmer standpoint to grant listeners a great deal more musical acuity than they have," he remarks. "Most people's lives aren't wrapped up in music the way mine is, for instance."

One classic Brehmer anecdote: "I remember a year after the Who released 'It's Only Rock 'n' Roll.' A friend in the music business asked, 'What's that new 'Front' song by the Who?' I guess nobody has a subscription to New Musical Express.'"

It's in radio's self-interest to familiarize listeners with artists' identities, Brehmer contends. "If you're not telling them what the new stuff is, why are you playing it? Establish it and make it valuable to your station's sound. The greater awareness your listeners have, the better chance an artist has of developing into an asset not a liability—to the music flow. Not identifying artists effectively is like doing a station promotion at a nightclub and not telling people where it is."

**SEGUES**

KROQ/Lamar's new programming regime is PD/morning man Bob thie and MD/wright. Kevin Lewis. WNO/Portland MD David Hillary named Assistant PD. At new AOR WYHT/ORlando, FM driver Stats appointed MD, WSHE/Miami's Tom Griffths and Paul Casstronocono come aboard for mornings, and Mike Lyons from rival WDW handles overnights. KDJ/KD/Modesto morning ace Beaver Brown appointed MD. Steve Hoover named KBV/Monterey's Assistant PD. WBN/Atlanta MD Danny McCluskey joins Atlantic for Boston promotion duties.

WAR/Long Island is no longer co-owned by Jeff Polier. Z-Rock adds San Antonio AOR vet Tracy Barnes on overnight and Pat Dewsey, ex-KSS/Anacostia, on weekends. Jay Phillips from KNNQ/Salt Lake replaces Derek Benson on WQFM/Milwaukee 6-10pm.


WQUB/Ann Arbor GM Mike Solan caled to say that IQB is actually a "Hit Rock" CHR/AOR hybrid rather than a full-blown AOR as reportedly previously.

WYNF/Tampa Programming Assistant Julia Fellen advances to Promotion Director. Bay Area vet Bob Jenkins returns to KSJO/San Jose after spots at San Francisco's KORO and KKVC. Alan Lombard from KATT/Oklahoma City joins KZEW/Dallas as Promotions Director.


WCCB/Hartford night rocker Roger Luce returns to WBAB/Long Island as Research Director. WEZX/Scranton weekender Al Plea replaces Steve J. John as Production Director. Brian Wright from WNDE/Indianapolis joins WQKB/Lexington as News/Morning Show. EX-WKOF/Albany PD Matthew Harris becomes Program Coordinator at WBN/Cincinnati replacing Pat Kennedy, who leaves to work with Randy Michaels, VP-Programming at parent Jacor. WKQI hires Sports Director Jim Volkman, known for couting voices to Jonathon Brandmeier's show on rival WLUP.
**EDNA HOWELL'S STORY**

**Black Pride Triumphs In Forsyth County March**

— Edna Howell, News Director of WCIN/Cincinnati for the past eight months, recently experienced the "heat of battle" when she took the assignment to attend the civil rights march in Forsyth County in Cumming, GA. After hearing of her ordeal, I gave her a call and asked her to share it.

Why did she go? She answered, "We're a Black station that's always interested in anything affecting the lives of our people. More than 100 people from the Cincinnati area were planning to walk in the demonstration, so we felt it was important for us to be there and report what was happening from a black perspective.

"On the morning of the 17th people began to file into the buses at the King Center in Atlanta. The people in charge were overwhelmed by the number of those who showed up to take part in the march."

Somehow Edna missed her bus. "With all the people and movement, I got separated from those from Cincinnati. A student from...

"I looked up and saw these people with their confederate flags — shaking their fists at us, spitting..."

one of the black colleges in Atlanta gave me a ride to Cumming in his car."

When she got there, the buses carrying most of the marchers hadn't arrived yet, but blacks who had traveled by car were already lining up.

No Longer A Journalist, But A Participant

Edna described the emotional scene that followed. "Just being there gave me a feeling I've never had before. When I looked up and saw these people with their confederate flags — shaking their fists at us, spitting, calling me and other blacks the names they'd been using in the streets and in society. The fact that the Howard Beach tragedy occurred at all is indication enough that the battle is ready to boil over.

This is not an issue that radio can resolve with an editorial or series of editorials. Radio must deal with the problem of racism and a more comprehensive, long-term approach.

Broadcasters should know instinctively that one advertisement or one day of commercials does not make for a very successful ad campaign. People develop racist tendencies over long periods of time. Therefore, only a long-term sense of vision and commitment will have any effect on the problem. Reaching into the results of the Howard Beach incident, naming names, and pointing fingers will not change people's minds about equality, and that is where the disease of racism begins."

"At this point, I still wasn't scared because there were other black people with me, and most of the black men were saying, 'Don't worry, sister, we'll protect you.'"

event on television. Then it dawned on me that I was really there, that all of this was happening to me as a person. I was no longer Edna Howell the journalist, but just another black person at the mercy of these wild, hostile people. "At this point, I still wasn't scared because there were other black people with me, and most of the black men were saying, 'Don't worry, sister, we'll protect you.'"

"I saw these people with their confederate flags — shaking their fists at us, spitting..."

**ONE READER'S OPINION**

**Radio And The Howard Beach Incident**

After this column's interview with WRKS/New York VP/GM Barry Mayo, his ND Bob Slade and PD Tony Gray, and WBLS/New York morning personality Ken Webb discussing the Howard Beach racial incident, we received the following letter from Gary Axelbank, WDHA-FM/Dover, NJ.

Dear R&R:

Your column on radio's handling of the Howard Beach incident unwittingly revealed that NYC radio stations are doing exactly what they accuse Mayor Koch and the US Justice Department of doing: turning their backs on the problem.

The three broadcasters you quoted each said it's too early to react to the Howard Beach incident because all the facts are not in. They're missing the point. How the legal system handles this particular case will not and the issue of racism in the streets and in society. The fact that the Howard Beach tragedy occurred at all is indication enough that the battle is ready to boil over.

This is not an issue that radio can resolve with an editorial or series of editorials. Radio must deal with the problem of racism and a more comprehensive, long-term approach.

Broadcasters should know instinctively that one advertisement or one day of commercials does not make for a very successful ad campaign. People develop racist tendencies over long periods of time. Therefore, only a long-term sense of vision and commitment will have any effect on the problem. Reaching into the results of the Howard Beach incident, naming names, and pointing fingers will not change people's minds about equality, and that is where the disease of racism begins.

"Martin Luther King Jr.'s birthday elicits a reaction similar to that for Christmas: the spirit lasts for a day, but what about the rest of the year?"

"I was shocked to see the number of whites standing on a hill shouting their racial slurs. At first I couldn't get myself together because it was like looking at this hostile whites were. The only bank of telephones was located near them. Other news people were also trying to make calls to get their stories in. No one ever tried to hit me or do anything to me, but they did get close and continued to use a lot of vulgar language."

But the abuse didn't stop there. "After I got through on the phone to make my report, these people did everything they could to drown out my words. Every report had loud country music in the background. People back in Cincinnati certainly got an earful of their yearly dose of country music that day."

Edna reflected, "It was really something that people you don't even know or have ever done anything to would say such terrible things — calling you prostitute, and 'Nigger, we hate you — go home.' Even with all these other people around me, all of a sudden hit me: all this hatred just because of the color of our skin. I just broke down and cried."

"Even with all these other people around me, it all of a sudden hit me: all this hatred just because of the color of our skin. I just broke down and cried."
She's Red Hot & Blu!

Tender Moments
the new single by

PEGGI

Capitol.

Direction: Mark Alam
National Talent Associates, Inc. NTA Minneapolis, MN
THE COLUMBIA

PATTY SMYTH
"Never Enough"

Patty’s brand new album now in-store!
Album Track is TOP TEN in all trade charts!

ANOTHER DOUBLE-DIGIT WEEK
95/19 — 40%

WPHD 27-23  WROQ 33-19  WFXX 40-34  Y94 33-27  OKYS 28-21
Z93 28-24  WKKD 28-16  WJAD 38-34  KKAZ 38-29
WRTL 28-24  KXYQ 31-27  WJMX 32-28  KUFE 24-16
WLQ 39-31  WWFX 27-23  WZYP 37-32  951 36-28
WPST 38-32  HSXIL 40-35  WBNQ 35-30  Y97 38-31

Check these moves:
WKTI 28-25  KXYQ 31-27  WJMX 32-28
KOZE 24-16  WLOL 39-31  WWFX 27-23
WZYP 37-32  B91 36-28
WPST 38-32  Y97 38-31

HOT AOR ACTION:
TRACKS: 7  ALBUMS: 5

PSYCHEDELIC FURS
"Heartbreak Beat"

KITS 3-1 (HOT)
P-1 POWER!
WXKS  WAVA  WMMS  KCPX
Z100  Z93  KDWB  KMEL
B106  KKBQ  KIIS  KPLZ
Q107  KRBQ  KWOD

AOR TRACKS 20 - 15

Another week of dynamite major market action

SAMMY HAGAR
"Winner Takes It All"

Album Track TOP 3 in all trades!

KEGL 2-1 (HOT)
WPHD 24-22  KDWB 24-20  KCPX on
PRO-FM 34-29  KPKE 25  K104 24-19
KTKS 40-31  KKRZ 34-33  WSPK 35-30
WMMS deb-36  KMJK deb-31  KXYQ 19-14

THE BURNS SISTERS BAND
CHECK OUT THE BIG AC
GREGORY ABBOTT
“I Got The Feelin’ (It’s Over)”

AC and Black/Urban Radio have you surrounded!

CHR
83/14 — 35%
CHR WXKS PRO-FM WCZY KATD
WBEN 940 WHYT KPLZ
WKSE Y100 KCPW
WPHD B97 FM102
WCAU 99DTX KS103

BLACK/URBAN: 18
AC BREAKER!! 27

KENNY LOGGINS
“Meet Me Half Way”

The double-digit airplay drive continues!

69/18 INCLUDING:

KEGL 36-17
FM102 31-21

KTKS KCPW KW KKRZ KWSS
Q105 WKTI WLOL KWOD
WMMS KDBW KZJP KATD

AC MOST ADDED

STABILIZERS
“One Simple Thing”

One simple test is all it will take to add it full time!

Y108 10 - 6 (HOT)

WMMS WKRZ KKAZ
KPKE KSND
KATD KFMW

“Listen To The Beat Of A Heart”

ACTION ON PAGE 38!
"#1 most requested record for over 2 months."
Bobby Earl — PD, KOKY/Little Rock, AK

"Fresh and phenomenal sound; an example of being back to real music."
James Alexander — PD, WJLB/Detroit

"One of the hottest top 10 records of 1987."
Lynn Tolliver, Jr. — PD, WZAK/Cleveland

"HAPPY is one of the biggest reaction records for us in a long time. It is our most requested record, getting more requests than even the new Prince record. For a new group, the audience identification factor has been phenomenal."
Cliff Winston — PD, KJLH/Los Angeles

"Surface gives the sound of your radio station an early start on Spring."
Mike Stradford, PD — KMJM/St. Louis

"Immediate phones anytime of day."
Phillip March — WLYJ/Louisville

"An excellent, smooth sounding song with a memorable hook. Should do well for all demo's."
Pam Robinson, PD — KACE/Los Angeles

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"This record has caused the hottest phones in Lansing, Michigan since I've been here. Word's just can't explain."
Sammy Jordan, WXLA/Lansing, MI

"Surface is in the pocket. Has the sound of '87."
John Anthony — WAMO/Pittsburgh

"Strong songs will always Surface. I expect this one to rise to the top. . . we're HAPPY to be jamming it!"
Andre Marcel, PD — WDKX/Rochester

"Nice clean song; one of our most requested. We should have more records like this!"
Michael Saunders, PD — WPEG/Charlotte

"Love is Happiness from Surface. Everyone should be playing this song!"
Don Kendricks — WPAL/Charleston

"Surface has a hot new single that captures the subtle excitement of listeners."
Michael Archie, MD — WHUR/Washington, D.C.

"This record makes me feel good, but actually, I'm HAPPY, especially the response my listeners are giving it."
Butterball, PD — WDAS/Philadelphia

COLUMBIA RECORDS - RADIO'S BEST FRIEND!
SPREADING RUMORS — In support of the LP “Vicious Rumors,” the Timex Social Club’s Michael Marshall dropped by KDA/Y Los Angeles. Shown (l-r) are the Club manager Charles Douglass, Marshall, KDAY’s Jack Patterson, and California Record Distributors’ Chuck Rush.

NEW & OLD EDITIONS — After a Ralph Tresvant impersonator stung WILD/Boston by promising an on-air visit, the real Tresvant and several other New Edition members made good on the promise. In photo #1 are (l-r) choreographer Brook Payne, Tresvant, PD Emon Smith, and NE’s Michael Bivins; in photo #2 Smith welcomes ex-New Edition member Bobby Brown, who is currently promoting his LP “King Of Stage.”

WDKX GOES TO PIECES — On a swing through Rochester, Pieces Of A Dream stopped by Urban powerhouse WDKX to visit old friend Jeff Grant. Pictured (l-r) are the band’s Cedric Napoleon and James Lloyd, WDKX’s Jennifer Palmer and Grant, and the band’s Curtis Harmon.

HAYES SAYS NO — While in Baltimore, Isaac Hayes helped WXYV kick off its “Say No To Drugs” campaign. Joining Hayes (l-r) were V103’s Pamela Malkin and Sandi Malory.

MILLIE STEALS THE SHOW — Millie Jackson visited WEKS/Atlanta morning man Larry Steele, who demonstrated how she could give Atlanta a wake-up kiss.

WDJY’S MONEY GOES WEST — WDJY/Washington sponsored a “Giveaway Weekend” and awarded winners $1000 in cash. Shown handing over the dough is afternoon driver Chris Barry and winner Mary West.
KILT COUNTRY GOLD

Emphasizing And Energizing AM

AM Country radio isn’t dead. But it wouldn’t take many more than the fingers on two hands to count the number of successful Country AMs. Part of the problem is that AM has become more of a stepchild than a sister station in combo situations. But this may be changing.

The folks at KILT (AM)/Houston, in conjunction with Ed Shean and Alan Furst of Shean Media Services, have just launched “KILT Country Gold,” which promises to put some spark in the ‘ol gal.

Describing the format, which went on the air February 23, KILT-AM & FM OM Rick Candea says, “It’s an upbeat, tightly-formatted, consistent sound which is high-ly produced by the jock on the air.

There’s a ton of preproduction. Everything on the air directly involves the listener. It’s fun and it flies.”

Much of the decision to emphasize the AM sound out of an obvious desire to make the combo stronger. But following others’ simulcasting hadn’t the answer. “That’s just an easy out,” declares Candea.

“When we talked about our options with (KILT President/OM) Dickie Rosenfeld, he felt simulcasting puts people out of work. Dickie doesn’t want to do that. He believes the plan we have right now is really going to do it.”

Vignettes Bring Music To Life

As always, a well-thought-out strategy and sound programming are the keys. “You have to have a solid plan,” warns Candea. “You’ve really got to know exactly what you want to do, break by break. That’s where you find your success. You can’t just wander around.” Recognizing the need for extra help to do the AM justice, KILT brought in Dave Ashley from WEEP/Pittsburgh as AM PD.

The format itself hinges on various features and contents designed to turn listeners into active participants, whether by enticing them to call in or by getting them to play the game in their minds. “We’re not just after the 2% who call for contests,” says Candea. “We want to entertain the people stuck in their cars or those unable to call.”

These features (see adelair) are augmented by artist vignettes which pop up at various times. Says Candea, “AM means information and entertainment. Artist vignettes make the format stand out.”

Some vignettes will involve an artist talking about his own life or music. In others, an artist talks about another singer and/or the latter’s music. In either case, the talk segues into a record. “Artists talking about music brings that music to life,” contends Candea, who also notes the vignettes run between :15 and a minute.

Format Set

To Maintain Cume

How often do the features run? “We do it every single hour every day, from 10am until we go into the five Gillie’s program that we carry at night. We’re talking about a 12-hour period. It’s simple, but boy is it powerful! The first day those phone lines were going nuts.”

As you’ll notice in the hour-by-hour presentation breakdown, a feature or contest is solicited/announced in one quarter-hour, played over the next two, and resolved in the fourth. This is nothing new or earth-shaking, but it’s amazing how much it’s been ignored the last few years.

It’s also important to note that KILT isn’t handing out big ticket prizes or loads of cash – just yet anyway. According to Candea, the prize booty thus far has included promo materials. Candea. “We can do that even with a tightly-formatted radio station. Ain’t nothing stopping us.”

“We have a very respectable cume for an AM station, although we have seen a bit of erosion. What we’re really doing is setting up a format to do some maintenance on that cume. More fun, longer listening.”

Hudson & Harrigan Still Top Draw

According to Candea, the format’s success lies in its tightly-produced presentation. The jocks must juggle a large amount of pre-produced material. In turn, the station’s forward momentum depends on the slick handling of these elements in conjunction with putting callers on the air, tallying votes, and announcing winners.

All of this is done with personality and enthusiasm. Supplying that are the “Horse Doctors” in mid-days, Chuck Joseph in afternoons, and nighttimer Arie Yanec. “They have to be a little bit lighter with their information and bits, but says Candea. “But when they plug into features in a hot format, they shine even more.

Their personality comes through in the contests and working with the listeners. We’ve got a plan for every single break, these jocks are locked into what they do. How they do it gives it the personality.

The new format doesn’t include mornings, however. The popular team of Hudson & Harrigan is still simulcast on the AM and FM. Combining 12+ ratings, the duo is number one.

Asked if he was concerned that a duplicated morning show stirs up confusion with the new Country gold image, Candea replies, “That’s definitely overshadowed by Hudson & Harrigan. You go with your power in the morning. Being number one in the market puts us in the unique position of doing that. Besides, we’ve got a Country Gold flavor in the morning with the music we normally play.”

Continued on Page 54
A Houston native, Rodney Crowell arrived on the Nashville music scene in the early 1970's and quickly began making his mark as a new generation writer. Gaining the attention of Emmylou Harris, he was invited to join her Hot Band, and in the 10 years since emerging from this highly acclaimed group has forged his own style not only in the songwriting arena, but as a recording artist and producer as well.


Most of these songs were featured in earlier solo albums, but since his marriage, Rodney has spent a majority of his time writing and producing for others. He is credited with Rosanne's first three albums as well as albums by Guy Clark, Bobby Bare, Albert Lee, Sissy Spacek, Larry Willoughby, and the Survivors compilation with Johnny Cash, Jerry Lee Lewis and Carl Perkins.

Street Language marks a well deserved return to his solo career for Rodney Crowell, and with "She Loves The Jerk," he has found the perfect single to bring country radio to its feet.

"Rodney Crowell is an artist that cannot be ignored by country radio. Springfield loves 'She Loves The Jerk'...."
Bill Cotreau  
WIXY/Springfield, MA

"...this record is instantly relatable..."
Jay J. McCrae  
KMML/Amarillo, TX

"...should get requests from the title alone..."
Bob Moody  
KRMD/Shreveport, LA

"Rodney Crowell has a great record. It's got a good tempo, is perfect for spring, and is something everyone can play. In fact, I love 'She Loves The Jerk'...."
Kevin Mason  
WCMS/Norfolk, VA

"...'She Loves The Jerk' gives baby-boomers a taste of the Lovin'Spoonful country style."
Van Mack  
WOKK/Meridian, MS

"...requests already from listeners who can relate to 'She Loves The Jerk'...."
Bill Pyne  
WQYK/Tampa, FL
Emphasizing And Energizing AM

Continued from Page 52

Mining Market's Country Legacy

Gold was the music format of choice for KILT because it's a viable alternative in a city with a great country legacy. That heritage also means there's a base of listeners to draw from who aren't necessarily already part of KILT-FM's core.

Candea was somewhat reluctant to detail the parameters within which the music is categorized. You'll have to make a partial judgment for yourself based on the accompanying sample hours. Candea did say the station leans heavily to music from the '70s, as well as before and during the "Urban Cowboy" era. "We're looking to play a lot of the stuff that's lost on our FM and many of today's FM stations that are playing current music. The emphasis is on country songs that crossed over to pop instead of pop songs that crossed over to country. That's a pretty big difference."

Though Candea told me the format included a couple of recurring hours and no currents, a look at the sample hours suggests that the ninth record slot per hour is indeed a hot current. No doubt that category is reserved for already proven hits, but currents nevertheless.

Candea also hesitated when asked to describe KILT's TV and outdoor strategies. KILT-FM is very high-profile, so you can bet the AM will be as well. Things are currently in limbo as the stations are set to transfer from LHN to Legacy in late March/early April. "We've got the plan together and we're ready to gear up," says Candea.

Even without the necessary outside support, Candea stresses that response has been tremendous in the format's first week. Does he feel it would work outside a market where country is mass appeal? "I'm not the person to ask," he laughs. "It sounds so good. But I would say absolutely!"

CLOSE-UPS

Givin' 'Em Cars & Cash

- KKAT/Salt Lake City gave away a Ford Bronco II valued at over $20,000 during its "key to Wheels" contest. 350 listeners were given a chance to turn the engine over.
- WCDS/Columbus pulled out the stops with its "Cash and Corvettes" promotion, the biggest contest in the station's history. 13,000 listeners registered to win the grand prize: two 1987 Corvettes or $100,000. The winner took the money and ran. (I'd be glad to help if you guys need to unload the leftover 'Vettes.)
- KRPMS/Seattle threw cars, trucks, and a new garage its listeners' way. $18,000 worth of vehicles was topped by a winning entrant's key to a new garage. Inside, the winner found an array of merchandise including VCRs, skis, microwaves, stereo, TVs, furniture, and jewelry valued at over $5000. Listeners identified "key songs" on the air to qualify for the big giveaway on the Ryan & Ryan morning show.

OHMIGAVIDIA — Lisa Gabriel of Soldotna, Alaska had to wait while 58 others tried their keys first. But by the look on her face it was obviously worth it to win a Nissan 4x4 from KYAK/Anchorage. This expression was probably matched minutes later when she discovered an extra $5000 tucked away in the glove compartment. Flanking the winner are midday personality Mike Forrester and morning driver Dennis Evans.

HAVE YOU HEARD

Former WSEN/Syracuse PD Jack Daniels has switched names and stations. Now using his real name, Mike Otis, he's the PD/MD at WSCP/Palisades, NY. Gary Beatty is the new CIM at WPCM & WBBB/Burlington, NC.
Karen Williams is the new WTYL/La Crosse MD... Tom Mason is now PD/morning man at WSTM/Columbus, GA, under the name "Mason Dixon." 27-year market veteran Bruce Hathaway has joined KBUC/ San Antonio for mornings... Patti Parr has returned to mornings at KMPS/Seattle after a year of middays at crosstown KFPM... KRQD/Gold Hill MD/afternoon man Sam Dunlap has moved into sales. Upped to PDs is weekend Tom Guine... Brian Denny is the new Public Service Director/midday personality at KGM/Boise... Robbie Thomas joins WYFD/ Roanoke for evenings... WTVV's MD/afternoon drive personality Ron Cote adds promotion director duties... Sharan Sandore is the new KSU/ San Antonio Production Director.
Congrats to WBAP/Dallas morning/afternoon co-host/talk radio host Dick Siegel, who became the first civilian

SEE PAGE 69
**NASHVILLE THIS WEEK**

**SHARON ALLEN**

**Majors Draft New Players**

As 1986 came to a close, three major country groups - Southern Pacific; Schuyler, Knoblock, and Overstreet; and the Nitty Gritty Dirt Band - were in the midst of replacing key members. All three have now made their selections, and here's a rundown on who got the gigs.

Jenkins Rides The Train

Losing lead vocalist Tim Goodman to a solo career, Southern Pacific found its replacement in former Pablo Cruise vocalist David Jenkins. John McFee told R&R, "We put the word out and there were hundreds of applications. A surprising amount of quality stuff came in. There's gotta be a compatibility that's not just musical or technical, as personalities count a lot, too. We narrowed it down to eight or nine.

Bernie Lesaint

guys, and David had the best combination." Speaking of the new association, Florida native Jenkins said, "It felt real comfortable from the start. We're looking forward to trying some new things with vocals, primarily duets between me and other members of the group."

Craig Bickhardt

Prior to joining Southern Pacific, Jenkins was actively writing country tunes as well as contributing backup vocals on the Huey Lewis and The News LP "Pure!" Jen-

kins's ties to Huey Lewis, and the fact that McFee played in a band with Huey for ten years, has resulted in Southern Pacific opening for the pop act on the road.

SKO To SKB

Craig Bickhardt has replaced SKO member Paul Overstreet, joining Them Schuyler, Knoblock, and Bickhardt. Former SKO member Jenkins was actively writing music as contributing to the first album, left the MTM trio to pursue a solo career in Christian music several weeks ago.

The selection of Bickhardt is in keeping with the group's goal of combining stellar songwriters who also provide unique harmonies. Current plans call for the trio to release a new album this spring. The LP will feature tunes penned by the three songwriters, with lead vocals shifting among the three.

Bickhardt is responsible for writing "That's How You Know When Love's Right," for Nieces Lar

David Jenkins

and Steve Wariner; the current Kathy Mattea single "You're The Power;" and three tunes on the Judds' current "Heartland" album.

Leadon Strikes Pay Dirt

Now in place with the Nitty Gritty Dirt Band is former Eagles co-founder Bernie Leadon. Leadon was chosen over half a dozen other musicians to fill the spot vacated when original NGDB member John McFee left to pursue a solo career. Like the NGDB, Leadon was associated with the L.A. country-rock movement in the late 70s. At one point he replaced substitute Dirt Band Jeff Hana on lead guitar for Linda Ronstadt & the Corvettes. He later pulled together members of Ronstadt's group to form the Eagles. He was also a member of the Flying Burrito Brothers in the early '70s, and has a long list of session credits.

The new Nitty Gritty Dirt Band album is due out in April, but Leadon does not play on it. He joined the group March 8 in Aspen and will be with them on tour.

**Together Again: Conway & Loretta**

By Katy Bee

Loretta Lynn is ready to go it alone after reacquainting longtime manager David Sneep. Along with this news came word that Loretta and her duet partner Conway Twitty are planning to tour and record together again this year. The pair had previously dissolved their United Talent booking agency and signed with Hendersonville-based the Talent Agency for exclusive booking. In the last year, Sneep has added the MTS's Judy Rodman and MCA Dot act Riders in The Sky to his management firm. Staff changes at CBS. Eleven-year Associate Director of Epic Product Management Jim Kemp retires as the streamlined department is now coordinated by Director of CBS Product Manager Jim Carlson.

Allan Trippe, Manager of Retail Relations for the label, deports following Billy Bob's change in methodology of no longer using sales information. Manager CBS Press Michelle Myers has resigned and word is she's strike up her own PR business.

Former Warner Bros. Co-National Promotion Director Nancy Sellski moves to marketing as Chris Palmer assumes Co-National Promotion Manager post at label.

David Lynn Jones has signed with PolyGram Records. The songwriter's credits include "Living In The Promised Land" and a cut on Merle Haggard & Willie Nelson's forthcoming album. Jones' debut LP is slated for spring release.

New Mercury/PolyGram staffer Paula Henke, who spent eight years at Capitol Records in Los Angeles, replaces Julie Anne in promotion.

MTM signs George Hamilton V (George IV's son) to a pop deal. The act is called Heggie V ("Heggie 5"). Holly Nichols visits with Barry Coburn's Ten Ten Management.

MCA Records/Nashville has bought a building at 1514 South Street in the Music Row area. Relocation from its temporary quarters at 1701 West End Avenue is expected sometime this spring after current advertising and public relations agency Bill Hudson & Associates moves to its newly purchased building at 2135 Blakemore Avenue.

Bud McGuire is named Professional Manager for Larry Butter Music. He now works directly with Butter and staff songwriters Dean Dillon, Mickey Newbury, and Marley Raybon.

Former United Talent agent David Schuder, goes on board at Buddy Lee Attractions. Now he is moving to Manager/Public Relations for the Nashville Network, replacing Donna Sparks, who's on maternity leave. Mark and Greg Oswald announce the formation of Oswald Enterprises for full-service management and artist development, it's located at 633 20th Street, San Diego, CA 92102. (619) 736-0151.

**Alabama's Maypop/ Music Mill Expands**

Alabama's Maypop Music Group has signed a sub-publishing agreement with Swedish Music AB which includes Denmark, Finland, Norway, and Iceland. Commenting on the expansion, VP Kevin Lamb said, "1986 was a year of substantial growth at Maypop. One of our goals for 1987 is to have the company tied with sub-publishers throughout the free world. Aggressively representing our writers all over the world is an important priority at Maypop. Those ties already include Japan, New Zealand, Australia, and the UK. In other related news, the Hyland Company signs the Music Mill complex for public relations pertaining to its studio operations and publishing companies. Russ Zavetti has combined his Desert Rose Music with Milkhouse Music, now operating out of Music Mill offices, while former Gallico Music Professional Manager Shalby Kennedy joins the Desert Rose/Milkhouse staff here.

**WHO'S NEW**

The Shooters

The Shooters hail from the Southern music center of Muscle Shoals, AL, where central figure Walt Aldridge has put together a group of studio musicians for CBS/Epic. "They Only Come Out At Night" is the group's debut single. The first Shooters album is due this June.

Aldridge plays the role of singer, songwriter, keyboard player, engineer, and producer for the band, which includes bassist Gary Baker, guitarist Barry Bingham, drummer Michael Dillon, and Chalmers Davis also on keyboards. Members sing, and they come from a diverse background of "seasoned dogs," as they've labeled themselves.

Though Aldridge admits to the influences of Aretha Franklin and Duane Allman, the group leader says, "We offer a little different sound from Muscle Shoals. Exploring the Shooters' energy and believability, he added, "We try to create records that sound like we're standing up when making them."

Aldridge grew up in Florence near Fame Studios in Muscle Shoals, where he has worked to develop a long track record in the music business. His songwriting credits include "There's No Getting Over Me," "Holding Her And Loving You," "If You've Gone," "She Sure Got A Way With My Heart," and "One Owner Heart," plus production on Larry J. Dalton's current album "Highway Diner." He has also worked with Wilson Pickett, Mac Davis, Terri Gibbs, T.G. Sheppard, Marie Osmond, and Dobie Gray.

March 13, 1987 R&R 55
ADULT CONTEMPORARY

MIKE KINOSIÁN

NEW YORK, L.A., CHICAGO, BOSTON

AC Battle Dispatches

Everybody wants to know how everybody else did in the fall sweep, so here's Part Two of fall '86 Arbitron results from across the country. Before we roll the numbers, a few key points.

Comparative figures are from fall '85 to fall '86. Putting appropri-
ate sweeps side-by-side is to give you a more accurate picture of a station's performance rather than feel for the market itself. Each market capsule closes with the most significant upward or downward movements 25-49. The first six features cover AC stations that were #1 12+ — a noteworthy feat. But perhaps more important, each is an AM!

Beantown Battle

The AM war continues in Boston with WRZ getting some breathing room from long-time adversary WHDH, while My- nard has established himself as the top morning personality in the Hub.尔斯' longstanding wake up man, fell to third behind Maynard and the crew at CHR WKSX-FM.

Overall, WZ was virtually flat 12+ (6.6-6.4) and remains #2 adults 25-49, trailing WRZ by a nose. 'Z's and 'HDH both 12+ are separated 8.9. Without AC WHDH's HDH both 12+ WXKS-FM.

Newcomer's top morning station capsule's performance as fall a few key points.

Fall Highlights

* WSNR/New York emerges as the new #2 AC behind WLTW.
* KOST/Los Angeles stays on top. K-Lite and KBIG challenge.
* WCLR/Chicago wins with women.
* WTIC/Hartford AM driver Bob Steele still #1 after 50 years.
* Six AM success stories from Boston to Honolulu.


Honoring: KSSK Sizzles, KULA Cools

Getting off to a hot start in the morning, AM KSSK leads the way in Honolulu. The station's 12+ AM drive showed a net increase of 1.2 as it solidified a #1 position in a station with women 18+.

The other two ACs are a study in contrasts. KSSK FM sister KULA is on the skins (12.7-12.7) with significant erosion with 25-49s. Conversely, KRTR ("Krater") was up in every day-
part and had a moderate 12+ increase (4.0-5.4). Krater's deficit 25-49 last year to KULA was 11.2 shares; it now trails KULA there by a mere 1.7 points.


Twin Cities' Twin Leaders

Twin Cities are once again in Minne-
apolis. WCCO remains on top (18.5-17.2), and while KSTP-FM (KSS) continues to bold the lead

25-49, it lost nearly four shares. KS60 was down in all dayparts and slipped with men and women. Here's a case of the 12- numbers (10.4-8.0) not showing the big pic-
ture. The other ACMs were steady 25-49 — WLTE (3.8-3.9), and KMKZ (2-2.9). Most Significant Move 25-49: AOR KQRS-FM +4.8.

Richmond Ratings

AM leader WRVA retains its 12+
crown (17.9-17.5). Its 35-64 share (11.5) is the market's lone AC and
digit performer in that cell. WRVA is #1 in AM drive and leads with men 18- and women 25-49. A pri-
cence concern: 37% of its audience is 65+. FM WEVS (9.5-7.7) maintains its 25-49 edge over WRAV, how-
ever, "EVS was down near our shares in the key demo. WEVS lost over ten shares with men 18- in midday.


Hartford's Man Of Steele

Seventy-five-year young Bob Steele stays in the saddle at Full-
service WTCI/Hartford, his radio home for over 50 years. He re-
mains a solid #1 in AM drive. Only sister CHR WTCIC-FM is close, trailing by a full 11 shares. Cele-
brating his first anniversary at the station, PD David Bernstein guid-
wed WTCI (AM) to another strong show-
ing (18.5-18.4). While the tra-
ils performed well in some low-
end demos, the top priority there must be to address its aging audi-
ence (41.5-50). Coming on strong in the 25-49 battleground are WJOF and WDRIC-TEM. The former trails WTCI by only seven-points of a ten 25-49 and increased its numbers in every daypart. The latter is the #2 station with men 25-49. Both are FMs.


FABulous Numbers

Our final AM honoree for this week is KFAB/Omaha-Council Bluffs. Still boasting gigantic 12+ numbers (38.6-30.0), KFAB leans heavily on news shows and MOR. It’s #1 in all dayparts, top on with men and women 18+, and has strengthened its 25-49 numbers. KFAB has a comfortable lead over its next AC challenger, FM KGOR, which registered a nice 12+ gain (8.1-9.8) and was especially pro-
ductive with women 18-24, leaping to #1 from the #3 spot. Two other ACs serve the market, KEMF, (7-7.5), and AM KOIL (2.5-3.3). A bright spot for KEMF was a #2 showing women 25-49; KOIL notch-

Houston's KFMY/FK

KFMY/Houston is still the city's top AC (9.5-9.9). The station show-
ed equal consistency in its 25-49 fig-
power, in the absence of Houston's premier sta-
tion 25-54. Houston is an all-FM AC (3.4-3.4), the former Classical station under the KLEF banner, and KLTR (5.6-2.5), which experienced its fifth straight down boot.


Big Changes

In The Big Apple

Five ACM duke it out in the coun-
try’s top 12+ market. The leader is
to WLTW (4.5-4.2). The new #2 is the former WRMP, now called WSNR (3.1-2.5). New calls, six times the old-FM, and competitive 25-49 num-
bers are the station’s strengths.

WPIX (2.5-2.9) had big trouble 25-49, and the two others give town — WNYN (2.0-1.8), and WBNI (2.1-1.7) — slumped further AC. WNYN (some AM), have astro-
nomical 65+ audi-
cision.

WNBC's audience in that bracket is 7%, down from 9% last fall. Prime ACM demos were affect-
ed by noteworthy jumps by CHR heavy WHIZ (280).


KOST Leads L.A.'s Growing Crowd

Not long ago, KIQ was a station plodding along, seemingly lost, and helpless. Things have changed since it abandoned CHR for the Format #1 "K-LITE" identi-
ty. The station (2.5-3.6) is now a bona fide challenger to AC leader KOST (4.4-4.1). Not content to sit on the sidelines, longtime Easy Listen-
ting outlet KBIG dropped that approach halfway through the book for a soft AC sound.

Big signal AM KFI (1.6-1.3) has evolved from CHR to Full-Service, adding Gary Owens to the morning lineup. Departing the AC scene from a year ago are KBZT (for-
merly KHIT, now Classic Rock KSLS), and KMG (now Urban hybrid KWPW). In addition to strong adult numbers, KOST is sol-
id with women 18-34 (#3 behind KHIS-FM and KPW).

Most Significant Move 25-49: KPW +2.5.

Lake, Clear, Fire!

Chicago’s AC stations are easy to identify: “LAKE,” “CLEAR,” and “FIRE.” WLER (3.4-4.0) zoomed from fourth to second with adults 25-49. WCLR (3.3-3.7) scored well with women 25-49 (#3 in the mar-
et). Meanwhile, WFYR (3.1-3.3) had its troubles with 18-34 females, dropping more than two shares. "FIRE" was also down in the tar-
gel, and fell over a share in PM drive. A new AC battle is the former WNET, now known as WXAR (1.6-1.2).


WNBC Brings Letterman To Radio

A “Late Night” cult phenomenon has been sweeping the US the past five years. The chief architect behind the 60 minutes of hilarity is David Letterman. Countless Ameri-
cans either stumble in late to work because they had to watch the end of “Stupid Pet Tricks” or roar at the night’s “Top Ten List.” Those more prudent and richer religi-
ously tape the broadcast.

One all-night radio personality and doing his best to be the innovative equivalent of Letterman is Alan Colmes, who joined WNBC/New York early last month, and is a band on his way. On his first night, Colmes made sure everything was A-O-K. A priest, rabbi, and two of New York’s great endorses were on the air, and seats were reserved in the studio.

On Feb. 19, Colmes was joined by DeWitt. His first full show's standout moment came when Colmes received the next day indicated the dovetailing from the show — commentary — and back worked about 95% of the time. He said, “That's more than we could ask for.”

It's clear Colmes is set to prove that working the overnight shift doesn't have to be dull.
**MARKETPLACE**

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ADVERTISING SPECIALTIES-PREMIUMS
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**NATIONAL**, the Nation’s oldest exclusive Radio Personnel Placement Service, is now in its sixth year of successful radio placement. Over 3,000 radio stations have placed job orders with **NATIONAL**, NA. ATE receives a constant flow of job orders from radio stations coast to coast, in all size markets, for all on-air and radio sales positions. If you are seriously seeking a move up, contact **NATIONAL** now. For complete confidential details including brochure and registration form, enclose $1.00 P&H to:

**NATIONAL BROADCAST TALENT COORDINATORS**
305 2nd Street, S.E., Grand Rapids, MI 49503

Also checking: Served as news director at radio station in Mayfield Village, OH, and station operations manager for WDAZ, WADY, WADK, WACF, WACK, and WAKR, all in Cleveland, OH. Seeks full-time positions in marketing or operations.

**OPENS**

**EAST**

News hounds: Major market news operation situated in middle market environment has several news slots open. T&R: Ben McKenzie, WCOM, 33 Prudden St., Lawrence, MA 01840. EOE (3/6)

**OPENS**

**LOW**

News Director for small market New England MOR. New facility near Boston. No beginnings, please. T&R: Alan Okun, WGGF, Douglas Road, Watertown, MA 02172. EOE (3/13)

Full/part-time announcers/newsreaders needed. Nice area near D.C. T&R: Don Silverstein, WXXA-AM & FM, Box 700, Chantilly, VA 20151. EOE (3/13)

**WACH & WBLW, Newton, NJ, seeks sales account executives in Northern NJ and NE PA to do stronger work. College students and entry level persons. Leave message at (201) 883-4415. EOE (3/13)

Western Connecticut combo seeks platform willing to learn and grow. If you’re an adult communicator, T&R: Gerry O’Brien, WJAD & WJAD, 189 Main St., Danbury, CT 06810. EOE (3/13)

Search AOR reacts adult humor morning man yesterday. No beginnings, no cuts. C&P: Skip cheaply, WYTT, Box 717, Ocean City, MD 21842. EOE (3/13)

**ALL POSITIONS**

WMOU-FM is seeking talented News Director and Air Personnel for future openings. Class C FM in beautiful White Mountains of New Hampshire. Super opportunity for the best. Send resume & 3-5 references to Rich Davis, Box 489, Berlin, NH 03570. EOE

**DRAFT NOTICE**

Upper Midwest Radio School gives you the chance to draft some of the hottest new broadcasters. Air talent, news and production. Welcome to your money! Call for a test round draft pick today at 718-602-0427. MSB, P.O. Box 2126, Minot, ND 58702.

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Stop wandering aimlessly through the "job-hunting jungle." We'll put you in touch with hundreds of attractive opportunities every week!

**NEED A NEW CHALLENGE?**

News hounds: Major market news operation situated in middle market environment has several news slots open. T&R: Ben McKenzie, WCOM, 33 Prudden St., Lawrence, MA 01840. EOE (3/6)

**OPENS**

**R R RADIO & RECORDS**

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"We've been looking for a two year old package from another production company because... we felt we had so, To justify the expense. It was a welcome relief to find a's that sounded better, and cost less."

FINALLY. A PACKAGE THAT IS 100% USEABLE AND 100% EFFECTIVE.

CHRISTOPHER CONN, DIRECTOR OF PROMOS: WHY, DETROIT:

"The stuff we were using had simply burned out. Also of it just wasn't... effective bed material. Clean sheets have beds and stickers for every conceivable promo."

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DON'T MAKE YOUR PROMO BEDS WITHOUT CLEAN SHEETS!

**OPENS**

Homo: Long hours, low-site, great station, and tremendous opportunity. PM drive in top 10 market. T&R: Tim Todd, WORC, 187 Pleasant St., Worcester, MA 01603. EOE (3/13)

News Director for small market New England MOR. New facility near Boston. No beginnings, please. T&R: Alan Okun, WGGF, Douglas Road, Watertown, MA 01772. EOE (3/13)

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**OPPORTUNITIES**

**IMMEDIATE**

**SUNRICH, INC.**

**WQHQ 105-FM**

Q-105, Delmarva's premier AC is looking for key people to give 110% for future openings. Opportunities for future openings. Use R&R and news openings, and to consider yourself one of the best, please forward your resume, programing philosophy, station composite and list of references to:

Neal Newman
Corporate Director of Programming
CRB Broadcasting
WROQ/WAES
400 Radio Road
Charlotte, NC 28216

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**WSUS**

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Central Pennsylvania powerhouse station needs medium market quality production director. If you like rural living, competitive radio, have a good voice, and production experience, send resume, production samples and salary requirement to:

Jack Richards
WSUS/WKDK
Box 1670
Sunbury, PA 17801

**SOUTHWEST COUNTRY**

**MORNING TALENT**

ARE YOU WITTY? INTELLIGENT? ARTICULATE?
We're looking for a personality who can make waves. Can you do it without sex, jokes, and party horns? If so, generous compensation and a great career await you.

We're the only FM AC in our Top 75 Northeast market. Send T&R to Radio & Records, 1930 Century Park West, #654, Los Angeles, CA 90067. EOE
SOUTHERN COUNTRY FM
Rare opportunity at major market southern Country FM. Ability to creatively communicate with adults is a must. It is our belief that if you know what’s happening in the world and in the market, if you can have fun on the air and keep the morning people informed and entertained, we want to hear from you. Send T&R to: 1930 Century Park West, #647, Los Angeles, CA 90067. EOE M/F.

HELP WANTED
PRODUCTION AND OTHERS
A mature AM/FM station in Florida Panhandle needs experienced music director with the ability and talent to do morning show. Growing market with tremendous opportunity. Format CIR or AC background. Salary negotiable. Send resume and tapes to P.O. Box 10, Ft. Walton Beach, FL 32549. EOE M/F.

WZLQ-Z99
Z-99, WZLQ, North Mississippi's Top AC is searching for great air talent. Smooth delivery, quality production and attitude a must! Send resumes to Roger Nelson, AOR, PD, PO Box 410, Tupelo, MS 38802. EOE

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WIGD-Z93 FM
SOUTHERN COUNTRY FM

OPENINGS

MORNING TALENT

We are in the process of building one of the best AC stations in the Midwest. We need a great morning show to finish off a superb staff. Solos or teams, we’re open to either. If you’ve always wanted to team up with someone else, but needed a station to give you that free break, we could be the one. Our main criteria is that you’re GOOD. No beginners. The person(s) should be well rounded on talking and writing abilities. Able to be funny sometimes, entertaining all the time. Be the voice of the young, and then relax. We’re not looking for another Dr. Orson, but you are going to have to compete in the tough AC market in the country.

We’ll provide you with everything you need to make you happy, and help you to win. This is a company that understands programming. Tapes & Resumes on the Hoosier P.D. WZLQ, 20300 Civic Center Dr. Suite 300, Southfield, MI 48076 EEO (313) 354-9900

MIDWEST CHR

Alan Burns & Associates need upbeat and bright air talent for CHR client stations. All shifts. If you are a team player and willing to grow with an up & coming station, send T&R to: Jeff Johnston, JPI, 2525 Kingle Rd. NW, Washington, D.C. 20010. EOE

HOT CHR

Major Broadcast Group in Top-50 Market seeks creative producer with production skills to assist top-rated morning duo. Experience, or related experience, necessary. Responses to Radio & Records, 1930 Century Park West, #644, Los Angeles, CA 90067. EOE M/F.

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Major market morning show seeks creative producer-writer with production skills to assist top-rated morning duo. Experience, or related experience, necessary. Responses to Radio & Records, 1930 Century Park West, #644, Los Angeles, CA 90067. EOE M/F.

CHR MORNINGS!
Medium market Midwest FM needs a pro for morning drive. Join our family of happy, well paid pros with a winning tradition. T&R: Radio & Records, 1930 Century Park West, #644, Los Angeles, CA 90067. EOE M/F.

MIDWEST SALES

Sales Manager. Looking for pro with professional management track record to multiply sales through people development. One of the Midwest's smallest market company. Excellent compensation and benefit package. Great working environment. Send resumes with references and compensation requirement to Susan G. Bergeron, President, WKNW/WIWT Radio, Detroit, Michigan, 48104. EOE M/F.

SPORTS ANOUNCER

Legendary Midwestern Major League baseball and pro football play-by-play announcer with an opinion and a personality to join a great sports department. The position is turbine to: Bob后, PD, PO Box 410, Tupelo, MS 38802. EOE

MIDWEST

Major Midwest college market needs production manager talent. If you are warm, personable and able to relate to the AC audience that made us top rated then respond with C&R to Radio & Records, 1930 Century Park West, #651, Los Angeles, CA 90067. EOE

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**TOP 30**

**MARCH 13, 1987**

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<th>Artist</th>
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<td>1</td>
<td>Larry Carlton</td>
<td>Last Nile (MCA)</td>
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<tr>
<td>2</td>
<td>Billie Holiday</td>
<td>Midnight Sun (Columbia)</td>
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<td>3</td>
<td>Marlene Shaw</td>
<td>&quot;I'm in Love&quot; (Verve)</td>
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<td>4</td>
<td>John Choffin</td>
<td>&quot;My Life Is Full of Love&quot; (Passport Jazz)</td>
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<td>5</td>
<td>Marlena Shaw</td>
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<td>6</td>
<td>Blue note</td>
<td>&quot;Blue Note&quot; (Blue Note)</td>
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<td>7</td>
<td>Eddie Gomez</td>
<td>&quot;Midnight Sun&quot; (Columbia)</td>
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<td>8</td>
<td>Wayne Shorter</td>
<td>&quot;Midnight Sun&quot; (Columbia)</td>
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<td>Patato O'Verera</td>
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<tr>
<td>John Choffin</td>
<td>Last Nile (MCA)</td>
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<tr>
<td>Marlene Shaw</td>
<td>Last Nile (MCA)</td>
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<tr>
<td>Michael Caruso</td>
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**REGIONALIZED ADDS & HOTS**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td><strong>EAST</strong></td>
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<td></td>
<td></td>
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<tr>
<td><strong>SOUTH</strong></td>
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<tr>
<td><strong>MIDWEST</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>WEST</strong></td>
<td></td>
<td></td>
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**48 Reporting Stations**

WYDL-FM/New Orleans failed to report, therefore its playlist was not used in this week's data.
There is no extracted textual content from the image provided. Please provide a different image.
ALWAYS CONTEST
ALWAYS A WINNER!
THE 10 WINNERS OF A WEEK IN PARADISE FOR TWO.

<table>
<thead>
<tr>
<th>WINNER</th>
<th>STATION</th>
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<tr>
<td>David Roger</td>
<td>WRXB</td>
<td>1054</td>
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<tr>
<td>Pressure Cooker</td>
<td>WZAZ</td>
<td>1085</td>
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<tr>
<td>Charles McCullogh</td>
<td>KCBC</td>
<td>1282</td>
</tr>
<tr>
<td>Terry Davis</td>
<td>WYLD-FM</td>
<td>1695</td>
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<tr>
<td>B.J. Halaburtor</td>
<td>WZAK</td>
<td>1793</td>
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<tr>
<td>John Blake</td>
<td>WMIM</td>
<td>258</td>
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<tr>
<td>Dan Cody</td>
<td>WGIV</td>
<td>286</td>
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<tr>
<td>Fred Buggs</td>
<td>WBL5</td>
<td>331</td>
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<tr>
<td>Steve Crumley</td>
<td>WPLZ-FM</td>
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<tr>
<td>Bruce Garette</td>
<td>WEUP</td>
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ALWAYS
ATLANTIC STARR
THE HIT SINGLE FROM THE NEW ALBUM
ALL IN THE NAME OF LOVE
MANAGEMENT: EARL S. COLES, JR.

### EAST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
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<tbody>
<tr>
<td>WJSB/WSYB</td>
<td>New York</td>
<td>R&amp;B</td>
<td>WJSB/WSYB</td>
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<tr>
<td>WMCA/WHBC</td>
<td>New York</td>
<td>Urban Mix</td>
<td>WMCA/WHBC</td>
</tr>
<tr>
<td>WJZI/WRKO</td>
<td>Washington</td>
<td>Urban Mix</td>
<td>WJZI/WRKO</td>
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<tr>
<td>WCNW/WGSH</td>
<td>Atlanta</td>
<td>Urban Mix</td>
<td>WCNW/WGSH</td>
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<tr>
<td>WJSZ/WHZM</td>
<td>Baltimore</td>
<td>Urban Mix</td>
<td>WJSZ/WHZM</td>
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<tr>
<td>WFXV/WRPC</td>
<td>Philadelphia</td>
<td>Urban Mix</td>
<td>WFXV/WRPC</td>
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<tr>
<td>WJCL/WJFV</td>
<td>Jacksonville</td>
<td>Urban Mix</td>
<td>WJCL/WJFV</td>
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### SOUTH

<table>
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<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Call Letters</th>
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</thead>
<tbody>
<tr>
<td>WKNJ/WHXO</td>
<td>New Orleans</td>
<td>R&amp;B</td>
<td>WKNJ/WHXO</td>
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<tr>
<td>WSNF/WSBO</td>
<td>Miami</td>
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<td>WSNF/WSBO</td>
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<tr>
<td>WKTU/WKAI</td>
<td>Atlanta</td>
<td>Urban Mix</td>
<td>WKTU/WKAI</td>
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<tr>
<td>WJLG/WRAW</td>
<td>Jacksonville</td>
<td>Urban Mix</td>
<td>WJLG/WRAW</td>
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<tr>
<td>WFFJ/WHBH</td>
<td>Charlotte</td>
<td>Urban Mix</td>
<td>WFFJ/WHBH</td>
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<td>WJUO/WJTO</td>
<td>Orlando</td>
<td>Urban Mix</td>
<td>WJUO/WJTO</td>
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<tr>
<td>WJZT/WJST</td>
<td>Baltimore</td>
<td>Urban Mix</td>
<td>WJZT/WJST</td>
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### WEST

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<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Call Letters</th>
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</thead>
<tbody>
<tr>
<td>KLBC/KELC</td>
<td>Los Angeles</td>
<td>R&amp;B</td>
<td>KLBC/KELC</td>
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<td>KROI/KRRX</td>
<td>Dallas</td>
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<td>KROI/KRRX</td>
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<tr>
<td>KJFN/KFSX</td>
<td>San Antonio</td>
<td>Urban Mix</td>
<td>KJFN/KFSX</td>
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<tr>
<td>KLXK/KLWZ</td>
<td>Phoenix</td>
<td>Urban Mix</td>
<td>KLXK/KLWZ</td>
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<tr>
<td>KLIV/KLZU</td>
<td>Las Vegas</td>
<td>Urban Mix</td>
<td>KLIV/KLZU</td>
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### MIDWEST

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>KSLV/KBOM</td>
<td>Chicago</td>
<td>Urban Mix</td>
<td>KSLV/KBOM</td>
</tr>
<tr>
<td>KBEZ/KBOX</td>
<td>Kansas City</td>
<td>Urban Mix</td>
<td>KBEZ/KBOX</td>
</tr>
<tr>
<td>KMOD/KEFW</td>
<td>Detroit</td>
<td>Urban Mix</td>
<td>KMOD/KEFW</td>
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<tr>
<td>KLRT/KBST</td>
<td>St. Louis</td>
<td>Urban Mix</td>
<td>KLRT/KBST</td>
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<td>KWEA/KEWA</td>
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<td>KWEA/KEWA</td>
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<tr>
<td>KGOX/KGOX</td>
<td>Cleveland</td>
<td>Urban Mix</td>
<td>KGOX/KGOX</td>
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</table>

### Black Urban Adds & Hots

The following stations called in frozen playlists this week: WADB/WLKB, WAMO/Buffalo, WAMO/Pittsburgh, and KSOL/San Francisco.
Must-Adds.

Sylvester
"Mutual Attraction"
Remixed by Steve Thompson and Michael Barbiero
From the album Mutual Attraction

The Jeff Lorber Band
Featuring Káryn White
"True Confessions"
From the album Private Passion

Hugh Masekela
"Bring Him Back Home"
From the album Tomorrow

David Sanborn
"Chicago Song"
From the album A Change Of Heart
MARCH 13, 1987

TOP 50

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist(s)</th>
<th>Song Title</th>
<th>Station</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alabama</td>
<td>&quot;You've Got The Touch&quot;</td>
<td>WCYX</td>
<td>Country</td>
</tr>
<tr>
<td>2</td>
<td>George Strait</td>
<td>&quot;Bustin' Out&quot;</td>
<td>WCYX</td>
<td>Country</td>
</tr>
<tr>
<td>3</td>
<td>Bellamy Brothers</td>
<td>&quot;Kiss Of The Baby Boon&quot;</td>
<td>WCYX</td>
<td>Country</td>
</tr>
<tr>
<td>4</td>
<td>Gatlins Brothers</td>
<td>&quot;Takin' The Moon&quot;</td>
<td>WCYX</td>
<td>Country</td>
</tr>
<tr>
<td>5</td>
<td>Waylon Jennings</td>
<td>&quot;Rose Is Parachute&quot;</td>
<td>WCYX</td>
<td>Country</td>
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HOTTEST

1. "Do I Have To Say Goodbye" - Louise Mandrell
2. "I'm Gonna Love You Too" - Joe Diffie
3. "The Streak" - The Judds
5. "Somebody" - Steve Wariner

MOST ADDED

1. "If Only You Knew" - Marty Stuart
2. "Heartache Hotel" - George Jones
3. "I Still Think Of You" - Reba McEntire
4. "A Whole Lot Of A Woman" - George Strait
5. "I Stand Alone For You" - Conway Twitty

REVIEW

Louise Mandrell's new single, "Do I Have To Say Goodbye," is climbing the charts quickly. The song is a beautiful ballad that showcases her emotive vocal abilities. It's a great addition to her growing hit list and a fantastic showcase of her talent. Keep an eye on the airplay data as it continues to rise.

LOUISE MANDRELL

"Do I Have To Say Goodbye"

NEW SONG! – IT'S A HIT!
COUNTRY BREAKERS

HANK WILLIAMS JR.
"When Something Is Good"
Chart 36

GARY MORRIS
"Plain Brown Wrapper"
Chart 35

FORESTER SISTERS
"Too Many Rivers"
Chart 37

R&R did it first!

HIGHWAY 101 featuring PAULETTE CARLSON
"The Bed You Made For Me"
R&R Chart 6

MICHAEL MARTIN MURPHEY
and HOLLY DUNN
"A Face In The Crowd"
R&R 12
BB 16
from the album "AMERICANA"

BILLY MONTANA and
THE LONG SHOTS
"Crazy Blue"
Beginning To Break
SIGNSIFICANT ACTION 26/11 BB 81

The TRIO
"To Know Him Is To Love Him"
R&R Chart 15
From The Album "TRIO"

CHECK OUT THESE ALBUM CUTS:
"Wildflowers"
"Those Memories Of You"
"My Dear Companion"

The best record ever from
THE NITTY GRITTY DIRT BAND
"Baby's Got A Hold On Me"
SOUTHERN PACIFIC

"Don't Let Go Of My Heart" (WB) 45/30

Grupo de Romance: "Don't Let Go Of My Heart" (WB) 45/30

DANA MCVICER "I'd Rather Be Crazy" (EMI America) 23/8

DANA McVicker: "I'd Rather Be Crazy" (EMI America) 23/8

PATTY LOVELISS "I Did It" (MCA) 21/6

Patty Loveliss: "I Did It" (MCA) 21/6

JOHNNY CASSEL "The Night Hank Williams..." (Mercury/PolyGram) 20/19

Johnny Casset: "The Night Hank Williams..." (Mercury/PolyGram) 20/19

DANA McVicer: "I'd Rather Be Crazy" (EMI America) 23/8

"I'd Rather Be Crazy" (EMI America) 23/8

"Great song with a new twist..." DANNY OWEN, KAO/SPOKANE, WA

Dana Owen: "I'd Rather Be Crazy" (EMI America) 23/8

DANA McVicer: "I'd Rather Be Crazy" (EMI America) 23/8

"Great follow-up to "Cowboy Man."

Dana Harmon: "I'd Rather Be Crazy" (EMI America) 23/8

BILLY MONTANA: "The Long Shots (Gypsy's Blues)" (MCA) 26/11

Billy Montana: "The Long Shots (Gypsy's Blues)" (MCA) 26/11

"Great record, different from the last single." RON COTE, WTSV/CLAREMONT, NH

"It's a dandy song..." JERRY D. COTTON, WZIQ/HARRISBURG, PA

2567

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"It's a dandy song..." JERRY D. COTTON, WZIQ/HARRISBURG, PA
# COUNTRY ADDS & HOTS

## EAST

**Most Added**
- Josh Weising (RCA)
- Don Seals (EMI America)

**Hottest**
- T.G. Sheppard (Capitol)
- Don Seals (EMI America)

## SOUTH

**Most Added**
- T.G. Sheppard (Capitol)
- Don Seals (EMI America)

**Hottest**
- Southern Pacific (WB)
- Charlie Pride (101 Network)

## MIDWEST

**Most Added**
- T.G. Sheppard (Capitol)
- Don Seals (EMI America)

**Hottest**
- George Strait (MCA)
- Alabama (EMI America)

## WEST

**Most Added**
- Keith Whittington (RCA)
- Mitty Cutty (WB)

**Hottest**
- George Strait (MCA)
- Alabama (EMI America)
**BREAKERS.**

**GREGORY ABBOTT**

I Got The Feelin' (It's Over) (Columbia) 56.4%

56% of our reporters on it. Rotations: Heavy 3, Medium 32, Light 18, Total Adds 9, WSNY, K101, 3WM, WTNY, WGSY, WFFX, WXUS, KKLV, K99. Debuts at number 27 on the AC chart.

**BILLY JOEL 1/RAY CHARLES**

Baby Grand (Columbia) 54%

54% of our reporters on it. Rotations: Heavy 0, Medium 19, Light 32, Total Adds 41 including WHTX, KVIL, W101, WOMC, WXTC, WTMF, KWAV, KWFIM. Debuts at number 28 on the AC chart.

**SIMPLY RED**

The Right Thing (Elektra) 51%

51% of our reporters on it. Rotations: Heavy 2, Medium 29, Light 17, Total Adds 11 including WSNI, WIVY, U102, KIOA, WLHT, WFMK, WHNN. WAGE. Debuts at number 30 on the AC chart.

**NEW & ACTIVE**

**ANITA BAKER**

"Same Ole Love (365 Days A Year)" (Elektra) 44.42%

Rotations heavy 7, Medium 198, Light 138. Total Adds 12 including WHTX, WSKY, W102, KFO, KFTM, WSKY, WNM, KGO, KUJR, KVIL, WWMG, WAGQ, WIKY, W2Q, W1RR, Medium including WKBW, WAGE, WQXI.

**CYNDI LAUPER**

"What's Going On" (Portrait/CBS) 40.22%

Rotations heavy 5, Medium 198, Light 271. Total Adds 22 including KB1, WYVE, WSKY, WFTX, W2Q, KBO, WAGQ, WIKY, W2Q, W1RR. Medium including WKBW, WAGE, WQXI, WKBW, KTL, EL DeBarde "Startight Express" (MCA) 68.7

Rotations heavy 7, Medium 0.24, Light 1.85. Total Adds 7, K2Q, W2Q, WFTX, W2Q, W2Q, W2Q, KVIL, KVIL. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL.

**KENNY G "Songbird" (Arista) 38.11%

Rotations heavy 22, Medium 0.58, Light 213. Total Adds 11, B1QF, KFM, WXTX, WWPA, KVIL, K2Q, W2Q, W1RR, KVIL, KVIL. Medium including WKBW, KTL, K2Q, K2Q, W2Q, KVIL, KVIL, KVIL.

**BILLY WMA & THE BEATERS**

"I Can Take Care Of Myself" (Rhino) 38.18%

Rotations heavy 0.72, Medium 2.18, Light 13.5. Total Adds 10, WARMER, W1Q, K2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, KVIL.

**EVERYTHING IN BETWEEN" (Capitol) 28.4


**Kenny Loggins**

"Meet Me Half Way" (Columbia) 32.12

Rotations heavy 4.1, Medium 1.15, Light 1.5. Total Adds 12, W2Q, W2Q, W2Q. Medium including WMBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL, KVIL, KVIL.

**ATLANTIC" W2Q "Down Your Street" (Columbia) 31.08

Rotation heavy, Medium 17.2, Light 1.35. Total Adds 10, B1QF, KEKI, KVIL, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KTL, KVIL.

**ERIC MARINER**

"Everything In Between" (Capitol) 28.4


**KBCB "Hold Me" (Arista) 19.19%

Rotations heavy 0.72, Medium 1.18, Light 13.5. Total Adds 10, WARMER, W1Q, K2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, KVIL.

**STEVE WINWOOD**

"Higher Ground" (Arista) 18.1

Rotations heavy 0.6, Medium 1.35, Light 1.5. Total Adds 10, WARMER, W1Q, K2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, KVIL.

**CHUCK SALTER**

"The Lady In Red" (A&M) 14.74

Rotations heavy 0.46, Medium 1.44, Light 1.01. Total Adds 14, W2Q, B1QF, KEKI, KVIL, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL.

**CLUB NOUVEAU" "I'm Gonna Be Back" (Columbia) 15.71

Rotations heavy 0.1, Medium 1.43, Light 1.01. Total Adds 10, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL.

**EDDIE MONEY" "I'll Gonna Be Back" (Columbia) 15.1


**TILT" Tuesday Coming Up Case" ( Epic) 12.1


**GUTERSON & KATE BUSH "Don't Give Up" (Golden) 10.10

Rotations heavy 0.6, Medium 2.2, Light 0.8. Total Adds 15, W2Q, B1QF, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL.

**LONE JUSTICE" "Shatter" (Geffen) 10.1

Rotations heavy 0.6, Medium 0.6, Light 0.0. Total Adds 10, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL.

**LUTHER VANROSS WITH GREGORY HINES" There's Nothing Better Than Love" ( Epic) 9.9

Rotations heavy 0.6, Medium 0.6, Light 0.0. Total Adds 10, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL, KVIL.

**TOM FEEMAN "Listen For The HeartBeat" (Scoti Bros./CBS) 9.4

Rotations heavy 0.6, Medium 2.1, Light 1.3. Total Adds 4, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL, KVIL.

**DAK SEALS "I Will Be There" (EMI America) 8.4

Rotations heavy 0.6, Medium 2.0, Light 0.4. Total Adds 2, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q, W2Q. Medium including WKBW, WAGE, WQXI, WKBW, WIKY, W2Q, W1RR, KVIL, KVIL, KVIL.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.
Every so often there comes along that very special song on an album that Radio Programmers urge record companies to release as a single. So, we are taking your advice and offering to you

The Last Unbroken Heart
the duet by Patti LaBelle and Bill Champlin
from the television soundtrack of Miami Vice II.

Produced by: Jay Graydon
**RADIO & RECORDS NATIONAL AIRPLAY**

**FULL-SERVICE AC**

### TOP 20

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist(s)</th>
<th>Song</th>
<th>Network(s)</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
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<tbody>
<tr>
<td>1</td>
<td>Billy Joel</td>
<td>&quot;Baby Grand&quot;</td>
<td>(Columbia)</td>
<td>8/5</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Atlantic Starr</td>
<td>&quot;Always&quot;</td>
<td>(WB)</td>
<td>8/3</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Aretha Franklin &amp; George Michael</td>
<td>&quot;I Knew You Were Waiting (For Me)&quot;</td>
<td>(Arista)</td>
<td>7/4</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Smokey Robinson</td>
<td>&quot;Just To See Her&quot;</td>
<td>(Motown)</td>
<td>6/3</td>
<td>8</td>
<td>2</td>
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<tr>
<td>5</td>
<td>Kool &amp; The Gang</td>
<td>&quot;Stone Love&quot;</td>
<td>(Mercury/PolyGram)</td>
<td>6/2</td>
<td>8</td>
<td>1</td>
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<tr>
<td>6</td>
<td>Miki Howard</td>
<td>&quot;Come Share My Love&quot;</td>
<td>(Atlantic)</td>
<td>5/3</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Tim Feenam</td>
<td>&quot;Listen For The Heartbeat&quot;</td>
<td>(Scotti Bros./CBS)</td>
<td>5/1</td>
<td>7</td>
<td>1</td>
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<tr>
<td>8</td>
<td>Stevie Wonder</td>
<td>&quot;The Finer Things&quot;</td>
<td>(WB)</td>
<td>5/2</td>
<td>8</td>
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<tr>
<td>9</td>
<td>Rhygin</td>
<td>&quot;Give Me&quot;</td>
<td>(15)</td>
<td>5/1</td>
<td>7</td>
<td>1</td>
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<tr>
<td>10</td>
<td>Paul Simon</td>
<td>&quot;The Boy In The Bubble&quot;</td>
<td>(WB)</td>
<td>5/1</td>
<td>7</td>
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<tr>
<td>11</td>
<td>Aretha Franklin &amp; George Michael</td>
<td>&quot;She's A Woman&quot;</td>
<td>(Arista)</td>
<td>4/3</td>
<td>6</td>
<td>1</td>
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<tr>
<td>12</td>
<td>Billy Joel</td>
<td>&quot;Killing Me Softly With His Song&quot;</td>
<td>(Arista)</td>
<td>4/2</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Jennifer Warnes</td>
<td>&quot;First We Take Manhattan&quot;</td>
<td>(Cypress/PolyGram)</td>
<td>4/1</td>
<td>6</td>
<td>1</td>
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<tr>
<td>14</td>
<td>Kenny Loggins</td>
<td>&quot;Meet Me Half Way&quot;</td>
<td>(Columbia)</td>
<td>4/1</td>
<td>6</td>
<td>1</td>
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<tr>
<td>15</td>
<td>Aretha Franklin &amp; George Michael</td>
<td>&quot;I Knew You Were Waiting (For Me)&quot;</td>
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<td>3/3</td>
<td>5</td>
<td>1</td>
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<td>16</td>
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<td>&quot;I Knew You Were Waiting (For Me)&quot;</td>
<td>(Arista)</td>
<td>3/2</td>
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<tr>
<td>17</td>
<td>Aretha Franklin &amp; George Michael</td>
<td>&quot;I Knew You Were Waiting (For Me)&quot;</td>
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<td>3/1</td>
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<td>18</td>
<td>Aretha Franklin &amp; George Michael</td>
<td>&quot;I Knew You Were Waiting (For Me)&quot;</td>
<td>(Arista)</td>
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<tr>
<td>19</td>
<td>Aretha Franklin &amp; George Michael</td>
<td>&quot;I Knew You Were Waiting (For Me)&quot;</td>
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<tr>
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<td>(Arista)</td>
<td>2/1</td>
<td>5</td>
<td>1</td>
</tr>
</tbody>
</table>

### MARCH 13, 1987

**Most Added**

- **Billy Joel (1)**
- **Atlantic Starr (7)**
- **Cyril Lauper (6)**
- **A. Franklin & G. Michael (5)**
- **Kenny Loggins (5)**
- **Sergio Mendes (5)**
- **Jennifer Warnes (4)**

**Hottest**

- **Bruce Hornsby**
- **JETS**
- **Janet Jackson (2)**
- **Kenny Rogers (15)**
- **Starship (15)**
- **Paul McCartney (14)**
- **Lionel Richie (12)**

**New & Active**

- **Billy Joel**
- **Aretha Franklin**
- **Smokey Robinson**

**Significant Action**

- **Cyril Lauper**
- **Jennifer Warnes**
- **GARY" Bubble" (Arista) (5)"**
- **Pointer Sisters**
- **Amy Grant**
- **Steve Wariner**
- **El Debarge" Starlight Express" (MCA) (6)**

**NCRA's 15th Annual Christian Radio Seminar**

National Christian Radio Association

*Invites You To Its* 15th Annual Christian Radio Seminar

April 5-7

Radisson Plaza Hotel
Nashville, TN

For details (615) 242-0303 P.O. Box 23201, Nashville, TN 37202
### AC ADDS & HOTS

#### EAST

<table>
<thead>
<tr>
<th>Parallel One</th>
<th>Parallel Two</th>
<th>Parallel Three</th>
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<tbody>
<tr>
<td>WSPR-FM/Redmond</td>
<td>WSPR-FM/Redmond</td>
<td>WSPR-FM/Redmond</td>
</tr>
<tr>
<td>KKNW/Portland</td>
<td>KKNW/Portland</td>
<td>KKNW/Portland</td>
</tr>
<tr>
<td>KJOL/Portland</td>
<td>KJOL/Portland</td>
<td>KJOL/Portland</td>
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<tr>
<td>KJJO/Portland</td>
<td>KJJO/Portland</td>
<td>KJJO/Portland</td>
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<td>KJOL/Portland</td>
<td>KJOL/Portland</td>
<td>KJOL/Portland</td>
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<tr>
<td>KJJO/Portland</td>
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<td>WSPR-FM/Redmond</td>
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<td>KKNW/Portland</td>
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<tr>
<td>KJOL/Portland</td>
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<tr>
<td>KJJO/Portland</td>
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#### MIDWEST

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<tr>
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#### FULL-SERVICE AC

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<tr>
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<td>KJJO/Portland</td>
<td>KJJO/Portland</td>
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</tr>
<tr>
<td>KJOL/Portland</td>
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<td>KJOL/Portland</td>
<td></td>
</tr>
<tr>
<td>KJJO/Portland</td>
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### WEST

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<td>WSPR-FM/Redmond</td>
<td>WSPR-FM/Redmond</td>
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<td>KJOL/Portland</td>
<td>KJOL/Portland</td>
</tr>
<tr>
<td>KJJO/Portland</td>
<td>KJJO/Portland</td>
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<tr>
<td>KJJO/Portland</td>
<td>KJJO/Portland</td>
<td>KJJO/Portland</td>
</tr>
</tbody>
</table>

---

95 Reporters
91 Current Reports

One station reported a frozen list this week:
KMZQ/Las Vegas

Three stations did not report a playlist, therefore their rotations were frozen:
KYYT/St. Louis
LOVES/Miami
WSB-FM/Atlanta

The following stations are no longer an AC reporter:
WENS/Indianapolis
WSFL/New Bern

WIBC/Indianapolis is no longer a Full-Service Reporter.

---

54 Reporters
51 Current Reports

One station reported a frozen list this week:
KMZQ/Las Vegas

Three stations did not report a playlist, therefore their rotations were frozen:
KYYT/St. Louis
LOVES/Miami
WSB-FM/Atlanta

The following stations are no longer an AC reporter:
WENS/Indianapolis
WSFL/New Bern

---

43 Reporters
35 Current Reports

Three stations reported a frozen list this week:
KBOI/Boise
WDBO/Orlando
WTYN/Columbus

---

WIBC/Indianapolis is no longer a Full-Service Reporter.

---

Five stations did not call in a playlist, therefore their rotations were frozen:
SKS/Ft. Collins
KJR/Salt Lake City
WCCO/Minneapolis
WPOE/Greenfield
WTMJ/Milwaukee

---
NEW ARTISTS

Albums

1 CONCRETE BLODNE/Concrete... (IRS/MCA) 92/2
2 CINDERELLA/ Night Songs (Mercury/PG) 82/13
3 STRANGERS/Dreamtime (Ep) 65/10
4 LITTLE AMERICA/Little America (Geffen) 60/11
5 HIPSWAY/Hipsway (Columbia) 54/10
6 PSEUDO ECHO/Love An Adventure (RCA) 53/3
7 ESQUIRE/Esquire (Geffen) 50/3
8 POISON/What The Cat... (Capitol/Enigma) 42/6
9 DAMNED/Anything (MCA) 34/11
10 JENNIFER WARES/Famous Blue... (Cypress/PG) 29/9

Tracks

1 CONCRETE BLODNE/True (IRS/MCA) 89/2
2 GLASS TIGER/ Will Be There (Manhattan)* 79/13
3 ROBERT CRAY BAND/ Guess L. (Mercury/PG)* 73/14
4 CINDERELLA/Somebody Save Me (Mercury/PG) 73/14
5 CULT/Love Removal Machine (Sire/WB) 72/35
6 EUROPE/Rock The Night (Ep)* 68/18
7 STRANGERS/Always The Sun (Epic) 63/10
8 LITTLE AMERICA/Walk On Fire (Geffen) 60/11
9 HIPSWAY/The Honeydew (Columbia) 50/10
10 ESQUIRE/To The Rescue (Geffen) 50/5

60 AORs, including WNEW, KTXQ, KZEW, KLOL, WYFN, WBEN, WLLZ, WQFM, KUPO, KGB, KQQR.

ESQUIRE/ "To The Rescue"

Tracks 55

Albums New & Active #1

50 AORs, including WMMR, WDNS, WIKS, WSHU, WYFN, WLVQ, WQFM, KBOP, KGB, KOME.

TRIPLE PLAY

LITTLE AMERICA

"Walk On Fire"

Tracks 55

Albums New & Active #1

60 AORs, including WNEW, KTXQ, KZEW, KLOL, WYFN, WBEN, WLLZ, WQFM, KUPO, KGB, KQQR.

ESQUIRE/ "To The Rescue"

Tracks 55

Albums New & Active #1

50 AORs, including WMMR, WDNS, WIKS, WSHU, WYFN, WLVQ, WQFM, KBOP, KGB, KOME.
DIRTY WATER
THE DEBUT 12"
FROM THEIR FORTHCOMING ALBUM,
UNDER THE VOLCANO
ON YOUR DESK TODAY!

EMI RECORDS LTD
PRODUCED BY BRUCE FAIRBAITH, ROB ROCK AND PAUL HYDE. MANAGEMENT: BRUCE ALLEN TALENT.
### AOR ALBUMS

#### MARCH 13, 1987

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Album</th>
<th>Format</th>
<th>Power</th>
<th>Medium</th>
<th>Report</th>
<th>Rank</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>“Midnight”</td>
<td>136</td>
<td>Ready (105)</td>
<td>Heartache</td>
<td>149</td>
<td>-0</td>
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<tr>
<td>2</td>
<td>&quot;Angel&quot;</td>
<td>155</td>
<td>Anything (13)</td>
<td><em>Cross</em> (10)</td>
<td>159</td>
<td>-0</td>
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<tr>
<td>3</td>
<td>&quot;Winner&quot;</td>
<td>142</td>
<td>Meet Me (5)</td>
<td><em>Gypsy</em> (2)</td>
<td>149</td>
<td>-0</td>
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<tr>
<td>4</td>
<td>&quot;Take It&quot;</td>
<td>137</td>
<td>4</td>
<td><em>Judgment</em> (2)</td>
<td>138</td>
<td>-0</td>
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<tr>
<td>5</td>
<td>&quot;Never&quot;</td>
<td>147</td>
<td>Give It (7)</td>
<td><em>Downtown</em> (1)</td>
<td>148</td>
<td>-0</td>
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<tr>
<td>6</td>
<td>&quot;Died In&quot;</td>
<td>148</td>
<td>One (3)</td>
<td><em>I’ve Been</em> (3)</td>
<td>152</td>
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<tr>
<td>7</td>
<td>&quot;Miss You&quot;</td>
<td>107</td>
<td>Run (31)</td>
<td><em>Tearing</em> (16)</td>
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<tr>
<td>8</td>
<td>&quot;That Ain’t Love&quot;</td>
<td>112</td>
<td><em>Variety</em> (23)</td>
<td><em>Dreams</em> (9)</td>
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<tr>
<td>9</td>
<td>&quot;Never&quot;</td>
<td>104</td>
<td>Let It Rock (38)</td>
<td><em>Living</em> (21)</td>
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<td>&quot;Dream&quot;</td>
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<td>9</td>
<td><em>Why</em> (7)</td>
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<td>11</td>
<td>&quot;Shakin’&quot;</td>
<td>90</td>
<td><em>Set Me Free</em></td>
<td>59</td>
<td><em>Is This</em> (4)</td>
<td>125</td>
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<td>&quot;Battlehips&quot;</td>
<td>93</td>
<td>Railroad (42)</td>
<td><em>Keep</em> (5)</td>
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<td>-0</td>
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<td>13</td>
<td>&quot;I Guess&quot;</td>
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<td><em>Smoking</em> (37)</td>
<td><em>Right</em> (31)</td>
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<td>-0</td>
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<td>&quot;Goodbye&quot;</td>
<td>143</td>
<td><em>Holy War</em> (2)</td>
<td><em>Wishes</em> (2)</td>
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<td>Before (3)</td>
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<td><em>Twist</em> (17)</td>
<td><em>Stay</em> (1)</td>
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<tr>
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<td>75</td>
<td><em>Money</em> (35)</td>
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<td>21</td>
<td>&quot;Sign Of Ships&quot;</td>
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<td><em>Private</em> (46)</td>
<td><em>True</em> (10)</td>
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<td>&quot;Endless Nights&quot;</td>
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<td><em>Wanna Go Back</em></td>
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<tr>
<td>23</td>
<td>&quot;Can’tcha&quot;</td>
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<td><em>I Think</em> (19)</td>
<td><em>Hollyman</em> (9)</td>
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<td>-0</td>
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<tr>
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<td>&quot;Should”</td>
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<td><em>Yum Bai Ya</em> (2)</td>
<td><em>End</em> (1)</td>
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<td>&quot;I Might Lie”</td>
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<td><em>Don’t</em> (1)</td>
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<td>&quot;Mandolin&quot;</td>
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<td><em>Jacobs</em> (2)</td>
<td><em>Doing</em> (2)</td>
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<td>&quot;Modern&quot;</td>
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<td><em>Rock Me</em> (1)</td>
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<td>&quot;Tonight”</td>
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**BREAKERS**

**THUNDER**

- **Andy Taylor** (MCA)
- **FROZEN GHOST** (Atlantic)
PLAYLISTS — An artist’s name is listed once per playlist in the highest rotation that any of an album’s tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy. Records being played in power are included in a station’s heavy rotation.

For all stations, light rotation is condensed to include only those records added to the rotation this week. For P-2 and P-3 stations, medium rotation is condensed in the same manner.

Symbols:
- A — Record is newly reported or additional tracks have been added.
- M — Tracks from that album are in those rotations (medium or light).
- R — An artist’s name with no abbreviations means all airplay is in the listed rotation.

"Frozen" list indicates that a current report was not received, and last week’s rotations are included in the data base.

PARALLELS — Stations arranged by market size, according to Arbitron’s MSA population figures.

Parallel One 1,000,000 +
- Parallel Two: 200,000 - 1,000,000
- Parallel Three: under 200,000

Stations at a significant ratings disadvantage to their in-formatted competitor(s) are assigned a lower parallel.

**EAST**

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**SOUTH**

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### Regional AOR Activity

#### South (Continued)

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### EAST

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### SOUTH

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**Music Key:**

- (DG) indicates the song is getting play during certain parts of the day and/or right.
- (RA) indicates the song was dropped from the playlist then readded.

---

240 Reporters
314 Current Reports

The following stations reported a frozen playlist this week:

KQZU/Little Rock

The following stations failed to report this week and therefore their stations were not included:

WCOM/Logan, IA
WSKO/Great Bend, KS
WOCM/Hagerstown, MD
WE BELIEVE IN BILLY BRANIGAN
“MAYBE TONITE” AND SO DO...
885-276-7

EARLY BELIEVERS!
KLUC WOMP
KNAN SLY96
AND OVER 100 SECONDARIES!

Produced by
John Rollo
Management:
David Sonenberg
for Das Communications, Ltd.
<table>
<thead>
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<th>Artist</th>
<th>Title</th>
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<td>Madonna</td>
<td>La Seni Koko (Sire/WB)</td>
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<td>1/26/87</td>
<td>LP</td>
<td>12/5</td>
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<td>Shirley Murdock</td>
<td>As We Lay (Elektra)</td>
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<td>Poison</td>
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Note: The table above contains information from a chart page listing various songs and their respective artists, labels, dates, and formats. The chart is likely from a music magazine or publication, with columns for artist, title, label, date, format, weeks, region, market, and summary.
**NEW & ACTIVE**

**CYNDI LAUPER**
What's Going On (Portrait/CBS)

82 of our reporters playing it. Move Up: 26 Debuts 72, Same 43, Down 0, Adds 55 Including WNCI, WCYF, WY70, KWOD, KJEL, 99GFM. See Parallel, debuts at number 36 on the CHART chart.

**BOSTON**
Can'tcha Say/Still in Love (MCA)
65% of our reporters playing it. Move Up: 66 Debuts 38, Same 31, Down 0, Adds 69 Including K95, K1CC, W1QO, WROQ. See Parallel, debuts at number 37 on the CHART chart.

**LUTHER VANDROSS with GREGORY KIXES**
"There's Nothing Better Than Love" (EMI) 45/11
Move Up: Deb. 1, Debuts 8, Same 26, Down 0, Adds 11, KOPW, WXN, BQ, WROQ, KXQ, WDBI, SY, WBOB, 951YRS. 1986.
A JOHN HUGHES PRODUCTION

SOME KIND OF WONDERFUL

FROM THE PRODUCER WHO BROUGHT YOU THE #1 HIT
DON'T YOU (FORGET ABOUT ME)" BY SIMPLE MINDS
IN THE BREAKFAST CLUB, "IF YOU LEAVE" BY OMD
AND "PRETTY IN PINK" BY PSYCHEDELIC FURS
FROM PRETTY IN PINK,

NOW FLESH FOR LULU "I GO CRAZY"
FROM THE NEW BLOCKBUSTER FILM "SOME KIND OF WONDERFUL"

ALBUM PRODUCED BY STEPHEN HAGUE