

I N S I D E:

REPORT FROM THE CRS FRONT

Lon Melton highlights the events of a special radio event, the 17th Country Radio Seminar, featuring improved sessions and a spirit of recharged optimism about the format.

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SERVICING CDs TO RADIO

Adam White surveys record companies about their policies on servicing radio with increasingly desirable CD product.

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IS FM JUST A FLASH IN JAPAN?

Joel Denver spoke before the Japanese FM Broadcasters convention last month, and details their dilemmas of overdependence on advertiser support and other unique situations.

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IN THE NEWS THIS WEEK

- Tom Evans PD at WIYY
- Rob Hesson VP/GM at KRPM
- David Plowden VP/GM at KSRN-AM & FM
- Larry Coates OM at KWJJ
- Record industry sets new revenue record; CDs soar
- Katy Bee Nashville Assoc. Editor for R&R
- Bob Neil adds Katz consulting duties
- Dave Mendez PD, Karen Campbell Op. Dir. at KRBE (AM)
- Billy Brill Nat'l Singles Director at MCA
- KDKA pioneer Harold Arlin dies
- Group W buys KEZW
- WWCA, WXSS swapped
- O'Grady, Media Marketing merge brokerages

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AOR TITANS PROFILED

Steve Feinstein shines the spotlight on three of AOR's most illustrious success stories: Philadelphia institution WMMR, Atlanta's WKLS, and Columbus mainstay WLWQ.

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NIGHTTIME JAZZ DRAWS DESIRABLE DEMOS

Barbara Barnes focuses on CHR WQXI-FM/Atlanta and AC KIFM/San Diego, both of which are attracting strong target-demo listenership with jazz programming at night.

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MAXIMIZING IN-HOUSE TECHNICAL RESOURCES

Engineering guest columnists Larry Ellis and Michael Wlobe offer useful suggestions on using the technical knowhow you've got right at your own facility.

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NEXT WEEK IN R&R

Radio's coming up to bat as baseball season nears. Sports On Radio columnist Richard Agata looks at the special relationship between WAVG/Louisville and Minor League Baseball's most successful franchise, the Louisville Redbirds; while Reed Bunzel talks to NBC ace baseball PBP man Bob Coates.

Newsstand Price \$5.00



COMBINING AD RATES, SALES FORCES POSSIBLE

FCC Deregulates Radio Sales Practices

Radio stations were handed the flexibility to try new ways of pricing and selling radio last week. The FCC abolished rules that prevented competing stations from joining sales forces or setting combination advertising rates. The changes take effect in about two weeks.

FCC officials warned stations to consult counsel in advance and utilize their new freedoms cautiously, however, or risk violating antitrust laws and regulations enforced by the Federal Trade Commission and the Department of Justice. Industry observers predicted

little or no impact on the national rep business and extreme caution by stations in combining local rates. But they said many stations may eventually see advantages in combining sales staffs with rival stations not under common ownership. (For in-depth analysis see Page 10.)

Brown Legacy's VP/Group Operations

WLTE/Minneapolis VP/GM Doug Brown has accepted the VP/Group Operations post for Legacy Broadcasting, the newly-formed Los Angeles-based radio group headed by Carl Hirsch and Robert F.X. Sillerman. Brown is expected to remain in the Twin Cities, home of two of the Legacy properties, KDWB-AM & FM.

Hirsch, who serves as Legacy President/CEO, commented, "We're extremely excited at this first major step in forming a 'dream team' of dynamic radio executives. Doug is as fine an organizer and developer of people as there is in this industry, and will be a great asset to our newly-formed adventure into the future of radio."

Brown had managed WLTE since the fall of 1984. Before that he worked ten years with Malrite Communications Group, and has been based in both Minneapolis and Denver as a Regional VP overseeing multiple properties. His experience also includes management posts with Saquechana, Rust Craft, and Sumbek.

Brown told R&R, "I wouldn't have left (WLTE parent) Midwest Communications just to run a station somewhere, but with this opportunity, (President/CEO) Jim Rupp was very supportive. Legacy will be the 15th largest radio company coming out of the chute, and Carl, Bob, and I anticipate making it into one of the major broadcasters in the country."



Doug Brown

Legacy's \$82 million station group is expected to close by the second week in April. In addition to the Minneapolis combo, its properties include KJOL/Los Angeles, WLLZ/Detroit, and KHOW & KPKE/Denver.

Reker FairWest's VP/Programming

WMET/Chicago PD Reid Reker has resigned to become VP/Programming for FairWest, the La Jolla-based AC-oriented consulting firm owned by George and Reg Johns. They commented, "Whether it be billing or ratings, Reid has a great understanding of the various parts that make up the whole. It's the kind of depth that our clients have come to expect."

Reker, who served 15 months at WMET, previously programmed FairWest client KZBS/Oklahoma City, and earlier was OM at KOGO & KPRI (now KLZZ-FM)/San Diego and

RATINGS DISTORTION CITED

WHTZ Delisted From Winter Arbitron

Arbitron has delisted WHTZ (Z100)/New York from the forthcoming winter '86 ratings book. The decision followed complaints lodged by CHR competitor WPLJ about alleged ratings "distortion" announcements, as well as a recommendation of delisting from the Arbitron Advisory Council.

According to Arbitron, out of a number of recorded Z100 statements submitted by WPLJ, the key incident was when PD Scott Shannon reportedly said on-air, "If a ratings

service should ask what you're listening to, tell 'em you have 11,000 people in your household and that you listen 24 hours a day."

When R&R asked Arbitron's VP/Marketing & Sales Rhody Bosley if it wasn't obvious that this statement was said in jest, he replied, "The rules do not WHTZ/See Page 4

TERMS SHORTENED

Dennis Named To FCC



Patricia Diaz Dennis

President Reagan last week named Patricia Diaz Dennis to the FCC seat vacated last fall when Commissioner Henry Rivera resigned to go into private law practice. Dennis, a 39-year old Democrat, is currently a Reagan appointee on the National Labor Relations Board (NLRB).

Her nomination had been rumored for months, but was held up in a dispute over the length of FCC Commissioners' seven-year terms. Democrats wanted the terms pared to five years to DENNIS/See Page 6

Fraudulent Billing, Network Clipping Rules Abolished

In other action last week the Commission abolished rules against:

- Fraudulent billing of advertisers
 - The acceptance by a station of network compensation for a spot it failed to air, known as "network clipping."
- Since billing fraud and clipping FCC/See Page 4

Kerr Anchors "Hands" Good Friday Simulcast

WPLJ/New York morning personality Jim Kerr has volunteered to anchor the upcoming Hands Across America radio simulcast on Good Friday, March 28, from New York.



Kerr is cutting his vacation short in order to appear on the program, originating from both the United Stations Radio Networks studios and the steps of St. Patrick's Cathedral. "We're so pleased to have Jim come back to do this," said USRN President Nick Verbitsky. "It's really a super commitment on his part, as well as that of (PD) Larry Berger and (GM) Joe Parish."

Berger added, "Jim doesn't fly, so he's taking a train back from Orlando on Wednesday to be part of the program on Friday morning. The success of Hands Across America is important to us. It's not just a star-KERR/See Page 6



Reid Reker

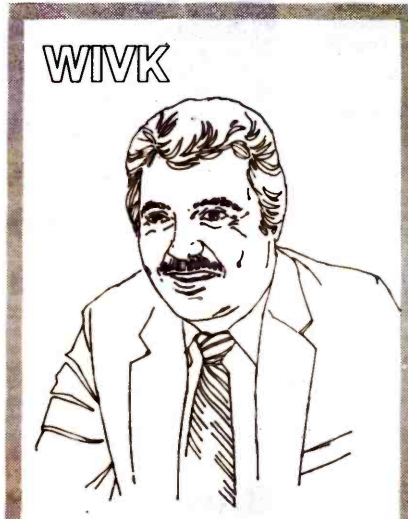
WROK & WZOK/Rockford. In his new post, Reker will serve as the liaison between FairWest REKER/See Page 6

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Bobby Denton
General Manager
WIVK-AM and FM



*Fall 1985 Arbitron. 12+ AQH share. M-S, 6A-12M, MSA.

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MARCH 21, 1986

ALL THE WAY LIVE

Each week R&R showcases the Top 20 concert acts, as determined by Pollstar, the leading information source in its field. It's a quick look at who's hot out on the road.

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Bee Becomes R&R Nashville Associate Editor



Katy Bee

Katy Bee has been appointed R&R's Country Associate Editor, based in Nashville. Bee, who has radio, syndication, and music journalism experience, starts March 31. She will contribute editorial material and work closely with Country Editor Les Helton, who is relocating to Nashville shortly, and Nashville Bureau Chief Sharon Allen.

Helton commented, "As our Nashville office expands, we looked for that perfect blend of radio background, writing ability, and contacts within the Nashville community. Katy already had all three elements. With her addition, we now have an incredibly strong R&R Nashville team."

BEE/See Page 6



A MATTER OF EXCELLENCE — Excellence in radio was the subject and Chicago was the site for the highly beneficial, professionally organized "Group Owner Fly-In," the last in a winning series of two under the tutelage of NRBA. They join again next year flying the NAB flag.

Back row (l-r): David Parrigori, NAB; James Opelnik, Bonneville Broadcasting; Alan Brill, Brill Media Co.; James Underwood, Root Communications; Charleton Buckley, Henry Broadcasting; Richard Johnson, Bloomington Broadcasting; Gerald Hrobak, United Broadcasting; Clifford Hunter, Sterling Recreation Organization; Donald Platt, Regional Group; Tony Brooks, Sandusky Broadcasting; Albert Kaneb, New Barnstable; Gary Edens, Edens Broadcasting; Paul Fiddick, Multimedia; Norman Wain, Metroplex Communications; Mel Karmazin, Infinity Broadcasting; Joe Darion, Gannett Radio; Jeff Smulyan, Emmis Broadcasting; Scott Knight, Knight Quality Stations; Fredrick Constant, Constant Communications; William Lynett, Shamrock Communications; Bill Ryan, Palmer Communications; John Hough, Meza Broadcasting.

Front row (l-r): John Dille, Federated Media; Bill Clark, Shamrock Radio Division; Chairman Marty Greenberg, Duffy Broadcasting; Bernie Mann, Mann Media. Attendees on the phone and not pictured: Eric Hauenstein, TransColumbia Communications; Kenneth Johnson, Capitol Broadcasting Corp.; Herb McCord, Greater Media; Steve Hicks, Hicks Communications; Frazier Reams, Reams Broadcasting; Stanley Stewart, CKO, Inc.; McHenry Tichenor, Tichenor Media Systems; and Russell Withers, Withers Broadcasting.

Hasson, Plowden New Olympic VP/GMs

In twin appointments at Olympic Broadcasting, Rob Hasson has advanced from GSM to VP/GM at KRPM/Seattle, replacing exiting Gary Taylor, while David Plowden was named VP/GM at newly-acquired KSRN-AM & FM/Reno.

Commented President Ivan Braliker, "Rob's contribution has been tremendous. He knows the market and is a terrific leader with exceptional people skills. In Reno, we needed an 'on-the-street' GM who could quickly build out a strong sales organization. Being able to get David was a real coup."



Rob Hasson

Hasson, who views the 13-station group as "a great young company," had been GSM at KRPM since last June, having previously been GM at KLZ/Denver, Director/Marketing for the USFL Denver Gold, and GSM at KMP6-AM & FM/Seattle.

Plowden arrives at the AC Reno



David Plowden

combo from WBBM/Chicago, and earlier worked for CBS Spot Sales in New York and GSM at KOMA/San Jose. "The market and the format were made for each other," he said. "And with (new GSM) Palmer Stewart, I know we will be well represented in the advertising community."

Coates OM At KWJJ



Larry Coates

Former WSUN/Tampa PD Larry Coates has been named OM at Park Communications' KWJJ-AM & FM/Portland, beginning March 24. He takes over for former PD Bobby Sherman, who stepped down a few weeks ago but retains his afternoon airshift. Assistant PD Mark Andrews had been interim PD.

GM Ray Mirabella commented, "Larry's track record speaks for itself in regards to the skills he brings to KWJJ. In addition, his competitive spirit is just what the doctor ordered."

Coates told R&R, "Parke Communications is an organization which has long been committed to broadcasting, especially to the stations in Portland. Ray Mirabella is an aggressive GM and a man who will not settle for anything short of winning — and that's the kind of guy you want to work for."

Coates joined WSUN as PD last June and left that fall when the station changed hands from Taft to CBS. Prior to WSUN, he turned WXTU/Philadelphia Country in March 1984. His previous programming positions include WCAO/Baltimore, WWOK/Miami, and WKDA/Nashville.

CDs SHINE, CASSETTES FLAT, LPs SLIP

RIAA Reports New Revenue Record

Confirmation that the compact disc was last year's greatest hit for the music business came Tuesday (3-18) with the release of annual statistics by the Recording Industry Association of America (RIAA).

CD unit shipments to the trade in 1985 soared 291% to 22.6 million, from 5.8 million in 1984. The dollar value of those shipments, calculated at suggested list prices, jumped 7% to \$380.5 million, from \$103.3 million the year before.

Even prerecorded cassettes, which increased 40% in unit shipments between 1983 and 1984, couldn't compete with the compact disc's growth. Last year, cassette sales to the trade rose only 2% to 330.1 million units, from 322 million in the previous 12 months.

LP/EP shipments continued their decline, dropping by 18% in 1985 to 167 million units, from 204.6 million units the year before. Shipments of singles declined by 8% to 120.7 million units, from 131.5 million in '84.

Total dollar value of industry shipments (using suggested list prices) in 1985 came to \$4.388 billion, a slim 0.4% increase over \$4.370 billion in 1984 but an all-time revenue high for the industry. The previous peak, bested in 1984, was

1978's \$4.131 billion. The industry has not since matched the unit figures of the late '70s, however.

Total number of units shipped in 1985 in all configurations, net after returns, came to 653 million, compared to 679.6 million in '84 — a decrease of 4%.

These annual statistics are derived and aggregated by the RIAA from net shipment figures submitted by member companies, which represent approximately 85% of the US prerecorded music RIAA/See Page 4

Mendez, Campbell Upped At KRBE

At "Classic Rock"-formatted KRBE (AM)/Boston, Asst. PD Dave Mendez and Promotions Director Karen Campbell have been elevated to Program Director and Director/Operations, respectively.

Station Manager Bob Scott remarked, "It's immensely gratifying to find such employee strength right in your own backyard. Dave has served as a fulltime DJ, MD, Production Supervisor, and Asst.

MENDEZ/See Page 6

Evans PD At WIYY



Tom Evans

WRXL/Richmond PD Tom Evans has joined Hearst AOR WIYY/Baltimore as PD. The post has been vacant since February 7, when Ted Edwards left after four weeks to return to KGB/San Diego. Former PD Chuck DuCoty was upped to Station Manager in May 1985.

WBAL & WIYY VP/GM David Barrett told R&R, "Tom is our kind of guy. He has the experience and qualities to continue 98 Rock's winning ways."

DuCoty added, "I made a lot of listening trips to markets, and found that on paper a guy may be getting great numbers, but maybe by default. With Tom, I was impressed by how his station actually sounded and how he does promotions. Also, he has the maturity to handle a veteran airstaff."

Evans, who starts March 31 and will also handle a short airstaff, remarked, "The architect — EVANS/See Page 6

Neil Set To Consult Katz Stations



Bob Neil

WYAY/Gainesville-Atlanta OM Bob Neil has assumed additional responsibilities as Program Consultant for Katz Broadcasting's 11 radio properties.

Explained President Dick Ferguson, "We've found great success using E. Karl and Rusty Walker, who work with our stations at the invitation of the PD and GM. Many of our stations have also called on the expertise of Bob Neil over the past year, and we felt it was appropriate to recognize and reward Bob for something he was already doing."

WYAY VP/GM Bob Green added, "Bob has been a catalyst who has driven this station to its rapid ascent. His ability to delineate research material and apply it in a practical fashion is what makes him special. Bob's competitive nature demands that he achieve further . . . and he will."

Neil joined Katz Broadcasting in 1983 as PD at WYYY/Syracuse, and transferred to the Atlanta Country outlet 15 months ago. "I'm

NEIL/See Page 6

FIRST FULLTIME RADIO ANNOUNCER

On-Air Pioneer Harold Arlin Dies



Harold Arlin

Harold Arlin, America's first fulltime radio announcer, died last Friday (March 14) at age 90 at his winter home in Bakersfield.

In 1921, Arlin became the first fulltime announcer at KDKA/Pittsburgh, the nation's first commercial radio station. He is credited for being the first to announce a major league baseball game (Pittsburgh vs. Philadelphia, August 5, 1921) and the first college football game (Pitt vs. University of West Virginia, October 8, 1921).

Arlin also interviewed Babe Ruth, Will Rogers, Lillian Gish, William Jennings Bryan, and other celebrities.

After leaving the station, Arlin became personnel manager for Westinghouse in Mansfield, OH, where he lived most of his life.

Last October, KDKA celebrated its 65th anniversary and featured interviews with Arlin. Last week-

end the station replayed some of those interviews as a special tribute to the pioneer announcer.

RIAA

Continued from Page 3
business. The 1985 totals include data from Motown Records, which officially leaves the RIAA at the end of this month.

Dollar value of prerecorded cassettes in '85 was \$2.411 billion, an increase of 1.2% over 1984's \$2.394 billion. Dollar value of LP/EP shipments was \$1.280 billion, a decrease of 17% against 1984's \$1.549 billion. Dollar value of singles shipments was \$281 million, a decrease of 6% compared to \$298.7 million in 1984.

Last and definitely least, the dwindling 8-track configuration turned in shipments of 3.5 million in 1985, down 40% against 5.9 million in '84, and a dollar value of \$25.3 million (\$36.7 million).

The RIAA data detailing the number of releases from member firms in 1985 is due in the next few weeks.

FCC

Continued from Page 1
ping don't harm listeners, the FCC said it has no reason to keep the rules. It suggested that those defrauded - advertisers and networks - should monitor compliance on their own and tackle any problems through the courts and other private means at their disposal.

In future license proceedings, the Commission said it will concern itself with sales, billing, and clipping questions as character issues only if there has been a "final adjudication" against a station by a court or a government agency.

Last week's actions bring to 27 the number of FCC policies on program content and business practices that have been abolished in the past three years in the Commission's so-called "underbrush" deregulation. While the docket remains open, all of the policies initially targeted have now been addressed.

WHTZ

Continued from Page 1

state intent, nor state job exceptions. It is very precise - ratings distortion is ratings distortion. I've spent a lot of time talking to a lot of broadcasters about this, and they believe we should vigorously support our sanctions."

Bosley stressed, "When I get complaints I investigate, and when a client such as WPLJ supplies us with recorded evidence we must act. We sought and received replies from Malrite, and those responses, in my opinion, did not outweigh the evidence."

Bosley continued, "The station will not be listed in the winter quarterly report in Arbitron or AID. Their numbers will still show up in the metro totals (at the bottom of each page) so that radio as a whole in the market won't be hurt. But there is no way for an advertising agency or client to determine what portion of those totals belong to WHTZ."

WLS Comparison

In explaining the difference between this incident and the recent problem with WLS/Chicago's Steve Dahl, who made on-air references considered by at least one industry observer to be "far more blatant," Bosley said, "There is nothing wrong with a 'write it down campaign,' so long as you make no reference to a survey, to Arbitron, to the amount of listening, or to use this 'write it down campaign' for entries to contests. But in this case, when you talk about a survey in progress and then indicate to the listener to write something down that is not being done, you've distorted the ratings."

"In the WLS case they never asked the listeners to do anything other than report their actual listening. The fact that they drew attention to the diary constitutes a 'Survey Reference Announcement,' with notations on the front page and on page 5. That offense can also be given the added sanction of causing the station to be listed below the line, but we didn't go that far with WLS. The rules regarding ratings distortion, on the other hand, state that it is a delisting offense."

Malrite May Seek Legal Remedy

Z100 VP/GM Deana Thatcher told R&R he had not yet received written verification from Arbitron regarding its decision, but had had it confirmed by phone by Arbitron management. He stated, "WHTZ was not party to any ratings distortion activities. We will now, if in fact this decision is final, consider the alternatives, legal and/or otherwise."

Bosley said that Arbitron had spoken with WHTZ and Malrite Radio Division President Gil Rosenwald, and that the company "gave us no initial response to our decision other than" to ask for reconsidera-

tion, adding that "our original decision still stands."

Shannon Surprised At Severity

Shannon told R&R, "I still don't see that what we did was worse than what WLS did. The statement was obviously made in jest. We weren't looking for trouble; we play by the rules. There were no orchestrated efforts to inflame Arbitron. We made one small comment on the air and we're being delisted for it."

WPLJ PD Larry Berger, who filed the complaints with Arbitron, commented, "I applaud and salute Arbitron for their decision. I don't consider this a victory for WPLJ, but rather a victory for justice."

Brill Directs Singles At MCA



Billy Brill

MCA West Coast Regional Promotion Manager Billy Brill has been elevated to the newly-created post of National Singles Promotion Director, based in Los Angeles. Replacing him is Pat Martine.

Sr. VP/Promotion Steve Meyer commented, "This move will maximize and highlight Billy's talents. His reputation at CHR speaks for itself, as do his contributions to MCA."

"With Billy and (National Promotion Director) Frank Turner, I feel our promotion position in the industry will be first-rate. And I'm delighted we are able to replace Billy with someone like Pat, also such a well-respected West Coast presence at radio."

Brill told R&R, "In this new position I'm looking forward to working with radio all over America. Here's my office number, (818) 788-3622, and my home number, (213) 551-1853. I invite you to call, because if you need me, I'll be there for you. This is the kind of attitude which will let radio know this company is always accessible to their needs."

Brill's 15 years in record promotion include National Singles posts for Mercury and Arista and a regional position for PolyGram. His radio experience includes KFMP/Chicago and KROY/Sacramento, and he is a former host of the "PM Magazine" TV show.



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NEWS IN BRIEF

● **GARY KAPLAN**, a 20-year management consultant and executive recruiter and frequent R&R Management columnist, has established Gary Kaplan & Associates, an executive search firm. He is a former partner of Garofolo, Curtis & Kaplan, and earlier was Managing VP/partner with Korn/Ferry International. The new firm is located at 201 S. Lake Ave., Suite 507, Pasadena, CA 91101; (818) 798-8100.

● **TED FERGOUSON** becomes General Manager at AOR-formatted KTAL/Sheepsport. He was previously President of North American Communications Research, an international broadcasting consultancy.

● **KTSA/San Antonio** has completed its gradual evolution from an AC-CHR presentation to a full-service MOR approach.

Kerr

Continued from Page 1
tion promotion; it's for America, and we're glad to be able to play a part."

USRN VP/Programming Ed Salamea outlined the format of the 30-minute program, available to all stations on a nonexclusive/non-affiliated basis. "At 10:15am EST, Jim Kerr will open the program and state the purpose of Hands Across America. We'll switch to the steps of St. Patrick's Cathedral and get some crowd reaction. As you recall, thousands gathered there last year during the airing of 'We Are The World'; it has great symbolic value to this effort. At 10:25 we'll air 'We Are The World,' introduce 'Hands Across America,' and then play 'America The Beautiful.' The program will close with Jim inviting stations and listeners all over America to get involved, and he'll give the Hands 800 number."

WPLJ has reprised the words to the EMI America single, "Hands Across America," and is distributing them at the simulcast. So that you can do the same, R&R has printed them on Page 37 of this week's paper. Owing to legal complications, the record will not be shipped with a discount coupon for the charity fundraising event, as reported last week.

Salomon hopes the involvement of WPLJ and Kerr will serve as a challenge to stations all around the country to stage similar events on Good Friday that focus attention on the importance of Hands Across America. He said, "I hope all the stations in New York and those all over our nation do something as exciting as WPLJ to highlight the event. Where are you, WRKS? How about you, Z107? Let's all get together for Hands Across America."

The Radio Network Associates reports that in light of Nick Verbitsky's invitation, virtually all networks have agreed to carry the simulcast. RNA President Bob Leibel said, "ABC, CBS, NBC, SMN, Transtar, and USRN are all on board. So if you are affiliated with any of these networks you are all ready to carry the simulcast."



Gary Kaplan

Joanne Cordero

Rick Morrison

John Mrvos

Jose Diaz

Eve Rubins

Paul Christy

Mark Lennartz

● **CHUCK OLNER** is the new Northwest Regional Promotion Manager for Motown Records. Most recently of Metrolite Promotions in Cherry Hill, NJ, Olnier has also been Associate National Album Promotion Director for A&M and National Promotion Director at Chrysalis.

● **MICHAEL ROEWIG**, General Sales Manager at WTLB & WRCK/Utica, NY, is named Station Manager/Director of Sales for WLAD & WDAQ/Danbury, CT.

● **JOANNE CORDERO** is appointed Director/National Promotion for Setra Records, moving up from assistant in that department. A ten-year company veteran, Cordero becomes responsible for all aspects of national promotion of the New York indie label's product.

● **ED BOYD** and **FRED GARDINI** are the new GM and GSM, respectively, at Price Communications' Country combo WRK-AM & FM/West Palm Beach. Boyd, a former GM at KRIS-AM & FM/Los Angeles and head of Columbia Pictures' Broadcast Group, most recently operated the Boyd Company, a marketing consultancy. Gardini is a former GM at WWVA/Wheeling, WV.

Dennis

Continued from Page 1
give the President who succeeds Ronald Reagan more influence over the Commission. The stalemate ended last week when the Senate Commerce Committee approved legislation cutting the terms to five years. The measure is expected to win easy approval in both the Senate and House. Once confirmed by the Senate, Dennis could serve until June 1989.

The appointment of Dennis, an Hispanic female, continues the post's minority tradition established by Rivera and his predecessor, Tyrone Brewster.

Described by an NLRB source as "one tough cookie," Dennis has specialized in labor law since graduating from Loyola University law school in Los Angeles in 1973. Prior to joining the NLRB in 1983, Dennis spent a decade practicing labor law at a private firm and then at ABC.

Nell

Continued from Page 3
tickled pink to share ideas with the outstanding management teams of our stations," he said. "All of the Katz stations are winners, and it's because of this company's commitment to meeting our listeners' needs through the best on-air product."

● **RICK MORRISON** becomes Executive Director of the Black Music Association. Morrison, who became a member of the BMA Board of Directors last year, is a former executive at ASCAP.

● **LEE MICHAELS**, PD at WGCH-FM/Chicago, has added on programming duties for co-owned WGCI (AM), which has switched to SMN's "Heart & Soul" format.

● **JOHN MRVOS** is named Director/A&R, Talent Acquisition for EMI America Records. A former MD at WKRT/Chicago, Mrvos most recently was Director/A&R for Arista Records.

● **DICK FENNESSY**, most recently night personality at WFIL/Philadelphia, becomes PD at WQXA/York. He is a former PD at WAMS/Wilmington, DE.

● **BILL BRUUN** is named Program Director of Shamrock Communications' AOR KMTZ/Tulsa, coming from the same position at KICT/Wichita.

● **WBLM/Portland, ME** reorganizes, with GM **ROBERT L. CARON** moving to Fuller-Jeffrey Group headquarters to work on temporary projects. Station Manager **EVE RUBINS** is upped to GM, and PD **JOSE DIAZ** is promoted to Operations Manager. Also, evening personality **MERS IVY** is named Promotions Director, and PM driver **JEFF JACKSON** is made Production Director.

● **LINDA McCULLOUGH** and **J.T. STEVENS** have been named GM and PD, respectively, at WZZR/Nash-

Evans

Continued from Page 3
Chuck DuCoty - is still there, and he and the staff have a great handle on the market because they've been in place for so long."

Evans has 14 years' experience, including on-air work at WMLQ/Rochester and programming WQCH & WWWV/Charlottesville, WQDR/Raleigh, and KATT/Oklahoma City. No replacement has been named at WRXL.

Mendez

Continued from Page 3
PD. He was a shooin' for the job with that kind of experience."

Scott continued, "Karen has shown such great ability to coordinate the efforts of many departments at the same time while handling the promotion duties, she was naturally the best person to oversee the overall operations of the station. We're fortunate to have them on our team."

mond. McCullough was most recently GM at WWVZ/Norfolk for the past seven years. Stevens, an original station staffer, is also WZZR's morning man. He is a former MD at nearby WEBS and air talent at WRQX/Washington.

● **ALISON STEWART** is promoted from Assistant MD to Music Director at WBRU/Providence.

● **JOHN FROST** is hired as PD and morning man at new AC KITT/Sheepsport. Frost had been PD at KLSM/Kansas City.

● **PAUL CHRISTY**, a 25-year radio programmer/consultant in Detroit, Chicago, Washington, San Francisco, and other major markets, has joined Remyer & Gerain Associates as Director/Radio Services. He will provide programming and promotion consulting for the company's radio clients.

● **MARK LENNARTZ** advances from morning man at new AC KITT/Sheepsport to AC-formatted KLOK-FM/San Francisco. He replaces Rick Sadle, who joined KGW/Portland as PD last week.

Reker

Continued from Page 1
and client stations. In addition to KZBS, they include WZPL/Indianapolis and KKCW/Portland (in which the Johnnes are partners), as well as KLSY/Seattle, KLZI/Phoenix, WWCL/Pittsburgh, WMAG/Greensboro, and many others, several which use the "Classy" positioning theme.

Reker said, "After working with George and Reg for the past five years in various capacities, I can honestly say that no approach to radio entertainment has ever intrigued me as much as that of FairWest's. To be given the opportunity to play a bigger part of that inspiring philosophy is a dream come true."

Bee

Continued from Page 3
Bee worked as a programmer, MD, news anchor, and air personality at a number of stations, including KLAK/Deaver, KVET/Austin, KBCO/Boulder/Deaver, KWFM/Tucson, and KSNV/Reno. She is a former Billboard regional correspondent and has also written for Tower Records' Pulse magazine, Country Song Roundup, and other music publications, in addition to producing, writing and voicing syndicated radio features and working in public relations, talent booking, and television.

● **ANDY GOLDBLATT** becomes GSM at WEBS/Richmond. Goldblatt, most recently GM at WMMR/Philadelphia, replaces Bob Montgomery, who returns to EZ Communications' WEBS/New Orleans.

● **WALT PINTO** is appointed PD at WYNY/Springfield, MA. Pinto joins the station from WWVZ/Hartford, where he held the same position. Pinto will also serve as midday personality.

● **BOBBYE MERAGULIO**, Sales Manager for WBLI/Jackson, MS, is promoted to General Manager for WSLI and co-owned WYTN.

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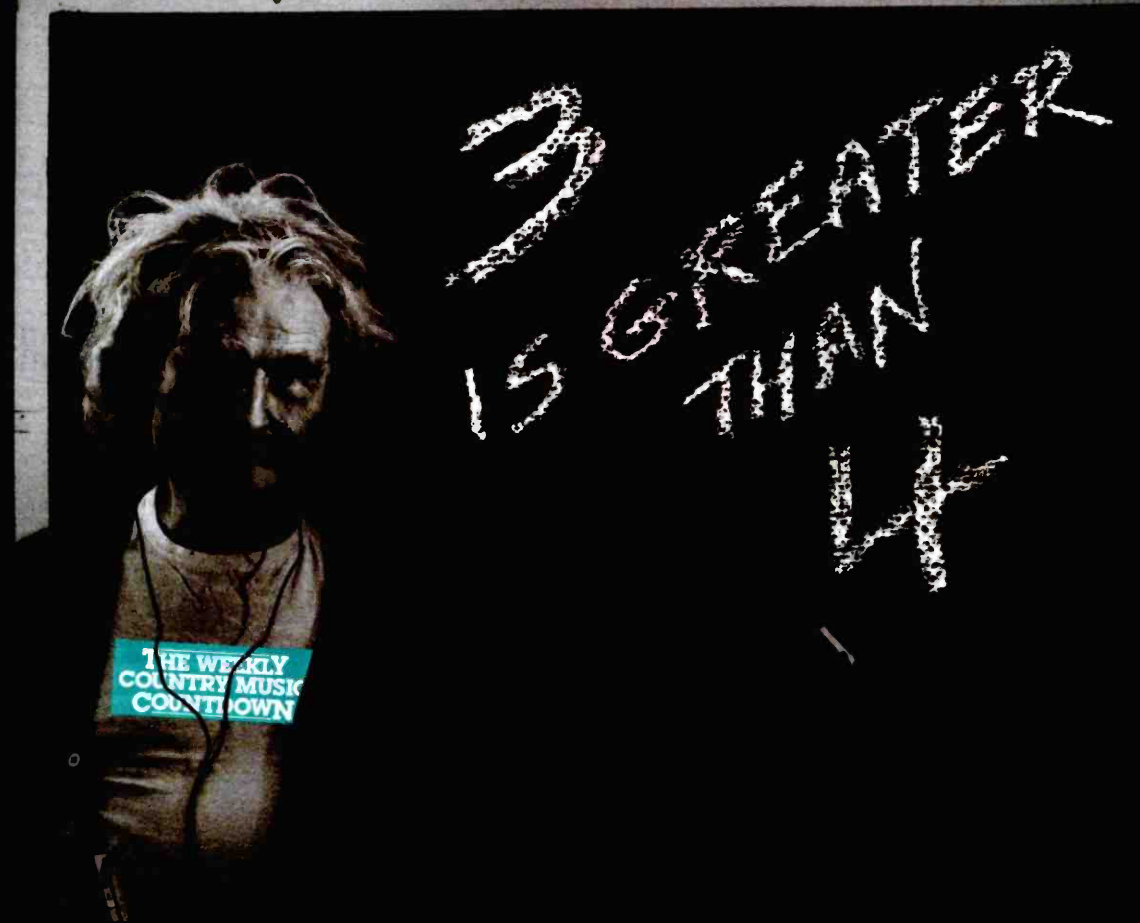
SUN COUNTRY & WESTWOOD ONE
COOLER PRESENT RADIO NETWORKS

Stevie Nicks

ROCK A LITTLE TOUR '86

From the radio to the road: The Westwood One Radio Networks and Sun Country Cooler proudly announce the co-sponsorship of Stevie Nicks' 1986 U.S. Tour. With the kickoff concert set for Friday, April 11 in Houston, Texas, Westwood One will be on hand throughout providing unprecedented tour support, including special tour updates plus an hour-long music and interview profile of Stevie Nicks to be made available to radio stations on a city-by-city basis prior to each concert. As the only major broadcast medium to sponsor major rock tours, Westwood One brings together the elements needed to maximize and enhance national network media advertising — radio, advertisers and touring artists. For innovation and entertainment, it's Westwood One...and only!





YOU DON'T HAVE TO BE A GENIUS TO KNOW YOU CAN'T MAKE A HIT 4-HOUR SHOW WHEN THERE'S JUST 3 HOURS OF HITS.

United Stations Programming Network's three-hour THE WEEKLY COUNTRY MUSIC COUNTDOWN, with Chris Charles, plays all the top hits and only the top hits, plus exclusive interviews with country's biggest stars.

If you wonder why we haven't followed the lead of other networks and expanded our program to four hours, the answer is simple. That would mean burying the good stuff under a full hour of songs

your audience may be unfamiliar with.

You don't have to be a genius to know that isn't what your listeners are listening for.

Let the others do what they like, we'll stick to our proven three-hour format. Because when we put together THE WEEKLY COUNTRY MUSIC COUNTDOWN we insist on hits. Just solid top 30 that keeps listeners hanging on every word, note and guitar lick. And keeps them coming back for more.

Play it smart. Call us about THE WEEKLY COUNTRY MUSIC COUNTDOWN. It's what real hit country music is all about.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

For station clearance information call United Stations Program Network Affiliate Relations Department in Washington, D.C. at (703) 556-9870.

**THE WEEKLY
COUNTRY MUSIC
COUNTDOWN**



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

Group W Picks Up KEZW

Group W picked up its 13th radio station this week with the purchase of KEZW/Denver from Republic Media Corp. for an undisclosed price. Republic, which sold KOBL/Denver to Group W in 1981, is owned by Sen. Bill Armstrong (R-CO). KEZW airs Al Nam's Music Of Your Life format on 1430 kHz with 5 kw fulltime.

Sen. Armstrong commented, "KEZW was the first station I owned and its future has always mattered to me very much. I'm confident that Westinghouse Broadcasting represents the kind of ownership that will continue KEZW's successful operation."

Group W Radio President Dick Harris said, "Our radio group's strategic plan for growth and development is well served by the addition of KEZW. The station's format represents an important service in Denver radio, and

KRGJ-AM & FM GRAND ISLAND, NE

PRICE: \$3 million
BUYER: Harris Enterprises; Lloyd Bellhagen, president. It also owns WJOL & WLLJ/Joliet, IL; KBJR & KGRB/Burlington, IA; KTOP & KDVV/Topeka, KS; KSEL-AM & FM Lubbock, TX (being sold); WACO & KHOO/Waco, TX; KUL/Garden City, KS; and KWKR/Lots, KS.
SELLER: Grand Island Broadcasting
DIAL POSITION: 1430 kHz; 98.5 MHz
POWER: 5 kw days/1 kw nights; 100 kw at 494 feet
FORMAT: Full-service AC; CHR
BROKER: Josh Mayberry of the Mahman Co.

KKON & KOAS/ KEALAKEUA, HI

PRICE: \$859,000
BUYER: Kona Broadcasting Systems, Inc., owned by William Evans, founder of the CJO advertising awards.
SELLER: Kona Radio Systems, Inc. owned by Gilbert Stratton Jr.
DIAL POSITION: 790 kHz; 92.1 MHz
POWER: 5 kw; 3 kw at 2053 feet
FORMAT: "Star Sounds" Big Band; AC

we believe that together with Denver's number one-rated radio station, KOBL, we will be able to provide even stronger service to Denver listeners."

Group W's other radio properties are WBEZ/Beacon, WWSB/New York, KYW/Philadelphia, KDKA/Pittsburgh, KODR/Houston, KQZY/Dallas, KQXT/San Antonio, KMEO-AM & FM/Phoenix, KFWB/Los Angeles, and KJOY/San Diego.

WVAM & WPRR/ ALTOONA, PA

PRICE: \$650,000
BUYER: Progressive Broadcasting, owned by Altoona surgeon Augusto Delorme.
SELLER: Phytel Communications, owned by debtor-in-possession James Drayden.
DIAL POSITION: 1430 kHz; 100.1 MHz
POWER: 5 kw days/1 kw nights; 3 kw at 30 feet
FORMAT: Country; AC

WVGH/CAPE CHARLES, VA

PRICE: \$515,000, including a \$105,000 noncomplete agreement.
BUYER: Resort Broadcasters of Richmond, VA, which also owns WETT & WWTW/Ocean City, MD, WLNB-AM & FM/Charleston, SC; WDSC & WZNS/Dillon, SC; WBSB-AM & FM/Croft, VA; WYAB/Virginia Beach, VA; WHCC & WQNS/Wayneville, NC; WFLM/Fayetteville, NC; WDVN/Ocean City, NC; WAKB-AM & FM/Raleigh, NC; WGAJ & WWOK/Columbia, SC; WRCS & WODK/Alexandria, NC; WYBS-AM & FM/Wilmington, NC; and WYAK-AM & FM/Surfside Beach, SC.
SELLER: FM 98 Limited Partnership.
DIAL POSITION: 98.1 MHz
POWER: 60 kw at 490 feet
FORMAT: TBA

Sparta FM Vacancy

The FCC has announced a March 24-April 24 filing window for applications for a new Class A FM station on 97.7 MHz in Sparta, GA. Selection for the non-Docket 80-90 outlet will be by comparative hearing.

WWCA, WXSS Swapped

WWCA/Gary, IN and WXSS/Memphis have been traded by their owners in a deal which also gives the Gary licensee, Metro Communications, an additional \$375,000 paid by the Memphis owner, Minority Broadcasting of the Midwest.

Minority principal Perle Spann said the swap gives him a fulltime AM signal covering the Chicago-Gary area. Spann currently owns 36% of WVON/Chicago, but must share the frequency with another group. Spann, who plans to divest his interest in WVON, also owns part of WOOL/Leeds, AL.

Metro plans to pair WXSS/Memphis with its existing FM in the market, KFTM. Metro is headed by religious leader Levi Williams and owns nine AMs and two FMs.

Both stations air religious/gospel formats. WWCA has 1 kw (to be raised soon to 2.5 kw) on 1270 kHz. WXSS operates on 1030 kHz.

Reporting Transactions

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

Brokers O'Grady & Media Marketing Merge

James F. O'Grady Associates of Goshen, NY and Media Marketing Associates of Richmond, VA have merged to form the media brokerage and financial consulting firm of O'Grady Associates.

O'Grady, who becomes President of the new firm, commented, "The creation of the new company is the logical extension of what the two firms have been doing up to this point." VP Richard Lytle added, "I feel Jim O'Grady, with his reputation and 42 years in the business, has access to a larger number of highly qualified potential buyers and creative financing sources." Among other projects,

O'Grady was involved in several of Legacy Broadcasting's acquisitions, while Lytle has exclusively represented Resort Broadcasters, the largest individual station owner.

The new company's offices are located at PO Drawer "D," Goshen, NY 10924/(914) 294-9515; and at PO Box 35224, Richmond, VA 23236/(804) 745-1004. New York City office will open next month, and locations in Washington, Chicago, and L.A. will be established within six months.

CALL SIGN CHANGES

Chicago: WAIT to WCZE (effective 4/6)
Des Moines: KMGK to KOSN (cancelled)
El Paso: KKMJ to KEZB (3/10)
El Paso: KEZB to KEZB-FM (3/10)
Las Vegas: KFMS to KFMS-FM (3/10)
Las Vegas: KVEG to KFMS (3/10)
Lexington, KY: WTKC to WLXG (3/13)
Tallahassee, FL: WAJX to WSCF (3/17)
Tulsa: KELJ to KVLJ (3/7)
Washington, DC: WCXR to WKLR (requested)

WHAZ & WGNA On The Block

J.M. Camp & Co. plans to sell WHAZ & WGNA/Albany in a closed auction to be conducted by American Radio Brokers. The auction method, which some owners believe brings a higher price, is more commonly used by investment banking firms than by media brokers. For a prospectus on the Religious/Country combo, call American at (202) 737-9000.

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ROCKY MOUNTAINS

AM daytimer/Class C FM. Well equipped facility in attractive market. Asking \$1.1 million with \$175,000 down.
Contact - David LaFrance (303) 234-0405

GULF COAST

AM/FM in popular resort area. Stations show good long term growth and have excellent ratings. Asking \$1.5 million with terms.
Contact - Mitt Younts (202) 822-8913

NEBRASKA

Class C FM located in medium market. Highly ranked. Asking \$500,000 on terms.
Contact - Bill Lytle (816) 941-3733

TEXAS

Class C FM in market of 500,000+ population. Asking \$1,625,000 with \$350,000 down.
Contact - Bill Whitley (214) 680-2807

ROCKY MOUNTAINS

Top 50 Market: Fulltime AM/Class C FM. Attractive studios. Asking \$2,000,000 with \$500,000 down.
Contact - Greg Merrill (801) 753-8090



For further information on buying or selling, contact Janice Blake, Marketing Director, Chapman Associates, 8425 Dunwoody Place, Atlanta, GA 30338 (404) 998-1100

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EXPERTS ADVISE CAUTION

Sales Deregulation Brings Opportunities, Dangers

After years of deregulating program content and technical rules, the FCC last week finally got around to deregulating radio sales (see story, Page 1). But the freedom to price and sell radio more creatively leaves broadcasters open to new legal pitfalls that will require careful study and counseling before changes are made.

What the Commission did was eliminate its rules that prohibited stations that aren't commonly owned from combining their ad rates and even their sales staffs. FCC rules against fraudulent billing and network clipping were also abolished, although both practices remain illegal under various statutes.

Price-Fixing Danger

Broadcasters who take advantage of last week's changes to begin working more closely with competing stations will immediately find themselves in the confusing realm of price-fixing and antitrust law, as administered by the Department of Justice (DOJ) and the Federal Trade Commission (FTC).

Defending against an antitrust action would be costly, and an adverse decision could jeopardize a station's license.

Stakelin Sees No "Rush"

RAB President Bill Stakelin observed, "Basically, we all agree, especially with AMs and FMs under different ownership, if they can be combined for selling it's probably an advantageous thing for the stations and for radio.

"However, I don't think we'll see a rush to try to combine a lot of stations. The nature of the animal is that most of us live in a competitive world and we're going our own way with our own product."

Stakelin continued, "It's an opportunity for some really creative thinking and packaging" on the

"I think locally you're going to see some joint selling practices."

— Ralph Guild, Interep

cal and regional level. "I'm not sure what form that will take at this point."

The FCC will be of little or no help as stations adjust to the new environment. As James Hedges of the Office of Plans & Policy puts it, "Getting private counsel is the price of doing business." He advises stations to look to their trade associations for guidance, and notes that a specific plan can be submitted to the DOJ or FTC in advance for a declaratory ruling.

Exercising Caution

"I don't think you can be too careful," said NAB Sr. VP/General Counsel Jeff Baumann. "Stations should exercise caution to make sure they don't get into a situation that could be construed as price-setting or price-fixing. Before they jump into this, they should sit down with either local counsel or their communications counsel."

Baumann added that the elimination of FCC rules against network clipping and fraudulent billing doesn't mean those activities are now permitted. He said both could be violations of local, state,

or federal fraud statutes, including the laws against wire and mail fraud. Baumann said his department will soon issue a "counsel memo" on the new rules.

Little Rep Industry Impact

Interep President Ralph Guild predicts the new freedoms won't have much impact on the way national rep firms operate. "Most reps have more than one station noncommonly owned in markets right now and have had for years," according to Guild.

He added, "It's very dangerous for a rep to do much more than we're currently doing, which is not just within FCC rules, but within the FTC restraint of trade rules which say two people can't gang up on a third one."

On the pricing end, Guild also sees little effect on the local scene: "Everyone's still going to be very cautious about combining rates," he predicted. "Most broadcasters are sufficiently concerned about

other government agencies, like the FTC and DOJ, that they're going to operate the way they always have, which is to price stations individually and present the aggregate of the individual prices."

"It's an opportunity for some really creative thinking and packaging."

—Bill Stakelin, RAB

Guild believes antitrust restrictions will continue to bar stations from conspiring to set combined rates for the specific purpose of taking a buy away from another station. But he said even without the new rule changes, stations have been free to set their own rates individually for sale within a package.

Guild predicted, "They'll put

together packages that will have an aggregate rate. It's crucial to say it that way because if they don't do it that way they could get into trouble."

"Psychic Wall"

Divides Competitors

Guild added, "I think locally you're going to see some joint selling practices — stations with similar formats or maybe directly competitive formats getting together and trying to enhance their competitiveness with the larger stations.

"You have the psychic wall between competitors and it's going to take some rather enlightened broadcasters to be willing to share the local sales responsibilities with a competitor. The way the market works, the smaller ones will try to do it to compete, and the larger ones will monitor them to make sure they do it legally. That's what will keep the marketplace pretty clean."

NEWS BRIEFS

Burger To Mutual: Drop Dead

While the U.S. Senate began live radio coverage of its proceedings last week, don't look for the Supreme Court to follow suit anytime soon. In an exchange of letters with Mutual, Chief Justice Warren Burger has slammed the door shut on the idea of broadcast coverage.

The exchange began when Mutual asked for permission to broadcast the April 23rd debate on the constitutionality of the Gramm-Rudman balanced budget law. Burger repeatedly denied the request, scrawling on one of his replies to Mutual legal correspondent Steve News: "When you get Cabinet meetings on the air, call me!"

Mutual VP/News Ron Nessen pledged to continue asking for coverage of key Supreme Court hearings in hopes the justices "will eventually recognize the importance of allowing the American people to witness the workings of their own government."

Radio Broadcaster Named To FCC Review Board

In an unusual move, the FCC has named a former commercial radio broadcaster to a key post as a member of its Review Board. Eric Ebbesen, who joined the board this week, was President/GM of Sunshine Wireless Co. from 1977 to 1982. The company owns WKQB/Bees Raton, FL; WLQY/Hollywood, FL; WYKS/Moines, FL; and KRQK & KLVV/Lompoc, CA.

Most recently, Ebbesen was a senior partner in the communications law firm of Ebbesen & Powell of Gainesville, FL. The Review Board is critical because virtually all decisions reached by administrative law judges in comparative proceedings are appealed to the board for review.

Other Key Developments:



Otis Bowen

• Health & Human Services Secretary Otis Bowen now offers, "Housecalls," a weekly 60-second radio spot on vital health issues available to radio stations at (800) 621-2984. Bowen is a former family physician.

• Former Broadcast Bureau Chief Dick Shiben has been named Chief/FCC Land Mobile & Microwave Division.

• After months of stalemate, legislation imposing cost-of-regulation fees on broadcasters began moving quickly through Congress last week. Passage is virtually assured, but a presidential veto is possible because the measure contains public broadcasting funds opposed by the White House.

• Runoff winners of NAB Radio Board seats are incumbent Ray Seadl, KTIB & KHOM/Houma, LA and newcomers Jeff Sevnyan, Emmis Broadcasting; Lewry Mays, Clear Channel Communications; and Ronald Seck, KMMQ/Santa Fe, NM.

• The Senate Commerce Committee last week cleared the nomination of Missouri radio broadcaster Alfred Bites to be Assistant Secretary of Commerce for Communications and Information.

• Winners of NAB's AM Stereo promotion contest are KALL/Salt Lake City; KANE/New Iberia, LA; KSO/Des Moines; KXKW/Lafayette, LA; KY8M/North Mankato, MN; and WVLR/Lexington, KY.

• Competing applicant Grandbanke Corp. has been denied FCC reconsideration of the decision renewing Simon Geller's license for WVCA/Gloucester. Grandbanke at first won the license, but lost out in later court and FCC appeals.

• Chairman Mark Fowler has replaced Mimi Dawson as the FCC Commissioner in charge of the agency's national security and emergency preparedness activities. FCC Managing Director Ed Mitchell will coordinate those functions under Fowler.



PROMGRADUATION PUSH — NAB and a dozen other national organizations are in the midst of the 1986 version of last year's successful Operation Prom/Graduation, aimed at alcohol and drug-free school year closing activities. New York Yankees outfielder Dave Winfield (hatless) helped launch this year's blitz at a Washington press conference with NAB President Eddie Fritts.

Radio Update #4

HANDS ACROSS AMERICA™



Additional Good Friday Simulcast Information

Next Friday we'll celebrate the first anniversary of the "We Are The World" simulcast. To commemorate that historic event and put "Hands Across America" on a 58-day countdown to the May 25 event, United Stations Radio Networks is providing a 30-minute anniversary program free to all stations on a non-exclusive, non-affiliated basis.

USRN President Nick Verbitaky has extended the availability of the program to all interested networks, "The problem of hunger and homelessness is a universal one in our country, so I invite fellow broadcasters at the other radio networks to call attention to the Hands Across America project by participating in the March 28th simulcast," Verbitaky said.

The Radio Network Association is serving as clearing house, call Bob Lobdell at 212-573-9122 for information and affiliation.

The simulcast program, starting at 10:15 AM EST, will feature "We Are The World" and will also debut "Hands Across America," the official anthem of the human chain which will span our country on May 25th. To guarantee that every station has the song for use beyond the simulcast, USRN will feed "Hands Across America" on Satcom 1R, transponder 19, channels 14 and 15 only on the following dates and times:

• Friday, March 28: 10 past every even hour starting 12:10PM - 4:10PM EST.

• Monday, March 31: 10 past every even hour starting 6:10AM - 10:10PM EST.

To highlight your involvement in the event, consider staging activities surrounding the simulcast. These activities will help set the stage for the daily news-and-information updates, over the Hands Across America Coca-Cola Radio Network, which start the following Monday, March 31. To be a part of the largest radio network and broadcast event ever, call USRN at 212-764-3900.

Theme Parks Involved In National Sign-Ups

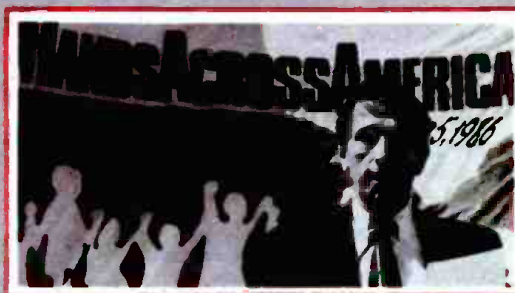
Saturday, April 19th has been designated National Sign Up Day at participating theme parks across the country. Each park will be staging special events focusing attention on Hands Across America. Celebrities

are planned to make appearances, special sign-up "Hand Stands" will be erected and the park's characters will be actively promoting participation in the May 25th event. If there's a theme park in your coverage area, this is an important event for you to tie-in and maximize attendance and sign-ups on this special day.

Major League Baseball Opening Day Activities

With the start of the 1986 season just a few weeks away, Major League teams have been asked to include Hands Across America in their opening day ceremonies. Among the suggestions made to the teams are: having all spectators/team members and officials join hands during the playing of our National Anthem; airing special public service announcements; displaying scoreboard messages throughout the game; and playing the Hands Across America theme song during the 7th inning stretch. Sign-up forms will be available to all fans.

If your station is a major league flagship or network station, be an active part of Opening Day through ticket giveaways and other baseball promotions.



New Mexico Hands Office Opens

On March 7, over 1000 enthusiastic supporters joined Governor Tony Anaya and actor Harry Dean Stanton (pictured) on the steps of Albuquerque's Civic Plaza to open the New Mexico Office of Hands Across America. All interested New Mexico stations can now contact their state office at (505) 883-5500.



To join the Coca-Cola Hands Across America Radio Network call 212-764-3900
For public relations information call Coca-Cola USA at 404-676-5077 or Hands Across America 213-556-1812

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Lionel Richie

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**Lost In The Fifties Tonight
(In The Still Of The Night)**
Mike Reid, Troy Seals

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Written For A Motion Picture

Beverly Hills Cop
Hawk, Keith Forsey, Harold Faltermeyer,
Dan Sembello, Richard Theisen

Best Contemporary Composition

Webber: Requiem
Andrew Lloyd Webber*

Best Cast Show Album

West Side Story
Leonard Bernstein, Stephen Sondheim

Best Instrumental

Miami Vice Theme
Jan Hammer

Best Rhythm & Blues Song

Freeway of Love
Narada Michael Walden

*GEMA
PRS

Data Bank Is In The Pocket



This four-in-one "Little Black Book" from Sharp Electronics features a 4K memory and fits easily in a shirt pocket. The unit's eight-digit calculator has an independent memory, all arithmetic functions, and a percent key. Functioning as an electronic memo pad, the little gizmo allows you to jot down notes, keep a list of appointments or a shopping list. Retrieve this information instantly simply by entering a letter or category.

Used as a telephone book, the unit stores up to 200 names and numbers, even addresses, and enables you to search for them by name. The data function allows you to enter virtually anything, such as a model-number list with prices, and calculate using this stored data. Entries are visible on a 24-character display (two lines of 12 characters each); prompting messages are also displayed for ease of operation. Suggested retail price: \$69.95.



Crickets' Songs Of Seduction

Shhh... Buddy Holly would probably roll over in his grave if he heard this. But University of Arizona entomologist Dr. David Langston claims that male crickets must serenade the females with a seductive song before they will even begin to think about, er, consummating the relationship.

Wireless Flash reports that at mating time hundreds of would-be suitors chirp out their favorite

macho melodies in an effort to snatch the aroused females' affections. Sounds like the last heavy metal concert we attended.

Washington Wives take note: Although many people complain that the sound of sex-starved crickets is a noise that annoys, Langston cautions that it's when the little buggers are being quiet that they're really getting in trouble.

Wedding Bell Blues

We hear a lot about marriage in the news. Either through yet another puff piece about the increase in traditional ceremonies, complete with ten-foot bridal trains, or more often through coverage of yet another pair of thrill-seekers who decided to get hitched while sky-diving. However, the cold truth is that, according to the U.S. Census Bureau, the number of married Americans dropped by eight million between 1972 and 1982.

The main reason for the decline is

that Americans are marrying later. Last year, the average age for U.S. brides making their first trip to the altar was 23 years old, which is the highest figure in this country's history. Furthermore, the average first-time U.S. groom was nearly 26 years old, itself the highest figure this century.

One major key to these wedding bell blues is that the number of unmarried couples living together has quadrupled over the past 15 years. Another is that more women are pur-

\$49.8 BILLION LAST YEAR

Teen Spending Sets Record

Total personal spending by American teenagers rose to a record \$49.8 billion in 1985, surpassing the previous record \$48.1 billion spent in 1984. According to the most-recent Rand Youth Poll, 1985's teen spending figure is nearly double the \$25.3 billion spent by American teens in 1975.

Besides buying more products than ever before, today's teens have practically doubled the number of gifts they receive in recent years. The majority of teens also select the majority of their own clothing. And since more than half of their mothers are working, teens have become significantly more involved in the family's food shopping.

Radio Medium Highest-Rated Ever

Teenagers overwhelmingly declare radio as the most effective advertising medium for reaching people their age. Of the teens surveyed, 84% cited its excellence. That's the highest score this traditional leader has ever received in the 33-year history of the Rand poll. Furthermore, the tiny monsters are said to be more influential than ever be-

fore when it comes to lobbying for parental purchases, whether these be products or services for the home or family. Among the consumer items in which teens exert significant purchasing influence are: electrical appliances, home decorations, furniture, cars, vacation sites, VCRs, choice of restaurants, home computers, and cable television.

POLLSTAR

TOP 20 CONCERT PULSE

LW TW ARTIST

- | | | |
|----|----|--------------------|
| 1 | 1 | ZZ TOP |
| 4 | 2 | RUSH |
| 3 | 3 | KENNY ROGERS |
| 5 | 4 | JOHN C. MELLENCAMP |
| 7 | 5 | ALABAMA |
| 6 | 6 | PAT BENATAR |
| 10 | 7 | AEROSMITH |
| 8 | 8 | HEART |
| 9 | 9 | LOVERBOY |
| 11 | 10 | MOTLEY CRUE |
| 12 | 11 | HANK WILLIAMS JR. |
| 13 | 12 | DAVID COPPERFIELD |
| 16 | 13 | RATT |
| 15 | 14 | KISS |
| 14 | 15 | DIO |
| 17 | 16 | TWISTED SISTER |
| 18 | 17 | THOMPSON TWINS |
| 19 | 18 | SQUEEZE |
| 20 | 19 | NIGHT RANGER |
| 21 | 20 | CONWAY TWITTY |

The CONCERT PULSE is a weekly computerized report ranking each artist by their average box office gross reported per venue. Courtesy of POLLSTAR, a publication of Promoters' On-Line Listings, (800) 344-7363, or in California, (209) 224-2631.

Why WBNS Radio's cartridge tapes sound better than yours

Columbus, Ohio Radio Station WBNS has found the permanent cure for inherent cartridge tape problems: the Harris Phase Fixer audio time base corrector.

Ron McGrew of WBNS explains, "We needed this device 20 years ago. The Phase Fixer gives us consistently clean sound on every tape in the rack. No matter how much repeat play and abuse they're subjected to,



tapes sound perfect and flutter-free. There's no high frequency loss, and phase error is totally eliminated. After several months of using the Phase Fixer, I must say that Harris, once again, has a winner."

Your programming may be flawless. But performance problems develop in every cartridge tape. Don't enter the ratings war unarmed. The Harris Phase Fixer gives you a competitive edge. For more information, contact Harris Corporation, Broadcast Group, P.O. Box 4290, Quincy, Illinois 62305. (217) 222-8200.



For your information, our name is Harris.



Ron McGrew
WBNS Radio

PRO:MOTIONS

Holmes New WB Comptroller



Richard Holmes

Richard Holmes has been upped to Comptroller at Warner Bros. Records. Most recently Director/Accounting, he came to the label in 1978 as Manager/Accounting. Prior to that he was with the State Board of Equalization from 1971-78.

PROS ON THE LOOSE

Jason Alexander — Afternoons
WKFM/Brynolise (813) 629-4240
Chris Andrews — PD WZLW/Milwaukee (414) 226-9450

Beate Austin — PD WZZR/Wisconsin (804) 226-8011

Terry Black — Production Director
KPYI & KOPR/Phoenix (602) 973-8100

Jim Bridges — Middays/Assistant
PD KPWC/San Francisco (415) 332-9070

Andy Carr — MD/Afternoons
KVBQ/Las Vegas (702) 733-8310
Kant Compton — Mornings
WKBF/Ashville (214) 475-3696

Geoff Davis — Middays WZLW/
Milwaukee (414) 353-8074

Jeff Geizer — Mornings KMBT/
Los Angeles (213) 650-3629

Ray Green — Evenings KVBQ/
Las Vegas (702) 732-7842

Doug James — Middays KVBQ/
Las Vegas (702) 734-1602

Dan Pize — West Coast Manager
Artist Relations PolyGram (213) 656-3003

Berry Pretzel — News Director
WKBR/Manchester, NH (603) 624-1673

Walt Reno — Mornings KVBQ/
Las Vegas (702) 734-8039

Stacey Rubin — Overnights
KVBQ/Las Vegas (702) 734-7956

Randy Stewart — Afternoons
WZLW/Milwaukee (414) 483-3452

Dan Weber — Nights WZLW/Milwaukee (414) 487-3488

Sindorf Manages KHMY Sales



Robin Sindorf

Robin Sindorf has been named Sales Manager at KHMY/Folsom, CA. With the station since last April, she previously served as Advertising Director for the Flying U Record Company.

Brokaw Creates Own Firm

Michael Brokaw, who had served as Sr. VP at Kragen & Company since 1979, has established Michael Brokaw Management. He will continue to represent Lindsey Buckingham, Dottie West, and Roy Thomas Baker through his new company. MBM may be reached at (213) 872-2860.

WHTZ Enlists Near

Radio researcher Stu Near has been named Director/Marketing & Research at WHTZ/New York. His background includes five years as Market Research Specialist with Katz Radio.

Tuoler Named WIL LSM

Tim Tuoler has been appointed Local Sales Manager at WIL-AM & FM/8. Leslie. The 2 1/2-year station veteran formerly held the Retail Marketing Manager post.

Foste To WQFM Sales Manager

Former WQFM/Milwaukee AE Chris Foste has been promoted to Sales Manager of the station. Foste replaces Bob Wallace, who joined KMYZ/Tulsa.

Williams New KRMD LSM



Tom Williams

Tom Williams has joined KRMD-AM & FM/Stockport as Local Sales Manager. His background includes six years with KWKH/Sheepsport, where his most recent position was Sr. AE, as well as stints with Birmingham outlets WERC and WCRF.

Feagan Manages Katz/L.A.

Tim Feagan has been upped to Manager of Katz Radio's Los Angeles office. With the L.A. office since 1982, he became Manager of Katz Radio's Houston office in 1985. Feagan succeeds Greg Nease, who was named VP/Stations.

CHRONICLE

Born To:

— WJCL/Peoria's midday personality Doug Adams and wife Gail, their second child Laura, March 8.

— WWW/Detroit personality Ken Morse and wife Jennifer, a daughter Emily Anna, March 8.

— Fortune Manager Allen Moskow and wife Rebecca of Cavell, Rutledge, and Fargnoli, a son Alexander Perard, March 8.

— WLS/Chicago MD/Assistant PD Chuck Crane and wife Tracy, a son Daniel Robert, March 11.

Married:

— WIOT/Toledo PD Michael Hughes to Mary Beth Britt, March 8.

WCBS-FM Ups Dobrow, Mason



Nancy Dobrow



Maire Mason

WCBS-FM/New York has promoted Nancy Dobrow and Maire Mason to National Sales Manager and Retail Sales Manager, respectively. Mason had been National Sales Manager with the station since 1985; prior to that she spent three years as Senior AE. She first joined CBS in 1980 as a Retail AE at WCBS-FM. Dobrow, an AE with the station since 1983, joined CBS in 1981 as an AE at CBS/FM National Sales.

HNW&H Names Herman, Combe

Hillier, Newmark, Wechsler & Howard/New York has appointed Marela Herman and Kirk Combe as Co-New York Sales Managers. Previously an AE with HNW&H, Herman has spent the past four years with HNW&H in a similar capacity. Combe has served as AE with the company since 1983. Before that he spent three years at VMI Media International as Associate VP.

Remetta Raised To WCHS LSM

Shirley Remetta has been elevated from Account Executive to Local Sales Manager at WCHS/Charleston, WV. She has been with the station since 1984; before that she was Sales/Service Manager at WVAH-TV/Charleston.

Skinner Segues To KBJO & KHTT

Rob Skinner has joined KBJO & KHTT/Ban Jose as Sales Manager of their San Francisco offices. He was most recently Research Director and an AE with KOTR/Ban Francisco.

Rosenblatt To WRKZ GSM

Jo Rosenblatt has been tapped as General Sales Manager at WRKZ (2-107)/Harrisburg, PA. Before accepting this post, Rosenblatt was VP of Media Marketing in Harrisburg, PA.

Cisnois Named SGE, Wolfgang President

Mark Cisnois has been promoted to President of Bill Graham Enterprises, Inc. and Wolfgang Records. Formerly VP/GM, Cisnois joined the company in 1975 as house counsel for the artist management division. He advanced to VP in 1979.

Lewow, Famulare To Steeplechase

Atlanta-based Steeplechase International welcomes Leslie Lewow and John Famulare as Director of Radio Promotion and Marketing & Tour Manager Director, respectively. For the past three years Lewow has been operating his own independent record marketing and consulting firm. Before that he was National Promotions Manager, Secondary Markets and ACR for Private Stock Records and Associate Director of Promotion for Epic/Parade Records. Famulare's tour management background includes work with Linda Ronstadt, James Taylor, and Steady Dan.

"Tak'n' It To The Streets (Gonna Have A Party)"

The new single release by

TONY DUPUIS & INFINITY

On your desk today!

From the album "HEADING WEST"

An album that has a little bit of everything for everyone!



ARD RECORDS
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San Francisco, CA 94110
(415) 285-3891

PRO:MOTIONS

Gordon New SHA VP



Bob Gordon

Bob Gordon has joined Sween Hackney Associates, Inc. as VP/ Special Projects and Television. He will oversee a new division that will specialize in the development of radio and television projects for SHA, Inc. clients. Before this, Gordon was Operations Manager for WTVF/Nashville.

WWDE Names Two

Pat Kinsey, a four-year ZWD (WWDE) Hampton, VA AE, has been upped to Local Sales Manager. And Barbara Heed has joined the station as Business Manager. She's been employed by various Harte-Hanks stations for the past nine years.

McGavren Guild Taps Two

Michelle Robinson has been appointed Sales Manager for McGavren Guild Radio in Seattle. She's logged four years with the company as an AE. Cortney Murray has joined the company as Regional Radio Specialist in Denver. She formerly served as Media Director for the Marx Corporation.

Strahl Joins A&M



Audrey Strahl

Audrey Strahl has been appointed Co-Director of National Publicity at A&M Records, based in the label's New York office. Most recently National Publicity Director at Chrysalis Records, she previously operated her own publicity and marketing firm, Strahl, Inc., spent two years as Public Relations Director for the RIAA, and served three years as Press Officer for Sire Records.

RCA Raises Armstrong



Amanda Armstrong

Amanda Armstrong has been promoted to Director/A&R Administration, East Coast, RCA/Arts International. She's been with RCA since 1982 as Manager/A&R Administration, East Coast. Before that she was Director of the Katharine Gibbs School in Huntington, NY.

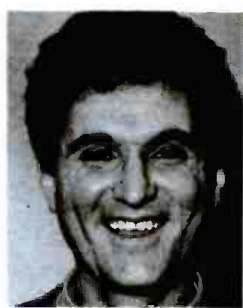
Capitol Names Tiedale



Raphael Tiedale

Raphael Tiedale has been tapped as Director/Business Affairs at Capitol Records. His background includes a partnership in the Washington, DC law firm of Davenport & Seay and a staff attorney post at CBS Inc.

Elektra Promotes Silver



Larry Silver

Larry Silver has been upped to Director/Financial Administration at Elektra Records. He joined the label in 1981 as a senior accountant, later advancing to Manager/Financial Administration three years later. Before his Elektra affiliation, Silver was a senior accountant at Atlantic Records.

CHANGES

Carlette Peters, formerly AE at WLTW/New York, joins WINS/New York as AE.

Katherine Ritchie, formerly AE for Group W Radio Stations, joins WINS/New York as AE.

Susan Carnahan and Donna Kroff join Eastman Radio Inc. as AEs.

Jamie Young, formerly with Golenbock and Baril, joins CBS/Los Angeles as Records Counsel in the Law Department.

David Duron, formerly AE at KFWB/Los Angeles, joins KNX/Los Angeles as AE.

Erin Niehus, formerly AE at WBMD/Chicago, joins WFYR/Chicago as AE.

Randy Broedus, formerly AE with the Indiana Pacers, joins KPWR/Los Angeles as AE.

David E. Lebow, formerly Sales Manager at WBCS/Milwaukee, joins KPWR/Los Angeles as AE.

Dave Edwards, acting Director/GM at WUWM/Milwaukee, was promoted to Director/GM.

Mary Jean Rafferty, formerly with Baron Tours/New York, joins WEEI/Boston as Sales Assistant.

MaryEllen Kurtz, formerly AE at WXKS/Boston, joins KSRR/Houston as same.

John Lupomech, formerly Marketing Director for Dr. Pepper/Houston, joins KSRR/Houston as AE.

John LeFaber, formerly with WLOO-WAIT/Chicago, joins WLS-WYZZ/Chicago as AE.

Lisa Sitterley, formerly with Upstate Milk Cooperative/Manchester, joins WEZO & WNYR/Rochester as Co-Op Specialist.

Susan E. Kachurak, formerly Co-Op Specialist at WEZO & WNYR/Rochester, has been promoted to AE at WNYR.

George Gressell, formerly in sales at a Rochester area advertising publication, joins WNYR/Rochester as AE.

Colleen Lynch, formerly AE at a Rochester magazine, joins WNYR/Rochester as AE.

New For 1986

Featured on WABC/New York

PERSONAL FINANCE DIGEST

WASHINGTON, D.C.

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Come one, won't you all! Available to every citizen of America, free via letter, on a non-exclusive basis. A 90-second daily program hosted by Lew Rosen. Featuring high newswomen with today's leading financial experts, including frequent visits with the editors of Money magazine. Advice on money-management for the average Joe! Call now.

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ONE HUNDRED DOLLARS



When It Feels This Good, Once Is Not Enough.

"Feel It Again"
By Honey Moon Suite
From Their
Forthcoming Album
The Big Prize

This Week's Summary:

CHR NEW & ACTIVE

88/25
27 Up Moves
17 Debuts
25 Adds

Track 9 Album 7

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

An unintended beneficiary in the **Z100/NEW YORK** delisting story (see Page 1) could be **BIRCH**, which will now by default become the chief selling tool for one of America's leading stations. Z100 is by far the largest and most influential station ever to be delisted by **ARBITRON**.

DON COX, the **106/MIAMI** personality mugged a few days after his recent "payola" cameo on NBC-TV's "Nightly News," confirmed at a press conference Monday (3-17) that four unidentified men seized him at gunpoint after his Feb. 27 show and took him to a local shopping mall parking lot. There, he said, they beat him with sawed-off baseball bats, lacerated his face with a straight razor, and injected him with a tranquilizer-laced concoction. Don, who's returned to his afternoon show after ten days in the hospital, "didn't want to know" who his assailants were and would make "no assumptions or speculation" as to the cause. "I'm not angry at anybody," he remarked, "not even these four people. I told God on them . . . he'll find 'em. I want nothing more than this investigation, in terms of Don Cox and the station, to be over with," adding, "I think I'm going to stay away from television."

WMMR/PHILADELPHIA played the **ROLLING STONES'** "Dirty Work" album Monday night and Tuesday morning (3/17-18), although the LP isn't scheduled to hit radio until March 24. On Tuesday, local CBS rep **HERB GORDON** arrived with the cease-and-desist order and a strawberry cheesecake, which was not intended to be handed to PD **TED UTZ**. Though the cheesecake didn't end up in anybody's face, it did land on Ted's desk . . . face-down. Said Herb, "You want to play dirty, here's some dirty work." In a gentlemanly move, Herb will pay the bill to clean up the mess. Ted remarked, "I just lost a few CBS phone messages that were on my desk . . . they'll have to call me back now."

RCA RED SEAL chief (and former RCA Records President) **BOB SUMMER** will be among those testifying about home taping in Congress next Tuesday (3-25). It's a new hearing of the Senate Subcommittee on Patents, Copyright & Trademarks to discuss legislation sponsored by Sen. **CHARLES MATHIAS** (R-MD). Summer is scheduled to talk about how royalties proposed by the Mathias bill might be distributed to copyright owners, and there'll also be a demonstration of the decoder system developed by **CBS LABORATORIES** to foil home tapers (R&R 1-17). Legislation opponents will also speak at the hearing.

Incidentally, **RCA RECORDS** will launch a label for its "new age" music (probably in the summer), but it won't be called **SKYLARK**, as reported elsewhere. That's the imprint being used by the company's Red Seal division for classical "crossover" releases. For the new age label, RCA staffers have been encouraged to submit suggested names, with a CD player (what else?) as incentive.

POLYGRAM's plan to boost the output and visibility of **CASABLANCA** involves the appointment of **RUSS REGAN** to Sr. VP/GM of the label. There'll be more details soon. Russ currently serves as PolyGram's West Coast-based Sr. VP/Pop Music Division.

Major airstaff shakeup at **KMET/LOS ANGELES**: exiting from mornings are ten-year vet **JEFF GONZER** and newsmen **ACE YOUNG**, who rejoined **KMET** only four months ago. Midday man **BILLY JUGGS** is gone, and late-nighter **JACK SNYDER** moves to weekends. The new lineup: **DENSE WESTWOOD** and newsmen **PARAGUAT KELLY** (mornings); **CYNTHIA FOX** (middays); **DAVID PERRY** (afternoons); **PAT MARTIN** from **KGB/San Diego** (evenings); Assistant PD **SKY DANIELS** (late-nights); and **DEIRDRE O'DONOGHUE** (overnights). On the weekends, **DUSTY STREET** exits and **PHIL HENDRIE** from **WESTWOOD ONE** joins. PD **LARRY BRUCE** says mornings will feature a "third player to be named later." Talk has it that it'll be **DEAN GOSS**, morning talent on crosstown **KRTH**.

You need a scorecard to stay on top of the calls of **METROPLEX's** FM in Washington, DC. Its longtime Country handle, **WPKX** (**KIX106**), gave way to **WCXR** a few months back when the station switched to Classic Rock. Now it's set to change yet again, this time to **WKLR**.

The bird's the word in Indianapolis, where folks say **WNAI's** planned call-letter switch to **WEAG** means the "American Eagle" will soon be flying with Country wings.

We hear that **STAN GORTIKOV's** contract as President of the **RIAA** has been renewed, and that **JIM FISHEL**, Exec. Director for the past two years, has earned his VP stripes.

Veteran Hawaii air personality **KAMASAMI KONG** (**BOB ZIX**) has joined **KKUA/HONOLULU** as PD, taking over for **BOB BARNETT**, who'll stay on the air. And the former **KKUA** morning team of **KELLY RANDALL** and **BOB COOKE** have returned. Details next week.

Advance congratulations to **JOAN LAWRENCE**, who's being promoted from Regional Promotion out of Nashville to Director/National Secretaries for **ARISTA**.

Continued on Page 18

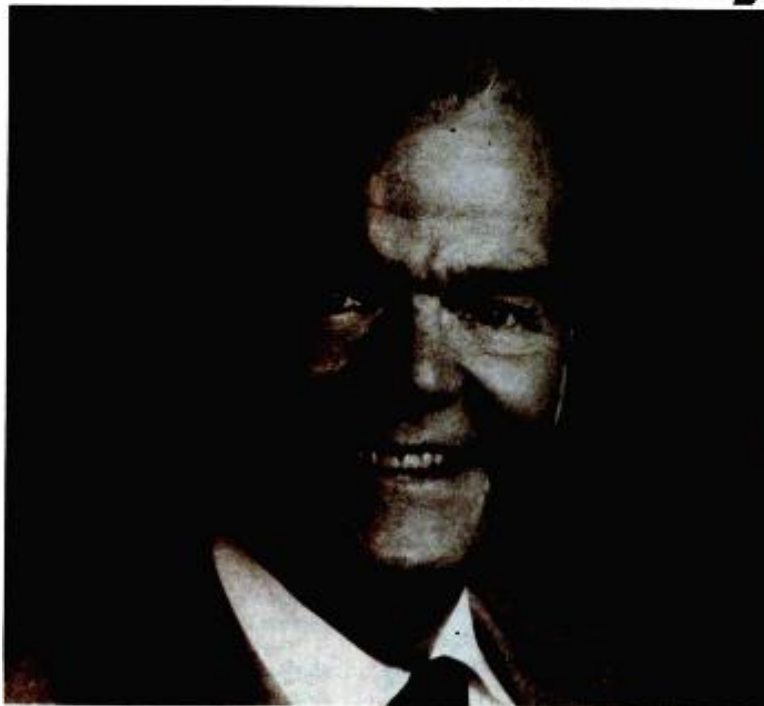
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On having the
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Paul Harvey News — 8:30a.m. Monday-Friday

And #2* - Paul Harvey News—
12:06p.m. Monday-Friday

And #3* - Paul Harvey News—
11:10a.m. Saturday

And #4!* - Paul Harvey's Rest of the Story
3:06p.m. Monday-Friday

When you're the best, it's win, place and show AND show!

abc ABC RADIO NETWORKS

* Source: RADAR, 32, Fall 1985, Persons 12+, Network audiences to Commercials within Programs, Average Per Broadcast.

STREET TALK

Continued from Page 16

Cheers to COLUMBIA's Promotion Managers Of The Year: **ALAN OREMAN** (Pop & Country), and **GLORIA BARLEY** (Black).

Hats off to WYSP/PHILADELPHIA, which has purchased the first mile (and then some) in Philadelphia for **HANDS ACROSS AMERICA** (see update, Page 1). WYSP's \$25,000 check secures it the nearly two miles of the Ben Franklin Bridge.

Fuels rush in: **KIIS-FWLOS ANGELES** and **RICK DEES** got plenty of mileage in awarding \$1000 to the service station owner with the cheapest gas. The winner was pumping petrol for a penny a gallon, sparking local media coverage and the usual assorted traffic jams.

Z100/NEW YORK picked up on the KIIS gas war idea, and at presstime morning Zoomaster **SCOTT SHANNON** had the price in Gotham down to 31 cents/gallon for a day. The station noted price drops all over the metro and planned to continue its campaign throughout the week.

What? You're still doing your show at the station? You won't find folks at home in Washington, where last month, **WAVA's DON GERONIMO** was broadcasting from Disney World. This month, **WASH's LINDA SHERMAN** reports from Budapest, followed by her morning partner **ARTHUR CROFTON**, who's in London. Finally, **WRQX's GARY SPEARS's** midafternoon show comes from, ahem, poolside in Hawaii.

The heart of rock 'n' roll is beating away in Cleveland as area stations are bringing awareness to the campaign to bring the new Hall of Fame to town. **WMJI** is presenting the "History Of Rock 'N' Roll" along with '50s sock hops. And **WMMS** is staging the "Moondog Coronation Ball II" on March 21 (the first was held 34 years ago by Alan Freed). The headliners are **CHUCK BERRY** and **ERIC CARMEN**, who's written a song for the Hall of Fame called "The Rock Stops Here."

After 15 years with **KABC/LOS ANGELES**, Sports Director/sports talk cohort **TOMMY HAWKINS** is leaving due to "irreconcilable differences." The Hawk, a former L.A. Laker and current NBA Clipper PBP man, is not expected to be replaced at KABC.

MCA RECORDS has signed a longterm worldwide agreement to distribute, promote, and market **DANNY GOLDBERG's GOLD MOUNTAIN RECORDS**.

WLUP/CHICAGO's plans were to keep **STEVE DAHL & GARRY MEIER** on ice until it acquired an AM property. But negotiations are taking longer than expected, so the duo will be on the Loop from 2-5pm temporarily. PD **GREG SOLK** estimates it'll be 60-90 days until the AM is purchased and Steve and Garry can

make the move. To accommodate the pair, some fulltime shifts were shortened.

Will there be a trade celebration of **WEA DISTRIBUTING's** 15th anniversary? The Warner/Elektra/Atlantic system was set up by **KINNEY SERVICES** in '71, with onetime Warner Bros. VP/Marketing **JOEL FRIEDMAN** as President. **HENRY DROZ** heads the company today.

Former **WXVY (V103)/BALTIMORE PD TIM WATTS** returns to B/U radio, joining crosstown **WWIN-FM** for AM drive with **LARRY WILSON**. Watts had been MD at CHR neighbor **K106 (WMKR)**.

Happy to report that the **WRANGLER "Country Showdown"** tie-in with radio has been such a success that this year **WILLIE NELSON** is getting involved, and the talent competition now also includes rock and R&B. It's now known as the "Willie Nelson/Wrangler Music Invitational." Producing and promoting the project is **SUSAN HACKNEY ASSOCIATES**.

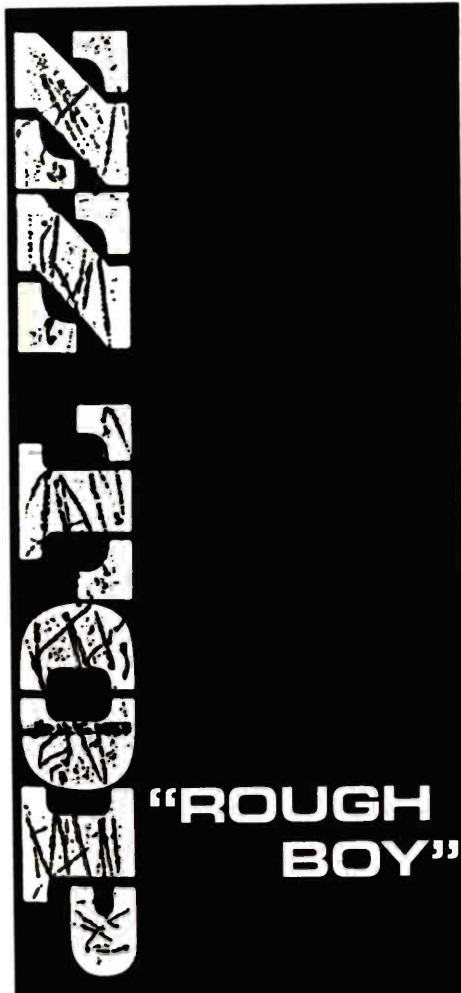
KVEG/LAS VEGAS has changed its call letters to **KFMS (AM)**. With the change comes 24-hour-a-day simulcasting, so all of the KVEG staffers were let go last week. Check "Pros On The Loose" (Page 14) for names and phone numbers.

And last Friday (3-14) was reportedly the last day for most staffers at suburban Atlanta B/U outlet **WBUS/NEWMAN**, as that station segues to **SMN's "Heart & Soul."** Landing quickly on his feet was PD **MIKE ROBERTS**, now handling mornings at downtown **WVEE (V103)**. He replaces **LARRY STEELE**, who shifts to the sales and sports departments.

OK, so you know about **CLINT EASTWOOD's** political aspirations, but did you hear that singer **JERRY BUTLER** is working to get elected Commissioner in Chicago's Cook County? Seems the Ice Man decided that after years of performing on behalf of other candidates, he might as well run for office himself. Butler's platform includes reform plans for Cook County Hospital, and he has the backing of Chicago Mayor Harold Washington. The veteran soul star is apparently not beyond breaking into song during campaign stops.

Get ready for the "first interactive rock and roll trivia program": **DENNY SOMACH PRODUCTIONS** and **NBC RADIO ENTERTAINMENT** will test your musical IQ March 25 on the 90-minute "National Rock Test," hosted by **JOE PISCOPO** and **WMMR/PHILADELPHIA** morning man **JOHN DeBELLA**.

From radio to TV goes ex-KKRR/L.A. MD **DAVE HALL**, who scored a onetime (March 22) costarring role in the CBS-TV series "Airwolf." Dave plays "Callahan," a retired L.A. cop, who unfortunately ends up on the wrong end of an arrow. Observes Dave, "My part reminds me a lot of radio."



"ROUGH BOY"

CHR NEW & ACTIVE

100/95

ONE OF THE
"MOST ADDED" CHR

TRACK

6

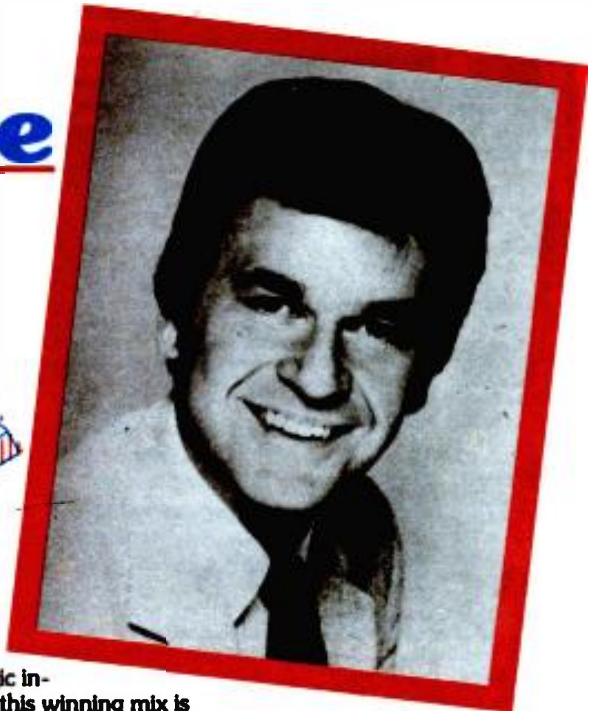
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B I O M E M O	TO	AIR DATE	TIME
	PROGRAM DIRECTORS	Wk. of 3-31	90 MIN.
	FROM	AREA CODE	NUMBER
	WESTWOOD ONE	213-204	5000
	IN CONCERT PRESENTS A SPECIAL	TEXAS BLUES EXPLOSION	
STARRING STEVE RAY VAUGHAN & THE FABULOUS THUNDERBIRDS!!			
<input checked="" type="checkbox"/> FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY			

Play Favorites!

America's favorite hits,

America's favorite host!



Sure things? There aren't many. But, play the proven winners, and you can definitely stack the odds in your favor. That's what United Stations Radio Networks has done with its hit four-hour weekly program **COUNTDOWN AMERICA** starring Dick Clark. Just try finding any long-form program that comes close to this combination:

- The CHR Top 40—the tunes your listeners have made the hottest on the charts today.
- The tremendous appeal of the best-known personality in radio, Dick Clark.
- Exclusive guest interviews with the artists at the top of the charts.
- The unmatched drawing power of the countdown format.

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COUNTDOWN AMERICA is co-produced by Dick Clark

Productions and is transmitted via satellite or disc. The program is available on a barter basis to radio stations.

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JHAN HIBER

New Summer Surveys: Start Coping NOW

Suntan oil, bathing suits, Arbitron sweeps. Which one of those items doesn't fit with summertime? Until recently Arbitron surveys were about as plentiful during the summer months as parka-clad beachcombers. However, with the ratings giant's Continuous Measurement move last fall, summer sweeps will soon be upon many of you. Let's look at how you might begin to get ready for the summer surveys hitting the top 75 markets.

From 12 To 75

The history of the summer Arbitron surveys hasn't been an especially successful chapter for the company. As late as last year only a dozen markets saw diaries mailed out in the late June/mid-September period. Meanwhile Birch was continuously rolling out its surveys every month.

Then came "C Day." The day in October last year when Arbitron, trying to blunt Birch's thrust, announced it was injecting 48-week measurement in the top 75 markets not already under Continuous Measurement. For most markets the first impact of continuous sweeps will be the arrival of the summer survey, beginning the day after the spring survey ends. The June 28 start date leads to a September 17 conclusion for what will be for most a virgin summer survey experience.

Likely Outcomes

Many ad agency folks are wondering what formats will win/lose in these summer surveys. My thoughts are framed by the experience of looking at those few markets where summer sweeps have existed and noting the trends there.

In markets where summertime means "school's out" look for three formats to have the potential to score very well. AOR, CHR and Black/Urban may see their shares climb. This doesn't mean the summer numbers are a fluke. This type of format success just means that year-round surveys will now be measuring the reality of how different demos use radio differently as the seasons change.

Likewise, we can expect to see certain formats not be at their best

in the summer standings. News and/or Talk stations, which generally do best during the winter sweeps, are not as likely to do well in the summer. Beautiful Music/Easy Listening stations might suffer the same fate, as younger demos have more available time for radios in the

"No matter how you expect your summer numbers might come out, keep in mind advertisers will be receiving Arbitrends. Be prepared."

June-August period.

One wild card that needs to be factored in when considering the summer surveys is the impact of baseball. Many AC stations carry baseball and are likely to see their numbers boosted. The evidence is strong that in markets with summer sweeps the baseball station has really flexed its muscles. Look for this to be more widespread as additional markets come under the Arbitron umbrella.

Sales Preparations

How should you get ready for the summer onslaught? From the sales team perspective here are some suggestions (depending on whether or not your format be expected to do well in the summer results).

If you expect to do well:

1. Begin to alert the ad community to the addition of a summer sweep in your area. There may be

some media buyers and direct accounts who may not have gotten the word.

2. Conduct seminars explaining how good it is for radio and advertisers to have a summer sweep. The fact that this quarter of the year and the differing radio usage habits that go along with summer is finally being measured in your area can offer more useful info to the media decisionmaker.

3. Have your national rep do research into how similarly-formatted stations have fared in the summer surveys Arbitron has done. This can help you put together a summer rate card and project how many listeners you are likely to reach.

4. Decide whether or not you'll subscribe to Arbitron. So far I've heard the summer surveys are not being subscribed to as though they were the holy grail. However, you can bet your CPMs that some stations that really shies will buy the book post-publication and will try to grab some fourth-quarter dollars. What will your station's stance be? If you expect to score well, better to buy up front and save the post-pub surcharge. If you expect to do poorly:

1. Treat the new summer sweep as though it's no big deal. We all know those crazy kids will listen more and make the results flaky, don't we?

2. Attack the credibility of the sweep. Point out that it's likely that the first time Arbitron conducts the summer sweeps the ratings firm will have difficulties in many markets. It's not Arbitron's fault, per se. Any survey done for the first time can suffer sampling vagaries, as Birch has seen in some cases too. The point is that Arbitron probably has a track record in the spring and fall in your market regarding how many diaries are needed to be sent in order to get back a usable sample. Since the summer sweep will be the first for many, though, Arbitron has to guessimate. It'll look at other past summer efforts and

Arbitron Delays Book Redesign

The major highlight of the recent meeting between Arbitron executives and ARAC (the Arbitron Radio Advisory Council) was an announcement by Arbitron that its extensive redesign of the ratings books will be delayed. According to Arbitron VP/Marketing & Sales Rhesa Beasley, "When we began digging into 20-year-old software, we found more bugs than we anticipated. As a result, we will respond to the Council's resolution and try to have the redesigned ratings reports available effective with the spring 1987 results." The original timetable for the revised books was effective with the fall '86 results due out early next year.

Other key happenings at the Advisory Council meeting involved ratings distortion and Arbitron's continued attempt to improve its response rate. The Council passed a resolution asking Arbitron to enforce its ratings distortion policy wherever applicable. In an attempt to boost response rates, Arbitron has selected Houston as a test market — effective with the summer '86 survey — for a trial of new diary placement procedures. "We are hopeful that our tests in Houston will be able to help us achieve a three or four percentage point jump in our response rates," said Beasley.

try to go to school on the content and response rates there, but each new market will be something of an experiment. That may lead to sample problems, undue weighting, and unstable estimates. Keep an eye on this factor.

3. "You wouldn't buy fourth quarter off summer numbers, when listening habits are so different." The summer results will be out in mid-October. Given that, how will advertisers use the data? Sales teams can point out that at least the summer numbers might be used to plan buys for the next summer — assuming stations don't change format or so new players come into the equation in the meantime.

Finally, no matter how you expect your summer numbers might come out, keep in mind advertisers will be receiving Arbitrends. Subscribing agencies or advertisers might try to use these updates to renegotiate schedules mid-summer. Be prepared.

Programming/Marketing Preparations

Even though the diarykeeping phase of the spring sweep hasn't begun, it's not too early to be laying specific plans for the new summer sweeps. Several months' lead time will soon be as June 28 approaches. Those properly prepared can rest more easily than those who forgot about the additional survey or chose to ignore it.

Here are some ideas when preparing for your first summer sweep:

Review what you know about the lifestyles and listening habits of your listeners during the summer. If you're hazy on these matters, begin researching these topics

now. This is the foundation for summer success.

Examine your budgets and decide how much/little you'll commit to this survey. In terms of media, TV may not make much sense, while outdoor boards can come to the fore. Promotionally, what will you do? Give away good old money, or get more creative and offer summer ski trips to New Zealand (or something in between).

What about jock vacations? Consider when/how you'll schedule-time off, given the continuous nature of the spring/summer sweep. Long weekends may take the place of two weeks at a time (psychologists say long weekend vacations are better for you anyway).

What sort of outdoor activities will your station get involved in? If you carry baseball, how will you maximize that excitement? If you are a music station, do you plan to sponsor outdoor concerts? What other recreational activities will you get involved in? (They should come from the research outlined above.)

Finally, put together an outline or calendar of weekly events during the summer survey. Make sure all key personnel are aware of what's happening.

The new summer surveys will certainly make life more interesting — or complicated than before. Review your expectations for the summer sweeps, refigure your budget if necessary, and then put your best foot forward. Maybe you husband your resources for payoff in the fall/spring surveys — or maybe the summer can be a cash register ringer for you. Whatever, adjust to this new reality — and don't forget the suntan oil.

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

Naturally we're thrilled with "Solid Gold Scrapbook's" success. But we were concerned that so many people seemed hungry for more of Scrapbook's stars, headlines and hits of the 60's and 70's.

So, for all of you who couldn't get enough of "Solid Gold Scrapbook" before, we're introducing a new format: five one-hour shows per week, Monday through Friday. With the added opportunity to stack the shows for a five-hour weekend block.

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With its new daily format, Host Dick Bartley's intriguing insights into rock & roll history, and his vast 60's and 70's library, "Solid Gold Scrapbook" can set your station apart as the "oldies source" in your market. Especially when aired and promoted in conjunction with "Solid Gold Saturday Night."

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"Solid Gold Scrapbook" is fed to stations, in stereo, via satellite or disc.

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NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

March 24-28

MUSIC FEATURES

The Weekend

March 29-30		
American Christian Countdown (BP)	John Leader's Countdown USA (CUSA)	
Farewell & Farewell		
American Eagle (DPR)	King Sheelut Flower Hour (DPR)	
Carl Perkins/Larry Leo Live/Outcasts	Horseyman Suite	
Audiophile Audition (AA)	Musical! (WO)	
National Lampoon stage test	Coltata Hala/"Top Hat"	
Countdown America With Dick Clark (US)	Musical Streetwrecks (SB)	
AIC	Tangente Drum	
Country Calendar (CW)	On The Radio (HBSA)	
Charlie Daniels/Ronnie Minkap	Ready For The World	
Country Music Countdown (USP)	Phonecta In Music (DPR)	
Ronnie McDowell	Dave	
Country Report Countdown With Ron Martin (WRA)	Playback (BR)	
Gene Watson/Habana/Slim Whitman	Profile '88 (HBC)	
Oh! Ridge Boys	Rock Chronicle (WO)	
The Countdown (WO)	Ozzy Osbourne/Robert Palmer/ Mike & The Mocheats	
Judy/Process	Rock Over London (R)	
Dick Clark's Rock, Roll & Remember (USP)	S.O.P. 2	
Norman's Horrors	Scott Miami's Ticket To Ride (DPR)	
Dr. Demonic (WO)	Post Trenchard	
Frankie Yankovic	Scott Shannon's Rockin' America Countdown (WO)	
Entertainment	Sheryl/Dream Academy/Robert Palmer	
Coast To Coast (CBSR)	Solid Gold Saturday Night (US)	
Ann Jillian/Kath Courville/Garry Delvin	Dino Ross & The Supremes	
Future Film (WO)	That's Love (WO)	
Culture Chameleon & The Waves	Arvo Irlany/Michael Nouri/Bill Withers	
Great Sounds (USP)	Top 30 USA (CBSR)	
Four Freshmen	Ladies' Night	
Jazz Show (HBC)		
Paul Winter		

The Week Of

March 31-April 4	
American Music Magazine With Rick Dees (USP)	
Mike & The Mocheats (D/3)	
John Taylor (4/1)	
Baltimore (4/2)	
Culture Club (4/2)	
Whitney Houston (4/4)	
Country Calendar (CW)	
Tom Jones (3/31)	
Mark Miller (4/1)	
Lean Russell/Benny Threemartin (4/2)	
Jan Ed Norman (4/3)	
Gal Danes (4/4)	
Country Report With Ron Martin (WRA)	
Michael Martin Murphy (3/31)	
Comedia (4/1)	
Mark Williams, Jr. (4/2)	
Gary Morris (4/3)	
Kath Willey (4/4)	
Country Today (BLR)	
Larry J. Dutton	
Earth News (WO)	
Tom Hanks/Short Parole/Lucy Weber/ Job Cryer	
Encore With William B. Williams (WO)	
1943. Dick Haynes	
Live From Gilley's (WO)	
Bayou city beats	
Metatshop (BLR)	
Metatshop	
Metatshop	
ON The Record (WO)	
BL/Robert Palmer/Berlings	
ON The Record Special (WO)	
Elvis Costello	
Rockline (GBN)	
Julian Lennon	
Shoelin' The Breeze (WO)	
Stephanie Mills/Yarborough & Peoples/ Trampas	
Solid Gold Country (USP)	
Sunny Goodminton (2/31)	
Special Edition (WO)	
State (WO)	
Star Trek (WO)	
Star Trek/Orford/Balmain	
Star Trek Profile (WO)	
SLO	

GENERAL INFORMATION

Computer Program (PRN)	
Data storage/typing measurement & disc drive	
Ed Busch Talk Show (AP)	
Secret response/what's mine (2/22)	
Gram-Audition/line (2/22)	
NBC Extra (HBC)	
Whatever happened to Tokyo Post?	
News Billing (PRN)	
Drug capsules/BI/Secret codes/teaching calls/Drugs	
Second Advice (PRN)	
Two greatest singing styles/critique	
Sporting News Report (CW)	
Bill Watters/BI/Channing Foster	
Sports Flashback (CW)	
Concerns 8/8/8, records/AL, results of the year in 1988	
Waldenbeats Review (WO)	
Carl Engel/Neil/"/The Vectors"/ "The Man Who Mistook His Wife For A Hat"	

COMEDY

Comedy Show With Dick Cavett (CW)	
High seas	
Daily Food (DCA)	
Honors desert blimp/teacher test curfew/ repeat investigations suspension update/ meeting the press	
Laugh Machine (PRN)	
Steven Wright/Patton & Martin/Galagher/ Robert Klein/Patney Dugan/Robert Woody Allen	
Party Drop-ins (ASR)	
Plus letter case/Barbara Bourbon to offer/party PSA/auditions	
Radio Hotline (ASR)	
How about editor/MI can't get through/ I've been at overall songs are the same/ by Martin	
Stevens & Grinde's Comedy Drop-ins (ASR)	
My doctor's doctor/John Amos/ Betty Lou's stenographer/ showcases/ below it or else	
United States Of America (ASR)	
Red tourist board/what's at bed/bottom of the 7 dwarfs/breakfast beer	

PROGRAM NOTES

• MJI Broadcasting has launched "The Comedy Hour," a long-form feature presenting current and classic comedy routines. The program is targeted to AOR and CHR stations, and is slated to debut April 1. "Comedy Hour" will feature such comics as Eddie Murphy, Steven Wright, Billy Crystal, Lenny Bruce, the Marx Brothers, and Abbott and Costello. In addition, MJI is producing a series of 60 daily drop-ins. For more information call (212) 245-5010.

the past; it kicks off with Led Zeppelin recorded live at BBC's Paris Theatre in 1971. "Classic Concerts" will serve as an addition to WW1's "In Concert" series, and will highlight other series such as Pink Floyd, Deep Purple, Traffic, Geese, Genesis, and the Police. For further details call (213) 204-5000.

• The BRE Radio Network has produced "The Great Starship," a new 2-hour monthly series targeted to AC stations. The program will spotlight three AC-oriented artists each week, and will look at the past, present, and future happenings in the music and entertainment industry. Call (818) 788-2331 for more information.

• United Stations has extended its successful summer series "Hot Rocks" into a regular weekly program. The 90-minute series debuts April 5, and spotlights a different artist or group along with the latest AOR and CHR hits. "Rocks," which kicks off with John Cougar Mellencamp, is hosted by WAPP/New York personality Rufus. Further details at (212) 675-6100.

• Westwood One has slated "BBC Classic Concerts," a series of new concert specials, to debut April 14. The 90-minute concert series will feature classic rock performances from

• United Stations has appointed Joseph Connelly Managing Editor/News. Connelly previously was Assistant Director/News and Programming at WTOP/Washington, and also served as Managing Editor at WASH-Washington and as White House correspondent for the AP Radio Network.

• Richard Davis has joined ABC News as a correspondent for the ABC Direction Network, following a year managing his own consumer/lifestyle news service. He previously served with the RKO Radio Networks in both London and New York.

as Manager/Sales Development & Promotion since 1984, and joined the network in 1976 as Assistant to the Director/Government and Media Relations. Reef formerly was Promotion Coordinator for the division, and also served in the network's personnel office.

Also at CBS Radio News: Stanley Gene has been named Sports Coordinator, promoted from his post as Administrative Asst. in the Research Department. He joined CBS in 1983 from Reverse Teletap, where he served as Syndication Manager.

NETWORK PEOPLE

• Patricia Lelton has been named Regional Director/Artist Relations at NBC's Seaside, covering the network's eastern region. She joins NBC from New York advertising firm Dancer Fitzgerald Sample, Inc., where she served as Sr. Media Buyer since 1984. Prior to that she was a media buyer/estimator at Eisenman, Johns & Lewis.

• CBS Radio Representatives has named Louise Hellman Steinlin Director/Sales Promotion, while Karen Reef has been promoted to Manager/Sales Promotion. Steinlin had served

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Maximizing Your Technical Resources

By Larry Ellis and Michael Wiebe

It's 3:42am, and what's left of your antenna is still glowing from the lightning strike. What do you do?

Your sales would dramatically increase if you could just improve your signal in the town over the hill by moving sites. Where do you start?

Your directional antenna drifts out of licensed tolerance, and you just saw the FCC field engineer drive by. Who do you call?

Tapping Resources

Understanding the technical and engineering resources available to you as a broadcaster is important, not only in dealing with crisis situations but also in optimizing the day-to-day operation of your station. These resources generally fall into two classes: Your in-house technical staff, employed either fulltime or on a contractual basis; and an independent consulting engineer, retained as needed to perform specialized tasks. A clear understanding of the legal and practical distinctions between your technical staff and a consulting engineer will help you make the best use of the skills and capabilities of both.

The common broadcast usage of the term "engineer" usually refers to persons employed to install, adjust, operate, maintain, and repair the station's hardware — from the microphone's mouthpiece to the tip of the antenna, and everything in between. Until recently, the FCC required an examination to demonstrate a basic familiarity with electronic theory and operational regu-

lations. With the massive deregulation of operator requirements and the elimination of the First Class Radiotelephone license, evaluation of technical personnel is left to the licensee's discretion.

The role of your station's technical director and his staff is essential to the smooth, efficient day-to-day operation of your enterprise. Their fulltime presence provides the opportunity for close cooperation with other departments to constantly improve and maintain the facilities, adapt them to meet station needs, and provide the best possible service to the public.

Technical Competence

The station's technical staff is generally the best choice for the installation of a new piece of equipment and the necessary routine equipment adjustments. Conscientious preventive maintenance by your technical staff is probably the major factor in minimizing downtime and, consequently, loss of revenues as a result of being off the air. When equipment does fail, your staff's intimate familiarity with the particular equipment installation makes them the most qualified to troubleshoot, isolate the problem, and repair or replace the hardware.

All of this, of course, assumes the competence of your technical staff. Since the FCC abdicated the responsibility to license technical staff, you the broadcaster must evaluate and select that staff yourself. Experience at other stations and formal training are helpful criteria, as is certification by recognized technical organizations such as the Society of Broadcast Engineers.

If you already have a technical director, and have confidence in his abilities, he's possibly your best resource in evaluating additional members of your technical staff. Other industry contacts, such as the technical director of another

station or a consulting engineer, can also assist you in the selection of a competent staff.

Consultant Call

For major projects, such as a new facility or significant modification of an existing facility, the skill level or schedule limitations of your in-house staff may call for the services of a consulting engineer. A consulting engineer is an individual who provides engineering expertise to the station on an as-needed basis. His assistance is usually required for the accomplishment of major projects involving frequency spectrum allocation studies, directional antenna system design, interference protection, signal propagation analysis, expert testimony in litigation, etc. Work of this nature often necessitates an intense, short-term commitment of skills, facilities and time, which is generally best suited to an outside, specialized consultant.

Qualifications for consulting engineers are defined by statutes in every state. These statutes require registration as a Professional Engineer for anyone engaged in the practice of engineering. The registration process includes specific requirements for education, experience, and written examinations administered by each state's Board of Registration of Professional Engineers.

The FCC recognizes the distinction between the technical staff employed by or contracting with the station and a registered professional engineer performing specific services for a station. References in the rules to the station's staff are usually expressed as "operator" or "chief operator," and most engineering forms have a block to indicate whether the form was completed by the "Technical Director" or a "registered Professional Engineer."

The FCC doesn't require professional registration for the submission of engineering data. Your station's technical staff can prepare and submit information required

by the FCC that's within the scope of their skills and qualifications. However, a 1974 Memorandum Opinion and Order (74-789/18434) expressed the expectation that those practicing engineering before the Commission on behalf of others (i.e., consulting engineers) would do so in compliance with state and local licensing requirements.

Complicated directional antenna design and adjustment, or involved propagation and interference studies usually require sophisticated data processing facilities beyond most stations' resources. Evaluation of factors such as optimum site selection, the analysis of measured field intensity data, or resolution of serious system problems requires engineering judgements based on formal education and extensive experience.

Realistic Investment

The oversight and coordination of major construction projects requires a broad background in system philosophy and design, as well as a clear perspective on the economic considerations involved in the facility's construction and operation to determine if the required investment is realistic. The services of a qualified consulting engineer, who becomes a temporary but important part of your management team, can contribute to the certainty of your project's outcome and the successful attainment of your particular goals.

The selection of a consulting engineer is important, since he will effectively become an extension of your organization for the project's duration. He will serve as your advisor, coordinator, and engineering counselor before the FCC and any other government or private agencies related to engineering matters, such as the FAA or local zoning commissions. It's imperative that you have full confidence in the integrity, experience, and engineering expertise of the engineer you select. This confidence will

provide the foundation for a close working relationship and the timely success of your venture.

Referrals from others in the broadcast industry, including organizations such as SBE or the Association of Federal Communications Commission Engineers in Washington, D.C. can help your selection process. Again, your technical director can often provide helpful insight in recommending a consulting engineer.

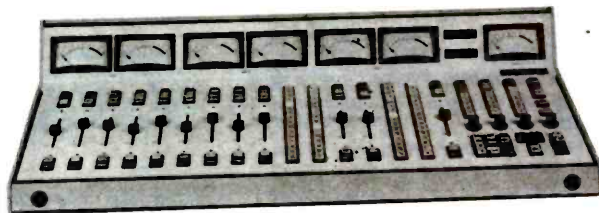
Status Seeker

It will also be in your best interest to inquire into the professional registration status of anyone you consider retaining as a consulting engineer. Some states specifically require registration for engineering related to broadcast facilities. In any event, the accountability resulting from professional registration is good insurance. For your own protection, you should verify the registration by contacting your State Board of Registration for Professional Engineers.

When facing the need for engineering work related to your station, your reliance on both the technical director of your station and the services of a qualified consulting engineer can ensure maximum success with a minimum of stress. Understanding the related but distinct roles of these two resources will help you decide which one you need and when.

Your technical staff can ensure the efficient day-to-day operation of your station and provide the maintenance and repair of equipment to produce the rest of your organization with the facilities for a successful operation. Your consulting engineer can assist you in the planning and decisionmaking, as well as in the execution of major projects, becoming a temporary part of your management team. Close cooperation between station management, your consulting engineer, and your technical staff can result in the maximum performance of your broadcasting facilities.

Larry Ellis is CEO and Michael Wiebe is VP of Aurora, CO-based Ellis & Wiebe, P.C., Telecommunications Consulting Engineers. Before entering the consulting field in 1971, Ellis was a project engineer for Ideal Basic Industries and constructed, owned, and operated an FM facility. Wiebe, who's been involved with engineering consulting since 1979, previously worked as the Base Electrical Engineer for Whiteman Air Force Base in Missouri.



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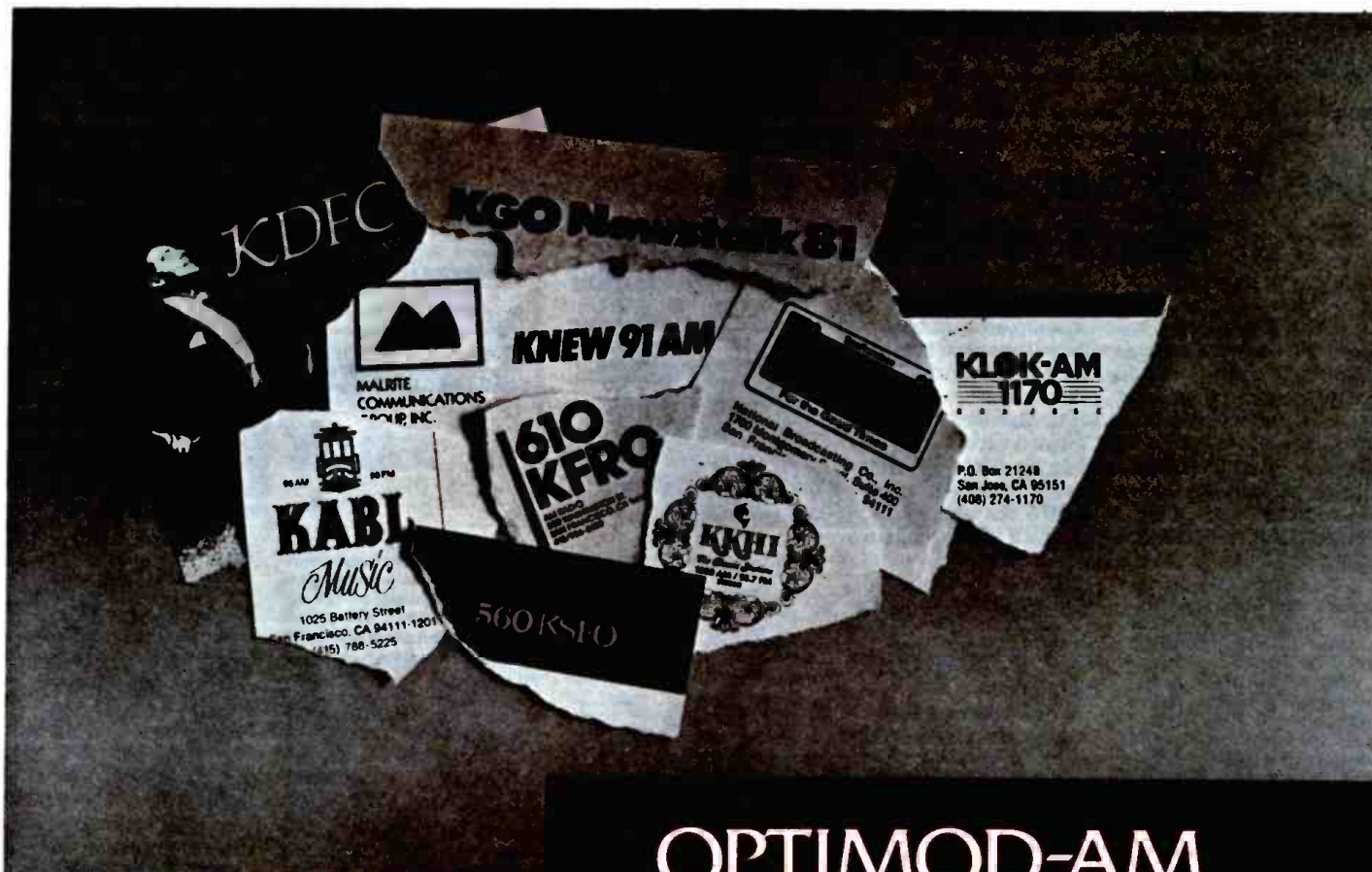
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Booth 2702 — '86 NAB Show



OPTIMOD-AM SWEEPS SAN FRANCISCO!

San Francisco's rough terrain makes clean FM reception chancy at home and next to impossible in the car. The #1 and #2 stations are both AM's: AM still counts in the Bay Area.

We're proud to report that *all* of the ten top-rated AM stations here have chosen the Orban 9100A OPTIMOD-AM Audio Processor.

They're operating in mono, in Motorola C-QUAM stereo, and in Kahn stereo—with News/Talk, Country, CHR, Urban, AC, MOR, Beautiful, and Classical formats.

In a top-ten market like San Francisco (ADI 5), most stations can afford any processor they want—and to stay competitive, they can't afford anything but the best! Most chose OPTIMOD-AM after extensive competitive tests against other processors. They were impressed by OPTIMOD-AM's *consistency*—its ability to maintain smoothly uniform tonal balance and texture from source to source. They heard its *voice quality* blow away the competition. And they listened long enough to appreciate how OPTIMOD-AM's *ideal balance* between

loudness, brightness, and fatigue can hold the desirable adult demographic quarter-hour after quarter-hour.

When you consider the FM competition, it's clear that honky, dirty, "loud-at-any-cost" AM processing just doesn't cut it anymore.

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TEACH THOSE YOU PROMOTE

How To Succeed In Your First Management Position

By Rick Ott

"What advice do you have for someone wanting to get into radio?" asked a graduate student from one of the middle rows, to whom I delivered my Standard Answer. (If you're accustomed to giving talks to non-broadcasters, I'm sure you have your own set of Standard Answers.) Since this was a research class, I hadn't expected my talk to digress from "Use Of Research In The Broadcast Industry" to "Everything You've Always Wanted To Know About Radio," but questions like the one above, not to mention "Is it true disc jockeys make a million dollars a year?" could not go unaddressed.

As it turned out, the eager student who asked that first "get into radio" question did indeed take my advice. He landed a job doing a weekend airshift at a local daytimer (part of the Standard Answer cautions against applying for the general manager's position first). In fact, Bill soon moved into a full-time position, worked for the station a couple of years, then transferred to a decent-rated FM CHR in a larger market. His hard work

paid off. Soon Bill was promoted to Program Director — his first management position. Not bad for a guy who hadn't the faintest clue how to "get into radio" just five years earlier.

End Of The Road

I ran into Bill one day recently, and I asked him how everything was going at "the smokin' hot rockin' more music flamethrower." "Oh... I'm out of radio," he

muttered in a way that indicated neither boast nor complaint. "I'm in the restaurant business now."

"Remember two things:

1. Be aware of — and be prepared to make — a few mental and operational adjustments.
2. Don't assume a promotee will instinctively know how to adjust to 'management.'"

Why had this longtime radio enthusiast changed careers after five promising years? It wasn't because of the ratings, which remained relatively steady during his administration. Rather, it was because Bill did not know how to adjust to his first management position. Consequently, he was not a

Rick Ott is President of Ott & Sneed, a Richmond, VA-based consulting and research firm. He has 17+ years in broadcasting including programming, on-air, sales, promotions, and management positions. Ott also co-owns a promotion and printing company specializing in broadcast marketing.



Rick Ott

very good manager (though he did display all of the desirable traits before his appointment). His supervisor, the station's general manager, decided the departmental disorganization, low morale, and political in-fighting were unsolvable except to the extent that Bill had to be replaced. Thus, another otherwise bright radio career came to a crashing end.

All of which could have been avoided if Bill's general manager had simply offered a bit of solid instruction and direction at the time he appointed Bill PD. After all, was it Bill's fault he had to learn how to manage through trial and error? Did the GM really think Bill was born with the instinctive knowledge required to manage? Doesn't this GM teach his seven-year-old daughter right from wrong, or does he also apply the "sink or swim" philosophy to child rearing as well?

- Display leadership but not in a condescending manner.
- Avoid the temptation to make instant, sweeping changes.
- Delegate, and learn to feel comfortable doing so.

Remember two things:

1. When an individual moves into a management position for the first time, that person must be aware of — and be prepared to make — a few mental and operational adjustments to his/her new position. Failure to understand the differences in everyday conduct that management positions require is the reason why so many recent promotees flounder in their new positions.

2. Don't assume a prospective promotee will instinctively know how to adjust to management. It's up to you to educate them, and monitor their progress. It's up to you to help them succeed, not watch from afar and hoot every time they make a mistake.

Avoiding Pitfalls

If you give your new PD or sales manager the following advice, you may keep him from experiencing most of the pitfalls in first-time management. Your station will benefit from better all-around management. You'll save another career. You'll sleep better at night. And the restaurant industry will

suffer a marked decline in employment of exiled broadcasters.

Tell your new manager to:

- Display leadership but not in a condescending manner. Treat your former peers as colleagues, not subordinates.
- Avoid the temptation to make instant, sweeping changes. Remember, others must also adjust to your new position (and its effects on them). Changes should come slowly during this initial shakeout period.

- Delegate, and learn to feel comfortable doing so. You must "let go" of your former duties if you are to grow in your management position. If you insist on doing your old job in addition to the new, you won't be doing your new job much longer.

- Choose your words carefully, especially when dealing with the people you report to and the people who report to you. Remember, a manager's words carry much greater weight than you might be used to. Too strong a language or conduct can unnecessarily hurt others as well as your respect in the organization.
- Learn to look at things in a much bigger scope. The higher you rise in position and responsibility, the more people and events are affected by your decisions. Examine the "big picture" and the many ramifications of your decisions before taking action.

- Choose your words carefully.

- Learn to look at things in a bigger scope.

- Take responsibility for problems and measures to correct them.

- Recognize others' unique talents.

- Take responsibility for the problems, then take measures to methodically correct them. Praise others for successes.

- Recognize others' unique talents. Everyone has special abilities and talents, but oftentimes those talents lie dormant because either no one recognizes them or the organization stifles their usage. As a manager, you should make a concerted effort to recognize, encourage, and utilize each person's talents and abilities to their fullest.

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HARVEY MEDNICK

A LOOK AT AMERICAN MARKETING

Promo Patterns: How Do You Compare?

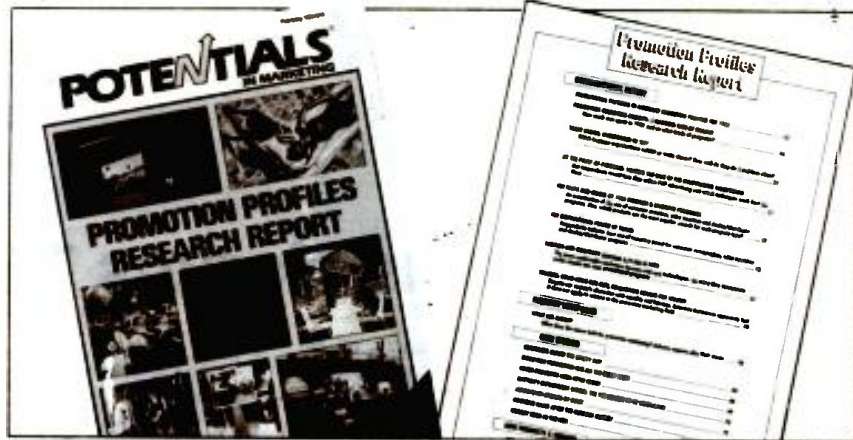
Radio marketing is an insulated practice. It has historically borne faint resemblance to prevailing industry attitudes. Part of that is, no doubt, attributable to the very nature of the communications industry and radio in particular. However, it seems that if we want to grow in influence and responsibility we should make every effort to keep ourselves apprised of what's happening in the whole field of promotion marketing. With that as our goal, I'd like to share with you some of the results of the second annual survey of promotional activities by *Potentials In Marketing* magazine.

Just in case you're not familiar with the monthly publication, *Potentials*' editorial content is, as its publisher's statement notes, "directed toward the professional interests of more than 67,000 marketing, sales, advertising, promotion, and general management executives. It is designed to inform, instruct, and communicate information on products and services of value in achieving market goals." Over the years I've found the publication extremely valuable for selecting advertising specialty items and keeping up with new developments in marketing areas.

Their Survey

The *Potentials* survey, conducted last October-November, uses a carefully selected sample of 7000 readers. They received a six-page questionnaire — an adaptation of two similar documents sent out last year — augmented by input gathered from letters to the editors. By the cut-off date in December PIM had received 1446 usable replies which represented 20.6% response rate. The majority of respondents (65.5%) were in the manufacturing area; a scant 4.7% came from the communications industry.

Although you may believe that



these results don't seem to coincide with your goals, they are the goals of the majority of our advertisers, who we try to enlist and influence with our marketing efforts. So, we are not too far off the mark by listening to what they did in 1985.

This Was The Year That Was

Take a second and review what happened to your gameplan and budget in 1985. Was it more ambitious than you ever imagined when the year started out? Did it get frozen during a spotty fourth quarter? If the answer to both of those questions was yes, then you mirrored the survey which found that the high hopes of the "Reagan Revolution" were modified by bland economic realities. In most industry categories, the number of actual marketing programs conducted in 1985, compared to those planned at the end of 1984, were off by sometimes distressingly wide margins.

Who Does It

Interestingly, the *Potentials* survey found that many promotions seem to be planned at or near the top. "Executive Management," those whose titles indicate that they establish company policy, made up 36.9% of the respondents, while "Senior/Middle Management" accounted for an additional 40.2%. The remaining 22.9% fell in the "other" category: specialists (promotion directors?), supervisors, analysts, and consultants. Sounds familiar, doesn't it?

Promotion/Marketing Budgets

Advertising Age stated, "It's possible that as much as 60% of marketing expenditures made by US companies are spent on marketing promotions, leaving the rest to general media advertising." But when the best-laid plans for 1985 collided with unexpected economic realities (a GNP downturn to a marginal 2.4%), guess whose budgets were the first to get cut? The picture for 1986 was not much better.

The primary argument being made, and it is certainly our argument as well, is that marketing promotions (our on-air contests, point-of-purchase displays, plastic cards, direct mail) do a better job of reaching tightly defined target audiences. Since they can match

specific techniques with specific objectives, marketing promotions produce measurable results, which cannot be said of most general advertising.

There was no formula for budgeting, save that 'the larger the company, the larger the budget,' with a certain caution and even retrenchment being shown among the smaller operators. The brightest spot? Marketing professionals seemed to indicate that their profession was in a process of continuing evolution with favored techniques emerging. It's clear that the general industrial world, like radio, is learning what works and is perfecting techniques in those areas.

What Did They Like?

Although some of these categories might not apply to our industry, here's what the professional marketers favored. Trade shows have grown remarkably, with a significant turn from "Showtime" to a serious marketing environment in which both the exhibitors and attendees accomplish strong business objectives. There's a selective opportunity for station booth involvement related to the show theme.

Point-Of-Purchase: They look at it as the last chance to nudge the customer into a buying decision. For us, it's an opportunity to invite a customer to become a listener by

virtue of a plastic card bin, a take-one, or registration pad.

Premium/Incentive/Travel Incentive programs: These are among the most reliable and effective forms of promotional marketing. They are based upon the manifest lack of brand loyalty. William Shaw, Director/Marketing & Promotions for General Foods, said, "Today consumers have accepted two, three, four brands of a specific brand category. There are no guarantees as to which specific brand they will choose on any given day." That could also apply to radio stations, so you should not skirt your chance to sway potential listeners to your station through an effective use of premium programs.

Looking Ahead

Most of the experts and professionals in the field who were asked for their predictions seemed to feel tie-ins were on the upswing (it ain't a sin to do an advertiser-related promotion), "Made In The USA" was increasingly important, the slide A/V show was still the industry selling workhorse, and technology in marketing tools was a promising area for real growth and benefit.

I think there's a lot to consider, and hope you found some of this information worthy of being plugged into your plans for '86 and beyond. Our thanks to *Potentials In Marketing*.

ONE YEAR AGO TODAY

- Ken Stevens GM at WYSP/Philadelphia
- Charlie Colombo President of Blair Radio
- Carl Hamilton GM at KOPA AM & FM/Phoenix
- Tom Marendorf VP/PM WAWA & WLUM/Wisconsin
- C.J. Jones VP/PM at WXTU/Philadelphia
- #1 CHR: "Material Girl" — Madonna (Sire/WB)
- #1 AC: "One More Night" — Phil Collins (Atlantic)
- #1 BU: "TI My Baby Comes Home" — Luther Vandross (Epic)
- #1 Country: "There's No Way" — Alabama (RCA)
- #1 AOR Track: "Forever Man" — Eric Clapton (WB)
- #1 LP: "No Jacket Required" — Phil Collins (Atlantic)

FIVE YEARS AGO TODAY

- Mark Fowler Chairman of the FCC
- Al Casey VP/Programming for Charter Broadcasting
- Gene Hellen PD of WWWW/Detroit
- Pete Porter PD of WQYK-FM/Tampa
- #1 CHR: "The Best Of Times" — Styx (A&M) (3 wks)
- #1 AC: "Crying" — Don McLean (Millennium)
- #1 BU: "Being With You" — Smokey Robinson (Tami/Motown)
- #1 Country: "Drifter" — Sylvia (RCA)
- #1 LP: "Arc Of A Diver" — Steve Winwood (Island)

TEN YEARS AGO TODAY

- #1 CHR: "December 1963" — Four Seasons (WB)
- #1 AC: "Lonely Night" — Captain & Tennille (A&M)
- #1 BU: "Disco Lady" — Johnnie Taylor (Columbia) (4 wks)
- #1 Country: "TI The Rivers Run Dry" — Don Williams (ABC/Dot) (2 wks)
- #1 LP: "Comes Alive" — Peter Dinklage (A&M)

DATELINES

1986

- March 27
Radio Workshop 1986
Cosponsored by RAB and Southern California Broadcasters Association, Grand Ballroom, Sheraton Premiere, L.A.
- April 6-10
National Gospel Radio
14th Annual Seminar
Radisson Hotel, Nashville
- April 8-13
Alpha Epsilon Rho, National Broadcasting Society's 44th Annual Convention
Sheraton Park Towers, Dallas
- April 13-16
National Association of Broadcasters' 64th Annual Convention
Dallas Convention Center, Dallas
- April 15-17
National Public Radio Annual Convention
Town and Country Hotel, San Diego

April 19

9th Annual Great Lakes Radio Conference
Presented by Specs Howard and Central Michigan University
University Center Building, Mount Pleasant, MI

May 2-4

2nd Annual Music Business Symposium
Ambassador Hotel, Los Angeles

May 14-17

American Association of Advertising Agencies' Annual Meeting
Greenbrier, White Sulphur Springs, WV

May 21-25

American Women in Radio and Television's 35th Annual Convention
Westin Hotel Galleria, Dallas

June 10-12

5th Annual International Radio Festival of New York
Sheraton Centre Hotel, New York



KEN BARNES

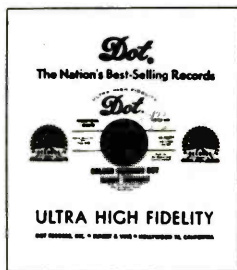
REVIVED LABELS, PT. II

Dot: Nervous Norvus To Country Service

This week, the company in the revived label spotlight is Dot, revitalized last year by MCA as a home for certain more traditional country acts. Dot, originally based in Tennessee by founder Randy Wood, later moved to L.A., became part of the Paramount organization, then was acquired by ABC near the end of its two-decade run.

During that time thousands of records were issued on Dot, so let's look at a few of them. The chief hit-makers for Dot in its early days were Pat Boone and Lawrence Welk, but the label was not bound to that type of music. Among its early hits was a 1956 rock novelty by Nervous Norvus, "Transfusion," a song with a decidedly casual attitude toward blood and gore and a narrator in constant need, thanks to frequent serious accidents, of the titular operation.

Other "new blood" on Dot in the '50s included Sanford Clark, whose "The Fool" was an important rockabilly hit and helped introduce Deane Kelly and producer Lee Hazlewood; and Robin Luke, a soft-rockabilly artist from Hawaii whose "Susie Darlin'" was a big 1958 hit. The vocal group/doo-wop classics "Come Go With Me" and "Whispering Bells" by the Del-Vikings were picked up by Dot.



Randy Newman was always a social commentator, even on his first record. Note the period Dot sleeve

Sonny Curtis, who played in the post-Buddy Holly Crickets and wrote "I Fought The Law" and the "Mary Tyler Moore Show" theme, was a Dot artist in the '50s, as were then-Memphis air personality Wink Martindale ("Deck Of Cards"); British skiffle star Lonnie Donegan, whose "Does Your Chewing Gum Lose Its Flavor On The Bedpost Overnight" was one of the first (and longest-titled) British hits in the U.S.; and the Scholars, a Texas vocal group featuring Kenney Rogers.

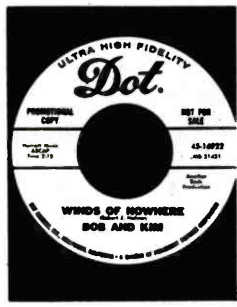
From the same Texas/New Mexico axis as Curtis and the Scholars, Dot picked up the Fireballs, gave billing to singer Jimmy Gilmer, and had a smash in 1963 with "Sugar Shack." Dot was also quite early



Arthur Alexander's "Anna" was later covered by the Beatles

on the surf sound in the wake of L.A. successes by the Beach Boys and Dick Dale on other labels. Dot had a lot of surf instrumentals by groups like the Tuffs, the Pendletons (an original name for the Beach Boys, incidentally, although this record came later), the Ramblers, and the Tarrytens, plus the two biggest instrumental hits of the period, "Pipeline" by the Chastays and "Wipeout" by the Surfaris, both picked up from small L.A. labels.

Dot also dabbled in surf vocal records, with Rachel & The Revolvers (one of Beach Boy Brian Wilson's first outside productions), the Surf Bunnies, and Lord Douglas Byron ("Surfin' Santa"). There were also many nonsurf rock instrumentals, by groups like the Viceroyes from the Pacific Northwest, Kenny & The Flemis from L.A., and the East Coast's Dartells,



Kim Carnes got her start on half of a jody dust



Lee Greenwood went through a "mod" period on Dot as part of the Mod Squad

whose "Hot Pastrami" (a revamp of James Brown/Nat Kendrick's "Mashed Potatoes") was a big 1983 hit.

Dot released Randy Newman's first record, "Golden Gridiron Boy," co-produced by Pat Boone. The label also continued to anticipate the British Invasion by issuing records by pre-Beatles UK stars CMBY Richard and Adam Faith. But once the Beatles hit, Dot was left out in the cold, its most prominent Mersey-styled artists the Limneys and a group called the Real Original Beatles.



Johnny Lee: Lookin' for hits but five years too early

After early '60s hits by Gilmer, Arthur Alexander ("You Better Move On"), and Robin Ward ("Wonderful Summer"), Dot wasn't a real force on the pop charts in the mid and late '60s. The label continued to release floods of records, however, with a number of interesting artists. L.A. Dodgers star Masaryk Williams recorded for Dot; so did, in a protest/folk-rock vein, Leon Russell. Two of the most highly-valued (among record collectors) garage rock groups of the '60s had Dot releases: the E-Types from San Jose and Atlanta's Little Phil & The Nightshadows.

Dot had the misfortune or bad timing to release a record by the Swinging Medallions before "Double Shot" became a smash on another label (Smash, as a matter of fact). In 1966 it put out a cover of "Fortune Teller" by a band called The Skopence; six months later, under the new name Strawberry Alarm Clock, the band issued "Incense & Peppermints" and it was picked up by another label.

TV star Barbara Eden recorded for Dot; Lalo Schifrin recorded his influential "Mission Impossible" theme music on the label. Also a Dot artist, on her first record, was Kim Carnes, as part of folk duo Bob & Kim. (Bob was Art Linkletter's son, and previously released a marvelous anti-protest song called "The Out Crowd.") Dot had records by Brian Hyland and Mitch Ryder past their hitmaking prime; same for Dick & Deslee. There was a single billed as the Mod Squad featuring Lee Greenwood in the late '60s that went nowhere.

As the psychedelic era dawned, Dot tried to swing with it, signing several of San Francisco's less illustrious groups: Womb, Mt. Rushmore. Also signed were a horde of groups which, in name at least, reflected the times most admirably. A sampling: Licorice Skitt, Ham-Ron Streetcar, Beethoven Seal, Celeste, the Mellow Fellows, Split Level, Cky Za, Doomsday Machine, and the Solid Gold Bubble.

In the early '70s, Dot, as part of ABC, was converted into a country label. Among its stars were Freddy Fender, Roy Clark, Joe Stampley, Narvel Felts, and Billy Crash Craddock. Also passing through were Doug Salm of Sir Douglas Quintet fame, ex-rocker Roy Head, and pre-Urban Cowboy Johnny Lee. ABC was absorbed by MCA, and Dot disappeared, only to be reincarnated in 1985, again as a country label.

Scattered Items

A few odds and ends stored up over the past couple of weeks: In the area of amazing producer achievements, the Black/Urban chart of February 21 featured one production team with records at Nos. 1, 2, and 4. Congratulations to Jimmy Jam & Terry Lewis for their format domination.

In a vaguely connected segue, the Meli's sa Mergana No. 1 B/U hit, "Do Me Baby," was Prince's most obscure single, unless you count his first, "Soft And Wet." I don't remember it showing up at R&R, but I did see it at a retail store and picked it up. Sort of an oddity.

Speaking of oddities, the Pet Shop Boys (one of whom is a former writer for top British pop magazine *Smash Hits*) are competing with themselves. Their EMI America single "West End Girls" is a new version of a song they released a couple of years ago in England and, ephemerally, here in the U.S. on the Bebecat/CBS label. Now the earlier version has been reissued.

Before his current hit and album, Charlie Sexton could be found represented on the "Wild Life" soundtrack LP with a version of the Rolling Stones' "It's Not Easy," produced by Ren Wood and featuring Wood and Keith Richards on guitars.

I got a note from Jack Randall at KAT-FM/Amarillo noting that the Dionne & Friends hit "That's What Friends Are For" was originally performed by Red Stewart on the "Night Shift" soundtrack. That was news to me, although when I somewhat excitedly mentioned it to a few other people, they responded something along the lines of "Everybody knows that, you dope!" But that's what friends are for...

A Modest Proposal

It occurred to me while listening to Wayne Jennings' current hit, "Working Without A Net," that it would make a perfect comeback song for Frankie Avalon. (Perhaps this line requires a rimshot for full effect.)

Our new Nashville Associate Editor, Katy Bee, told me the ironic story behind Rosanne Cash's "I Don't Know Why You Don't Want Me." Seems it was written after Rosanne was nominated for a couple of Grammys a few years back but failed to win any. Naturally it was that very song that won her a Grammy for Best Female Country Vocal this year.

Sad to hear of the recent death of band pianist Richard Mammel, who contributed some classic songs, lead vocals, and instrumental stylings to the group.

The Austrian Invasion? Not only is Falco at the top of the charts with "Rock Me Amadeus," but Opus gives Austria, which probably hasn't contributed an international hit since the days of Mozart himself (discounting the odd Strauss waltz or theme from "2001"), two acts in the CHR Top 40. It must be especially sweet for Falco, who saw ATF walk away with the U.S. hit on "Der Kommissar" in 1983, despite Falco having written it, released it first, and supporting it with the all-time best video produced for under \$25.00 in the brief history of the visual medium.

Another Night

Even when she was exiled from Top 40, Aretha Franklin usually did pretty well on the B/U charts. Since "Jump To It" in August 1982, Franklin has had seven Top 15 Black hits, six of which were Top 10. Four of those were #1. In CHR, however, Aretha's current run is her best since "Bridge Over Troubled Water," "Spanish Harlem," "Rock Steady," and "Day Dreaming" in 1971-72!

Franklin will be 44 on Tuesday; the following day, Diana Ross turns 42.

MONDAY, MARCH 24

1958/One of several dates on which some think rock died, as Elvis Presley goes into the Army.
 1962/"Uptown" by the Crystals is released.
 1966/The New York state assembly becomes the first legislative body to ban bootleg recordings.
 1976/The first tickets for the "Wings Over America" tour go on sale in Dallas. On the same day, Freddy Fender's remake of "You'll Lose A Good Thing" goes #1 Country.
 1978/Wonder why Steve Winwood kept silent? Spencer Davis declares the Kongs disco remake of "Gimme Some Lovin'" "one of the finest renditions of anything I've ever been associated with." The Kongs record, actually a pseudonym studio group for French disco producer Cerrone, becomes a rock hit in Phoenix.
 Birthdays: Nick Lowe 1949, Dougie Thorneon (Supertramp) 1951, Lane Lovich 1949.

TUESDAY, MARCH 25

1964/British acts make up that country's top ten for the first time ever.
 1976/Jackson Browne's wife Phyllis Major commits suicide. Much of the music on "The Pretender," being recorded then, deals with her death.
 1977/Bob Seger's "Night Moves" LP goes platinum.
 1977/CBS enters into a distribution agreement with Playboy Records, which within a year is absorbed into Epic.
 Birthdays: Elton John 1947, Michael Stanley 1948, Hoyt Axton 1938, Johnny Burnette would be 52.

WEDNESDAY, MARCH 26

1972/But they'd had such a full career already: David Bowie writes "All The Young Dudes" for Mott The Hoople and stops them from retiring.
 1976/It is reported that several Los Angeles radio stations have received letters threatening violence unless they increase their playlists by ten songs from unknown artists.
 1981/Christopher Cross Day and his homecoming concert in Austin, Texas.
 1982/The Bangles (then still the Bangee) play their first official live show at a party for *No* magazine in Los Angeles. Also on the bill are punk bands Saloon, Channel 3, and the Descendents.
 Birthdays: Steven Tyler (Aerosmith) 1948, Charly McClain 1956, Suzanne Sulley (Hustan League) 1963, Fran Sheehan (Boston) 1949, producer Larry Butler 1942.

THURSDAY, MARCH 27

1988/The John Lennon-managed band Grapetroot opens at the Albert Hall for the Bee Gees but remains obscure.
 1973/Jerry Garcia is stopped for speeding and arrested for possession of marijuana, cocaine, and LSD.
 1981/In a surprise purge at RSO, President Al Courey and 40 others — comprising 85% of the label's staff — exit the company.
 Birthday: Tony Banks (Genesis) 1950.



Aretha Franklin, Diana Ross, Lane Lovich, Nick Lowe

FRIDAY, MARCH 28

1974/Blue Swede's version of "Hooked On A Feeling" goes gold.
 1976/Genesis begins its first North American tour with Phil Collins substituting for Peter Gabriel on lead vocals.
 1977/During the heart of "Roots"-mania, Alex Haley appears on CKLW/Detroit to promote his "Vell your roots" contest.
 1980/Wendie's "Call Me" goes #1 CHR; Conway Twitty's "I'd Love To Lay You Down" hits #1 Country.
 1985/Michael Jackson's wax effigy is unveiled at Madame Tussaud's museum.
 1985/Billy Ocean plays his native Trinidad for the first time since the success of the "Suddenly" LP.
 Birthdays: Reba McEntire 1954, Robert Greenall (Flux) 1951, Rufus Thomas 1918, Millie Williams (Commodores) 1948.

SATURDAY, MARCH 29

1963/Texas Ruby, immortalized in Waylon Jennings's "Ain't Living Long Like This," is killed in a trailer fire.
 1980/Ronald Reagin sues the Bee Gees for copyright infringement on "How Deep Is Your Love" and loses.
 1983/RCA announces that it's buying into Ariete, which then drops its independent distributors to go with RCA.
 1985/Thompson Twin Tom Bailey collapses from exhaustion on the floor of his hotel room; he's flown to Paris to see his doctor, who orders him to go on vacation.
 Birthdays: Vangelle 1943, Barry Goudreau (Boston) 1951, Bobby Kimball (ex-Toto) 1947.

SUNDAY, MARCH 30

1964/The first "Mod vs. Roker" clashes are reported in Clacton, England.
 1981/RKO announces the formation of its RKO-1 and RKO-2 networks.
 1981/After Ronald Reagan is shot, KLAQ/Denver is flooded with calls from people who think the station's former announcer John Warnock is actually John Warnock Hinkley.
 1985/Steve Wonder premieres five songs scheduled for his upcoming "In Square Circle" LP at a National Association of Record Merchandisers (NARM) convention in Hollywood, Fla. (The only song mentioned by title in press reports is "Land Of La-La.") Wonder receives a standing ovation.
 Birthdays: Eric Clapton 1945, Graeme Edge (Moody Blues) 1942.

BALTIMORA

"Living In The Background"

THE FOLLOW-UP TO HIS TOP 10 SMASH!

"Good reaction already — covering all demos! I think this will be as big as 'Tarzan Boy,' which was huge here."

CHUCK MARTIN, KBW/ROSWELL

"This song truly fits the sound we're going after."

DAN PEARMAN, KEYN-FM/WICHITA

"Generating instant phones — play it, you'll see."

KEVIN RABAT, KDW/TOPEKA

"The record has a great feel to it and definitely on target with our format. We love the record!"

AL TAVERA, POWER 106/LOS ANGELES

- Q100
- KHFI
- KBFM
- WXLK
- WRQN
- KEYN-FM
- 95XXX
- WCGQ
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- WHSI
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BALTIMORA



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JIMMY BARNES

"WORKING CLASS MAN" (7-28749)

THE FEATURED HIT SONG
FROM THE SMASH NEW MOVIE

"GUNG HO"

BREAKS RECORDS WITH
FIRST WEEKEND GROSS OF

\$7,170,000!

(1150 THEATERS)

SEE JIMMY BARNES ON TOUR WITH ZZ TOP



BRAD MESSER

CALENDAR

Black Widow Lunch

The PD's job began with great promise — don't they all! But as time passed everything began deteriorating, and it became sickeningly apparent that the station had a high-speed revolving door. He increasingly began to smell blood, with a growing realization that it was his own.

Finally, the day came for the boss to take him out for what the coworkers had come to call The Standard Black Widow Lunch. Two go to lunch, only one comes back.

A few hours after his "industrial accident" the ex-PD said, in a tone that revealed he was surprised at some of his words, "I knew I should feel real worried, but as I walked out into the parking lot with my little box full of desk stuff, unemployed, all I could feel was

relief. It felt like a weight had been lifted. As I walked toward the car I was wondering about myself because here I should have been wracked with anxiety and all I could feel was relief, and the thought popped up that maybe I was a little crazy for feeling that way."

His story reminded me of the apocryphal tale about the nude man sitting on a big block of ice. Someone asks, "That's gotta feel

terrible! Why do you do it?" The ice-sitter replies, "Because it feels so darned good when I quit!"

My own opinion is that the relieved-to-be-fired PD wasn't even a teeny bit crazy. Obviously, his job situation had become tense and wasn't providing happiness for him or for his former employer.

There's a folk saying that applies to a person enmeshed in a tense back-and-forth love affair or a rocky marriage. Is it also valid in the ex-PD's situation? The saying is, "If you're not happy with it, and you're not happy without it, you're better off without it."

Philippines Granted Independence

MONDAY, MARCH 24 — President Roosevelt signed a bill in 1934 making the Philippine islands an independent nation as of July 4th, 1946. The nation's 7100 islands have a total land area of 115,831 square miles, just a little bit larger than the state of Nevada.

The U.S. Mint issued its first Kennedy half-dollar coin in 1964.

Draftee Elvis Presley reported to the Army in 1958 and, after getting the standard G.I. haircut, was quoted as saying, "Hair today, gone tomorrow!"

Birthdays: Actor Robert Carmel 32. Baseball vet Denny McLaugh 42. First 4-minute mile runner Dr. Roger Bannister 57. Actor Steve McQueen born 1930. Robber Clyde Barrow (Bonnie & Clyde) born 1909.

King's Marchers Reach Montgomery

TUESDAY, MARCH 25 — The Selma-to-Montgomery civil rights march ended 21 years ago (1965) as Rev. Martin Luther King Jr. and some 25,000 followers converged on the Alabama state capitol, demanding registration of black voters. (In 1965 the radio show "Amos 'n' Andy," on the air since 1928, was pulled from syndication because of protests against its stereotyping of blacks.)

NCA made the first commercial color TV sets in 1954. British flier Nicolas Altamada bailed out of a crippled bomber over Germany in 1944 and survived an 18,000-foot fall without a parachute when he landed in deep snow.

Full moon.

Birthdays: Ellen John (Reginald Kenneth Dwight) 39. Paul Michael Glaser 43. Aretha Franklin 44. Anita Bryant 46. Gloria Steinem 52. Ex-astronaut Jim Lovell 58. Howard Cosell (Howard Cohen) 66.

Women Drivers Outlawed

WEDNESDAY, MARCH 26 — Traffic was a drag even in the days of the Roman Empire. In a dubious attempt to make the roads safer, on this date in the year 206 BC, Rome passed a law against women driving chariots.

In 1985 the Supreme Court ruled that a school teacher can't be fired for advocating homosexuality. President Carter's Camp David Accord was reached in 1979 with the signing of the Egypt-Israel peace treaty.

Fifteen years ago East Pakistan gained independence and became Bangladesh (1971). Dr. Jones Salik announced a successful polio vaccine in 1953. Ludwig Van Beethoven died in 1827.

Birthdays: Teddy Pendergrass 36. Viold Lawrence 37. Diane Ross 42. Reporter Bob Woodward 43. Writer Eric Jong 44. James Caan 47. Hoyt Axton 48. Alan Arkin 52. Leonard Nimoy 55. Robert "Bob" Elliot ("Bob & Ray") 63. Gen. William Westmoreland 72.

Worst Aviation Disaster

THURSDAY, MARCH 27 — The world's deadliest airplane disaster occurred nine years ago when two Boeing 747s collided on the ground at Tenerife in the Canary Islands (1977) killing 581 people. (The worst single plane crash was the Japan Airline tragedy in which 520 were killed on August 12, 1985.)

Cosmonaut Yuri Gagarin became the first man in space in 1961; on this date in 1968, he died when the jet fighter he was piloting crashed into a pine forest near Moscow.

One year ago the Supreme Court restricted the use of deadly force by police, ruling they have no right to shoot a fleeing suspect unless he is armed or dangerous (1985).

The wine corkscrew was patented in 1960. Kerosene was patented in 1855. Florida was discovered by Ponce deLeon in 1513.

Birthdays: Michael York 44. Cale Yarborough 47. Sarah Vaughan 62. Ex-Secretary of State Cyrus Vance 69. Novelist Budd Schulberg 72.

GOOD FRIDAY

FRIDAY, MARCH 28 — The panic over interest rates approached its peak six years ago when the prime rate was raised to 19.5%. That was the 12th increase in only three months (1980).

Sixty-one people died and over 1000 were injured when 24 tornadoes hit North and South Carolina in 1984.

The worst commercial nuclear accident occurred seven years ago at Three Mile Island, Pennsylvania, when a cooling system failure caused damage to the reactor core and allowed the release of radioactivity into the air (1979).

In 1915 Emma Goldman was fined \$100 for making a public speech in New York City in which she mentioned the then-forbidden subject of contraceptives.

Birthdays: Actor Ken Howard and basketball pro Richard "Rick" Barry are 42. Actor Dirk Bogarde (Derek Van den Bogarde) 55. Ex-presidential advisor Zbigniew Brzezinski 58.

Saturday (3-29) Last U.S. troops left Vietnam 1972. 15th anniversary Charles Manson handed life sentence (1971). Earl Campbell 31. Walt Frazier 41. Eric Idle 43. Pearl Bailey 68.

Easter Sunday (3-30) 5th anniversary Reagan assassination attempt (1981). 10th anniversary Supreme Court ruling prohibiting homosexual acts between consenting adults even in private (1976). U.S. bought Alaska from USSR in 1867.

Birthdays Eric Clapton 41. Warren Beatty 49. Billy Carter 49.



ADAM WHITE

RECORDS

NICE WORK IF YOU CAN GET IT

Servicing Radio With The Compact Disc

R&R's special report on digital technology last month included comments by programmers about the quality of compact disc service from record companies. That service, of course, falls far short of the level sought by broadcasters and labels alike, and most stations into CD have recognized that, say, deals with local retailers yield better results.

I've talked with a number of people at different record companies, who say that across-the-board promotional service probably won't improve much before the end of this year or early next. New CD manufacturing facilities are at various stages of development in the U.S., but not sufficiently advanced to make a big difference to supplies soon.

Meanwhile, consumer demand for compact disc players and discs increases exponentially. The Electronic Industries Association estimates that 850,000 CD players were sold to dealers in 1985, and projects that 1.5 million units will be sold this year. The RIAA will shortly release data on the number of CDs shipped to retail for all of 1985. That figure is expected to top 15 million — and could be much higher.

The problem of promotional service is most acute for AOR, AC, and CHR stations, right? Labels are more organized when it comes to Classical stations, since this music was the first to fully exploit the digital disc's capabilities. Likewise, Jazz outlets have the advantage of dealing with record companies — especially the smaller (and/or primarily jazz-oriented) ones — whose commitment to CD was early and intense, and who have seized the configuration's opportunities.

"We have what you might call a bad reputation among larger record companies because we give a lot of CDs away for free, where they can't," says Windham Hill VP/Promotion Jeff Helman. As the

label received its CD supplies, he explains, a specific quantity of each title (usually around 30 to 40) was set aside for promotion. "We would just send them out gratis to key stations playing the particular release. As a small label, we need to do whatever we possibly can to create this extra excitement."

Airplay Longevity

"As a result, sometimes we got three or four extra weeks' longevity in airplay, and the feedback from the stations was wonderful." The ever-difficult supply problem has made it harder to continue the service lately, Helman acknowledges. "But we do want to set up a system where we can get between 30 and 50 CDs for promotion and, obviously, that's filling about an eighth of the requests we get."

"The real goal, of course, would be to provide CD service to the best of our ability to all the stations that can use it. But that's unrealistic right now. So we feel the combination of providing promotional copies to some stations, and offering a good discount rate to others, is the best way. The company's first call is to all the retailers who are backlogged 40,000 or 50,000 per release, says Helman. That accommodation price in Windham Hill's case is \$6 per CD, with a limit on quantity. "Given the manufacturing situation, there has to be a cap on it. I can understand exactly why a company the size of CBS has to say no. We obviously don't get the volume of calls that the majors do."

And how does CBS handle compact disc requests from radio? The company's classical Masterworks division has an arrangement to provide stations with discs at \$7.50 apiece, according to a spokesman. But he says there is currently no equivalent service for non-classical product. And it's corporate policy not to supply stations for free.

Other majors have similar edicts, which clearly put pressure on the front-line promotion troops who want to service important programmers and stations at no cost. As a result, some AOR and CHR promotion execs get "creative" in obtaining copies — for example, via foreign affiliates. "I've been trying to service a good chunk of

radio that way, with a good level of success," says one, estimating he's been able to service around 150 AOR/CHR stations with certain new releases.

Corporate Policy

At Elektra/Arylam Sr. VP/Marketing & Promotion Mike Bone notes, "We're not allowed to send CDs to radio on a promotional level as a matter of corporate policy." The label can supply stations at an accommodation price, but he seeks the help of other interested parties; i.e., artist managers, "because I've got to find a way to get discs to the appropriate stations" at no cost. That might involve getting a manager to buy a quantity of CDs of a specific E/A title at the low trade price, and then distributing them to radio.

Bone thinks that supply difficulties may ease in the fourth quarter, "and maybe in the first quarter next year, we'll be in a position to have as many as we need" for promotion. He adds, "Our managers have been very helpful, and radio has been surprisingly understanding. We haven't had anyone kick and scream that much, once you've explained why it's the way it is."

That CD availability won't dramatically improve through the rest of '86 is an opinion also held by Harry Leak, VP/Compact Disc Marketing for PolyGram. "We don't think the difficulty will be alleviated much until next year," he says. "Till then, everyone can appreciate that our retailers get first priority."

PolyGram was involved in the development of the laser-read discs (through European Philips) and the multinational has its own production facilities in Europe. But Leak says the U.S. company still doesn't have sufficient quantity to supply radio gratis. There is an accommodation price — \$6.50 per disc — that has been in effect for about a year, he adds. PolyGram has approximately 1500 titles on CD, of which two-thirds are classical releases.

One label that's received good notices from radio for a more liberal CD approach is Chrysalis. VP/Promotion Danny Glass says he and Director/National Album Promotion Kevin Sutter "sat down about a year ago when we got our first CDs in the office, and said we'd be insane not to excite radio with these discs." He elaborates, "First, giving one or two CDs to stations eliminates their calling us six or seven times to replace scratched, warped, or used al-

Trade Story



Since most people in the record industry use the word "product" to describe music at least twice a minute, perhaps it's surprising that no one has employed the "generic" idea before now. I'm talking about the new PIL (Public Image Ltd.) project from John Lydon. His new album is called, uh, "Album," and the tape is tagged "Cassette."

Not renowned for good relations with record companies in the past, Lydon has received enthusiastic support from Elektra for this concept. Aside from the generic packaging applied to the record and cassette, E/A's creative services department, under VP Hala Hillgrin, has produced a poster with graphics reading just that, and trade advertisements which display the word "Ad."

"We've got retailers falling right into this campaign and loving it," says Hala, "and putting up in-store

displays that say 'Display.' We're using it in every possible situation we can." At the beginning of the video, he continues, it reads ... well, you know. And in promotion, giveaways to college stations have featured generic cigarettes and other like products.

Finally, notes E/A Sr. VP/Marketing & Promotion Mike Bone, "Spin magazine called up and wanted to ask John some questions about this record. His response was 'fuck off,' which is pretty much what you'd call the generic John Lydon interview."

bums. So you save money right there. Secondly, our records sound better on compact disc. The industry spends more and more money making albums, and yet we give music to the consumer on a piece of black vinyl, which is not the best quality they can have."

Mutual Advantage

Glass says the label maintains a master CD promotional mailing list that's around 145 AOR/CHR stations at present. "Our regional marketing/promotion people submit names to me for approval, but I've never failed to approve any station. Also, I have people on the list whose stations don't have CD capability, but where the programmer has a CD player at home. Listen, when you're dealing with acts like Go West and Icehouse, you want them to be heard on digital.

"A lot of stations will pre-sell or back-sell the fact that what was just played is available on CD. It's another way of highlighting the product, and it really does complement the promotion commitment. Stations need it, we need it. It works to our mutual advantage," concludes the Chrysalis VP.

Indeed Records isn't quite as expensive, but President Charly Prevest says that with certain artist development projects, stations are serviced with the compact disc

after the music has been playlisted. "We did that with the Robert Palmer album," he explains, "servicing every AOR that added it with a complimentary CD. That's not something we'll do every time, but it is a tool for important projects. We're going to do it with the Waterboys, for example, because they're an act that's our future."

Record companies employ a variety of other CD promotional plays. One prominent label, for instance, has been sending selected releases on compact disc to its AOR mailing list. RCA, which presently offers discs to radio on a trade-price basis, says it'll shortly be reviewing that approach — presumably to become more liberal.

Then there's the case of the label which reportedly got better CD supplies after one of its artists agreed to appear in digital audio equipment commercials. That may not relate directly to promotional service, but it does show how the industry uses fancy footwork to fulfill the compact disc promise, which benefits everyone in the long run. Meanwhile, I'm interested in hearing your opinions and ideas about CD service, especially if they help label promotion and marketing people perform a modern-day equivalent of the Biblical loaves-and-fishes trick.

RPM

At the beginning of the year, Columbia released a "casingle" of "I'm Your Man" by Wham, with the same three mixes that appeared on the vinyl 12-inch and the same list price equivalent (\$4.98). The tape sold 40,000 pieces — sufficient to encourage more releases in this configuration, according to CBS, although nothing is currently scheduled. Last year, Chrysalis issued a casingle of Paul Mercadante's "19," featuring various versions of the tune; there have also been similar experiments from dance-oriented labels.



JOEL DENVER

CONTEMPORARY HIT RADIO

FIRSTHAND FROM JAPAN

Radio In The Land Of The Rising Sun

Last month, at the request of CBS/Sony, I was invited to speak at its first-ever Japanese FM Broadcasters Convention in Tokyo on March 1. Since FM broadcasting in Japan is still in its infancy, the purpose of the meeting was to expand Japanese managers' and programmers' knowledge about successful American radio.

Only 21 FMs

The convention was a first-class affair. Forty FM broadcasters, representing all 21 of the independently-owned FM stations in the country, gathered for a full day of meetings, video presentations, and a cocktail party at the Keio Plaza Hotel.

Japan is divided into "prefectures," what we might call states in the U.S. There is a total of 47 prefectures; plans eventually call for one independent FM station in each. That takes big money, however, and the government is loaded with applications from many financially sound would-be broadcasters. I'm told the decisionmaking process is slow and full of red tape.

There's also another problem. Because only one independent commercial FM outlet is available in each prefecture (there's also NHK, a government run facility dedicated primarily to News/Talk and cultural programming), the stations are trying to serve everyone. According to each new biennial ratings report, however, the stations are serving fewer and fewer listeners. And, to some extent, they are simply duplicating what's already available on AM.

Programming Blocks

Why? Because FM radio is block-programmed. Some shows only last as long as 15 minutes, with few going past an hour or two with the same content. (See the programming schedule sample in "FM Yokohama Challenges The System.")

For example, you can start your day with news. By 7am you're listening to classical music and at 7:30 segueing into oldies. Then you move into talk and cooking at 9am, with some Japanese AC music and what a soap opera or two carrying you through midday. As the afternoon progresses, you'll hear American oldies, then, finally, some Japanese and Western CHR music. During the dinner hour on FM Tokyo there's an educational block until about 8:30 every evening.

Each of these feature blocks or shows are individually sponsored on FM. Selling time this way gives the advertiser a tremendous amount of clout in terms of program content. In other words, if the

client doesn't like it, then it doesn't air on the show. In one particular case on FM Tokyo, JAL Airlines sponsors a large block of good music programming called "Jet Stream." JAL even has its own studio at FM Tokyo for this program which, I'm told, is tailored to the client's specific musical tastes.

AM radio, with four privately-owned facilities in Tokyo, consists mostly of news, talk, and a variety of feature programming devoted to all types of music. Again, there's very little in the way of a defined direction. The only real source for Western music on AM is the block-programmed FEN (Far East Network), which is part of AFRTS (Armed Forces Radio & Television Service).

This "programming potpourri" makes it very difficult to attract listener loyalty. And the record companies are even more frustrated. Their sales are declining as well because of the scattered opportunities to expose new music on the radio. The labels also have a great deal of problems with record rental outlets, which cost them many dollars in revenue.

Youthful Mindset

Japan's geographic size is similar to California's, but population-wise you're looking at a little over 110 million people. And most of that population is very youth-oriented. All you have to do is look around and see that what's being advertised is aimed at youthful psychographics.

TV is advertising's heaven. It's also mind-boggling. The most popular unit is the 15-second spot. You can watch the tube and be bombarded by ten or more of these in a set. Most of the advertising is centered on cars, stereo equipment, perfumes, cigarettes, sodas, beer, clothes, and candy.

Television is also the main source for exposure to new Japanese and Western CHR releases. And yes, they have their MTV, thanks to Asahi Broadcasting. But it's broadcast during limited hours. Japanese record execs feel the urge to buy records is weakened by videos because they destroy the theater-of-the-mind images radio constructs. They speculate that if radio was the primary source for music, video would then become a good support system.

"Given the Japanese people's marketing expertise via TV and other alternatives, it's perplexing that radio has fallen so far behind."

The sides of buildings are another popular advertising venue. There are flashing signs everywhere calling attention to various consumer goods. The Japanese not



Jon Kabira translates for me at the convention.

only post print material on the walls of subways and trains, but there are ceiling hangers and smaller four-color pieces which attach to the rings you hold on to while standing - not an empty space in the house.

Given the Japanese people's marketing and merchandising expertise via TV and other alternatives, it's perplexing that radio has fallen so far behind. Those I've spoken with on the subject cite monopolistic tendencies at the advertising agency level and, par-

ticularly, radio (see "Let's Play Monopoly") as the reason.

Poised For Growth

In an effort to stimulate programming ideas, convention attendees were eager to hear how radio works in America. The GMs and PDs were interested in how we sell spots on radio in clusters versus whole blocks of time. Many were also curious about popular radio personalities and the role they play in a station's success.

Continued on Page 36

Let's Play Monopoly

Nothing is more frustrating to those with a progressive spirit than to be bound up in a system which makes growth costly and almost unattainable. That's one of the reasons behind the problems plaguing Japan's FM broadcast industry.

Most of the 21 commercial FM stations are relatively new, so they are still trying to find their way. As a result, many of them look to FM Tokyo as a role model. Unfortunately, it appears this role model might be keeping the other FM stations in radio programming's dark ages.

When it first went on the air, FM Tokyo made some programming concessions to the government in order to get its license. A good example is the nightly two-hour educational programming block. It also adopted the practice of selling time in blocks, which gave the sponsors a tremendous amount of power over the programming.

FM Tokyo also started a network. It provides between 30%-40% of the programming for most

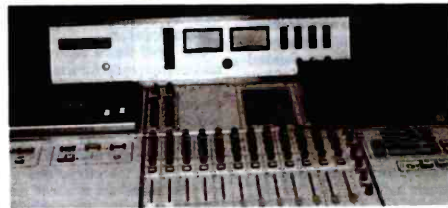
of the other commercial FMs in the country (with the notable exception of FM Yokohama). This certainly cuts down the stations' operating costs, but does little for local needs.

Hands Tied

So, following the pace set by FM Tokyo, the advertising agencies (there are a couple which control the bulk of the radio business) are locked into buying or sponsoring



This newly-developed omnidirectional mike sits on the table, making guests' "mike fright" a thing of the past.



State-of-the-art console. At upper left is the CD controller. In the center is the recessed keypad. It activates the digital NEC commercial computer, virtually eliminating the need for cart machines.

blocks of time versus spot sales. For a station to buck the system, it would require a sizable amount of monetary support to go without sponsorship until such time as this new method of programming could be proven successful. Then, too, it might take more than this to tear down the walls of such a time-honored system.

Most of the programmers I talked with in Japan felt their hands were tied by the system. There's very little in the way of on-air training for disc jockeys or announcers. And a farm system to develop personalities simply doesn't exist.

Many of the most popular radio personalities also earn exposure on TV and in the movies, or are recording superstars. Broadcasters are afraid, it would seem, to put an unknown on the air and let him develop a personality and following. Why? Simple: the advertisers' clout.

Electronic Wizardry

I was given a tour of FM Tokyo. Without a doubt, it's the most high-tech radio station I've ever seen. Most of the music is on CDs, and the station's just about fired up by a new NEC computer system, which makes cart machines almost obsolete. Using digital processing, the computer can store a total of seven hours of programming on microchips. Soon, all the commercials will be loaded. Then all the engineer will have to do is call it up using the recessed keypad in the middle of the board, and the spot is on the air.

In addition to the state-of-the-art equipment, FM Tokyo houses a 300-seat concert hall and a fully staffed dining room. It's truly a showcase of style, elegance, and electronic wizardry. My thanks to Makoto Chiba for showing me around.

RECORD OF SUCCESS



Hold everything!

Before you sign that DJ with the terminal adenoid problem . . . before you schedule that talk by the president of The Begonia Growers Club . . . ask yourself:

"Wouldn't I rather have Rick Dees?"

Of course you would. There are those who'd kill for the chance to sign the powerhouse personality with the most successful track record in CHR.

But violence is totally unnecessary. He's yours for the asking. For one solid hour, every day, Monday through Friday, on AMERICAN MUSIC MAGAZINE STARRING RICK DEES.

AMERICAN MUSIC MAGAZINE STARRING RICK DEES brings you the ingenious, irrepressible Dees and his zany cast of thousands (or is it tens?) of comic characters.

Rick plays all the most requested hits from the artists and groups at the top of the charts—many of whom drop by for impromptu rap sessions. Rick rounds out the show with the latest news about concerts, tours, videos, and other goings-on in the glittering world of rock.

No wonder stations consistently report they get their highest day-part ratings with AMERICAN MUSIC MAGAZINE STARRING RICK DEES.

Call today to find out how to get the most successful—and the funniest—personality in radio working for your station. Rick Dees. He'll have you laughing all the way to the bank.

AMERICAN MUSIC MAGAZINE is available on a swap/exchange basis to radio stations in the top 170 Arbitron rated metro markets.

For national sales information, call United Stations Programming Network in New York at (212) 575-6100.

For station clearance information, call United Stations Programming Network Affiliate Relations Department in Washington, D.C. at (703) 556-8870.

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CONTEMPORARY HIT RADIO

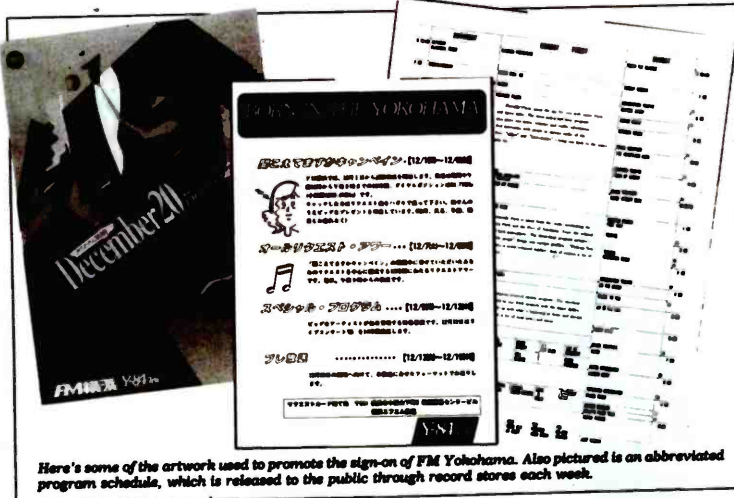
FM Yokohama Challenges The System

No growth is ever attained without a challenge. And no challenge is ever met without growth. The two go hand-in-hand. That's how FM Yokohama (JOTU at 84.7 MHz) General Manager Takashi Mizuno and PD Susuma Tomoda view their course.

FM Yokohama signed on December 20. The young station has already started to buck the system by becoming the first commercial FM station not to join the FM Tokyo Network.

Local Programming Development

Although it's being pressured to follow the system, FM Yokohama is determined to change the course of radio history. Rather than become just another outlet carrying large percentages of network programming, it has its heart set on developing its own, locally-oriented programs. Although FM Yokohama



Here's some of the artwork used to promote the sign-on of FM Yokohama. Also pictured is an abbreviated program schedule, which is released to the public through record stores each week.

is currently biting the bullet as it costs many yen in unsponsored airtime, there are a lot of people

who are in its corner.

The record companies are thankful that most of the programs

already carried on the station are music-oriented — more so than any other FM in the country.

Whether or not the station's efforts at combining Japanese and Western CHR music in key dayparts are successful won't be known until June when the ratings results are available.

Fiscal Impact

Not only will this be a test for advertisers, but it could seriously shake up things at FM Tokyo. You see, Yokohama isn't all that far south from Tokyo, and there is a large amount of signal overlap. Interestingly, it's the only such overlap that exists between two commercial FMs in Japan. (By the way, there are plans to put a second commercial FM on the air in Tokyo within the year.)

Many people are monitoring this battle to see if the free-spirited programming efforts of this fledgling FM can open doorways and serve as a new role model for Japan's FM broadcasters. If successful, the station's fiscal impact could strike a positive note for record labels, advertisers, and other FM radio station operators.

JAPAN

Continued from Page 34

Each of my fellow R&R music format editors recorded a short overview of their stations, and then segued into short aircheck clips. Playing these launched a discussion about DJ, MD, and PD duties. That was followed by questions about demographics, format design, music research, consultants, the relationship between radio and record people, and how stations promote themselves.

Progressive Revolution

Obviously, Japan's commercial FM broadcasting system won't change overnight. It will take commitment, dedication, and a pioneer attitude from managers and their programmers. The enthusiasm generated at this convention, however, indicates that Japanese FM radio is on the edge of a progressive revolution.

A special thanks-for-your-hospitality goes to CBS/Sony Records, Inc. President Toshiro Osawa and his wonderful staff, including Kazuo Hirai, Katsumi Nishimura, Namihiko Sasaki, Tai Ohnishi, Yujii Takahashi, Jack Isomura, Merishita Aki, Jack Matsumura, Nerio Nonaka, and Toshiaki Hirase (local Tokyo record rep). Extra special thanks to Jea Kabira, my interpreter and all-around good buddy.

MOTION

Johnny "The Mad Hatter" Hatt, aka Dr. Johnny Fever, exits WNFV Daytona Beach for afternoons at KFRQ/San Francisco. He replaces Tom Parker, who's now at an undisclosed Portland station. Also new at the "Big 610" is Russ "The Meeeee" Byrnes, a legendary Bay Area personality who's now doing Sunday nights.

Doog Allen, now known as **Doog Brown**, is doing afternoons at KSEZ/St. Louis, IA. The new lineup for

POWER 99.7 (WARM-FM)/Atlanta is: Morning man **Lee Thomas**, midday man **Assistant PD George Mendel**, PM driver **PD Steve Davis**, **Mel Cargle** 6-10pm, **Klea Matthews** 10pm-2am, and **Frank Asayes** overnight.

Alex Stone, most recently at WHTT/Boston, is named PD at **WNK/ Ft. Meyers**, and midday personality **Marty Berger** is upped to MD ... **KHBO/America** dumps AC for CHR with new calls **KAKS**. The signal gets a boost to 100kw under Operations

Manager/morning personality Peter Stewart ... **KJ103/Oklahoma City's MD Katherine Alexander** and Promotions Director **Keith Davis** swap duties ... **Berry Fox** is new to nights at **FM100/Memphis** from mornings at **KX104/Nashville**.

Steve Chase, formerly Assistant Promotion Director at **Z100/New York**, is now the MD at **WMAJ/Long Branch** ... **KWNK/Simi Valley** hires **Terry Shea** for middays from **KHJ/Los Angeles** ... **D.S. Cooper** replaces **Dave Sanborn** on 7pm-midnight at **WVNZ/Norfolk** from **ZZ99/Kansas City**. **Sanborn** segues to **WZZR/Richmond** ... Former **WEQX/Manchester**, **VT PD Charlie Brown** joins **WZPL/Indianapolis** as MD/Production Director, replacing **John Miles** ... **Jim Prewitt** leaves mornings at **KZFM/ Corpus Christi** for the same at **WBCY/Charlotte**.

WNAP/Indianapolis' "Indiana Jones" moves to PM drive at **92X/Columbus** as **Kris Kelly** ... **Larry Wax** exits **WBLI/Long Island** for mornings at **WPXY/Rochester** ... **WLRN/Louisville** Assistant PD/MD **Lisa Lyons** teams up with **Kevin Robinson** on afternoon drive ... **KUBE/Seattle** up overnight **Gary Mason** to morning show producer, and **Greg Lenny** signs on for the all-night show

... **WAZY-FM/Lafayette** bids farewell to morning man **Steve West**, who moves across town for mornings at **WLZR**, and welcomes **Berry Deneen** to the slot from **WZPL & WNAP/Indianapolis**.

Bruce Summers, ex-WAVR/Chicago, covers two worlds in his new assignment at **WCQN/Greenville**: he's Assistant PD/Account Executive ... **Bob Swenson** is the new overnighter at **Q107/Washington** ... **Chuck Buell** exits **Y108/Denver** for morning drive at **KHTR/St. Louis** ... **KKFM/Colorado Springs** appoints **Mark Berger** and **Kelly Thomas MD** ... **PD Gary Whipple** is out at **KSPN/Aspen**; **Frank Erikson** moves in from **KTMM/San Rafael** as acting PD/AM announcer.

Former **KSET-FM/EI Paso** PD **Jay Walker** returns to weekends at **KMEL/San Francisco** as **Shadow Logan** ... **98ESA/Charlottesville**, PA Assistant PD/MD gets promoted to PD, still handling music duties and afternoon drive. The rest of the lineup looks like this: **Tim Sherman**, from **WLSL/Scottsdale**, in mornings, **Ted Matthews** middays, **Tom Stevenson** upped from overnight to 7pm-midnight, and partner **Ken Vesely** upped to fulltime overnights.

BITS

• **Button Up** — **WZOK/Rochester** is asking listeners to "button up with ZOK." First, they look for car buttons set on the station. Lucky listeners pegged into **WZOK** get \$97. Double-button settings are worth an extra \$20, and finally, if the listener is wearing an "I'm buttoned up with 97 WZOK" button, he becomes eligible for other prizes. Station staffers are also looking for button wearers in malls and cinemas.

• **"Spring Break"** — that's the name of **Q104/Gadsden's** double promotion. During the first part of Spring Break, listeners who win **Le-Tigre**

sportshirts qualify for a Panama City, FL vacation and \$104 spending money. The second half features **Q104's "Rock 'N' Roll Giveaway"**, with tickets to **ZZ Top** in Birmingham as well as 50 "main floor" passes to see **John Cougar Mellencamp**.

• **Live, From Atlantic City** — **WAYV/Atlantic City, NJ** will broadcast live from the "Sands Cops Club," at the Sands Hotel-Casino every Friday and Saturday night. Listeners can tune in to hear the live acts, and the Cops audience can dance to evening personality **John Rizzo's** records in between shows.

PLATINUM

SOMEODY
SOMEWHERE
LOVES THIS RECORD!



There's quite a buzz on this band. A great potential to break.

Another Top Ten single and Number One phones.

Try the record - it will work for you.

Alien Shore

from Canada's 5th platinum album *Alien Shore*

HANDS ACROSS AMERICA

HANDS ACROSS AMERICA

(M. Blatte, L. Gottlieb, J. Carney)

This sky so serene has felt the kiss of countless dreams
And this earth that smells so sweet cradles us all in it's
great heart beat.

So we must learn to love each other
See that man over there, he's my brother
And when he laughs, I laugh
And when he cries, I cry
And when he needs me I'll be right there by his side

Hands across America
Hands across this land I love
Divided we fall, united we stand
Hands across America

Mothers and fathers, daughters and sons
We should be living together as one
And I can't help thinking again and again
The heart of a stranger beats the same as a friend

So we must learn to love each other
See those people over there, they're my sister and brother
And when they laugh, I laugh
And when they cry, I cry
And when they need me I'll be right there by their side

(REPEAT CHORUS)

We are the river of hope that runs through the valley of fear
And there's a lady whose smile shines upon us
Sayin' all are welcome here

So we must learn to love each other
See that man over there, he's my brother
And when he laughs, I laugh
And when he cries, I cry
And when he needs me I'll be right there by his side

(REPEAT CHORUS TO END)

THIS

AND THIS

SO WE MUST

KE HE'S MY

SKY

EARTH THA

LEARN TO





STEVE FEINSTEIN

UTZ, UTZ, AND AWAY TO #1

W(e) M(onopolize) M(agnificent) R(atings)

The Justice Department is investigating WMMR/Philadelphia for unfair business practices. The investigation stems from allegations the Metromedia AOR has been monopolizing more than its fair share of audience.

Hey... just kiddin'. But an inquiry into 'MMR' is in order. Consider the evidence:

- A #1 share (9.8) almost three points ahead of the nearest contemporary music station (Urban WUSL's 6.9)

- #1 ranks in demos including 25-54 adults and 18-49 women

- A better than 3:1 lead in men 18-34 over #2 USL.

These feats would be exceptional even in a one-AOR market, but they're downright astonishing in a three-AOR town where the others (WYSP and WIOQ) have been around for over ten years.

Chew on this - 'MMR's 9.8 is bigger than 'YSP's and 'IOQ's combined and larger than Philly's two CHRs (WCAU-FM and WZGO) combined. It even equals the total shares of the FM ACs (WMGK and WNNI).

'MMR's competitors, regardless of the quality of their own product, will have to wait until 'MMR makes a major misstep for audience to migrate their way. 'MMR is virtually invulnerable because it has every base covered.

	F '84	W '84	Sp '84	'85	Sp '85	F '85
WMMR	5.9	7.6	8.8	9.4	9.8	
WIOQ	3.7	4.1	3.4	3.1	3.7	
WYSP	2.9	3.2	3.0	3.1	3.0	
#1:	12+	Men 18+	and 25-54	Women 18-49	Adults 18+	and 25-54
Audience composition: 46% listeners 25+						



Ted Utz

Image

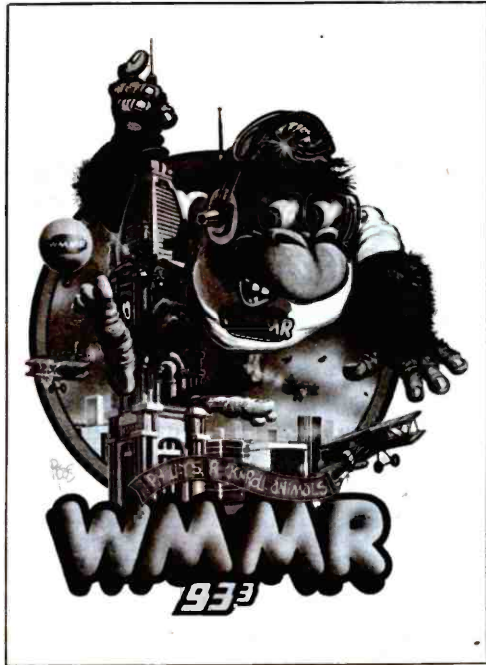
Terms like "format franchise" and "heritage station" could have been invented for 'MMR. Starting as a brilliant progressive rocker in the late '60s, 'MMR has always been the "hip," top-of-mind rock station in town.

The station may have been out-programmed at points in its history, but even during periods when the other AORs had better ratings, 'MMR was always the station people wanted to listen to and indeed returned to when the programming improved.

Throughout its 18-year history, 'MMR's reputation as a credible rock station has never been tarnished. There were periods when its music was perhaps too adventurous,

but its rock image was never compromised. Contrast this with a competitor that, during various eras, has played everything from "Saturday Night Fever," Frankie Valli, Commodores, and John Denver to CHR crossovers to heavy doses of metal.

Through astute jocks and PDs past and present, 'MMR was the station that was first in Philly, and at times the country, with artists like Springsteen, Yes, Billy Joel, Bowie, and the Heeters.



Musical Depth

'MMR uses an extensive call-out research department to expand, rather than limit, its musical menu. "We're looking for every single song that is compatible with the format, and we find new songs to put in every week," says PD Ted Utz.

A library of 1200 songs is rotated through Selector pre-programming. Another 500 titles are available for features such as "For Headphones Only" and oldies pro-

gramming like "Psychedelic Pauper," "Soul Patrol," and "Rock 'n' Roll Roots."

Promotional Visibility

Promotions whiz Jack Quigley keeps 'MMR making noise and news year-round:

- John DeBella leads parades of kazoos players tooting "Louie Louie" through downtown Philly on April Fool's Day.

- 'MMR is the exclusive sponsor for a free July 4th Beach Boys outdoor concert that draws a crowd

Continued on Page 41

96 ROCK REVITALIZED

WKLS Wises Up, Rises Up

The prize for the fall sweep's most dramatic major market turnaround goes to Taft's WKLS(96 Rock). Though Atlanta's only AOR, 'KLS had been a ratings underachiever the past two years. 12+ shares hovered in the 6's compared with the 8's-12's of the town's CHRs: 12-24-skewed WZGC(283) and 25+ WQXI-FM(94Q). 'KLS also often took a back seat in most key demos, particularly men 25+.

In the fall, though, a 6.4-9.0 jump put 'KLS second only to 283's 9.8. More important, it moved 'KLS from sixth to first in men 25-54, with #1 honors in adults 18-34 for the first time in memory.

Wise Guy

Other than a year at WFBQ/Indianapolis, PD Bill Wise's background is in Country and CHR. He'd been 'KLS's Promotions Director in '82, and returned last March to find the station "super-serving its 18-24 male core, leaning toward heavy metal at times. When people grew out of that cell, they were sliding toward 94Q."

The first step was a spring TV campaign with Paul Shaffer giving the message that metal was gone in favor of "pure rock 'n' roll," a slogan adopted to "soften the name of the station," says Wise.

Then depth on acts like Elton John, Chicago, Billy Joel, and

Crosby, Stills, & Nash was added to the library. "They might be considered too AC or CHR by some," says Wise, "but they let the audience know that you don't have to change your dial when you reach your mid-30s."

Imaging

'KLS started touting its musical depth by running promos with montages of current album tracks. The copy - "exclusive rock 'n' roll... we play the stuff the other guys haven't gotten to, not just the same songs over and over again" - emphasizes "that this is the only station in town where you can hear more than just singles by John Cougar Mellencamp, ZZ Top, and Firm," says Wise. "It tells the 18-24 core we're still your hip radio station, as did another promo that said we're the only Atlanta station playing groups like Led Zeppelin, Pink Floyd, and Rush."

Wise feels 'KLS's identity was al-

	F '83	Sp '84	F '84	Sp '85	F '85
WKLS	6.2	6.9	6.7	6.4	9.0
#1:	Men 18+	and 25-54	Adults 18-34		
Audience composition: 52% listeners 25+					

so clarified when 94Q moved in an Urban direction. "A few years ago they played album cuts by people like Jackson Browne and Bob Seger at night," he says. "Now, they play jazz seven nights a week and very rarely run into our musical territory."

Tight Currents

'KLS runs a current list of only 30-35 titles. Wise favors mass appeal acts that already have response in record and ticket sales, and rarely steps out early on new acts. Though the list is tight, currents make up fully 50% of the mix, and each song on the list gets sub-

Continued on Page 41



WAKE-UP KING — Boxing promoter Don King (center) discusses matters tonorially with 'KLS Wake-Up Crew Steve Mitchell (left) and Mark McCain.

**RADIO'S GREATEST ROCK
ROCK'S GREATEST STARS
15 DYNAMIC WEEKS**

**Now...the inevitable radio link between
album rock's beginnings and the cutting
edge of today's format.**

ROCK CONNECTIONS

With Mike Harrison

Riding the winning direction of AOR in the late '80's,
ROCK CONNECTIONS pulls in the important upper
demos and turns on the core younger audience.

With a music-intensive format, new and rare interviews,
great historical flashbacks and the unique perspective
of host Mike Harrison (KMET-FM Los Angeles,
WNEW-FM New York, Goodphone Communications)—
ROCK CONNECTIONS is your connection to listeners
and advertisers this summer.

Make the connection today. Call Jamie Curtis in
New York at (212) 975-7316 or Steve Epstein in
Los Angeles at (213) 460-3547.

One hour each weekend throughout the Summer.
Three-hour specials on Memorial Day, Fourth
of July and Labor Day Weekends.
Produced by Broadcast International in association
with Goodphone Communications.

CBS
RADIO
THE PROGRAMMING SERVICE
WITH THE CBS DIFFERENCE

MR. MISTER

The AOR Breaker Legend Continues

AUGUST 30, 1985:

AOR ALBUMS BREAKERS

"Welcome To The Real World"

AUGUST 30, 1985:

AOR TRACKS BREAKERS

"Broken Wings"

NOVEMBER 29, 1985:

AOR TRACKS BREAKERS

"Kyrie"

AND NOW

MARCH 21, 1986:

AOR TRACKS BREAKERS

25

"Is It Love"



FIRST WEEK CHR ACTION:

120/118

NEW & ACTIVE

A MOST ADDED Record This Week

RCA



40/R&R FRIDAY, MARCH 21, 1986

AOR

WLQG: WE OWN COLUMBUS

Still Crazy (And #1) After All These Years

WLQG(Q-FM96)/Columbus is, well, an unusual radio station. How so? Let us count the ways:

1) Remarkable Ratings: It's been #1 12+ in ten of the 12 ratings periods this decade. That's not what's weird; it's awesome, just like the station's demographic dominance (#1 men 25-54 the last four books). The weird thing is the four consecutive 12.6 shares 'LVQ' racked up from fall '82 through spring '83.

2) High Percentage Of Currents: While many AORs play 20%-35% currents, 'LVQ' plays 65% currents. PD Pat Still says "gut feeling that we sounded too old" led to his decision a year ago to institute that ratio. Currents rotate as often as every three hours, with no longer than six hours between spins.

"We own the hill of being the new music leader in town, and we're not going to let go of it." Still stresses. "We take a lot of time and effort to expose new music. We talk about it; it's introduced, not just played."

F '83Sp '84 F '84Sp '85 F '85
WLQG 12.6 12.6 14.9 11.5 15.1
#1: Cums. 12+, Men 18+ and 25-54, Adults
18+ and 25-54, Women 18-34
Audience composition: 51% listeners 25+

Oldies come mostly in features like a daily Electric Lunch and a long-running Psychedelic Sunday show that beats the syndicated countdown shows, including in women 25-34.

3) Offbeat Promotions: When the Kinks came to town, 'LVQ' gave away tickets and dinner with Ray Davies... the one who works for Ohio Bell and just happens to have a 19-year-old son named Dave.

When the station held a press conference with the Mayor to announce that it was guaranteeing that all the tickets for a Tina Turner concert would be sold, its morning team appeared wearing Tina Turner wigs.

Still's Waters Run Deep

Still does triple duty - he's also half of the morning show and handles promotions. After programming WIOT/Telesis and a brief stint on WLUP/Chicago mornings, he came to the Taft outlet five years ago.

His promotional philosophy is the best around: "We try to create events that are going to get covered by TV and newspapers... promotions the audience will say 'I can't believe they're doing that.'"

"Research projects tell you people want to win money and cars... money and cars. But I think that's boring. People like to be entertained."

That sensibility makes for these kind of bits:

• A "What Would You Do Out Of The Ordinary For A Trip To An Out Of The Ordinary Place - Ordinary, VA?" contest where people

too light." 'LVQ' refers to its own morning show as "Not too smart, and not too bright." The competitor offers prizes to people who name its call letters when asked for their favorite station, so 'LVQ' mocks it by calling someone who names "the Soblo station on Bethel Road with the clean restrooms" as his favorite.

Community involvement complements the fun and games. Last Thanksgiving, an annual "Dinner On The Mayflower" promotion was modified to have the moving van bring food to a local shelter where jocks helped feed 120 needy people. The station is also active in the Special Wish Foundation, which helps grant the wishes of people with terminal illnesses.

Program Notes

Like sister WKLS, 'LVQ' does the Perfect Album Side, announcing for 24 hours in advance which listener's songs are going to be played so he can tell his friends to tune in. It also does a compact disc hour, and just started No Repeat Thursdays ("the first day we did it, we got the Stones, Seger, and Van Halen in," laughs Still.)

Liberal use of audio drop-ins comes from Still "turning on my VCR every time I sit down to watch TV." The previous evening, for instance, he captured some priceless gems from an episode of "Family Ties," which is set in Columbus.

Slogans Change

As 'LVQ' approaches its ten-year anniversary, it's modifying a "We Rock Columbus" slogan to "Rock-in' and Rollin' Columbus." Still feels "it's a more fun statement, a more appropriate action term for an entertaining radio station." Amen.



Pat Still performed bizarre stunts on the lawn of a downtown government building. The winner received a trip to Ordinary (it really exists) and an appearance on a segment of David Letterman's "Stupid People Tricks."

• 'LVQ' gave Springsteen tickets to people who hung signs with its call letters. It ensured coverage by having local TV news anchors and reporters act as judges and accompany 'LVQ' staffers as they cruised the city looking for the best signs.

• Hometown boy Jack Nicklaus holds a golf tournament in Columbus and doesn't invite 'LVQ,' so the station broadcast its own Pro-Am from a local Putt-Putt miniature golf course. Invited were local residents named Jan Stephenson, Arlene Palmer, and Tom Watson, who were provided with limo service and a caddy for their one putter. First prize: \$9.80 and a green polyester jacket.

• When a competitor starts using a slogan of "Not too hard, and not

We Rock Columbus!
Q-FM-96

We cordially invite you and a guest to a private dance(s) prior to the Columbus concert of the hottest Lady in Rock: Tina Turner today.

TINA TURNER !!

Opening Act - Glenn Fry

Thursday, August 29th, 6 pm - 8 pm

Hyatt Regency Columbus, 850 N. High

Regency Ballroom - Balcony, 3rd floor

Ohio Center

Please present invitation at door

Cocktails and Horn D'Arrives

Leather shirt, wild hair and Mr. Turner optional

I (DON'T) LIKE IKE - An invitation to a Tina Turner concert for which WLQG guaranteed a sell-out shows both class and wit.

WKLS

Continued from Page 38

stanial spins — between four and seven a day.

Compact Discs

Promos claim 'KLS was the first station in the market to play compact discs and that it currently plays more on CD than all other outlets combined. Of 650 library titles, 450 are on compact disc. The station's done four all-CD weekends, and local Record Bars have '96 Rock Compact Disc Section' banners above their racks of rock CDs.

Retail Tie-Ins

When a new album is due to be in the stores on a Monday, 'KLS plays one track an hour all weekend, promoting them as exclusives. The album is plugged as available for \$6.96 at Record Bars starting on Monday. "Labels can't believe how many records blow out of the stores," reports Wise. Though the promotion itself isn't sponsored, labels often buy time in support.

Special Programming

Features include Kaedy Kietz's nightly Psychedelic Paupper, a five-hour Psychedelic Pasturday show with MD Bob Bailey, the Top Five at 5, and News Director Katey Kincaid's well-executed "Rock Notes." Listeners contribute suggestions for six-song "Perfect Album Sides" with Willard each night at 9 and Sunday at 3pm. On Thursday mornings, "Wake Up Crew" Steve Mitchell and Mark McCain bring on the comedienne appearing at the Punch Line, a local comedy club. The only syndication run is "Rockline."

Promotions

Cash giveaways were dropped after research indicated ZPS was perceived overwhelmingly as the market's money station. Now 'KLS gives away lifestyle items like compact disc players (one a day in



PERFECT PROMOTION — WKLS PD Bill Wise (left) and night rocker Willard are up to their ears in postcards with listeners' "Perfect Album Sides." Winners get their six songs played and receive six albums or cassettes from Record Bar.

December) and Rock-Around-The-World trips to concerts and events such as the World Series, Super Bowl, and Braves' spring training.

Contest methodology for the trips involved forced listening at two points: players had to write down all the songs played by a particular artist on a Thursday, and then listen for their name to be one of ten read on the air (one at a

time) the following Thursday. With four trips in the fall book, steady players had to listen eight of the 12 Thursdays in the sweep.

Winter Wonder

Closing note: Atlanta's first Arbitrend (Nov/Dec/Jan rolling average) shows 'KLS moving third to first in adults 25-54, and number one 12+ with a 9.9 to Z-93's 9.5.

SEGUES

WCLZ/Portland, ME is the latest client for John Sebastian's "New AC" (formerly "E.O.R.") format.

KICT/Wichita PD Bill Bruen returns to Tulsa, where he programmed KMOT from '75-'81, to take over the programming reins at rival KMYZ. . . . At KMBY/Monterey, Promotions Director Patty Martin takes over as MD from Janice Taylor. . . . Andy Schwen from KISW/Seattle weekends goes to KOZL/San Antonio for Assistant PD and noon-4pm duties.

WLUR/Long Island names Nancy

Valenti Assistant to the Programming Department, replacing "Malibu Sue" (Sue McCann), who takes on tele-night air duties. . . . Changes at KEZE/Spokane include Dave Pier moving to a marketing position, and partimers Steve Cook and Belinda Simmons upped to evenings and overnights, respectively. . . . Marc Verman from WHMD/Hammond is new to KFMO/Lincoln overnights. . . .

Clarification: Fraser Smith, while no longer on the air at KMET/Los Angeles, will continue to do special projects and make personal appearances for the station.

WMMR

Continued from Page 38

estimated at a million.

• With the primary traffic artery from the suburbs into the city shut down in stages for construction, 'MMR distributes successive volumes of Detour Maps through bank branches.

• A radiothon raises \$119,000 to fight famine in Ethiopia.

• A high school spirit contest elicits 26 million entries, with the school sending in the most receiving a Hooters concert and \$1000.

• 'MMR sends a listener on tour with Springsteen for a month, deputizing him to call in reports from all the shows.



• The Morning Zoo does a week-long broadcast from London.

• Thousands of listeners don their finest threads for an annual "DeBella DeBall" with a dress-to-impress theme.

• 'MMR spearheads a write-in campaign to put Philly in the running to land the Rock 'n' Roll Hall Of Fame, and is the moving force at a rally when the hall's board of governors visits town.

Staff

A consummate Morning Zoo features the street-wise, high-energy mania of John DeBella and newsman Mark "The Shark" Drucker." Pierre Robert follows in middays with a warm approach, while Assistant PD Joe Benadonna's smooth tones have been on PM drive for almost ten years. From 6-10pm, it's good-ole-boy John "Bubba" Stevens, and then it's 15-year late-night whiz Michael Tearson and all-night vet Lynn Kratz. Tying it all together is the sound mind of Steve Lashbaugh, a pioneer in song parodies and theater-of-the-mind production technique, whose background includes stints at WMMR/Cleveland and WBCN/Boston.

An Utz-Most PD

PD Utz and MD Erin Reilly hold the programming reins. Utz joined last June after successful tenures at KTXQ/Dallas, WHJY/Providence, WPHY/Albany, and WAQX/Syracuse. He follows an illustrious line of 'MMR PDs over the last eight years: Jeff Pollack, Charlie Kendall, and George Harris, who now consults 'MMR.

He sees a major part of his role at the station as coordinating the strong departments as 'MMR continues to capitalize on its heritage and capture major media events that fit the target lifestyle. Utz has already earned his place in the station's PD lineage, moving the station 8.8-9.4-9.8, with a winter Arbitrend (Nov/Dec/Jan rolling average) showing 'MMR up again to a 10.1.



BOB, I GOTTA HAND IT TO YOU . . . — Consultant Lee Abrams (right) presents Bob Geldof with the first annual Lee Michaels Award at the Superstars Programming Conference in Ft. Lauderdale last January. The award, named after the late Burkhardt/Abrams associate, is given to persons contributing to the betterment of rock 'n' roll.



CORE ARTIST — A post-interview pose at WKDF/Nashville Brds (l-r) Assistant PD David Hall, Corey Hart, PD Bill Pugh, and EM's Chai Martino.

GLENBURTNICK

Has AOR Radio
"Talking In Code"

One Of The Most Consistently Added Records Of The Last Eight Weeks!

Already On:

WBCN WLLZ KISW
KGB WRIF KSHE
KSRR KTXQ WQFM
WNEW-FM KZEW WSHE
WXRK WKDF KATT

And Over 60 Other R&R AOR Reporting Stations!



R&R Tracks ●●●
R&R Albums ●●●
FMQB Airplay 43'-41'
Album Network Powercuts ●●●



DONNA BRAKE -

ADULT CONTEMPORARY

KENTUCKIANA LOTTERY ASSISTS

WRKA Goes For It In Louisville

One of the biggest AC winners in the fall Arbitron was WRKA/Louisville. Oh, it'd been there before (back around 1981), but in recent years the station has been faltering while AM full-service giant WHAS had been creating a Grand Canyon-size gap between the two.

It seemed for a while that WRKA would never again see the success it enjoyed five years ago. But lo and behold, the fall Arbitron has the 3-lw Class A outlet showing tremendous gains.

It's a familiar winning combination, really: the right music, an expensive direct mail promotion, effective personalities, enthusiasm, and commitment on the part of management. These elements, along with the arrival of two key management players - GM Mike Kirtner and PD Robb Stewart (now PD of KSMG/San Antonio) - and programming guidance from the Capitol Broadcasting VP/Programming Bill Thomas tell the story. Now for a closer look.

How Good Was It?

WRKA gained 3.9 shares and climbed from eighth to fourth 12+, trailing giant AC-Country combo of WHAS & WAMZ but only a tenth-share behind CHR WLRS.

But the real story is the gains with women. In women 18+, WRKA jumped from eighth to third behind dominant WHAS, but within a hair of WAMZ. Additionally, 'RKA finished first in women 18-34, 18-49, and 25-49. 'RKA was second 25-54, about a share away from WHAS.

In men 18+, WRKA stepped up from seventh to sixth, gaining 1.2 shares. Rounding out the adult success story was that the station actually went down a little in what few teen numbers it had.

A Look At The Market

Everybody in Louisville competes with WHAS & WAMZ. As far as AC goes, WRKA's chief competitor is WHAS. Interestingly, both 'RKA and 'HAS were up in the fall book. WRKA's FM competitor, CHR-edged WKJJ, made the switch completely to CHR and changed call letters to WDJX. But the new WDJX debuted nicely with even higher shares than it experienced with AC. CHR WLRS and WAMZ were down from the spring but had comparable ratings to last fall.

So who suffered at the hands of WRKA? Robb Stewart speculated, "In truth, we stole from everybody equally except WHAS. To their credit, they did a great job; they



were exciting. WKJJ's switching to CHR probably created a situation where some adults were on the loose. I also think some of the black listeners came over."

The History, The Commitment

Robb said that now-WMLJ/Birmingham VP/GM Ray Quinn and former 'RKA PD (and later National PD) Dan O'Toole were responsible for the Louisville station's original success. After Capitol moved Quinn to Birmingham, 'RKA's ratings began to erode eventually to a 3.5. He and Thomas became involved again about a year ago. That's when Robb was hired, as was Mike (about a month later).

Along with the personnel changes came a serious commitment from Capitol. Mike said, "With its sliding ratings, the station obviously was having some money problems locally. Capitol took a calculated gamble. They put some additional money into the station and really dedicated themselves to making it win."

The Kentuckiana Lottery

WRKA didn't waste any time putting some of that extra money to use. Bill Thomas originated the idea of doing a homegrown direct mail piece similar to the slick pieces created by major direct mail companies.

Robb talked about his belief in the effectiveness of direct mail. "For one thing, ACs are not like CHRs in that with AC, you have to go out and buy your cure.

"In CHR you take advantage of kids' itchy fingers - sooner or later you get a cure without

T H O M A S
F M 1 0 3
WRKA



Mike Kirtner

spending any money. In AC your audience's lifestyle is a lot more settled. You have to go door to door and hand them something that says, 'Here we are! Look at us! Listen to us!' For one promotion we tied in Kentucky and Indiana, which are part of our metro, and called it the Kentuckiana Lottery."

Why Direct Mail Works

Robb went on, "If you hand them (listeners) a piece of paper with your name on it, and they don't know who you are and haven't sampled you for a while, then what that piece of paper says about you will determine whether or not they'll try you. First impressions are lasting ones.

"If the piece is slick and good-looking, and you've spent a lot of

money making a strong, genuine first impression, chances are 50-60% of the people you mail to will check you out. Even if 10% of those people stay with you, you've bought yourself some more cure."

"The whole idea is that you're creating cure out of thin air. You're not necessarily taking it from other radio stations, although sooner or later that will happen. But by and large, you're going out into the great void of people who don't use radio and you're telling them to try you."

The mechanics are very much the same as any other direct mail piece. Participants listen for serial numbers and upon hearing theirs, call in to claim the cash or prize.

Staff excitement is crucial to ensuring the success of the promotion. Robb elaborated, "It's up to the staff to make it exciting and fun on the air. The promotion ran for 12 weeks and didn't burn out. Some promotions can have a short shelf life if you don't fan the flames the right way. Our guys did a great job creating excitement and sizzle."

Part 2

A major promotional hook in the lottery was that potentially "a million dollars" was being offered. Of course nowhere near that amount was actually given away, and Mike wouldn't divulge the actual figure claimed by winners.

WRKA is now gearing up for the "Kentuckiana Lottery Part 2." Mike said, "Last time the lottery sounded big; this time the object is to make it sound even bigger. We've increased the number of prizes, mailers, and the amount of outside promotion, including outdoor and TV. There will even be opportunities to win via TV." Be-

cause another station is planning a mailer for the spring book, Mike thought it best not to reveal too much more about the next lottery.

Girls, Girls, Girls

Robb believes the lottery promotion did a lot to contribute to the dramatic increase in women. "The promotion got women interested in WRKA again. And it looks like they stayed a while once they tuned in." But there were other adjustments. Robb added, "First of all, our music and overall presentation is a lot more up and foreground than you find on 'Light'-formatted stations. We're also very current musically, playing a lot fewer oldies than other ACs. Basically, we're a station women can enjoy without being bored to death."

The Morning Show

Mike brings with him a heavy background in promotion and has had a blast working with 'RKA, particularly in the development of the morning show, described as "not exactly a zoo, but as much fun as a zoo." It's a five-person show centered around new personality Glenn Beck. As soon as Glenn arrived, he was on the streets handing out free ice cream and buttons that read, "I Met Beck," and making noise with other promotional gimmicks.

Mike said, "I love it. I came in knowing I wanted to do a lot of things and a lot of fun things. We've taken the morning show on the road continuously. We just conducted a live broadcast from Tampa at the baseball spring training camp for what we called 'Dream Week.' It marked the first satellite broadcast back into Louisville. There are plans to broadcast from Hilton Head or Myrtle Beach in South Carolina for Memorial Day. Later on, we intend to do a show live from Liverpool, marking the Beatles' first appearance at the Tavern Club."

For the ever-important Kentucky Derby, Mike has arranged for 'RKA to handle the "official kickoff," which features a beer and spaghetti breakfast highlighted by morning team (called the "RKA-Team") actually eating the ribbon (made of pasta) which surrounds the event.

The Bottom Line

The station has been turned around in every way, including the all-important area of revenue. Mike commented, "The difference between the losses the station incurred last year and the amount of profits it's enjoying this year is one of the biggest swings in this business I can think of. Our sales have quadrupled, and so have the profits." Now that's a success story.

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WALT LOVE

More Profiles On AM

Scoring a good book on AM depends on where you are. In the Deep South or in cities where an AM station monopolizes the B/U format there are still instances of AM outlets in or near double digits. In markets where the audience has to be sold on the format, or where there's FM competition, a lot of AM programmers are happy with what they've got. This week I talked to programmers of two B/U stations that went up in the fall '85 book: WNHC/New Haven, which improved from a recent low of 4.0, and KUKQ/Phoenix, where OM Ed Hamlin will be glad to see those kinds of ratings again.

No Safe Haven

WNHC was New Haven's traditional rock leader until the ascent of WAVZ (and then sister FM KC101) in the 70s. When the station went B/U in the early part of this decade, ratings shot back up to a point where nobody expected WNHC to be again... but then it declined. Even at its ebb, however, WNHC remained the most successful B/U outlet north of New York City.

James "Jazzy" Jordan has been at WNHC for six years, five of them as PD. "When you look over the history of this station, that 4.0 (a year ago) was really a down number for us," he asserts. "We've been as high as an 8.1 so in some ways, we were just getting back to where we should be. This station should always be able to do a six share."

WNHC rose 12+ from 4.6-5.8. One reason for Jordan's confidence is New Haven's large black population (40,000 or roughly 30% of the city). "People have learned over



James Jordan



the years that we're the ones to depend on for what's happening in the black community." Jazzy added, "But being located where we are makes things very tough for us. We're always being invaded by

stations from Hartford and New York. WRKS and WBSL both have strong signals into this area."

Being Different Helps AM

Jazzy says, "Playing new music has helped us quite a bit. I depend more on my ears than I do on someone giving me numbers and telling how well his records are doing in different parts of the country." WNHC seems to have made some headway in getting back into the ballgame by being what the locals want it to be. "Over the years it's been proven that I have this ability to hear the music that gives us a different sound. When you're on AM you can't just play what everyone else is playing and expect to get any positive results."

Moving To The Trends

Jazzy pointed out, "People here like trendy things." So WNHC has started some of its own trends. "From noon until 1pm we have what's called 'The Noontime Affair.' This is a music program where we air no commercials, and feature either new talent or well-known artists. We've done Earth, Wind, & Fire specials, as well as a Whitney Houston special before she was so popular." Mini-concerts (like those in the mid-70s) are another feature presented during afternoon drive. Jazzy explained, "We might feature 20 minutes of Freddie Jackson today, 20 minutes of Billy Ocean the next day, and so on. These special features have become a real positive with our listeners."

Jazzy also mentioned a special program running from 8pm-midnight called, 'Whisper Softly.' "We've been doing this show for four years. In some other markets it's called the 'Quiet Storm.' I know if we don't air music that's different from the FMs, we'll have a harder time competing as a music-oriented format."

Should We Play It Early Or Late

KUKQ/Phoenix is continuing to struggle, but had a good book this last time around, improving 12+ from 2.0-2.9. Back in 1982, 'KQ' had reached as high as a 5.3 share, good enough to rank among the top six stations in town. It's important to note that the CHR outlets in Phoenix began airing more cross-over music once KUKQ started doing so well.

OM Ed Hamlin continued, "We sometimes don't know what music we should or shouldn't add. Here's why: The CHR stations here are cherry-pickin' the best of the black crossover music on a weekly basis. Back in 1983 we were the only one in the market who'd play any black songs back to back. You can listen to

AOR, CHR, AC, and the oldies stations here now and they all play black records back to back. So we have to be very careful with our music."

When asked about being on AM, Ed began, "People like hearing dance music on FM, and if we were on FM this market would change a lot. We played the hits - popular music by black artists - and we presented it exactly that way."



Ed Hamlin



In all fairness to Ed and his staff, they've done a good job with what they have to work with, since the black population in Phoenix is something like 3%. True, the Hispanic population is much larger, but without the presence of a large Caucasian audience, one doesn't have much of a chance of being a factor.

Any R&B Concerts That Come Our Way

It's true that KQ doesn't have a

direct competitor, but the fringe formats are taking advantage of the best of what it has to offer musically. So Ed looked for something else to distinguish his station, and found it in concerts. "We're the concert connection of this city," he said. "Most of the R&B acts that perform here come to the Celebrity Theatre; it holds about 2700 people. They usually do two or three shows, and the place is packed. We've been able to take part in most of those events."

A Lesson In Who's Reality

Ed also shared the realities of life as it pertains to his market. "I wish 'KQ' could have a nine some-day, but we know that's never going to happen. I could do all the TV in the world and it wouldn't help because this format is on AM. So most of my budget for the two stations goes towards our AOR FM because that's where we make most of our money."

A Traffic Helicopter And A Sports Director On The Way

Can the "stepsister" AM expect anything in the future? It appears so. Ed said, "I got a helicopter, and we'll fire that sucker up next month and hope it will help us some. We're also going to tie in with a TV station and get ourselves a sports director on a regular basis."

Ed concluded, "I'm damn serious about 'KQ,' but with two radio stations, I know where the money has to be spent. That's only one of those realities we have to live with."

Listening to Ed's comments and noting that 5.3 share KUKQ attained back in '82, I must contend that black music on FM in Phoenix will be a killer. So who's gonna do it first?



YOUNG WORLD — Guess which one of these people worked with Rick James? Hint: only one is wearing a platinum wig and tiger-striped sunglasses. Val Young (l) is seen here at WXYV/Baltimore with PD Roy Sampeon and Motown's Linda Penn.



ROMANCING THE CYMONE — On a recent promotional visit to Chicago radio stations, Andre Cymone (c) is flanked by his manager Mark Alan and WGC/Chicago's Doug Banks.

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BLACK/URBAN BREAKERS 2/28/86

BLACK/URBAN CHART: 25



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JAZZ

BARBARA BARNES

The Alter Egos Of KIFM And WQXI

For such a specialized society, isn't it amazing how much we depend on generalizations? This element of organization works most of the time (generally speaking). For example, a person says a lot about himself when declaring political party affiliation. You'd at least have an idea of who he'll not vote for in an upcoming election. When a radio station announces its format, time buyers have an idea of the type of audience it may or may not reach.

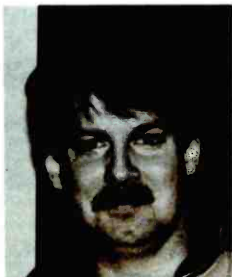
Few stations have managed to be successful working simultaneously within and without these generalizations. Two stations currently doing so are AC KIFM(98)/San Diego and CHR WQXI-FM(94Q)/Atlanta. They both program jazz heavily in the evenings; they are, in fact, dual-formatted. This alone is an example of how they've managed to defy regular format expectations. Their Arbitron ratings help tell their stories (see inset) while KIFM JPD (Jazz PD) Bob O'Connor and 94Q PD Jim Morrison elaborate further on each station's posture.

Going Full Circle

KIFM will celebrate its fourth year with the "Lites Out San Diego" show this spring. A year ago, Operations Manager Bruce Beaser said he could expand the station's inventory of daytime commercial spots by pressing the success and sale of "Lites Out." Now, says JPD Bob, "It went full circle. Everyone wants to buy the Jazz because it's very successful and it certainly attracts the upscale audience. But if they want to buy "Lites Out," they have to buy daytime too."

If it's so popular, why don't they make it a fulltime format? Bob feels that there are too many distractions from radio during the

day. He explains, "People are watching daytime soaps or are busy at their jobs. During this time, they'd rather have a background sound. In the evening, we transform into a music-intensive station for our listeners who are now able to pay more attention to



Bob O'Connor

KIFM 98
Lites Out
San Diego

the music. We also feel that playing jazz only at night and on weekends

keeps it special; people wait for it. Besides, we're afraid of overexposing it." The station did, however, recently increase its daytime music mix to include two jazz cuts per hour.

Hand To Ear Gratification

Another reason for parttime-only jazz may be that Bob, along with JPD assistant Rob Wilson, hand-program each track heard on KIFM. "We listen to every song, and make sure it segues smoothly into the next. Top priority is that the music's tempo matches within each set, so that we don't play a cut that starts off soft after one that ends hard."

In one set, one might hear Larry Carlton's "Room 335," Crusaders' "Take It Easy," Pieces Of A Dream's "Take The 'A' Train," Grover Washington Jr.'s "Open Up Your Mind," and the Yellowjackets' "Silver Lake."

During another set, KIFM may play Michael Franks's "Wonderland," Sade's Watanabe's "Rendezvous," Sade's "Is It A Crime," Stanley Clarke & George Duke's "Atlanta," and Manhattan Transfer's "Killer Joe."

Climbing The Ranks

Referring to the rankings, in the evening KIFM is where every other AC station would want to be — number one 25-49 in both men and women. It even does well in the 18-49 group. Bob appears to be a bit surprised by this. "It seems we're getting younger listeners every year, but we don't program for young people at all. We're a narrow-casted 25+ show." However he feels the show's broad appeal may be because "jazz is a creative music, or we're looked at as being hip and cool. We're different — we're not mass appeal." (How many times have you heard that from an AC station?)

Bob maintains that KIFM has absorbed all of the 25+ listeners that it's going to. "We're maxed out." So what's next? Expanding



THE L.P. CLUB — Last summer KJZZ/Phoenix hosted the grand opening of the L.P. Club, the area's first jazz room to sponsor all top-name artists. Guitar great Charlie Byrd (left) initiates the opening with afternoon announcer Terry Ward.

the jazz to fulltime on Saturdays is one of Bob's ideas. The reason is that on Sundays, "the station ranks among the top five in AQH in every hour from 10am-4pm, according to

maintain steady, top upper-demo ranking throughout most dayparts.

Why? Jim explains, "The bottom line for any successful radio station is listener benefit. The listeners tell us that when they need a laugh, traffic, or a weather report, we give it to them — in the mornings. When they need longer sets of music and want to hear the hits, we give it to them during middays and afternoons. When they need to hear something different and soothing, we give them 'Jazz Flavours.'"

"Many buyers will say that radio's dominated by kids at night," adds Jim. "But what has happened to us is that we've given the adults a favorite station to listen to in the evening. This allows our qualitative profile to be more equal throughout the day, which makes our avails much more useful."



Jim Morrison



the latest Arbitrend. Maybe we can make Saturday work the same for us."

94Q: Steady As She Goes

This fall, 94Q's "Jazz Flavours" will celebrate two years on the air in the evenings. PD Jim Morrison points out, "We haven't seen anything but growth since then." Like KIFM (which closely tracks jazz record sales) 94Q is very listener taste-conscious. But unlike Bob's station, WQXI-FM has managed to

Flow-Capability

94Q's flow capability neither begins nor ends from daypart to daypart. "The priority of types and styles of music changes within Jazz Flavours by season, and sometimes by release," says Jim. "About seven years ago, fusion artists like Bob James, Earl Klugh, and the Check Mangleones of the world were really helpful in establishing the show, and they continue to be the basis of it. Now the new age stuff is having more of an influence on our programming. We also play a lot of local material that has yet been signed. It's one of our biggest hooks." (94Q helped put out an anthology album of local artists

Continued on Page 50

Station/Artist	Adults		Men-Over 50-18/old			Men-18-29-18/old		
	12+	18+	18-49	25-49	50-64	18-49	25-49	30-64
KIFM/San Diego	3.7-3.0	9-11*						
Men			6-6	4-5	9-11*	4-2	2-1	3-4
Women			3*-9	4-8	—	2-3	2-1*	7-—
WQXI-FM/Atlanta	9.9-9.9	2-1						
Men			1-2	1-2	10-6*	1-4	1-2	9-7
Women			2-1	2-1	6-5*	3-2	2-1	10*-6

Note: Asterisk (*) indicate at least a two-way tie in ranking. Blanks indicate rankings over 15th place.

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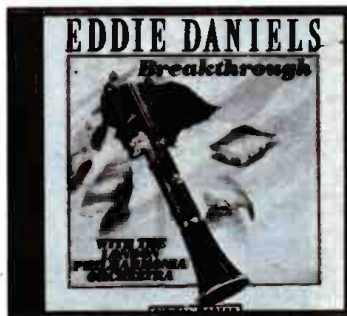
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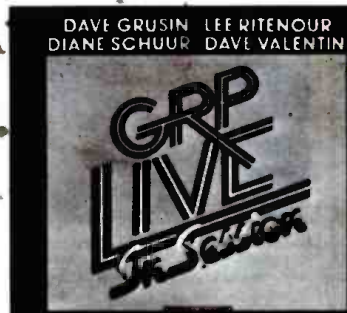
—Quincy Jones

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—Leonard Bernstein



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JAZZ

KFIM & WQXI

Continued from Page 48

called "Jazz Flavours At The Atlanta Jazz Festival.")

Titles were not available, but here are some artists you might hear on "Jazz Flavours": David Grisman, Tim Weisberg, Steely Dan, Jean-Luc Ponty, Tom Gross, Mark Isham, Patti Austin, Pat Metheny, Matt Bianco, Bill Cosby Music (Grever Washington, Jr.), and Angela Bofill. As with KIFM, Jim says that the priority here is flow. "You don't want to intrude on jazz people."

Parttime Lovers

He added that no jazz is actually programmed during 94Q's CHR hours. "However," he says, "I believe that the mood of the music can be heard. It's unavoidable. But there is no category of jazz rotating through the day. We'll keep it in its daypart."

Let's not forget jazz jocks Russ Davis (weeknights) and CMJ Smith (weekends), both of whom deserve a lot of credit for the show's success. Jim boasts, "These guys have magic touches. The three of us discuss direction, chemistry, and flow, but they execute a lot of it on their own. They're such pros."

Finally, if you're thinking of splitting formats as KIFM and 94Q have done, Jim cautions, "Be very careful. Our successes may be exclusive to only our own markets."

ALL THAT JAZZ

Mike Perdue is named MD of WBBY/Columbus... New at WLOO/Orlando are Production Director/Assistant PD Ken Olson and midday personality Greg Wells... WNUR/Evansville Station Manager Perry Escheberger segues to the same position at KUOP/Stockton. He replaces departing Richard Terry.

Twenty-year radio vet Clark Smidt named GM at WOTB/Middletown, Pa., where programming switches from EL/MOR to "Greatest Artists and All That Jazz." WOTB needs jazz record service; call (401) 846-9900. Smidt continues as a broadcast advisor in the New England area... More records for more jazz (please) on: CHR WKRG/Mobile: (205) 479-5555; AC WLTT/Washington: (301) 984-6000; AOR WHCN/New Haven: (203) 247-1060; and B/U WQQB/Orlando: (305) 841-1600, where the station switched to a "Soft Tone" ballad/jazz format.

Golden Boy Jazz, a new spinoff label of Golden Boy Records, will be distributed by Optimism, Inc., a new jazz and gospel worldwide distributor headed by David Drozan and Sheryl Kay... Pausa's part-owner and VP/Sales & Marketing Earl Horowitz retires and forms J.A.S.S. (Jazz Audition

Service Specialist). The new company's services will include assisting artists in getting demo tapes to jazz labels. Address: 16107 Calahan St., Sepulveda, CA 91343. California Record Distributors President George Hensett acquires Horowitz's financial interests in Pausa; the label's VP/Promotion Bill Stillfield assumes sales and marketing duties.

Odyssey Records (now defunct) score chain founder Richard Bullock announces two new labels: Aspen and Blackhawk Records. A variety label that will include contemporary, classical and new age music, Aspen will be headed by Bullock. Jazz label Blackhawk will be headed by Dr. Herb Wong, former President of Palo Alto Records. Call San Francisco office (415) 955-2663; the New York office and its executive personnel will be announced shortly.

Through an FM package offered by Manhattan Cable TV (subscriber base of 207,000), many New Yorkers may now enjoy "Skyline Jazz" (kicked to WVRV jazz before its demise) via cable stereo 106.3 MHz. Contact VP/Programming Thomas J. Koyen at (212) 645-4040 for more info... Also new to the airwaves will be "The Manhattan Jazz Hour." Sponsored by American Express Travel Services, the 13-week series will debut in April on American Public Radio.



TREASURE TROVE AT TRALFAMADORE CAPE — Pictured backstage at the cafe after a recent live broadcast on WEBR/Buffalo are (l-r) trumpeter Tom Browne, MD and host Al Wollack, and violinist Noel Pointer.



ON THE COOL SIDE OF JAZZ — Sidran is, anyway, as seen through his easy pose and everyone's smile. Pictured during his visit at WJZZ/Detroit are (l-r) DJ Cliff Coleman, Sidran, A&M promo rep Crystal Gaynor, PD Steve Williams, and Public/Community Service Director Tony Weaver (smiling).



SCHMOOZING AT SHNOZZ'S — Backstage at the Rochester nightclub, Zebra/MCA group Cabo Frio celebrate the recent release of "Right On The Money" with some friends. Standing (l-r) are saxophonist Terrance Bruce, MCA sales rep Ery Collins, WGMC's Mark Chornay, keyboardist Joey Svirton, and WOKR-TV's Wanda Miller. Kneeling is Shnozz's owner Tom Plantone.



GRAMAVISION AT J&R MUSIC WORLD — Violinist John Blake and his "Twinkling Of An Eye" album are the focal points for this event. Seated next to Blake is WBGO/Buffalo DJ James Brown (r). Standing (l-r) are Gramavision VP Sales/Marketing Harvey Rosen, PolyGram Merchandiser Tom Montgomery, PolyGram Marketing Coordinator Judy Fumanek, J&R Music World's Debbie Morgan, Gramavision National Promotion Director Suzanne Berg, Blake's Manager Brad Simon, and PolyGram sales rep Alan Laffer.



LON HELTON

CRS: 17 Years Old And Still The Best



Left to right are Capitol's Paul Loveless, WWVA PD Tom Miller, WB's Jim Ed Norman and MCA's Sheila Shipley; they comprised Saturday afternoon's panel, "The Future of Country Radio: Whose Responsibility Is It Anyway?"



Sony Corporation's Graeme Goodall and MCA Records' Emory Gordy Jr. were two of the participants on the "New Technology: Demonstrations and Discussions" panel.



CBS's Joe Casey (right) listens as legendary producer and former RCA/Nashville chief Owen Bradley makes a point during the MIPS session "The Nashville Sound: The Next Ten Years."



Keynote speaker Sam Phillips had a lot on his mind and wasn't afraid to let it all out during his opening speech on Friday morning.



T.G. Sheppard listens intently to a question posed by an inquiring mind during the Artist/DJ taping session on Friday night.

From the Thursday MIPS (Music Industry Professional) sessions to the hilarious Pinkard and Bowden closing "review," the 17th annual Country Radio Seminar once again proved itself to be far and away the best broadcast learning experience around. Over the span of two and a half days, an incredible amount of information on a variety of levels and subjects was disseminated.

A record 802 registrants, up from last year's record-setting 776, jammed the ever-popular Opryland Hotel. (Rumor has it that only 789 departed; three lost souls are still roaming the lo-n-g corridors looking for a non-suite bearing the inscription "yada-yada.") Another indication of the weekend's success was attendance at the New Faces Show. The last "plate count" I heard was in the 1250 vicinity!

MIPS Kicks It Off

With the addition of two MIPS sessions on Thursday again this year, the two-day event has effectively become a three-day event. There were more "radio faces" in the Thursday MIPS audience than I had seen previously at these sessions. Perhaps much of that was due to the large number of radio people invited to participate. KMPS-AM & FM/Seattle OM Jay Albright, WSOC/Charlotte MD Edd Robinson, WUBE/Cincinnati OM Mike Chapman, KNIX/Phoenix General Program Manager Larry Daniels, and WBOS/Boston PD Mark Tudor were among those on the Thursday panels.

The first of the Thursday MIPS sessions, "Who In The Hell Are They?," was designed to inform

and educate different audience segments with the research techniques used by other sectors of the business. Moderator Rick Blackburn set the tone for the opening panel by reminding those present that research affects our lives and careers. The speakers, from radio, records, advertising, and the

trades, outlined what information they were seeking and how they went about gathering it.

The second MIPS session of the day, also moderated by Blackburn, again included a cross section of radio and records experts. Programmers, record company presidents, producers, songwriters,

advertisers, trades, and artists (Ricky Skaggs and Alabama's Randy Owen) were on the panel.

The CMA's announced goals of "Communication and Education" were very apparent as the panel developed into a give-and-take discussion as opposed to a confrontation. The panelists explained their companies' goals and how those goals are affected by what other segments of the industry do.

The panelists did not make initial presentations. Instead, Blackburn immediately posed a question, setting the stage for what turned into a freewheeling "conversation" among the panelists themselves and with the audience. A tremendous number of topics were discussed, including the age-old contemporary vs. traditional argument, record company artist positioning strategies, listeners' perception of oldies, and research techniques complete with a discussion of the "burnout" factor.

A good deal of time was spent on the amount of oldies Country stations are playing and its effect on today's record companies. I doubt anything was solved, but I do believe everybody in the room went away with a greater degree of understanding as to why other segments of the business do what they do.

The two hours set for this panel facilitated in-depth discussions on specific topics. There were more well-thought-out, calmly-presented opinions on the problems facing us

NEW FACES SHOW

Country's In Good Hands

This year's "New Faces" show unequivocally answered the musical question, "Who's gonna fill their shoes?" I doubt that any of the previous "New Faces" shows — which have featured the likes of Alabama, John Conlee, Earl Thomas Conley, Exile, Janie Fricke, Frizzell & West, Reba McEntire, Gary Morris, Eddie Rabbitt, and Ricky Skaggs to name a very few — has ever been as deep talentwise. One got the sense that, of the nine acts who are truly "new" — we'll deal with number ten later — an extremely high percentage have a chance to go on to stardom.

From the tight, familial harmonies of the Forester Sisters, the rockabilly of Marty Stuart, and the energy of the Melnes Brothers Band to the superb vocals of Restless Heart, that night's show was a tribute to the diverse musical sounds and styles which are being allowed to shine through in country music today. Music from the distaff side of the New Faces roster was equally broad, with Nicolette Larson, Judy Rodman,

and Robin Lee further displaying the variety of forms country takes. More than ever this show served notice that country cannot be pigeonholed nor labeled with any one tag. Its range is wide; its tastes diverse.

The night's biggest ovations and warmest receptions went to Randy Travis and T. Graham Brown. It was a big weekend for Travis, who made his first Grand Of Opry appearance the night before. The

crowd was definitely won over by his sincerity and classic country voice — a mixture of Merle Haggard and George Jones.

Almost on the other side of the spectrum was T., who absolutely sang the hell out of his recent record ("I Tell It Like It Used To Be" and his new single ("I Wish That I Could Hurt That Way Again").

The "neat moment" of the night had to be when the tenth "new face," Billy Joe Royal, walked onstage singing "Down In The Boodocks" (in a medley with "I Knew You When") to a standing ovation. Following a sincere "thank you" for playing his records past and present, his "Burned Like A Rocket" brought an equally enthusiastic response from the crowd.

After watching ten excellent performances, there was no doubt whatsoever that the future of country music is in extremely good hands.

Continued on Page 52

CRS: 17 Years Old And Still The Best

Continued from Page 51

all than I had ever seen in a room containing both radio and record people. A tape of this session is a must for your dancing and listening pleasure.

Bourbon & Branch

Thursday night featured the now traditional Artist/Attendee cocktail party. Everybody from Ferlin Husky to the Girls Next Door was in attendance. A seemingly endless parade of yesterday's stars, today's mainstays, and tomorrow's hopefuls took turns welcoming the radio throng. It turned to me that there were more artists in attendance, most of whom stayed around chatting with the radio folks for longer than ever before.

Keynote: Sam Phillips

Friday morning began with CRS President Mike Oatman's opening remarks, in which he welcomed those gathered to "... a very unique event devoted to one thing: the betterment of the Country music format on radio." Oatman went on to point out something many of us forget when he said, "To my knowledge there exists no other such effort in any format, anywhere. The mere fact you are here bespeaks your interest in improving your product in your marketplace."

In one of the more controversial moments of the weekend, O' Mike removed his "CRB President's Hat," replacing it with his Country radio chapeau. In remarks which began "When you do these things you have two choices: kiss families or talk straight." Mike proceeded to "talk straight" about his perceptions of the business. His statement, "I am concerned and dismayed at what some of you record guys out there are passing off as country music," was greeted by a smattering of applause. He went on, "It's no secret that the marketing plan of far too many record companies is to cut the record just 'country' enough to break it Country, establish the artist, and then cut everything else 'pop,' where the sales are."

For the next 15 minutes, Mike took the labels to task for "not making enough country records" while making "bad pop records." He also chastised Country radio in a number of areas, including the playing of pop records it could "get away with" and for hiring personalities unfamiliar with the history of country music and its artists.

Next up was the irascible founder of Sun Records, keynote speaker Sam Phillips, who began by stating, "I see that Mr. Oatman and I are gonna have a little fight here. I fight for what I believe in, and I don't believe we have to look at country and say it always has to be a cornstalk fiddle." The balance of his R-rated address focused on the roles of radio and record companies, the most poignant line of which was, "Forgetting the kind of music you play on your radio station, I wonder what have you done on your radio station to make people want to listen to you? What have you done?"



This year for the first time the CRS presented long-form sessions. These three-hour presentations featured speakers (l-r) Dr. Roger Blackwell, Professor of Marketing at Ohio State University; Dr. Steven E. Permut, Yale School of Management/Marketing Sciences; and Dr. Harles E. Cone of Fred Pryor Resources. Also featured was Professor James Albert, JD, a law professor from Drake University whose panel was titled, "Things You Should Know Even If You Have An Attorney."



Following his remarks, which opened Saturday morning's sessions, Jack Clements chats with CRS Board member Mac Allen of Westwood One/Mutual (l), CRS President and Great Empire CEO Mike Oatman (r), and (foreground) KDRK/Anadarko, AR PD Carl Drake.

A New Look

In addition to the excellent panels covering much of radio life as we know it, this year's agenda committee, headed by WRN & WAPP/New York Creative Services Director Susan Storms, tried something new. It provided a different look for the seminar by adding four long-form panels running three hours each; two Friday and two Saturday. These sessions focused on management, marketing and personal development, featuring speakers from outside the world of radio. Participants were Mike McCaffrey of Mike McCaffrey and Assoc., Dr. Roger Blackwell of Ohio State University, Dr. Steven E. Permut of the Yale School of Management/Marketing Sciences, and Dr. Harles E. Cone of Fred Pryor Resources.

From my perspective, at least, this experiment with long-form sessions has to be considered a success. The content was first-rate and the interest in the subject matter was very high, as shown by the amount of people returning to the sessions following mid-presentation breaks. The feedback I heard regarding the sessions was all positive.

One of the seminar highlights for me was Dr. Cone's presentation, titled "Management: How To Get Along With People." During a very

humorous and informative three hours, Dr. Cone brought home the art of getting others to do what you want them to do while making them believe it was their idea. While that's an obvious oversimplification, buy the tape and you'll laugh out loud (a lot) as he explains the finer points of dealing with people by using tons of examples which hit you right where you live.

Concurrent with these sessions were the usual hour-long panels examining ratings, air personality development, sales, promotions and, of course, programming. While there's not enough space here to cover them in depth, some of the panels will be featured in the weeks to come to provide you with an idea of what transpired.

Suffice it to say, for now at least, that all of the panels maintained the high quality of previous seminars.

At The Movies

The 17th annual Country Radio Seminar was brought to a close with one of the most entertaining presentations to ever grace the stage. The concept, as conceived by Interep's Erica Farber, was to have WBs Pliskard & Bowden, "review" Country radio TV commercials in their best "At The Movies" fashion. Richard Bowden was hysterical as the V-neck-

sweated, ever-gesticulating Roger Ebert. Sandy Pinkard was equally engaging as the "I hate it when we agree" Gene Skelak. They "reviewed" ten TV spots run by stations around the country that have to be seen to be believed. If you can't scam a "bootleg" copy of the video tape, the audio portion is available.

Speaking of tapes, as always the panels were recorded and cassettes are available through Beaverwood Studios, 133 Walton Ferry Road, Hendersonville, TN 37075. For more information call (615) 834-2820.

If you didn't make it this year, plan now on making it part of next year's education budget. While the exact dates for next year's get-together have not yet been set, the honchos have been named. Mike Oatman has been re-elected as President of the Country Radio Broadcasters and Rusty Reynolds of the Osburn-Reynolds station group has been voted Chairman of next year's agenda committee.

We're truly indebted to the men and women who donate their time and effort to provide all of us with a unique gleaming experience. If you'd like some input into CRS '87 agenda committee as you read this. He can be reached at (214) 753-1002. The membership of both the agenda committee and the new Board of Directors will be announced in the coming weeks... watch this space.

Coming Next Week: The "Rap Room," a much-heralded event of seminars past, made its first appearance in at least four years at this year's gathering. Next week, moderator Dan Halyburton describes what went on at its revival.

CLOSE-UPS



PITCHIN' PENNIES FOR EASTER SEALS — WTOD/Toledo held its 16th annual "Penny Pitch" fundraiser, the most successful thus far. The efforts of WTOD listeners, advertisers, and staff members enabled Easter Seals of NW Ohio to purchase two hearing impedance screeners for the local pre-schools and nurseries to help detect medically correctable hearing problems in children. Pictured (l-r) are WTOD PD Bill Manders, Easter Seals Executive Director Patty Hetrick, and TOD morning man Tom Lawrence.

• **WSEN-AM & FM/Byracuse** is helping the unemployment problem in Central New York by offering a free community service to the area's business owners and managers. The "WSEN Job Connection" encourages business owners to call the station with positions and jobs that need to be filled. The Job Connection airs at 8:30am, 12:30pm, and 5:30pm Monday through Saturday.

• **WLQW/Williamsport** had a "Sid For Heart" promotion at a local ski resort. The ski-a-thon doubled its attendance and pledges over last year, raising \$10,000. Armed with free lift

tickets, the skiers solicited pledges for each trip down the slopes. All proceeds went to the Valley Chapter of the American Heart Association. Top money collectors earned the chance to win one of the following: two pairs of skis, year-round lift tickets, certificates from local merchants. The grand prize was an all expenses paid trip for two to Snowmass, CO.

• **WAJR/Morgantown** gave away front row tickets to the Hank Williams Jr. and Lacy J. Delfino show at West Virginia University. Entrants also had a chance to win a Hank Jr. jacket and 20 copies of "Five-O."



SHARON ALLEN

NASHVILLE THIS WEEK

ACM Hat Awards Nominees

Final ballots for the Academy of Country Music's 21st annual "Hat" Awards are now in the hands of its 2800-plus voting membership. Awards from the outcome of this balloting will be presented on April 14, when Mac Davis, Reba McEntire, and John Schneider host the live awards show on NBC.

Harris Survey Positive In Country

A telephone conversation with ACM's Fran Boyd confirmed that WSIX-FM/Nashville's morning man Eddie Edwards will be named Disc Jockey of the year; WAMZ/Louisville, Station of the year; and Billy Bob's in Ft. Worth will garner the Nightclub of the Year award.

Categories and finalists are:

Entertainer of the Year: Alabama, Lee Greenwood, Ricky Skaggs, George Strait, Hank Williams Jr.

Top Female Vocalist: Reesam Cash, Crystal Gayle, Reba McEntire, Anne Murray, Juice Newton.

Top Male Vocalist: Earl Thomas Conley, Gary Morris, Ricky Skaggs, George Strait, Hank Williams Jr.

Top New Female Vocalist: Liz Beardo, Tari Hensley, Robin Lee, Patty Loveless, Judy Rodman.

Top New Male Vocalist: T. Graham Brown, Billy Barnette, Marty Stuart, Randy Travis, Keith Whitley.

Top Vocal Group: Alabama, Exile, Forester Sisters, Sawyer Brown, Oak Ridge Boys.

Top Vocal Duets: Bellamy Brothers, Ray Charles & Willie Nelson, Crystal Gayle & Gary Morris, Marie Osmond & Dan Seals, the Judds.

Single Record Of The Year: "Baby's Got Her Blue Jeans On," "Dixie Road," "Highwayman," "I'm For Love," "Love Is Alive."

Song Of The Year: "Baby's Got Her Blue Jeans On," "I'll Never Stop Loving You," "Lost In The Fifties," "Seven Spanish Angels," "Some Fools Never Learn."

Album Of The Year: "Does Ft. Worth Ever Cross Your Mind," "Five-0," "40 Hour Week," "Highwayman," "Why Not Me."

Country Video Of The Year: "Country Boy," "Who's Gonna Fill Their Shoes," "Highwayman," "40 Hour Week," "Lost In The Fifties."

Also to be presented are finalists in the Instrumental Band Categories; the Tex Ritter Award for Country Motion Picture of the Year; and the Pioneer Award, recognizing outstanding and unprecedented achievement in the field of country music. All these are voted by special category.

Make a note on your calendars to have your ACM ballot marked and mailed - to be received by March 28 for eligibility.

McClain, who is Luck's Brand endorser and will be accompanied by radio, television, newspaper, and point of sale promotion...

After a 17-year run as cohost of "Hee Haw," Buck Owens will not renew his contract with the show. According to his personal manager Jack McPadden, "He wants to expand his activities in his broadcasting and newspaper interests"... Dottie West made her film debut in the movie "Aurora Encounter" last week. Dottie is featured in the cameo role of Irene. The film will be released in selected theatres throughout Oklahoma and Texas, with a national release date to be announced...

Once again, Alabama took honors for Best Country LP with "40 Hour Week" in Playboy's Readers' Poll for 1986. They were also voted the magazine's Favorite Country Group. The Ft. Payne four have also been recognized as



Mickey Gilley: Reconstruction

history... Jerry Lee Lewis and Jimmy C. Newman & Cajun Country will perform a benefit concert for St. Jude's Children's Hospital in Memphis. The May 18 concert will take place in the new Cajundome in Lafayette, LA...

Talk began several years ago about Emmylou Harris, Dolly Parton, and Linda Ronstadt recording an album together. They did. Harris humorously refers to it as the "Queenston Trio." The album, as yet untitled, will be released sometime this fall... It's rumored that the Chrysler Corporation has a special edition Bocephus truck on the drawing board. Hank Jr. is in the studio

pearance on the March 21 episode of "Love American Style" on ABC-TV. Gilley plays himself. In the story, he decides to get back in touch with the common man. He goes back to the construction work he knew before his success in the music biz. (Ironically enough, Gilley was a construction worker in Houston during the late '50s and early '60s). After Gilley helps a couple patch things up, he goes back to the music business... Indy promoters Wayne & Johanna Edwards are the proud parents of a bouncing baby boy, Anthony William Edwards. "Tony" was born March 3 and weighed 8 lbs. 12 oz. Congratulations!

Just thought you'd like to know!

	MUSIC PREFERENCE 1986				MUSIC PREFERENCE 1986			
	TOTAL LIKE	FAVORITE	ALSO LIKE	DIS-LIKE	TOTAL LIKE	FAVORITE	ALSO LIKE	DIS-LIKE
Country	59%	27	32	10	56%	17	39	8
Rock	44	21	23	38	47	13	34	42
Classical	35	12	23	38	58	18	40	10
R&B (jazz)	34	10	24	7	40	8	32	7
Spirituals	30	13	17	4	51	16	35	3
Mood Music	20	7	13	3	55	16	39	5
Folk	17	3	14	4	51	11	40	3
Show Tunes	15	3	12	2	82	16	46	3
Opera	9	1	8	22	22	4	18	24
Latin	6	1	5	6	25	3	22	7
Folk Rock	x	x	x	x	18	3	15	10
Other	5	1	4	7	x	x	x	x
None	7	1	6	13	x	x	x	x
Not Sure	4	1	3	5	x	x	x	x

where necessary to bring them in line with their actual proportion in the population. Might be useful to promote our format.

Bits & Pieces: Missle Pearl will join forces with a star-studded lineup of comedians in Comic Relief, a three-hour HBO special airing live from Universal City Amphitheatre in Los Angeles. Headlining and hosting the event are Whoopi Goldberg, Robin Williams, and Billy Crystal. In addition, the show will feature David Letterman, Jean Rivers, Martin Mull, Gilda Radner, Pee Wee Herman, Henry Winkler, Tony Danza, Bette Midler, Richard Dreyfuss, John Candy, and more. Proceeds will go to alleviate the plight of the homeless in America... Judy Rodman is in the studio completing vocal tracks on jingles for both McDonald's restaurants and American Airlines... Luck's Brand foods is sponsoring a concert tour in the Southeast with artists Charly McClain, Wayne Massey, and Eddy Raven. The promotion will be centered around

the reader's favorite group in such publications as *Off Duty* and *People*... Tennesseans will soon hear Con Hunley's voice on the Tennessee Homecoming radio PSAs. The spots will feature bits of information on the state's

working on his 52nd album, under the direction of Jim Ed Norman and Barry Beckett. Don't be surprised if a few of his rock and roll buddies are included on this album... Look for Mickey Gilley's ap-

WHO'S NEW



Adam Baker

Avista recording artist Adam Baker (21) has been performing professionally since he was 15. Born in Oklahoma City, Adam had a ukulele instead of a teddy bear. His early performances began in school dances, proms, variety shows, and restaurants. Baker received a drama scholarship from Oklahoma University and, while playing the lead in "Guys and Dolls" and "Fiddler on the Roof," worked on his music. This experience whetted his appetite for a fulltime career in show business.

While appearing in a talent contest in Oklahoma City, Nashville record executive Mike Smith saw him and encouraged him to record professionally in Nashville with studio musicians. This material was well-received and led to his signing a contract with Signature Records. His first two releases, "Let's Fall in Love Until Eleven" and "I Can See Him in Her Eyes," received significant airplay, surpassed by the performance of his current "In Love With Her" single. An album is forthcoming, with four Adam Baker originals included.

Who's New is a recurring Nashville This Week feature spotlighting artists making their debut in R&B's Country New & Active section.

NASHVILLE IN MOTION

Specializing in personal management and artist development, Chuck Morris has opened the Chuck Morris Entertainment Co. Initial clients include the Nitty Gritty Dirt Band (managed by Morris since 1983), and Divynyls, co-managed by Morris with Barry Fey and Australian Vince Lovegrove. The company is located at 8585 S. Dayton St., Suite 1300, Denver, CO 80111. (303) 792-3478.

Joe Talbot and Ralph Peer II of the Peer-Talbot Music Group purchased Glenn Sutton's publishing companies from the Compleat Entertainment Corp. The companies involved in the sale are Flagship Music (BMI), Starship Music (ASCAP), and Rodeo Cow-

boy Music (BMI)... The Stazer Brothers - Scott Childs, James Berry, Guy Wyatt, and Allen Berry - have signed with World Class Talent for booking. The group will also retain Variety Attractions for exclusive representation for all 1986 fair dates... Canadian singer Burton Cummings (formerly lead singer with the group Guess Who) just signed with Entertainment Artists for booking... Westco Music Group President Jerry West announced the signing of Jeckly Ward to the firm for management and booking. West will act as Ward's personal manager... Jeannie C. Riley joined the Top Billing Agency for representation of personal appearances, tours, fairs and concerts.

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News reporter/anchor for AM/FM combo NJ. Minimum one year on-air. T&R: ND, WYU/WXL, Box 40, Newton, NJ 07860. EOE M/F (3-21)

WLAN-AM/FM has future openings news/announcing. Experience, creativity a must. T&R: Ellen Wasco, MD, 262, North Queen St., Lancaster, PA 17603. EOE M/F (3-21)

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Growing AM/FM seeks experienced CE. Resume: Ed France, WKST/WFEM, 218 Savannah-Gardner, New Castle, PA 16101. EOE M/F (3-14)

Announcer morning news show, 26 hrs/wk. Innovative, successful public station. C&R: Rick Martini, 215 University Pl., Syracuse, NY 13244. (Before 5/23)

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Market dominator needs midday CHR personality & partner. Good production skills. C&R: Walt Speck, WXXX-FM, Box 9530, So. Burlington, VT 05401. EOE M/F (3-14)

Mid-Atlantic CHR needs fulltime announcer. T&R: Thomas Grooms, WPTX/WMDM, St. Andrews Church Rd., Lexington, MD 20653. EOE M/F (3-14)

WBAB
102.3

Long Island's #1 Rocker, WBAB, needs a Promotion Director. If you can: work long hours, and love it; design media campaigns and implement them; think come and think big; brainstorm great ideas and follow them through; be organized and give attention to detail; sell concepts to clients, promoters, listeners, and staff ... then we want you. Rush short letter, resume, and samples of your work to Bob Buchmann, VP/Programming, Long Island, New York 11702. No calls. EOE

WYU-AM is still looking for that right personality mix. Future fulltime opening at 2.5kw FSA. T&R: David Kendall, Box 1000, Hackensacktown, NJ 07840. EOE M/F (3-21)

Rare opening! 17-year legend WCMF seeks afternoon drive personality/weekend warrior. T&R: Greg Ausham, 269 Monroe Ave., Rochester, NY 14607. No calls. EOE M/F (3-21)

B-94 FM

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WV NJ AC FM seeks radio announcers with strong production talent. T&R: WFMV, Box 428, Blainetown, NJ 07826. EOE M/F (3-21)

Brand new FM on Delaware's eastern shore has immediate news opening. T&R: Jim Morgan, Route 1, Box 33, Ocean View, DE 19970-1703. EOE M/F (3-21)

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WZOZ-103FM

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NEWS PERSONALITY

WCIB-FM, Cape Cod's #1 "Morning Team" Adult Contemporary leader, has a rare opening for mature news anchor/personality. PROS ONLY. Excellent opportunity with dynamic growing company. Tapes and resumes immediately to: JACK MILLER, WCIB-FM, P.O. Box "C," Falmouth, MA 02541. EOE

Precious smaller market needs workaholic. Morning news AC AM/10-2 personality rock FM. T&R/writing sample: Tom Height, WGMF, 421 N. Franklin St., Winton Glen, NY 14891. EOE M/F (3-14)

SOUTH

AC/Country combo seeks hard-hitting PD/rer talent. Immediate opening. T&R: Chuck Wood, GM, WELD/WZLO, Box 410, Tupelo, MS 38801. No calls. EOE M/F (3-21)

Warm Southern Top 100 ADR seeks high energy rocker to shut winning numbers 7pm-12am. Immediate opening. T&R: Sharon. (213) 489-8556 EOE M/F (3-21)

STEREO
KBST/1490

Market leading AC needs mature, organized pro for mornings and PD. Good pay for the right person. Send tape and resume to Dave Winick, KBST, P.O. Box 1632, Big Spring, TX 79728.

Top-rated FL FM seeks energetic adult communicator for music shift. Excellent production. Personality newscaster needed also. T&R: Dave Bethune, PD, Box 4444, Longwood, FL 32779. EOE M/F (3-21)

Fulltime MD and/or afternoon anchor for FSA leader. Beautiful Shenandoah Valley. T&R: Dave McCormick, WTON, Box 1065, Staunton, VA 24401. EOE M/F (3-21)

AM 1230
WSHP
Best Country

WSHP Radio in Huntsville, Alabama is The Information Station in the Tennessee Valley. We are looking for News Director/Anchor. This person must be full of new ideas, have a lot of energy, be able to write clear, concise copy, present it in an understandable way, and represent us well with our community newsmakers. This person must also be able to motivate others, manage a newsroom, and most important, be a people person. If you wish to work for a company that can offer you longevity and an atmosphere where you can grow, send resume, tape, and salary requirements to: Dana Webb, P.O. Box 1230, Huntsville, AL 35807.

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NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcast System

Nevan McCarthy (800) 631-1600

Alpha Sounds

BARBARA STREISAND "Send In The Clowns"

Easy Listening

JOHN FOX "Cherish," "IOU"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

DENNIS DeYOUNG "Call Me"
PHIL COLLINS "Take Me Home"
MIAMI SOUND MACHINE "Bad Boy"
M. MANCHESTER & A. JARREAU "Music Of Goodbye"

Modern Country

MARTY STUART "Arlene"
RESTLESS HEART "Ti I Loved You"
EDDIE RABBITT "Repetitive Regret"
FORESTER SISTERS "Mama's Never Seen Those Eyes"

Century 21

Greg Stephens (214) 534-2121

The Z Format

MR. MISTER "Is It Love"
WHITNEY HOUSTON "Greatest Love Of All"

The AC Format

ALABAMA "She And I"
BANGLES "Mistic Monday"
PHIL COLLINS "Take Me Home"
WHITNEY HOUSTON "Greatest Love Of All"
BARRY MANLOW "He Doesn't Care (But I Do)"

Super-Country

MARIE OSMOND "Read My Lips"
EVERLY BROTHERS "Born Yesterday"
DAN REALS "Everything That Glitters..."
JOHN ANDERSON "You Can't Keep A Good Memory..."
C. McCLAIN & W. MASSEY "When It's Down To Me And..."

Concept Productions

Elvin Ishiyama (916) 782-7754

CHR

MR. MISTER "Is It Love"
JULIAN LENNON "Stuck Around"

Country

MARIE OSMOND "Read My Lips"
WILLIE NELSON "Living In The Promised Land"
BARBARA MANDRELL "When You Get To The Heart"
CHARLIE DANIELS BAND "Drinkin' My Baby Goodbye"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

BOB SEGER "American Storm"
PHIL COLLINS "Take Me Home"

Contempo 300

ELO "Calling America"
DENNIS DeYOUNG "Call Me"
MIAMI SOUND MACHINE "Bad Boy"

Great American Country

RESTLESS HEART "Ti I Loved You"
FORESTER SISTERS "Mama's Never Seen Those Eyes"

Media General

Broadcast Services

Bob Daniels (801) 320-4433

Action

PHIL COLLINS "Take Me Home"
TEDDY PENDERGRASS "Love 4/2"
MIAMI SOUND MACHINE "Bad Boy"
SIMPLY RED "Holding Back The Years"
CHERELLE w/A. O'NEAL "Saturday Love"

MEDIA GENERAL BROADCAST SERVICES

Your Country

EVERLY BROTHERS "Born Yesterday"
RESTLESS HEART "Ti I Loved You"
EDDIE RABBITT "Repetitive Regret"
KEITH STEGALL "I Think I'm In Love"

Hit Rock

PHIL COLLINS "Take Me Home"
JULIAN LENNON "Stuck Around"
LITTLE RICHARD "Great Gosh A'Mighty"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

RANDY TRAVIS "1982"
RESTLESS HEART "Ti I Loved You"

The Great Ones

DENNIS DeYOUNG "Call Me"
PATTI LABELLE "On My Own"
MIKE & THE MECHANICS "All I Need Is A Miracle"

Radio Arts

John Benedict (818) 841-0225

Country's Best

MARIE OSMOND "Read My Lips"
DWAYNE YOAKAM "Honky Tonk Man"
RESTLESS HEART "Ti I Loved You"
BARBARA MANDRELL "When You Get To The Heart"

Soft Contemporary

TEDDY PENDERGRASS "Love 4/2"
SIMPLY RED "Holding Back The Years"
WHITNEY HOUSTON "Greatest Love Of All"

Sound 10

TEDDY PENDERGRASS "Love 4/2"
SIMPLY RED "Holding Back The Years"
BARRY MANLOW "He Doesn't Care (But I Do)"
MIKE & THE MECHANICS "All I Need Is A Miracle"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

DIONNE WARWICK "Whisper In The Dark"

Rock 'N' Hits

JOHN CONLEE "Harmony"
CONWAY TWITTY "You'll Never Know How Much..."

Country Coast-To-Coast

JIM FOSTER "X-Ray Eyes"
JOHN TAYLOR "I Do What I Do"
JULIAN LENNON "Stuck Around"
MIAMI SOUND MACHINE "Bad Boy"

TM Programming

Cal Casey (214) 534-8511

Stereo Rock

OPUS "Live Is Life"
PHIL COLLINS "Take Me Home"
MIAMI SOUND MACHINE "Bad Boy"
VAN HALEN "Why Can't This Be Love"

TM AC

ELO "Calling America"
DINE STRAITS "So Far Away"
DIONNE WARWICK "Whisper In The Dark"

TM Country

MARTY STUART "Arlene"
RESTLESS HEART "Ti I Loved You"
GIRLS NEXT DOOR "Love Will Get You Through..."

Transtar

Country

Ed Chandler (213) 460-6361
ROSANNE CASH "Hold On"
TANYA TUCKER "One Love At A Time"
REBA McENTIRE "Whoever's In New England"

JAZZ

TOP 30

MARCH 21, 1986

- 1 PAQUITO D'RIVERA/Explosion (Columbia)
2 DAVID BENOTT/This Side Up (Spindletop)
3 MUSIC FROM THE BILL COSBY SHOW/A House Full of Love (Columbia)
4 JON FADDIS/Legacy (Concord)
5 HARVEY SWARTZ/Urban Earth (Gramavision)
6 TONY WILLIAMS/Foreign Intrigue (Blue Note)
7 RAY BROWN ALL STARS/Don't Forget The Blues (Concord)
8 JOE WILLIAMS/I Just Want To Sing (Delos)
9 EDDIE DANIELS & LONDON PHILHARMONIC ORCHESTRA/Breakthrough (GRP)
10 TED PILTZCKER/Destination (Seabreeze)
11 CABO FRIO/Right On The Money (Zebra/MCA)
12 JUSTO ALMARIO/Forever Friends (Meadowlark)
13 PERRY/Celebrate! (Zebra/MCA)
14 BENNIE WALLACE/Twilight Time (Blue Note)
15 RALPH TOWNER/BARY BURTON/Side Show (ECM)
16 DRIP LIVE IN SESSION/GRP Live In Session (GRP)
17 PHAROAH SANDERS/Shukuru (Theresa)
18 PETE PETERSEN & COLLECTION JAZZ ORCHESTRA/Play'n' In The Park (Pausa)
19 ZAWWUL/Dialects (Columbia)
20 BOB CAMERON/Freeway Mentality (Spindletop)
21 JIMMY HEATH/New Picture (Landmark)
22 BENI MARCUS/Mama's Way (Jem)
23 BILLY BREW MILLER/Keys To The City (Landmark)
24 JIMMY SCOFIELD/Warm (Gramavision)
25 KEITH JARRETT/Standards Live (WB)
26 MARK CAMWORTH/Roadhouse Symphony (Milestone/Fantasy)
27 CLIFF BARBE/Waking (MCA/Curb)
28 BOB SEVENBERG & JEROME/Occ Severinsen & Xabron (Passport Jazz)
29 CONTE CANDOLI w/PHIL WOODS/Old Acquaintance (Pausa)
30 MODERN JAZZ QUARTET/Topsy (Pablo)

Black/Urban stations contributing to Jazz: WKND/Hartford, Malone McClean, KJCB/Salt Lake, Horatio Handy, WYLD-FM/New Orleans, Dall Spencer, WOMT/Cleveland, Dean-Dean Rulus.

NEW & ACTIVE

- STEVE KIJALA "Fresh Flute" (CBS) 12/2
Ratings: Heavy 4.0, Medium 6/1, Light 1/0, Extra Adds 1, Total Adds 2, WBGO, WBSY, Heavy, WNOP, KBEM, KLCC, KLSK, Medium, WLOO, KTCJ, KGGG, KPLU, WLVE.
INTERIOR "Interior" (Windham Hill) 12/1
Ratings: Heavy 2.0, Medium 6/1, Light 4/0, Extra Adds 0, Total Adds 1, WYPE, Heavy, KCSC, KLCC, Medium, WMOT, WLOO, WDET, KBEM, KMHO.
STEVE BROWN "Good Lines" (Cafe Records) 11/1
Ratings: Heavy 3.0, Medium 5/1, Light 3/0, Extra Adds 1, Total Adds 1, WYPE, Heavy, WRTI, WFPL, WKSU, Medium, KBEM, KADZ, KJZZ, WUSF.
WENDELL HARRISON "Birth Of A Poet" (Rothchild) 11/1
Ratings: Heavy 1.0, Medium 5/1, Light 5/0, Extra Adds 0, Total Adds 1, WJZZ, Heavy, WBEE, Medium, WNOP, KTCJ, KJZZ, KLCC.
RTZ "Born To Boop" (Pausa) 11/0
Ratings: Heavy 0.0, Medium 7/0, Light 4/0, Extra Adds 0, Total Adds 0, Medium, WRTI, WYRS, WBSY, WJZZ, KLON, KPLU, WHRO.
IRA STEIN & RUSSELL WALDER "Transit" (Windham Hill) 10/9
Ratings: Heavy 0.0, Medium 2/1, Light 5/5, Extra Adds 3, Total Adds 9, WBGO, WFAE, WMOT, WNOP, WDET, WKSU, KJAZ, KPLU, KWML, Medium, WLOO.
SADAO WATANABE "Parlor's Mood/Live At Bravas Club '86" (Bela) 10/9
Ratings: Heavy 1.0, Medium 1/1, Light 6/8, Extra Adds 2, Total Adds 9, WBFO, WKSU, KADZ, KLON, KGGG, KMHO, KPLU, KUPR, KLSK, Heavy, KJAZ.
LARRY CARLTON "Alone/Not Alone" (MCA) 10/6
Ratings: Heavy 3.0, Medium 4/1, Light 2/1, Extra Adds 1, Total Adds 6, WBGO, WRTI, WHRO, KGGG, KUPR, KFM, Medium, KERA, WLOO, WKSU.

MOST ADDED

- JOHN SCOFIELD (12)
Still Warm (Gramavision)
JONATHAN BUTLER (9)
Introducing Jonathan Butler (Jive/Arista)
IRA STEIN & RUSSELL WALDER (9)
Transit (Windham Hill)
SADAO WATANABE (9)
Parler's Mood/Live At Bravas... (Elektra)
ZAWWUL (8)
Dialects (Columbia)

HOTTEST

- PAQUITO D'RIVERA (21)
Explosion (Columbia)
DAVID BENOTT (14)
This Side Up (Spindletop)
MUSIC FROM THE BILL COSBY SHOW (14)
A House Full Of Love (Columbia)

- RUSS FREEMAN "Nocturnal Playground" (Rothchild) 10/5
Ratings: Heavy 2.0, Medium 3/1, Light 2/1, Extra Adds 3, Total Adds 5, WFPL, WNOP, KBEM, KJZZ, WLVE, Heavy, KTCJ, KPLU, Medium, KERA, WLOO.
KENNY BARRON "Autumn In New York" (Optima) 10/1
Ratings: Heavy 3.0, Medium 6/1, Light 1/0, Extra Adds 0, Total Adds 1, KLSK, Heavy, WRTI, KUHF, WUWM, Medium, WGBH, WDET, WJZZ, KJAZ, WHRO.
JONATHAN BUTLER "Introducing Jonathan Butler" (Jive/Arista) 9/9
Ratings: Heavy 1/1, Medium 1/1, Light 5/5, Extra Adds 2, Total Adds 9, WFAE, WMOT, WLOO, WNOP, WKSU, KTCJ, KGGG, KPLU, KFM.
GEORGE HOWARD "Love With Feltzer" (TBA/Pala Aho) 8/3
Ratings: Heavy 3.0, Medium 1/0, Light 2/1, Extra Adds 2, Total Adds 3, WNOP, KTCJ, KPLU, Heavy, WBSY, KGGG, KFM, Medium, WLVE.
RICHARD SOUTHER "Nocturne" (Meadowlark) 8/1
Ratings: Heavy 4.0, Medium 1/0, Light 2/0, Extra Adds 1, Total Adds 1, WMID, Heavy, WNOP, KBEM, KCSC, KMHO, Medium, WLVE.
SEYWALK "The Sublimance" (Zebra/MCA) 7/4
Ratings: Heavy 2.0, Medium 2/1, Light 2/2, Extra Adds 1, Total Adds 4, KTCJ, WFBS, KYRS, WLVE, Heavy, KERA, KFM, Medium, KGGG.
TED SQUIRE w/IRA SULLIVAN "Ballroom" (Pausa) 7/1
Ratings: Heavy 5.0, Medium 1/0, Light 1/1, Extra Adds 0, Total Adds 1, WBEE, Heavy, WNOP, WKSU, WHRO, WUSF, KLCC, Medium, KPLU.
MARK O'CONNOR "Meanings Of" (WB) 7/0
Ratings: Heavy 1.0, Medium 2/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy, KLSK, Medium, KGGG, WYPE.
MARC JOHNSON "Boss Blues" (ECM) 6/6
Ratings: Heavy 1/1, Medium 3/0, Light 0/0, Extra Adds 2, Total Adds 6, WBGO, WRTI, WDET, KJZZ, KJAZ, WYPE.
BERTHRAIN "Breeds Are Real" (Milestone/Fantasy) 6/6
Ratings: Heavy 2/2, Medium 2/1, Light 1/1, Extra Adds 1, Total Adds 5, WBGO, WRTI, WYRS, WJZZ, KJAZ, Medium, WNOP.
CALVIN KEYE "Full Court Press" (Olive Branch) 6/1
Ratings: Heavy 0.0, Medium 3/0, Light 3/1, Extra Adds 0, Total Adds 1, KUHF, Medium, WGBH, KCSC, WLVE.
DAVE MCKERNA "Bouncing In The Park" (Concord) 6/0
Ratings: Heavy 1.0, Medium 3/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy, KLSK, Medium, WBGO, WYRS, KLON.
CLAUDIO RODITI "Classics" (Optima) 6/0
Ratings: Heavy 2.0, Medium 3/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy, WHRO, WYPE, Medium, WBGO, KUHF, KWML.

REGIONALIZED ADDS & HOTS

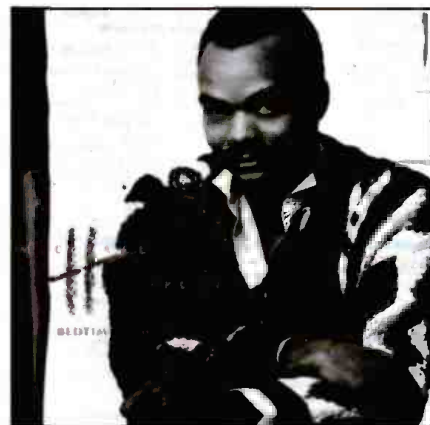
Regionalized Adds & Hots grid with columns for EAST, MIDWEST, SOUTH, and WEST. Includes station call letters and program names.

Milton Nascimento & Ivan Lins with Special American Guests. PolyGram Records advertisement featuring a silhouette of a man and a photo of the duo.

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RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

MARCH 21, 1986

Prev. Week
Weeks on Chart

Rank	Artist	Title	Label
13	7	6	1
4	1	1	2
8	6	5	3
1	2	2	4
16	9	8	5
8	3	3	6
15	13	9	7
7	5	4	8
17	14	10	9
11	8	7	10
21	18	12	11
18	13	13	12
24	16	14	13
19	17	15	14
23	22	17	15
27	23	18	16
41	32	26	17
38	24	21	18
32	26	25	19
22	21	20	20
34	29	28	21
29	25	23	22
26	24	24	23
33	28	26	24
31	29	27	25
36	34	30	26
3	4	11	27
38	35	31	28
—	43	37	29
46	37	35	30
43	38	36	31
—	44	39	32
5	12	22	33
50	45	41	34
44	40	38	35
12	11	14	36
BREAKER	41	39	37
45	41	40	38
10	10	18	39
BREAKER	41	39	37
35	33	32	40
BREAKER	41	39	37
—	48	46	41
—	50	48	42
2	15	34	43
DEBUT	44	42	44
DEBUT	44	42	44
9	19	35	45
—	50	48	46
14	27	42	47

Total Reports/Adds	Heavy	Medium	Light
163/0	129	32	2
158/0	135	19	4
158/0	128	28	2
156/0	129	21	6
163/0	113	50	0
150/1	120	19	11
162/0	102	53	7
153/0	118	27	8
150/1	98	42	10
143/1	110	23	10
158/2	73	79	6
148/1	79	57	12
161/2	49	106	6
153/1	58	84	11
155/3	46	100	9
160/0	33	115	12
163/2	21	110	32
156/2	30	106	20
159/3	26	96	37
128/1	66	40	22
153/4	19	98	36
134/3	30	80	24
133/1	26	81	26
181/4	15	107	29
132/1	16	87	29
153/7	8	99	46
111/0	49	42	20
132/5	17	78	37
145/15	2	85	58
132/13	13	77	42
130/14	6	71	53
142/19	4	62	78
80/0	32	31	17
128/17	5	56	84
121/13	5	61	55
79/0	27	35	17
131/45	1	47	83
100/4	6	57	37
71/0	20	34	17
115/30	3	33	79
64/1	12	30	22
97/22	0	35	62
78/12	4	28	46
77/8	2	36	39
43/0	13	14	16
58/43	0	11	47
70/17	0	17	53
37/0	6	15	16
58/5	2	21	35
34/1	7	10	17

MOST ADDED

- EDDIE RABBITT (45) Repetitive Regret (RCA)
- WILLIE NELSON (42) Living In The Promisedland (Columbia)
- BARBARA MANDRELL (37) When You Get To The Heart (MCA)
- MAINE OSBORN (37) Read My Lips (Capitol/Curb)
- OAK RIDGE BOYS (36) Cajun Moon (Epic)
- Juliet (MCA)
- CHARLIE DANIELS BAND (27) Drinkin' My Baby Goodbye (Epic)
- DOBBIE GRAY (24) That's One To Grow On (Capitol)
- JUDY RODMAN (23) Until I Met You (MTM)
- DAN BEALLS (23) Everything That Glitters (EMI America)
- RESTLESS HEART (22) TI I Loved You (RCA)

HOTTEST

- ALABAMA (87) She And I (RCA)
- JUDDS (67) Grandpa (RCA/Curb)
- DON WILLIAMS (66) We've Got A Good Fire Goin' (Capitol)
- GEORGE STRAIT (63) You're Something Special To Me (MCA)
- GARY MORRIS (61) 100% Chance Of Rain (WB)
- RANDY TRAVIS (60) 1982 (WB)
- ANNE MURRAY (49) Now And Forever (You And Me) (Capitol)
- BELLAMY BROTHERS (42) Feelin' The Feelin' (MCA/Curb)
- RICKY SKAGGS (40) Cajun Moon (Epic)
- MERLE HAGGARD (19) I Had A Beautiful Time (Epic)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicates the total number of Country reporters adding the song the week of noting that the song is among their five hottest.

BREAKERS

EDDIE RABBITT

Repetitive Regret (RCA)

On 80% of reporting stations. Rotations: Heavy 1, Medium 47, Light 63, Total Adds 45 including WYRK, WOBE, WAJR, WPOP, WWVA, WYAY, WZZK, WOOS, KPLX, KBBK, WAMZ, WKSJ, WUBE, WFMS, WL, KZLA, KBOP, KMPS. A Most Added Record. Moves 43-37 on the Country chart.

OAK RIDGE BOYS

Juliet (MCA)

On 71% of reporting stations. Rotations: Heavy 3, Medium 33, Light 73, Total Adds 30 including WPTP, WNN, WKYG, WXBO, KILT-FM, WLWI, WONE, WWWW, WTL, KUZZ, KYGO, KVEG, KNIX, KRAK, KRPM. A Most Added Record. Moves 45-40 on the Country chart.

RESTLESS HEART

TI I Loved You (RCA)

On 80% of reporting stations. Rotations: Heavy 0, Medium 36, Light 62, Total Adds 22 including WCAO, WKYG, WWVA, WESC, KYCK, WAMZ, WQYK, KWHT, WNNL, KCKY, WLLR, KTKK, KCCY, KGA. Moves 47-42 on the Country chart.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-50% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status. Checkmarks signify the most added of the non-charted records.

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RR Radio & Records

COUNTRY

NEW & ACTIVE

EVERLY BROTHERS "Dare Yesterday" (Mercury/PolyGram) 78/12
 Rotations: Heavy 4, Medium 28, Light 46, Total Adds 12, WQBE, WHN, WOL, WDX, WYVA, WUSQ, WMN, WONE, KJAY, KCJB, KUDY, KKAL, Heavy: WOW, KRKT, KCCY, KUGO, Moves 48-43

KEITH STEGALL "I Think I'm In Love" (Epic) 77/8
 Rotations: Heavy 2, Medium 38, Light 39, Total Adds 8, WQBE, WSEN, WMN, WPM, WDAF, WTDQ, KCOB, KGA, Heavy: WOKK, KWKY, Moves 50-48-44

JOHN ANDERSON "You Can't Keep A Good Woman Down" (WB) 76/67
 Rotations: Heavy 0, Medium 17, Light 53, Total Adds 17, WAJR, WKX, WFOR, WNYR, WYVA, KASE, WKX, KBMR, WYNG, KCJB, WWJO, WTH, KR-FM, KKCS, KVEG, KOLO, KGA, Debuts at 47

BOBBE GRAY "That's One To Grow On" (Capitol) 84/24
 Rotations: Heavy 1, Medium 12, Light 51, Total Adds 24 including WYAM, WQBE, WSEN, KEAN, WUSY, WESC, KKK, KJNE, WBE, WYNG, WTH, KTRK, KVOD, KCCY, KSOP

CHARLIE DANIELS BAND "Drivable My Baby Goodbye" (Epic) 80/27
 Rotations: Heavy 1, Medium 13, Light 45, Total Adds 27 including WBGW, WYVA, WYH, WESC, KSSN, KKYX, KSO, WTSO, WXCL, WKCO, WWJO, KRST, KKAL, KRFE

WILLIE NELSON "Living In The Promised Land" (Columbia) 88/43
 Rotations: Heavy 0, Medium 11, Light 47, Total Adds 43 including WHN, WXTU, WNYR, KASE, KKK, WTOR, WCXI, KTT, WL, WGL, KZLA, KNX, KOLO, KSON, KPMS, Debuts at 46

TOMMY ROE "Radio Romance" (MCA/Curb) 88/8
 Rotations: Heavy 2, Medium 21, Light 35, Total Adds 6, WAJZ, KJNE, WUSQ, WTL, WTSO, KUDY, Heavy: WOLZ, KIOV, Medium: WBGW, WTSV, WDX, KRKT, KKCS, KLZ, KALF

OSBORN BROTHERS "Baby Wants" (EMI America/Carb) 87/7
 Rotations: Heavy 1, Medium 17, Light 39, Total Adds 43 including WHN, WXTU, WNYR, KASE, KKK, WTOR, WCXI, KTT, WL, WGL, KZLA, KNX, KOLO, KSON, KPMS, Debuts at 46

BARBARA MANORELL "When You Got To The Heart" (MCA) 84/27
 Rotations: Heavy 0, Medium 10, Light 44, Total Adds 37 including WQMA, WRKZ, WYH, WYH, WYH, KJNE, WMN, WBCS, WKCL, WTCM, KVOD, KLZ, KFFE, KCCY, KSOP, KJCK

SHELLY WEST "What Would You Do" (WB) 81/3
 Rotations: Heavy 0, Medium 17, Light 34, Total Adds 3, WKLO, WTL, WKCO, Medium: WBGW, WCVR, WQKE, WQYK, WSLR, WONE, WTCM, KRKT, KOI, KSOP

SIGNIFICANT ACTION

RAY PRICE "You're Nobody Till Somebody Loves You" (Step One) 44/5
 Rotations: Heavy 0, Medium 12, Light 32, Total Adds 5, WNYR, KRFR, WRNL, WTL, KGA, Medium: WBGW, KLT-FM, WOV, KKAL, KERI

MAINE OSBORN "Read My Lips" (Capitol/Curb) 43/27
 Rotations: Heavy 0, Medium 6, Light 37, Total Adds 37 including WYAM, WDX, WYH, KEAN, WYK, WQEE, KIOV, KUGN, KSOP, KSAN

A.J. MASTERS "Back Home" (Bernardo Dances) 48/10
 Rotations: Heavy 0, Medium 11, Light 29, Total Adds 10, WCAO, WDX, WSEN, WYH, WESC, WUSQ, WSLR, WOV, WQHL

STEVE EARLE "Whispering Highway" (MCA) 38/8
 Rotations: Heavy 0, Medium 12, Light 27, Total Adds 8, WYAM, WUSY, WRNL, KWMT, WKCO, KR-FM, KVOC, KSOP, Medium: WCVR, WTCM

CHARLY MCCLAIN & WAYNE MASSEY "When It's Down To Me And You" (Epic) 26/13
 Rotations: Heavy 0, Medium 8, Light 30, Total Adds 13 including WYAM, WYH, KASE, WRK, KJNE, WMN, WKCL, WKCO, KFDI, KGA

NICOLETTE LARSON "Let Me Be The First" (MCA) 38/8
 Rotations: Heavy 0, Medium 11, Light 27, Total Adds 5, KRK, KRK, KKYX, KJNE, WKX, Medium: WBGW, WCVR, KFDI, KRWO, KERI

VENI GOSWAMI "It's Only Love Again" (Complast/PolyGram) 34/6
 Rotations: Heavy 0, Medium 11, Light 23, Total Adds 6, WBGW, KEAN, WPAP, KWMT, WTSO, WXCL, Medium: WTSV, KRFR, KRWO, KSOP

JUDY ROEDMAN "Until I Met You" (NBM) 31/23
 Rotations: Heavy 0, Medium 3, Light 28, Total Adds 23 including WYAM, WCAO, WAJR, KRFR, WLWI, WCXI, WOW, KKAL, KRWO, KSOP

JOHNNY LEE & LANE BRODY "I Could Get Used To This" (WB) 28/18
 Rotations: Heavy 0, Medium 4, Light 24, Total Adds 18 including WHN, WYH, KRK, KKYX, KBMR, KSO, WBCS, KKAL, KALF, KOLO

HAINED BROTHERS BAND "Danger Zone" (Mercury/PolyGram) 28/3
 Rotations: Heavy 1, Medium 8, Light 19, Total Adds 3, WPAP, WSLR, KWMT, Heavy: KLLL, Medium: WBGW, WLWI, KKYX, KRKT, KRWO, KSOP

CHANCE "I Need Some Good News Bad" (Mercury/PolyGram) 28/5
 Rotations: Heavy 0, Medium 6, Light 20, Total Adds 5, WYMK, KSSN, WRK, KULY, KRWO, Medium: KYKR, KKK, WLWI, KKYX, KFDI

DAN SEALS "Everything That Glitters" (EMI America) 25/23
 Rotations: Heavy 0, Medium 2, Light 23, Total Adds 23 including WRKZ, WKYQ, WDXE, KSSN, WUSQ, KUDY, WKCL, KIOV, KYAK, KLUZ

SWEETHEARTS OF THE RODEO "Hey Doll Baby" (Columbia) 21/15
 Rotations: Heavy 0, Medium 2, Light 19, Total Adds 15 including WBGW, WNYR, KASE, WPAP, WTOR, KFGO, KTT, KRK, FM, KVOC, KOLO

ROBIN LEE "I'll Take Your Love Anytime" (Evergreen) 19/4
 Rotations: Heavy 0, Medium 1, Light 18, Total Adds 4, WDXE, WOKK, KTRK, KRWO, Medium: KSOP, Light: WYAM, KKYX, WKCL, KTT, KIGO

BENNY WILSON "If You Wanna Talk Love" (Columbia) 19/2
 Rotations: Heavy 0, Medium 5, Light 14, Total Adds 19, WYH, KRWO, Medium: WPAP, WOW, WTCM, KFDI, Light: WCAO, WTSV, WYK, KALF

JERRY NEED "Country's Alive And Doing Well" (Capitol) 17/6
 Rotations: Heavy 0, Medium 2, Light 15, Total Adds 6, WBGW, WYH, KRFR, KKYX, KKAL, KSOP, Medium: WTSV, Light: KSO, KUDY, WOW

DON KING "All We Had Was One Another" (Beach Mart) 16/2
 Rotations: Heavy 1, Medium 3, Light 12, Total Adds 2, WSEN, KWMT, Heavy: KFDI, Medium: KKYX, WOW, KTT, Light: WYVA, KRFR, WDXE, KSOP

BAMA BAND "I've Changed My Mind" (Complast/PolyGram) 16/1
 Rotations: Heavy 1, Medium 6, Light 9, Total Adds 1, WCXI, Heavy: WTSV, Medium: WAMZ, KFDI, KRKT, KRWO, KALF, Light: KEAN, WOV, KVOO

JANICE NEWTON "Old Flame" (RCA) 14/12
 Rotations: Heavy 0, Medium 3, Light 11, Total Adds 12 including WXTU, WCVR, WXBO, WGTO, WAMZ, KYNG, KCJB, KLUZ, KSOP, KJCK

PATTY LOVELESS "I Did" (MCA) 14/2
 Rotations: Heavy 0, Medium 4, Light 10, Total Adds 2, WOW, KTT, Medium: WCVR, KRFR, KRWO, Light: WYK, WYH, KVOO, KRKT, KKAL

SONNY THROCKMORTON "Eye Eye Baby Blues" (WB) 14/1
 Rotations: Heavy 0, Medium 5, Light 9, Total Adds 1, KSOP, Medium: WQYK, WTCM, KFDI, KRWO, KOI, Light: WYK, WKLO, WTOR, WOW

DAVID FREZZELL "Celebrity" (America) 13/2
 Rotations: Heavy 0, Medium 2, Light 11, Total Adds 2, WYVA, WOW, Medium: KKYX, Light: WYVA, KRFR, WDXE, KVOO, KFDI, KOLO

CHARLEY PRIDE "Love On A Blue Rainy Day" (RCA) 12/11
 Rotations: Heavy 0, Medium 1, Light 11, Total Adds 11, WOKK, WYH, KRFR, KHEY, KSO, WOW, WTCM, KRKT, KKAL, KVOC, KSOP

JAMES & MICHAEL YOUNGER "Back On The Radio Again" (A&R) 11/2
 Rotations: Heavy 0, Medium 1, Light 10, Total Adds 2, WRK, KOI, Medium: KFGO, Light: WGTO, WTOR, WCXI, KTRK, KVOO, KRST, KOLO

MALCHAR & RUCKER "Let Me Down Easy" (Alpine) 8/7
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 7, WDX, WYH, KRFR, KKYX, WPAP, WKCO, KRKT, Medium: KIGO, Light: KALF

FAMILY BROWN "What If It's Right" (RCA) 8/1
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 1, WTCM, Medium: WOW, Light: WOKK, WLWI, KKYX, KTT, KVOO, KFDI, KSOP

ROY CLARK "Tobacco Road" (Silver Dollar) 8/7
 Rotations: Heavy 1, Medium 2, Light 5, Total Adds 7, WYAM, WLWI, WCM, WOW, KTT, KVOO, KRWO, Light: KFDI

REX YOUNG "Old Ways" (Bellini) 8/1
 Rotations: Heavy 0, Medium 2, Light 6, Total Adds 1, KTT, Medium: KFDI, Light: WYH, KLT-FM, KRST, KULY, KALF, KOLO

ALBUM TRACKS

ARTIST/Song Title (Label)

Album Title

CONWAY TWITTY/Lay Me Down Carolina (WB) *Chasin' Rainbows*

JUDDS/Rockin' With The Rhythm... (RCA/Curb) *Rockin' With The Rhythm*

GEORGE STRAIT/In Too Deep (MCA) *Something Special*

REBA MCGENTIRE/Can't Stop Now (MCA) *Whoever's In New England*

SAWYER BROWN/Shakin' (Capitol/Curb) *Shakin'*

MICHAEL MARTIN MURPHEY/Rollin' Nowhere (WB) *Tonight We Ride*

GEORGE STRAIT/Dance Time In Texas (MCA) *Something Special*

DON WILLIAMS/Then It's Love (Capitol) *New Moves*

EMMYLOU HARRIS/Just Someone I Used To Know (WB) 13

STEVE WARINER/She's Crazy For Leaving (MCA) *Life's Highway*

The
First
Sound
Of
Spring



Robin's
"I'll Take Your Love
Anytime"
A Breath of Fresh Country Air

From Her Debut
EVERGREEN Album **ROBIN LEE**
See Robin on the ACM Awards Show, April 14th on NBC

Personal Management: MORRIS/BEDELL

Produced by Johnny Morris
Booked By: WORLDFLASS

EVERGREEN RECORDS
1021 16th Ave. South
Nashville, TN 37212
(615) 327-3213

COUNTRY ADDS & HOTS

MOST ADDED EAST
Walt Ruten (Columbia)
Sally Ruben (RCA)

HOTTEST EAST
Alabama (RCA)
Ann Murray (Capitol)
Barbara Brubaker (RCA/Curb)

MOST ADDED SOUTH
Sally Ruben (RCA)
Walt Ruten (Columbia)

HOTTEST SOUTH
Alabama (RCA)
John (RCA/Curb)

MOST ADDED MIDWEST
Robert Mandel (RCA)
Steve Demard (Capitol/Curb)

HOTTEST MIDWEST
Alabama (RCA)
John (RCA/Curb)

MOST ADDED WEST
Sally Ruben (RCA)
Gut Edge Days (RCA)
Walt Ruten (Columbia)

HOTTEST WEST
Don Williams (Capitol)
Alabama (RCA)

EAST

ALABAMA
Alabama (RCA)
Ann Murray (Capitol)
Barbara Brubaker (RCA/Curb)

ARIZONA
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Sally Ruben (RCA)

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ALABAMA
Alabama (RCA)
Ann Murray (Capitol)
Barbara Brubaker (RCA/Curb)

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**163 Reporters
188 Current Reports**

The following stations reported no change in their rotations this week and therefore their rotations were frozen:

**WBOS/Boston
WTVY/Dothan
WCLZ/Grand Rapids
WOKM/P. Wayne**

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

**WEZL/Charleston
WAXN/Nashville
WAKX/Sea Claire
KXFK/Kansas City
KVBC/Las Vegas is now
KPMN(AM)**

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

Rank
Weeks
Weeks
Weeks

Rank	Weeks	Artist/Record
1	1	1 HEART/These Dreams (Capitol)
2	2	2 ATLANTIC STARR/Secret Lovers (A&M)
3	3	3 STEVE WONDER/Overjoyed (Tama/Motown)
4	4	4 ELTON JOHN/Abba (Geffen)
5	5	5 ANNE BURNAY/Now And Forever (You And Me) (Capitol)
6	6	6 JAMES TAYLOR/Only One (Columbia)
7	7	7 FORCE MD's/Tender Love (Tommy Boy/WB)
8	8	8 DAN SEALS/Op (EMI America)
9	9	9 STARDUST/Sara (Grun/RCR)
10	10	10 EVERLY BROTHERS/Born Yesterday (Mercury/PG)
11	11	11 GEORGE WASHINGTON/Whisper In The Dark (Arista)
12	12	12 MELISSA MANCHESTER & AL JARREAU/The Music Of Goodbye (MCA)
13	13	13 SMOKEY ROBINSON/Hold On To Your Love (Tama/Motown)
14	14	14 JACK WARRNER with V. CARTER/Love Can Take Us All Awey (Owest/WB)
15	15	15 BARBARA STREISAND/Sand In The Cloves (Columbia)
16	16	16 DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
17	17	17 DERE STRAITS/So Far Away (WB)
18	18	18 DENNIS DeYOUNG/Call Me (A&M)
19	19	19 JERMANE JACKSON/Think It's Love (Arista)
20	20	20 ROSANNE CASH/Hold On (Columbia)

DEBUT → 18
BREAKER → 17
DEBUT → 19
DEBUT → 20

MARCH 21, 1986

Total Reports/Adds	Heavy	Medium	Light
47/0	41	6	0
46/0	39	7	0
48/3	33	14	1
46/0	36	9	1
43/0	35	8	0
40/0	28	11	1
40/6	20	17	3
36/0	22	12	1
36/0	25	9	1
36/0	21	13	2
38/1	8	23	7
36/3	8	24	4
35/0	8	22	5
31/0	8	22	1
29/2	3	19	7
21/0	9	10	2
28/3	3	19	6
31/10	4	14	13
23/2	5	16	2
27/2	4	16	7

MOST ADDED

WHITNEY HOUSTON (13)
The Greatest Love Of All (Arista)
PVEL COLLINS (16)
Take Me Home (Atlantic)
DENNIS DeYOUNG (18)
Call Me (A&M)
SADE (9)
Never As Good As The First Time (Epic)
FORCE MD's (8)
Tender Love (Tommy Boy/WB)
BARRY MANLOW (6)
He Doesn't Care (But I Do) (RCA)

HOTTEST

HEART (36)
These Dreams (Capitol)
ATLANTIC STARR (32)
Secret Lovers (A&M)
STEVE WONDER (23)
Overjoyed (Tama/Motown)
JAMES TAYLOR (22)
Only One (Columbia)
ELTON JOHN (21)
Nikita (Geffen)

BREAKERS

DENNIS DeYOUNG Call Me (A&M)

65% of our reporters on it. Rotations: Heavy 4, Medium 14, Light 13, Total Adds 10, WWKB, KHOW, KJRH, WTC, WING, KBOI, KSL, WWNR, WSTU, KFQD. Debuts at number 18 on the Full-Service chart.

NEW & ACTIVE

JERMANE JACKSON "I Think It's Love" (Arista) 23/2
Rotations: Heavy 5/0, Medium 16/1, Light 2/1, Total Adds 2, WCC, WHAS, Heavy: WWKB, WELI, WING, KOL, KTWO, Medium including WTVN, KHOW, KJR, WCHS, WBT, WHSC, KBOI, KSL, WGBR, WSTU.
JACK WARRNER "The Woman's Song (But I Do)" (RCA) 21/6
Rotations: Heavy 0, Medium 19/2, Light 8/4, Total Adds 6, WDOJ, WBC, WBA, KBOI, KFQD, KVCC, Medium including WFR, WPRO, WSN, WGY, WBT, WSPD, KUGN, KSL, WPOE, WJBC.
LAURA BRANBAN "I Found Success" (Atlantic) 25/6
Rotations: Heavy 1/0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: WWKB, Medium: WFR, KFAS, WCHS, WTC, WBT, WVA, WNO, KOL, KBOI, WPOE, WGBR, WJBC, KTWO, KYJC, KVCC.
THE WARRIORS "Killing For A Boy" (Arista) 19/1
Rotations: Heavy 5/0, Medium 8/1, Light 1/0, Total Adds 1, KSL, Heavy: WWKB, WTVN, KJR, WCHS, WWNR, WMT, WSTU, WABK, KYJC, Medium including WTAE, WSPD, WCC, WHAS, WHSC.
PVEL COLLINS "Take Me Home" (Atlantic) 17/18
Rotations: Heavy 0, Medium 6/2, Light 11/8, Total Adds 10, WFR, WDOJ, KHOW, WING, KOL, KBOI, WWNR, WMT, WGBR, KFQD, Medium including WPOE, WSTU, WCL, KYJC.
BLB "Battling Assholes" (SBS Associates) 17/8
Rotations: Heavy 2/0, Medium 11/2, Light 4/1, Total Adds 3, WFR, WSPD, WPOE, Heavy: WWKB, KTWO, Medium including WTVN, KHOW, WING, KBOI, WWNR, WMT, WSTU, KYJC.
SARAHLE "Babe Boudier" (Columbia) 17/6
Rotations: Heavy 4/0, Medium 6/1, Light 5/2, Total Adds 3, WTAE, WTVN, WCHS, Heavy: WCC, WTKO, WCL, KTWO, Medium including KHOW, WNO, WPOE, WMT, WSPD, WSTU, KYJC.
WHITNEY HOUSTON "The Greatest Love Of All" (Arista) 13/13
Rotations: Heavy 1/1, Medium 6/5, Light 7/7, Total Adds 13, WFR, WPRO, WGY, WHBY, KUGN, KSL, WPOE, WMT, WGBR, WJBC, WABK, KYJC, KVCC.

ALABAMA "She And I" (RCA) 12/4
Rotations: Heavy 3/0, Medium 6/2, Light 3/2, Total Adds 4, WWKB, WBT, WING, WCL, Heavy: WHAS, KFQD, KTWO, Medium including WFR, WPOE, WGBR, WJBC.
SADE "Never As Good As The First Time" (Epic) 11/6
Rotations: Heavy 0, Medium 7/6, Light 4/3, Total Adds 9, WFR, KHOW, KJR, WVA, KUGN, WPOE, WMT, KFQD, KYJC, Medium including KSL.
MASH BURNS MACHINE "Bad Boy" (Epic) 11/4
Rotations: Heavy 0, Medium 8/1, Light 5/3, Total Adds 4, WSB, WSPD, WWNR, WGBR, Medium including WFR, KHOW, WSTU, KYJC, KVCC.
JACKSON BROWNE "For America" (A&M) 8/1
Rotations: Heavy 0, Medium 3/1, Light 6/0, Total Adds 1, WWKB, Medium including WCC, KFQD.
SHIRLEY BEE "Nothing Took The Years" (Epic) 8/4
Rotations: Heavy 0, Medium 3/0, Light 5/4, Total Adds 4, WCHS, KOL, WABK, KYJC, Medium: WHBY, WING, KVCC.
GEDD "I've Lovers" (A&M) 8/0
Rotations: Heavy 0, Medium 3/1, Light 5/2, Total Adds 3, WCHS, WWNR, KTWO, Medium including WPOE, WSTU.
LOVEBOY "This Could Be The Night" (Columbia) 8/1
Rotations: Heavy 4/0, Medium 1/0, Light 3/1, Total Adds 1, WTVN, Heavy: WWNR, WMT, KTWO, KYJC, Medium: WSTU.
G.I. THOMAS "America Is" (Columbia) 8/0
Rotations: Heavy 0, Medium 6/0, Light 2/0, Total Adds 0, Medium: WHBY, KOL, KSL, WTKO, WJBC, KVCC.

SIGNIFICANT ACTION

PATTI LABELLE/MICHAEL McDONALD "Go My Own" (RCA) 7/8
Rotations: Heavy 0, Medium 3/0, Light 4/3, Total Adds 3, WBA, WMT, WGBR, Medium: WHBY, WSTU, KVCC.
MARSH WHITE "Lady In Love" (Columbia) 7/6
Rotations: Heavy 0, Medium 0, Light 7/5, Total Adds 3, WWKB, WING, KSL, Medium including WHBY, KTWO.
TEDDY PENDERGRASS "Love 4/2" (Epic) 6/3
Rotations: Heavy 0, Medium 4/2, Light 2/1, Total Adds 3, WWKB, WING, KSL, Medium including WHBY, KTWO.
WYLDON "The Line Keeps Tighter" (Open Air) 6/3
Rotations: Heavy 0, Medium 6/2, Light 1/1, Total Adds 3, WDOJ, WSTU, KTWO, Medium including WOOD, KYJC, KVCC.
JOHN COUSARIS/ELLIENOR "I.S.G.E. In The U.S.A." (Blue/Polystar) 6/1
Rotations: Heavy 1/0, Medium 4/1, Light 0/0, Total Adds 1, WTAE, Heavy: WCC, Medium including WHAS, WWNR, KYJC.
BURTYNICK "It's All Righty's Come Back" (RCA) 6/0
Rotations: Heavy 2/0, Medium 1/0, Light 3/0, Total Adds 0, Heavy: KOL, KTWO, Medium: KYJC.
COCK ROBIN "The Promise You Made" (Columbia) 4/6
Rotations: Heavy 0, Medium 3/0, Light 1/0, Total Adds 0, Medium: WABK, KTWO, KYJC.
SONE THE THE BROTHERS "All I Need Is A Minute" (Atlantic) 3/2
Rotations: Heavy 0, Medium 3/0, Light 1/0, Total Adds 2, WPOE, WSTU.
BOB SEARS "American Blues" (Capitol) 3/1
Rotations: Heavy 0, Medium 1/1, Light 2/0, Total Adds 1, WCC, Light: WSTU, KYJC.
MARK WILLIAMS JR. "Ain't Nothin'" (WB) 2/0
Rotations: Heavy 0, Medium 0, Light 3/0, Total Adds 0, Light: WDOJ, WCHS, WJBC.

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ADULT CONTEMPORARY

BREAKERS.

PHIL COLLINS

Take Me Home (Atlantic)

78% of our reporters on it. Rotations: Heavy 3, Medium 40, Light 42, Total Adds 41, WSB-FM, KVL-FM, WLLT, WSNY, KLSI, KMJ, KKLT, KGW, KIFM, KEZR, WFSM, WKGW. Debuts at number 21 on the AC chart.

WHITNEY HOUSTON

The Greatest Love Of All (Arista)

61% of our reporters on it. Rotations: Heavy 1, Medium 18, Light 47, Total Adds 65 including WHTX, WCLY, 97AIA, WLTF, WNIC, WOMC, KYKY, B100, KIOI. Debuts at number 28 on the AC chart.

SADE

Never As Good As The First Time (Epic)

56% of our reporters on it. Rotations: Heavy 0, Medium 14, Light 47, Total Adds 59 including WCLY, WSB-FM, 97AIA, WLTS, KOST, B100, KIFM, WNAM, WJON.

BANGLES

Manic Monday (Columbia)

52% of our reporters on it. Rotations: Heavy 28, Medium 20, Light 17, Total Adds 17 including WJMJ, WAEB, WRKA, KELT, KDUK, WQHQ, WTNV, KFBS. Debuts at number 30 on the AC chart.

TEDDY PENDERGRASS

Love 4/2 (Elektra)

51% of our reporters on it. Rotations: Heavy 1, Medium 24, Light 31, Total Adds 9, 97AIA, WFSM, WXTG, KQ99, WGLL, WTNV, WPPA, I94, WXUS.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 ATLANTIC STARR	108/0	100	8	0
2 HEART	105/0	97	8	0
3 STEVE WONDER	103/0	86	20	3
4 ELTON JOHN	102/0	80	20	2
5 FORCE MD'S	107/2	76	27	4
6 JAMES TAYLOR	90/0	51	32	7
7 MIKE & THE MECHANICS	87/0	45	38	6
8 JERRIANE JACKSON	103/3	38	50	15
9 STARSHIP	83/0	44	29	10
10 ANNE MURRAY	87/1	47	38	4
11 DAN SEALS	84/1	33	41	10
12 DINE STRAITS	90/8	19	68	13
13 BRONIE WARWICK	91/8	17	63	21
14 ELO	81/4	24	47	10
15 BRONIE ROBINSON	78/0	35	33	10
16 JACK WAGNER w/VALENE CARTER	73/1	30	37	6
17 CARS	76/1	24	48	7
18 GIL MISTER	68/0	28	32	8
19 THOMPSON TWINS	71/0	26	36	10
20 WHITNEY HOUSTON	88/0	17	26	15
21 PHIL COLLINS	85/41	3	40	42
22 MELISSA MANCHESTER & AL JARREAU	75/3	11	46	18
23 DENNIS DEYOUNG	82/12	3	52	27
24 LAURA BRANBAN	69/0	10	50	9
25 SIMPLY RED	72/14	5	40	27
26 WHITNEY HOUSTON	66/65	1	18	47
27 LOVERBOY	50/9	14	22	14
28 JACKSON BROWNE	65/1	6	36	23
29 BEAM SOUND MACHINE	66/10	2	34	30
30 BANGLES	57/17	9	28	20

MOST ADDED

WHITNEY HOUSTON (88)
The Greatest Love Of All (Arista)
SADE (88)
Never As Good As The First Time (Epic)
PHIL COLLINS (41)
Take Me Home (Atlantic)
BANGLES (17)
Manic Monday (Columbia)
SIMPLY RED (14)
Holding Back The Years (Elektra)

HOTTEST

HEART (84)
These Dreams (Capitol)
ATLANTIC STARR (63)
Secret Lovers (A&M)
STEVE WONDER (61)
Overjoyed (Taml/Motown)
FORCE MD'S (61)
Tender Love (Tommy Boy/WB)
ELTON JOHN (46)
Nikita (Geffen)

NEW & ACTIVE

OHIO "If You Leave" (A&M) 83/3
Rotations: Heavy 3/0, Medium 23/0, Light 27/3, Total Adds 3, WAEB, KQ99, KDUK, Heavy: WCHV, KTYL, KALE, Medium including KIFM, WKYE, 98WAVE, WSFL, WTRX, WJON, KGMQ, WJMJ.

LOVERBOY "This Could Be The Night" (Columbia) 58/9
Rotations: Heavy 14/0, Medium 22/2, Light 14/7, Total Adds 9, WSNH, 97AIA, WRKA, WLAC-FM, WRAL, WAGE, WKYX, WJON, Heavy including WLLT, WFSM, KQ99, WFMK, Medium including WJMJ, WJMJ, KYKY.

CHERELLE with ALEXANDER O'NEAL "Saturday Love" (Tab/CBS) 48/4
Rotations: Heavy 3/0, Medium 16/1, Light 27/3, Total Adds 4, WSB-FM, KIOI, WTNV, WEIZ, Heavy: 97AIA, KELT, WSFL, Medium including KOST, KMYL, WEIM, WSKI, WPPA, KRLB, WZLQ, KFBS.

ALABAMA "She And I" (RCA) 45/6
Rotations: Heavy 3/0, Medium 16/1, Light 26/5, Total Adds 6, WXTG, KELT, WSFL, KLYF, WFFX, I94, Heavy: WEIM, WAHR, KRLB, Medium including WKYE, WEZC, KWFM, WKNE, WSKI, WPPA, KKLV.

BARBRA STREISAND "Send In The Clowns" (Columbia) 44/6
Rotations: Heavy 0, Medium 18/1, Light 26/5, Total Adds 6, KUDL, KGW, WKGW, WEIZ, KKLV, KALE, Medium including KVL-FM, WLTF, KFM, WAEB, WKYE, KWAV, WAHR, WAEV, KTYL, WJON.

JOHN COUGAR BELLECAM "R.O.C.K. in the U.S.A." (Riva/PolyGram) 41/2
Rotations: Heavy 11/0, Medium 19/2, Light 11/0, Total Adds 2, KIOI, KGMQ, Heavy including V100, WKYE, K108, KQ99, WSKI, WPPA, WSKY, WCKQ, KOSW, KALE, Medium including B100, U102, WNAM, KVUU.

BARRY MANLOW "The Bosses' Care (But I Do)" (RCA) 38/13
Rotations: Heavy 1/0, Medium 8/2, Light 28/11, Total Adds 13, WLTS, WAEB, WKYE, WDLT, WSFL, KWFM, WGLL, WSKY, WEIZ, WAGE, KRLB, WJON, KMGQ, Heavy including KOST, Medium including WSKI, KALE.

LEVEL 42 "Something About You" (PolyGram/PolyGram) 32/13
Rotations: Heavy 1/0, Medium 11/2, Light 20/11, Total Adds 13 including WSNH, B100, V100, WXTG, WAVE, KWFM, KLV, KMGQ, Heavy: WPPA, Medium including KIOI, 98WAVE, WJON, WJMJ, KALE.

ALAN PARSONS PROJECT "Linnertime" (Arista) 27/7
Rotations: Heavy 0, Medium 7/0, Light 20/7, Total Adds 7, WFSM, WTRX, WKNE, WPPA, WEIZ, KRLB, WXUS, Medium: 98WAVE, WSKI, WQHO, WTNV, WCKQ, KTYL, KALE.

ROSANNE CASH "Hold On" (Columbia) 25/1
Rotations: Heavy 1/1, Medium 13/0, Light 11/0, Total Adds 1, KRLB, Medium: WKYE, KEY103, 98WAVE, KWFM, WEIM, WGSV, WAHR, WMT-FM, I94, KFBS, KOSW, KMGQ, KALE.

SIGNIFICANT ACTION

MYLONS "The Lion Sleeps Tonight" (Open Air) 22/1
Rotations: Heavy 0, Medium 9/1, Light 13/0, Total Adds 1, WAHR, Medium including WEIM, WGLL, WSKI, WMT-FM, WJON, WSNH, KKLV, KALE.

PATTI LABELLE/MICHAEL McDONALD "On My Own" (RCA) 14/6
Rotations: Heavy 0, Medium 3/1, Light 11/7, Total Adds 8, WSB-FM, WLTS, KOST, U102, WDLT, WEIZ, KWEB, KOSW, Medium including WPTX, KALE.

MIKE & THE MECHANICS "All I Need In A Miracle" (Atlantic) 12/6
Rotations: Heavy 0, Medium 7/2, Light 5/4, Total Adds 6, V100, WJON, KVUU, WJMJ, WSKY, KALE, Medium including WHTX, WSFL, WSKI, WCKQ, WJON.

ROLLING STONES "Warren Zevon" (Rolling Stone/CBS) 16/6
Rotations: Heavy 0, Medium 5/0, Light 5/0, Total Adds 0, Medium: V100, WKYE, WSKY, KTYL, KALE.

GRAHAM NASH "Innocent Eyes" (Atlantic) 8/6
Rotations: Heavy 0, Medium 2/2, Light 6/6, Total Adds 8, WAVE, WEIM, WSKI, WCKQ, WZLQ, KTYL, WJON, KALE.

RENE & ANGELO "Your Smile" (PolyGram/PolyGram) 8/6
Rotations: Heavy 0, Medium 0, Light 6/5, Total Adds 5, 97AIA, WSKI, WSKY, WCHV, WZLQ.

MAX "Right Between The Eyes" (RCA) 8/4
Rotations: Heavy 0, Medium 2/1, Light 6/3, Total Adds 4, WEIM, WSKI, KTYL, WJON, Medium including WHTX.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

AOR ALBUMS

158 REPORTS

MARCH 21, 1986

These Weeks Last Week

Rank	Album	Label
3	2	2
1	1	1
2	3	3
7	4	4
6	5	5
16	9	7
17	10	8
4	5	6
13	11	9
—	—	11
—	—	27
23	17	14
12	21	18
11	13	10
15	12	15
32	25	19
16	20	17
37	31	25
5	7	12
—	—	23
18	14	15
38	40	35
—	—	30
31	28	24
29	23	25
35	32	28
27	24	22
8	8	13
—	—	37
29	29	28
9	15	28
33	33	30
38	35	33
21	22	24
—	—	38
34	34	34
DEBUT	36	36
10	19	30
38	—	48
14	18	21

Album	Total Reports/Adds	Power	Heavy	Medium
"America" (146) "Lives" (54) "Lawless" (29)	151-0	42-	120-	31-
"King's" (100) "Live" (80) "Tear Down" (30)	137-1	26-	90-	41+
"Rough Boy" (124) "Delirious" (46) "Velcro" (17)	130-2	24+	98+	32-
"Addicted To Love" (138)	140-1	56-	130-	8-
"All I Need" (100) "Hanging" (45)	120-3	19-	79-	37-
"Tuff Enuff" (139)	140-1	14+	71+	66-
"Feel It Again" (131)	134-0	8+	56+	76-
"What You Need" (84) "Listen" (33)	106-7	29-	74-	28+
"So Far Away" (82) "The Man's" (27) "Ride" (11)	104-7	17+	62+	37-
"The Knife Feels Like Justice" (129)	129-3	4-	47+	71-
"Take Me Home" (100)	100+27	22+	66+	32-
"Shot In The Dark" (111)	111+2	6+	53+	52-
"All The Things" (93) "Sanctify Yourself" (17)	111+18	5+	28+	79+
"Secondhand" (67) "Crashing" (16) "Blood" (15)	89+12	5-	35-	46+
"Dancin' In The Ruins" (98)	98-1	3-	39-	56-
"I Still Believe" (112)	115+10	1-	29+	72-
"Your Love" (71)	76-1	12-	45-	28-
"Is It Love" (95)	99+10	4+	26+	66-
"R.O.C.K." (40) "Minutes" (23)	63-1	11-	43-	17-
"Life's" (88)	89-1	2-	25-	58-
"Calling America" (65) "Sorrow" (21)	85-1	10-	40-	38-
"Left" (34) "If You Leave" (25) "Pretty" (15)	61+10	9+	26+	31+
"Little Miss Dangerous" (92)	94+8	0-	11+	67+
"In My Dreams" (88)	89-2	3-	19-	59+
"Spirit Of '76" (82)	82-2	2-	21-	47-
"Don't Let Me Be Misunderstood" (69)	71+6	4-	20+	42+
"Mystic Rhythms" (80)	80-1	0-	10-	62-
"Lying" (58)	58-0	4-	21-	43-
"Lady Nina" (82)	82+9	1-	11+	58+
"The Edge" (72)	78-0	3-	12-	61-
"These Dreams" (38)	45-3	6-	26-	17-
"Working Class Man" (71)	80+9	1-	5-	58+
"I Still Want You" (63)	64-3	3-	16-	43-
"I Can't Wait" (28) "Imperial Hotel" (23)	57-0	4+	17-	37-
"Little Red House" (63)	75+11	0-	7+	42+
"Manic Monday" (42) "Walk" (11)	56-1	10+	21-	26-
"Something" (53)	54+8	3+	14+	33+
"World" (32) "Stereotomy" (20) "Limelight" (12)	60-6	1-	7-	43-
"Impressed" (33) "Beat's So Lonely" (20)	50-5	1-	7-	37+
"Karma" (29) "Imagine" (22) "Come" (14)	45-0	0-	10-	30-

BREAKERS.

TED MUGENT
Little Miss Dangerous (Atlantic)
88% of our reporters on it.

NEW & ACTIVE

- ☑ **WFB "Blademaster" (Chrysalis) 84/18 (48/18)**
Adds including WBCN, WBAB, KZEV, WSHS, WYHF, WRF, KUPD, KRQR, KLBJ, WRXL Heavy 2; WOFM, KISS, Medium 35 including WHLY, WLVO, WLLZ, KSH, KGB, WPKX, KLAQ, WOT, KLO, KLPK.
- ☑ **WOOTERS "Warrior Night" (Columbia) 48/37 (18/8)**
Adds including WNEW, WOPX, WSHS, KSH, KGB, WHCN, WAAF, KLAQ, WLAY, KLO, Powers 2; Heavy 8; WMMR, WHLY, WZZO, WPDH, WHTF, WKQQ, KATT, KRAL, Medium 30 including WOVE, KSPR, KUPD, KISW, WAPL, WBA, WRW, WBLM.
- ☑ **WAX "Magical Heaven" (RCA) 43/18 (8/8)**
Adds including WBAB, KZEV, WYHF, KAZY, KBCC, 91X, KGB, WONE, WTUE, Powers 1; Heavy 3; WLUP, WEBN, KRQU, Medium 30 including WNEW, WMMR, WKLS, KTXQ, WORT, WLVO, WOFM, WPKX, KNCH, KLAQ.
- ☑ **STARSHIP "Knee Deep In The Hoopie" (Gross/RCA) 38/19 (28/1)**
Adds including WYHF, WPDH, WAOY, WRQK, KGGG, WWWW, Heavy 9; WLLZ, KINK, WKLC, KLBJ, WBA, KTCZ, KFMG, WOOJ, WHMD, Medium 17 including WOVE, KSPR, WRF, WSKS, WJLP.
- ☑ **EUROGLIDERS "Absolutely" (Columbia) 28/2 (28/4)**
Adds 91X, WFS Powers 2; Heavy 7; WLJR, KTCZ, WIZN, KESI, KKGR, KGQR, KRQU, Medium 13 including KBCC, KRQU, KLAQ, KLPK.
- ☑ **MODELS "Out Of Mind Out Of Sight" (Gulfstream) 28/7 (8/8)**
Adds including WBAB, KBCC, WEZK, KKDJ, KPOL, WWWW, Heavy 4; WLUP, WLJR, WOPZ, KRQU, Medium 12 including WNEW, KSPR, KLOS, KRQQ, 91X.
- ☑ **MODERN ENGLISH "Step Start" (Sire/WB) 28/2 (24/8)**
Adds CFNY, WZEV, Heavy 7; KRQQ, WFS, WLJR, KTCL, KRQU, KQGL, KVRE, Medium 10 including WORT, KAZY, 91X, WRDU, WTUE, KYTD.

Continued on Page 72

american GIRLS

featuring
"American Girl"

The American dream
is over

GET ON THE BALL!

The Fourth Annual T.J. Martell Rock 'N Bowl



April 4th & 5th
Los Angeles, CA

Agenda includes:

April 4, 10am:

Celebrity Invitational Golf Classic
Calabassas Country Club

April 4, 7pm:

Welcoming Cocktail Party
Sheraton Universal

April 5, 12 noon:

The Meeting of the Rock Minds
Sheraton Premiere

April 5, 8pm:

Rock 'N Bowl
South Bay Bowl

For further information:
JON SCOTT (818) 893-ROCK
JUDY LIBOW (213) 484-6062

All proceeds to T.J. Martell Cancer and Leukemia Foundation

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

Weeks	Rank	Artist/Track	Label	Total Reports	Power	Heavy	Medium
2	1	ROLLING STONES/Harlem Shuffle (Rolling Stones/Col.)		153+/0	55-	140+	13-
3	2	ROBERT PALMER/Addicted To Love (Island)		138-/0	56-	130-	7-
7	3	VAN HALEN/Why Can't This Be Love (WB)		136-/0	65+	122+	14-
5	5	BOB SEGER & THE SILVER.../American Storm (Capitol)		149-/0	42+	115+	33-
4	4	JACKSON BROWNE/For America (Asylum)		146+/14	37-	114+	31+
26	21	ZZ TOP/Rough Boy (WB)		124+/14	18+	94+	29-
12	10	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)		139-/1	14+	71+	65-
14	14	JULIAN LENNON/Stick Around (Atlantic)		144+/118	9+	62+	76-
13	12	HONEYMOON SUITE/Feel It Again (WB)		131-/0	8+	55+	74-
1	6	FIRM/All The King's Horses (Atlantic)		100-/0	22-	73-	21-
6	9	MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)		100-/1	17-	70-	29-
19	14	BRIAN SETZER/The Knife Feels Like Justice (EMI America)		129-/3	4+	47+	71-
49	27	PHIL COLLINS/Take Me Home (Atlantic)		100+/27	22+	66+	32-
18	15	OZZY OSBOURNE/Shot In The Dark (CBS Associated)		111+/2	6+	53+	52-
32	23	JOE COCKER/Shelter Me (Capitol)		123+/6	4+	35+	81-
2	6	INXS/What You Need (Atlantic)		84-/1	28-	68+	14+
30	30	BOB SEGER & THE SILVER.../Fortunate Son (Capitol)		106+/38	4+	43+	54+
10	11	BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)		98-/1	3-	39-	56-
35	26	CALL/Still Believe (Great Design) (Elektra)		112+/110	1-	28+	70-
45	32	DIRE STRAITS/So Far Away (WB)		82+/111	15+	54+	25-
14	16	DAVID BOWIE/Absolute Beginners (EMI America)		97/185	3	23	62
14	19	OUTFIELD/Your Love (Columbia)		71-/1	12-	44-	25-
59	35	SIMPLE MINDS/All The Things She Said (Virgin/A&M)		93+/21	2+	16+	74+
22	22	TALK TALK/Life's What You Make It (EMI America)		88-/1	2-	25-	57-
50	41	MR. MISTER/Is It Love (RCA)		95+/110	4+	21+	67+
36	29	FIRM/Live In Peace (Atlantic)		80+/110	3+	26-	50+
31	28	DOKKEN/In My Dreams (Elektra)		88-/2	3-	19-	58+
55	37	TED NUGENT/Little Miss Dangerous (Atlantic)		92+/7	0=-	11+	67+
28	27	ALARM/Spirit Of '76 (IRS/MCA)		82-/2	2-	21-	47-
30	25	RUSH/Mystic Rhythms (Mercury/PG)		80-/2	0=-	10-	62-
51	44	MARILLION/Lady Nina (Capitol)		82+/9	1=-	11+	58+
00	44	PETE TOWNSHEND/Secondhand Love (Atco)		67+/25	4+	27+	33+
9	17	JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)		57-/3	8+	36-	18-
21	17	ELD/Calling America (CBS Associated)		65-/0	8-	31-	27-
43	38	ELVIS COSTELLO/Don't Let Me Be Misunderstood (Columbia)		69+/6	3=-	19+	49+
00	44	GRAHAM NASH/Innocent Eyes (Atlantic)		81/81	1	4	59
34	31	DREAM ACADEMY/The Edge Of Forever (Reprise/WB)		72-/0	3-	10-	68-
00	43	JUDAS PRIEST/Locked In (Columbia)		75+/24	0=-	4=-	54+
38	38	DEL FUEGOS/Still Want You (Slash/WB)		63-/3	3-	16-	42-
5	18	PETER DINKLSPERGER/Lying (Atlantic)		58-/0	4-	19-	26-
00	47	ROLLING STONES/Had It With You (Rolling Stones/Columbia)		48+/16	4+	19+	27+
00	42	JACKSON BROWNE/Lives In The Balance (Asylum)		54+/8	2-	23-	28+
17	18	ZZ TOP/Delirious (WB)		46-/1	2-	19-	26+
11	24	JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)		40-/0	9=-	30=-	9=-
00	55	JIMMY BARNES/Working Class Man (Geffen)		71+/19	1=-	5=-	49+
00	53	LEVEL 42/Something About You (Polydor/PG)		53+/8	3+	14+	32=-
7	19	HEART/These Dreams (Capitol)		38-/2	5=-	23-	13=-
57	55	GLEN BURTWICK/Little Red House (A&M)		63+/9	0=-	7+	33+
00	59	GREG KUHNS/Love And Rock & Roll (EMI America)		54+/10	0=-	4+	43+
00	57	MIKE & THE MECHANICS/Hanging By A Thread (Atlantic)		45+/12	1=-	18+	21=-
00	57	PET SHOP BOYS/West End Girls (EMI America)		43-/1	4+	15+	24=-
00	57	UFO/This Time (Chrysalis)		62+/15	0=-	2+	33+
44	43	BANGLES/Manic Monday (Columbia)		42-/0	6=-	17-	20=-
00	57	SUZANNE VEGA/Left Of Center (A&M)		34+/4	6+	18+	14=-
00	57	HOOTERS/Where Do The Children Go (Columbia)		44/40	2	8	25
23	30	MARILYN MARTIN/Night Moves (Atlantic)		32-/0	1=-	10-	21=-
00	57	WAX/Right Between The Eyes (RCA)		39+/13	1=-	3+	28+
41	53	STEVE NICKS/I Can't Walk (Modern/Alco)		28-/0	4+	13-	13=-
50	50	FIRM/Tear Down The Walls (Atlantic)		30+/2	2+	11-	17+
00	57	JACKSON BROWNE/Lawless Avenues (Asylum)		29-/1	1+	9=-	18=-

BREAKERS

BOB SEGER & THE SILVER BULLET BAND
Fortunate Son (Capitol)
67% of our reporters on it.

PHIL COLLINS
Take Me Home (Atlantic)
63% of our reporters on it.

DAVID BOWIE
Absolute Beginners (EMI America)
61% of our reporters on it.

MR. MISTER
Is It Love (RCA)
66% of our reporters on it.

The music that makes a difference mAKes it On EMI AmeRica

Brian Setzer "The Knife Feels Like Justice"

Tracks **12**
Albums **10**



'The Knife Feels Like Justice'
next track up 'Boulevard of Broken Dreams'
Produced by Don Gehman

Talk Talk "The Colour of Spring"

Tracks 24
Albums 20



'Life's What You Make It'
'Living In Another World' 12 on your desk now
Produced by Tim Friese-Greene

Pet Shop Boys "Please"

Tracks **51**



West End Girls
Produced by Stephen Hague

Greg Kihn "Love And Rock And Roll"

Tracks **49**



'Love And Rock And Roll'
Produced by Matthew King Kaufman

Del Lords "Johnny Comes Marching Home"



'Soldier's Home'
Produced by Neil Gerardo

David Bowie "Absolute Beginners"

Tracks Debut **21**

ACB TRACKS BY LAKE 115



#1 Most Added Track

Absolute Beginners
Produced by Clive Langer & Alan Winstanley,
except Absolute Beginners and That's Motivation
produced by David Bowie, Clive Langer & Alan Winstanley



REGO AIR ACTIVITY

PLAYLISTS — An artist's name is listed once per playlist in the highest rotation that any of an album's tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy. Records being played in power are included in a station's heavy rotation. Of a station's lights, only those added this week — its light adds — are printed.

Symbols:
(A) — Record is newly reported or additional tracks have been added.
(B) — A single's B-side.
(M): (L) — Other tracks from that album are in those rotations (medium or light).

An artist's name with no abbreviations means all airplay is in the listed rotation.

A "frozen" list indicates that a current report was not received, and last week's rotations were included in the data base.

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

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

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

EAST

PARALLEL ONE

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
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AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

PARALLEL TWO

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

PARALLEL THREE

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
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WYNY Albany
(609) 486-6888
FM: 93.7 MHz
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WYNY Albany
(609) 486-6888
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PARALLEL ONE

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
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PARALLEL ONE

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
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PARALLEL TWO

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
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PARALLEL THREE

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

PARALLEL ONE

WYNY Albany
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FM: 93.7 MHz
AM: 1410 kHz
Light

PARALLEL ONE

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

PARALLEL ONE

WYNY Albany
(609) 486-6888
FM: 93.7 MHz
AM: 1410 kHz
Light

MD. Joe Fogar
97.1 WROL
 Dallas
Hot 97.1

MD. Hank Nevins
WBBN-FM/Buffalo
ROCK 102

MD. Gary St. John
WYKS-FM
 Boston

MD. Gary St. John
WAVA 105
 Washington

MD. Scott Sherman
7100
 New York
 MD. Frankie Bus

MD. Boom Boom Cannon
WSSB 98.2
 Buffalo
AM 100

MD. Paul Fuller
92.7
 Washington D.C.

MD. Lon Campbell
WB94
 Pittsburgh

MD. Bob Smith
CFR680
 Toronto
 VP Programming Sandy Sanderson

MD. Bob Trone
92 PRO-FM
 Providence
 Tom Cuddy
 Operations Manager

MD. Chris Knight
POWER 103
 Boston

MD. Alan Winters
WFLM 95
 New York
 MD. Larry Berger

MD. Jim Flanagan
Hot 104.1
 Buffalo

MD. Bill Toney
WBLL 106.1 FM
 Long Island

MD. Guy Boucard
Hot 97
 Montreal
 MD. Bob Beaudet

MD. Terry Williams
1050 chum
 Toronto
 MD. Brad Trudoby Jones

MD. Glenn Kuhn
WGLT 107.7
 Philadelphia
 MD. Scott Walker

MD. Amy Kornberg
WBSS 104
 Baltimore
 MD. Steve Kornberg

CHR PARALLEL ONE PLAYISTS

(This section contains the names of the artists and songs featured on the CHR Parallel One Playlists, which are not legible in this scan.)

PARALLELS

R&R's *Chart* reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters Selected stations that are format-dominant and/or exert significant national influence in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters Selected stations that are format-dominant and/or exert a significant local or regional influence in smaller markets with a metro 12+ population, according to Arbitron, of 200,000-1 million.

Parallel 3 Reporters Selected stations that are format-dominant and/or exert a significant local or regional influence in smaller markets with a metro 12+ population, according to Arbitron, of 100,000 and below.

220 Reports

JIM BIRK
"The Song" (Ampex)
LP: Hit Song

100/28 44%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

EXAMPLE

100/28 - 100 CH reporting stations on a hit week ending 28 new adds.
44% - Percentage of this week's reporters playing it.
National Summary
Up 51 - Number of stations moving it up on their charts.
Below 20 - Number of stations delisting the song this week.
Chart 4 - Number of stations reporting no movement but still on to On, Add to On, 31-51, etc.)
Down 0 - Number of stations moving it down on their charts.
Add 28 - Total number of stations adding it this week.

JACKSON BROWNE
For America (Asylum)
LP: Lives In The Balance

100/28 70%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

PAUL COLLINS
Take Me Home (Atlantic)
LP: No Jacket Required

220/20 80%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

GENIE DE YOUNG
Call Me (A&M)
LP: Back To The World

72/13 20%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

PAULS
Rock Me Amadeus (A&M)
LP: Falso 3

220/20 67%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

FORCE M.S.V.
Tender Love (WB)
LP: Order

217/11 97%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

BRANDS
Manic Monday (Columbia)
LP: Delirious Lights

220/24 87%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

CHARLOTTE W/ ALEXANDER O'NEAL
Saturday Love (Tabu/CBS)
LP: High Priority

200/10 20%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

MIKE STRAIT
So Far Away (WB)
LP: Brothers In Arms

200/10 80%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

BLB
Calling America (CBS Associated)
LP: Balance Of Power

170/1 70%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

PERSONAL HISTORY
A Good Heart (A&M)

610 25%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

HONEYMOON SUITE
From B Again (WB)
LP: The Big Fun

220/20 20%

Reported	Station
100%	WABC
95%	WABC
90%	WABC
85%	WABC
80%	WABC
75%	WABC

PARALLELS

N O

ONE & MECHANICS
All I Need Is A Miracle (Atlantic)
LP: Mike & The Mechanics

14781 82% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	ONE & MECHANICS	All I Need Is A Miracle	Atlantic	14781
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

STEVE NICKS
I Can't Wait (Modern/Atco)
LP: Rock A Little

2182 87% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	STEVE NICKS	I Can't Wait	Modern/Atco	2182
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

000
If You Leave (Virgin/A&M)
LP: Pretty In Pink Soundtrack

17444 73% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	000	If You Leave	Virgin/A&M	17444
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

OUTFIELD
Your Love (Columbia)
LP: Play Deep

28276 86% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	OUTFIELD	Your Love	Columbia	28276
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

PET SHOP BOYS
West End Girls (EMI America)
LP: Please

22412 84% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	PET SHOP BOYS	West End Girls	EMI America	22412
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

ROLLING STONES
Harlem Shuffle (Rolling Stones)
LP: Dirty Work

22826 87% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	ROLLING STONES	Harlem Shuffle	Rolling Stones	22826
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

MR. BUSTER
Is It Love (RCA)
LP: Welcome To The Real World

128716 89% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	MR. BUSTER	Is It Love	RCA	128716
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

NO BODIZ
I Can't Wait (Atlantic)
LP: Rock A Little

2182 87% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	NO BODIZ	I Can't Wait	Atlantic	2182
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

000
Live Is Life (Polydor/PolyGram)
LP: Up And Down

1482 82% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	000	Live Is Life	Polydor/PolyGram	1482
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

ROBERT PALMER
Addicted To Love (Island)
LP: Rapture

23716 86% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	ROBERT PALMER	Addicted To Love	Island	23716
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

FRANCE & THE REVOLUTION
Kiss (WB)
LP: Parade

2263 87% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	FRANCE & THE REVOLUTION	Kiss	WB	2263
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

JOURNEN RICH
The Power Of Love (Epic)
LP: The Power Of Love

288 84% **REPLACER**

Rank	LP	LP Title	Label	Chart
1	JOURNEN RICH	The Power Of Love	Epic	288
2	THE B-52'S	Love Shack	Capricorn	14782
3	THE B-52'S	Rock On	Capricorn	14783
4	THE B-52'S	Love Shack	Capricorn	14784
5	THE B-52'S	Rock On	Capricorn	14785
6	THE B-52'S	Love Shack	Capricorn	14786
7	THE B-52'S	Rock On	Capricorn	14787
8	THE B-52'S	Love Shack	Capricorn	14788
9	THE B-52'S	Rock On	Capricorn	14789
10	THE B-52'S	Love Shack	Capricorn	14790

PARALLELS

S

SALE
Never As Good As The First Time
LP Promos
(Parade/CBS)

Rank	LP	Label	Weeks on Chart
1	SALE	Parade	1
2	SALE	Parade	1
3	SALE	Parade	1
4	SALE	Parade	1
5	SALE	Parade	1

Rank	LP	Label	Weeks on Chart
1	SALE	Parade	1
2	SALE	Parade	1
3	SALE	Parade	1
4	SALE	Parade	1
5	SALE	Parade	1

BOB SEER
American Storm (Capitol)
LP: Live At Rock

Rank	LP	Label	Weeks on Chart
1	BOB SEER	Capitol	1
2	BOB SEER	Capitol	1
3	BOB SEER	Capitol	1
4	BOB SEER	Capitol	1
5	BOB SEER	Capitol	1

GLY FOX
Let's Go All The Way (Capitol)
LP: Let's Go All The Way

Rank	LP	Label	Weeks on Chart
1	GLY FOX	Capitol	1
2	GLY FOX	Capitol	1
3	GLY FOX	Capitol	1
4	GLY FOX	Capitol	1
5	GLY FOX	Capitol	1

ROBERT TOPPER
No Easy Way Out (Scott Bros/CBS)
LP: Rocky IV Soundtrack

Rank	LP	Label	Weeks on Chart
1	ROBERT TOPPER	Scott Bros	1
2	ROBERT TOPPER	Scott Bros	1
3	ROBERT TOPPER	Scott Bros	1
4	ROBERT TOPPER	Scott Bros	1
5	ROBERT TOPPER	Scott Bros	1

W

BRUCE SWANWICK
Whisper In The Dark (Arista)
LP: Friends

Rank	LP	Label	Weeks on Chart
1	BRUCE SWANWICK	Arista	1
2	BRUCE SWANWICK	Arista	1
3	BRUCE SWANWICK	Arista	1
4	BRUCE SWANWICK	Arista	1
5	BRUCE SWANWICK	Arista	1

Rank	LP	Label	Weeks on Chart
1	BRUCE SWANWICK	Arista	1
2	BRUCE SWANWICK	Arista	1
3	BRUCE SWANWICK	Arista	1
4	BRUCE SWANWICK	Arista	1
5	BRUCE SWANWICK	Arista	1

STEVE UNDERWOOD
Overjoyed (Fania/Melburn)
LP: In Square Circle

Rank	LP	Label	Weeks on Chart
1	STEVE UNDERWOOD	Fania/Melburn	1
2	STEVE UNDERWOOD	Fania/Melburn	1
3	STEVE UNDERWOOD	Fania/Melburn	1
4	STEVE UNDERWOOD	Fania/Melburn	1
5	STEVE UNDERWOOD	Fania/Melburn	1

Rank	LP	Label	Weeks on Chart
1	STEVE UNDERWOOD	Fania/Melburn	1
2	STEVE UNDERWOOD	Fania/Melburn	1
3	STEVE UNDERWOOD	Fania/Melburn	1
4	STEVE UNDERWOOD	Fania/Melburn	1
5	STEVE UNDERWOOD	Fania/Melburn	1

CHARLIE HIXSON
Bear's So Lonely (MCA)
LP: Pictures For Pleasure

Rank	LP	Label	Weeks on Chart
1	CHARLIE HIXSON	MCA	1
2	CHARLIE HIXSON	MCA	1
3	CHARLIE HIXSON	MCA	1
4	CHARLIE HIXSON	MCA	1
5	CHARLIE HIXSON	MCA	1

JOHN TAYLOR
I Do What I Do (Capitol)
LP: 99 Weeks Soundtrack

Rank	LP	Label	Weeks on Chart
1	JOHN TAYLOR	Capitol	1
2	JOHN TAYLOR	Capitol	1
3	JOHN TAYLOR	Capitol	1
4	JOHN TAYLOR	Capitol	1
5	JOHN TAYLOR	Capitol	1

WEBB MILLER
Why Can't This Be Love (WB)
LP: 5190

Rank	LP	Label	Weeks on Chart
1	WEBB MILLER	WB	1
2	WEBB MILLER	WB	1
3	WEBB MILLER	WB	1
4	WEBB MILLER	WB	1
5	WEBB MILLER	WB	1

WALK
Right Between The Eyes (RCA)
LP: Magnetic Heaven

Rank	LP	Label	Weeks on Chart
1	WALK	RCA	1
2	WALK	RCA	1
3	WALK	RCA	1
4	WALK	RCA	1
5	WALK	RCA	1

Rank	LP	Label	Weeks on Chart
1	WALK	RCA	1
2	WALK	RCA	1
3	WALK	RCA	1
4	WALK	RCA	1
5	WALK	RCA	1

Z.Z. TOP
Rough Boys (WB)
LP: Abolition

Rank	LP	Label	Weeks on Chart
1	Z.Z. TOP	WB	1
2	Z.Z. TOP	WB	1
3	Z.Z. TOP	WB	1
4	Z.Z. TOP	WB	1
5	Z.Z. TOP	WB	1

Rank	LP	Label	Weeks on Chart
1	Z.Z. TOP	WB	1
2	Z.Z. TOP	WB	1
3	Z.Z. TOP	WB	1
4	Z.Z. TOP	WB	1
5	Z.Z. TOP	WB	1

Picture Yourself In R&R.

If something's happening at your station or company — send R&R the photo and we'll put it on the Picture Page.



1830 Century Park W.
Los Angeles, CA 90067
(213) 683-4330

THE PICTURE PAGE

PARALLELS

SIGNIFICANT ACTION

<h3>A</h3> <p>ANNOTATION I Engineer (Mercury/PolyGram) LP: Strange Behavior</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>B</h3> <p>BALTIMORA Living In The Background (Meridian) LP: Living In The Background</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>C</h3> <p>CHERRY Working Class Man (Geffen) LP: Jimmy Barnes</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>D</h3> <p>DAVID BOWIE Absolute Beginners (EMI America) LP: Absolute Beginners Soundtracks</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>E</h3> <p>EMERALD OCEAN Where Do The Children Go (Columbia) LP: Nervous Night</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>F</h3> <p>FIRE YOUNG CANNIBALS Johnny Come Home (RS/MCA) LP: Fire Young Cannibals</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>G</h3> <p>GARY NIXON Love & Rock 'N' Roll (EMI America) LP: Love & Rock 'N' Roll</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>H</h3> <p>HOOVERS Where Do The Children Go (Columbia) LP: Nervous Night</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>I</h3> <p>IRENE & ANDELA Your Smile (Mercury/PolyGram) LP: Sweet Called Desire</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>J</h3> <p>JIMMY HOGAN Do Me Baby (Capitol) LP: Me! Me! Morgan</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>K</h3> <p>KATYNA & THE WAVES Is That It? (Capitol) LP: Waves</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>L</h3> <p>LITTLE NICHOLE A Little Bit Of Love (Is All It Takes) LP: All For Love (MCA)</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>M</h3> <p>MELISSA MORAN Do Me Baby (Capitol) LP: Me! Me! Morgan</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>N</h3> <p>NEW EDITION A Little Bit Of Love (Is All It Takes) LP: All For Love (MCA)</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>O</h3> <p>OZZY OSBOURNE Shot In The Dark (CBS Associated) LP: The Ultimate Sin</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>P</h3> <p>PATTI LABELLE & MICHAEL McDONALD On My Own LP: Winner</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>Q</h3> <p>QUINCY JONES Where Do The Children Go (Columbia) LP: Nervous Night</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>R</h3> <p>RICK VAUGHAN Where Do The Children Go (Columbia) LP: Nervous Night</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100	<h3>S</h3> <p>SMOOTH Where Do The Children Go (Columbia) LP: Nervous Night</p> <table border="1"> <tr><td>P1</td><td>0100</td><td>0100</td></tr> <tr><td>P2</td><td>0100</td><td>0100</td></tr> <tr><td>P3</td><td>0100</td><td>0100</td></tr> </table>	P1	0100	0100	P2	0100	0100	P3	0100	0100
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WEEK #6

AIR Priorities

WEEK #6

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, March 26, 1986.

TITLE	ARTIST	LABEL
I DON'T WANT TO LEAVE YOU	TODD SHARP	MCA
ONCE IN A LIFETIME	TALKING HEADS	WB
CHAIN REACTION	DIANA ROSS	RCA
IF YOU WERE A WOMAN (AND I WAS A MAN)	BOONIE TYLER	COLUMBIA

COMPETITION #5

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

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AIR

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R&R FRIDAY, MARCH 21, 1986/85

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- 10-20 artist voicetracks ready for broadcast.
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- Billboard chart profile and history on each artist.
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- On-air promos by each featured artist that promote your station and the show (when available).

U HOST IT is flexible and local. You title the show, and program the music that fits your station. We have inventively formatted **U HOST IT** for both CHR and uptempo AC stations. For your demo and exclusivity in your market, call our National Sales Office:

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(617) 449-0885

Radio USA, Inc.
P.O. Box 22
Boston, MA 02168
USA

LOS ANGELES
(818) 880-6105



CONTEMPORARY HIT RADIO

Weeks on chart	Peak position	Last week	Artist/Track (Label)
9	5	2	1 FALCO/Rock Me Amadeus (A&M)
3	1	1	2 HEART/these Dreams (Capitol)
6	5	5	3 JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
5	3	3	4 ATLANTIC STARR/Secret Lovers (A&M)
15	10	6	5 INXS/What You Need (Atlantic)
21	15	9	6 PRINCE & THE REVOLUTION/Kiss (WB)
10	8	7	7 ELTON JOHN/Nikita (Geffen)
13	11	8	8 LOVERBOY/This Could Be The Night (Columbia)
22	16	13	9 BANGLES/Manic Monday (Columbia)
19	14	11	10 SLY FOX/Let's Go All The Way (Capitol)
2	2	4	11 STARSHIP/Sara (GrunT/RCA)
36	26	19	12 ROBERT PALMER/Addicted To Love (Island)
32	21	16	13 FORCE MD'S/Tender Love (Tommy Boy/WB)
34	25	20	14 STEVIE NICKS/Carri Wait (Modern/Atco)
—	37	23	15 PET SHOP BOYS/West End Girls (EMI America)
14	12	12	16 SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
—	—	30	17 ROLLING STONES/Harlem Shuffle (Rolling Stones/Columbia)
7	7	10	18 THOMPSON TWINS/King For A Day (Arista)
26	19	17	19 ROBERT TEPPER/No Easy Way Out (Scotti Bros/CBS)
30	24	22	20 ELO/Calling America (CBS Associated)
40	34	24	21 JERMAINE JACKSON/I Think It's Love (Arista)
1	4	14	22 MR. MISTER/Kyrie (RCA)
—	—	32	23 VAN HALEN/Why Can't This Be Love (WB)
—	—	27	24 DIRE STRAITS/So Far Away (WB)
—	—	31	25 OUTFIELD/Your Love (Columbia)
4	9	15	26 WHITNEY HOUSTON/How Will I Know (Arista)
35	32	29	27 CHARLIE SEXTON/Beal's So Lonely (MCA)
DEBUT	26	18	28 PHIL COLLINS/Take Me Home (Atlantic)
14	18	21	29 MARILYN MARTIN/Night Moves (Atlantic)
33	30	28	30 CARS/I'm Not The One (Elektra)
—	—	40	31 JACKSON BROWNE/For America (Asylum)
—	—	39	32 BOB SEGER/American Storm (Capitol)
—	—	36	33 STEVIE WONDER/Overjoyed (Tamil/Motown)
—	—	40	34 MIAMI SOUND MACHINE/Bad Boy (Epic)
6	13	21	35 MIKE & THE MECHANICS/Silent Running (Atlantic)
—	—	37	36 OPUZ/Live Is Life (Polydor/PG)
DEBUT	37	19	37 JANET JACKSON/What Have You Done For Me Lately (A&M)
BREAKER	38	19	38 JOHN TAYLOR/Do What I Do... (Theme For 9 1/2 Weeks) (Capitol)
DEBUT	39	19	39 LEVEL 42/Something About You (Polydor/PG)
BREAKER	40	19	40 OMD/If You Leave (A&M)

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ADULT CONTEMPORARY

2	2	2	1 ATLANTIC STARR/Secret Lovers (A&M)
1	1	1	2 HEART/These Dreams (Capitol)
13	7	4	3 STEVIE WONDER/Overjoyed (Tamil/Motown)
3	3	3	4 ELTON JOHN/Nikita (Geffen)
16	10	7	5 FORCE MD'S/Tender Love (Tommy Boy/WB)
6	6	6	6 JAMES TAYLOR/Only One (Columbia)
5	4	5	7 MIKE & THE MECHANICS/Silent Running (Atlantic)
21	16	13	8 JERMAINE JACKSON/I Think It's Love (Arista)
4	5	8	9 STARSHIP/Sara (GrunT/RCA)
14	13	12	10 ANNE MURRAY/Now And Forever (You And Me) (Capitol)
12	11	11	11 DAN SEALS/Bop (EMI America)
—	—	27	12 DIRE STRAITS/So Far Away (WB)
30	25	20	13 DIONNE WARWICK/Whisper In The Dark (Arista)
26	24	19	14 ELO/Calling America (CBS Associated)
16	17	18	15 SMOKEY ROBINSON/Hold On To Your Love (Tamil/Motown)
22	21	16	16 JACK WAGNER with V. CARTER/Love Can Take Us All Away (Qwest/WB)
20	18	17	17 CARS/I'm Not The One (Elektra)
9	8	10	18 MR. MISTER/Kyrie (RCA)
11	9	19	19 THOMPSON TWINS/King For A Day (Arista)
8	12	14	20 WHITNEY HOUSTON/How Will I Know (Arista)
BREAKER	21	19	21 PHIL COLLINS/Take Me Home (Atlantic)
—	—	26	22 MELISSA MANCHESTER & AL JARREAU/The Music Of Goodbye (MCA)
—	—	27	23 DENNIS DEYOUNG/Call Me (A&M)
24	22	22	24 LAURA BRANIGAN/I Found Someone (Atlantic)
—	—	30	25 SIMPLY RED/Holding Back The Years (Elektra)
BREAKER	26	19	26 WHITNEY HOUSTON/The Greatest Love Of All (Arista)
—	—	30	27 LOVERBOY/This Could Be The Night (Columbia)
—	—	26	28 JACKSON BROWNE/For America (Asylum)
DEBUT	29	19	29 MIAMI SOUND MACHINE/Bad Boy (Epic)
BREAKER	30	19	30 BANGLES/Manic Monday (Columbia)

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AOR TRACKS

—	2	1	1 ROLLING STONES/Harlem Shuffle (Rolling Stones/Col.)
3	3	2	2 ROBERT PALMER/Addicted To Love (Island)
—	7	3	3 VAN HALEN/Why Can't This Be Love (WB)
—	5	4	4 BOB SEGER & THE SILVER.../American Storm (Capitol)
4	4	4	5 JACKSON BROWNE/For America (Asylum)
26	21	12	6 ZZ TOP/Rough Boy (WB)
12	10	8	7 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)
—	—	14	8 JULIAN LENNON/Stuck Around (Atlantic)
13	12	10	9 HONEYMOON SHULTZ/Feel It Again (WB)
1	1	6	10 FIRM/All The King's Horses (Atlantic)
6	8	9	11 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
19	14	13	12 BRIAN SETZER/The Knife Feels Like Justice (EMI America)
BREAKER	13	19	13 PHIL COLLINS/Take Me Home (Atlantic)
18	15	15	14 OZZY OSBOURNE/Shot In The Dark (CBS Associated)
32	23	16	15 JOE COCKER/Shelter Me (Capitol)
2	6	7	16 INXS/What You Need (Atlantic)
BREAKER	17	19	17 BOB SEGER & THE SILVER.../Fortunate Son (Capitol)
10	11	11	18 BLUE OYSTER CULT/Dancin' In The Buns (Columbia)
35	26	23	19 CALL/Still Believe (Great Design) (Elektra)
45	32	22	20 DIRE STRAITS/So Far Away (WB)
BREAKER	21	14	21 DAVID BOWIE/Absolute Beginners (EMI America)
14	16	19	22 OUTFIELD/Your Love (Columbia)
—	—	59	23 SIMPLE MINDS/All The Things She Said (Virgin/A&M)
22	22	21	24 TALK TALK/Life's What You Make It (EMI America)
BREAKER	25	14	25 MR. MISTER/Is It Love (RCA)
36	29	28	26 FIRM/Live In Peace (Atlantic)
31	28	26	27 DOKKEN/In My Dreams (Elektra)
55	37	30	28 TED NUGENT/Little Miss Dangerous (Atlantic)
28	27	24	29 ALARM/Spirit Of '76 (IRS/MCA)
30	25	25	30 RUSH/Mystic Rhythms (Mercury/PG)

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BLACK/URBAN

4	3	1	1 PRINCE/Kiss (WB)
1	1	2	2 JANET JACKSON/What Have You Done For Me Lately (A&M)
6	4	4	3 NEW EDITION/A Little Bit Of Love (Is All It Takes) (MCA)
17	13	7	4 NU SHOZZ/I Can't Wait (Atlantic)
12	7	5	5 GAP BAND/Going In Circles (Total Experience/RCA)
21	15	10	6 JETS/Crush On You (MCA)
2	2	3	7 CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)
15	8	8	8 TEDDY PENDERGRASS/Love 4/2 (Asylum)
29	19	11	9 STEPHANIE MILLS/I've Learned To Respect The Power Of Love (MCA)
35	20	14	10 FALCO/Rock Me Amadeus (A&M)
19	17	15	11 STEVIE WONDER/Overjoyed (Tamil/Motown)
7	6	6	12 ARETHA FRANKLIN/Another Night (Arista)
18	16	13	13 JERMAINE JACKSON/I Think It's Love (Arista)
33	28	19	14 COLONEL ABRAMS/I'm Not Gonna Lat (MCA)
39	33	20	15 STARPOINT/Restless (Elektra)
26	22	17	16 CASHFLOW/Party Freak (Mercury/PG)
30	25	18	17 PATTI AUSTIN/The Heat Of Heat (Qwest/WB)
11	9	9	18 EUGENE WILDE/Diana (Philly World/MCA)
31	26	21	19 VAL YOUNG/If You Should Ever Be Lonely (Gordy/Motown)
—	—	36	20 FREDDIE JACKSON/Love Is Just A Touch Away (Capitol)
14	12	12	21 JUICY/Sugar Free (Private I/CBS)
—	—	35	22 ALEEM featuring LEROY BURGESS/Love's On Fire (Atlantic)
37	28	24	23 SHIRLEY MURDOCK/No More (Elektra)
—	—	38	24 EVELYN "CHAMPAGNE" KING/High Horse (RCA)
32	21	29	25 ET (EDDIE TOWNS)/Best Friends (Total Experience/RCA)
38	34	31	26 FULL FORCE/Unselfish Lover (Columbia)
—	—	34	27 VANITY/Under The Influence (Motown)
—	—	40	28 WALLY BADAROU/Chief Inspector (Island)
4	3	5	29 RENE & ANGELA/Your Smile (Mercury/PG)
—	—	38	30 MICHAEL HENDERSON/Do It To Me Good (Tonight) (EMI America)
BREAKER	31	19	31 WHISTLE/(Nothing Serious) Just Buggin' (Select)
BREAKER	32	19	32 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)
BREAKER	33	19	33 SOS BAND/The Finest (Tabu/CBS)
BREAKER	34	19	34 ATLANTIC STARR/If Your Heart Isn't In It (A&M)
—	—	40	35 ISLEY BROTHERS/May I? (WB)
BREAKER	36	19	36 LL COOL J/Rock The Bells (Def Jam/Columbia)
BREAKER	37	19	37 SADE/Never As Good As The First Time (Portrait/CBS)
23	23	23	38 TRAMANE/In The Morning Time (A&M)
DEBUT	39	19	39 TRIMERE/If Be All You Ever Need (Music Specialist)
BREAKER	40	19	40 JUNIOR/Oh Louise (Mercury/PG)

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