

I N S I D E :

LATEST ARBITRON RATINGS

- **Chicago:** WGN to double figures, WGCI-FM up
- **San Francisco:** KCBS on KGO's tail
- **Philadelphia:** WMMR approaches 11 share
- **Detroit:** WJR retakes first, close to 10
- **Boston:** WBZ up 2½, WBCN gains a share
- **Washington:** WKYS takes lead, WMZQ-FM up two
- **Dallas:** KVIL, KKDA-FM hold on
- **Cleveland:** WMMS off, but lead increases
- **Minneapolis:** WCCO solid, KQRS up
- **Baltimore:** WLIF steady as WXYV, WBSB rise
- **Buffalo:** WBUF up four to take over Full 12+ results for these markets plus Anaheim, Hartford, Nassau-Suffolk, Providence, Riverside, and San Jose.

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THE BATTLE FOR UNAIDED RECALL

Guest columnist and researcher **Rob Balon** contends that radio stations aren't really fighting for listeners; they're battling for being top-of-mind in **Arbitron** or **Birch** respondents' recall.

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KIIS IN THE AFTERMATH

Following **KIIS's** narrow defeat by **KPWR** in the L.A. ratings, **Gannett VP Gerry DeFrancesco** analyzes what happened and outlines **KIIS's** plans for the near future.

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IN THE NEWS THIS WEEK

- **Peg Dempsey** manages **KTAC & KBRD**; **Greg Kulka** VP/GM at **KMFY & WAYL**
- **Jerry Boulding** OM at **WBMX**
- **Lynn Tolliver** Op. Dir. at **WZAK**
- **Steven Shmerler** VP at **Arista**
- **Michael Henderson** GM at **KKCI**
- **KIFM** posts: **Nikki Mike** GM, **Lee Mirabal** St. Mgr., **Mary Sorrentino** OM, **Bob O'Connor** PD
- **Tony Davis** PD at **WTRK**
- **Don Brooks** OM/PD at **WWIN**
- **Mike John** VP/GM at **KDJK**
- **Rice Baxter** adds VP/GM duties at **WKXX**
- **Brian Burns** PD at **KFMY-AM & FM**
- **Barbara Silver** GSM at **KBIG**
- **Art Samuel** GSM at **KZZC**
- **Jay Hoker** acquires **WCRJ, WLLT**
- **JAG** going public in September
- **WHAT & WWDB** appeal denied

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RADIO SALARIES UP 7% IN TWO YEARS

An **NAB** study compares average salary by radio occupation in 1983 and 1985, and finds modest growth in most categories.

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NEXT WEEK IN R&R

New Ratings & Research columnist **Rip Ridgeway** debuts with a look at ways a station can improve its image to advertisers.

Newsstand Price \$5.00



GUILD CHAIRMAN/CEO

Goldberg Elevated To Interep President

McGavren Guild Radio Exec. VP/Western Division **Les Goldberg** has been appointed President/COO of Interep, which owns McGavren Guild, as well as Durpetti & Associates, HNWH Radio, Major Market Radio, and Weiss & Powell. All Interep presidents and department heads will report directly to Goldberg on day-to-day operations. Former Interep President **Ralph Guild** moves up to Chairman/CEO, and will now focus on strategic planning and expansion.

Goldberg, who assumes his new post in New York August 1, has worked for McGavren Guild for over 18 years. Starting as a salesman in 1968, he became Asst. Manager of the New York office in 1970, Regional Manager of the Detroit office in '71, and Manager/Western Division in '74.

Hobbs JAG's VP/Radio

Longtime broadcast executive **Jack Hobbs** has been named VP/Radio for New York-based **JAG Communications**, beginning August 4. Hobbs will oversee the company's seven stations, including **WLKW-AM & FM/Providence**, **WLTY/Norfolk**, **WROW-AM & FM/Albany**, and (pending FCC approval) **WLIF/Baltimore** and **WWVZ/Charleston, SC**.

Hobbs joins **JAG** from an Executive Marketing position at **Cable News Network**. A former VP/GM at **WRKO/Boston** and **NRBA** Board member, Hobbs has also worked as GSM at **Metromedia's WNEW/New York** and **KNEW/San Francisco**, and VP/GM of **Mid-America Radio**. He earlier held radio and publishing positions in **Philadelphia & East Brunswick, NJ**.

Hobbs told **R&R** that **JAG's** HOBB/See Page 4



Les Goldberg

In 1981, Goldberg was promoted to his most recent title and became a member of **EX-COM**, the chief policymaking

FMs SLIP

RADAR 33 Shows More Adult Net Growth

Adult-oriented networks continued to show strong gains in radio network listenership, according to **RADAR 33** estimates released earlier this week. Five of the top six networks (12+ 6am-midnight, Monday through Sunday, average audience per commercial), were adult-oriented, compared with four in **RADAR 32**. The lone FM exception is the **ABC Contemporary Network**, the only survivor from the strong showing of youth networks in **RADAR 31**.

The **ABC Contemporary Network** also posted the greatest audience gain, increasing 10% over its **RADAR 32** totals; the **National Black Network** made the most dramatic percentage increase (47%), but this was due primarily to a large increase over its small **RADAR 32** audience estimates. **NBC's Talknet** also showed growth, jumping 15% in this survey. The **ABC Direction and Entertainment Networks** gained 8% each, and **Mutual** picked up a 6% increase. The two 24-hour satellite networks, which previously posted sizable increases,

HAMMER MANAGES WLOL

Dames, Layne New WHN, WAPP VP/GM



Rick Dames

KSHE/St. Louis GSM **Rick Dames** will become VP/GM at



Stuart Layne

Emmis's soon-to-be-sister station **WHN/New York**, while **WLOL/Minneapolis** VP/GM **Stuart Layne** will transfer to the FM half of the New York combo, **WAPP**, which will be taken over by **Emmis** August 13, are **Ruth Meyer** and **Pat McNally**, respectively.

As **Layne** moves to New York, **WLOL** OM **Tac Hammer** takes on the position of Station DAMES/See Page 7

Reitman GM At A&M



Bob Reitman

A&M VP/Marketing Services **Bob Reitman** has been promoted to General Manager. In the newly-created post, he will expand the label's product management functions, and coordinate marketing projects between sales, promotion, and other departments.

Reitman will also continue to head all **A&M** advertising and merchandising services. Among those reporting to him are Exec. Director/Advertising & Merchandising **Robert Gold**.

REITMAN/See Page 4

REPLACES FLANNERY

Benson Named ABC Radio News VP

ABC Radio Networks VP/Sr. Executive **Robert Benson** has been named VP/ABC News, Radio, replacing **Peter Flannery**, who recently resigned by mutual consent. **Benson** will be responsible for all news and sports operations of the network, and will also oversee all operations and engineering functions for the six **ABC Radio Networks**.

ABC News President **Roone Arledge**, said, "Bob Benson is one of the most knowledgeable



Bob Benson and experienced people in the BENSON/See Page 4

PredictorTM

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Congratulations to WHTZ, KLAC/KZLA and WXRT

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Chicago, WXRT:

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JULY 25, 1986

**AC REPORTERS:
SUCCESSFUL &
ACTIVE**

Donna Brake outlines the philosophy behind R&R's choice of reporters in the most successful and most unwieldy umbrella format of them all: AC.

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**MIKE, MIRABAL, SORRENTINO,
O'CONNOR TAPPED**

**AFC Restructures
KIFM Management**

After assuming control of KIFM/San Diego July 1, American Finest City Broadcasting has appointed former KUSC/Los Angeles Asst. GM Nikki Mike as GM, and San Diegans Lee Mirabal and Mary Sorrentino as Station Manag-

**John VP/GM
At KDJQ**

KCCY/Pueblo, CO GM Mike John has been named VP/GM at Fuller/Jeffrey Group sister AOR facility KDJQ/Sacramento. John had worked at KCCY since 1978, and earlier served at WLOB/Portland, ME; WCAX/Burlington, VT; and WTSA/Brattleboro, VT.

"Sacramento is a beautiful place to live," John said. "The city is one of the fastest growing in the country and continues to develop as an exciting and very competitive radio market. 93-Rock seems to be filling a natural void. With the young aggressive staff, we plan to become a leading force by delivering fresh rock and roll, and by reinforcing our image on the streets with the finest promotions and community involvement possible."

Dempsey Back In Seattle Ring

GM At KTAC & KBRD; Kulka KMFY & WAYL VP/GM

KMFY & WAYL/Minneapolis VP/GM Peg Dempsey has accepted the VP/GM chair at Entercom's co-owned AC/Easy Listening combo KTAC & KBRD/Seattle. Dempsey had worked at the Se-

attle stations before as Promotion Director, Account Executive, and GSM prior to moving to Minneapolis in 1984. She succeeds 12-year VP/GM Harold Greenberg, who has left the stations.

Tolliver Upped At WZAK

WZAK/Cleveland PD Lynn Tolliver Jr. has been promoted to Director of Operations for the Trans World Broadcasting Urban outlet. The post had been vacant since January, when Lee Zapis left to become GM at sister station WEKS-AM & FM/Atlanta.

WZAK President/GM Xen Zapis remarked, "From the day Tolliver came here, he has played a major role in WZAK becoming the most-listened-to Urban station in Ohio. I know that he'll continue to contribute to its success in his new position."

"It's been great to work at WZAK," said Tolliver, who will continue as PD/morning man. "We've got a great staff and I'm



Lynn Tolliver looking forward to my expanded duties. We're going to continue to be the innovator in Urban radio in Ohio." Tolliver's first move in his new post was promoting MD Dee Perry to Asst. PD.

**Shmerler Becomes
Arista's VP/Marketing**

Steven Shmerler has joined Arista as VP/Marketing, from his own marketing and promotion firm. He succeeds Ron Goldstein, who has left the label.

Shmerler's duties include the development of advertising, merchandising, and artwork materials, as well as campaign development, special projects, and cross-merchandising. He reports to Sr.



VP/Marketing Don Jenner in the marketing area, and Sr. VP/Operations Roy Lott in creative services.

Before taking his new post, Shmerler operated SAS Entertainment Group out of Los Angeles, with Arista, Chrysalis, RCA, and Warner Bros. among its label clients. Previously, he served as Director/Marketing at Chrysalis and as a Product Manager at RCA.

Announcing the appointment, SHMERLER/See Page 4

Brooks OM/PD At WWIN

Former WWIN-AM & FM/Baltimore PD Don Brooks has been promoted from afternoon personality/programming assistant to OM/PD at the station. A 15-year area broadcaster, Brooks served five years with the Belvedere Broadcasting Black/Urban outlet (the last three as PD) before joining crosstown WBGR as GM in 1980; he returned to WWIN in January.

"I feel great about this organization," Brooks told R&R. "When I was here before, we had a good degree of success together, and that's when it was just an AM operation. There will be some changes in both stations, but very little change musically. During the day, the FM will not be as laid-back as it was, and the AM will not

Dempsey told R&R, "I'm going to miss Minneapolis, but I'm happy to be back, as I know so many people here. Everything is status quo. I'm just getting around reestablishing contact. The advertising community has been wonderful."

Succeeding Dempsey as VP/GM at KMFY & WAYL is 18-month GSM Greg Kulka, 31; who started there 11 years ago driving the stations' "Whale"-shaped promotional vehicle. Kulka advanced through the on-air ranks to programming and later became OM before moving into sales. "This appointment says something about showing loyalty to a certain corporation that has a track record of promoting from within," he said. "Entercom is one of the most fair companies I could ever be associated with."

**Henderson
Manages
KKCI**

Twenty-year broadcasting veteran Michael Henderson has joined TransColumbia Communications as GM for the company's recently purchased 100-kw AC outlet KKCI/Kansas City. PD Mark Mason now reports to Henderson.

TransColumbia President Eric Hauenstein, who worked with Henderson in Seattle during the late '70s, noted, "The challenges facing us are measurable and complex. Considering the competition and the major tower construction we're undertaking, I needed somebody with a diverse background who could handle the multifaceted aspects of the job. Michael and I are comfortable with each other's style and communicate well together."

Henderson's background includes posts as President of his own Minneapolis radio software firm, Radio Research Development, which he is still associated with, as well as terms as GM at KQRS-AM & FM/Minneapolis, GM at KZAM-FM (now KLSY)/Seattle, and GSM at WRIF/Detroit. "We've spent a lot of money on research," Henderson said, "and will continue to do so in order to understand this market and respond to it. It's great working with Eric again and (partner) Bob Herpe."



**Boulding
OM At
WBMX**

Four-time Sondering broadcaster Jerry Boulding has rejoined the company once more, this time as OM at Urban-formatted WBMX/Chicago. Marko Spoon remains the station's Program Director.

VP/GM Kerrie Anderson told R&R, "We're happy to have Jerry working with us again as OM, as this will help strengthen our management team. Jerry was very effective for us when I was running KDIA/Oakland, and I expect his addition will play a vital role in moving us into an even stronger position in the Chicago market."

Although Boulding has worked for 15 different stations, this is his first stint in Chicago. "I feel comfortable here," he said. "We've got a good battle going with WGGI across the street. (WGGI PD) Lee Michaels is a sharp programmer. I'm looking forward in being able to participate in this market with what I think are some of the highest black broadcast standards of any city of comparable size in the country."

**Davis PD
At WTRK**



WTRK ("Electric 106")/Philadelphia midday personality Tony Davis has advanced to the Cox Communications CHR's vacant PD chair. He'll work with consultant Mike Joseph on the recently installed format, which features only current songs based on research from local record retailers.

"I'm grateful to Cox, GM Don Kidwell, and Mike for giving me this fine opportunity," said Davis. "We have a top-notch airstaff and office staff, and look forward to making our mark in the very competitive Philadelphia market."

Before joining WTRK in May, Davis was MD/afternoon personality at KHTR/St. Louis. He also worked at CHR stations WBBM-FM/Chicago and Syracuse outlets WFBL and WOLF, having also programmed WIGY/Bath, ME.

Silver Enlists As KBIG GSM

WCLR/Chicago GSM Barbara Dean Silver will join KBIG/Los Angeles as General Sales Manager on August 1. During her WCLR tenure, Silver also worked as an AE, Retail Sales Manager, and Local Sales Manager.

Commenting on Silver's appointment, KBIG VP/GM Kari Johnson Winston said, "The depth of her experience will add a dimension that will be most beneficial to our KBIG team. We are pleased to welcome her to our staff."

Samuel GSM At KZZC

After two years as KMBZ & KMBR/Kansas City's GSM, Arthur Samuel has been named GSM at Wodlinger's crosstown KZZC. He replaces Iris Sleight, who joined a local advertising agency.

Samuel stated, "We're regrouping and rethinking our sales situation, and plan on hitting the market with renewed vigor and energy. (Acting PD) Greg Cassidy and I have our thoughts together about getting our two departments to work well in unison to benefit the station as a whole. I believe great times are ahead at ZZ99."

AFC

Continued from Page 3

was OM/MD. Prior to that, she worked at neighbors KFSD, KCBQ, and KFMB. Sorrentino's responsibilities will include KIFM's daytime programming, which will remain AC but will be hand-programmed by a committee that also includes new MD/station veteran Michelle Parks and consultant Jesse Buel, who presently programs for the Commonwealth chain. KIFM's Jazz programming has expanded from six hours a night to 6pm-6am, with Asst. Jazz PD Rob Wilson taking on overnights. He replaces the previous AC MD Mark Zegan, who has exited.

Jazz PD Bob O'Connor has been promoted to Station PD, and will oversee the entire airstaff while maintaining his Jazz programming duties. O'Connor, Mirabal says, "This man is the most talented person I've met in my life. He lovingly picks each jazz cut. No computer in the world can ever do as much."

Other programming changes include more features and information in the morning for, as Mirabal describes, "our 25-54, upwardly mobile audience who want to be well-informed - stock market reports, lifestyle, etc."

4/R&R FRIDAY, JULY 25, 1986

EMI Worldwide Management Moves



EMI Music Worldwide Chairman & Chief Executive Bhaskar Menon will move to a special consultative post in 1987, and announced a new organizational structure to be established between September and January 1: Managing Director/EMI Italy Alexis Rotelli becomes Managing Director/Europe, assuming duties for EMI Music Publishing; Managing Director/EMI & France David Stockley is named Managing Director/International; and EMI America Records President-EMI Australia Managing Director Rupert Perry is set as Managing Director/UK and Eire, also responsible for Pictures Music Int'l and RAK Records. A new President/COO for EMI Music's North America operations will be named to take over for Menon, who'll relinquish his post as President/COO for Capitol Industries-EMI to concentrate on his EMI Music Worldwide duties. Menon (second from right) is pictured with (l-r) Stockley, President/COO EMI Music Europe & International Ken East, Rotelli, and Rupert Perry.

Burns Programs KFMY-AM & FM

KSND/Eugene programmer Brian Burns has become PD at First Media's KFMY-AM & FM/Provo-Salt Lake City. He takes over for Scott Gentry, who exits the simulcasting CHR combo.

KFMY-AM & FM GM Eric Zieschang remarked, "Scott's leaving us, and it's good for all concerned, as he's looking forward to some new opportunities. For us, this is a great opportunity to head in a new direction and have this station really make some noise in the market."

"I've heard nothing but good things about Brian's background and abilities from every source," Zieschang continued. "He's got a



Brian Burns

fine track record and his philosophies fit very well into the direction that we in First Media want our programming to go."

Hobbs

Continued from Page 1

acquisitions in Baltimore and Charleston are only the beginning of the company's far-reaching ownership objectives. "Paraphrasing John (A. Gambling, JAG President/CEO) and (COO) Mort Hamburg," he said, "JAG will go the full complement, not restricting ourselves to any geographic area or format. Our philosophy right now is that we buy stations that're doing very well. We're looking to operate properties at a profit and bring money to the bottom line, as opposed to trading stations. We're not looking for turnarounds or character-builders." Hobbs added that JAG plans to concentrate its purchases primarily within the top 75 markets.

JAG President/CEO John A. Gambling remarked, "We're delighted to have Jack become part of our senior management team. With his exceptionally strong managerial and marketing background, he will play a key role in overseeing our radio operations and implementing our company's ambitious growth plans."

Reitman

Continued from Page 1

In his new slot, Reitman continues to report to A&M President Gil Friesen, who commented, "As we continue to enjoy a record-setting year, we've made even higher goals towards breaking new acts. We'll be looking for Bob to keep us focused in our efforts to maximize the success of all our artists."

Reitman joined A&M as Creative Director ten years ago. Previously, he worked at Grey Advertising and Mattel, and operated his own research firm.

Shmerler

Continued from Page 3

Jenner and Lott stated, "We're very happy to get someone as experienced, dedicated, and aggressive as Steve." Shmerler said, "It took a label this red-hot, an artist roster this talented, and a team this strong to make my decision to leave sunny California an easy one."

A programmer in Eugene for two and a half years at KQAK & KDUK, Burns was also former VP/Programming for Constant Communications. He told R&R, "I'm really happy to be invited into such an elite company such as First Media. I have a lot to offer them, and will work hard to make KFMY a lot more competitive situation as the months roll on." Burns indicated his replacement hadn't been selected.

Benson

Continued from Page 1

radio news business. We are pleased he is taking this appointment, which guarantees that ABC Radio and its more than 2000 affiliates will continue to be the best."

Benson told R&R, "I look forward to working very closely with Roone in News, and with (Cap Cities/ABC Radio President) Jim Arcara and (ABC Radio Networks President) Aaron Daniels on the future and direction of the ABC Radio Networks. This should indicate that Cap Cities is 100% committed to the radio network business; it is successful for them now and they see a great deal more success down the road. My news position ties together all the areas which are involved in serving affiliates with outstanding network programming."

Benson had been VP/Sr. Exec. at ABC Radio Networks since September 1983. He previously served as VP/ABC News and Sports, Radio, and helped develop two of ABC's six networks. Before moving to the network, Benson spent six years with ABC-owned AM Radio Stations.

The six ABC Radio Networks include Contemporary, Direction, Entertainment, FM, Information, and Rock.

Baxter Adds WKXX VP/GM Duties

News-Talk WERC/Birmingham VP/GM C. Rice Baxter has been given the additional duties of managing FM CHR sister WKXX (KX106). Baxter, a five-year veteran of SunGroup, Inc., replaces VP/GM John Bomer, who remains with the company in a corporate capacity as he pursues personal ownership. Leaving WKXX is GSM Don Benefield; a replacement is forthcoming.

"This is quite a bit of additional duties," noted Baxter. "My job is to make sure we are back on track, and it's my feeling we are well on the way. I can feel and hear what (OM/PD) Kris O'Kelly's accomplishing. I'm confident of his game plan and look for this station to be back into a very competitive place in the market shortly."

Coincidentally, 30 years ago, C. Rice Baxter's father, Lionel F. Baxter, was named VP/GM at WBR-AM & FM, the former calls of WERC & WKXX.

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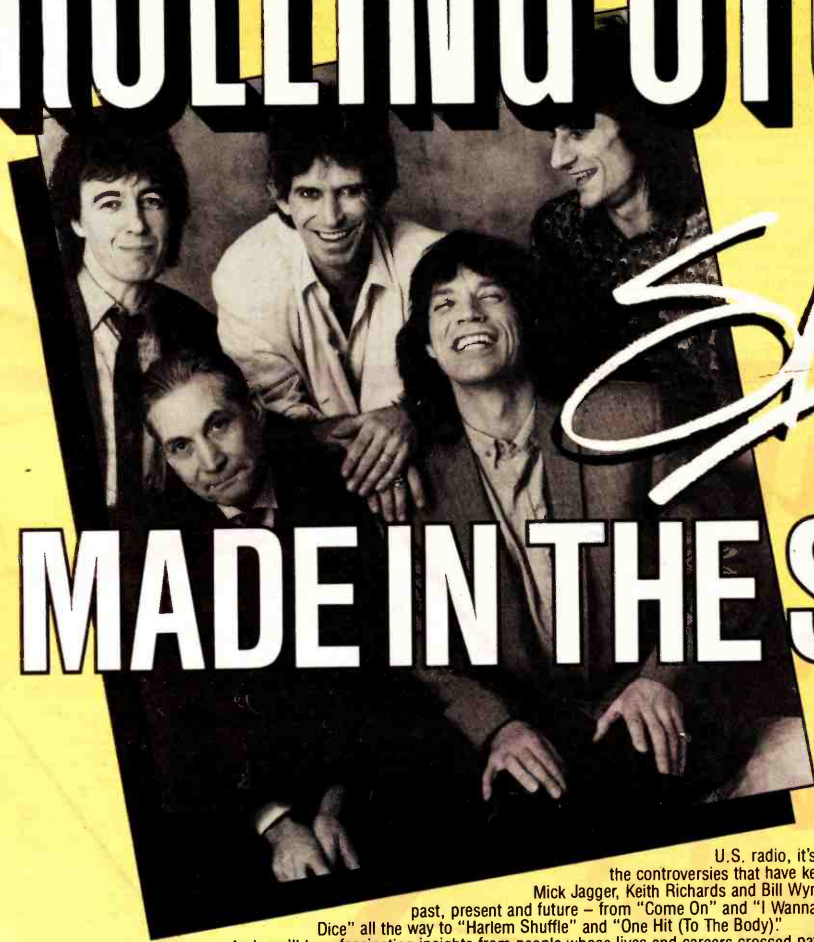


WESTWOOD ONE RADIO NETWORKS PRESENT

The ROLLING STONES

Special

MADE IN THE SHADE



The week of August 11, the Westwood One Radio Networks spotlight the World's Greatest Rock & Roll Band in an exclusive three-hour music-and-interview special - *The Rolling Stones: Made In The Shade*. Hosted by Westwood One's London Correspondent Roger Scott and featuring material recorded by the BBC that's never aired on

U.S. radio, it's an exciting look at the personalities, the music and the controversies that have kept The Stones on top for 23 years now.

Mick Jagger, Keith Richards and Bill Wyman comment candidly about the band's colorful past, present and future - from "Come On" and "I Wanna Be Your Man" to "Brown Sugar" and "Tumbling Dice" all the way to "Harlem Shuffle" and "One Hit (To The Body)."

And you'll hear fascinating insights from people whose lives and careers crossed paths with The Stones - including Andrew Loog Oldham (their first manager/producer), Decca Records exec Dick Rowe (who'd passed on The Beatles and signed The Stones at George Harrison's suggestion), the late Ian Stewart (the legendary Sixth Stone), Jimmy Miller (the band's second producer), Brian Jones' father, and Marshall Chess (son of Chess Records co-founder Leonard Chess and first president of Rolling Stones Records), among many others.

The Rolling Stones: Made In The Shade - three hours of hot stuff exclusively from Westwood One (*it's dirty work, and we're glad to do it!*). For details on availability and market exclusivity, contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

RADAR

Continued from Page 1

Source posted a 6% drop.

Several factors are responsible for this up-and-down trend of the FM and adult networks. "What we're getting is a continuation of the pattern that we experienced in RADAR 32," explains NBC VP/Radio Research Nicholas Schiavone. "The FM Networks have started to mature, and they're finding that they are now subject to the same pressures in terms of clearance pressure that the adult networks had previously been subject to."

"This pressure, Schiavone believes, has established an equilibrium between the two types of networks. "The RADAR measurement model is a three-legged stool," he continues. "The three factors that come into play are affiliate changes, clearances, and what happens to the audience of the affiliate itself. Two of these three factors can be controlled by the network, and I suspect the changes we're seeing in RADAR 33 are largely due to the first two elements. Future FM gains will be achieved when

those networks learn to manage these network-controllable factors."

CBS VP/Radio Research Sylvia Hughes contends fluctuations on the local scene also contribute to the performance of FM and adult networks. "What you're seeing is twofold," she says. "One factor is the impact of what is occurring in the local radio marketplace; the other is the effect of AM erosion. As stations continue to fluctuate and change formats, and as adult networks try to contend with AM audience losses by picking up FM affiliates, you will see some fluctuations in FM and adult network numbers." Hughes points out that this trend will likely continue through several additional RADAR reports as stations go through local changes and networks juggle affiliates.

RADAR 33 includes 20 measured networks, up from 18 in the last volume. The two new entries in the network race are Satellite Music Network 2 and ABC Specials Radio Network. SMN2 effectively extends the network's listening past the previous 7pm cutoff; and ABC Specials Radio Network mea-

MCA Crusades For Knight



MCA has signed Gladys Knight & The Pips, with an album expected early next year. Pictured (l-r) are Pips William Guest and Edward Patten, Knight, MCA MEG President Irving Azoff, label Sr. VP Jheryl Busby, and group's Merald "Bubba" Knight.

T-Birds Converted To Gold



CBS Associated's Fabulous Thunderbirds earned gold LP plaques for their "Tuft Enuff" album. Pictured (l-r) are E/P/A VP Dan Beck, group's Preston Hubbard, manager Mark Proct, band's Fran Christian, CBS Records Div. President Al Teller, group's Jimmie Vaughan, E/P/A Sr. VP Ray Anderson, band's Kim Wilson, E/P/A VP Bill Bennett, and CBS Assoc. VP/GM Tony Martell.

sures four longform programs — "American Top 40," "Power Cuts," "Rockline," and "American Country Countdown." Altogether, 11 networks post-

ed measurable gains and 7 showed losses. The top six networks (average audience per commercial, 12+) were: ABC Information, ABC Entertain-

ment, ABC Contemporary, Mutual, CBS, and NBC. RADAR 33 was compiled by Statistical Research, Inc. of Westfield, NJ.

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9-10 Bananarama
16-17 Belinda Carlisle
23-24 Mike & the Mechanics
30-31 Jermaine Stewart

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SPECIAL NEWS!
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Summer Encore 1986

For station clearance information call our Washington, D.C. office at (703) 276-2900

NEWS

Dames

Continued from Page 1

Manager, Promotion Director Tom Gowan is elevated to OM, MD/Assistant PD Gregg Swedberg becomes PD while retaining music duties, and Research Director Dan Seeman is now Director Marketing/Promotion. A GSM in St. Louis has yet to be named.

Emmis VP/Broadcasting Doyle Rose told R&R, "Stuart Layne, during his year and a half at WLOL as GM, proved he could run any major market property and was the obvious choice because of his experience, particularly in New York, where he grew up and got into the business. Rick Dames has done an outstanding job in St. Louis, and has previous managerial experience in Country (KLOZ/El Paso). Combine that with New York as his hometown, and he's also the perfect choice for WHN."

Discussing WAPP's prospects, Layne said, "There isn't an obvious hole for us, so this challenge will be a huge one. The image of WAPP has been trashed through several ineffective format changes, so we're probably looking at new calls, imaging, and possibly a new

format down the line. I won't begin a search for a programmer until we've decided our course."

Dames was optimistic about WHN. "We've really got one goal in mind, keeping it Country, but making it better. I'm thrilled about coming home to New York, but even more thrilled to be working with my favorite format."

"This is the highlight of my career," stated Hammer on his promotion. "Twenty years in the market is a long time, and this is a goal I once never would have been able to achieve, since I came out of programming."

"Gregg has really grown in this station," Hammer continued, "and has become my right hand. He's been handling many of the PD duties for a while now, and has done just great with them. I'm also proud of Dan, who started out as a part of the research department, and now has blossomed into a multitalented member of our staff."

Gowan said, "I'll be working very closely with Tac to help him oversee the relationship between sales and programming and marketing, reporting to Tac and Doyle."

RCA On Mission From Eurythmics



Eurythmics previewed their new "Revenge" LP and "Missionary Man" single at L.A.'s Roxy recently, with RCA executives out in force for the occasion. Pictured (l-r) are RCA/Ariola Int'l President Gregory Fischbach, RCA President Bob Buziak, RCA/Ariola President Elliot Goldman, VP Paul Atkinson, Eurythmics' Annie Lennox, RCA-UK Managing Director John Preston, duo's Dave Stewart, and RCA Exec. VP Rick Dobbis.

Platinum Waves For Ocean



Billy Ocean, while playing New York's Radio City Music Hall, received a platinum award for his "Love Zone" LP at a post-concert party on a boat dubbed the "S.S. Love Zone." Pictured (l-r) are Jive VP Barry Weiss, Arista Sr. VP Roy Lott, Jive President Clive Calder, Ocean, Arista Sr. VP Don Jenner, and Arista VPs Tony Anderson, Jim Cawley, and Abbey Konowitch.

2-3

Exile

9-10

Ricky Skaggs

16-17

Hank Williams, Jr.

23-24

Sylvia

30-31

Ed Bruce

THE WEEKLY COUNTRY MUSIC COUNTDOWN

2-3

Lionel Richie & The Commodores

9-10

Captain and Tennille

16-17

Dion

23-24

O'Jays

30-31

Jan and Dean

DICK CLARK'S

Rock Roll & Remember

2-3

Culture Club

9-10

Kenny Loggins

16-17

Madonna

23-24

Rolling Stones

30-31

Mr. Mister

HOT ROCKS

SOLID GOLD COUNTRY

New York
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Chicago
Detroit
Dallas
Los Angeles
London

UNITED STATIONS PROGRAMMING NETWORK

NEWS IN BRIEF



Bob Karson

● **KHOW & KPKE/Denver** welcome **BOB KARSON** as Production Director and Assistant Operations Manager, effective August 1. He hails from neighboring KIMN, where he began as Production Director in 1977 and later advanced to midday personality, Production Manager, and Assistant PD.

● **R.T. SIMPSON** has been named Program Director at **Group W's Easy Listening**-formatted **KMEO-AM & FM/Phoenix**. A former company staffer at **KOSI/Denver**, Simpson previously was OM at **KLAC & KZLA/Los Angeles**, and prior to that was PD at **WLVK/Charlotte**.

● **BOB SNOWDON**, GM at **Caravelle's WQFX/Gulfport-Biloxi, MS**, has transferred to newly-acquired **News-Talk/Easy Listening** properties **WKCN & WDXZ/Charleston, SC**. The combo's new GSM is **DOUG SMITH**, a former AE at **WKIX & WYLT/Raleigh**. **WQFX OM JIM LUCAS** is now that station's acting GM.

● **JACK DeHAVEN** joins **WGSL & WSSL/Greenville-Gray Court, SC** as VP/GM. He brings 18 years' experience in sales/management posts with **Susquehanna Broadcasting** and **Cozzin Communications**. **GARY VINCENT** is also appointed VP/Station Manager of **WGSL**.

● **RENEE BLAKE** (aka Beth Blake-man) has joined **WKXL-AM & FM/Concord, NH** as PD. She was most recently News Director at **WJYO/Oriando**. Former **WKXL PD Gardner Hill** stays on with the company in a different capacity. And **CRAIG BENGSTON** is promoted to News Director of **WKXL(AM)**.



Lou Tatulli

● **LOU TATULLI** has been appointed Director/Singles Sales & Sales Administration at **RCA/A&M/Arista Distribution**. He has been Director/Associate Labels & Sales Administration for the past three years, and was previously Manager/Sales Administration. The division's four regional singles managers report to Tatulli; he reports to VP/Sales **Pete Jones**.

● **DAVID CONRAD** is promoted to VP/GM-Nashville for **Almo Irving Music**. He joined the company and established its Nashville operation in 1980, working as General Manager. Before that he worked for various Nashville-based publishers.

● The **Gannett Radio Division** has moved from St. Louis to Los Angeles. Its new address is 6255 Sunset Blvd., 11th Floor, Los Angeles, CA 90028; (213) 466-8381.

● **ROBIN PERRY**, midday personality at **KVOC/Casper, WY**, has been promoted to Program Director. Former PD/morning man **DON RICHARDS** moves to afternoon drive, and his shift is filled by **KLOV/Loveland, CO** morning talent **BOZZ COLLINS**.

● **JIM ESLER** has been named VP/GM of **WNFL & WKAU/Green Bay-Kaukauna**, which were recently acquired by **Wincom Communications**. **WNFL** programs AC, while **WKAU** features a CHR format.

● **ABBOTT WOOL** is President of the newly-formed **Spanish Ratings Advisory Council**. Composed of members from the radio and advertising industries, the council will review and improve Spanish radio audience measurement studies and methodologies.



David Conrad



John Hammond

● **BRUCE COLEMAN** has been upped to VP of **Living Music, Inc.** after a year in the company's concert and graphic design departments. **JOHN HAMMOND** joins **Living Music** as Director/Promotion and Publicity. He previously spent four years with **Vanguard Records** as Assistant Director of Promotion and then Director of Publicity.

● **ALAN ANDERSON** has been upped to President/COO of **R&R (Robbins & Ries) Broadcasting, Inc.** He had served as the firm's VP/National PD since 1985, prior to that he spent three years at **WPIX/New York** as PD. **RONALD DOWLING** has been appointed Sr. VP/GM at R&R-owned **WHYN & WHFM/Springfield, MA**. During the past year he was VP/GM of **KRAK-AM & FM/Sacramento**. Dowling's background also includes the GM post at **WHYN-AM & FM (now WHFM)/Springfield**.

● **SUSAN FALCONER**, a six-year **KMPS-AM & FM/Seattle** personality, has been promoted to MD/air traffic reporter. She replaces **JIM WILLIAMS**, who's left the Country stations to start his own sound business. Falconer's previous experience includes on-air work at crosstown **KZOK** and **KGAI/Spokane**.

● **TM Programming**, purchased by **Wagontrain Enterprises, Inc.**, has changed its name to the **Programming Consultants** and relocated from Dallas to Albuquerque. **Wagontrain VP NEIL SARGENT** will also serve as Sr. VP of Programming Consultants, whose new address is: 2000 Randolph Road SE, Suite 2000, Albuquerque, NM 87106-4267; (505) 843-7807.

Chrysalis Into Icehouse



Chrysalis executives met with Icehouse at the label's New York office while the band was on a promotional U.S. tour. Pictured (l-r standing) are Chrysalis President Jack Craig, Exec. VP Jeff Aldrich, and manager John Woodruff; (l-r sitting) group's Iva Davies and Bob Kretschmer and Chrysalis Chairman Chris Wright.

Golden Daydreams For Lennon



Julian Lennon played **Radio City Music Hall** in New York and was feted by Atlantic. Pictured with the gold award for the "Secret Value Of Daydreaming" LP are Atlantic Chairman **Ahmet Ertegun** (left) and Lennon.

Crowded House At Capitol



Capitol has signed **Crowded House**, featuring former **Split Enz** member **Neil Finn**. Pictured (l-r standing) are manager **Lars Sorensen**, group's **Nick Seymour** and **Finn**, and producer **Mitchell Froom**; (l-r seated) band's **Paul Hester** and **Capitol's Tom Whalley**.

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SEPARATE JACKSONVILLE, CINCINNATI DEALS

Hoker Lands WCRJ, WLLT For \$12 Million

In two separate transactions, Hoker Broadcasting, Inc., has contracted to purchase WCRJ/Jacksonville, FL from Justice Broadcasting and WLLT/Cincinnati (Fairfield) from H & W Communications, a subsidiary of Heftel Broadcasting.

The total investment approaches \$12 million, split evenly between the two deals, according to HCI President/CEO Jay Hoker. In addition to these purchases, HCI is negotiating with the owners of an AM/FM combo in the Midwest that Hoker expects to acquire soon. When that is completed, HCI will probably take a break from station purchases until next spring. "We hope to own stations in ten or 12 markets eventually," Hoker said.

Commenting on the deal, Hoker continued, "Both stations are excellently run. We intend to build on what they've already accomplished, and look for no changes in operations, formats, or personnel. However, we do expect to increase the investment in marketing and research."

Hoker currently owns KCFX/Kansas City, in addition to Hoker's interest, the company is partially owned by Communication Partners. H&W is principally owned by US Rep. Cecil Heftel, who is resigning from Congress to run

for governor of Hawaii. Other H&W properties are KTNQ & KLVE/Los Angeles, WLUP/Chicago, and KSSK & KULA/Honolulu. Justice Broadcasting is principally owned by former WBZ/Boston personality Larry Justice, and also owns WCIB/Falmouth, MA and WQEZ/FL Myers, FL.

WCRJ operates with 100 kw at 350 feet on 107.3 MHz with a Country format. WLLT operates with 27 kw at 640 feet on 94.9 MHz with AC programming.

Randy Jeffery of Chapman Associates brokered the Jacksonville transaction.

WGBB/FREEPORT, NY & WBAB/BABYLON, NY
PRICE: \$12,975,000

BUYER: Noble Broadcast Group, John Lynch, CEO. It also owns XETRA-AM & FM/Tijuana (San Diego).

SELLER: 1240 Radio Co. and Long Island Radio Co., wholly owned subsidiaries of The Radio Co., Inc., Franz Alina, President. The company also owns WEBE/Westport, CT.

DIAL POSITION: 1240 kHz; 102.3 MHz

POWER: 1 kw days/250 watts nights; 3 kw at 300 feet
FORMAT: AC; AOR
BROKER: Blackburn & Co.

KJUN/PUYALLUP, WA

PRICE: \$430,000

BUYERS: 777 Broadcasting Inc., Ray Courtemanche and his wife, Cheryl.

SELLER: Monroe Enterprises, Inc., Wesley Monroe, owner.

DIAL POSITION: 790 kHz

POWER: 5 kw

FORMAT: Country

WETB/JOHNSON CITY, TN

PRICE: \$350,000

BUYER: Alpha-Omega Broadcasting, Inc., Trevor Swoyer, principal.

SELLER: Mountain Signals, Inc., Paul Gobble, owner. He also owns WMC/T Mountain City, TN.

DIAL POSITION: 790 kHz

POWER: 5 kw

FORMAT: AC

KXCC/LOMPOC, CA

PRICE: \$750,000 (\$250,000 down, remainder in assumed or new notes).

BUYER: Broadcast Management Consultants, Clifford Hunter, President. He is the former Director of Sterling Recreation Organization's Broadcast Division.

SELLER: Golden Coast Broadcasting, James Keller and Dennis Mandel, principals.

DIAL POSITION: 92.7 MHz

POWER: 3 kw at 710 feet

FORMAT: Country

BROKER: William A. Estline

WLLL & WGOL/ LYNCHBURG, VA

PRICE: \$1.35 million

BUYER: CGS Communications of Lynchburg, Inc., Michael Cefaratti, Richard Slinger, and M. James Galvin, principals.

SELLER: The Jamarbo Corp., James Shircliff, President.

DIAL POSITION: 930 kHz; 98.3 MHz

POWER: 5 kw daytimer; 3 kw at 240 feet

FORMAT: Big Band; AC

BROKER: Blackburn & Co.

KOGO & KBBY/VENTURA, CA

PRICE: \$3 million

BUYER: Ventura Broadcasting Associates, Jack Woods, President. He was an air personality on KCBQ/San Diego and WAVA/Washington.

SELLER: Forrest Radio Co., a wholly-owned subsidiary of Forrest Broadcasting Co., headed by President Robert Forrest and VPs Grace Forrest and Scott Brody.

DIAL POSITION: 1590 kHz; 95.1 MHz

POWER: 5 kw; 28 kw at 315 feet

FORMAT: AC

BROKER: Blackburn & Co..

WEEG/JEFFERSON, GA

PRICE: \$258,000

BUYER: National Communications Corp., Stanley Carter, principal.

SELLER: McAnally Communications, F.L. McAnally, President. It also owns WEKC/Williamsburg, KY.

DIAL POSITION: 880 kHz

POWER: 5 kw

FORMAT: Country

WWWX/NASHVILLE (GALLATIN, TN)

PRICE: \$8.8 million

BUYER: Capitol Broadcasting Corp., Ken Johnson, President. It also owns WMJ/Birmingham, AL; WKSJ/Mobile; WRKA/Louisville; WLWK/Statesville, NC; WCAW & WVAF/Charleston, WV; and WFMA/Rocky Mount, NC.

SELLER: Group Three Broadcasting, Gordon Smith, President.

DIAL POSITION: 104.5 MHz

POWER: 100 kw at 758 feet

FORMAT: CHR

BROKER: Blackburn & Co.

Reporting Transactions To R&R

To have a radio station transaction listed in R&R, broadcasters and brokers should contact the R&R Washington Bureau (202-682-7484) as soon as details are available. Sale closing photos and broker news, such as personnel and office announcements, are also welcome.

JAG Goes Public In September

A spokesman for JAG Communications says the group plans a public stock offering in September. No other details on the offering are available, and a prospectus has not yet been issued.

The rapidly expanding company, headed by WOR/New York morning personality John A. Gambiling, owns WLKW-AM & FM/Providence, WLYT/Norfolk and WROW-AM & FM/Albany; pending FCC approval are acquisitions WLIF/Baltimore and WWWZ/Charleston, SC. For the record, the selling party in the Charleston purchase (R&R 6/27) is Millenium Communications.

WHAT & WWDB Appeal Denied

Six minority stockholders of Independence Broadcasting have lost an FCC appeal seeking to set aside an order approving their company's sale of WHAT/Philadelphia to Main Line Communications, and the sale of co-owned WWDB to NEWSystems Group, Inc.

Comparative hearings for both licenses were ended in the settlement, paving the way for the two sales. But the stockholders objected on grounds that WWDB will be sold at less than its market value. They asked the Commission to allow the sale of WWDB to an alternate party at a higher price.

In denying the appeal, the Commission criticized the stockholders for failing to speak up when the settlement agreement was first considered. It added that they failed to show how their interests were damaged, and said their dispute was a private business matter "outside the Commission's public interest mandate."

CALL SIGN CHANGES

Dubuque, IA KQKX to KXXX (requested)

Flagstaff, AZ KZKZ to KVNA (effective 7/15)

Las Vegas KBMS (new station)

Los Alamos, NM KPZA (new station)

Phoenix KFLR to KAMJ (7/11)

Phoenix KAMJ to KAMJ-FM (7/11)

Reading, PA WHUM to WAGO (8/22)

Sarasota, FL WMLO to WSRZ (requested)

Sarasota, FL WAVE to WHVE

Tucson KGLR to KFLT (7/11)

Inquiries about call signs can be directed to the FCC Call Desk at (202) 634-1923.

SAGA COMMUNICATIONS, INC.

has acquired

WLRW-FM

Champaign, Illinois, and

WLDS-AM/WYMG-FM

Jacksonville/Springfield, Illinois

from

Joyner Broadcasting of Illinois

for

\$5,300,000

CHAPMAN ASSOCIATES, INC. initiated the transaction and assisted in negotiations.



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SOUTH

6201 Powers Ferry Road
Suite 435
Atlanta, GA 30339
(404) 956-0673

HAL GOBE, Vice-pres.

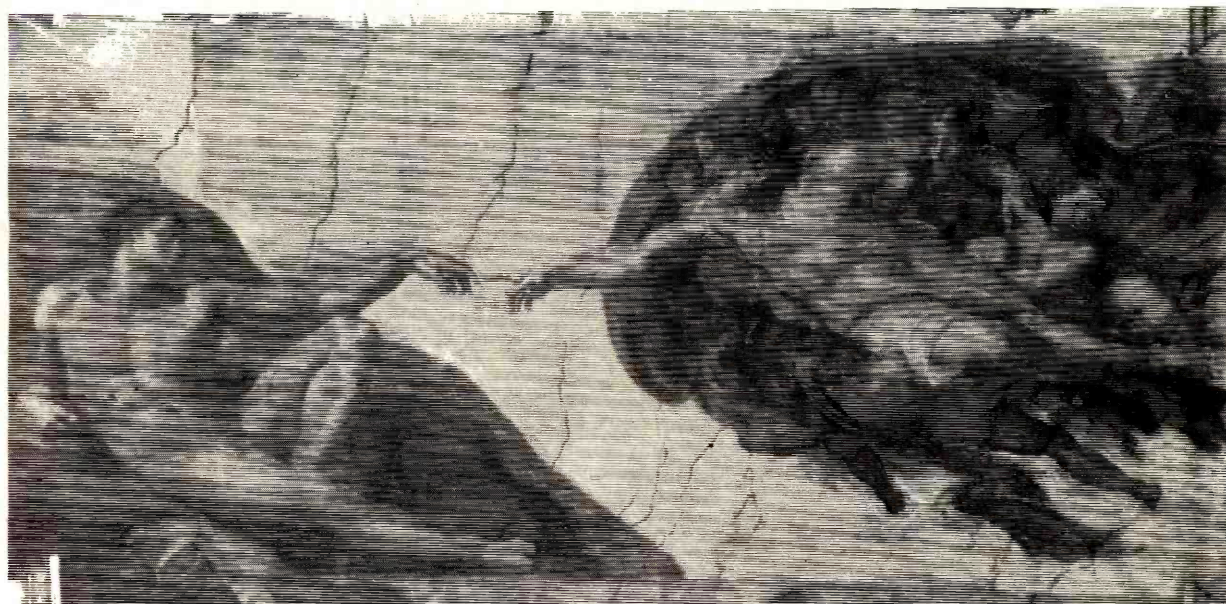
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NAB COMPENSATION SURVEY

Radio Salaries Grew 7.4% In Two Years

Employees of radio stations received average compensation increases of 7.4% between 1983 and 1985, according to a survey of 1813 stations released last week by NAB.

The report suggests that in five job categories — news, sports, business, engineering, research — average compensation actually dropped during the two-year period.

The largest average increases were registered by co-op coordinators (+26%), national sales managers (+20%), and operations directors (+15.5%).

GM Pay Omitted

NAB's report lists average and median compensation for 30 separate job categories. However, no information is included for the key position of general manager. NAB Director/Financial and Economic Research Mark Fratruck said the category was deliberately left out of the survey. He declined to explain why.

One curious finding was that local and national sales managers

earn more than general sales managers. Fratruck speculated that may be a "statistical anomaly" created by the fact that only larger stations have LSMs and NSMs, while even the smallest stations usually have GSMS.

Average salary expenses by department were:

Sales	132,523
Program & Production	119,634
General & Administrative	82,293
News	44,477
Advertising & Promotion	26,454
Engineering	25,076

In addition to the overall figures, NAB's report includes data broken down into numerous population and revenue categories. As might be expected, those show wide fluctuations. For instance, PDs in stations with over \$2 million in revenues earn \$45,982 on average, com-

pared to \$13,147 at outlets with revenues under \$150,000.

Air personalities in markets over 2.5 million population earn an average of \$29,680. But in markets between 500,000 and a million people, jocks take in only \$17,276.

The highest average salary listed in the entire report was \$74,509 for GSMS at stations with revenue over \$2 million.

Fringe Benefits Detailed

The survey found that stations give an average of seven paid holidays and eight sick days annually. Major medical is the most common fringe benefit, furnished by 93% of stations, followed by surgical benefits (91%), hospitalization (88%), group life (78%), workshops and seminars (56%), tuition reimbursement (35%), dental (30%), HMOs (20%), profit sharing (19%), pension plans (16%), vision (10%).

Radio Salaries By Position

Title	Average	1985 Compensation
General Sales Manager	40,098	(+11.4% from 1983)
Local Sales Manager	40,654	(+12.6%)
Nat'l Sales Manager	50,200	(+20%)
Account Executive	22,316	(+5.8%)
Co-op Coordinator	22,308	(+26%)
Program Director	23,446	(+3.2%)
Operations Director	24,488	(+15.5%)
News Director	17,812	(-8.2%)
Chief Engineer	21,665	(-1.9%)
Business Manager	20,594	(-3.7%)
Promotion Director	19,333	(unchanged)
Research Director	19,154	(-1.9%)
Sports Director	16,695	(-6.2%)
Air Personality	16,400	(+7.2%)
News Announcer	16,277	(+6%)
News Reporter	15,293	(-1.3%)
News Editor	17,267	(+10.7%)
Technician	19,527	(+14.2%)
Continuity Writer	13,713	(+7.1%)
Production Person	18,498	(+12.1%)
Music Person	17,736	(+8.1%)
Traffic	12,827	(+9.6%)
Computer Operator	13,333	(+12%)
Accounting Assistant	13,534	(+9.4%)
Receptionist	10,789	(+7.9%)
Secretary	13,112	(+7.4%)
Contract Engineer	7,010	(+4.5%)

KAHN COMPLAINTS REJECTED

NEWS BRIEFS

WLTA Fines Total \$5700

The latest station to incur the FCC's wrath for technical violations is WLTA/Clarksville, GA. The station was fined \$5700 for having no locked fence around its antenna for two weeks this winter, failing to have equipment to generate an EBS test signal, failing to conduct weekly EBS tests, failing to provide equipment performance measurements for 1984 and 1985, operating above authorized power, not having a licensed operator on duty at all times, failing to maintain a complete public inspection file, and having an incomplete station log.

NAB Backs Main Studio Review

NAB planned to file comments with the FCC this week favoring a proposed review of the rules requiring that stations keep a main studio and originate at least 51% of their programming in their community of license.

Sr. VP/General Counsel Jeff Baumann emphasizes that the association supports a review, but is not committing itself to a repeal of either rule at this time. NAB will most likely support some kind of "liberalization," he predicted.

Informal comments were due at the Commission this week on a proposal by the **Metroplex, Beasley, and Joyner** groups calling for abolition of both rules.

Carlson Named Director Of VOA

President Reagan this week nominated Richard Carlson to become the next full-fledged director of the Voice

of America (VOA). Carlson has been acting director since March. If confirmed by the Senate, Carlson will replace **Gene Pell**, who resigned last fall to head up **Radio Liberty**.

Carlson has an extensive television background. In the 1960s and 1970s he served as an anchor or reporter for **KGO-TV/San Francisco, KABC-TV/Los Angeles, and KFMB-TV/San Diego**. From 1977 to 1984 he was Sr. VP of **Great American First Bank**, a 140-branch banking chain in California.

Other Key Developments:

• Both the **American Association of Advertising Agencies** and the **American Advertising Federation** are gearing up to fight legislation (HR 4972) that would ban all advertising for tobacco products.

FCC Asked To Pick AM Stereo Standard

A Pennsylvania equipment manufacturer who fears AM radio is dying plans to petition the FCC to pick a single technical standard for AM stereo. That would break the bitter deadlock between **Kahn** and **Motorola**, which has made both broadcasters and setmakers wary of committing themselves to an AM stereo system.

Glen Clark, President of **Texar** in Monroville, PA, says he will file his petition within the next two weeks. In recent weeks Clark has placed full-page ads in broadcast trade publications to publish "an open letter to AM broadcasters" urging them to pressure the FCC for a single standard: "Without it, AM stereo will die very soon . . .

and so will AM radio as we have known it."

Kahn-Motorola "Holy War"

Clark, whose firm makes radio processing equipment, stresses that he is neutral in the Kahn-Motorola battle, which he asserts has evolved into a "holy war"

without apparent hope of resolution.

Although he believes the FCC's "marketplace" decision was a mistake, **Mass Media Bureau Chief Jim McKinney** has maintained the Commission can't go back and set a standard at this late date. **Clark** retorts, "It's a tough decision, but it's the Commission's job. I don't think the Commission can live hiding under its bed for fear somebody's going to sue them."

No C-QUAM Interference

Meanwhile, the Commission has rejected charges by **Leonard Kahn** that the Motorola C-QUAM system should be removed from the marketplace for creating interference. He also accused Motorola of fraudulently obtaining its type acceptance.

In a letter to Kahn on July 18, FCC Chief Engineer **Thomas Stanley** said "extensive monitoring" of 23 Motorola stations was conducted by the Field Operations Bureau. "No interference or bandwidth problems were found with any of the stations measured," he wrote.

Stanley added, "We believe that these field measurements confirm our earlier findings that the procedures used for type acceptance were appropriate."

Motorola was also cleared recently by the **Federal Trade Commission** on a Kahn charge of violating antitrust laws.



THREE TO GET READY — The NAB Radio Audience Measurement Task Force (RAMTF) chose three firms to conduct simultaneous audience measurement tests this fall in an effort to develop competition in the ratings research field. The firms selected to receive \$5000 each in seed money are New York-based **Audits & Surveys**, **Birch Radio**, and **McNair Anderson**, an Australian radio measurement company. RAMTF members are (seated, l-r): **RKO Radio's Jerry Lyman**, **WOL/Washington's Catherine Hughes**, **RAMTF Chairman Kenneth MacDonald**, **WIS/Columbia's Charles Jones Jr.**, and **KVET/Austin's Ronald Rogers**. Standing (l-r): **WFBG-AM & FM/Altoona's Ed Giller**, **University of Georgia's James Fletcher**, **NBC's Nick Schiavone**, **Susquehanna's David Kennedy**, **KABC/Los Angeles's George Green**, **Litchfield Broadcasting's Herb Gross**, **WOW/Omaha's Ken Fearnow**, and **Duffy Broadcasting's Marty Greenberg**.



WESTWOOD ONE RADIO NETWORKS PRESENT



True professionalism comes through. Unlike other event broadcasts, the *Conspiracy of Hope* concert was impeccable. Westwood One triumphed over the difficulties of transforming the confusion of a live concert into a magical radio event."

KMET-FM/Los Angeles, CA – *Larry Bruce, PD*

"From a bottom line point of view, Westwood One programming often gives us an opportunity to collect extra revenues that we wouldn't normally receive – from clients we don't usually have on the air."

KTAL-FM/Shreveport, LA – *Ted Ferguson, GM*

"I found myself in a traffic jam on July 4th and heard nothing but *David Lee Roth's 4th of July Barbecue* coming from car radios. I loved it – my audience did, too!"

WLRS-FM/Louisville, KY – *Rocky Knight, PD*

"Westwood One has come in with the pertinent and timely concerts consistently for 10 years. As an AOR programmer, Westwood One has given me what I need to win!"

WFXR-FM/Charleston, SC – *John Ehrdahl, PD*

"In the six-year history of WLLZ-FM, the Amnesty International concert was the most exciting event we've ever been involved in."

WLLZ-FM/Detroit, MI – *Doug Podell, PD*

"*Concert for the Colonies* was a quality, well-produced radio program. It let us give our listeners access to something they've never heard before – or couldn't get anywhere else."

KRQR/San Francisco, CA – *Chris Miller, PD*

"I've said it before and I'll say it again: Westwood One always delivers. The Amnesty International *Conspiracy of Hope* tour finale live from Giants Stadium is one more feather in their cap."

WNEW-FM/New York, NY – *Charlie Kendall, PD*

"Westwood One captured the excitement of the Amnesty International concert as it happened. It was an excellent presentation in every way."

KLOS-FM/Los Angeles, CA – *Tim Kelly, PD*

"*Scott Shannon's Red-Hot Summer Special* was probably the best syndicated special I've run in a year. The blend of 25-year old Beatles records and Madonna's latest hits was just perfect. And an entire weekend could have been created around *David Lee Roth's 4th of July Barbecue* special!"

KYRK-FM/Las Vegas, NV – *Jim Daniels, PD*

"Ever since *The Rock Years*, I've been a firm believer that Westwood One programming is a vital part of rock radio. With such a large choice of syndication, one must be very selective. Choose Westwood One and round out your radio station."

KLPX-FM/Tucson, AZ – *Arin Michaels, PD*

"For the Amnesty concert at Giants Stadium, Westwood One provided the finest live quality feed of any of the benefit concerts. Everything went so smoothly, technically; much better than Live Aid."

WAQX-FM/Syracuse, NY –
Amy Dahlman, PD



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E. Alvin Davis
President

RADIO PROGRAMMING & MARKETING

PRO:MOTIONS

Herring KTFM LSM



Beth Ann Herring

Beth Ann Herring sequesters to the Local Sales Manager slot at **Waterman Broadcasting's KTFM/San Antonio**. She was most recently an AE at **KTKS/Dallas**. Herring's background also includes AE stints at **KBOX/Dallas** and **KEZK/St. Louis**, plus a national representative post with **Blair Radio**.

Bolvin Chairs RadioRadio Board

KRQX/Dallas VP/GM **Gene Bolvin** has been appointed Chairman of **CBS RadioRadio's** Affiliate Board. He succeeds **Manny Broussard**, who continues as a board member. Additional officers and members are Vice Chairman **Jack Bennett** (VP/GM of **WHBF/Rock Island, IL**), Treasurer **Alan Noyes** (VP/GM, **WORK/Barre, VT**), Secretary **Phillip Zachary**, (VP/GM, **WXTC/Charleston, SC**), **Carl Brenner** (Exec. VP/GM, **WQRS-Baltimore**), **Charles Jones** (VP, **WAVE/Tampa**), and **Tom Chauncey II** (Station Manager, **KOOL-FM/Phoenix**).

Moore Manages EPA/SF

Michael Moore has transferred from local promotion at EPA's Denver branch to Local Promotion Manager of the label's San Francisco office. **Jeff Patton**, formerly in merchandising at EPA's Dallas branch, succeeds Moore in Denver.

PROS ON THE LOOSE

Chuck Browning — Afternoons **KTFM/San Antonio** (512) 655-1167 or (512) 656-2344

Mike Dowling — PD **WJBX/Bridgeport, CT** (203) 579-2112

Doug Jones — Executive VP **Surrey Broadcasting** (303) 972-9049

Eddie Lambert — Director/A&R **Motown Records** (818) 888-6125
Billy Lemmons — SE Regional **Arista** (404) 987-9045

Todd Martin — PD **WFLY/Albany** (518) 383-1589

Diane Morales — Promotions Director **KNX-FM/Los Angeles** (213) 724-0074

Roger Mundy — Operations Manager **KBRQ-AM & FM/Denver** (303) 238-3902

Steve Owens — PD **KAMZ/IE Paso** (915) 534-7668

Mike Schwartz — Promotions Director **WMJJ/Birmingham** (205) 985-0104

Chris Shebel — Mornings **KDKB/Phoenix** (602) 838-2070

Elektra Welcomes Cording



Tom Cording

Tom Cording has joined **Elektra Records** as Assistant Manager of the Publicity Department. He succeeds **Sandy Sawolka**. Prior to accepting this newly-created post, Cording worked at the label as an intern.

TM Programming Moves

TM's Programming Division will relocate to 2000 Randolph Road S.E., Suite 2000, Albuquerque, NM 87106-4267, effective July 28.

New Address For New Image

New Image Public Relations has moved to 3151 Cahuenga Blvd. West, Suite 225, Los Angeles, CA 90068; (213) 969-0811.

RAB Ups Jefferson

Kelvin Jefferson has been promoted to Collections Manager at **RAB**, following the resignation of **Irv Michael**. Jefferson had spent the last 11 months working as a data entry specialist.

CHANGES

Linda Howell, formerly in agency/advertiser sales division at **Arbitron**, joins **Hillier, Newmark, Wechsler & Howard/Dallas** as AE.

Mariann Wallen, former media director for **Summer Advertising**, joins **Hillier, Newmark, Wechsler & Howard/Dallas** as AE.

Cindy Chandler, former AE at **Kaiser, Kuhn & Bennett**, joins **Hillier, Newmark, Wechsler & Howard/Atlanta** as AE.

CHRONICLE

Born To:

• **KMJK/Portland** PD **Jon Barry**, wife **Kathy**, daughter **Aston Ruth**, July 9.

• **WYNU/Jackson** OM **Mike Stewart**, wife **Zan**, daughter **Amber Nichole**, June 27.

• **WEA** Nat'l Communications & Product Marketing Executive Secretary **Carol Nycza**, husband **Tom**, son **Tyler E.**, June 27.

• **KZIO/Duluth** PD **John Michaels**, wife **Mary**, son **Christopher Raymond**, June 5.

• **WRBQ (Q105)/Tampa** OM **Mason Dixon**, wife **Pat Crawford**, daughter **Brandy Jessica**.

Married:

• **WJAD/Bainbridge-Albany, GA** MD/afternoon driver **Bill Kelly** to **Cyndy Dodson**, August 2.

• **WRBQ (Q105)/Tampa** PD **Randy Lane** to **Kim Smith**, July 5.

• Indie program producer **Denny Somach** to **MTV's Kathy Levinsky** June.

• **KPOI/Honolulu** morning man **Bruck Whaley** to **Debbi Waterman**, July 5.

• **KWHL/Anchorage** Asst. PD **Cyndee Maxwell** to **Bruce Nelson**, July 20.

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SIMPLE



MINDS

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proudly presents the adventurous rock & roll sound of Simple Minds in an exclusive 90-minute concert airing the weekend of Saturday, August 23 on more than 400 Westwood One Radio Network affiliates throughout North America. The Scottish quintet – Jim Kerr, John Gilbin, Charles Burchill, Mick MacNeil and Mel Gaynor – was recorded during its triumphant 1986 North American tour by Westwood One's mobile studios. The lads deliver rousing performances of the best tunes from their eight albums, including their 1985 Number One smash "Don't You (Forget About Me)" and, from their breakthrough *Alive And Kicking LP*, "Sanctify Yourself," the title track and "All The Things She Said." Sophisticated, uplifting rock & roll from Simple Minds – *exclusively* on the most listened-to concert program on radio. For more info, contact your Westwood One Station Relations Representative at (213) 204-5000 or Telex 4996015 WWONE.



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WBEN 30-27	WSSX deb 30	95XIL 25-16
WKSE deb 38	WNOK deb 36	KFMN 22-15
WNYS 33-27	WANS 24-22	KQIZ deb 38
WPHD 23-18	KTUX add	WKSF add
WCAU add	KZIO deb 35	Q104 23-19
CFTR 40-35	KZ93 add	WZYP deb 40
KRBE add	KIYS 36-25	Q101 deb 39
KDWB add	KIKX deb 38	WHSL 26-24
KHTR add	KSND 22-18	WVBS 35-29
K104 deb 35	KXYQ 37-35	WBWB 39-35
WAMX add	KZZU deb 40	Y94 5-3
RI-104 add	WGUU 25-21	WAZY 28-19
WMIQ 23-18	95XXX 36-29	KGOT 26-17
WRCK deb 38	OK100 36-31	KTRS add
WRKZ deb 40		KKAZ deb 39
WKQB 30-24		OK95 14-11

HONEYMOON SUITE



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STEPHEN PRENDERGAST/HEAD OFFICE MANAGE-
MENT FROM THE ALBUM THE BIG PRIZE ON
WARNER BROS. RECORDS AND CASSETTES



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18/R&R FRIDAY, JULY 25, 1986

R&R STREET TALK

WYNY/NEW YORK PD DENISE OLIVER has resigned from the NBC AC station, but will stay on until the end of July. Denise plans to pursue a position in the network syndication field. VP/GM JOHN IRWIN is expected to announce her replacement within two weeks. There are several well-known candidates, but when ST asked John about former WNBC programmer KEVIN METHENY being rumored for the gig, his reply was "Who?", adding that he'd never met or talked with Kevin. "I don't know how that one got started," he said.

MALRITE isn't too pleased these days with ARBITRON, which let KGO/SAN FRANCISCO off the hook for a remark made by two personalities regarding filling out Arbitron diaries. ARBITRON, as you'll recall, also made two other decisions in favor of ABC stations in Chicago and New York, where Malrite got bit recently.

Are they biting in Kansas City? Local reports say CFO DON TROUTT will be the new GM at GANNETT's new KCMO & KBKC properties when takeover is completed from SUMMIT next week, displacing DAN WASTLER . . . Another GM shift appears underway at WBT & WBCY/CHARLOTTE, with the arrival of WMAL/WASHINGTON GSM TONY RENAUD to the VP/GM chair, relieving BILL JENNINGS.

ISLAND has a new VP to head up its black music operations: GREG PECK, who was VP/Special Markets at E/A until April. Expect the official word momentarily . . . While preparing to switch distribution from ARISTA to RCA, JIVE RECORDS is also hiring its own VP/Black Music Promotion to work with the Nipper staff. And Jive's Director/Marketing at Arista, ED STRAIT, will move over to the RCA camp.

Eleven-year ARISTA veteran BILLY LEMMONS has resigned, effective September 5, while publishing/A&R veteran EDDIE LAMBERT has left MOTOWN as Director/A&R (see Pros On The Loose, Page 16).

Meanwhile, is HANK CALDWELL, VP/GM of ATLANTIC's black music operations, leaving that label for a new post with the DICK GRIFFEY organization?

KSGO & KGON/PORTLAND VP/GM DAN HERN is now also VP/GM at ACKERLEY full-service AC sister KJR/SEATTLE, replacing exiting KEVIN COONEY.

Rep. CECIL HEFTEL (D-HI) is resigning his seat in Congress. Heftel, who heads up the successful H & W BROADCASTING group, is running for governor of Hawaii, and state law forbids holding one office while running for another.



HERE, YOU TAKE IT — You had to score over 200 to win WB's enormous trophy at its fabled annual bowling championship during the recent Upper Midwest Communications Conclave in Minneapolis, attended by over 230 industry pros. Witnessed by (l) Atlantic's Gary Wisner, winner Dale Goulett of Limited Warranty (2nd from right) promptly loaded the three-foot monstrosity onto unwitting challenger Jay Philpott of KNBQ/Tacoma. WB's Steve Fingerett (r) is just glad to be rid of the damn thing.

Salt Lake Metro Monster Grows! Word is that a fifth and heavily Mormon county has been voted by Salt Lake City broadcasters to be added to the metro, pushing SLC's 12+ population to 992,000 (37th, up from 43rd). That squeezes seven more stations into the crowded airwaves, including some from the Provo-Orem area.

Z95/CHICAGO has scored a strong teammate for its morning Zoo — none other than Chicago Bears QB JIM McMAHON, who will do sports and actively participate with Z95 Zookeeper PAUL BARSKY and the other morning show members. Z95 is building a small broadcast booth in McMahon's house so that he can participate more easily on days after a heavy workout or game. Over 200 billboards will help announce the "outrageous" one. Also new to Z95 is former B96 morning personality MARK SEBASTIAN, who will cover late nights.

Across town, indie DJ INTERNATIONAL RECORDS is close to a distribution deal with one of the majors. The "house music" label's bestseller to date is the J.M. SILK 12-inch, "Music Is The Key." Another indie on the move is ALLIED ARTISTS, which has just signed with CAPITOL for pressing and distribution.

FALCO's on the move . . . and SEYMOUR STEIN's got him. The "Rock Me Amadeus" hitmaker switches to SIRE from A&M with his next album, due in the fall. The deal covers the US and Canada; Falco will be released through WEA INTERNATIONAL in most other world markets . . . and congrats to MCA on its signing of GLADYS KNIGHT & THE PIPS.

Continued on Page 22

Great talent's hard to find!

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LARRY JOHN McNALLY

A black and white photograph of Larry John McNally singing into a vintage microphone. He is shown in profile, looking down and to the left, with his mouth open as if in the middle of a performance. The lighting is dramatic, highlighting his face and the microphone. The background is dark and out of focus.

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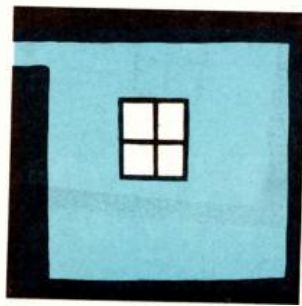
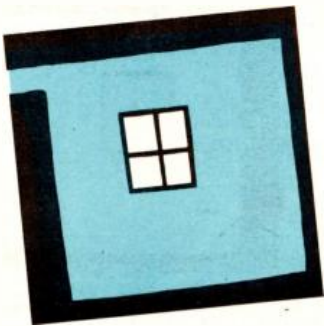
ON ATCO RECORDS & CASSETTES

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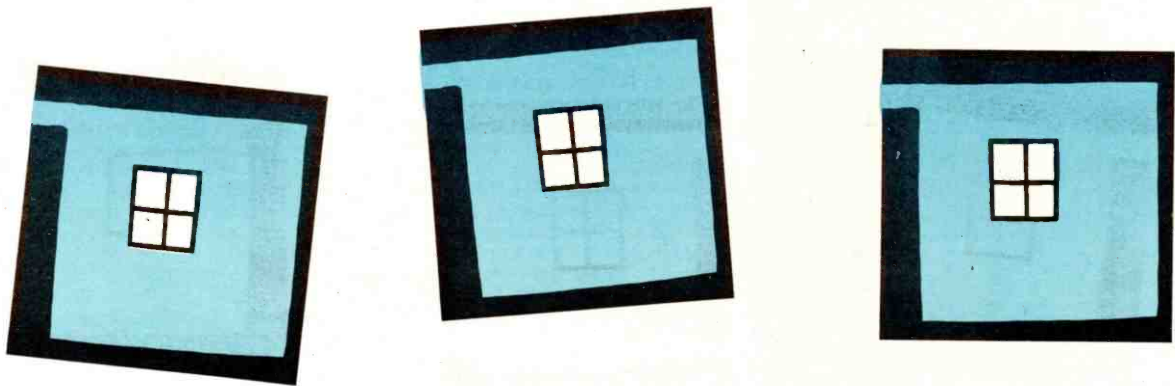


PRODUCED BY PAUL SIMON

SIMON

SINGLE

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ENGINEER: ROY HALEE



his ad is about music and conviction. Every once in awhile, a record company will go on a crusade about a project it really believes in. Different things may trigger this crusade, but it always boils down to the music. Without great music, the best-laid promotional and marketing plans can't flourish.

We at Chrysalis feel that way about Icehouse. This is music that has to be heard to be believed. This is why we won't take no for an answer until this project is closed. There are believers in radio as well, enough to make the album Top Ten on the strength of the track, "No Promises." Listen to what Bill Shannon of K104 has to say: "This one is like a breath of fresh air, the perfect balance. It's a lyrical giant. Don't miss this one." He's listened and been touched by the music. Have you given Icehouse the chance it deserves?

Have an ice day.



Chrysalis

STREET TALK

Continued from Page 18

WRKS/NEW YORK launched a "KISS Against Crack" campaign July 21 during a clergy-sponsored anti-drug rally in the South Bronx. VP/GM **BARRY MAYO** told the crowd that the station would take "a leadership role" in spreading the word about crack's dangers, and that it would be working with local police officials. Also planned, said Mayo, is a special hotline for New Yorkers to report crack "houses," and he challenged other local radio and TV stations to do their part in the war on drugs.

It's a green light for **CBS/RECORDS GROUP** plans to build its own compact disc manufacturing plant in the US. The investment was approved at a recent meeting of the CBS board of directors.

KDAY/L.A. PD **JACK PATTERSON** has been replaced as the host of **SYNDICATE IT PRODUCTIONS'** weekly "Urban Music Magazine" by . . . **FRANKIE CROCKER**.



You've known him for years as **NICK BAZOO**. However, **B94/PITTSBURGH's** ace programmer has shed his radio alias — meet the real **NICK FERRARA**. Speaking of Zoos, **PAT MCKAY**, most recently OM at **WZOU/BOSTON**, is making cameo appearances as he fills in at **Z100/NEW YORK**, helping out his former boss at **Q105**, **SCOTT SHANNON**.

KLQT (K-Lite)/SALT LAKE CITY is looking for a morning entertainer to replace **B.J. ADAMS**, who leaves to program in a major Eastern market (details next week). T&R to **MIKE MCKAY**; (801) 533-9305. He might want to listen to ex-KFRC/S.F. PM driver **JOHNNY FEVER** and popular impressionist (HBO, Johnny Carson) partner **JOHN SUDDITH**, who've formed a new team (619-268-0800) and are ready to work. Another hot lead is nights at **KWSS/SAN JOSE**. Programmer **DAVE VAN STONE** needs a killer ASAP.

Our condolences to **KIIS/L.A.'s RICK DEES** and family on the loss of his father.

PD **STEVE OWENS** departs **KAMZ/EL PASO** over the usual philosophical differences; morning man **RAYMOND MESA** takes charge. Same situation with PD **MIKE DOWLING** and **WJBX/BRIDGEPORT**, who parted this week, and the same appears to be true with **WLFY/ALBANY** PD **TODD MARTIN**, who has exited. Their replacements have not been announced.

With **WLUP/CHICAGO's STEVE DAHL & GARRY MEIER** on an Alaskan cruise this week (real cool, guys), their fill-in is none other than **JOE WALSH**, who came armed with guitars and voice box.

AMERICOM VP **KARL CRASS** called to deny the rumors of a format change from CHR to anything else at **KHTZ/RENO**. While OM **KEN CARSON** is leaving to program **WHJY/PROVIDENCE** and MD **JOHN CHOMMIE** has also left, Karl stated, "The legend will continue. We're looking for a strong CHR programmer to continue our good work."

So who's who? **WRTH/ST. LOUIS's RON ELZ** wrote ST to put this two-week-old matter to rest: "I am the creator of the name **JOHNNY RABBITT** and the original Johnny Rabbitt," he said. Turns out the name has a detailed courtroom history dating back to 1964.

By now you may have heard that **BILL GARDNER** resigned as PD at **WLTF/CLEVELAND** after only a few days (and we do mean few), and one can only wonder where this restless aviator will land his plane next . . . possibly in Miami, at **WAXY?**

Promoted one week, baby the next — hey, it's an easy life for **ISLAND's** new VP/Promotion **BOB CATANIA** and his wife Donna, who welcomed Kelly Elizabeth July 22.

While ST was on the phone with **CBS** the other day, an anonymous caller broke in and asked if he could make a hair appointment for 5:00 that evening. Either the network has a serious case of moonlighting on its hands or the man didn't quite understand the scope of recent "cutbacks."

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SUCCESS STRATEGIES FOR RADIO

A black and white photograph of a young man with long, dark, wavy hair, looking off to the side. He is wearing a light-colored, long-sleeved shirt with a decorative pattern and a dark vest. He is playing a dark electric guitar. The background is dark with some stage lights visible.

CHARLES SEXTON

HOLD ME

FROM HIS DEBUT ALBUM

MCA RECORDS

DIRECTION: TIM NEECE

PRODUCED BY: KEITH FORSEY

PART I

The Battle Of Unaided Recall

By Rob Balon

The radio industry has become rather complicated lately. Every time you turn around there's a hot "new" format and a plethora of solutions for the ratings ills that affect us. When it boils down to basics, however, it's all very simple: to succeed, stations have to fight and win the battle of unaided recall.

The logic behind this premise is difficult to argue with. Two ratings services dominate radio; one uses the diary placement technique and the other utilizes telephone retrieval. Neither of these techniques is inherently superior; nor will either win any awards for methodology. But methodology isn't the issue; reality is. Since we lack any electronic or coincidental ratings system, we must live by one or both of these methods. Interestingly, both do have one element in

common: to a great extent, they measure *unaided recall*. What this ultimately means is that they don't measure actual at-the-moment listening behavior. Instead, they measure perceived — recalled — behavior.

Looking Back

Both ratings services have built-in biases which force the listener to "think back" to past listening. The minute the listener has to try to recollect what he listened to, a number of prob-

lems develop. Listeners can become easily confused. A station actually listened to on Tuesday night might be confused with a better-marketed competitor when a diary entry or 24-hour recall phone interview is

"What's showing up in the ratings is probably not an accurate reflection of *real* listening, but *reported* listening instead. This is why unaided recall is so important."

made on Wednesday. A typically uninitiated listener whose favorite station is "the one under the third button" or "that rock station" might mention the

first station that actually comes to mind. In either case, what's showing up in the ratings is probably not an accurate reflection of *real* listening, but *reported* listening instead. This is why unaided recall is so important.

Most radio listeners can only mention three to four radio stations right off the top of their heads. If your station isn't on this short list, you're courting drastic ratings danger. Typically, if a listener doesn't have some idea of what your station does, the odds are against him correctly recalling that listening and making proper attribution. This is where so many stations get hurt. Because of the idiosyncrasies of both commercial ratings systems, many stations fail to convert their real listening into reported listening.

A case in point: How many times have you heard a listener make positive comments about your morning disc jockey only to hear him later identify the DJ as being on another station? To be familiar with your jock the listener had to have tuned in. But for what-

"If a listener doesn't have some idea of what your station does, the odds are against him correctly recalling that listening and making proper attribution. This is where so many stations get hurt."

ever reasons, you're not converting his real listening into reported listening.

Surviving The Drop

There's a key point here. When a station's numbers drop from a 4.0 to a 2.0, does this mean it has really lost 50% of its audience during a ratings period? Because the rating companies often measure perceived listening behavior rather than real listening behavior, fluctuations like this are all too possible. Furthermore, even though both ratings companies emphasize the word "estimates," drops



Rob Balon is founder/President of Austin-based Balon & Associates, Inc. (512) 327-7010. He has a varied background in radio, television, and advertising, and earned a doctorate in communications research from the University of Michigan. He also developed Confrontation Analysis, a new research technique designed to replace focus groups.

and/or rises in the numbers are taken almost literally (some would argue biblically).

While it is entirely possible that some listeners have stopped listening, it is highly illogical to assume that 50% of an *entire* audience made a cognitive decision to stop listening over the course of 12 weeks. A more likely scenario would be that a good percentage of real listeners reflected in that 50% drop were either *unaided* or *uninclined* to report the real listening they did.

We see it all too often. The numbers drop two points — but the turnstiles still turn at the advertisers' stores, and crowds show up at remotes. Phones ring. Thousands of contest cards come in. I can hear the hallway discussion now: "Rob, I can feel it... I know we're not a 2.0 radio station. The book's not telling it like it is."

Of course it isn't. The very nature of both methodologies weighs against them telling it exactly like it is. Both methods reward well-executed, well-marketed stations with unique, memorable attributes. Both methods penalize stations which lack definite market positions and salable attributes. And because unaided recall plays such a large roll in both methodologies, radio stations must become the sum total of what they say they are, perhaps even more than what they really are.

Next time (8/8): Strategies for winning the battle of unaided recall.

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RATINGS

Arbitron Spring '86 Advances 12 +

Philadelphia

First Place WMMR Climbs To Double Digits; WEAZ Moves Into Second as WUSL, KYW Lose Ground; WCAU, WSNi Both Up A Point

	Winter '86	Sp '86
WMMR (AOR)	9.7	10.9
WEAZ (B/EZ)	7.3	8.1
WUSL (B/U)	7.4	6.9
KYW (News)	8.0	6.8
WMGK (AC)	5.1	4.9
WCAU (N/T)	3.7	4.7
WSNi (AC)	3.7	4.7
WPEN (BBnd)	5.0	4.5
WCAU-FM (CHR)	4.2	4.4
WDAS-FM (B/U)	3.9	4.0
WWDB (Talk)	4.7	4.0
WXIU (Ctry)	3.6	3.8
WYSP (AOR)	2.8	3.6
WKSZ (AC)	4.2	3.4
WIP (AC)	3.6	3.2
WIOQ (AOR)	2.8	2.6
WFIL (Gold)	1.5	1.8
WFLN (Class)	2.1	1.8
WTRK* (CHR)	1.5	1.5
WHAT (B/U)	1.2	1.2
WDAS (B/U)	1.1	1.0

*Formerly WZGO

Hartford-New Britain-Middletown

WTIC, WTIC-FM Both Gain In One-Two Punch; WRCH Drops, Still Third; WCCC-FM Steals AOR Lead From WHCN; WDRM Climbs As WDRM-FM, WIOF Slip

	Fall '85	Sp '86
WTIC (AC)	18.3	19.2
WTIC-FM (CHR)	14.9	15.3
WRCH (B/EZ)	11.4	9.6
WCCC-FM (AOR)	3.0	4.9
WKSS (CHR)	4.9	4.8
WHCN (AOR)	5.8	4.7
WDRM (Gold)	2.8	4.2
WIOF (AC)	6.0	4.2
WDRM-FM (AC)	4.8	3.1
WRDQ (BBnd)	3.7	3.0
WPOP (News)	3.6	2.6
WPLR (AOR)	1.1	2.3
WVYZ (AC)	1.8	2.2
WKND (B/U)	1.0	1.8
WAGY (AOR)	.8	1.2
WKHT (Ctry)	1.4	1.1

Boston

WBZ Surges Into First; WBCN Jumps, Takes Second Place; WHDH, WXKS-FM Gain as Former Frontrunners WRKO, WJIB Slip

	Winter '86	Sp '86
WBZ (AC)	6.7	9.2
WBCN (AOR)	6.8	7.7
WHDH (AC)	5.6	6.9
WXKS-FM (CHR)	6.4	6.7
WRKO (Talk)	7.6	6.0
WJIB (B/EZ)	7.0	5.3
WSXH (AC)	4.2	4.7
WZLX (Gold)	5.0	4.1
WEEI (News)	4.5	3.9
WROR (AC)	3.3	3.3
WMJX (AC)	2.5	3.0
WVBF (AC)	3.0	2.9
WBOS (Ctry)	2.6	2.8
WHTT (CHR)	2.8	2.8
WZOU (CHR)	2.6	2.4
WAAF (AOR)	3.3	2.2
WLD (B/U)	2.1	2.0
WXKS (BBnd)	1.7	1.7
WFNX (AOR)	.9	1.3
WCRB (Class)	1.7	1.2
WMEX (Gold)	.4	1.2
WPLM (BBnd)	.9	1.2
WROL (Rel)	.5	1.0

San Francisco

KGO Down, KCBS Up, Still 1-2; KNBR Jumps Into Third As KSOL, KABL-FM Slip; Rest Of Market Is Stable

	Winter '86	Sp '86
KGO (N/T)	7.6	7.2
KCBS (N/T)	6.6	6.8
KNBR (Misc)	2.9	4.9
KSOL (B/U)	4.6	4.4
KABL-FM (B/EZ)	4.2	3.7
KMEL (CHR)	3.3	3.0
KBLX (U/A)	3.2	2.9
KYUU (AC)	3.2	2.9
KFOG (AOR)	2.4	2.8
KSAN (Ctry)	3.0	2.8
KOIT-FM (AC)	2.8	2.7
KIOI (AC)	2.7	2.5
KLOK-FM (AC)	2.8	2.4
KBAY (B/EZ)	2.0	2.3
KROQ (AOR)	2.2	2.1
KSFO (AC)	1.7	2.1
KABL (B/EZ)	2.0	2.0
KNEW (Ctry)	2.0	2.0
KITS (CHR)	1.7	1.9
KKH-AF (Class)	1.6	1.8
KOFY (Gold)	—	1.8
KWSS (CHR)	2.0	1.8
KFRC (CHR)	1.7	1.6
KOME (AOR)	1.4	1.6
KYA (Gold)	1.5	1.6
KDFC-FM (Class)	1.7	1.3
KKCY (AOR)	1.1	1.3
KSJO (AOR)	1.1	1.1
KBRG (Span)	.7	1.0
KLIV (BBnd)	.9	1.0

Anaheim-Santa Ana

KIIS-FM Slides, Still First; KABC, KBIG Tied For Second; KJOI Gains As Number Two B/EZ; KMPC Up 50%

	Fall '85	Sp '86
KIIS-FM (CHR)	9.0	7.4
KABC (Talk)	5.9	6.1
KBIG (B/EZ)	6.8	6.1
KJOI (B/EZ)	3.9	5.7
KROQ (AOR)	5.9	5.3
KMPC (BBnd)	3.4	5.2
KRTH-FM (AC)	5.7	5.1
KOST (AC)	3.2	4.4
KRTH-FM (Gold)	4.9	4.4
KNX (News)	3.6	4.3
KMET (AOR)	3.1	4.0
KIQQ (AC)	2.1	3.5
KPWR* (B/U)	—	3.4
KFI (AC)	2.4	2.5
KNAC (AOR)	.7	2.2
KFWB (News)	2.5	1.9
KNX-FM** (AOR)	3.4	1.9
KNOB (AC)	1.6	1.8
KNKF (Ctry)	1.6	1.7
KEZY (CHR)	1.4	1.5
KLAC (Ctry)	1.4	1.3
KLVE (Span)	.8	1.2
KFAC-FM (Class)	2.2	1.1
KRLA (Gold)	1.3	1.1
KUTE (U/A)	1.0	1.1
KBZT (AC)	2.0	1.0
KKGO (Jazz)	2.1	1.0

*Formerly KMGG (AC)
**Formerly KKHR (CHR)

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Riverside-San Bernardino

KDUO Drops, Retains Lead; KGGI Holds Steady in Second; KFI, KRTH-FM Post Strong Gains As KIIS-FM Slips; KLOS Gains in AOR Race

	Fall '85	Sp '86
KDUO (B/EZ)	8.6	7.9
KGGI (AC)	7.0	7.1
KFI (AC)	3.8	5.1
KRTH-FM (Gold)	3.6	5.0
KIIS-FM (CHR)	6.8	4.9
KLOS (AOR)	3.9	4.5
KBIG (B/EZ)	4.5	4.2
KFXM (BBnd)	2.9	3.7
KOST (AC)	3.0	3.5
KQLH (AC)	2.7	3.2
KCKC (Ctry)	2.7	2.8
KCAL (Span)	2.1	2.4
KNX (News)	3.1	2.4
KABC (Talk)	2.2	2.2
KMET (AOR)	2.8	2.2
KROQ (AOR)	1.9	2.2
KCAL-FM (AOR)	1.4	2.0
KPWR* (B/U)	—	2.0
KOLA (AOR)	2.5	1.7
KNTF (Ctry)	1.3	1.8
KMPC (BBnd)	1.3	1.4
KNX-FM** (AOR)	1.9	1.4
KMEN (Gold)	.8	1.3
KBON (AC)	.7	1.2
KHSJ (B/EZ)	—	1.2
KJOI (B/EZ)	1.2	1.2
KDIG (Ctry)	1.5	1.1
KKGO (Jazz)	.9	1.1
KLAC (Ctry)	1.4	1.1
KFAC-FM (Class)	1.1	1.0
KRLA (Gold)	1.3	1.0

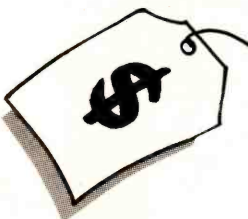
*Formerly KMGG (AC)
**Formerly KKHR (CHR)

San Jose

KGO Up One, Leads By Two; KBAY, KCBS Gain, Now Two-Three; KNBR, KBRG Rise As KSOL, KLZE Slip

	Winter '86	Sp '86
KGO (N/T)	7.5	8.4
KBAY (B/EZ)	5.6	6.1
KCBS (N/T)	5.4	6.0
KWSS (CHR)	6.1	5.9
KOME (AOR)	3.9	4.0
KNBR (Misc)	2.4	3.6
KYUU (AC)	3.9	3.6
KSOL (B/U)	5.2	3.5
KBRG (Span)	1.1	3.3
KSJO (AOR)	3.6	3.3
KLZE (B/EZ)	4.7	3.2
KLK (AC)	2.9	3.0
KARA (AC)	2.5	2.6
KEZR (AC)	2.5	2.6
KFOG (AOR)	1.6	2.6
KEEN (Ctry)	1.8	2.2
KIOI (AC)	2.6	2.1
KBLX (U/A)	2.5	1.9
KLIV (BBnd)	2.2	1.9
KATD (CHR)	2.4	1.8
KMEL (CHR)	1.8	1.8
KOFY (CHR)	—	1.8
KSAN (Ctry)	2.5	1.8
KOIT-FM (AC)	2.3	1.7
KSFO (AC)	.7	1.6
KITS (CHR)	1.5	1.4
KKH-FM (Class)	.8	1.4
KNTA (Span)	1.4	1.3
KLOK-FM (AC)	1.9	1.2
KABL-FM (B/EZ)	2.1	1.1
KDFC-FM (Class)	.9	1.1

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Providence-Warwick-Pawtucket

WPRO-FM Reaches Double Digits, First Place; WKLV-FM Drops Sharply To Second; WWLI Gains As WHJY, WHJJ, WPRO Slip; WWAZ Doubles Numbers As Big Band

	Fall '85	Sp '86
WPRO-FM (CHR)	9.3	10.9
WKLV-FM (B/EZ)	12.5	10.1
WHJY (AOR)	9.2	8.7
WWLI (AC)	7.2	7.4
WHJJ (N/T)	7.0	6.6
WPRO (AC)	7.0	5.3
WBRU (AOR)	4.2	4.2
WERI-FM (CHR)	3.9	4.1
WWAZ* (BBnd)	1.9	3.8
WMYS (AC)	3.1	3.0
WSNE (AC)	2.7	2.6
WBZ (AC)	1.3	2.3
WXKS-FM (CHR)	1.4	1.7
WICE (Gold)	.5	1.3
WBCH (AOR)	1.6	1.2
WBSM (Talk)	1.9	1.2
WAAF (AOR)	.6	1.1
WALE (Talk)	.6	1.1
WBOS (Ctry)	.7	1.1
WPLM (BBnd)	.8	1.1
WZLX (Gold)	.8	1.0

*Formerly WEAN (B/EZ)

Chicago

Front-Runner WGN Jumps To Double Digits; WGCI-FM Gains In B/U Race; WLAK, WCLR, WFYR All Up In AC Contest

	Winter '86	Sp '86
WGN (Talk)	9.7	11.4
WGCI-FM (B/U)	6.4	7.2
WBSM (News)	6.1	5.7
WLOO (B/EZ)	5.8	5.5
WBMX-FM (B/U)	5.6	5.3
WLUP (AOR)	4.7	4.6
WLAK (AC)	3.5	3.9
WCLR (AC)	3.2	3.6
WKQX (CHR)	3.3	3.3
WBSM-FM (CHR)	3.3	3.2
WFYR (AC)	2.0	3.1
WXRT (AOR)	2.8	3.1
WJMK (Gold)	3.4	3.0
WJJD (BBnd)	3.1	2.9
WYSL (Ctry)	2.7	2.9
WMAQ (Ctry)	2.5	2.6
WLS (CHR)	2.7	2.4
WCKG (AOR)	2.2	2.2
WYTZ (CHR)	2.2	2.0
WFMT (Class)	1.7	1.7
WOJO (Span)	1.3	1.3
WYON (B/U)	1.5	1.3
WNIB (Class)	0.8	1.2
WRXN* (AC)	1.2	1.2

*Formerly WMET (AC)

Detroit

WJR Jumps Sharply, Captures First As WJLB Slips; WWJ Climbs To Third; WJOI Drops Two as WRIF Gains Ground

	Winter '86	Sp '86
WJR (Misc)	8.0	9.9
WJLB (B/U)	9.6	7.9
WWJ (News)	5.6	6.3
WCZY-FM (CHR)	5.8	5.8
WJOI (B/EZ)	7.4	5.4
WRIF (AOR)	4.4	5.3
CKLV (BBnd)	5.1	5.0
WHYT (CHR)	4.4	5.0
WLLZ (AOR)	4.1	4.1
WNIC-FM (AC)	3.9	3.8
WOMC (AC)	2.7	3.6
WWWW (Ctry)	2.9	3.5
WXYT (Talk)	3.2	3.5
WKSQ (Gold)	2.4	3.1
WDXT (Misc)	2.6	2.8
WLTI (AC)	3.4	2.5
WJZZ (Jazz)	2.1	2.3
WRJC (AC)	2.8	2.2
WGPR (B/U)	1.5	1.8
WNTM* (AC)	1.9	1.6
WCHB (B/U)	1.3	1.1
WHND (Gold)	.7	1.1
WQRS (Class)	1.4	1.1
WCXI (Ctry)	1.6	1.0

*Formerly WCXI-FM (Ctry)

Nassau-Suffolk

WHTZ Jumps Into Lead as WALK-AM&FM Slips To Third; WBLI Drops But Remains Second; WPLJ Up A Point To Fourth; WNBC Slides

	Fall '85	Sp '86
WHTZ (CHR)	4.9	7.4
WBLI (CHR)	6.1	5.7
WALK-AJF (AC)	6.2	5.5
WPLJ (CHR)	4.4	5.4
WBAB (AOR)	4.7	4.6
WLTV (AC)	3.8	4.1
WCBS (News)	3.9	3.5
WNBC (AC)	4.9	3.5
WCBS-FM (Gold)	2.5	3.5
WNEW-FM (AOR)	2.9	3.3
WHLI (BBnd)	2.3	3.1
WOR (Talk)	4.1	3.1
WINS (News)	3.3	2.9
WHN (Ctry)	1.9	2.7
WPAT-FM (B/EZ)	1.1	2.7
WABC (Talk)	2.5	2.4
WAPP (AOR)	2.0	2.2
WKJY (B/EZ)	2.2	2.2
WXRX (AOR)	1.1	2.2
WRKS (B/U)	2.5	2.1
WLIR (AOR)	1.3	2.0
WNSR* (AC)	2.8	2.0
WYNY (AC)	1.9	2.0
WCTO (B/EZ)	2.5	1.7
WQSM (AC)	2.8	1.6
WPIX* (AC)	1.7	1.6
WBLI (B/U)	2.1	1.4
WNEW (BBnd)	1.9	1.2
WRCN (AOR)	.8	1.1

*Formerly WRFM (B/EZ)

Dallas

KVIL, KKDA-FM Slip Slightly, Still 1-2; Country Gains As KPLX, KSCS, WBAP Rise; KRLD, KZEW Down A Point

	Winter '86	Sp '86
KVIL (AC)	9.1	8.8
KKDA-FM (B/U)	8.7	8.5
KPLX (Ctry)	6.9	7.3
WBAP (Ctry)	6.5	6.9
KMEZ-FM (B/EZ)	6.4	6.3
KRLD (N/T)	7.2	6.3
KSCS (Ctry)	5.5	5.7
KEGL (CHR)	5.2	5.3
KTXX (AOR)	5.1	5.0
KQZY (B/EZ)	2.9	3.8
KLUV (Gold)	3.3	3.4
KZEW (AOR)	4.4	3.2
KTKS (CHR)	3.2	3.1
KMGK (AC)	3.8	2.9
KESS (Span)	.9	2.6
KLTY (Rel)	1.5	2.5
KDLY (B/U)	1.7	2.2
KHYN (Rel)	2.8	1.9
KRQX (Gold)	1.4	1.4
KZPS (CHR)	1.3	1.3
WRR (Class)	1.1	1.1

Cleveland

WMMS Down, Maintains Strong Lead; WQAL, WMJI Slip, Still 2-3; WLTF Makes AC Gains; WDOK, WBBG Drop; WDMT, WZAK Tied In B/U Race

	Winter '86	Sp '86
WMMS (CHR)	13.9	13.2
WQAL (B/EZ)	8.6	7.1
WMJI (AC)	7.7	7.0
WLTF (AC)	5.5	6.7
WDOK (B/EZ)	7.4	6.5
WGCL (CHR)	4.4	5.4
WWWE (N/T)	4.8	4.9
WDMT (B/U)	4.8	4.8
WZAK (B/U)	4.2	4.8
WBBG (BBnd)	5.5	4.5
WGAR-FM (Ctry)	3.7	4.0
WERE (N/T)	4.9	3.8
WRQC (CHR)	2.0	2.1
WJMO (B/U)	2.0	2.0
WHK (Gold)	1.9	1.9
WONE-FM (AOR)	1.5	1.9
WRMR (B/EZ)	1.9	1.9
WBQ (Rel)	1.7	1.4
WCLV (Class)	2.3	1.3
WDBN (B/EZ)	.3	1.3
WBFA (CHR)	.3	1.2
WEOL (B/EZ)	—	1.0

Baltimore

Frontrunner WLIF Edges Up Slightly; WXYV, WBSB Gain, Now 2-3; WBAL Sinks To Fourth; WFBR Rises In AC Contest

	Winter '86	Sp '86
WLIF (B/EZ)	10.0	10.2
WXYV (B/U)	6.6	7.7
WBSB (CHR)	6.0	7.3
WBAL (AC)	10.5	6.9
WPOC (Ctry)	7.7	6.6
WIYY (AOR)	5.6	6.4
WFBR (AC)	2.8	4.6
WHUR (B/U)	3.6	3.6
WMKR (CHR)	3.6	3.6
WCAO (Ctry)	3.2	3.3
WBGR (Rel)	3.3	2.9
WQSR (Gold)	1.9	2.9
WWIN-FM (B/U)	3.6	2.8
WYST-FM (AC)	3.6	2.8
WITH (BBnd)	2.6	2.6
WWDC-FM (AOR)	2.5	2.4
WEBS (B/U)	1.8	2.3
WCBM (AC)	1.4	1.4
WGRX (AOR)	1.3	1.2
WHFS (AOR)	1.1	1.2
WWIN (B/U)	1.6	1.2
WTOP (News)	1.1	1.1

Buffalo

WBUF Bounds To Double Digits, Top Slot; WJYE Slips, Now Second; WYRK Holds Steady While WBKN Plunges; WBLK, WECK, WBEN-FM Rise

	Fall '85	Sp '86
WBUF (AC)	6.6	10.8
WJYE (B/EZ)	10.6	10.0
WYRK (Ctry)	7.3	7.3
WBEN (AC)	13.3	6.6
WPHD (AOR)	6.5	6.4
WBLK (B/U)	4.5	6.1
WECK (BBnd)	4.9	5.7
WBEN-FM (CHR)	4.7	5.6
WGR (AC)	4.9	5.4
WNYS-FM (CHR)	5.9	4.8
WWKB* (AC)	6.0	4.3
WKSE (CHR)	3.7	3.8
WRLT** (AC)	2.4	3.8
CILQ (AOR)	2.2	3.0
WBYR*** (AOR)	1.3	1.7
WYSL (CHR)	1.1	1.3
WUFO (B/U)	.7	1.2
WDCC (Rel)	2.4	1.1

*Formerly WKWB
**Formerly WGR-FM
***Formerly WUWU (B/EZ)

Washington, DC

WKYS Jumps One To First; WGAY Gains But Drops To Second; WMAL, WMZQ-FM Tie For Third; WCXR Surges As WHUR, WWDC-FM, WTOP Slip

	Winter '86	Sp '86
WKYS (B/U)	6.6	7.6
WGAY (B/EZ)	7.2	7.3
WMAL (AC)	6.6	6.8
WMZQ-FM (Ctry)	5.0	6.8
WHUR (B/U)	6.7	6.1
WCXR (Gold)	4.1	5.3
WWDC-FM (AOR)	5.0	4.4
WTOP (News)	4.7	4.3
WAVA (CHR)	4.1	4.7
WDJY (B/U)	3.8	3.9
WLTT (AC)	4.3	3.8
WRQX (CHR)	4.4	3.5
WQMS-AJF (Class)	3.5	3.1
WWRC (B/EZ)	2.7	3.1
WCY & WPGC (AC)	3.0	2.7
WBWW (CHR)	2.4	2.3
WASH (AC)	1.7	1.7
WXTR (Gold)	2.1	1.6
WTKS (AC)	1.6	1.5
WHFS (AOR)	1.3	1.3
WYCB (Rel)	1.2	1.0

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FINDING THE INGREDIENTS FOR SUCCESS

Learning From The Major Marketers

Half of this column's title is "Marketing," mostly because you devote at least half of your time to marketing your station. If, after spending half your time doing this you still don't know what marketing is, Webster provides a simple definition: "an aggregate of functions involved in moving goods from producer to consumer."

Having established these basic ground rules, let's look at the top marketing successes of 1985 and see what we can learn from them. These success stories are published by Marketing & Media Decisions, which polls readers, industry analysts, and marketing specialists to assemble a list of candidates. They then apply a strict list of criteria, considering "only companies or brands that increased their market share in a meaningful manner; turned around a fading position through the use and execution of a canny marketing strategy; introduced a major new product that had a beneficial impact on the company, bested the competition or kept rivals at bay; or satisfactorily accomplished some other marketing objective, such as consistently remaining at the top of an industry regardless of business conditions."



Virtually every marketing challenge falls into one of the above categories; by examining the "successes" we can learn how to perform our jobs better on a daily basis.

Common Threads

As expected, a number of common threads unite all the M&M

winners. These threads, which would be best committed to memory or posted in a conspicuous place, are featured in the above highlight box.

Most of these threads apply to your product, although you will have to make a few semantic substitutions. Your packaging is format variation, for instance, and your distribution channels are the salespeople who carry your marketing message to the client/agency.

Find Niche — Then Fill It

The word "niche" is a common word usually applied when discussing a station's position within the market's radio format mix. An applicable success tip can be learned from Budget Gourmet frozen entrees: Find your niche and then create the right product to fill it. Too often we find the niche and imitate the product already there.

Another battle often fought on a daily basis is market segmentation. This became quite clear to Sunbeam, which discovered that consumers were not buying the same old products updated to appear modern. Sunbeam's competitors were introducing small appliances based on euro-style, under-the-cabinet applications and state-of-the-art technology, but consumers were quick to realize that all they had before them was old products with a couple of new twists. The Sunbeam people researched the objections to food processors (too big, too complicated to use, too expensive) and introduced Oskar (small, simple, \$69). Oskar met all of the objections head on — and beat them. The tip here: find out what consumer dissatisfaction is with your rivals and then make your product meet them — and marketing beat them!

Narrow Marketing

Most radio marketing plans include a reasonable ad budget, allotted only after the Marketing (or Promotion) Director had considerable input in its construction. Fighting for the dollars is one hurdle; the next step is using it wisely in media selection. The best and most efficient way to do this is to map out a media plan.

Reebok is a prime example of arriving at a strategic marketing plan by understanding their niche and outlining their target. The result: a strategy which focuses on more style, more comfort, more fit and fashion — particularly for women. As a result they adopted a marketing structure which still prevails after six years. This includes heavy concentration in spe-

Common Qualities Of Marketing Winners

- Product is right for the marketplace.
Research asks the right questions.
Pricing not only agrees with the market but also with the company's own needs.
Advertising alerts as well as motivates the consumer to buy.
Packaging is a sales spur.
Production flow is assured; distribution channels are correct for the product and pricing level.

cially periodicals, lighter buys in related general-interest magazines, and media exposure by select, successful athletes. Reebok also concentrated on heavy grassroots involvement.

One tip: if your station has a limited budget try to specialize your advertising effort. Try a local business journal for your stock reports or a music throwaway for your countdown show.

Reposition For Success

Changing an image is always a difficult accomplishment. If your station has changed from Gold to CHR and can't shake the old image, a different approach is in order. This is what The Gap did, transforming itself from a promotional, high-volume retail operator into a purveyor of fashionable sportswear in what well may be the Cinderella story of 1985.

To accomplish this transition, The Gap used great care in focusing its marketing strategy. It retained its franchise on jeans and sweats while at the same time reducing the array; it then ordered up higher-fashion goods and based its inventory on a few items in many colors. The tip here is to merchandise your station so explicitly that unless you are hard of hearing you will have no difficulty knowing what's going on. We all occasionally get trapped into telling too much, ultimately suffering as The Gap once did from pushing too many items. This trap eventually leads to confusion and obscured identity.

Staying On Top

As the adage says, "When you're on top there's nowhere to go but down." This is a real threat in consumer marketing, one which Coleco faced with its Cabbage Patch Kids. From June through December 1983, Coleco shipped \$65 million in dolls and capitalized on media attention which was worth untold millions more. In 1984 it shipped \$540 million worth, believing 1985 would be a down year. Instead, the line, which was number one on the "toy hit parade" for a record 16 straight months, closed 1985 with \$600 million in shipments. Coleco's research, conducted quarterly, showed that consumers who al-

ready purchased the dolls were willing to buy more Cabbage Patch products. In fact, the number of dolls per home is on the upswing. Understandably, the Coleco folks are not changing their ad strategy in 1985; instead they are following another old adage: "If it ain't broke, don't fix it."

In radio, this is similar to extending the TSL by marketing additional services and/or non-prime time personalities. The tip here is that it is just as important to know when not to change as it is to know when to change.

A Problem Is A Problem Is A

As is oft-quoted by optimistic entrepreneurs (and writers) "nothing succeeds like success" — and there is no arguing with the good sense and sound marketing strategy employed by the 1985 M&M&D winners. I hope you picked up a few pointers from their bouts with success, and can apply their valuable lessons to your own marketing efforts as you prepare for 1987.

DATELINES

1986

August 26-29

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

Sept 4-7

5th Annual Jazz Times Convention Roosevelt Hotel, New York

Sept 10-13

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

1987

February 7-10

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

April 1-5

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

ONE YEAR AGO TODAY

- KIQQ/Los Angeles drops CHR for Format 41
Pat Evans PD at WXRK/New York
Joe Capobianco PD at WPIX/New York
#1 CHR: "Shout" — Tears For Fears (Mercury/PG)
#1 AC: "Everytime You Go Away" — Paul Young (Columbia) (4 wks)
#1 BU: "Freeway Of Love" — Aretha Franklin (Arista) (3 wks)
#1 Country: "Love Is Alive" — Judds (RCA/Curb)
#1 AOR Track: "Power Of Love" — Huey Lewis & The News (Chrysalis) (4 wks)
#1 LP: "The Dream Of The Blue Turtles" — Sting (A&M) (6 wks)

FIVE YEARS AGO TODAY

- ABC forms TalkNet
#1 CHR: "Theme From 'Greatest American Hero'" — Joey Scarbury (Elektra)
#1 AC: "I Don't Need You" — Kenny Rogers (Liberty)
#1 BU: "Love On A Two Way Street" — Stacy Lattisave (Cotillion/Atlantic) (4 wks)
#1 Country: "Prisoner Of Hope" — Johnny Lee (Full Moon/Asylum)
#1 LP: "4" — Foreigner (Atlantic)

TEN YEARS AGO TODAY

- Mel Phillips PD at WNBC/New York
KQBS/Los Angeles becomes KTNO
#1 CHR: "Kiss And Say Goodbye" — Manhattan (Columbia)
#1 AC: "You Know What I Mean" — Neil Diamond (Columbia)
#1 Country: "Teddy Bear" — Red Sovine (Starday) (3 wks)
#1 LP: "Spitfire" — Jefferson Starship (Grun/RCA) (2 wks)

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The Fall 1986 book begins in a matter of weeks, and the decisions you make **now** will influence whether you win or lose this Fall. Your goal is to improve your station's position in its primary selling demographic, and that's the objective of every project we do at Strategic Radio Research.

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REED BUNZEL

ON THE MONEY

Bruce Williams: The Host With The Most

While NBC's Dr. Rrrruth Westheimer and Mutual's Larry King are the leaders in the network talk show host publicity race, Talknet's Bruce Williams sits back and pulls in the top ratings for network Talk radio (adults 12+, come, RADAR 32). Williams doesn't counsel listeners on sex, doesn't interview State Department officials or religious moralists, and doesn't advise wives what to do about their cheating husbands. Instead he sits back and plays marathon solitaire while fielding questions that range from bad pistachio investments to child visitation rights. Although the program focuses primarily on questions of a financial nature, Williams is quick to point out that his is not a "money show."

Williams has founded and owned numerous business ventures, including a car rental agency, a private school, and an insurance agency. He spent eight years in local politics, serving as everything from planning board member to mayor. He began his radio career in 1975 after sending \$10,000 in cash to a station manager and saying, "This is how much money you've thrown away so far by not talking to me." Williams moved to WMCA/New York in 1978, then to NBC's Talknet in 1981. In addition to his nightly program (and his daily business) he writes "Smart Money," a newspaper column distributed by United Features Syndicate.

Finance Or No?

R&R: How is it that a program dealing with personal finance garners — by some estimates — the highest audience figures of any network radio talk show?

BW: This isn't just a "money" show. Money may be the cement that glues it together, but it certainly isn't the central topic. If it was, I'd have quit a long time ago out of sheer boredom. I suppose money is a link, however, because if you talk about a kid going to school and having to pay the tuition, money is certainly the factor. But the kid is in school for reasons other than money, so money isn't everything.

R&R: So if you deal with just about anything, what won't you talk about?

BW: We generally talk about everything except sex and wine. I tend to leave those two subjects up to Sally (Jessy Raphael) because she's such a connoisseur of both.

R&R: How did you get to be an expert on everything except sex and wine?

BW: I've been around the block four or five times. I've owned a lot of businesses in my life; some were gigantic successes and some industrial strength failures. In any case,

"If a show spends two hours on a topic, people will tune out. But a fast-moving show will keep them listening."

I have the experience to back me up. If you're asking about credentials, let's assume we're talking about a financial show just for the sake of discussion. Would you prefer to have somebody who has seven letters after his name or a seven-figure net worth? I'm moderately retentive; I can remember things pretty well and regurgitate them 20 years later. I may not have the seven letters, but I have the other credentials ... and that's what matters.

R&R: With such a varied entrepreneurial past, what induced you to get into the radio talk show business?

BW: I got interested in radio about 10 or 12 years ago because I was going to buy a radio station. But in the middle of the whole transaction it became very apparent that I didn't know the first thing about this business. It is not my custom to invest a bunch of money into something I know nothing about, so I talked a radio station into letting me do an hour a week on the air. That hour expanded into three hours and from there I went to WMCA, then to NBC.

Success Explained

R&R: With so many local and network talk shows for listeners to choose from, why does yours draw such a large audience?

BW: There are a lot of reasons why the show works. I've been on Larry King's show, and I have a great deal of respect for him, both privately and professionally. But

the format we do has something going for it that other shows don't. For instance, if you turn on Larry — or any topical show, for that matter — if he's talking about a topic you're interested in, he's got you. But if Larry gets on something you have absolutely no interest in, you're gone for the night.

R&R: How is your show so vastly different?

BW: If you tune in to my show and don't understand the immediate question, there's still a good chance that you might hang around because the next item on the menu may be something you're interested in. You know that menu is going to change. It's a series of hors d'oeuvres as opposed to a main course. Also, a fair portion of our audience is on wheels. This means they jump in and out of everything. They may be listening to the show in their garage, and they have to sit there until the end. If a show spends two hours on a topic, these people will tune right out. But a fast-moving show will keep them listening.

R&R: Where do you fit into the overall picture?

BW: I like to think I'm good at what I do. I work very hard at it. My mind wanders a lot; no question about that. But whenever that light goes on, whatever's on my mind in terms of personal problems or otherwise, I leave that behind for the three hours I'm on the air.

On The Stump

R&R: Do you ever get asked a question that totally tests your ignorance?

BW: Yes. But when I get stumped I just say, "I don't know." This

"You have to be yourself. I am me. What I do on the air is the same as what I do when I'm off. I'm fairly direct. If I don't agree with you, you're going to know about it."

may make my show a little different from most of the others, both local and network. We have a special telephone number, however, so I can say, "I need a lawyer to help bail me out. Please call me." If I need a guy from the IRS, we can usually get one to call in.



NO MICKEY MOUSE HOST — NBC Talknet host Bruce Williams may have a few mousy listeners, but on a recent trip to Walt Disney World in Orlando, FL he proved his nightly talk show was no Mickey Mouse program.

R&R: Have you found any particular style that makes you more effective or communicative with your audience?

BW: You have to be yourself. I am me. What I do on the air is the same as what I do when I'm off. I'm fairly direct. If I don't agree with you, you're going to know about it. I don't put the listeners down on or off the air because they're my customers.

R&R: How do you escape the problem of listeners acting — sometimes rather blindly — on whatever advice you impart?

BW: I do my best to qualify what I say. If someone asks me for direct advice I say, "I don't suggest you do this, but this is what I might do under a similar situation." But you can't be too concerned about each thing you tell someone; it can make you neurotic.

R&R: Do you ever become concerned that you may have more of an impact on a person's life than you would like to be responsible for?

BW: I don't think there's anyone in the business who hasn't had a profound impact on someone. For instance, a woman once called in who wanted to kill herself, so I started talking to her about the sanctity of life. I told her how I got pretty badly banged up a few years ago, and I told her that a lot of cancer patients would love to change places with her. Then the local affiliate DJ went over to her house and helped her. End of story. Three months later I got a phone call from a woman who had never listened to the show. But, for whatever reason, she was listening that same night; somebody had punched that number on the dial. She had put her car in gear on the highest bluff in the area and was ready to drive off. Instead she overheard that conversation, backed the car up, and said she was still around only because of that conversation. What this boils down to is that you may be having an impact on some-

body's life that you'll never know about. As a consequence there's a responsibility aside from the money, fun, and whatever ego trip you get out of this work.

The Lonely Guy

R&R: Do you think you attract a lot of lonely insomniacs who just need someone to listen to?

BW: Lonely people would be more inclined to call one of the shrink shows or someone like Sally or Larry. The questions we ask are a little more directed than what those listeners are looking for. But

"You may be having an impact on somebody's life that you'll never know about. As a consequence there's a responsibility aside from the money, fun, and whatever ego trip you get out of this work."

you can't escape it completely, and you have to deal with it accordingly.

R&R: Do you have any guidelines that have directed either your radio career or your business success?

BW: It's very simple. I run my life by three precepts. The first is "if it ain't broke, don't fix it." The second is "don't try to reinvent the wheel," and the third is "consider the turtle — he gets nowhere unless he sticks his neck out." These three things have worked pretty well for me.

R&R: How long do you expect to keep playing the radio game?

BW: Until it becomes a bore. The day that happens it's ta-ta time. We're also coming up to the end of our fifth year, and who knows what's going to happen to the contract. It's a great business!

A WEEK OF HEAT!

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"A Kind Of Magic"

CHR NEW & ACTIVE

116 CHR Reporters

Capitol

WATCH FOR THE BEATLES
"TWIST AND SHOUT"

Use It Or Lose It

By Elliott Klein

Most FM broadcasters should be aware of the following. On March 1, 1987, if you aren't operating with minimum facilities for the class of station you have, the FCC — under the provisions of Docket 80-90 — will downgrade your facility to the next lower class of FM station. On that date all FM stations will be reclassified to reflect their authorized or requested facilities.

This will affect your station in two ways. First, from a stick value standpoint, the market value of your property will be less. Second, your station will be afforded less spacing protection from co-channel and adjacent stations. So most likely your total usable coverage area will be less than it is now as other new allocations go on the air. You must upgrade, or the above will be assured.

Docket 86-144

Of great interest is the public release (April 21, 1986) of MM Docket 86-144. It deals with the adoption of new technical parameters for new FM allocations and, most importantly, the classification of existing FM stations. The docket,

"If you're not operating with minimum facilities for the class of station you have, the FCC will downgrade your facility to the next lower class."

now part of the FCC's Rules and Regulations, consists of sweeping changes in the allotment process and has a new index section which classifies existing FM stations by way of a mathematical formula, using the station's ERP and antenna height above average terrain.

As authorized by Docket 80-90, the Commission now licenses six classes of FM broadcast stations — A, B1,

B, C1, C2, and C — to provide different levels of FM service. At one extreme is the class A station, which

"If you intend to upgrade your FM station, now's the time . . . it's taking the FCC six-seven months to grant construction permit applications."

was designed to serve about 700 square miles with primary coverage. At the other extreme is the class C station, designed to serve over 10,000 square miles. The rest of the classes fall somewhere in between.

And, for each class of FM station, minimums and maximums of power and antenna height requirements are published in Docket 86-144. I suggest every station obtain a copy of this via your communications counsel or consulting engineer. Both the general manager and chief engineer should review the covered material.

Prepare Now

A listing of minimum/maximum powers and antenna heights may also be found in Section 73.211 of the Commission's rules. The Commission allows different classes of stations to operate in different parts of the country. These zones (there are three) are based on population density. In general, lower power station A and B classifications

are permitted in densely populated areas to allow for more stations.

FCC rules allow for an antenna to be constructed at high elevations, such as a mountain top. However, where the antenna height exceeds the maximum for that class of station, the effective radiated power must be reduced to restrict the signal range to the equivalent of that provided by the normal maximum height/power for that class.

If you intend to upgrade your FM station, now's the time to prepare the required filing forms. As of this writing, it's taking the FCC



Elliott Klein

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six-seven months to grant construction permit applications for the upgrades. I expect the processing time will become longer, not shorter. There's also the possibility of a freeze on FM allocations and applications to allow the Commission's FM Branch staff to process the rapidly building backlog.

FCC Docket 86-144 is well written and offers examples of the changes in the FM rules and regulations. Once again, I strongly urge all FM broadcasters to obtain and read a copy. Remember, if you don't use the maximum facilities for your class of FM station, you'll lose them on March 1, 1987.

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Total Packaging: Efficient Offense

By Clark F. Smidt

Buddy check! Is everyone set with his 1986-87 positioning? As stated last week in this column, the time to set your positioning strategy for the year is now.

Summer is the time to build the momentum for the fall's September 24 starting gun. Get a great fall book on your desk, and you've started the new year off right. Your team has decided that you've selected the right positioning for your competitive area. Now, let's get there.

In high school composition writing, we learned about "translations." This is a very important element in radio. *Everything* must fall into place together. It all has to fit and be in synch. That's "total packaging." Your station appears to be — and sounds like — it's coordinated.

A 'Real' Definition

The art of total packaging doesn't cost additional dollars; it simply demands extra thought planning and timely execution. Not every station has the luxury of format exclusivity in its market. And

even if you do, there are always folks in the audience who can't really define if you're "lite" or "beautiful." News or Talk, CHR or AOR. The primary ingredient is the unique selling proposition, often aided by a strong positioning slogan.

In February 1982 I offered a line to WBCN/Boston that acted as a catalyst in making the station dominant. "Your #1 Rock & Roll Connection" was a perfect handle for its umbrella. It also yielded "Your #1 Concert Connection," "Movie Connection," etc., and the station became number one.

I introduced the term "Softrock" on WEEI-FM/Boston in August 1977. It was a natural and caught on within weeks; so well, in fact, that it's now generic. But then, it was the identity of the station, the format, and our Arbitron slogan. It also spawned dozens of definitions of

what Softrock was: "The Eagles. Without the turkeys." "Sgt. Pepper. Without General Chaos." "Steely Dan. Without the heavy metal." "The Starship. Without the zeppelin." In short, "The Hits. Without the pits."

When advising WIOF/Hartford in 1982, we positioned the oldies show (which started against one already on the air at the competition) as having "Connecticut's Number One Oldie Collection." Define a situation as real . . . and it happens because you have a radio station to get the word out.

A positioning statement is only the surface, but it's a very important part of your total packaging. Great radio stations paint a clear and understandable self-portrait of what they do. Strong copy is our pallet of colors.

Think Tank

Some stations think they need an advertising agency. In defense of our own experience and professional talents, radio broadcasters are

the experts in radio. Agencies are great at packaging banks, cereals, cars, airlines, credit cards, and other things that don't broadcast. But radio stations do. We know the tricks. Let the ad agency provide professional artwork, help with some copy, and place ads. But don't let your station agency delegate the creative direction and control.

One of the best ways to establish the total packaging game plan is to think tank it with key people at the station. Sitting down with the players — even the owner(s) — creates a special kind of focus group. Everyone participates . . . brains cook . . . worthwhile plans evolve that everyone feels a part of.

Radio people understand that local uniqueness is still the key to making our stations winners. Positioning and total packaging are the biggest steps in standing out to make it happen.

Are You Listening?

You've got a direction; you've got a slogan. You've reviewed the music list to make sure everything fits within your market niche. It's all strong, familiar, and distinctly your sound. Now it would be a shame to ruin the presentation with announcers who didn't fit the flow. If the delivery and content don't match the type of sound, your station comes off leaving a taste of insincerity.

Great movie directors bring out quality and style. Talent will follow direction, often feeling they don't get enough feedback. Positive reinforcement and letting the on-air staff know that you're listening are important. There's no excuse for wasted words and sloppy delivery.

Go back to the pallet. The words form and project the right colors. Have you paid attention to just how the temperatures are being given? What surrounds your call letters — the station's signature? The format intros and outros should be carefully reviewed. Liner cards must be a part of the studio's decor. That's not to demand that everything be scripted. But the key phrases, the "punch lines," should be carefully worded and expressed in a consistent manner.

Make sure your team has that good director. Everything a radio station does is show business, and there's an opportunity to take advantage of a situation every minute of the day by being the best, playing the best, or saying the right words in just the right way.

Contents To Contests

Remember content. Does it match the audience you're aiming for? Too broad and you won't be believable to the core.

Lifestyle services are part of the total package. What's appropriate for your station's market and style? Weather, traffic, concert reports, travel advisories, yachting services, ski conditions, movie reviews, financial news. If it's on, the feature is part of your package and offering more reasons to listen.



Broadcast advisor Clark Smidt heads Brookline, MA-based Clark F. Smidt, Inc. His commercial broadcasting career dates back to 1966 and includes management posts with CBS, Blair, and Westinghouse. Current clients include WPIX/New York and WOTB/Newport, RI, where he serves as GM. Smidt can be reached at (617) 232-1322.

Contests have to be appropriate and in the right frame of mind. What's the sense of giving an Alfa Romeo away if you have to explain what one is? Don't go over or under the audience's head. Match it and hit them between their-eyes on their collective hot button.

Pass on promotions that don't fit. Good general managers will make sure the sales department doesn't bully across a clunker for a buck. Remotes can be exciting, but too many or poor phone lines can spell t-u-n-e-o-u-t.

Another important area is artwork. This not only affects any TV production, but obviously billboards, bumper stickers, print, handouts, etc. Some stations get so detailed with artwork that it blends into the background and gets lost in the translation. Or an agency gets so creative that the message can't be seen or read when moving on a bus.

Jump To It

Don't be afraid to reject artwork. Make sure you have plenty of time to approve it. Nothing is final until it goes to press. Color selection is another major consideration. Hot pink isn't good for an adult station, and soft blues won't grab too many teens.

Marketing advantages include appearing in special places; i.e., handouts at a specific concert or event. Choose your shots. If you don't go for the broadest strokes all the time, there's an opportunity to cut expenses and take advantage of owning a selected target on a more cost-efficient basis.

Planning is everything. Getting the jump on the competition gives you the advantage. Total packaging will allow additional creativity because a strong framework is established. It can save stations from sameness. And if you can both stand out and be outstanding, listeners will jump on your bandwagon.

Style, content, image, artwork, promotion, personality, positioning slogans, lifestyle services, musical flow. The feeling your station projects is your winning total package.

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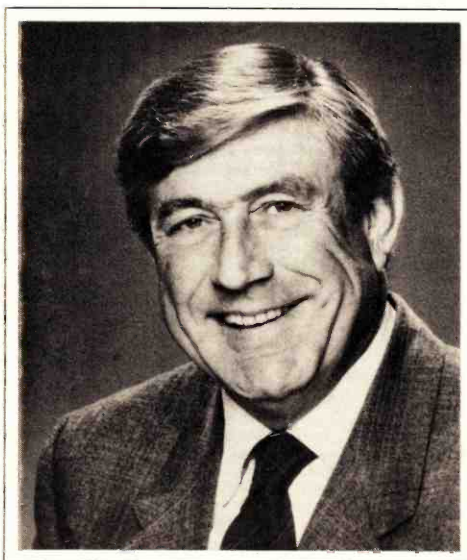
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#1 ADULTS 25-54 ★ 7.8 Share!

#1 WOMEN 25-54 ★ 8.9 Share!



DON DALTON
1932-1986

Vice President & General Manager KFI/KOST

"Your Spirit and Guidance Will Be With Us Always . . ."

**WITH LOVE,
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COX
ENTERPRISES, INC.



ON THE RECORDS

KEN BARNES


THE TRIUMPHANT RETURN OF . . .

Great Moments In R&R Advertising (Part III)

Declaration of Independents

We, the undersigned independent promotion men, have bought and paid for this ad ourselves to tell the industry that

STEVE EATONS
"Hey Mr. Dreamer"



IS A BEAUTIFUL HIT ALBUM!
Listen to the whole LP, especially to the lyric of "Hey Mr. Dreamer"
We especially thank these early believers:

KRLD FM Los Angeles	KRFL Houston, Texas	KGMY Missouri, Mo.	KTMS FM Tampa Bay, Fla.
KCBS FM San Francisco	KRBAW Berkeley, Cal.	KGOV Savannah, Ga.	KDZL San Francisco
KABC Los Angeles	KRBR Gardena, Cal.	KDLE Santa Maria, Cal.	KDZL San Francisco
KABC San Francisco	KRBR Gardena, Cal.	KDLE Santa Maria, Cal.	KDZL San Francisco
KLBS FM Los Barro, Cal.	KRBR Gardena, Cal.	KDLE Santa Maria, Cal.	KDZL San Francisco
KLBS San Francisco	KRBR Gardena, Cal.	KDLE Santa Maria, Cal.	KDZL San Francisco
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KLBS San Francisco	KRBR Gardena, Cal.	KDLE Santa Maria, Cal.	KDZL San Francisco
KLBS San Francisco	KRBR Gardena, Cal.	KDLE Santa Maria, Cal.	KDZL San Francisco

Sincerely,
Harvey Cooper, Bobo Manick, Mark Ratner—Harvey Cooper & Associates
Jeff Deagrove—Third World Promotions, Del Ray of Beautiful Donovan's Barbers
Angie Blum—Black Promotions Of San Francisco, Tom Getland—Detroit
Ruth Pabst—Los Angeles


An early example of independent unity. Their combined clout failed to boost Steve Eaton to the top (although his widely ignored "Eaton Alive" LP is a forgotten classic).

I can't think of a series of columns that have been more fun than these flash-backs of notable or novel advertising efforts from R&R's past. I tend to lose myself leafing through our back pages, and I really enjoy composing the commentary that goes with the excerpted ads. From what I've heard, you've enjoyed reading them, too. I hope that reaction continues, because I think they make a refreshing change of pace and there's plenty of material to cover.

For now I want to wrap up the year 1974, which will take two installments (one next week). As always, the choices and comments are presented in the spirit of fun, and although I might get a little sarcastic (or at least heavily ironic), there's no malice intended.


JIMMY BUFFETT

has a new hit called
PENCIL THIN MOUSTACHE
and to celebrate
we are giving you
a genuine, real official
BOSTON BLACKIE
MOUSTACHE
all you do is
cut on the dotted line,
put it on and
you too will look like
A FAMOUS SLEUTH



1. CUT ON DOTTED LINE
2. INSERT IN NOSE
3. SIT BACK AND LISTEN TO JIMMY'S HIT RECORD.

PENCIL THIN MOUSTACHE



Happy 1st Anniversary Radio & Records


An offer you COULD refuse: In a lavish gesture of generosity, ABC Dunhill attempted to influence radio programmers by giving away a paper pencil-thin moustache to tie in with the Jimmy Buffett song of the same name. The assembly instructions are interesting . . .

GET READY FOR THEIR NEXT

PAPER LACE

"The Black Eyed Boys"

FROM THEIR SMASH ALBUM



PAPER LACE
"The Black Eyed Boys"
FROM THEIR SMASH ALBUM

I hope everyone who sprang to attention getting ready for Paper Lace's next hit has relaxed by now. The gangster image and ad theme was, I guess, a carryover from the topic of "The Night Chicago Died," which remains the only hit from Paper Lace.

HEND

TO: Art Garfunkel
FROM: Steve Wax
RE: "Second Avenue" by Tim Moore


We at Elektra/Asylum are very happy and proud that you share our feelings about Tim Moore's composition and recording of "Second Avenue." We hope the radio programmers agree with us and think enough of Tim's version that he might have a chance at a hit record with his own song.

Stephen Wax

"Second Avenue"
by Tim Moore
on Asylum Records

From back when cover battles were REALLY nasty comes this masterpiece of suave snidery from E/A's Steve Wax. If I recall, neither Tim Moore's original or Art Garfunkel's cover really did the trick, though Tim would go on to see his "Rock & Roll Love Letter" become a hit by the Bay City Rollers and Art would go on to star in "Good To Go."

INTRODUCING IN AN
NEW PERPETUAL ENERGY-STARVED ENERGY WORLD



The sound
of
Pencil Specter
on
Warner-Spector Records
distributed by
Warner Bros.

A much-heralded late-'74 alliance between WB and America's eccentric production genius. The irony in the slogan at top was that Spector's W-S records were almost all strangely lethargic and dirge-like, the antithesis of perpetual energy.

First South Africa Boycott & Other Distant Early Warnings

MONDAY, JULY 28

1957/Jerry Lee Lewis makes his TV debut with the first of three appearances in as many months on the "Steve Allen Show."

1970/Mick Jagger's acting debut, "Ned Kelly," is premiered near the real Ned Kelly's home in Glenrowan, Australia.

1973/The largest of the pre-corporate/pre-charity rock festivals draws 600,000 to Watkins Glen. Headliners are the Grateful Dead and Allman Bros.

Birthdays: Greg Giffuria 1954, Rudy Vallee would be 85.

TUESDAY, JULY 29

1968/The Byrds leave for a tour of South Africa without Gram Parsons, who thus becomes one of the first rockers to boycott apartheid. Parsons then forms the Flying Burrito Brothers.

1974/Mama Cass Elliot dies in London at age 32, either by choking on a ham sandwich or of a heart attack.

1977/Barry DeVorzon sues A&M, K-Tel, Columbia Pictures, and Percy Botkin Jr. because the single of "Nadia's Theme" (which began as a piece of incidental music in "Bless The Beasts & Children"; thus the Columbia Pictures connection) doesn't credit him as author.

1983/Friday Night Videos — TV's first pay-for-play video program — premieres on NBC, garnering the network's highest ratings ever in its time slot.

1985/Philadelphia International, after nearly 15 years with CBS, moves its affiliation to Manhattan.

Birthdays: Geddy Lee (Rush) 1953, Dean Pitchford 1951.

WEDNESDAY, JULY 30

1954/Hank Ballard & The Midnighters record "Annie Had A Baby."

1968/The Beatles give up on their Baker Street Apple boutique and give the contents away.

1976/Rick Dees is named PD at WMPX/Memphis. Within a few weeks, he'll be fired in a conflict-of-interest dispute after "Disco Duck" becomes a hit. On the same day, George Jones & Tammy Wynette's "Golden Ring" goes #1 Country.

Birthdays: Kate Bush 1958, Paul Anka 1941.

THURSDAY, JULY 31

1957/The "Distant Early Warning" radar system immortalized by Rush on a 1984 single begins operations.

1964/Jim Reeves is killed in a plane crash.

1967/Mick Jagger's three-month jail sentence on drug charges is reduced to probation. Keith Richards's conviction is thrown out by a London Appeals Court.

1979/James Taylor plays a free concert in Central Park publicizing New York's campaign to save the park's Sheep Meadow area.

1980/John Phillips is arrested for conspiracy to distribute narcotics at his summer home on Long Island.

1981/Harry Chapin hosts an episode of "Solid Gold" taped before his recent car-crash death. Also,

WXLO/New York, longtime CHR 99-X, becomes B/U leader WRKS.

Birthdays: Bob Welch 1946, Bill Berry (REM) 1958.



Bob Welch, Paul Anka, Belinda Lipscomb, Kate Bush

FRIDAY, AUGUST 1

1960/Aretha Franklin makes her first secular recordings.

1964/Johnny Burnette dies in a California boating accident at age 30.

1971/The Concerts for Bangla Desh begin at Madison Square Garden with George Harrison, Bob Dylan,

Ringo Starr, Eric Clapton, and Leon Russell.

1975/The FCC announces plans to regulate the airing of "surprise" phone calls without the answerer's permission. "Don't say 'hello', say 'WDRQ is a ball'" type contests are threatened. So are prank phone calls by morning men. Also: "Wasted Days & Wasted Nights" is #1 Country. "Run Joey Run," "Balroom Blitz," and "That's The Way Of The World" debut on the CHR chart.

1981/MTV is launched with an estimated 2.1 million homes that could receive it.

Birthdays: Joe Elliot (Def Leppard) 1960, Belinda Lipscomb (Midnight Star) 1955, Jerry Garcia 1942.

SATURDAY, AUGUST 2

1972/Association bassist Brian Cole dies of an apparent heroin overdose.

1974/On the same day that "The Night Chicago Died" goes #1, "Surfin' USA" is reissued as the "lead" single from the Beach Boys' "Endless Summer" package.

1977/At France's Mont DeMarsan punk festival, the Damned's Captain Sensible drops stink bombs during the Clash's set. A Clash roadie then bashes him in the crotch with a stage barrier. The Jam don't play in a billing dispute.

1983/Bassist James Jamerson, the most acclaimed of Motown's studio musicians, dies after a long battle with alcoholism.

SUNDAY, AUGUST 3

1964/The Country Music Association is chartered with the state of Tennessee.

1966/Lenny Bruce dies.

1973/WHYI (Y100)/Miami (then WLQY) goes CHR, the format it remains in 13 years later.

1979/The Knack's "My Sharona" goes #1 CHR.

1984/Max Weinberg's "The Big Beat" volume on rock drummers becomes a 2-hour NBC Source special. "Ghostbusters" pushes "When Doves Cry" out of #1 CHR. Stevie Wonder's "I Just Called To Say I Love You" is also released.

1985/Madonna's "Into The Groove" goes Debut-4-1 in Britain, making her the first female artist with three records in the Top 50. (The other two are "Holiday" and "Crazy For You.")



the big
BUZZ
HAS LANDED

"Velcro Fly"

ZZ Top

The New Single From Atterburner

CHR NEW & ACTIVE

One Of The
"MOST ADDED" &
"MOST ACTIVE"

130/47



Management: Bill Ham/Lone Wolf Productions.

© 1986 Warner Bros. Records Inc.



ADAM WHITE

RECORDS

Spreading King-Size 'Rumors'

Jay King is a 23-year-old from Sacramento who, until last year, made a living from breakdancing in Alaska. Now he's making a living from "Rumors." This Timex Social Club hit, which King co-produced and released on his own Jay Records label, has already sold more than 700,000 copies and may yet reach a million.

He's parlayed this success into a deal with Warner Bros. for a new project, even while running into problems over the "Rumors" publishing rights and with members of the group. The tale is typical in the experiences of music business neophytes.

As a teenager, King used to live in Vallejo, CA, about 30 miles from San Francisco. It's the home town of Con Funk Shun, and he recalls how friends in high school would laugh at his ambition to write songs for the band. "I used to stand across the street from (leader) Michael Cooper's house and wait for him to come outside so I could wave at him."

Anchorage Date

Later, when King was living in Alaska, he says that he helped promote an Anchorage concert by Con Funk Shun. At their suggestion, he moved back to California to make demos of his material. In group member Fenton Pilate's studio, King met and began working with Deniz Foster and Thomas McElroy. A couple of their releases on indie Triangle Records, "The Battle Beat" by Frost and "The Test" by Sorcery, failed to sell and, King

says, encouraged him to start his own label.

While recording a couple of other acts, King says, "This guy gave me a four-track of a song called 'Rumors.' Everyone thought it sucked except me. I could hear what was happening, and I could hear it being a hit with some changes. We wanted to do it on Con Funk Shun, but Michael Cooper turned it down. So we called the guys who did the original and said they should record it."

The "guys" were the Timex Social Club, and they laid down "Rumors" this past January. "We made a lot of changes in the record," says King, remembering that group member Marcus Thompson — who wrote the song with Alex Hill and Mike Marshall — was uncomfortable with them. "I told Marcus, I'm spending the money, I'm the producer, I'm the record company. I'm not going to do anything to hurt your song — we're just trying to make it better. If it's a bomb, we'll take the blame; if it's a hit, we'll take the credit." Estimated cost: \$350.

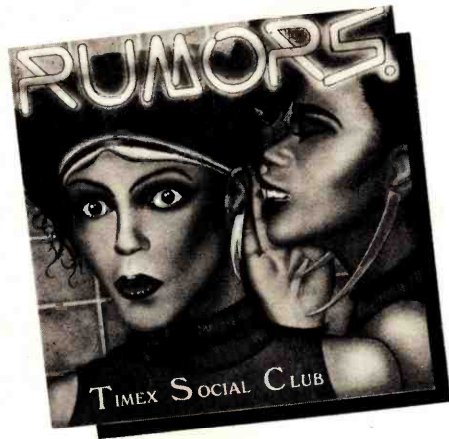
Macola's Role

King shopped his material to major labels on the West Coast, but

they showed no interest. Then he connected with Don Macmillan of Hollywood-based pressing plant Macola Records. ("I got Don's name from the back of an album cover.") Says Macmillan, "They came in with the record, but they didn't have any money. We made an agreement for manufacturing, distribution, promotion, and everything else." Confirms King, "Don fronted me everything."

"Rumors" was released in February, "and the record just sat," according to King. Indie promoter Randy Rand, whom he met through Triangle Records, suggested trying to break it in Texas. Rand went on a promotional tour through the state, tying in locally with Terry Wilson. "Terri Avery at K104/Dallas was the first to play the record," explains King, "and then KDKS/Shreveport. But we ran out of money, and I had to get Fenton Pilate to put airline and room charges on his credit card to get Randy home. It was real crazy, and I was on the phone all the time from morning to night. I prayed: 'God, you know how hard I've worked for this — just give me one chance.' Then one day, an order came out of Texas for 5000 records."

By this time, says King, new people were on the scene. "John Brown started doing some promotion with us in Los Angeles, and Neil Spinelli loaned me a couple of dollars to keep things going. Andre Broder, a friend from Alaska, gave



me \$1500. Finally, the mechanism started rolling. The record really started taking off."

Also a key player, according to Macola's Don Macmillan, was his own promotion chief Ray Kennedy. On the distributor side, Macmillan singles out Jem in Texas and California Record Distributors for special mention.

Complications

Meantime, Jay King says he began laying plans for an album. "We had a lot of material, and we really wanted to make the Timex Social Club the biggest they could be." But complications set in when the group apparently decided to leave Jay for Dave Luccheis's Danya Records. A dispute also developed over the publishing rights to "Rumors" — then Timex Corp., the watch manufacturer, advised that use of its name must cease.

King is disappointed by the group's decision to leave and highly critical of Luccheis. (The Danya chief could not be reached for comment.) But he has moved on to a new project, Jett Sett, which will employ many of the ideas originally intended for the Timex Social Club. The deal with Warner

Bros. calls for the release of a 12-inch — a "Rumors" sequel called "Jealousy" — followed by an album.

For speed of release and maximum street impact, "Jealousy" is being channeled on 12-inch through Tommy Boy, which is co-owned by WB. Thus, indie distributors get the single, while the album ships via the major. "We went with Warner," says King, "because they were the only record company that asked us what they could do to make the deal right. Everyone else came to us with a preplanned deal." The WB advance is bankrolling King's new project, while he waits for the "Rumors" income from Macola.

Project Control

His new deal is also right, according to King, because "it gives me the same type of control I had with the 'Rumors' project." And, he adds, "Once this record does what we think it'll do, there'll be room for more. I think they'll be interested in doing other things with us."

Jay Records will continue independently via Macola with other projects, including female group New Choice and rap act Three The Hard Way. "There's a lot of talent out there that's not being listened to," King says. "I get tapes every day from young people all over the country. Unfortunately, the record industry is structured so that it's not what you do, but who you know."

At least one experienced industryite who's come to know Jay King believes that his talent is genuine and his prospects are good — "if his ego doesn't get in the way." For his part, King says that the tough, expensive experience of making and breaking "Rumors" has been educational. "Everything that could go wrong did go wrong. But in the end, it couldn't have turned out any better. Regardless of what happens with Timex Social Club, everything's been very positive for me."

And that includes having an earlier ambition fulfilled. On the new Con Funk Shun album, "Burnin' Love," is a song entitled "Jo Jo" — cowritten and coproduced by Jay King.

Only On Compact Disc

As the compact disc market expands, labels begin to record and release music expressly for the format. One of the most recent examples is "Digital Broadway," a collection of show tunes arranged and produced to make the most of CD's dynamics.

Responsible for the project: Manhattan Records President Bruce Lundvall, producer Mike Berniker, and arranger Byron Olson. Berniker became interested while preparing a catalog of analog tapes for CD release. "I wondered why no one had yet designed or 'tailored' orchestrations for a pop-digital CD to show the wide dynamic range potential of the digital medium — to reveal clearly the dynamism within the orchestra."



DIGITAL SCORE — Producer Mike Berniker labors at London's CTS Studios during the recording of "Digital Broadway" for compact disc-only release.

With that in mind, the repertoire was recorded at top digital facility CTS Studios in London, with prominent session musicians conducted by Ettore Stratta. The

shows from which the songs were drawn include "Chess," "Cats," "Porgy And Bess," "West Side Story," and "The Mystery Of Edwin Drood." The result is apparently so powerful that a special note has been included to warn listeners about damaging their audio equipment.

A different kind of compilation, also available only on compact disc, is "Up From The Dark" by Britain's Dave Stewart and Barbara Gaskin. It includes their versions of Lesley Gore's "It's My Party" and the Four Tops' "I'm In A Different World" (both were hits in the UK) as well as original material. Rykodisc releases this CD.



DAN O'DAY

AIR PERSONALITIES

The Program Director As Disc Jockey . . . And Vice Versa

A while back I got a call from WSM/Nashville's Dave Donahue, who asked a simple question: How does an on-air program director get his or her on-air work critiqued? That got me to thinking about the special challenges involved in doing what essentially are two fulltime jobs at once. So I got on the phone with eight on-air PDs across the country. Their stations cover five different formats, in markets ranging from small to large. Like most PDs, all were on-air disc jockeys when they tackled their first programming jobs.

Our panel:

Roger Gaither, WKQB/Charleston, SC (on-air 10am-noon)

Dan Kiley, KKRC/Sioux Falls, SD (on-air 6-10am)

Tony Dean, WWDM/Sumter, SC (on-air 5-9am)

Mark Larson, KFMB/San Diego (on-air 2-6pm)

Bob Buchmann, WBAB/Long Island (on-air 6-10am)

Michael Dalfonzo, WSHE/FT. Lauderdale (on-air 3-6pm)

Art Sanders, KDKR/Spokane (on-air 6-9am)

Bill Stedman, KSAN/San Francisco (on-air 10am-2pm)

R&R: Why did you decide to become a program director?

Stedman: Because I felt that either I knew enough to make it work or I knew enough to do it as well as the previous individual. I thought I could make a contribution in directing a group of folks doing good radio.

Dean: The job became open, and I was the person on the staff who had the most tenure. I was kind of thrust into the situation . . . and it felt good.

Gaither: Because I think I'm a better programmer or manager than I am a disc jockey.

Sanders: I always wanted to move into programming. That was one of my first intentions when I became a "radio personality," and the opportunity presented itself.

Larson: There were a lot of things that weren't happening that could be, a lot of creative things

that I thought we could be doing and which we've implemented over the years.

Kiley: I've always had an interest in programming.

Buchmann: I wanted to put the whole package together: Station image, personalities, music.

Dalfonzo: I'd been a jock at so many places, and I said, "Hey, I could do this. I've got some pretty good ideas, and I'll bet I could do a pretty good job at this." And I finally convinced somebody to give me a shot."

Suffering Showtime

R&R: When you first took on your programming duties, did your airwork suffer at all?

Buchmann: Yes, it did. Absolutely. At first, my PD work was definitely my big priority, and my public appearances also were a bigger priority than the show itself. So between my office hours and my appearances, I'd be too tired to come to work for show prep at 5 o'clock in the morning. I'd show up at 6 o'clock, and that was no way to run a morning show.

I finally resolved that by sitting down with myself and saying, "Listen, idiot, it's time that you really put the priorities in a dead-even heat: The PD job and the morning show are equally important, and it's time that you curtailed it a little bit at night and go in there at 4:45 and did the prep."

Dalfonzo: No, I think it actually improved my airwork, because I was thinking, "How can I criticize

a jock for screwing up when I do it? I've got to be better than the rest of my air staff."

Sanders: Yes, and it still does. That is one of the ongoing challenges of being an on-air PD: finding the time to prepare your show . . . especially if you're doing a morning drive gig. You have so many other responsibilities. You're working with promotions all the time, personnel . . . Right now I'm programming two radio stations and I'm on one of them. So I spend a lot of time doing things other than preparing my show.

Larson: No. It really works well for me doing both. The time on the air is a therapeutic time for me, even though I still have to chase salesmen out of the studio.

Dean: Initially, it did, because I wasn't that well organized. It affected me because I had to spend so much time being the PD that by the time I actually got to the airshift, I was mentally and physically drained.

Learning the tricks of the trade has helped me cope with that. Also, organization has helped quite a bit: having things organized, being able to delegate responsibilities to my staff.

Gaither: I still feel like it does. Initially, I think both of them suffered a little bit. The programming suffered because I was more into being a disc jockey. Now I feel like maybe the jocking suffers just a little bit because I'm more into being a programmer. I think it's almost humanly impossible to wear both of those hats perfectly. The key is time management; you have to allot a certain amount of time for prepping for your airshift.

Kiley: A little. Doing middays, as I was back then, it's really hard to be a program director because there are so many things going on from 10:00 in the morning throughout the afternoon. There are so many people running in and out of the control room that it's hard to

concentrate.

Stedman: In my case, I had been Production Director a long time before that, so I was used to the time pressures. So if my airwork suffered because of my administrative duties, it suffered all along.

Self-Censorship

R&R: Do you censor yourself during your show more than you would if you weren't also the program director . . . or less?

Sander: More. I find myself strictly adhering to the format, trying to carry it out as perfectly and purely as it was designed . . . not only because I set it up myself and I believe it works, but also because I want to be an example to other jocks. I want to prove that it works.

Kiley: Less. We're in a competitive market, and it's a competitive edge to have good talent. The guys are working hard to be personalities on the air, and if I'm willing to take chances, they will be, too. It's hard to go over a critique with a jock, though, and tell him, "Jeez, you shouldn't have said that," when maybe you said something that bad that morning. I try to go to the edge and not cross over; I want the jock to go right to the edge.

Dalfonzo: To be very honest, I don't break the format. How can you yell at a disc jockey for playing a record that's not on the list, when you go in and do it yourself? You can say, "Well, because I'm the program director" — but that doesn't work. The rotations are there for a reason, and I should know the reason better than anybody.

Buchmann: My attitude when I'm on the air is, "Screw the program director." When I'm on the air, I'm not the PD. People don't come in when I'm on the air and ask me a programming question,

because they know I'll freak out. I'm two different people; when I'm on the air I'm as irreverent to programming as I can be while maintaining the station's position.

Larson: Sometimes I have to remind myself not to be overly conservative here, wearing my management hat. But I don't think I censor myself more.

Gaither: I probably censor myself more, because I've always made the observation — I think I might have read it in one of your articles — that a really good jock is always trying to get away with something. If every jock on my staff follows the letter of the format and never tries to sneak anything in on me, I think they're not doing their jobs. If everyone is following the letter of the law, then only my ideas are being promulgated.

Ironically, however, I think I probably have a tendency not to do that, for two reasons. One, I don't want that kind of thing to happen too much. Two, I have to set an example for the jocks. If I overstep the line too much, it'll be tougher for me to call them in and get on them about doing something wrong.

Dean: I find that I censor myself less. I know where we want the station to go and what kind of sound we want.

Stedman: Probably a little more, because I know no matter how close you are to your staff, somewhere along the way we've been conditioned to think of "us" and "them." We've got an excellent bunch of people here, and nobody has a problem saying to me, "Look, I heard you do that thing; is that how you wanted it done . . .?"

NEXT: Our PD Panel continues, and we finally get some answers to Dave Donahue's original question: Who critiques the work of the on-air PD? And more . . .

RADIO'S **HOT** TEST WEEKLY SHOW

THE **HOT** TEST HITS

THE **HOT** TEST LATEST INTERVIEWS

Information on TOURS, MOVIES, new RELEASES, and more!



Hosted By:
FRANKIE CROCKER & GILLIAN HARRIS
RADIO'S DYNAMIC DUO.



SYNDICATE IT PRODUCTIONS, INC.

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JOEL DENVER

DeFRANCESCO: "ON THE ROAD TO RECOVERY"

KIIS "Powered" From Number One By A Hair

There are times when a market is ripe for something new. Not necessarily because what it had was bad, but because the new product has a unique twist to it. Such is the case in Los Angeles radio with the release of the 12+ spring '86 Arbitron advances.

KIIS-FM, once the dominant station, was bumped out of first place by Dodgers baseball flagship/ABC Talk outlet KABC (6.1-7.0), as KIIS took another down book (7.4-5.9). The station was also edged from its L.A. music crown by Urban Contemporary KPWR (Power 106), which took a spectacular 4.4-6.0 leap.

It had to happen sooner or later. A 10 share, which KIIS had at the zenith of its market dominance, is virtually impossible for any station to maintain, no matter how strong. And by everything we've seen so far, KIIS is unquestionably a strong radio station.

Here Are The Facts

But so is Power 106. You can't take any of its success away from parent Emmis Broadcasting. In only two books, the company researched the market, came in with a different, exciting product, promoted it effectively with outdoor media (billboards and bussides), properly positioned the facility with descriptive phrases, ("A Fresh New Music Mix," "The Switch Is On To Power 106"), and designed a fast-moving contest targeted toward building come and quarter-hours with the \$50,000 Power Charge Card. The rest is history.

"I gotta tell you, it wasn't fun getting those numbers . . . But I think despite the onslaught we took on the streets from Power 106, we really pulled it out. There is no doubt in my mind or anyone else's at KIIS that we are already on the road to recovery."

For itself, KIIS came virtually unscathed by direct CHR competition from CBS's KKHR, which just reverted to mellow rock KNX-FM. So what we've seen is not the head-to-head format confrontation many would make this out to be. This is a battle for a certain segment of KIIS's audience, spearheaded by Power 106, and followed by the rest

of what are proving to be increasingly tough competitors. Here are some facts:

- KIIS and Power 106 are the only stations within their respective formats with a competitive market-grade FM signal.

- KIIS and Power 106 are the most aggressive contemporary music stations in the market in terms of contest dollars, outdoor media, and programming.

- More L.A. radio stations are aggressively and effectively promoting and marketing themselves today than three years ago.

- There is a better variety of formats for FM listeners than three years ago, causing increased fragmentation.

It's very seldom that people want to talk to the press when things aren't going as good as they have been. And in our business, it's even rarer for a programmer to discuss a disappointing book. But then, Gannett VP/Programming Gerry DeFrancesco isn't your average programmer.

We Held Our Own

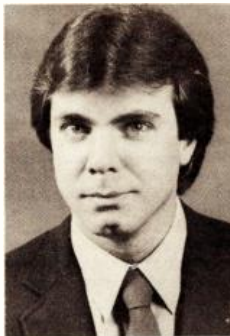
The first and most obvious question to ask Gerry was about everyone's emotional state. "I can't say we're happy to lose the number one slot in the market after three years," he said, "but there is a lot to be happy about, nonetheless. KIIS is still number one 18-34, 18-44, 18-49, and just a tenth of a share behind KABC for 25-54."

Most of the losses came in the 12-24 cell. How much of that audience was ethnic was not known by Gerry at presstime. KIIS slid to third in teens as well. Power 106 triumphed in teens with a bit over a 26 share, KROQ was second with around a 13, and KIIS followed with a little over a 12. For the summer survey, a bonus for KIIS-FM will be its 100% simulcast with KIIS (AM), which this book had a 0.4 and could make a difference in the future.

"I gotta tell you, it wasn't fun getting those numbers," Gerry said. "But I think despite the onslaught we took on the streets from Power 106, we really pulled it out. There is no doubt in my mind or anyone else's at KIIS that we are already on the road to recovery."

Staff Of Pros

"According to the monthlies, we began to kick in during the last one



Gerry DeFrancesco



We pulled a seven share, and they (Power 106) were in the fives. In fact, the last several monthlies have been improving, but the most recent one really showed nicely."

When your station is dominant, as KIIS has been for so long, it's easy to spot a strong competitor. As mentioned before, KKHR didn't kick in. Some argue it didn't have enough money to spend; others point to its dial position at 93. In either case, Gerry seemed poised for the attack.

"You really go through some changes when you get hit so hard so quickly. You find yourself in a reactionary position because it's tough to ignore the other guy's momentum."

"I've really got to credit everyone on the staff for their readiness. I think (outgoing President/GM) Wally Clark and (new GM) Lynn Anderson-Powell have been most realistic. (Asst. PD, now acting PD) Mike Schaefer and (MD) Gene Sandblom were right there with me. In fact, everyone was pro enough to know there was a void and we filled it, to an extent by default. It was obvious someone

would come in and put an Urban Contemporary on the air with a good signal. It had to hurt us."

Fine-Tuning Time

Despite KKHR's direct attack as a straight-ahead CHR, Gerry never felt its impact as he has with Power 106. "The market was ready for it. You really go through some changes when you get hit so hard so quickly. You find yourself in a reactionary position because it's tough to ignore the other guy's momentum. You know in your heart to stay on course, but it is so difficult to do. The lines of reality get a bit clouded."

To sharpen his perception about what KIIS means to its audience and what they expect from the station, Gerry commissioned some intensive market research. The data backed up what he surmised all along.

"I'd have to say we kicked in the results of that research about 30-45 days ago," he said. "We've learned so much in the last 30 days, and I know there is a lot more to learn as we finetune KIIS to where the audience loves it again. If we continue on the same track we've been following for the last few weeks, we're going to be very solid again in a short period of time."

Redevelop Music Image

From an observer's point of view, KIIS's biggest area of reaction (or overreaction) to Power 106 was in the type of music being added (and not being added), the rotations, and the overall balance from tempo and psychographic preference standpoints.

Explained Gerry, "We've streamlined our air talent content just a bit. In some hours we're playing 11 in a row, but there is jock content. KIIS is still the most personality-oriented music station in the market," he contended. "We simply needed to go back and redevelop a music image, then the personalities, and then contests. After four and a half years of doing it, the personality aspect had begun to overshadow the music."

Gerry continued, "Musically, we've once again taken more of a leadership stance; we'd become a bit cautious. KIIS is going to play records our audience will react to quickly, as well as songs that Power 106, due to its format limitations, can't and won't react to. These changes and a few other more subtle adjustments will help swing the momentum back toward us."

Better Variety

In months past, KIIS might have jumped a bit too quickly on an Ur-

ban crossover before letting it establish, while holding back on a pure CHR or AOR-to-CHR crossover which Power 106 couldn't deal with. Instead, the station has once again recaptured the balance of pure CHR, and the best crossovers from AC, Urban, and AOR.

While predominantly current-intensive, KIIS does play a few re-currents each hour. It has recently deepened the recurrent category slightly to avoid burning them out and to help restore come by familiarity. But on the other hand, KIIS is keeping its sound alive and fresh by offering an average of four or five records a week.

If you examine KIIS's adds for the week of July 18, among them you'll find, at number 30, the Beatles' "Twist & Shout." This is not a signal that KIIS is reversing tracks and heaving up on gold. All it's doing is reacting to the market!

Have you seen the film "Ferris Bueller's Day Off"? There's a scene where Ferris does an outrageous lip-sync to the record. Several PDs have been networking with each other and have found the record brings in huge phones. And so it goes on at KIIS. "The first day of play rang up #3 phones, and since then it's become the number-one-requested song there, split 50-50 between teens and adults. This is another record which Power 106 can't or shouldn't touch," noted Gerry.

"Musically, we've once again taken more of a leadership stance. KIIS is going to play records our audience will react to quickly, and songs that Power 106, due to its format limitations, can't and won't react to."

KIIS Beach Scene '86

While Los Angeles is still considered the number two radio market behind New York, it surely beats NYC in total square miles, making the L.A. metro very difficult to cover promotionally. Sure, you can send out vans to Weekend Warm-Up Parties, but KIIS has decided to hold a huge, two-day party for the



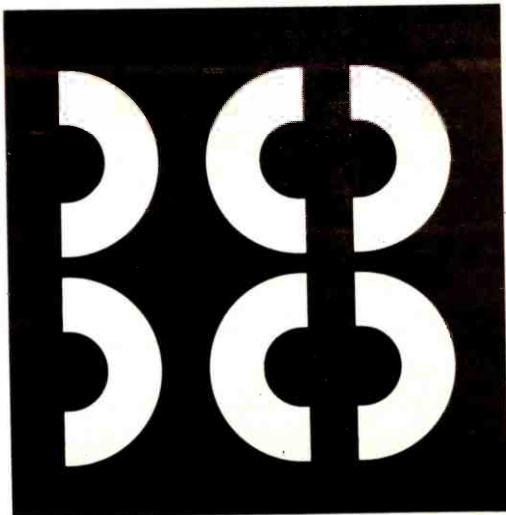
"Lonely Is The Night" ASI-9521

The new single from
Air Supply.

Produced by John Boylan

From their forthcoming album,
Hearts In Motion. AL9-8426

ARISTA



3 8 S P E C I A L



S O M E B O D Y L I K E Y O U

CHR NEW & ACTIVE

109/24

WBEN	WKTI	WGGZ	KCAQ
WPHD	KHTR	WKQB	KZZU
KEGL	KWK	94TYX	95XXX
WRNO	KMJK	WLR	Y94
WRSR	KPLZ	WIXX	WAZY
WMMS	WZOU	KQKQ	KKRC
92X	98PX	KKRD	WSPT
WHYT	WPST	KIKX	KZOZ
ZZ99	WFMF	KLUC	

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CONTEMPORARY HIT RADIO

KIIS "Powered" From Number One

Continued from Page 42

whole market. "It's called the 'KIIS-FM Beach Scene '86,'" done in cooperation with the city of L.A.," said Gerry. "No station has ever put on a free event here like this before, and we expect over a half-million people. It's taken us six months to put together all the details — location, permits, security, and booking the bands and equipment. But I really think this will be well worth it."

Full Speed Ahead

So far the lineup includes **Andy Taylor**, **Belinda Carlisle**, **Devo**, **Level 42**, **El DeBarge**, **Nu Shooz**, **Stacey Q**, **Sparks**, **SOS Band**, **LA**

Dream Team, **Fire On Blonde**, and others. "And we're going to

"While only 10-15% of the audience directly responds to a contest, it is an important element for that segment and adds tremendous momentum to our overall efforts."

hand out \$86,000 cash real soon," Gerry added.

"While only 10-15% of the audience directly responds to a contest, it is an important element for that segment and adds tremendous momentum to our overall efforts."

Recognizing L.A. as a far more complicated and competitive market than it was seven books ago when KIIS had its 10 share, Gerry concluded, "When you have a challenger and you have a goal, and when you're number one trying to defend yourself from everyone, the effort is a bit less focused. We've set our course — it's full speed ahead to capture the market again. Yeah, Tuesday wasn't a great day, but it was a good day."

MOTION

WHAC/Appleton-OshKosh overnigher **Scott McCoy** acquires the MD title, while **Charlie Conover** concentrates on the programming... **KMJK/Portland** shortens shifts and puts Promotions Director "**Malibu Mike**" **Badzlik** in the overnight slot. **Francine Rafkin** comes from crosstown **KEX** for late-nights, and former overnigher **Eric Worden** replaces **Kent & Alan** in morning drive... **WGAM-FM/Portland MD Bill O'Neill** adds on programming duties for **WGAM-AM**... Satellite Music Network welcomes **Marc Avery** to middays. Rounding out the lineup are: **Harry Nelson**, mornings; **Pat Clarke**, afternoons; **Jason Taylor**, evenings; **Vic St. John**, late-nights; and **Gary Shaw**, overnights.



GATOR-AID — **KUBE/Seattle PD Bob Case** (l) and "**Captain Alex**" decided to find out if there were really alligators in Seattle's Green Lake. Official spottings of "gator-family" reptiles were reported, and speculation is that there are more, but no one else has caught sight of one. **KUBE** launched a "Gator-Aid" campaign, complete with official "Bite Me Alligator" theme song, and a boat search of the area.



GET YOUR CHEESESTEAKS, CHEAP! — Following a successful "cheap gas" promotion, **WCAU/Philadelphia** decided to go local with a "Cheap Cheesesteak" contest. Morning man **Terry Young** offered \$500 to the restaurant with the lowest bid, and then traveled to the diner to personally serve the delicacy. It cost four cents. Terry's in the sunglasses.



HANGIN' ON A HIT — The L.A. music crowd recently gathered to hear **Devo's** debut album, which features the single "Hangin' On A Heart Attack." Shown here (l-r) are KIIS's **David Kort** and **Gene Sandblom**, **Devo** members **Gene Black**, **Holly Knight**, and **Paul Engeman**, **Chrysalis'** **Jeff Lauffer** and **Steve Brack**, and **KMET's** **Sky Daniels**.

THE FABULOUS THUNDERBIRDS



"WRAP IT UP"

The new single from the Gold LP TUFF ENUFF

| CBS ASSOCIATED
RECORDS |

CONTEMPORARY HIT RADIO

Klymaxx

MAN SIZE LOVE

CHR BREAKER DEBUT 39

FROM THE
RUNNING SCARED

SOUNDTRACK

Also includes The Hit W
MICHAEL McDONALD
"SWEET FREEDOM"

And New Music By
PATI LA BELLE
NEW EDITION
READY FOR THE WORLD
THE WAYBILL
KIM WILDE



JUST ANOTHER BOOM BOX — WAVA/Washington produced its own version of a boom box at the fifth annual Alexandria Red Cross Waterfront Festival last month. WAVA broadcast live during the event, attended by over 100,000 people.



WANNA BE COWBOYS — WLS rustled up their hats to salute the arrival of Boys Don't Cry's "I Wanna Be A Cowboy." Shown here (l-r) are Scott Burton of Jeff McClusky & Associates, WLS Assistant PD/MD Chuck Crane, Jeff McClusky and WLS-FM MD Brian Kelly.

BITS

• **Lost In The Love Zone** — WGRD/Grand Rapids celebrated July 4th by getting listeners primed for Billy Ocean. Numbered callers were picked to win Billy's "Love Zone" LP and assorted freebies. They were then registered for a ticket giveaway. 15

pairs of tickets were handed out, four with backstage passes. The two who won the grand prize netted two front row seats, backstage passes, and a weekend at the Amway Grand Plaza, complete with gift certificates for many of the plaza shops.

• **I Wanna Be A Cowboy** — 103CIR/Backley has given away cars, cash, movie tickets, concert seats — and now a horse. In a recent promotion using Boys Don't Cry's "I Wanna Be A Cowboy" as a theme, PD Bob Spencer handed out cowboy clothes and copies of the album. Then the station awarded the grand prize winner a paint mare. Along with the horse came a year's worth of boarding.

• **All You Have To Do** — WIXX/Greenbay is celebrating the summer with several "Backyard Barbecue Bash" parties. Listeners must send in a postcard to register and will be randomly chosen to host their own backyard bash. Winners can invite up to 20 friends, and WIXX staffers will do the rest.

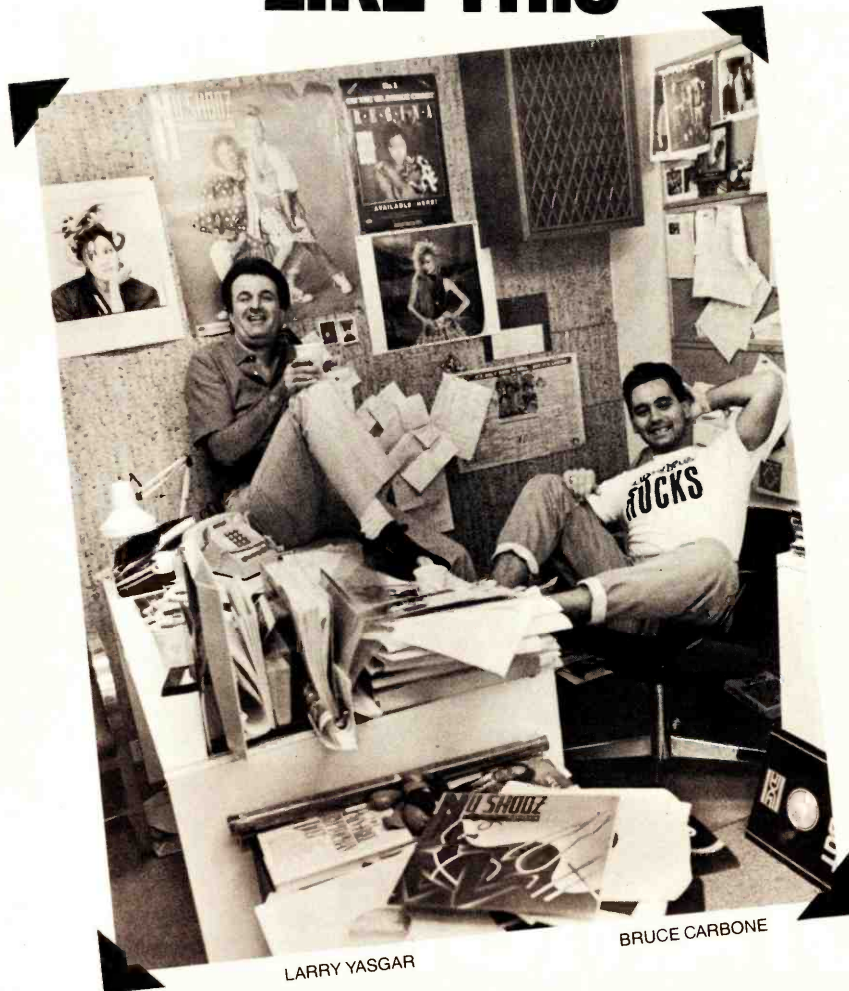
• **Whose Panties Are Those?** — WGCL/Cleveland and Coke are sponsoring an "Outrageous Celebrity Auction" on behalf of the Make A Wish Foundation, a charity that grants wishes to terminally ill children. All items will be donated by stage, screen, and rock stars; listeners will have the chance to bid for novelties belonging to the Hooters, Pat Benatar, Kenny Rogers, Bob Seger, Don Henley, the Pretenders, and others.



SPECIAL IN GREENSVILLE — WANS/Greenville co-promoted the recent arrival of 38 Special in town. Contest winners got to meet the band backstage. Shown here (back, l-r) are WANS-FM's Ric Larson, (middle) 38's Larry Junstrom, WANS PD Tommy Smith, winner, 38's Jeff Carlisle, WANS-FM's Lee Rogers, and (front) WANS-FM's Ken McAlister.



ONLY A DAZZLING DANCE TEAM LIKE THIS



LARRY YASGAR

BRUCE CARBONE

COULD BRING ATLANTIC GREAT HITS LIKE THESE!

REGINA "BABY LOVE"

(7-89417)

Produced by Stephen P. Bray
From the soon-to-be-released
CURIOSITY!
(81670)

CHR CHART: 30

NU SHOOZ "POINT OF NO RETURN"

(7-89392)

From **POOLSIDE***

(81647)

Produced by John Smith and Rick Waritz

WKSE 20-13	WNNK deb 32	KFV 26-17
B96 31-28	WSPK 34-27	WGUY 36-30
WMMS 38-35	WTLQ add	95XXX deb 36
KKRZ 14-12	WKQB 19-15	WHSJ add
KJUK 25-23	WNCB 37-28	WCIL 31-28
KPLZ deb 40	KF95 deb 30	KOZE deb 35
KUBE 30-27	KMGX 29-15	KZOZ deb 38
KNBQ deb 39	KYNO 30-25	OK95 32-27

BLACK/URBAN CHART DEBUT 39



On Atlantic Records & Cassettes

© 1986 Atlantic Recording Corp. A Warner Communications Co.

STACEY Q "TWO OF HEARTS"

(7-89381)

Produced by Jon St. James
From the soon-to-be-released LP!
(81676)

KIIS 3-1	KS103 15-8	KF95 deb 26
WKSE deb-37	KMEL 9-6	KSND add 40
B94 deb-30	KWSS 30-20	KYNO 40-29
WAVA add	WNNK add	KCAQ 16-12
Y100 24-17	KC101 add	KCON add
B97 deb-25	WKQB deb-31	KITS add 18
B96 add	KAMZ 7-6	KATD 12-7
WHYT add	KEZB 19-12	WZON add
KBEO deb-29	WAPE add	WFXX add
KZZP 28-19	96X 2-1	KWES add
KKRZ deb-36	KBFM add-39	WPFM add
KJUK deb-25	KX104 add-30	WCIL deb-34
FM102 13-10	BJ105 deb-29	KDVV deb-40
KWOD 26-16		

* Available on Compact Disc



**NEIL
DIAMOND**

"The Story Of My Life"

**The Crowd-Pleasing
Favorite From
Neil's Continuing
SRO National Tour**

Taken from the Columbia LP: "HEADED FOR THE FUTURE" 40368

**ARTIST
AND
ACT**



**LISA-LISA
and CULT JAM
with FULL FORCE**

"All Cried Out"

Taken from the Columbia LP
"LISA-LISA AND CULT JAM
WITH FULL FORCE"
40135

**ADDED TO
WXKS B96
B106 10
TO
WPLJ 7-7**

**LOVE
"Heaven In"**

A NATIONAL MOST

**WXKS WNYS KRBE
WBEN PRO-FM WRN**

Taken from the Original
"TOP GUN" on C

STRY TION



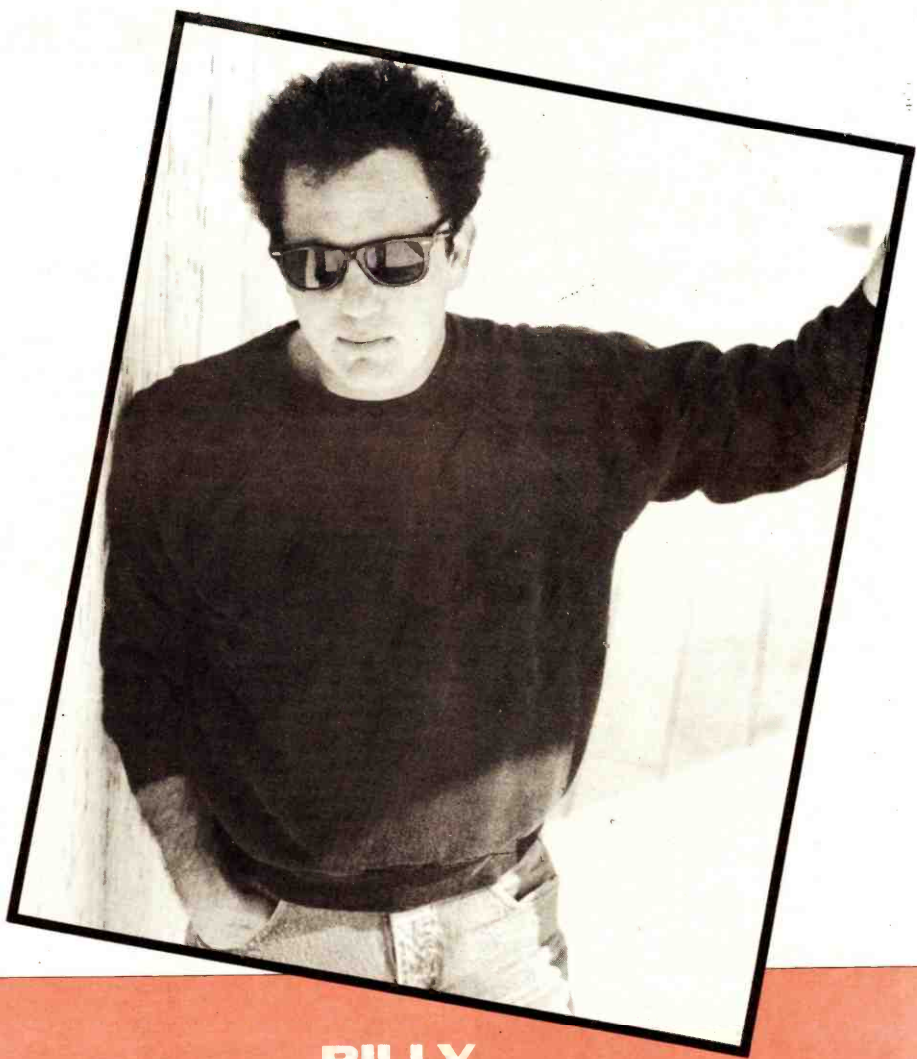
"This is one of our biggest response records of the year. For three weeks it's been #1 phones and hits hot rotation with calls from all demos"
Frankie Blue
WHTZ (Z100)/New York

THIS WEEK:
FM102 KMEL
OKHI Z102
P 10:
Z100 9-7

RBOY
"Your Eyes"

ADDED: 69/69, 30%
WRSR ZZ99 FM102
WHYT KKRZ KPLZ

Motion Picture Soundtrack
Columbia Records 40323



BILLY JOEL

"A Matter Of Trust"

From His
SOON-TO-BE-RELEASED
Album:
"THE BRIDGE"
40402

DAVID LEE ROSE

"Yankee Rose" The New Single From The Forthcoming Album Eat 'Em And Smile. Produced By Ted Templeman. T.F.B. Management

Album 5

Track 10

1 "Most Active"

CHR Chart 64



BRAD MESSER

CALENDAR

Good Ol' Homegrown Ingenuity

It is about as delightful to me as a chocolate addict getting locked up overnight in the Hershey factory to visit different stations all over America to see the ingenuity that radio people come up with to do their jobs in such an amazing variety of ways with homemade solutions that just make you have to smile.

The other night I was breezing through San Bernardino and stopped off to see this old California pal of mine that I've been knowing for about 15 years, and after we wine and dined and wine a little more, we had to go over to his station for a nocturnal tour, and in the control room, there were, if I counted right, 16 different signal lights all arranged neatly in two rows right in front of the jock where he couldn't possibly miss 'em when they lit up with their various important messages such as someone's at the back door.

What a light system! Almost anything that you could imagine happening at a radio station, some engineer had long ago rigged up a signal light for it, and to the left of the jock was a list of what the lights meant, which was really necessary, because from looking at the lights themselves, you'd be

pretty confused, on account of the lights took up so much room that there wasn't really enough space to have proper labels, so the lights were identified only by initials beside them, such as TBD which meant what I already said, that someone's at the back door, remember?

Also, there was an ACO light, which means that the AM carrier is off, and one that, before you knew better, looked like a real screamer of an emergency: the TEN light, which the list says stands for The End is Near, but not meaning what you would think if you think it means the end of the world, and anyway I don't know how even the smartest people in the world like nuclear scientists or someone could invent a light in front of the jock to cover that situation, and how could an old boy even test one of those to make sure it worked?

TEN only meant the end of the cart is near.

It was just a total hoot seeing the AYP light for answer your phone, and NRM for newsroom mike is open, and TAP for A-P teletype ribbon needs changing and NNR when the newsroom's not ready! My pal's station was really being wired!

And now here comes the best part, saved for last, which isn't always how I do it because sometimes I get to thinking the best stuff should go right in front in a kind of subconscious trick to try to grab everyone's attention like a hotshot writer, but for some reason I don't know, not today.

The best part to me was the WAR light, which just staggered my imagination because the list said WAR actually means War Alert Received.

Now, honestly, did you know there even was such a thing as a War Alert, and did any engineers you ever knew know how to hook up a light like that?

You've really got to hand it to 'em out in San Berdoo, don't you think?

Worst Modern Earthquake

MONDAY, JULY 28 — Tenth anniversary of the deadliest earthquake of the 20th century, which killed an estimated 242,000 people in Eastern China (1976).

The SR-71 Blackbird set the world airspeed record of 2193mph in 1976. A concert at Watkins Glen, NY drew 600,000 people in 1973. The United Nations charter was ratified by the US Senate in 1945. Thirteen people died when a B-25 bomber crashed into the 79th floor of the Empire State Building in 1945. Austria declared war on Serbia in 1914, the start of WWI.

Birthdays: Vida Blue 37. Sally Struthers 38. Bill Bradley 43. Peter Duchin 49. Jacqueline Kennedy Onassis 57. Rudy Vallee 85.

Close Call For Shuttle

TUESDAY, JULY 29 — One year ago the shuttle Challenger reached orbit despite the failure of one of its three main engines five minutes after takeoff (1985).

NASA turns 28 today: the National Aeronautics and Space Administration was created in 1958 shortly after the Soviets placed the first artificial satellite "Sputnik" in orbit.

Prince Charles married Lady Diana in 1981. Mama Cass Elliott choked to death in 1974.

Birthdays: Tommy Casanova 36. Richard Egan 63. Melvin Belli 79.

Home Movies In Color

WEDNESDAY, JULY 30 — Inventor George Eastman demonstrated the first movies in color 58 years ago (1928). He had already invented lightweight still camera, roll film and an efficient black-and-white movie camera.

The Medicare Act was passed by Congress in 1965 to provide the first American insurance program for the elderly. The semiconductor chip was patented in 1959. The American Federation of Radio Artists was formed in 1937. New York Yacht Club organized 1844.

The annual Delta Aquarid meteor shower is expected to peak after midnight tonight with up to 35 "falling stars" per hour in the southern sky.

Birthdays: Arnold Schwarzenegger 59. Linda Ronstadt 40. Paul Anka 45.

Jimmy Hoffa Disappeared

THURSDAY, JULY 31 — James Riddle Hoffa was last seen alive ten years ago today, in the parking lot of a restaurant where he was going to have lunch with three reputed mob figures (1976). Jimmy Hoffa is presumed dead. His body has never been found. Hoffa was President of the Teamsters Union from 1957 to 1971.

Major league baseball's seven week strike ended in 1981 after players gained free-agent compensation and collective bargaining rights. First closeup photos from moon 1964. Shredded Wheat patented 1893.

Birthdays: Evonne Goolagong 35. Geraldine Chaplin 42. France Nuyen 47. Curt Gowdy 67.

First Mass Sniper

FRIDAY, AUGUST 1 — America's first mass sniper was Charles Whitman, who climbed to the top of the University of Texas Tower 20 years ago and began shooting his rifle at pedestrians and motorists (1966). In the 80 minutes before the tower was stormed by Austin police, Whitman killed 15 people and wounded 33.

The first "felt-tip" pen, the Pentel, was marketed in the USA by the Tokyo Stationery Company in 1960. Colorado 38th state 1876.

Birthdays: Jerry Garcia 44. Dom DeLuise 53.



STEVE FEINSTEIN

PRESS PRIMER

Cover Me!

Free publicity is worth more than any megabucks advertising blitz. With that in mind, I turn the word processor over to two radio promotion whizzes who'll share tips on courting coverage from the fifth estate.



NEW YORK NEWS — R&R's equal time doctrine inspired this side-by-side display of mega-promotions by rival New York AORs. On the left, WXRK staffers and Bon Jovi members present a Passaic, NJ high school with a \$5000 check. The school won the bucks and a free Bon Jovi concert in the "K-Rock School Spirit" contest by sending in the most entries among the 22 million XRK received. On the right, WNEW-FM's second annual "Day At The Beach" broadcast from Asbury Park finds Southside Johnny (left) on stage with midday man Dave Herman (in sleeveless T-shirt). Southside & The Jukes performed, and the station gave away another in its series of Porsche 944s.

How To Work The Press

By Maggie Dugan

Put yourself in the shoes of an Assignment Editor at any newspaper or television news desk. Here are your top stories:

- An earthquake in Southern California
- A report on the after-effects of Chernobyl
- Something about new tax laws
- The latest dirt about the current gubernatorial race.

Then you get a call from a local radio station: "We're doing this zany promotion with some guy who's going to ride Paul Revere's ride on a skateboard wearing a bikini and singing 'Smoke On The Water.' Do you want to cover it?"



Maggie Dugan

As any good assignment editor would, you thank the radio contact for this scoop and say you'll see if you can send someone down to cover it.

No further effort is seriously made to cover this "story."

It's not that the news desk isn't in need of a "kicker" story — something on the lighter side to close the newscast or to feature on the lifestyle page. After all, substantive stories like this are hard to find.

But in a newsroom, so many geeks call up begging for coverage that newpeople get turned off and ignore their pleas, just out of principle.

I've sat on both sides of a news desk: as a newperson making decisions that alter the fate of coverage-seeking organizations, and also as a marketing director desperately trying to get my call letters on the evening news.

The key is to make your presentation different than the rest by making it relevant to the news.

Make Story Fit Their Needs

Don't call up with an idea that sounds like it helps only you and your radio station. Call the newpeople with ideas that will help them.

When the Massachusetts lottery jackpot tickled the \$20 million figure, WAAF bought 2500 lottery tickets to give away on the air. We also staged a party for all our ticket winners to gather and watch the numbers drawing on television.

tioning these off-the-wall gifts. It kept in line with the comedy theme, and helped us get better coverage of the comedy talent search.

Make Presentation Dramatic

WAAF's morning team produced a parody song to celebrate the New England Patriots playing in the Super Bowl. We delivered tapes of the parody song to television stations, hoping they'd use the music as a bed for their Patriots report and mention WAAF as the source.

The tapes were not delivered meekly. Wrapped in bright colors with huge lettering, the packages were announced by our runner as "Special delivery about the New England Patriots!" As he was leaving, he'd hear the receptionist urgently paging the sports editor to whom the package was sent.

Build A Relationship

Spend time getting inside the minds of local radio/TV columnists. This is more than "doing lunch." Know their style, know the kind of stories their editors require, know their deadlines. Give a call every once in a while just to keep a casual contact.

I casually called the radio columnist for a suburban Boston paper, just to fill him in on our morning team's production of a David Lee Roth parody, "Just A Big Ego." He showed interest, so we invited him to the radio station. (When you can, bring them to your territory). WAAF ended up with a full-page feature story, with pictures, on the front page of the Lifestyle section.

Make It Newsworthy

Don't bother news people with two-bit stories. Before you call, think to yourself, "Is this really newsworthy? Is it relevant to the newspaper's circulation or to the television station's audience?" Try to be objective and ask yourself, "Is this news or just fluff?"

In some markets, it's easier to curry press from television stations. But in larger markets, like Boston, TV stations are less generous in sharing their medium —

they're less willing to consider radio stunts as newsworthy events. This is when you have to be sure that your call to the press is not a false alarm.

Public service promotions or station events that are topical have the most news potential. When the country was first astounded by the drop in gasoline prices, WAAF sparked a local gas war by offering \$1000 for the lowest bid to sell gas. Other stations around the country had the same ease getting press on this stunt that we did. It was so topical and current that the media couldn't ignore us.

Make It Easy To Cover You

If you're sending pictures to newspapers, make them black and white prints. If you're sending out a logo, make sure it's camera ready. Newspapers can rarely use color pictures or slides, and xerox copies of logos do not reproduce accurately.

If you're sending tapes to TV stations, make sure you're sending the easiest size and speed for them to use. If you send a story or a press release, make sure it is well written and easy to understand.

Continued on Page 52

Seven Steps To Better Publicity

By Rich Sutton

As AOR radio becomes the choice of more 25-34-year-olds, we see that it's difficult to attract new come in this age cell with traditional AOR promotions. The typical 31-year-old doesn't frequent rock clubs, record stores, or concerts as often as the younger rock radio listener does.

These prime listeners have become more concerned with mortgages, car payments, insurance, and their families. They spend a lot of time in places where you can't reach them with promotions.

This isn't to say that you shouldn't send the station van and a few jocks out to your area's coliseum to frolic in the mud the next time "Stomper Bully" comes to town. However, promoting in order to attract new upper demo listeners must now be attacked with a more complete arsenal of marketing weapons.

Good publicity can help you do the job. Here are seven key points for getting information into print:

- 1) Write as few formal press releases as possible. Writers and assignment editors get so deluged with them that your press release may get lost in the shuffle. Press



Rich Sutton

releases are generally appropriate for the more routine news that you'd send to a weekly media columnist or the person who compiles newspaper radio listings. I write maybe four a year.

Continued on Page 52

How To Work The Press

Continued from Page 51

If you want media people to come to your event, send them directions! Send them maps!

And don't notify the press a day before the event. Call two weeks before, then a week before, then the day before, and then the day of your promotion.

Work The Press

When I did the news, the people I gave press to (aside from major news stories) were those who dealt with me professionally and with empathy. Those were the same people, by the way, who I called when I needed a kicker story.

All you have to do is think of what it's like to be in a newsroom. Try to look at your request for press like a news person would. Then make it easy to cover your radio station and lead these skeptical newsmen down the path of least resistance.

(Currently WAAF/Worcester-Boston Marketing Director, Maggie Dugan has also been News Director at WBRU/Providence and written for NBC Radio and Earshot.)

SEGUES

KLAQ/EI Paso evening man "Magic" Mike Ramsey adds MD duties... WSTM-TV/Syracuse Sports Director Roger Springfield and meteorologist Wayne Mahar are added to the morning team of crosstown WAQX (95X)... Wendy Bennett moves from WZOU/Boston to nights at crosstown WMRQ... KNAC/Long Beach, CA names Long Paul to evenings... Larry Poole is new to KKGR/Anchorage overnights... Shana Lee moves from KSJO/San Jose weekends to the same at KRQR/San Francisco... Mick Rion joins KCAL-FM/Riverside-San Bernardino for weekends.

Ex-KRQR/San Francisco Marketing & Promotions Director Bob Jenkins goes to crosstown KKCY as Director/Marketing, while Carolyn Carr is upped to Promotions Director... Clairon Lacey joins WYQR/Jacksonville, NC as News Director replacing Cather-

ine Seboid, who segues to WRNL/Richmond.



THE KAT SHOWS ITS STRYPES — KATP, Amarillo's "KAT," gave Stryper a purrfect welcome. From left: Promotion Director Jack Randall, the band's Robert Sweet, and OM Mark Meredith.

Seven Steps To Better Publicity

Continued from Page 51

When you've got a key story, a short, point-by-point letter is much more effective. You may even want to handwrite the information. When (WBAB VP/Programming

and morning man) Bob Buchmann was selected one of the 13 most attractive deejays by *Playgirl*, a handwritten note got a story and Bob's picture in the *New York Times* and *Daily News*.

2) Develop good contacts by being a good source. Make sure you keep a newspaper's media columnist well-fed with your station's information and gossip. Help him do his job, and he'll help you get yours done.

You can use more than one way to establish a quality relationship with the media. For example, Long Island's major newspaper doesn't allow its writers to accept complimentary lunches, and its editors are always "too busy" to set up a meeting. But since I found out that one of the paper's columnists is a big fan of Bob Buchmann, a handwritten, low-key note from Bob to this writer has worked wonders.

3) Call critical media outlets before and after you send out important letters and releases. Prime the pump — give a writer advance notice of what you're sending. Then follow up — call a few days later to find out if he received your release and if he has any questions or needs any further information.

Two phone calls to MTV along with a press release put our "Rock Marathon for Charity Begins at Home" and Billy Joel's appearance there on the channel's "Music News."

4) Send your letter to more than one person at a target publication. Cover all your bases, and your story is less likely to be overlooked or fall in the cracks. Writers are seldom as busy or as bogged down with story possibilities as editors,

and may be more likely to take an interest in your story.

5) Utilize the small, local publications that are hungry for news. You'll be surprised at the coverage you'll get. Make sure your mailing list is complete. Big presses like *Newsday*, the *New York Times*, and the *Daily News* aren't the bulk of my list — local papers and *Pennysavers* are. Check the circulation of these publications, which will often print what you send them verbatim. When I send them a photo, it frequently ends up on the front page.

6) Don't use mailing labels for important letters. Typing the writer's name and address is a nice personal touch and more likely to catch his attention than a xeroxed label.

7) Have an angle. Remember that every writer and editor is looking for a hook, something that grabs his interest and distinguishes your story from the hundreds he hears of each week. What makes your story different, unique, arresting? If you can provide an interesting angle up front, your story stands a much better chance of making it into print.

(Rich Sutton was Director/Marketing & Promotion for WBAB/Long Island before being appointed Station Manager of sister WGBB recently.)



CHICAGO'S HARD ROCK SPOT — Chicago headbangers who don't get their fill of hard rock on the city's three adult AORs can turn to the nightly "RPM" (Real Precious Metal) show that ex-WMET jock Scott Loftus and concert promoters Jam Productions have brokered on suburban WVVX. A visit from Metallica has Loftus (second from left) in the company of the group's (l-r) James Hetfield, Lars Ulrich, Kirk Hammett, and Cliff Burton.

RADIO ACTIVITY

WKLS Puts Up Its Dukes

Sure, your station does football, baseball, basketball, hockey, and maybe even soccer promotions. But have you ever linked up with the sweet science of pugilism? As part of WKLS's sponsorship of a WBA Cruiserweight title fight at Atlanta's Omni, the station's "96 Rock Round Girl Contest" selected four women to carry around the ring cards announcing the number of the upcoming round.

On a slightly more traditional note, KLS is doing a "Psychedelic Psaturday Film Pseries" (you're stretching, guys) at a local theater every Psatur-

day morning. It offers flicks (so am I) like "Yellow Submarine" and "Easy Rider" at reduced prices.

KGGO Goes Tacky

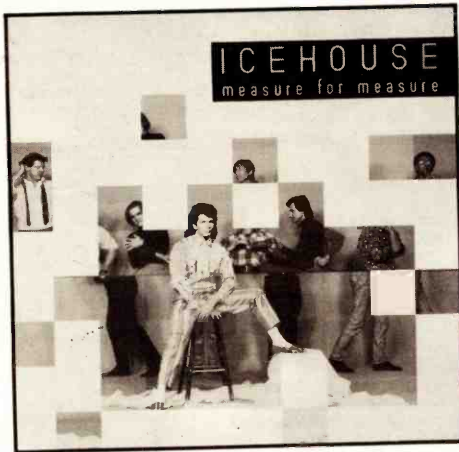
KGGO/Des Moines likes to spoof Berwick, a neighboring suburb of about 50 people, with events like Berwick parades on April Fool's Day, play-by-play reports of football games at the imaginary Berwick University, homecoming dances, etc. The latest stunt, a Berwick Scavenger Hunt, drew 300 participants in search of items such as a time green leisure suit jacket, a Shriner's fez, and a black velvet painting of Elvis.

Happy Birthday, Baby

WRXK/New York is celebrating its first anniversary with a series of "one-year young" concerts with Southside Johnny and Jackson Browne. Congratulations to WNEW-FM/New York personality Dennis Eiss on his 15th anniversary with the station... The Rhode Island General Assembly passed a resolution congratulating WBRU/Providence on its 20th anniversary, calling the commercial station operated by Brown University students "the choice of connoisseurs of rock and jazz programming, a leader of community projects, and the forum for minority causes and culture."

On The Heels
Of The Top
Ten Success
"NO
PROMISES"
comes
"CROSS
THE
BORDER"

The Next
Digital Track
From The CD
And Album
"Measure For
Measure"



8/3 San Francisco
8/5 Los Angeles
8/7 Denver
8/9 Chicago
8/11 Toronto

8/12 Boston
8/14 New York

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LON HELTON

COUNTRY

There Is No Reality — Only Perception

By Al Greenfield

As a thirty-year broadcaster and consultant I have come to the conclusion that, in actuality, "There is no real reality — only perception!"

Our broadcast community has successfully promoted Country to a respectable position within the ranks of radio station formats. For a format that is ranked second in listenership, however, shouldn't we be thinking of positioning ourselves in a somewhat different manner? For instance, perhaps we should take a much more positive and aggressive attitude and attack — head on — some of the misconceptions of our music and listeners.

Some of the questions which I hear with regularity and which therefore concern me are listed below. Any comments or further questions would be greatly appreciated.

Q: Is today's Country format unique and/or totally different from other forms of adult-oriented music?

A: Definitely not. Many of today's country artists began their careers in other forms of music and worked their way into Country. The music reflects today's lifestyle.

"The lack of personality on any radio format is eventually going to lead to an erosion of the total listening audience. Personality can mean the entire station, not just the announcer."

Q: Does Country have the same ingredients, and adult appeal, as do AC, Easy Listening, and Nostalgia?

A: Very few of today's radio listeners are exclusive listeners of only one format. In order to attract and appeal to those listeners, the music and its presentation must be somewhat similar to other adult formats. This includes the technical quality, the arrangement, the instrumentation, etc.

Q: Are Country's demographics and psychographics so different that radio stations must position themselves differently from mainstream America?

A: Absolutely not. Just because some listeners enjoy country music as much as, or more than, any other form of music, they are not uniquely different from other listeners. They can still enjoy ice cream flavors other than vanilla or chocolate, they can own a sports or luxury car instead of a pick-up truck or used car, they can be col-

lege educated, they can hold an executive position in a major corporation, and they can have a six-figure income or take vacation trips to Europe, the Caribbean, Hawaii.

Q: Should Country-programmed stations promote only country concerts and not be considered for dotlars advertising non-country acts such as Bill Cosby, Joan Rivers, Gallagher and Doug Henning?

A: No. The country listener has many interests that don't include a strictly country orientation. Advertisers and broadcasters are both overlooking a huge responsive segment of the population by not considering the country listener in these categories.

Q: Does an adult male or female, whose preference in music leans toward country, have no concern for what goes on in his or her community other than country night clubs, rodeos, country concerts, and square dances?

A: This perception couldn't be further from the truth. The country listener is very family-oriented and extremely vocal about the community in which he or she lives. He is often the first to respond to charitable fundraiser drives, to support local school functions, and to participate in non-country activities such as marathons, bike races, softball, and basketball games.

Q: As a responsible member of the community, does the country listener feel the need to support cultural activities such as sym-

"The successful Country station in today's marketplace is the one that plays today's country music."

phony, ballet, opera, museums, the zoo, just as much as his neighbors?

A: The country listener is very concerned with the cultural activities of his/her community. It is of great importance to that listener to support — and participate in — the many cultural activities of the community.

Q: Why are Country broadcasters compelled to program 16 songs in a row without identifying any of them, proudly promote few interruptions, and apologize for running commercials while alienating the sponsors that make the station's existence possible?

A: The lack of personality on any radio format is eventually going to lead to an erosion of the total listening audience. Personality can mean the entire station, not just the announcer. The listener is not as familiar with the music and the new and old artist categorization as are the announcers. Therefore, if the announcer does not mention song titles and artists, the audience is left completely in the dark. Would we promote a concert without naming the performers? Do television or newspapers apologize for running advertising on their re-

spective media? There seems to be a bit of publicity annually with regard to the spot rate within the Super Bowl; perhaps television is more proud of its product than radio is of its.

Q: Is there no place on the dial for an adult general market radio station that appeals to today's adult music listener?

A: There is entirely too much preoccupation by broadcasters with narrowcasting. This may be necessary if you are a rocker competing with 12 other stations in your format. Most markets, however, have a maximum of only two Country formats. Consequently, those formats need not be dramatically different. Concern yourself with the overall sound and positioning of your station, not just the music.

"The country listener has many interests that don't include a strictly country orientation. Advertisers and broadcasters are both overlooking a huge responsive segment of the population by not considering the country listener in these categories."

Q: Does country music have to be either contemporary only, or traditionally only, to be successful in today's radio marketplace?

A: The successful Country station in today's marketplace is the one that plays today's country music. It is immaterial whether it is classified as traditional or con-

Al Greenfield is a partner of the Greenfield Group, a Phoenix-based Broadcast/Business consulting firm.

A 30-year veteran of the broadcast industry, he has been the President/General Manager of radio stations in Chicago, St. Louis, Houston, and Nashville.

Greenfield was also the President/Broadcast Division for Viacom International. He was directly responsible for broadcast facilities in New York City, Washington, San Francisco, Houston, Chicago, and Memphis.

He has also toiled in the ranks of ownership, having held several radio properties in El Paso, TX.

Greenfield is past president and board member of the Country Radio Broadcasters. He is presently a member of the Board of Directors of the Country Music Association. He is also Chairman of both its Radio and Roundtable Workshop committees.

He can be reached through the Greenfield Group, 3003 N. Central Avenue, Suite 1802, Phoenix, AZ 85012. (602)230-0400.

temporary.

Q: Should advertisers only buy time on Country stations to advertise western-oriented movies, down-home farm type movies, movies about country music and its artists, and movies about the Southeastern region of the U.S.?

A: Advertisers are the least informed about the country marketplace. We broadcasters make very little effort to properly explain to them the psychographic makeup of our audience. This is where perception isn't hurting us... it's killing us.

Q: Is there still a heavy percentage of closet country listeners?

A: Yes — but due only to the fact that the stations they listen to are positioning themselves in a manner that forces the listener not to be proud of the association. It is only human nature that we all want to be considered "with it" and project a contemporary image, but it is very difficult to do when your favorite station positions itself as a dinosaur.

Q: Is today's country artist confined to only one type of music because of his or her inability to perform other forms?

A: Today's country performer is far more versatile than at any other time in history. They are more experienced in other forms of music and have played to audiences that are not steeped in country

Continued on Page 54



THE NIPPER 500 — Newly-signed RCA artist Kyle Petty, son of famous race car driver Richard, stopped by his new Nashville home in grand style. The car is the Seven-Eleven Ford Thunderbird he drives for the Wood Brothers. Waiting for the checkered flag are (l-r) Petty's Mgr. Don Light, RCA's Dave Wheeler, RCA/VP Joe Galante, RCA A&R man Mark Wright, RCA's Jack Weston and Phran Schwartz.

A SOFTSHOE WON'T DO.

—Ralph Guild, CRMC



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COUNTRY

There Is No Reality — Only Perception

Continued from Page 53

tradition. In 1985, for instance, a country performer starred on Broadway in an opera, wrote a non-country Broadway play, appeared in a successful weekly television series, and starred in several non-country major motion pictures.

Q: Will we ever see the day that country music — through its artists, composers, musicians and broadcasters — will be the leader rather than the follower in contemporary music?

A: The perception of the Country station in many markets is that of a second-class citizen. Outsiders think that these stations are programming country music due to a void in the market because no one else wants to be associated with that product. The unspoken atti-

"It's time for Country stations to lead their communities, rather than lagging behind with an 'I'm just proud to be here' attitude."

tude is that Country broadcasters couldn't be competitive in some other format. But it's time for them to lead their communities, rather than lagging behind with an "I'm just proud to be here" attitude.

Q: Does Country radio need to be associated with "less than top-quality radio?"

A: The Country format is the second-most-listened-to format in the U.S., so the listener deserves the best that radio has to offer. Don't force a second-class sound on your marketplace. The proper placement of dollars in your market can return huge dividends.

Q: Can Country-formatted radio stations actually afford to employ people that are considered "good old boys and girls" who lack experience, professionalism, and a winning attitude?

A: Today's listener is more sophisticated than in the past, so the product must be up to today's standards. Today's broadcaster must invest in people to insure his future success. Once you hire the correct people for the specific job it is incumbent upon management to teach, educate, and train those people. If they can't learn from you, where do they get their education?

Q: Is giving away hundreds of thousands of dollars to buy an audience more important than investing those dollars in the station's product and its people?

A: Why spend an inordinate amount of dollars to get new listeners when your product can't hold them? We are not here to donate money to outdoor, television, direct mail, and newspapers.

Q: Should a Country station attempt to meet its challenges by itself, or should it use the expertise of an outsider to assist in the process?

A: The station should call a staff meeting, define certain problem areas, then immediately call in the proper people or firm for assistance. Outside specialists can save six to twelve months of turnaround time, and can lead to untold dollars of increased revenue.

CMA Can Help

The Country Music Association is campaigning to put more audience information in the hands of its member stations. The CMA is also conducting regional workshops (five in 1986) to help educate member and nonmember stations alike in the various ways to position your station in your marketplace.

A trade organization can do many things, but it cannot do the total job alone. We must all help in our individual marketplace.

Let's commit the next few months to proving that the country "myths" are definitely not reality — but only perceptions!



CHI CHIT CHAT — It's been a long time coming for CBS artist Rodney Crowell's new album "Street Language." While in Chicago for a Marty Stuart/Sweethearts of the Rodeo showcase, industry folks gathered to hear the new release. Getting a sneak preview of the album (l-r) are KFDI/Wichita MD Gary Hightower, Crowell, CBS Country Mktg. Mgr. Tim Pritchett, and WTVR/Richmond PD Mike Allen.



GOLDEN BOYS — When Oak Ridge Boy William Lee Golden appeared on "Nashville Now," he was backed up by his sons Rusty (on keyboard) and Chris (on vocals) and the boys' group Golden Spear.



SHARON ALLEN

NASHVILLE THIS WEEK

Broadcast Personality Finalists Revealed

Finalists for the 1986 Broadcast Personality of the Year award were announced this week by the Country Music Association. And the nominees are . . .

Small Market

Donna Dee, KSJB/Jamestown, ND; Jay Kinder, KJNE/Waco, TX; Dana Webb, WBHP/Huntsville, AL; Chuck Webb, WKTE/King, NC; "Cousin" Ray Woolfenden, WPWC/Dumfries, VA.

Medium Market

Tom Allen, KASE/Austin; Coyote Calhoun, WAMZ/Louisville; Eddie Edwards, WSIX/Nashville; Sabrina Sproules, WQIK/Jacksonville; Al Wynter, WSM/Nashville.

Major Market

Cindie Brooks, WNOE/New Orleans; Del De Montreux, WHN/New York; Terry Dorsey, KPLX/Dallas-Ft. Worth; Joe Hoppel, WCMS/Norfolk-Virginia Beach; David Lawrence, WDAF/Kansas City.

As you know, nominees are selected in two rounds of voting by CMA members in the Audio/Video Communications and Broadcast Personality categories. Then, an anonymous panel of judges (all of whom are leading broadcasting figures) will review airchecks from each finalist and select a winner in each market. Winners will be announced on the CMA Awards Show on October 13.

ACM Installs New Board Members

The Academy of Country Music announced its new board members and officers for 1986-87. Officers are: President, Gene Weed; VP,

Cliffie Stone; Secretary, Rose Vegas; Treasurer, Selma Williams.

Board members elected to two-year terms are: Affiliated, Hugh Cherry; Artist/Entertainer, Patti Page; Club Operator/Employee Fred Reiser; Composer, Jeff Silbar; Disc Jockey, Scott Carpenter; Manager/Booker, Dave Douds; Musician/Bandleader, Al Bruno; Music Publisher, Tom Ritter; Promotion, Dick Gary; Publications, John Sturdivant; Radio, Larry Daniels; Record Company, Kent Crawford; and TV/Motion Picture, Ron Weed.

Club owner John Hobbs was also elected to the Club Operator/Employee category for a one-year term. This election was made necessary by the death last December of board member Tommy Thomas.

IEO Sponsors Forum

The Independent Entertainment Organization (IEO) is sponsoring a forum titled "Country Payola: Fact or Fiction" Thursday, July 31, at the Music Row Showcase.

Confirmed panelists include: WSIX/Nashville morning personality Eddie Edwards, WSM/Nashville MD Jay Phillips, Capitol/Nashville National Promotion Director Paul Lovelace, WB/Nashville National Promotion Director Bob Saporiti, and independent promoters Carolyn Parks and Jack Pride. Chuck Morris will moderate. The panelists will accept questions from the floor for discussion.

This is the first presentation of IEO. The organization was formed this spring to educate the industry and public on the role of the independent in the music industry.

The forum will begin at 6pm, and there will be an admission charge.

Haggard's Road Manager Dies

We at R&R offer our deepest sympathy to the friends and family of Lewis Augusta Talley (58), of



IT'S A FIRST — Judy Rodman's first #1 record, "Until I Met You," and MTM Music Group's first chart-topper, all one and the same, spurred a champagne celebration at the label's Nashville office. Pictured (l-r): MTM CEO Alan Bernard, Rodman's manager David Skepner, Loretta Lynn, and Rodman.

Bakersfield, CA.

Talley, a former country star and Merle Haggard's longtime friend, road manager, and mentor, died of a heart attack on Haggard's houseboat July 9, on Lake Shasta. He had been recovering from a stroke he suffered four months ago. Haggard and his band were on tour at the time.

Years before he met Haggard, Talley was a popular guitarist and singer in Bakersfield. For eight or nine years he played on a television show called, "Herb's Trading Post," and performed in local clubs with his band the Talley Wackers. He owned a restaurant for several years, and also owned the first recording studio in Bakersfield and a publishing company.

In Haggard's biography, "Sing Me Back Home," he said, "To me, the word 'star' meant a man like Lewis Talley." In the book, Haggard went on to tell about the time he took his first discs to Talley's



MY FRIENDS — Rowdies & rockers met backstage at the Las Vegas Hilton after a Hank Williams Jr. performance. Shown (l-r) are WB/Nashville Sr. VP Vic Faraci, Bocephus, Sammy Hagar, and Alex Van Halen.



PRETTY PARTNERS' PLAQUES — Creative Workshop Owner Buzz Cason presented the Judds and their producer Brent Maher with special plaques commemorating their recent RCA hit singles and the success of their albums recorded at Creative Workshop. Pictured (l-r): Wynonna Judd, Maher, Cason, and Naomi Judd.

on the spot. But, our sources reveal that Bandy was obviously surprised and delighted as he signed the document.

Bandy began recording his first album for the new label on July 14 with his new producer Jerry Kennedy.

BITS & PIECES: Billy Joe Royal has just been released from the Bessemer Caraway Medical Center in Bessemer, AL, where he was treated for severe exhaustion and dehydration. He was admitted to the hospital July 9, complaining of stomach pains and extreme fatigue. The singer will return to his touring schedule with an appearance in Marietta, GA on July 24 . . . John Schneider has been in the studio recording national spots for Budweiser . . . The rumor mill has it that Crystal Gayle will be cutting her hair on national TV soon . . . It was also rumored that Pinkard & Bowden were seen rummaging the back rooms of Thom McAn for even more of Imelda's shoes.

Just thought you'd like to know!

NASHVILLE IN MOTION

The Combine Music publishing company's sale to the Entertainment Company was finalized this week. Previous Combine co-owner Bob Beckham will remain as the firm's operating officer . . . Pat Halper became Manager of Creative Services for MCA Music. She was most recently a professional manager for Silverline/Goldline Music, a division of the Oak Ridge Boys Music Group . . . Pake McEntire signed with the Bobby Roberts Entertainment Corporation for exclusive worldwide representation . . . Keith Whitley signed with McFadden Artists Corporation for personal management . . . CBS VP/A&R Bonnie Garner resigned last week. A replacement has not been named . . . Newly-signed RCA artist Kyle Petty also recently signed with BMI . . . Warner Bros. just signed a new act called Highway 101. It is fronted by former RCA artist Paulette Carlson.



DONNA BRAKE

ADULT CONTEMPORARY

A PARTLY CLOUDY ISSUE

Reporting Under The AC Umbrella

Ah! Summer is in the air, and with it the relative humidity at radio stations seems to increase dramatically. You know what I mean. It's that familiar, sweaty-palmed nervousness breaking out across the country as the spring Arbitron results roll in.

While your sales department is busy hacking the numbers a thousand different ways, we R&R editors are awfully busy too, checking out the individual markets. Not to play the martyr mind you, but at least you guys only have to review the book for your market. We have to review them all.

Why? Because with the spring ratings comes the reevaluation of all format reporters. And since the Adult Contemporary umbrella includes so many different forms and splinter groups, and because the field has to be kept at a manageable level in terms of number, this can often be a partly to mostly cloudy task.

The Criteria

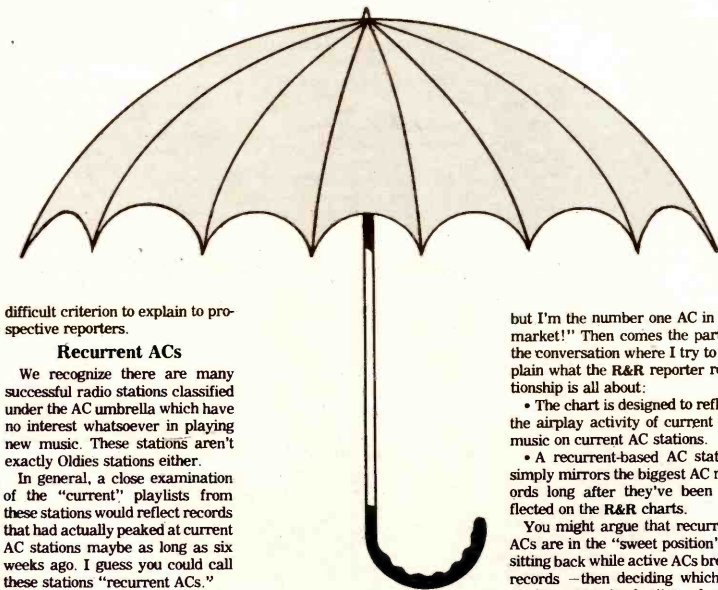
All year long, I'm asked this question by fine radio stations across America: "How can I become an R&R reporter?" Here's what we primarily look for:

"The chart is designed to reflect the airplay activity of current AC music on current AC stations."

- Stations must have respectable ratings in the metro Adults 25-49 demo cell for music-intensive stations and Adults 25-54 for full-service stations. We look to recruit stations which are format dominant in their markets, but that's not always possible. (More on that later.)

- Geographic need, taking into account population-dense areas.

- Stations which are responsive to — and play a healthy percentage of — current mainstream AC music. These stations are on the leading edge of determining current AC hits and trends. But because AC works from such a large oldies and recurrent base, and because there are often so many forms of AC per market, this can become a sticky issue. And this, by far, is the most



difficult criterion to explain to prospective reporters.

Recurrent ACs

We recognize there are many successful radio stations classified under the AC umbrella which have no interest whatsoever in playing new music. These stations aren't exactly Oldies stations either.

In general, a close examination of these stations would reflect records that had actually peaked at current AC stations maybe as long as six weeks ago. I guess you could call these stations "recurrent ACs."

Often, these stations aren't interested in reporting. Once in a while, however, I'll get a call from

a dominant recurrent AC to the contrary. The PD will say, "Hey,

but I'm the number one AC in the market!" Then comes the part of the conversation where I try to explain what the R&R reporter relationship is all about:

- The chart is designed to reflect the airplay activity of current AC music on current AC stations.

- A recurrent-based AC station simply mirrors the biggest AC records long after they've been reflected on the R&R charts.

You might argue that recurrent ACs are in the "sweet position" of sitting back while active ACs break records — then deciding which of those are the "safest" to play in their most current recurrent category. On the other hand, you could

argue that if enough recurrent ACs were reporters, the chart would become cannibalistic — simply eating itself away after awhile.

But enough melodrama. The point is that a station whose reports merely regurgitate R&R's information doesn't help anybody, including the recurrent stations. Keeping the field limited to current ACs provides useful information not only to other current ACs but also to the recurrent stations. It keeps pumping fresh AC product into those various forms of AC.

Alternative AC

But there are the other stations that get caught under the AC umbrella. These are alternative AC/splinter stations which target adults but don't really fall into any existing format definition. Consequently, they don't meet the mainstream AC reporting criteria. These dare-to-be-different stations

"A recurrent-based AC station simply mirrors the biggest AC records long after they've been reflected on the R&R charts."

ACCELERATION

Barry James has been named Assistant PD at Q103/Denver and Linda Lanci lands the same post at WNIC/Detroit. Everett Green is new MD at KFSB/Joplin. Dean Hanna is the new PD at WLKF/Lakeland, FL. At WZNY/Augusta, GA, Bob Williams joins as News Director and Ted Alexander will do evenings. John LaBella leaves KZEW/Dallas to do middays at WTIC/Hartford. Doug Carrick is the new evening talk show host at WMBD/Peoria.

Riley O'Neil moves from afternoons to mornings at WROK/Rockford. Carolyn Bacon joins KITV/KONO/San Antonio as Assistant Promotion/Program Director. Adam Stubbs has been promoted to Assistant PD at WQPO/Harrington, VA. John Ross becomes News Director at KMJ/Seattle. Tonja Curtis is new partner at WSKJ/Montpelier.

Jeff Hillary becomes News Director at KMGC/Dallas. WFMG/Richmond, IN personality Larry Martin is promoted to PD. Jim Van Dyke has been appointed Assistant News Director and Sandra Burke is after-

noon anchor at WYNN/Jackson MS. Russ Spooner is Operations Manager at WIAV/Norfolk-Virginia Beach. Rick Shelton is upped to MD at K106/Beaumont. Dave Mariah is the new morning personality at WCIB/Falmouth, MA. Peter Fenstermacher joins WTIC/Hartford as Production Director. Angelle Bryan leaves the BBC to join

KKLV/Anchorage for evenings. Corky Coreson joins KGW/Portland for middays, leaving KUPO/Portland where he was doing mornings.

New lineup at KZZQ/Amarillo: Larry Green, mornings; Kent Harris, midday; R.P. MacMurphy, afternoons; Brian Todd, evenings; and Steve Murdock, overnights.



AN UNCANNY RESEMBLANCE — WJN/Atlantic City recently had a party promotion at the Atlantis Casino Hotel, and a couple of familiar faces popped in. Pictured between Bruce Springsteen and Lionel Richie look-alikes are WJN's Greg Gaston (left) and Vince Scanlon.

are interesting, not to mention great fun to observe and explore. The most successful ones are so market specific that if a chart did exist to reflect their musical posture, they'd be the single reporters to it. These include KBLX/San Francisco, the new WJAI/Miami, KNX-FM/Los Angeles, some of John Sebastian's New ACs, some Quiet Storm, and other similarly-formatted outlets.

These stations are extremely responsive to current music and the particular "groove" they seek for their specific markets. They are so tuned in that they can practically smell the right music to play before hearing it.

These stations become trendsetters and influence not only the other ACs in a given market but, depending on their musical slant, other formats as well. Frequently, they don't really care about reporting owing to the gut-oriented philosophy of the musical approach.

I hope we've moved from partly cloudy to mostly clear on the R&R reporting front. Meanwhile, I've got to get back to this mile-high stack of ARBs. Until next time...

An Open Letter To AM Broadcasters:

It appears at long last that the battle over AM stereo is nearing an end. This is not the good news that many had hoped it would be. Unfortunately, it does not mean that we as broadcasters have resolved the issue of not having a national standard system. What it means is that AM stereo receiver manufacturers have begun withdrawing from the market due to lack of consumer demand.

Pioneer has discontinued production of the KEA-433-AM in-dash, car radio, their only AM stereo product. Sony, once an ardent supporter of AM stereo, has discontinued two of their three AM stereo receivers. Removed from production were the SFR-A1, AM stereo "Walkman," and the SFR-A100, the hand-held receiver over which most broadcasters first listened to AM stereo. Some industry watchers had theorized these were discontinued to make room for a newer AM stereo product to be released soon. This theory is not based in fact. These products were discontinued due to lack of demand. No replacement products are waiting in the wings.

An editorial in the June issue of Broadcast Engineering magazine likened the battle over AM stereo to "... the Hundred Years War." It continued "... AM radio is getting killed in the marketplace." The same editorial went on to say "AM stereo must get off the ground in a big way, and soon. Otherwise, the receiver manufacturers that have gone out on a limb and produced high-quality AM radios will conclude that AM isn't worth the trouble." The cover story of the June 16th issue of The Pulse of Broadcasting magazine opened with the statement "AM stereo, that noble experiment, appears to be failing." The title of the article was "AM Stereo Is Dead ... Long Live AM Stereo."

The birth of AM stereo presented an awkward "chicken-or-egg" dilemma. No station could see financial benefit to implementing AM stereo unless consumer receivers were available in quantity. Similarly, manufacturers would find no demand for their receivers if no AM stereo service were available for the listener. One group or the other would have to perform an act of faith and act first, believing that the other group would follow. Someone had to go out on a limb.

The receiver manufacturers took the initiative with enthusiasm and produced AM stereo

receivers in all shapes and sizes. Manufacturers from Radio Shack to J.C. Penney provided in-home receivers. VW and SAAB made AM stereo standard in some model cars. Chrysler included AM stereo at no extra charge with every FM stereo radio sold.

When it came time for AM broadcasters to do our part, a grim reality presented itself: we did not have a national standard. Many stations which would have converted to AM stereo did not, because it was not and is not clear which system would be the eventual victor in the marketplace decision. Two of the original four proponents of AM stereo systems have withdrawn, leaving many broadcasters with a multi-thousand dollar investment in a transmitting system which no one can hear.

Ten-thousand dollars is a significant amount of money, even to the largest station. No one wants to guess wrong on the remaining two systems. No one wants to spend the money until it is clear that it will be of value to the station for at least longer than it takes to install it. So most AM broadcasters sit and watch ... and wait. To this date, only about 10% of licensed AM stations have invested in AM stereo.

Another reality is that the fixed costs of a manufacturing production line are prohibitively high. Without demand for the product produced by that assembly line, the manufacturer has no choice but to close it. "It can't happen here" is simply not a realistic outlook. Those who doubt this should look to the disappearance of the television video disc player.

The point is not that large electronic manufacturing firms are losing money and we as broadcasters have a moral obligation to bail them out ... to make their unprofitable divisions profitable. The point is that one day AM broadcasters will resolve the issue of a national standard and will find that it no longer matters. Receivers will not be available in sufficient numbers or from a sufficient variety of sources to make it a competitive medium. Once the receiver manufacturers are gone, the damage will be permanent and irreparable. Once burned, the receiver manufacturers will not return. Our inability to organize ourselves will also negatively impact the image which manufacturers have of us, and dampen their enthusiasm the next time

we need a new product, such as FMX receivers.

Some ideas are simply bad ideas and deserve to die. AM stereo is not a bad idea. It is simply an idea without an established standard.

It is not our purpose to become embroiled in the midst of the holy war that the choice of an AM stereo system has become. Certainly there are knowledgeable and honorable people who advocate each of the remaining two systems and it is not too difficult to imagine that both of the two remaining systems work sufficiently well to get the job done.

The purpose of this letter is not to advocate one system over the other, but to say that we need ONE NATIONAL STANDARD, and we need it very soon. Without it, AM stereo will die, very soon ... and so will AM radio as we have known it.

Your government in Washington can best help you if you help them. Let them know how AM stereo is doing (or not doing) in your market. If you have an opinion regarding the current state of AM stereo, or if you have other information which you believe would be of interest to the Commission regarding AM stereo, please send it to:

Mr. William Tricario
Secretary
Federal Communications Commission
1919 M Street, N.W.
Washington, DC 20554

The more thought that appears to have gone into your letter, the more credibility it is likely to receive when read. A dispassionate presentation of your opinion or facts is to be preferred over impassioned rhetoric. FCC staff members are people too and an emotion-packed letter is just as draining to read for them as it is for you. Your letter will be more effective if it advocates the positive aspects of one viewpoint rather than ridiculing another ... if it addresses what can be done in the future, not what has happened in the past.

If you have something to say, please say it now. AM stereo and AM radio can still be saved, if we are able to unify behind a national standard. But we must act now.

TEXAR



WALT LOVE

DANCING THE WEEKEND AWAY

It's All In The Mix

Friday and Saturday are party nights on Black/Urban radio. Not only is most of black America on its way out for the evening, so are most of the others who enjoy the format. Since many station fulltimers are working a club or partying themselves on weekends, and since a lot of part-timers aren't ready to work on these showplace nights, the dance party is a solution employed by many stations. Not only do most of L.A.'s B/U stations run some sort of special mix show on Saturday nights, but CHR KIIS-FM recently added one. This week, I talked with four people involved with mix shows about this phenomenon.

WVEE/Atlanta's Ray Boyd is a nine-year industry veteran and has been at V-103 four years. He recently succeeded the late Scotty Andrews as PD. Boyd says, "We do a show on Friday nights called the 'Fresh Party.' The majority of the music is rap and scratch type things. The show airs from 10pm-midnight. We use a lot of rap mixes as a hook for our audience, who like that sort of thing.

"We have a person who puts the mixes together for us, but the show itself is done by one of my weekend air personalities. We test a lot of music during these hours. Part of our strategy is to find out what pieces of rap music should be integrated into our daily music programming. Since we don't air that much rap and scratch, we try and be as sure as we can about what new things we should give more attention to.

"The majority of our Fresh Parties are locally sponsored. We give them an opening billboard and a close. Naturally, they have a pre-designated amount of spots within

"I don't think specific mix programming is a must for Urban-formatted stations: it's not as important as it was two years ago."

—Mark Petry, PD KHYS/Port Arthur

the show itself. Our organization is making the Fresh Party pay off for us both in ratings and revenue. We've been doing this program for a little over a year."

Gulf Coast Jam

KHYS/Port Arthur PD Mark Petry doesn't go as far as Boyd, but he still uses some mixing to make sure his Saturday nights stand out. "We don't have a weekend music mix show, but we do (take advantage of) mixes and their popularity. We hire a person who does all of our mixing on a weekly basis. Between 10pm-1am on Friday and Saturday nights, we add in our spe-

cial mixes with our normal programming. We try and create a party atmosphere for our listeners who want to party with this type of music while in their cars, at their homes, or at someone else's home." Petry also uses weekend nights to test new pieces of product. "When we get requests for something we're not normally playing, we'll put together a mix and use it on our Friday and Saturday night hours to see what happens. We'll give it a couple of weekends."



Mark Petry

The feedback from KHYS's strategy often carries over into the following week. "Because most of the people who call want to talk to the person in charge of the music, we seem to get the calls on Mondays or Tuesdays. They suggest other songs we should be playing that they like or maybe they heard when they were out of town. We get that information from them, try to find the song, and listen to it."

And who are these people responding to KHYS's mix programming? "Most of the response comes from young people. I'd say most of them are students and young adults who seem to enjoy this music and like to dance." Petry also confirms that, even in the videocassette age, the weekend crowd is a party-hopping crowd. "We're getting people who want to party on those nights. The audience seems to be people who are moving around the city from place to place."



Tony Joseph

KIIZ 1050 am your music connection

Daytime Jam

KIIZ/Killeen, TX PD Bill St. John runs his special mix program 12-1pm on Saturday. "Since we're only a daytimer, we have to use our time wisely. Saturday afternoon is when we have a large audience who want to use our music as a backdrop for other things they have to do: washing the car, mowing the lawn, washing the windows, etc. Many people do their weekly chores on the weekend, and most of our listeners tell us they love hearing the mixes while they're getting these things accomplished."

St. John calls his mixologist one of the best in the country. "Our mix show started earlier this year, and the response has been phenomenal. Curtis Wilson puts together our music mixes and does some really good things. Besides the music mix itself he adds a number of different things to enhance the sound. In some cases he inserts pieces from comedy albums by people like Whoopi Goldberg, Eddie Murphy, Richard Pryor, and Bill Cosby. We really don't know from week to week exactly what he's going to do with the music.

"The only talking you hear during this program are drop-ins. Curtis tells a story through the music



Bill St. John and KIIZ "Z"

he plays, and if you really listen you do get the message. It's interesting to listen to this man put together a message to the public. And the best part is when people call here and mention something about the point he was trying to make people think about. We love it and so does our audience. We're currently thinking about extending the program for one more hour. We'll just have to wait and see what this book shows during those hours."

Traffic Jam

Finally, I talked with the team of Tony Joseph and Michael Moore, who've been doing this sort of thing in the Los Angeles area for the past few years. They've worked for both KACE and KJLH, doing both the "Saturday Night Jam" and a shorter, somewhat mellower, daily "Traffic Jam" program. The Saturday night show has traditionally run four hours. At KACE the daily "Traffic Jam" went on for roughly 20 minutes; at KJLH, which the pair left recently, their mixes aired throughout the 6-7pm hour.

Tony says, "We'd like to still be doing 'Traffic Jam' and 'Saturday Night Jam' for KJLH or anyone else in this area. But we're still doing quite a few club dates. People are into dancing all over the country, and these (montages) put together by mixers are what they like.

"We've seen ratings where we've been #1 with adults 18-34. To me that means somebody likes good uptempo party jams. Our thing is all in the music. And that's how we would create the mood we were looking for to entertain the listeners."

Without a regular radio outlet, Joseph & Moore are doing a lot of their mixing these days for major record labels. "We're doing some remixing for Motown and Warner Bros., and we've also done some re-edits for companies. One of our remixes was for Mazarati; we also did Vanity's 'Man Hunt' and Patrice Rushen's 'Feel So Real.' It looks like we'll be doing a project with Chico DeBarge, who just signed with Motown."

Joseph also mentioned that he

"Since we're only a daytimer, we have to use our time wisely. Saturday afternoon is when we have a large audience who want to use our music as a backdrop for other things—they have to do: washing the car, mowing the lawn, washing the windows, etc."

Bill St. John, PD KIIZ/Killeen, TX

and his partner have been able to help secure sponsors for their show when they're still doing radio mix programming. "Some of our sponsors have been Golden Bird Fried Chicken, Budweiser, Coors, Dr. Pepper, Strohs, and G. Heilmann Brewing. I still think that mix shows are good for the audience, as well as being good for the stations in terms of ratings and revenue."

ACTION

WKMI/Kalamazoo's Michael Jackson is now also handling sales for the station's evening B/U block. Additionally, WKMI has readied a Sunday morning "Gospel Express" program and would like religious product sent to Carl Wilson, 1360 Jennings Drive, Kalamazoo, MI 49005.

At another block-programmed outlet, WAAM/South Bend, Bo Sandline is out and Mike Shannon is now PD. In addition, Deila has been promoted to MD. Congratulations also to WILD/Boston MD Angela Thomas, who's now doing New York promotion for MCA.

WKGN/Knoxville, B/U since last fall, is coming up on its 40th anniversary in October. PD BHI Clary would like to

hear from former employees at (615) 521-6220. Roxanne Shante and Melle Mel were two of the artists who joined WBLS/New York's Mr. Magic in recent benefits for the National Conference of Black Lawyers.

The convention season also keeps rolling. The YBPC will hold two workshops on radio programming — one this week (7-13) at New Orleans's Crowne Plaza, and another one at its national meeting in November. Persons who attend will be "certified" as programmers by the group. And the National Black Media Coalition holds its 13th annual media conference on October 22-25, 1986 at Washington's Shoreham Hotel. More information is available at (202) 387-8155.

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MOBILE PHONE FORCES

Cellular Phones Transform Traffic Reporting

What station can afford to have thousands of traffic reporters roaming the streets and highways of its community feeding in traffic tips at all hours? Surprisingly, practically any station can.

The mobile telephone revolution wrought by cellular technology can now put radio into instant communication with a corps of drivers, who are stuck in the very traffic jams you need to identify and can report quickly to your listeners.

News/Talk stations with strong news and traffic images are ideally suited to tap the cellular phone market. But you'd better hurry. Lots of music stations are getting in on the action. Even stations unwilling to foot the bill for airborne reports can chip away at your traffic franchise by mobilizing their "cellular" listeners.

First, a brief technical lesson. Until recently, mobile phone systems could handle only a few calls at the same time. Now they're setting up literally hundreds of mini-transmitters. As a car passes from one "cell" (hence the name cellular) to another, the signal is passed off to the next antenna. Consequently, hundreds of calls can be handled simultaneously, resulting in the current mobile phone boom.

WWWE's Win-Win Partnership

WWWE/Cleveland organized its Cellular One Mobile Phone Force in June, and regularly gets ten to 12 solid traffic tips each day. Operations Manager Joel Rose expects that number to rise dramatically when bad weather rolls in next winter.

News/Talk Listener Profile

Torbet Radio recently released some interesting Simmons data profiling News/Talk listeners:

- 53.8% male; 46.2 female
• 62.1 married; 19.4 single; 9.6 widowed; 8.9 divorced/separated
• 24.6 college graduates; 18.5 attended college; 37.6 high school graduates
• 9.7 manager/administrators; 19.7 technical/clerical/sales; 11.6 professional; 7.4 precision/draft
• 58.8 household income \$25,000+; 8.2 \$20-25,000; 7.7 \$15-20,000; 11.9 \$10-15,000; 13.4 under \$10,000

RADIO WWWE

"No money changes hands," Rose says of WWWE's arrangement with Cellular One, the mobile phone firm participating in the project. "We feel we each get what we

"For us, it provides a real adjunct to our helicopter traffic coverage. It gives us tremendous depth."

— Joel Rose, WWWE

need. They get mentions on the air to promote cellular service. For us, it provides a real adjunct to our helicopter traffic coverage. It gives us tremendous depth."

From their cars, callers simply dial WWWE — a special free

number set up by Cellular One — to reach the WWWE newsroom. Reports are taped, and often the caller's voice is put right on the air. In other cases the information is summarized and voiced by a staffer.

No Crank Calls

According to Rose, the vast majority of calls produce usable tips. "The people who have these cellular phones are mostly business and professional people," Rose reasons. "They're not the kind who will call you with fluffy stuff. It's a well-heeled and well-educated constituency."

WWWE's traffic phone is presently monitored in the newsroom from 4am-6:30pm. That will be extended to midnight during the winter, and an extra staffer will man the phone on snow days.

Live Operators Best

Rose says some stations feed their mobile phone tips to an automatic recorder, but he doesn't recommend that approach. "I would say human operators are very valuable. They can evaluate



GOOD MORNING AMERICA — KFWB/Los Angeles Executive Editor Dave Forman explains his station's Mobile Phone Force to ABC correspondent Andrea Naverson for a segment on "Good Morning America."

very quickly whether it's a valid call, and they can ask questions and elicit information."

Rose mentioned that newsroom staffers are gathering data such as name, car phone number, and travel habits from callers so the station can initiate calls to drivers who may be in major traffic tie-ups

liever. "I used to hear so many complaints about our traffic," he recalls. "It was disgusting. I swear since this started I haven't heard that."

Contributed To Strong Book

"It's been one of those promotions that really touched a nerve. It works on every level." The KFWB Mobile Phone Force has generated a good deal of local news media attention, and was even profiled on ABC's "Good Morning America."

Furthermore, Forman credits the program, which is heavily promoted on-air and in the station's newspaper ads, with contributing to KFWB's strong (3.3-3.7) winter Arbitron showing.

Forman wrapped up with this advice for other stations: "Just do it, own it, and make sure the competition can't even come close to duplicating it."

"It's been one of those promotions that really touched a nerve. It works on every level."

— Dave Forman, KFWB

or near the scene of breaking news stories.

In summary, Rose offered, "I'm really happy with it. Nobody else in the market was doing it, and I'm gratified that people are using it. I can't wait for winter!"

KFWB Requires Advance Signup

In Los Angeles, KFWB has a somewhat different pact with the city's largest mobile phone company, PacTel. The telco gets on-air mentions, but its only major contribution to the project was printing, stuffing, and mailing a promotional piece to 40,000 subscribers. Significantly, L.A. tipsters have to pay for their calls to KFWB, at hefty per-minute rates.

KFWB requires drivers to sign up in advance and receive an identity code. So far, 4000 have done so. Tipsters are asked for name and code when they call, so their legitimacy can be checked before any information goes on the air.

KFWB never puts caller voices on the air or mentions the names of its "spotters." In fact, the calls terminate at L.A. Network Traffic, the station's traffic service, and are only forwarded to the newsroom if a hard news tip is involved.

Hundreds Of Calls

Since the project started in May, Executive Editor Dave Forman says the call volume has ranged from a handful on quiet days to as many as 100 in a single drivetime shift when traffic is "crazed."

Forman admits he inherited the concept and wasn't thrilled about it at first, fearing non-cellular listeners would feel left out. But the program's success has made him a be-

TALK TAKES



Dr. Donald Dossey

WPLP/Tampa adds pop music critic Whitney Johnson... Former KFWB/Los Angeles anchor John Swaney joins KGIL/San Fernando, CA as morning host... WTOP/Washington suffers twin blows: loses rights for Washington Bullets basketball and Capitals hockey... WCAU/Philadelphia signs Villanova basketball for three years... KIEV/Los Angeles debuts "Fear Buster" show two nights weekly with stress/phobia expert Dr. Donald Dossey... Substitute host Issadora Alman, sex educator, gets own Sunday 7-9pm slot on KGO/San Francisco... New KNX/LOS Angeles reporters are David Singer and Thomas Simmons... KFYP/Phoenix picks up morning news anchor Lori Shepard and noon-3pm talk host Jami McFerron.

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Current Issue #75 features KPML/Howard Hoffman, KFRC/D. Don Rose, CKLW-FM with first day of new format, Z100/Sunny Bobby, Atlanta's new WARM/Lon Thomas & 94Q/Gary McKee, Houston's KRBE-FM/Christy & Carson, KBZT/Charlie Tuna, plus Las Vegas: KLUC, KYRK & KKLZ. 90-min. cassette, \$5.50.

Special Issue #5-84 features KANSAS CITY, with CHRs KBQE & KBKC, AC, KUOL & KLSI, Country WDAF & KFKE, & AOR KCFX. Cassette, \$5.50.

Special Issue #5-85 features CHICAGO, with CHRs WLS/Fred Winston, WBBM-FM, WKQX/Robert Murphy & 295/Bobby Zoo, ACs WCLR, WFYR/Jeff & Jer, WRXR, Oides WJMK/Dick Bondi, & AOR WLUP/Jonathan Brandmeier. Cassette, \$5.50.

Classic Issue #C-69 features KRLA/Dick Bondi-1966, KFRC/Dave Skolin-1979, WCLR/Bob Dearborn-1973, WDRQ/Bill Bailey-1973, WFIL/Jim O'Brien-1970, KIQQ/Real Don Steele-1974, KFRC/Beau Weaver-1973, plus KHJ/Charlie Van Dyke-Machin-gun Kelly-1976. Cassette, \$10.50.

VIDEO #7 is now available, featuring Denver's KPKE/Steven B. & The Hawk and KIMM/Paxton Mills, Houston's KRBE-FM/Christy & Carson, San Diego's country leader KSON-FM/J.J. Jackson, KFRC/Bill Lee, Honolulu's KPOL-FM/Rabbeet, KKUA/Randall & Cooke and KQMG/Q Wil Moku. 2 full hours, on VHS or BETA, specially priced at \$30.00 now!

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OPPORTUNITIES

OPENINGS

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NATIONAL

FEMALES WANTED (AND NEEDED)

NATIONAL, the nation's leading radio personnel placement service receives constant requests for qualified female announcers and news people from radio stations in all size markets, coast to coast. On many occasions, we simply do not have a sufficient supply. If you are ready for a move, let NATIONAL help. We make the complete presentation for you. For complete confidential details and registration form, enclose \$1 postage and handling to:

NATIONAL BROADCAST TALENT COORDINATORS
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ACT NOW!

EAST

AE, top-billing position, 40K+ in Charleston, WV. Send professional resume: GSM, WCAW/W100, Box 4318, 25394. EOE (7-11)

Act production person with some news experience sought. T&R: Steve McKee OM, WXVA, Box 700, Charleston, WV 25414. EOE (7-11)

WHLK/96 seeks fulltime anchor/reporter. One year experience in radio news. T&R: John Cappello, Box 1360, Norwalk, CT 06852. EOE (7-11)

Mid-Atlantic AC seeks announcer with production skills. T&R: Peter Low, WGLL, Box 92, Meridenburg, PA 17236. EOE (7-11)

ME Country station needs AM drive jock. Must be warm and witty. Send T&R: P. McLane, Exec-center Suite 200, 820 West First Street, West Des Moines, IA 50265. EOE (7-18)

Evening AOR announcer. Experience necessary. Excellent company, and benefits. T&R: Dave Lee Austin, WHJY, East Providence, RI 02914. EOE (7-18)

MD/morning cohort sought at AM/FM on MD's Eastern shore. T&R: WCEI, 306 Port St., Easton, MD 21601. EOE (7-26)

CT coastal CHR/AC has fulltime opening. T&R: Brett Richards, 6-96, 64 Wall St., Norwalk, CT 06850. No calls. EOE (7-25)

WGBB seeks on-air talent/PD upset FSA. Rush T&R: Rich Sutton, 1240 Broadcast Plaza, Merrick, NY 11566 or (516) 823-1240 EOE (7-25)

Seek adult, funny bi-oriented, warm, creative moving man. Winning company. Great bucks. Great place to live. T&R: Box 929, Lewiston, ME 04240. EOE (7-25)

News person sought fulltime for central NY AM/FM. Responsible for afternoon casts/covering night meetings. T&R: Bill Tymon PD, WELM/WLVY, 1705 Lake St., Elmira, NY 14901. EOE (7-25)

Seek talk-chrg. reactive, experienced news pro. Winning company, great bucks. Great place to live. RESUME: Box 929, Lewiston, ME 04240. EOE (7-25)

I-95 seeks cohost to top off the ultimate morning show. Great communicator, quick thinker a must. T&R: Buzz Knight, Box 95, Danbury, CT 06813. EOE (7-25)

Future full/parttime openings at major market CHR. T&R: Mike Konecko, WYDD, Box 14250, Pittsburgh, PA 15239. No calls. EOE (7-25)

Hot rockin', 50,000-watt 97-wk seeks on-air PD with a successful background in CHR. T&R: President, WKWK, 88 Woodlea Run Rd., Wheeling, WV 26003. EOE (7-25)

WBAZ/Long Island seeks a mature, experienced copy & production pro to oversee the development of a young staff & maximize on-air sound. CALL: Lydie Tortora (516) 785-1017 EOE (7-25)

WHLI 1100 AM

WKJY 98 FM

PRODUCTION/COPYWRITER

Long Island's TOP Stations... WKJY/WHLI... need strong Production/copywriter person. Great opportunity to move up from medium market. Send production and copy samples to: **WKJY/WHLI, 384 Claitor St., Hempstead, NY 11550.** No calls please. EOE M/F

ON-AIR PD/PROMOTIONS

Very special opportunity for very special talent. Leading AC FM in Northeast seeks experienced, research-oriented team player, with good ideas and people skills, to join top-notch Broadcast Group. Send resume, station aircheck, and programming/marketing philosophy to Radio & Records, 1930 Century Park West, #395, Los Angeles, CA 90067. EOE

WCAW WVAW

PERSONALITY NEWSPERSON

Join the #1 morning team in the market. You'll be the fourth member of a morning show that dominates the market, replacing a very talented person who is being transferred to another property in the ever-expanding Capitol chain. You should have several years hard news experience, a personality with a smile, and enjoy working with professionals who will demand your best effort. Cassette and resume to **Ro Branden, Operations Mgr. V100, P.O. Box 4318, Charleston, WV 25364.** No calls please. EOE



Capitol Broadcasting Corporation

HOT NORTHEAST CHR

Hot CHR in Northeast medium market seeking humorous morning personality with good production and interest in community involvement. Good bucks for right pro. **RUSH T&R to Radio & Records, 1930 Century Park West, #396, Los Angeles, CA 90067.** EOE



Opening for enthusiastic CHR PD who wants to prove himself in Albany, New York. The successful applicant will have marketing vision, both on-air and regarding community involvement. Will also need to guide on-air morning team. Mid-20s salary with benefits. Join an up-and-coming station! Send inquiries to Jeff Johnson, **JHAN HIBER & ASSOCIATES, 26384 Carmel Rancho Lane, Suite 202, Carmel, CA 93923.** EOE

SOUTH

Dominant personality FM Country powerhouse now accepting T&Rs for future openings. Great opportunity for outstanding talent. T&R: Don Moore, K-96, 4949 Franklin, Waco, TX 78710. EOE (7-18)

KDXR/America is staffing up its 100,000 watt rocker. All shifts. Two years' commercial AOR experience required. T&R: Paul Michaels, Box 1478, Lake Mendota, TX 79008. EOE (7-18)

Alt personalities, not DJs. Country/AC background. Big bucks for community-minded individual. T&R (picture): WBHP, Box 1230, Huntville, AL 35807. EOE (7-18)

Top-rated adult CHR has openings. Come work for a winner. T&R: Steve Sutton, Box 1327, Valdosta, GA 31803. EOE (7-18)

Richmond's top-rated FM AC has immediate opening for one-on-one communicator for 8-11pm. Major market. T&R: Dave Dillon, WE25, 812 Moorefield Park Drive, Richmond, VA 23236 EOE (7-25)

Two rare openings: Top-rated modern Country seeks two communicators yesterday. T&R: WPAF, Jim Dooley, Caller Box 2288, Panama City, FL 32402. EOE (7-25)

Seek staff announcer for CHR. Must have two years' experience. T&R: Bob Lima OM, WVM/WQID, Box 4606, BBox, MS 38536. EOE (7-25)

Seek midday Country personality. Beginners & females urged to apply. **RUSH T&R: John Bolus PD, WDKT/WMLCY, Box 290, Dayton, TN 37321.** EOE (7-25)

WTMX/Tupelo CHR has opening for airshift/production prime time for right person. **RUSH T&R: J. Michael Pruet, Box 954, Tupelo, MS 38802.** EOE (7-25)

Airshift available. Good production necessary. One year experience. T&R: Dan Young, 119 N. Frost, Pampa, TX 79065. EOE (7-25)

Eastern Carolina's newest 100kw FM Country seeks experienced announcers. No calls T&R: Les Bailey, WHLZ, Box 400, Manning, SC 29102. EOE (7-25)

WFM/Lexington seeks top-flight CHR nighttime DJ. Females & minorities encouraged to apply. Good voice & production a must. T&R: Charlie Fox, 53 S. Main Winchester, KY 40391. EOE (7-25)

MORNING COUNTRY PERSONALITY

Carolina Country giant needs strong morning personality with creativity and drive. Group/owner operator. Top 75 market experience. Community involvement a plus. Send T&R to Radio & Records, 1930 Century Park West, #391, Los Angeles, CA 90067. EOE

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

STEREO FM WOWW 107

WOWW 107, N.W. Florida's premier radio station, has immediate opening for morning entertainer to complement award-winning AM team. Must be topical, community-conscious and able to relate to Pensacola's largest radio audience. Send tape, resume and salary requirements to: **JAY CHRISTOPHER, WOWW 107, P.O. BOX 2788, PENSACOLA, FL 32513.** EOE

103 FM

Immediate Opening For Nighttime Coastal Rocker
Excellent production skills a must. 100kw on NC coast. Top 100 market. No big bucks-fab benefits. No calls. Send T&R to **PAUL FRANKLIN, BOX ZWYC, BEAUFORT, NC 28516.** EOE

PRIME OPENINGS AVAILABLE NOW!

AM Drive, Production and more. Medium market change in format brings exciting opportunities to the creative, energetic pro, ready to make the move. Send T&R to Radio & Records, 1930 Century Park West, #392, Los Angeles, CA 90067. EOE

CHIEF ENGINEER

Florida's East Coast Class C FM. If striving for the competitive edge excites you, we've got the right climate. A chance to join a young, aggressive broadcast group. Resume & salary to **Paul Clancy, 600 Atlantic Avenue, Fort Pierce, FL 33450.** Call (305) 461-0099. EOE

MORNING COUNTRY PERSONALITY

For South Florida Gulf Coast station. **MUST BE EXPERIENCED DJ.** Send tape & resume to **PO Box 278, Ft. Myers, FL 33902.** A 300,000 metro community. **YES,** the money is very good! EOE

MIDWEST

Looking for motivated, energetic people for future openings at CHR near big 8 college town. T&R: Jeff Sampson, Stereo 94, P.O. Box 789, Junction City, KS 66441. EOE (7-18)

IL AC seeks evening announcer. Minimum two years' experience. No calls. T&R: Larry Lampe, WKAN, 6 Dearborn Square, Kenilworth, IL 60901. EOE (7-18)

CE sought to head radio group. Seek knowledge of all types of facilities plus ability to coordinate group operations. Resume: Bob Holliday, Box 1229, Laurel, MS 39441. EOE (7-18)

Needed now! Experienced morning jock with programming experience for Central KS CHR. Hurry! T&R: Scott James, KHOK, 171 S. Main, Hoxington, KS 67544. EOE (7-18)

Newscaster/air talent sought at promotion-oriented CHR/ Easy Listening combo in Northern MI. Some experience necessary. T&R: Pete Spencer, WATT/WEVZ, Box 520, Cadillac, MI 49601. EOE (7-18)

Join top-rated Easy Listening FM. Stable company. Versatile pro only. Write: B.J. Weaker, KKKG, 110 NE 48th, Oklahoma City, OK 73105. EOE (7-18)

Fulltime opening for exceptional announcer. Energetic, warm, a reliable performer with a team attitude. MW University market. T&R: KASI/KCCO, PD, Box 728, Ames, IA 50010. EOE (7-25)

AE, WXUS/Lafayette. Experienced closer, self-motivated with proven track record. Existing lat available. Resume: GM, Box 7093, Lafayette, IN 47903 or (317) 448-1566 EOE (7-25)

Radio marketing consultant, young aggressive contemporary Country FM seeks qualified salesperson. Resume: WYTE, Box 996, Stevens Point, WI 54481. EOE (7-25)

Accepting T&Rs for midnight 6am. Possible parttime openings. T&R: Chris Caine, KCRG, Box 816, Cedar Rapids, IA 52406. No calls. EOE (7-25)

25,000-watt information & Country giant seeks afternoon drive personality. Adult presentation a must. T&R: Jesse Morgan, KBUF, Box 798, Garden City, KS 67846. EOE (7-25)

Women encouraged to apply for possible midday opening at Country WBKC. One-to-one & Country knowledge necessary. T&R ASAP: Ken Kraus, One Radio Place, Plainville, OH 44077. EOE (7-25)

MW sales, medium-market AC. One hour from major. \$20,000 plus first year can be yours. Call Larry Walton (317) 497-9530 EOE (7-25)

Top-rated Country AM in Joplin/Pittsburg seeks large market personality jocks wishing to relocate. Calls welcome. Jeff Freeman: (316) 231-7200 EOE (7-25)

Research/MD for Wichita's KLZS Class FM. Resume: Chuck Robson, 104 S. Emporia, KS 67202. EOE (7-25)

Air talent/production sought for WHW/Wichita. T&R: Chuck Robson, 104 S. Emporia, KS 67202. EOE (7-25)

LEADING CHICAGO AC

Looking for America's BEST Morning Talent. Fun, entertaining, original. Individual or team. Send tapes & resumes to Radio & Records, 1930 Century Park West, #374, Los Angeles, CA 90067 EOE

WNIC FM 100 AM 13 Detroit's Nextest Rock

Assistant Production Director

WNIC-AM/FM in Detroit is looking for an experienced Asst. Production Director with good organizational & production skills. Send tape & resume to: **Dave Ervin, WNIC AM/FM, P.O. Box 1310, Dearborn, MI 48126.** EOE

WXYZ 1270 NEWSTALK RADIO

Detroit's WXYZ-AM has a rare opening for experienced anchor/reporter. If you're a strong writer with great delivery, let's talk.

Anchor work includes all-News morning show - street work requires ability to report live. If you're among the best, join Michigan's "most honored" radio news team. An equal opportunity employer. Tapes and resumes to:

**Tom Bell/News Director
15600 W. 12 Mile
Southfield, MI 48076**

MORNING TEAM FM CHR

Our morning team's high numbers are their ticket to the majors. Who's next? Medium market powerhouse FM CHR wants to hear from you if you are creative, topical, reliable, off-the-wall, and not afraid to make the commitment needed to continue our winning tradition. Send T&R to Radio & Records, 1930 Century Park West, #393, Los Angeles, CA 90067. EOE

IMMEDIATE OPENING

Midwest FM CHR/AOR needs air personality for FM in University market over 100,000. Good production skills required, station is top rated. Send cassette and resume to Radio & Records, 1930 Century Park West, #390, Los Angeles, CA 90067. EOE

PM DRIVE PERSONALITY

■ Legendary medium market AC AM is looking for a high-profile adult PM drive personality. Let's hear your act. Send T&R to Radio & Records, 1930 Century Park West, #394, Los Angeles, CA 90067. EOE

WEST

Contemporary Christian Satellite Network seeks one full-time and two parttime air talents. T&R: Gem O'Brien, Interstate Broadcasting, 1748 W. Katella, Orange, CA 92667. EOE (7-18)

News anchor/reporter sought for Seattle personality AC. T&R & salary requirements: Chris Mays, KLSY, 12011 NE First, Bellevue, WA 98005. No calls. EOE (7-18)

Valley Radio KWNC seeks two weekenders. Southern CA applicants only. T&R: 2136 Winifred St., Simi Valley, CA 93063, no calls. EOE (7-18)

KIOV seeks mature & creative morning talent with production skills. If you work hard on your show & like to be visible in the community, contact us. T&R: Reid Holsen, 3205 S. Meadow, Sioux Falls, SD 57106. EOE (7-18)

Reno's legendary CHR K-HITS 104 seeks outrageous morning talent/MD & PD. Experienced pros only. T&R: Bill Wilson, KHTZ, Box 1365, Crystal Bay, NV 89402. EOE (7-25)

PBP announcer for PCAA college football/basketball. Three years' experience. T&R: KJOY, Roy Williams, Box Y, Stockton, CA 95201. EOE (7-25)

Experienced, dedicated, creative morning news anchor for AC FM. Prefer nonsmoker. No calls. T&R: ND, 700 Montgomery, San Francisco, CA 94111. EOE (7-25)

Seek clerically skilled, organized, dedicated, & animated individual with broadcast savvy. Resume: Penelope Conkin, 5858 Hollywood Blvd., 4th Floor, Hollywood, CA 90028. EOE (7-25)

Possible full/parttime openings at CHR KCAQ/Oxnard. Must have experience. Fastest-growing market. T&R: Randy Robbins PD, Box 2187, Oxnard CA 93034. EOE (7-25)

Air talent/production wizard. Pro only. Real ratings winner. T&R: Jim Nelly, KXGO, Drawer OG, Arcata, CA 95521. EOE (7-25)

Soft AOR in Rocky Mountain resort seeks announcer/sports director. Nonsmoker. No PBP. T&R: Jeff Woodruff, KMTN, Box 927, Jackson Hole, WY 83001. EOE (7-25)

Northern AZ's top-rated CHR seeks experienced, creative morning talent. T&R: Sean Conrad PD, KISS FM, Box 10, Cottonwood, AZ 86326. EOE (7-25)

Regional 100 kw CHR seeks AM drive star. Clever, crazy but not stupid. T&R: Dan Kelly, Box 746, Coates, CO 81321. EOE (7-25)

GM. Be part of a new era. Small-market NM FM. Resume: Broadstreet Capital, 5515 N. 7th St. #5-230, Phoenix, AZ 85014. EOE (7-25)

CLASSICAL OR BIG BAND-NOSTALGIA??

Experienced in Classical or Big Band-nostalgia formats? If you are a warm, personable team player and know the music, a growing West Coast chain needs your tape and resume for future full or parttime positions. **NO CALLS, please. KYTE, MATT WILLIAMS, 2040 S. W. First Avenue, Portland, OR 97201.** EOE

NEWS IN ALASKA

Alaska opportunity!! Small market AM/FM needs news help. Applicant must be voice-oriented go-getter. No 9-to-5 types. Typical smaller market coverage, government emphasis, state capital. This is not an isolated backwoods environment so serious inquiries only. Tape & resume to **Paul Ryder, 1107 West 8th Street, Juneau, Alaska 99801.** EOE

ALASKA BROADCAST OPPORTUNITY!!

NEED NOW for AM/FM radio operation looking for mature-sounding, experienced Midday Personality. We need someone who can relate to 30+ AUDIENCE. Rush T&R to **Paul Ryder, 1107 W. 8th Street, Suite 2, Juneau, Alaska 99801.** EOE

NEWS DIRECTOR

Suburban San Francisco FM in need of streetwise news director to cover local news in rapidly growing area. Must have experience in both gathering and airing local news. Tape and Resume to: **Box 27772, Concord, CA 94520.** EOE

KOY

TRAFFIC REPORTER

KOY/Phoenix has a once-in-a-career opportunity, maybe for you. We need a bright, up, quick personality for morning and afternoon drive airborne traffic reports. Pilot's license a plus, but not required. T&R to: **Chick Watkins, KOY Radio, 840 N. Central, Phoenix, AZ 85004.** EOE

POSITIONS SOUGHT

E New York/W New England: Veteran adult communicator. One format, small/medium market, fullpartime, will commute or relocate. NEIL: (518) 355-1366 (7-11)

Alive in 50 kw Country giant. would like a change of pace. DON ST. JOHN: (317) 468-6368 (7-11)

Mr. Randy Rollins (KMZK, KOPA/Phoenix) available AC. Country. Talk formats. WSW. CALL: (602) 947-6972 (7-11)

Six-year Miami vet. Formerly with K-102. Ready to go. All areas considered. JEFF: (609) 646-4970 (7-11)

Seven-year CHR pro on the loose. Phones, drops, bits, personality. Make your evenings cook. ANDY: (405) 752-1574 after 5pm 478-4782 (7-11)

Top-notch, down-to-business performer/entertainer seeks AM/PM drive in medium/large market. T&R on request. ALLAN GUESS: (513) 542-4923 (7-11)

AOR PDs seeking bright, reliable, experienced AOR talent, light production. Call JOHN: (312) 262-3773 (7-11)

Seek an overnight slot in the NE. Experienced with exceptional voice. All markets & formats considered. CALL: (904) 385-7746 (7-11)

Playing my dual! Volunteer production asst. seeks entry-level position. Very creative. Trained with the best. JOEY D.: (201) 488-2700 (7-11)

Raw talent ready! Top grad seeks air personality position. Some major market experience. Seeks good offer. Will relocate. CALL: (816) 753-3461 (7-18)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

WANTS L.A. AMBITIOUS . . . INVENTIVE

Major Market Production Director for radio station or production house. Multi-track skills with many voices . . . good pipes . . . writes music and sings. Imaginative tape and resume . . . P.O. Box 515561, Dallas, TX 75251-5561.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Female classical music program writer/producer/announcer seeks permanent/good benefits. Many award/excellent references. JEAN BARTHELL: 1107 Julie Ln., Powell, WY 82435 (307) 754-9768 (7-18)

Attention PDs: "The Double K" Kurt Kelly is available. Need I say more? Six years in AOR/CHR. Don't wait, call today. (904) 385-2363 (7-18)

Want South KY's best? I'm looking! 14 years' experience including automation. T&R on request DAVID JENKINS: (502) 384-2135 3-9pm (7-18)

Experienced MD seeks medium market MD/Asst. PD. On or off-air. Extensive AOR/CHR/AC knowledge, leadership qualities, great management/people skills. GARY: (301) 759-3264 (7-18)

Hot CHR/AOR jock seeks to join your on-air staff. Great voice, production, promotion. Four years' experience, will travel. MARK: (309) 454-7703 (7-18)

Experienced afternoon drive & middays. Dependable personality with good production, seeks NE or East NY. Refer CHR/AOR/AC. STEVE: (607) 965-8980 (7-18)

Experienced PSA AM driver. Warm voice, comedy, production, phones, characters. Positive thinker seeks positive employer. All markets considered. MICHAEL: (919) 751-0363 (7-18)

Ready for the air again. Vacation is getting old. Programming experience, small/medium markets. Prefer to stay in South. DADE MOORE: (601) 335-8277 (7-18)

One-on-one communicator, top 60 market experience, good production seeks AOR/CHR/hybrid. Stable job. JOHN: (312) 262-3773 (7-18)

14-year pro. Seeking position in SE. Dayparts preferred. Any format. Anyplace. I can deliver the numbers you desire. PATRICK: (819) 628-0508 (7-18)

PATRICK FRIDAY, JULY 25, 1986/63

OPPORTUNITIES

POSITIONS SOUGHT

San José/lat. Prefer SE. Talented announcer/producer at Oldies/CHR station of the year seeks room to grow in smaller market. SCOTT: (704) 382-6191 (7-18)

Experienced grad DJ seeks fulltime in S or SE market. Copywriting/production/promotion & more. Can we talk? ELISSA: (606) 478-5524 (7-18)

Successful talk show host. I did it before & I'm ready to do it again. Are you? ED ANDERSON: (208) 892-6451 (7-18)

Ten-year vet seeks PD/MID Country/AC. Prefer TX or SW. Stable with excellent references. GARY: (409) 835-4659 (7-18)

Energetic air personality/copywriter team player. Two years' experience CHR/AC formats, seeks home in medium/major market. Will relocate. For T&R call NORRIS: (802) 964-4530 (7-18)

"Freddie The K." WOND/Atlantic City. WHGM/Altoona, WBSZ/Abury Park, Drews advertising, NYC metropolitan area or two hours therefrom. Interviews/shows/coffees. CALL: (212) 686-5111 (7-18)

Black male anchor/reporter seeks job quick. Major/medium market preferred. STEVE: (713) 776-1645 (7-18)

SE small/medium market station sought to employ CHR/AC PD/MD/air personality. Three years' large market experience. Y-100, 195, WSHF. PHIL: (905) 584-5326 (7-18)

Enthusiastic broadcast school grad/ Good MW voice. Seeking entry-level position. Self-starter. Will relocate. SCOTT: (219) 865-2544 (7-18)

Talk show wanted. Law professor, major market on-air experience. Down-to-earth, humorous, knowledgeable. Will consider anywhere. For T&R call: (703) 534-3194 (7-18)

Hardworking PD/MID seeks long-term commitment with your Country station. MICHAEL: (615) 729-3844 (7-18)

Submitted for your approval a Kidd Nordhoff. Not an ordinary DJ. A high energy CHR jock who should be locked up in the Twilight Zone. CALL: (213) 530-7426 (7-18)

Conversational talk show host. Ratings winner. Major market experience seeks talk position in medium/major market. JOHN LEVITT: (618) 477-4108 (7-18)

Major market ND/anchor now available. Network experienced. Excellent voice. CALL: (802) 946-9455 (7-18)

British announcer, five years' experience in U.S. CHR. Presently in Pittsburgh, seek steady CHR S or W. Medium or major market preferred. Proven ratings. COZ: (304) 926-7989 (7-18)

Six years' major market experience. Formerly with Y-100, 96-X & K-102. Will consider all areas. JEFF: (609) 646-4790 (7-18)

Team ready to move anywhere. Will give you quality on-air sounds. Experienced with production & news as well. Ten years' combined experience. Priced right. DAN: (314) 335-5516 or 651-3791 (7-18)

Sharp, enthusiastic DJ, knowledgeable in all areas of station operation. Seeks better job. CHR/AOR/AC. TOM: (802) 287-5675 Monday/Thursday/Friday mornings (7-18)

Engineer seeks work due to ownership change. 12 years' experience in all phases of radio. SHELBY: (812) 477-4946 (7-18)

Ready to work for you. Four years' experience CHR/AOR/AC. On-air & production. Small to major market. SANTO: (305) 752-8903 (7-18)

Educated on-air PD seeks to move up to medium market CHR/AOR in MW. Good with prog/rel/music/promotion. Three years' experience. D.L. BOGART: (314) 341-2645 (7-18)

Nine-year pro seeks CHR. Formerly 96-X & KISS-FM/Miami, Z-97/Ft. Worth, KENO/Las Vegas, WAYS/Charlotte. BEAU: (813) 774-1030 (7-18)

KDKB, KZZP, WLS. 92-X experienced seeks programming or on-air position with management responsibilities. CHRIS SHELBY: (802) 838-2070 (7-18)

JEFF YOUNG
ND, WHTZ RKO Nets
ABC News
(203) 622-9168

Available now! Hardworking jock seeks air talent/MD in medium market. MIKE RUBAL: (314) 781-9195 or 487-7338 (7-25)

Reliable, energetic personality. Willing to relocate anywhere now. Talented, knows music. Copywriter. Trained for entry-level. JAY EDWARDS: (319) 355-9456 Sun-4pm (7-25)

Ten-year vet seeks PD/MID Country/AC. Prefer TX or SW. Stable with excellent references. GARY: (409) 835-4659 (7-25)

AOR personality, top 80 experience, seeks a station to settle at. I'm ready now for AOR/hybrid. JOHN: (312) 262-3773 (7-25)

Seek medium-market morning host or co-host, news anchor position. Same, past eight years small/medium market. Telephone talk too. WAYNE BYERS: (701) 251-2336 (7-25)

POSITIONS SOUGHT

Funny morning man, phone, rap with newsmen. Experienced entertainer. Country/AC. Any area market. Not working now. Whaddya think? CALL: (702) 871-7695 (7-25)

Experienced MD seeks MD/week. PD in medium market. Extensive AOR/CHR/AC knowledge, pro attitude, reliable & winning performance. Excellent people person. GARY: (301) 759-3264 (7-25)

Outrageous morning team! Could your station use another Steve Dahl or Howard Stern? Personality, phone, voice. Y100, KFR. CALL: (619) 268-0800 (7-25)

Experienced, aggressive air personality seeks gig in New England or East NY. Will accept any airshift at the right station. AOR/CHR/AC. STEVE: (607) 966-8980 Sun-11am (7-25)

Stable, self-starter seeks great second job. Two years' experience modern Country, plus interim CHR. AC/CHR preferable. All offers considered. JEFF: (503) 582-4568 (7-25)

DJ seeks fulltime position. People person, creative. Don't mind doing the extras needed to make a station look & sound good. Will travel. CALL: (615) 971-1738 (7-25)

Dedicated sports workaholic seeks step up. Two years' commercial experience. Can write, anchor, PBP. Also DJ, copywriting/production. DAN: (606) 478-9174 evenings (7-25)

Boases don't read this, we do . . . to find out if a jock is seeking. So tell your boss. "Hey, hire him!" ACE O'CONNELL: (504) 345-5489 mornings (7-25)

Versatile talent seeks medium to medium/small market position. AC/Gold/Country/PBP. DAVE MURDOCK: (305) 275-6054 (7-25)

This is what you've all been waiting for . . . a British DJ to give your station the edge. Five years' experience. Great ratings. Went out of Pittsburgh. COSTELLO: (304) 925-7989 (7-25)

Black/Urban radio. Three-year vet seeks airshift. Good production, research skills. For a good time, L.L.: (206) 288-3035 (7-25)

Ten-year medium market pro. AC/Oldies/AOR. Great pipes, ratings, references. Prefer MW but will consider all offers. BILL: (316) 267-2639 (7-25)

Seven-year vet with solid production seeks medium to large market position with great organization. AC/Country. DON: (813) 242-1986 or 242-1220 (7-25)

I've got an idea . . . Why not stop reading these ads of mine and CALL ME!

THE SLIM ONE
A woman, not a girl . . . EVERYONE will wonder where you found me!

(213)666-9111

Good cooler for nights or afternoons. Formerly 96-X & KISS-FM/Miami, Z-97/Ft. Worth, WAYS/Charlotte, KENO/Las Vegas. BEAU: (305) 657-1059 or (813) 649-6640 (7-25)

CHR/AC communicator seeks new medium market challenge. Ten years' experience, PD/MD/OM positions. Good production. Make your station azzie. SHAWN: (905) 722-9025 (7-25)

Major market ND/anchor now available. Network experienced, excellent voice. CALL: (802) 946-9455 (7-25)

PD available immediately! Ratings & awards winner. Great people skills & all programming skills. I can do the job for you! ROB RYAN: (614) 761-2918 (7-25)

Production isn't dead! It's sleeping. Wake it up with Mick Oliver. Tired of reverb? Voice processing? Music beds nobody understands? CALL: (312) 849-0404 (7-25)

Eight-year pro available. Formerly WFQB, WABX, WDIZ, & most recently Jennifer Steele at WQSR/Baltimore. Want to stay in Baltimore/D.C. area. YVONNE SIMS: (301) 727-1129 (7-25)

Creative hardworking pro, currently working weekends in top 20 market, seeks gig in medium/major market anywhere. JEFF: (301) 822-8927 (7-25)

AOR/CHR PD. Over eight years' experience, award winner, BSC. Stable, energetic & creative. MARK LAPUDUS: (512) 443-7428 (7-25)

Ready to work! Four years' on-air experience. CHR/AOR/AC. Also do production & write copy. Aggressive, enthusiastic, & dedicated. SANTO: (305) 752-8903 (7-25)

Seasoned, hardworking PD/air talent. Very good voice & track record. SAM CORNETTE: (606) 986-4061 or 758-8081 (7-25)

Experienced PD/on-air personality/news/sports/PBP/traffic seeks station who cares about good people. FL or CA. CALL: (318) 343-8526 (7-25)

Five years' experience in top 20 market. Production, continuity, copywriting, part or fulltime personality. Will relocate. DENNIS SULLIVAN: (718) 330-0991 (7-25)

CHR/AC dependable pro all personality. Programming knowledge, outstanding vocal/rel/production. Available now. KRS: (613) 528-6318 (7-25)

Big-time TX multitrack ting. Tape slinging-promo cutting food on the loose. Book me in your studio ASAP. Call for demo: (409) 846-9337 (7-25)

Time to move up. Three years' experience. DWAYNE: (804) 298-8250 (7-25)

POSITIONS SOUGHT

So you're looking for someone different & unique, someone who will stand out. Here I list A High-energy CHR air personality. KIDD NORDOFF: (213) 530-7426 (7-25)

Loves energy! Got three years' total experience. College grad. Can write & do production. Available now. Slight preference MW. MARK: (414) 334-3663 (7-25)

Hardworking, dedicated PD/MD seeks long-term commitment with your Country station. MICHAEL: (615) 729-3844 (7-25)

AOR/CHR/Country PD/MD/ID. 14 years' experience & seek SE (only). JOHN: (801) 455-4121 before 12 noon (7-25)

12 years' CHR/AC/AOR. AAS/BA seeks PD slot in medium/small market or major market research. Excellent track record. SKIP: (812) 749-6282 (7-25)

Seek production/airshift in East Coast AOR/CHR/AC. Current production manager/PD at station with low budget. I want more! KEVIN: (814) 226-4762 (7-25)

Seek AC PD position. Prefer MW. Format PD at WABB/Mobile, now on-air at WLLT/Cincinnati. ANDY CURRAN: (613) 232-1109 (7-25)

Talk show host with major market track record & proven ratings winner seeks talk position in major market. JOHN LEVITT: (618) 477-4108 (7-25)

MAJOR MARKET OM/PD
Winning CHR background, start-ups in oldies and country. Business-oriented, people grower, low jock turnover, heavy experience in events production, detail/follow-through/delegation my specialties. 13 years at 2 stations . . . short on job-hunting skills, long on references including present employers. Beginning to gather moss . . . firing myself to seek new challenge. Call for mailer: Complete write-up on management style, philosophies, analytical skills example (Denver spring Birch market analysis). **Roger Mundy (303) 238-3902.**

Basics + personality = ME. Prefer CA. MELISSA: (714) 893-2359 (7-25)

Enjoy overnights! Seek position as announcer. Experienced, still willing to learn. Personable, creative, & articulate. RAY MCKAY: (813) 544-7809 (7-25)

Mature black male DJ. Outstanding voice & personality with print news experience, seeks immediate entry-level announcer position. KARL GAYLE: (212) 326-5461 (7-25)

CHR jock with experience as ratings proven, seeks a hot personality station in SE or MW. Proven ratings. TONY BONZINI: (818) 739-8438 (7-25)

Hardworking ADDY woman seeks creative atmosphere in SE. Eight-year pro. DAVE: (819) 443-1471 after 6pm (7-25)

Hardworking, versatile young woman seeks creative position in the SE. I've done it all, from news to traffic. NAN: (919) 443-1471 after 6pm (7-25)

Seek fulltime news job. Have worked five stations as announcer. Broadcast Journalism degree, University of MO. MICHAEL TU: 403 Conley Ave., Columbia, MO 65201. (7-25)

Female pro! The voice, talent, drive, experience you're seeking. Team player. CHR/AOR/AC/Jazz/Oldies. CA only. ROBIN BARNETT: (408) 479-9901 (7-25)

Miami pro formerly with Y100, 96X, & K102. Team player, will relocate, all areas considered. JEFF HORN: (609) 646-4790 (7-25)

Quality, creative production is the key to a bigger bottom line . . . I make a great liv! Seek to relocate on the East Coast. KEVIN: (814) 226-4762 (7-25)

Exceptional morning man seeks appreciative small/medium market show. Mature, stable, seasoned ten-year pro at 28. Formerly include WADE, KJL. STEVE: (603) 772-6243 (7-25)

POSITIONS SOUGHT

Hardworking, energetic, humorous drive-time with two years' plus experience & production, seeks CHR or AC. Love challenges. ED: (814) 794-0215 (7-25)

No, I don't look like Don Johnson! But this is radio. AC/CHR/AOR. GARYD RUSH: (318) 478-5124 (7-25)

Major market ND/anchor seeks a good home. Creative writing, excellent voice. CALL: (802) 946-9455 (7-25)

Small market announcer seeks to move up. Three years' experience, BA, MI or MW. CALL: (717) 597-9238 (7-25)

MISCELLANEOUS

Leighton's new AC, Meigs 103, seeks record service from all major labels. Reply: Keith Raines PD, WMBG, Box 12890, Lexington, KY 40512 (7-25)

Dates appearing at the end of each listing signify first week listed.

Important Notice: When replying to R&R Blind Boxes, please check the size of your packages limited to a 9" x 12" envelope.

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable in Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

OPPORTUNITY FORM

OPENING
Region _____
PD Name: _____
GM Name: _____

POSITION SOUGHT
 MISCELLANEOUS
NAME: _____
PHONE: () _____

1. Please type or print clearly, using 24 words or less to include address/phone number, and attach to this form.
2. Do not use abbreviations.
3. All ads are subject to editing.
Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

Alpha

C. ANDERSON & G. LORING "Friends & Lovers"

Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

Adult Contemporary

LIONEL RICHIE "Dancing On The Ceiling"

Modern Country

EXILE "It'll Be Me"
MICKEY GILLEY "Doo-Wah Days"
SYLVIA "Nothin' Ventured Nothin' Gained"

Century 21

Greg Stephens (214) 934-2121

The Z Format

ZZ TOP "Velcro Fly"
DARYL HALL "DREAMTIME"
BILLY OCEAN "Love Zone"
HEART "If Looks Could Kill"
38 SPECIAL "Somebody Like You"
HUEY LEWIS & THE NEWS "Stuck With You"
SIMPLY RED "Money\$ Too Tight (To Mention)"
C. ANDERSON & G. LORING "Friends & Lovers"

The AC Format

BANANARAMA "Venus"
KEEP IT DARK "Dreamer"
PAUL McCARTNEY "Press"
STARSHIP "Before I Go"
BILLY OCEAN "Love Zone"
SHEENA EASTON "So Far So Good"
HUEY LEWIS & THE NEWS "Stuck With You"

Super-Country

LEE GREENWOOD "Didn't We"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

REGINA "Baby Love"
ZZ TOP "Velcro Fly"
BILLY OCEAN "Love Zone"
RUN D.M.C. "Walk This Way"
DOUBLE "The Captain Of Her Heart"
SIMPLY RED "Money\$ Too Tight (To Mention)"
C. ANDERSON & G. LORING "Friends & Lovers"

Country

LEE GREENWOOD "Didn't We"
RESTLESS HEART "That Rock Won't Roll"
WILLIE NELSON "I'm Not Trying To Forget You"
SCHUYLER, KNOBLOCH &... "You Can't Stop Love"

AC

BILLY OCEAN "Love Zone"
THOMPSON TWINS "Nothing In Common"
MARY JANE GIRLS "Walk Like A Man"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

REGINA "Baby Love"
KLYMAXX "Man Size Love"
ANDY TAYLOR "Take It Easy"
TIMEX SOCIAL CLUB "Rumors"
HUEY LEWIS & THE NEWS "Stuck With You"

Contempo 300

WHITNEY HOUSTON "All At Once"
C. ANDERSON & G. LORING "Friends & Lovers"

Great American Country

CRYSTAL GAYLE "Cry"
STEVE EARLE "Guitar Town"
E.T. CONLEY & A. POINTER "Too Many Times"

Media General

Broadcast Services

Bob Durma (901) 320-4433

Action

KEEP IT DARK "Dreamer"
STARSHIP "Before I Go"
BILLY OCEAN "Love Zone"
JOHN MARTYN "Lonely Love"
LIMAHL "Love In Your Eyes"

MEDIA GENERAL CONTINUED

Your Country

EXILE "It'll Be Me"
CRYSTAL GAYLE "Cry"
GARY MORRIS "Honeycomb"
ROSANNE CASH "Second To No One"

Hit Rock

KLYMAXX "Man Size Love"
BILLY OCEAN "Love Zone"
GLASS TIGER "Don't Forget Me"
MARY JANE GIRLS "Walk Like A Man"
MONKEES "That Was Then, This is Now"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

EXILE "It'll Be Me"
GARY MORRIS "Honeycomb"
MICKEY GILLEY "Doo-Wah Days"
GIRLS NEXT DOOR "Slow Boat To China"
SCHUYLER, KNOBLOCH &... "You Can't Stop Love"

The Ultimate AC

BILLY OCEAN "Love Zone"
EL DeBARGE "Love Always"
ANITA BAKER "Sweet Love"

Radio Arts

John Benedict (818) 841-0225

Country's Best

EXILE "It'll Be Me"
STEVE EARLE "Guitar Town"
MICKEY GILLEY "Doo-Wah Days"
SWEETHEARTS OF THE RODEO "Since I Found You"

Soft Contemporary

BILLY OCEAN "Love Zone"
LIONEL RICHIE "Dancing On The Ceiling"

Sound 10

KEEP IT DARK "Dreamer"
BILLY OCEAN "Love Zone"
SHEENA EASTON "So Far So Good"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

JEFFREY OSBORNE "You Should Be Mine"
C. ANDERSON & G. LORING "Friends & Lovers"

Country Coast-To-Coast

FORESTER SISTERS "Lonely Alone"
LACY J. DALTON "Working Class Man"
GIRLS NEXT DOOR "Slow Boat To China"
E. RABBITT & J. NEWTON "Both To Each Other"

Rock 'N' Hits

ZZ TOP "Velcro Fly"
EURYTHMICS "Missionary Man"
CHAKA KHAN "Love Of A Lifetime"
MIKE & THE MECHANICS "Taken In"
MARY JANE GIRLS "Walk Like A Man"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

TIMEX SOCIAL CLUB "Rumors"
HEART "If Looks Could Kill"
BERLIN "Take My Breath Away"
LIONEL RICHIE "Dancing On The Ceiling"
SIMPLY RED "Money\$ Too Tight (To Mention)"

TM AC

STEVE WINWOOD "Higher Love"
MADONNA "Papa Don't Preach"
GORDON LIGHTFOOT "Anything For Love"
LIONEL RICHIE "Dancing On The Ceiling"

TM Country

CRYSTAL GAYLE "Cry"
VINCE GILL "Without You"
STEVE EARLE "Guitar Town"
LACY J. DALTON "Working Class Man"

Transtar

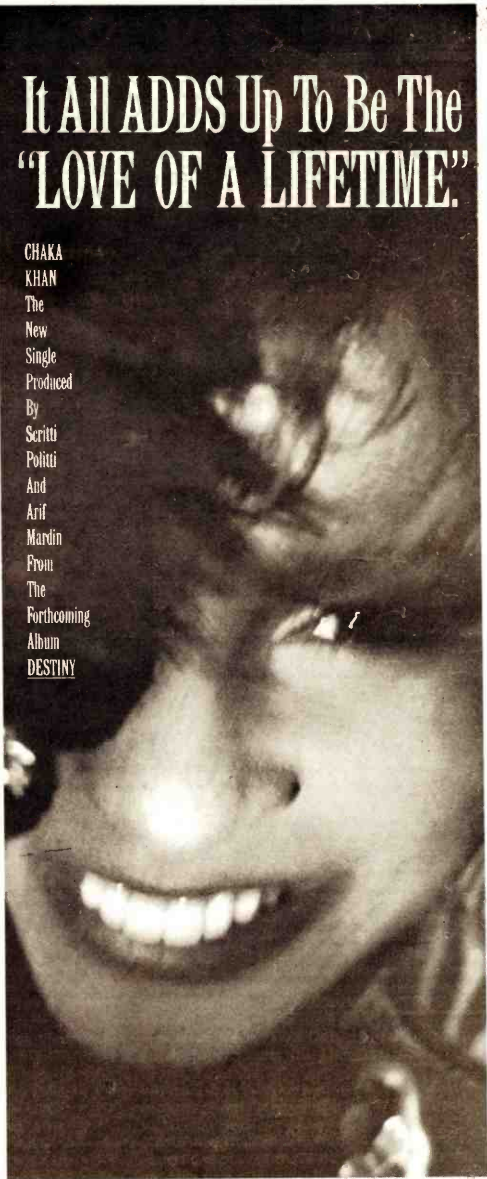
Adult Contemporary

Mike Tanner (213) 460-6383

GENESIS "Invisible Touch"

It All ADDS Up To Be The "LOVE OF A LIFETIME"

CHAKA
KHAN
The
New
Single
Produced
By
Scritti
Politti
And
Arif
Mardin
From
The
Forthcoming
Album
DESTINY



NEW & ACTIVE

WBEN add 39	KUBE 32-30	WGLY add
WKSE 33-29	KNBQ 39-33	WGY add
B94 deb 26	K104 37-30	WZYQ 33-31
B97 26-23	WTLQ 34-30	WGAN 36-31
B96 32-29	WSSX 28-25	Q101 38-35
WCZY deb 39	WNOK 39-35	WPFM 33-28
KIIS deb 35	KAMZ 20-17	WGLF 39-35
KMJK add	96X 27-24	WBWB deb 39
KS103 35-31	BJ105 31-27	KKLS 29-25
KMEL 21-16	94Z deb 29	KOZE 32-26
KPLZ 39-33	KTUX add	OK95 39-29

BLACK/URBAN CHART: 23



The Warner Bros. Records, Cassettes and Compact Discs - Management East, Ltd.
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R&R FRIDAY, JULY 25, 1986/65

Anubreaker from Prince

“ANOTHER LOVER WHOLENO HEAD”



Produced, Composed, Arranged And Performed By Prince And The New Power Generation • Warner Bros. Records Inc. • © 1988 Warner Bros. Records Inc.

From The Album Parade

Music From The Warner Bros. Motion Picture

“Under The Cherry Moon”

R C A R E C O R D S

WE'RE **READY TO IGNITE!**



GLENN JONES

His hit single

"Giving Myself To You" 7" PB-14395
12" PW-14396

BB **47** * R&R **26** * CB **44** *
#2 Most added R&R 7/4
#3 Breaker R&R 7/11
Sales Breakout
Cleveland/Atlanta

from his latest LP

"TAKE IT FROM ME" AFL1-5807

FIVE STAR

Their new single

"Can't Wait Another Minute." 7" PB-14421
12" PW-14422

Hot import forces early release
in U.S. from the brand new LP

"SILK & STEEL" AFL1-5901

Video available now.

Soon to be on tour in U.S.



RCA
Records and Cassettes

JAZZ

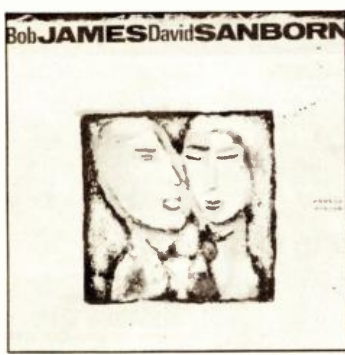
TOP 30

- JULY 25, 1986
1 BOB JAMES & DAVID SANBORN/Double Vision (WB)
2 JIMMY SMITH/Go For Whatcha Know (Blue Note)
3 MAKOTO OZONE/After (Columbia)
4 YELLOWJACKETS/Shades (MCA)
5 INDRAL LESMANA/For Earth & Heaven (Zebra/MCA)
6 SPYRO GYRA/Bratout (MCA)
7 SHADOWFAX/Too Far To Whisper (Windham Hill)
8 DAVE VALENTIN/Light Struck (GRP)
9 BILLY COBBHAM/Powerplay (GRP)
10 PHIL WOODS/Heaven (Black-Hawk)
11 MICHEL PETRUCCIANI TRIO/Panison (Blue Note)
12 WEATHER REPORT/This Is This (Columbia)
13 HANK CRAWFORD & JIMMY McGRUFF/Soul Survivors (Fantasy)
14 ALPHONSE MOUZON BAND/Back To Jazz (Pausa)
15 TOM GRANT/Take Me To Your Dream (Pausa)
16 BOBBY McFERRIN/Spontaneous Inventions (Blue Note)
17 FATTBURGER/One Of A Kind (Golden Boy Jazz/Optimism)
18 STAN GETZ/Noyage (Black-Hawk)
19 JOHN COLTRANE/Master Tapes (MCA)
20 SCOTT HENDERSON & TRIBAL TECH/Spears (Passport Jazz)
21 KEITH MacDONALD TRIO/Waiting (Landmark)
22 BOBBY SHEW/Sheshown (Pausa)
23 SPHERE/On Tour (Red/PS)
24 HENRY BUTLER/Frvin' Around (MCA)
25 MAYNARD FERGUSON/Body & Soul (Black-Hawk)
26 SCOTTY YOUNG/Outside In (Riza)
27 ABDULLAH IBRAHIM/Water From An Ancient Well (Black-Hawk)
28 GERRY MULLIGAN/SCOTT HAMILTON/Soft Lights & Sweet Music (Concord)
29 STEVE BACH/Holiday (Cafe)
30 MIKE METHENY/Day In-Night Out (MCA)

Black/Urban stations contributing to Jazz WKND/Hartford, Melrose McClear, KJCB/Lafayette, Horatio Handy, WYLD-FM/New Orleans, Del Spencer, WDMT/Cleveland, Dean-Dean Fuus.

NEW & ACTIVE

- T. LAVITZ "Storytime" (Passport Jazz) 16/6
Rotations: Heavy 1/0, Medium 6/3, Light 9/3, Extra Adds 0, Total Adds 6, WBFO, WFPL, WBBY, WHRO, WYPE, KJCB, Heavy, WNOP, Medium, WACR, KTJC, KMHD.
WILLIAM ACKERMAN "Coexisting With The Moon" (Windham Hill) 12/2
Rotations: Heavy 2/0, Medium 4/1, Light 5/0, Extra Adds 1, Total Adds 2, KMHO, WYPE, Heavy, WLOQ, KLCC, Medium, WBBY, WKSU, KUOP.
STEPS AHEAD "Magnetic" (Elektra) 11/5
Rotations: Heavy 2/1, Medium 4/2, Light 3/0, Extra Adds 2, Total Adds 5, WBFO, WBGO, KTCJ, WLVE, KFIM, Heavy, WNOP, Medium, WBBY, KXGO.
CHICO FREEMAN "Pied Piper" (Black-Hawk) 11/3
Rotations: Heavy 3/0, Medium 3/1, Light 4/1, Extra Adds 1, Total Adds 3, KERA, WFPL, KJZZ, Heavy, WCLK, KUHF, WDET, Medium, KLON, KXGO.
JESSICA WILLIAMS "Nothin' But The Truth" (Black-Hawk) 10/6
Rotations: Heavy 2/0, Medium 3/2, Light 5/4, Extra Adds 4, KUHF, WHRO, WNOP, WUSF, KLCC, KPXR, Heavy, WYRS, KJAZ, Medium, KCON.
BOB COOPER & SNOOKY YOUNG SEXTET "In A Melotone" (Contemporary/Fantasy) 10/4
Rotations: Heavy 2/0, Medium 3/2, Light 5/2, Extra Adds 0, Total Adds 4, KUHF, WYPE, KWMU, KPXR, Heavy, KADX, KLON, Medium, KANU.
TERRY GIBBS "Dream Band" (Contemporary/Fantasy) 10/1
Rotations: Heavy 5/1, Medium 2/0, Light 3/0, Extra Adds 0, Total Adds 1, KJAZ, Heavy, KANU, KADX, KLON, WYPE, Medium, WYRS, KCON.
RODNEY FRANKLIN "It Takes Two" (Columbia) 9/5
Rotations: Heavy 0/0, Medium 4/1, Light 2/1, Extra Adds 3, Total Adds 5, WCLK, WBEE, KBEM, WLVE, WAVE, Medium, WJZZ, KXGO, WKND.
TOM HARRELL "Play Of Light" (Black-Hawk) 9/3
Rotations: Heavy 3/0, Medium 4/2, Light 1/0, Extra Adds 1, Total Adds 3, WBGO, KJAZ, WUSF, Heavy, WYRS, KPULU, WHRO, Medium, WRTI, KUHF.



BOB JAMES & DAVID SANBORN "Double Vision" Jazz Chart: 1

MOST ADDED

- BOBBY McFERRIN (10)
HENRY BUTLER (8)
TOM GRANT (8)
T. LAVITZ (5)
MIKE METHENY (5)
ANDREAS VOLLENWEIDER (5)
JESSICA WILLIAMS (5)
SHEILA JORDAN "The Crossing" (Black-Hawk) 9/1
Rotations: Heavy 1/0, Medium 5/0, Light 3/1, Extra Adds 0, Total Adds 1, WFPL, Heavy, WJZZ, Medium, WBGO, WRTI, KERA, WBEE, WHRO.
FRANK POTENZA "Saud Dance" (TBA/Palo Alto) 9/0
Rotations: Heavy 2/0, Medium 6/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy: WAER, WLOQ, Medium: WEBR, KBEM, KKGO, KUOP, KPULU, WYPE.
WOODY HERMAN & HIS BIG BAND "50th Anniversary Tour" (Concord) 8/3
Rotations: Heavy 4/0, Medium 3/2, Light 0/0, Extra Adds 1, Total Adds 3, KADX, KKGO, WHRO, Heavy: WBGO, WYRS, KLON, KJAZ, Medium: KCON.
CHRIS BRUCEK & ANDY LAVERNE TRIO "See How It Feels" (Black-Hawk) 8/2
Rotations: Heavy 1/0, Medium 3/1, Light 4/1, Extra Adds 0, Total Adds 2, WHRO, KLSK, Heavy: WRTI, Medium: WBBY, WDET.
VIBRATION SOCIETY "Music Of Rabban Roland Kirk" (Stash) 8/0
Rotations: Heavy 4/0, Medium 4/0, Light 0/0, Extra Adds 0, Total Adds 0, Heavy: WBEE, KADX, WNUR, KWMU, Medium: WBGO, WRTI, WHRO, WYPE.
ANDREAS VOLLENWEIDER "Down To The Moon" (FM/CBS) 7/8
Rotations: Heavy 1/1, Medium 4/3, Light 1/1, Extra Adds 1, Total Adds 6, WEBR, WLOQ, WNOP, WBBY, KTCJ, WAVE, Medium: WCLC.
DOUBLE "Blue" (A&M) 7/2
Rotations: Heavy 2/0, Medium 4/2, Light 1/0, Extra Adds 0, Total Adds 2, KTCJ, KKGO, Heavy: WLOQ, KBEM, Medium: WYPE, KLSK.
MICHAEL MANNING "Unusual Weather" (Windham Hill) 7/2
Rotations: Heavy 1/0, Medium 1/0, Light 4/2, Extra Adds 0, Total Adds 2, WMOT, WDET, Heavy: WLOQ, Medium: KERA, KLCC.
KRONOS QUARTET "Music Of Bill Evans" (Landmark) 7/1
Rotations: Heavy 4/0, Medium 0/0, Light 2/0, Extra Adds 1, Total Adds 1, WBGO, Heavy: KJAZ, KPULU, KLCC, KPXR.
GROSSMAN/WALTON WILLIAMS/HIGGINS "Love Is The Thing" (Red/PS) 7/0
Rotations: Heavy 1/0, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WCLK, Medium: KUHF, KADX, KPULU, KCON.
JIM HALL TRIO "Jim Hall's Three" (Concord) 7/0
Rotations: Heavy 3/0, Medium 2/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: KWMU, KCON, KPXR, Medium: WJWM, WHRO.
JIMMY STEWART "The Touch" (Black-Hawk) 7/0
Rotations: Heavy 1/0, Medium 2/2, Light 3/1, Extra Adds 0, Total Adds 3, KADX, KJAZ, WYPE, Heavy: KLSK.
TITO PUENTE & HIS LATIN ENSEMBLE "Sensacion" (Concord) 8/2
Rotations: Heavy 2/0, Medium 1/0, Light 2/1, Extra Adds 1, Total Adds 2, KADX, KCON, Heavy: WBGO, KLON, Medium: KJAZ.

HOTTEST

- BOB JAMES & DAVID SANBORN (24)
JIMMY SMITH (18)
YELLOWJACKETS (18)
MAKOTO OZONE (14)
INDRAL LESMANA (10)
SHADOWFAX (10)
SPYRO GYRA (10)

REGIONALIZED ADDS & HOTS

Regionalized Adds & Hots grid with columns for EAST, SOUTH, WEST, and MIDWEST. Each column lists station call letters and program details for various jazz recordings.

49 Reporting Stations
46 Current Reports
KPLU/Tacoma-Seattle, WJZZ/Detroit, and WKSU/Kent called in frozen playlists this week.

COUNTRY

TOP 50

JULY 25, 1986

Three Weeks
Two Weeks
One Week

Three Weeks	Two Weeks	One Week	Artist	Title	Label
8	4	2	1	DON WILLIAMS/Heartbeat In The Darkness	(Capitol)
14	12	8	2	CONWAY TWITTY/Desperado Love	(WB)
12	8	6	3	T.G. SHEPPARD/Strong Heart	(Columbia)
9	5	4	4	PAKE McENTIRE/Savin' My Love	For You (RCA)
17	15	9	5	EDDY RAVEN/Sometimes A Lady	(RCA)
11	9	7	6	WAYLON JENNINGS/Will The Wolf Survive	(MCA)
20	16	10	7	HANK WILLIAMS JR./Country State Of Mind	(WB/Curb)
7	3	3	8	JOHN SCHNEIDER/You're The Last Thing I Needed	(MCA)
26	19	13	9	REBA McENTIRE/Little Rock	(MCA)
23	20	14	10	NITTY GRITTY DIRT BAND/Stand A Little Rain	(WB)
15	13	11	11	STATLER BROTHERS/Count On Me	(Mercury/Pg)
25	21	15	12	JOHN CONLEE/Got My Heart Set On You	(Columbia)
2	1	1	13	GEORGE STRAIT/Nobody In His Right Mind	(MCA)
27	23	17	14	RONNIE MILSAP/In Love	(RCA)
21	18	16	15	RICKY SKAGGS/I've Got A New Heartache	(Epic)
24	22	20	16	MERLE HAGGARD/A Friend In California	(Epic)
1	2	5	17	JUDDS/Rockin' With The Rhythm Of The Rain	(RCA/Curb)
29	24	21	18	NICOLETTE LARSON with STEVE WARINER/That's How You Know...	(MCA)
30	25	22	19	GIRLS NEXT DOOR/Slow Boat To China	(MTM)
16	14	12	20	MICHAEL MARTIN MURPHEY/Rollin' Nowhere	(WB)
36	29	25	21	FORESTER SISTERS/Lonely Alone	(WB)
43	31	26	22	DWIGHT YOAKAM/Guitars, Cadillac, Etc.	(Reprise/WB)
44	34	30	23	JANIE FRICKIE/Always Have Always Will	(Columbia)
4	10	18	24	RANDY TRAVIS/On The Other Hand	(WB)
—	38	32	25	EDDIE RABBITT & JUICE NEWTON/Both To Each Other	(RCA)
38	32	29	26	KEITH WHITLEY/Ten Feet Away	(RCA)
—	43	35	27	TANYA TUCKER/Just Another Love	(Capitol)
32	30	28	28	JOHNNY PAYCHECK/Old Violin	(Mercury/Pg)
35	33	31	29	CARL PERKINS/Birth Of Rock And Roll	(America Smash/Pg)
41	35	33	30	LACY J. DALTON/Working Class Man	(Columbia)
6	7	19	31	T. GRAHAM BROWN/I Wish That I Could Hurt...	(Capitol)
—	39	36	32	SYLVIA/Nothin' Ventured Nothin' Gained	(RCA)
46	40	37	33	CRYSTAL GAYLE/Cry	(WB)
—	47	38	34	STEVE EARLE/Guitar Town	(MCA)
—	49	40	35	OAK RIDGE BOYS/You Made A Rock Of A Rolling Stone	(MCA)
50	45	39	36	ROSANNE CASH/Second To No One	(Columbia)
3	6	23	37	LOUISE MANDRELL/I Wanna Hear It From Your Lips	(RCA)
—	48	45	38	RONNIE McDOWELL/All Tied Up	(MCA/Curb)
10	17	27	39	EXILE/It'll Be Me	(Epic)
—	—	44	40	JUDY RODMAN/Int'l I Met You	(MTM)
42	36	34	41	GARY MORRIS/Honeycomb	(WB)
—	—	44	42	VINCE GILL/With You	(RCA)
—	—	48	43	SCHUYLER, KNOBLOCH & OVERSTREET/You Can't Stop Love	(MTM)
—	48	45	44	KENDALLS/Too Late	(MCA/Curb)
5	11	24	45	KATHY MATTEA/Love At The Five & Dime	(Mercury/Pg)
DEBUT	—	—	46	MICKEY GILLEY/Doo-Wah Days	(Epic)
DEBUT	—	—	47	SWEETHEARTS OF THE RODEO/Since I Found You	(Columbia)
DEBUT	—	—	48	DOBIE GRAY/The Dark Side Of Town	(Capitol)
DEBUT	—	—	49	EARL THOMAS CONLEY & ANITA POINTER/Too Many Times	(RCA)
—	—	49	50	GENE WATSON/Bottle Of Tears	(Epic)

Total Reports/Adds	Heavy	Medium	Light
160/2	139	19	2
161/1	112	44	5
150/0	120	30	0
154/2	116	28	10
158/0	99	55	4
150/0	111	27	12
154/2	94	54	6
144/0	111	23	10
160/0	64	91	5
159/2	61	93	5
146/1	88	47	11
156/0	63	85	8
138/0	95	30	13
161/1	37	115	9
139/0	60	68	11
142/0	49	81	12
138/0	93	30	15
154/4	24	106	24
150/4	38	83	29
126/0	60	53	13
156/5	16	107	33
147/8	17	90	40
136/11	13	90	33
98/0	44	32	22
146/11	9	83	54
138/5	9	92	37
145/27	4	77	64
99/1	27	52	20
119/4	15	67	37
122/8	7	76	39
83/0	27	41	15
126/18	2	69	55
131/38	6	44	81
121/16	5	59	57
121/18	3	61	57
124/27	1	57	66
103/9	4	60	39
72/0	23	29	20
109/35	3	35	71
52/0	18	20	14
90/18	2	37	51
69/1	9	37	23
85/15	1	37	47
70/3	2	36	32
57/0	16	21	20
76/35	1	18	57
67/27	2	14	51
56/10	2	21	33
59/40	0	11	48
42/3	0	25	17

MOST ADDED

- E.T. CONLEY & A. POINTER (40)
- CRYSTAL GAYLE (38)
- MICKEY GILLEY (35)
- EXILE (35)
- ROSANNE CASH (27)
- SWEETHEARTS OF THE RODEO (27)
- TANYA TUCKER (27)
- SOUTHERN PACIFIC (23)
- LEE GREENWOOD (22)

HOTTEST

- DON WILLIAMS (59)
- JUDDS (56)
- GEORGE STRAIT (51)
- JOHN SCHNEIDER (48)
- HANK WILLIAMS (46)
- PAKE McENTIRE (41)
- CONWAY TWITTY (37)
- WAYLON JENNINGS (32)
- STATLER BROTHERS (30)
- T.G. SHEPPARD (29)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

CRYSTAL GAYLE
Cry (WB)

On 81% of reporting stations. Rotations: Heavy 6, Medium 44, Light 81, Total Adds 38 including WPTA, WTCR, WXTU, WUSY, KLLL, WSM, WQDR, WSLR, WONE, WFMS, WKLC, KIOV, KTFK, KFDI, KUUY, KFRE, KQIL, KRAK, KSAN, KGA, KIIM. Moves 43-33 on the Country chart.

EXILE
It'll Be Me (Epic)

On 68% of reporting stations. Rotations: Heavy 3, Medium 35, Light 71, Total Adds 35 including WGNA, WOKG, WDSY, WIXY, KRRV, WYNK, WVMI, KPLX, WDXE, WAMZ, WQDR, WUBE, WKKQ, WFMS, KFKF, WIL, KWEN, KGH, KUUY, KKCS, KFRE, KUPL, KOLO, KMPS, KIGO. Moves 47-39 on the Country chart.

"CRY"
(7-2489)

The Fastest Breaker In
CRYSTAL GAYLE'S Career!

From Her Soon-To-Be-Released Album
"STRAIGHT TO THE HEART"



Chart: 33

COUNTRY BREAKERS

The New Tradition



FULL-SERVICE AC

TOP 20

Rank	Weeks	Title	Artist
1	1	PETER CETERA/Glory Of Love (Full Moon/WB)	
2	2	JEFFREY OSBORNE/You Should Be Mine (A&M)	
3	5	MIAMI SOUND MACHINE/Words Get In The Way (Epic)	
4	3	MOODY BLUES/Your Wildest Dreams (Polydor/PG)	
5	6	DOUBLE/The Captain Of Her Heart (A&M)	
6	4	DAVID FOSTER & OLIVIA NEWTON-JOHN/The Best Of Me (Atlantic)	
7	11	BILLY JOEL/Modern Woman (Epic)	
8	9	GENESIS/Invisible Touch (Atlantic)	
9	11	GORDON LIGHTFOOT/Anything For Love (WB)	
10	12	ROD STEWART/Love Touch (WB)	
11	7	BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	
12	18	LIONEL BICHIE/Dancing On The Ceiling (Motown)	
13	16	MIKE & THE MECHANICS/Taken In (Atlantic)	
14	6	HOWARD JONES/No One Is To Blame (Elostra)	
15	17	JACKSON BROWNE/In The Shape Of A Heart (Asylum)	
16	10	CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS)	
17	10	SADE/Is It A Crime? (Portrait/CBS)	
18	14	MICHAEL McDONALD/Sweet Freedom (MCA)	
19	10	JAMES TAYLOR/That's Why I'm Here (Columbia)	
20	5	NEIL DIAMOND/Headed For The Future (Columbia)	

JULY 25, 1986

Total Reports/Adds	Heavy	Medium	Light
44/0	43	1	0
45/3	35	8	2
42/5	30	7	5
37/0	26	9	2
38/1	26	11	1
35/0	28	5	2
31/0	22	9	0
29/0	20	9	0
39/4	8	23	8
27/1	18	6	3
30/0	9	18	3
29/7	5	19	5
31/5	9	15	7
27/0	10	13	4
21/0	13	7	1
28/9	5	12	11
24/2	5	13	6
25/3	6	14	5
20/0	6	11	3
21/0	8	10	3

MOST ADDED

HUEY LEWIS & THE NEWS (18)
CARL ANDERSON & GLORIA LORING (8)
EL DEBARGE (8)
SHEENA EASTON (8)
BILLY OCEAN (8)

HOTTEST

PETER CETERA (37)
JEFFREY OSBORNE (24)
MIAMI SOUND MACHINE (28)
DAVID FOSTER & OLIVIA NEWTON-JOHN (17)
DOUBLE (16)
GENESIS (16)

BREAKERS

CARL ANDERSON & GLORIA LORING Friends And Lovers (Carrere/CBS)

61% of our reporters on it. Rotations: Heavy 5, Medium 12, Light 11, Total Adds 9, WWKB, WPRO, WTMJ, KFMB, KJR, WIBC, WIBA, WMTR, KYJC. Debuts at number 16 on the Full-Service chart.

MICHAEL McDONALD Sweet Freedom (MCA)

54% of our reporters on it. Rotations: Heavy 6, Medium 14, Light 5, Total Adds 3, WDBO, WBT, KBOI. Moves 19-18 on the Full-Service chart.

SADE

Is It A Crime? (Portrait/CBS)

52% of our reporters on it. Rotations: Heavy 5, Medium 13, Light 6, Total Adds 2, KOY, WRVA. Moves 20-17 on the Full-Service chart.

NEW & ACTIVE

JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 21/8
Rotations: Heavy 13/0, Medium 7/0, Light 1/0, Total Adds 0. Heavy: WFBR, WSB, KJR, WCHS, WGOW, WWNR, WPOE, WTKO, WSTU, WASK, KFOD, KYJC, KVEC. Medium: WTVN, WHBC, WSPD, KUGN, KSL, WMTR, WJBC.

BERLIN "Take My Breath Away" (Columbia) 20/4
Rotations: Heavy 3/0, Medium 11/1, Light 8/3, Total Adds 4, KJR, WCC, WHBC, WWNR, Heavy: WOL, KTWQ, KYJC. Rotations: Heavy 0, Medium 10/1, Light 7/1, Total Adds 2, KOB, WSTU. Medium including WISN, WTMJ, KFMB, WELI, WPOE, WSPD, KSL, WWNR, WPOE. Light including WCC, WCHS, WMTR, WJBC, WASK, KFOD.

BANGLES "If She Knew What She Wants" (Columbia) 10/2
Rotations: Heavy 1/0, Medium 13/2, Light 4/0, Total Adds 2, KJR, KTWQ. Heavy: WTKO. Medium including WTVN, KFMB, WCHS, WTC, WHBC, WBSA, WSPD, KSL, WPOE, WASK, KYJC.

MONKEES "That Was Then, This Is Now" (Arista) 17/2
Rotations: Heavy 0, Medium 10/1, Light 7/1, Total Adds 2, KOB, WSTU. Medium including WISN, WTMJ, KFMB, WELI, WPOE, WSPD, KSL, WWNR, WPOE. Light including WCC, WCHS, WMTR, WJBC, WASK, KFOD.

MADONNA "Papa Don't Preach" (Sire/WB) 17/2
Rotations: Heavy 7/1, Medium 7/0, Light 3/1, Total Adds 2, SKPRC, KFOD. Heavy including WFBR, WCC, WELI, WMTR, WSTU, WCL. Medium: KJR, WCHS, WHAS, WSPD, WWNR, WTKO, KYJC.

STEVE WINWOOD "Higher Love" (Island/WB)
Rotations: Heavy 0, Medium 12/4, Light 4/2, Total Adds 6, KOY, KJR, WHAS, WRVA, WSPD, WCL. Medium including WWKB, WCHS, WHBC, WWNR, WMTR, WSTU, KTWQ, KYJC. Light including WBA, WTKO.

LIMAHAI "Love In Your Eyes" (EMI America) 14/1
Rotations: Heavy 1/0, Medium 5/0, Light 8/1, Total Adds 1, KFMB. Heavy: WHBY. Medium: WFBR, KUGN, WPOE, KYJC, KVEC.

BILLY OCEAN "Love Zone" (Jive/Arista) 12/8
Rotations: Heavy 0, Medium 7/4, Light 5/4, Total Adds 8, WFBR, KJR, WGY, WWNR, WTKO, WMTR, KYJC, KVEC. Medium including KUGN, KSL, KTWQ. Light including WGBR.

BRUCE HORNBY & THE RANGE "Every Little Kiss" (RCA) 12/0
Rotations: Heavy 0, Medium 10, Light 5/0, Total Adds 0, Medium: WCCO, WGY, WPOE, WMTR, WCL, KTWQ, KYJC. Light: KHOW, WHBC, KBOI, WWNR, WTKO.

SHEENA EASTON "So Far So Good" (EMI America) 11/6
Rotations: Heavy 0, Medium 4/3, Light 7/5, Total Adds 8, WFBR, KFMB, WWNR, WPOE, WTKO, KFOD, KTWQ, KVEC. Medium including KSL. Light including WCCO, WJBC.

LARRY CARLTON "Smiles And Smiles To Go" (MCA) 11/2
Rotations: Heavy 1/0, Medium 8/0, Light 4/2, Total Adds 2, WTMJ, KYJC. Heavy: WHBY. Medium: WFBR, WSN, KUGN, KSL, WJBC, KVEC.

HUEY LEWIS & THE NEWS "Stuck With You" (Chrysalis) 10/10
Rotations: Heavy 0, Medium 6/8, Light 4/4, Total Adds 10, WFBR, WCC, WGY, WBA, KUGN, WMTR, WGBR, WSTU, WJBC, KYJC.

GRAHAM NASH "Bad Eyes" (Atlantic) 10/2
Rotations: Heavy 2/0, Medium 8/1, Light 8/1, Total Adds 2, WSPD, KYJC. Heavy: WHBY, KTWQ. Medium including WCCO, KUGN, WPOE, WJBC, KVEC.

WHITNEY HOUSTON "All At Once" (Arista) 10/1
Rotations: Heavy 2/0, Medium 8/1, Light 2/0, Total Adds 1, KSL. Heavy: WELI, WGY. Medium including WPRO, KHOW, WTR, KUGN, KVEC.

EL DEBARGE "Love Always" (Gordy/Motown) 9/9
Rotations: Heavy 0, Medium 5/5, Light 4/4, Total Adds 9, WFBR, WCCO, WELI, WHBY, KUGN, KSL, WGBR, KYJC, KVEC.

MARY JANE GIRLS "Walk Like A Man" (Motown) 9/1
Rotations: Heavy 0, Medium 1/0, Light 8/1, Total Adds 1, WSPD. Medium: WFBR. Light including WCCO, WWNR, WPOE, WMTR, WGBR, WSTU, KYJC.

MICHAEL SEMBELLO "Wonder Where You Are" (A&M) 9/0
Rotations: Heavy 0, Medium 3/0, Light 6/0, Total Adds 0, Medium: WCCO, WPOE, KTWQ. Light: WTKO, WMTR, WGBR, WSTU, WASK, KYJC.

WHAMI "The Edge Of Heaven" (Columbia) 8/3
Rotations: Heavy 0, Medium 2/0, Light 8/3, Total Adds 3, WSPD, WWNR, KYJC. Medium: WMTR, WSTU. Light including KHOW, WCC, WTKO.

SIGNIFICANT ACTION

RONNIE MILSAP "In Love" (RCA) 7/2
Rotations: Heavy 0, Medium 3/0, Light 4/2, Total Adds 2, WSN, WTMJ. Medium: WCCO, WHBY, KVEC. Light including WGBR, WJBC.

BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 7/0
Rotations: Heavy 1/0, Medium 3/0, Light 3/0, Total Adds 0, Heavy: WJBC. Medium: WPOE, KTWQ, KYJC. Light: WCHS, WTKO, WSTU.

JOHN MARTIN "Lonely Love" (Island) 6/2
Rotations: Heavy 0, Medium 3/0, Light 3/2, Total Adds 2, WCCO, WHBY. Medium: KUGN, WPOE, KVEC. Light including WGBR.

ROSIE VELA "Magic Smile" (A&M) 6/0
Rotations: Heavy 0, Medium 4/0, Light 2/0, Total Adds 0, Medium: WCCO, KUGN, WPOE, KTWQ. Light: WGBR, KYJC.

GEORGE BENSON "Kisses In The Moonlight" (WB) 5/5
Rotations: Heavy 0, Medium 2/2, Light 3/3, Total Adds 5, WCCO, KFMB, WHBY, KSL, WGBR.

PATTI LABELLE "Dr. People" (MCA) 5/0
Rotations: Heavy 0, Medium 2/0, Light 3/0, Total Adds 0, Medium: WHBY, KYJC. Light: WTKO, WMTR, WSTU.

BELINDA CARLISLE "Mad About You" (IRS/MCA) 4/2
Rotations: Heavy 0, Medium 2/0, Light 2/2, Total Adds 2, WSTU, WCL. Medium: WWKB, WHAS.

ANITA BAKER "Sweet Love" (Elostra) 4/2
Rotations: Heavy 0, Medium 2/1, Light 2/1, Total Adds 2, KFMB, WWNR. Medium including KVEC. Light including WSTU.

PHILIP BAILEY "Echo My Heart" (Columbia) 4/0
Rotations: Heavy 0, Medium 3/0, Light 1/0, Total Adds 0, Medium: WCCO, WHBY, KTWQ. Light: WPOE.

BANANARAMA "Venus" (London/PolyGram) 4/0
Rotations: Heavy 0, Medium 1/0, Light 3/0, Total Adds 0, Medium: WFBR. Light: KHOW, WWNR, WMTR.

STARBUCK "Before I Go" (Dune/RCA) 3/1
Rotations: Heavy 0, Medium 0, Light 3/1, Total Adds 1, WWNR. Light including WBA, WMTR.

QUEEN "A Kind Of Magic" (Capitol) 3/1
Rotations: Heavy 0, Medium 0, Light 3/1, Total Adds 1, WWNR. Light including WTKO, WMTR.

LAMARCA "When You Question Love" (Scotti Bros./CBS) 3/0
Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: WPOE. Light: WCCO, WGBR.

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 3/0
Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WWNR, KVEC. Light: WSTU.

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ADULT CONTEMPORARY

BREAKERS

BILLY OCEAN

Love Zone (Jive/Arista)

70% of our reporters on it. Rotations: Heavy 3, Medium 42, Light 28, Total Adds 26 Including WSNY, KS94, KKLT, KHYL, B100, KEZR, KEY103, U102, WRKA. Debuts at number 21 on the AC chart.

HUEY LEWIS & THE NEWS

Stuck With You (Chrysalis)

61% of our reporters on it. Rotations: Heavy 0, Medium 20, Light 43, Total Adds 63 Including WHTX, WSB-FM, 2WD, W101, WARM98, WSNY, WMYX, KYKY, B100, K101, KEZR. Debuts at number 24 on the AC chart.

KEEP IT DARK

Dreamer (Elektra)

51% of our reporters on it. Rotations: Heavy 1, Medium 27, Light 25, Total Adds 10 Including WNIC, KHYL, WFSM, KEY103, WING, WTRX. Debuts at number 30 on the AC chart.

NEW & ACTIVE

BANANARAMA "Venes" (London/PolyGram) 46/6

Rotations: Heavy 3/0, Medium 25/1, Light 18/5, Total Adds 6, WSNH, KEY103, WXTX, 3WM, WKYX, WXUS Heavy, WEIM, WMPA, KALE. Medium including KVIL, 2WD, WAEB, V100, WKYE, K108, WFSL, WAVE, KGMG, WMMJ, WGLL

MICHAEL SENNELLO "Wonder Where You Are" (A&M) 45/5

Rotations: Heavy 1/0, Medium 18/0, Light 28/5, Total Adds 5, K108, WING, KWFM, WAGE, I94 Heavy, WCHV. Medium including WFL, KDKJ, WEIM, WKNE, WSKI, WTKY, WMTFM, WXUS, WJON, WBOW, K99, KALE

STARSHIP "Before I Go" (Gross/RCA) 41/4

Rotations: Heavy 1/0, Medium 15/0, Light 25/4, Total Adds 4, K104, KDKJ, WEIM, I94 Heavy, KQSW, Medium, WAEB, WKYE, WFL, WMMJ, WMMJ, WGLL, WSKI, WSKY, WCKO, WCHV, WEIZ, KTYL, WBOW, KKLY, KALE

MARY JANE GIRLS "Walk Like A Man" (Motown) 37/2

Rotations: Heavy 1/0, Medium 18/1, Light 18/1, Total Adds 2, U102, WTKY Heavy, KALE, Medium including WKYE, K108, WFL, WEIM, WKNE, WSKI, WQHQ, WMPA, WCKO, WCHV, WEIZ, WQSV, WORG, WAEV, WMTFM, I94, WJON

BRUCE HORNBSBY & THE RANGE "Every Little Kiss" (RCA) 35/3

Rotations: Heavy 4/0, Medium 20/1, Light 11/2, Total Adds 3, KEY103, WFSL, WMMJ Heavy, WEIM, KTYL, KQSW, KALE. Medium including KDKJ, KWFM, WKNE, WSKI, WSKY, WCKO, WAHR, WAGE, WZLO, WMTFM, I94, WJON

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 PETER CETERA	98/0	90	8	0
2 MIAMI SOUND MACHINE	101/3	85	14	2
3 ROD STEWART	101/1	87	11	3
4 JEFFREY OSBORNE	103/2	77	21	5
5 GENESIS	94/0	84	7	3
6 DOUBLE	98/3	74	19	5
7 JACKSON BROWNE	95/0	66	26	3
8 MICHAEL McDONALD	94/5	48	40	6
9 LIONEL RICHIE	98/3	36	54	8
10 MIKE & THE MECHANICS	89/4	37	44	8
11 CARL ANDERSON & GLORIA LORING	92/13	32	48	12
12 MOODY BLUES	77/1	29	37	11
13 MADONNA	78/3	31	42	5
14 STEVE WINWOOD	85/5	25	50	10
15 GORDON LIGHTFOOT	82/6	24	47	11
16 BERLIN	75/13	18	43	14
17 BILLY JOEL	67/0	21	37	9
18 MONKEES	79/7	5	50	24
19 DAVID FOSTER & OLIVIA NEWTON-JOHN	58/0	16	29	13
20 BILLY OCEAN	52/0	6	32	14
21 BILLY OCEAN	73/26	3	42	28
22 ANITA BAKER	68/13	8	44	16
23 HOWARD JONES	46/0	7	27	12
24 HUEY LEWIS & THE NEWS	63/63	0	20	43
25 WHAM!	58/3	9	30	19
26 WHITNEY HOUSTON	25/2	10	13	2
27 LARRY CARLTON	55/4	4	32	19
28 BOB SEGER	40/0	6	30	4
29 SADE	45/2	8	28	9
30 KEEP IT DARK	53/10	1	27	25

MOST ADDED

- HUEY LEWIS & THE NEWS (83)
- EL DeBARGE (38)
- BILLY OCEAN (28)
- THOMPSON TWINS (25)
- DARYL HALL (23)
- CARL ANDERSON & GLORIA LORING (13)
- ANITA BAKER (13)
- BERLIN (13)
- PAUL McCARTNEY (13)
- GEORGE BENSON (12)
- ROSIE VELA (12)

HOTTEST

- PETER CETERA (71)
- GENESIS (61)
- ROD STEWART (61)
- JEFFREY OSBORNE (47)
- MIAMI SOUND MACHINE (44)
- DOUBLE (43)
- JACKSON BROWNE (33)
- CARL ANDERSON & GLORIA LORING (21)
- MICHAEL McDONALD (18)
- LIONEL RICHIE (15)

BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 34/6

Rotations: Heavy 1/0, Medium 12/0, Light 21/5, Total Adds 6, WKGW, WING, KQ99, KDKJ, WSKY, KMGQ. Heavy: KALE, Medium: V100, WKYE, K104, WEIM, WGLL, WCHV, KRLB, WAEV, KTYL, I94, WJON, KKLY.

ROSIE VELA "Magic Smile" (A&M) 33/12

Rotations: Heavy 0, Medium 4/0, Light 28/12, Total Adds 12, WKYE, WKGW, KEY103, WFSL, K104, KQ99, WTRX, KDKJ, WEIM, WMPA, WFFX, WBOW, Medium: WKNE, WCKO, KTYL, WJON.

EL DeBARGE "Love Always" (Gordy/Motown) 30/30

Rotations: Heavy 0, Medium 4/0, Light 26/12, Total Adds 30 including WNIC, KGW, WJDX, KELT, WFL, WTRX, WMMJ, KWAV, KGMG, WEIM, WQHQ, WSKY, WCKO, WCHV, WAGE, WKYX, WAEV, WZLO, KTYL, WMTFM.

THOMPSON TWINS "Nothing In Common" (Arista) 28/25

Rotations: Heavy 0, Medium 4/4, Light 22/21, Total Adds 25 including B100, WJDX, WAVE, WING, WMMJ, KWAV, WMMJ, WMPA, WSKY, WCKO, WCHV, WORG, WKYX, WFFX, KTYL, I94.

WHITNEY HOUSTON "All At Once" (Arista) 26/2

Rotations: Heavy 10/1, Medium 13/1, Light 15/1, Total Adds 2, LOVE94, KKLA. Heavy including WPX, 2WD, WLLT, KLSI, KUDL, KYKY, KKLT, K101, KELT. Medium including WARM98, WLTF, WMAJ, KHTL, B100, WEIZ, WTRX, WEHS.

SIGNIFICANT ACTION

DARYL HALL "Dreamtime" (RCA) 23/23

Rotations: Heavy 0, Medium 6/6, Light 17/17, Total Adds 23 including 2WD, WAEB, WFSM, WKYE, WXTX, WIVY, KELT, WAVE, WMMJ, K104, WTRX, WEIM, WQHQ, WMPA, WSKY, WCKO, WCHV, WORG, KTYL, WBOW.

SHEENA EASTON "So Far So Good" (EMI America) 21/7

Rotations: Heavy 0, Medium 8/1, Light 15/6, Total Adds 7, KOST, K108, KWAV, KGMG, WEIM, WMTFM, WJON. Medium including WPX, WKNE, WQHQ, WCKO, KALE. Light including WMMJ, WSKY, WEIZ, WFL, WFFX, I94.

GAVIN CHRISTOPHER "One Step Closer To You" (Meridian) 19/0

Rotations: Heavy 0, Medium 10/0, Light 9/0, Total Adds 0, Medium: KGW, WFSM, KWFM, WGLL, WSKI, WMPA, WFFX, I94, KMGQ, KALE. Light: KKLT, B100, WAVE, WTRX, WCKO, WKYX, WZLO, KTYL, KKLY.

NICK JAMESON "Weatherman" (Motown) 18/6

Rotations: Heavy 0, Medium 1/0, Light 17/6, Total Adds 6, WFL, WMMJ, WEIM, WORG, I94, KKLY. Medium: KALE. Light: WFL, WMMJ, WSKY, WCKO, WEIZ, WAEV, WZLO, WFFX, KTYL, KFSB.

BELINDA CARLISLE "Mad About You" (IRS/RCA) 18/2

Rotations: Heavy 3/0, Medium 11/1, Light 4/1, Total Adds 2, WAVE, WING. Heavy: KQ99, WMMJ, KRLB. Medium including KVIL, 2WD, WLTF, KYKY, KEY103, WMMJ, WMPA, WZLO, WFFX, KALE.

JOHN MARTYN "Lonely Love" (Island) 16/0

Rotations: Heavy 0, Medium 2/0, Light 14/0, Total Adds 0, Medium: KFM, WEIM. Light: WAVE, WSKI, WCKO, WKYX, WZLO, KTYL, WMTFM, KFSB, WOLLS, WJON, WBOW, KKLY, KQSW, KALE.

PATTI LABELLE "Oh, People" (MCA) 15/0

Rotations: Heavy 0, Medium 8/0, Light 9/8, Total Adds 8, KEZR, WAEB, K104, WEIM, WAEV, WZLO, KTYL, KQSW. Medium: WPX, WHTX, WMMJ, WGLL, KKLY, KALE. Light including WSKY.

RONNIE MILSAP "In Love" (RCA) 15/5

Rotations: Heavy 0, Medium 2/0, Light 12/5, Total Adds 5, WKYE, WEIM, WKNE, KRLB, WMTFM. Medium: WGLL, WAHR, KALE. Light including WAEB, WQSV, WAGE, WORG, WZLO, WJON, WBOW.

PAUL McCARTNEY "Press" (Capitol) 13/13

Rotations: Heavy 0, Medium 0, Light 13/13, Total Adds 13, WSTF, WAVE, KGMG, KWFM, WEIM, WQHQ, KRLB, WORG, WZLO, WFFX, KTYL, KQSW, KALE.

GEORGE BENSON "Kisses In The Moonlight" (WB) 12/12

Rotations: Heavy 0, Medium 3/3, Light 9/9, Total Adds 12, WPX, WARM98, KOST, WAVE, KKLA, KGMG, WSKY, WORG, KKLY, KQSW, KMGQ, KALE.

LIMAH! "Love In Your Eyes" (EMI America) 12/0

Rotations: Heavy 0, Medium 5/0, Light 7/0, Total Adds 0, Medium: KOST, WEIM, WKNE, WJON, KMGQ. Light: B100, WEIZ, WQSV, WKYX, WAEV, KKLY, KQSW.

JOHN COUGAR ELLENBAMP "Rumbeesat" (Riva/PolyGram) 9/1

Rotations: Heavy 1/0, Medium 5/0, Light 3/1, Total Adds 1, KQ99. Heavy: WGLL. Medium: KVIL, WKYE, WCKO, WFFX, KALE.

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AOR ALBUMS

160 Reports			JULY 25, 1986		Total Reports/Adds	Power	Heavy	Medium
Time	Rank	Last						
Weeks	Weeks	Weeks						
1	1	1	1	GENESIS/Invisible Touch (Atlantic)	159+/2	41-	139+	20+
3	2	2	2	STEVE WINWOOD/Back In The High Life (Island)	159+/1	69-	153+	6-
2	3	3	3	PETER GABRIEL/So (Geffen)	154=/0	39-	131+	23-
5	4	4	4	VAN HALEN/5150 (WB)	128-/0	48+	106=	20=
6	5	5	5	DAVID LEE ROTH/Eat 'Em And Smile (WB)	130+/2	27+	86+	39-
7	6	6	6	EURHYTHMICS/Revenge (RCA)	149+/4	29+	94+	53-
4	4	5	7	FIXX/Walkabout (MCA)	136-/0	22-	88-	43+
9	8	8	8	BOB SEGER & THE SILVER.../Like A Rock (Capitol)	127-/0	8-	75-	49-
10	9	9	9	38 SPECIAL/Strength In Numbers (A&M)	125-/0	30=	85=	39-
16	13	13	10	BIG COUNTRY/The Saer (Mercury/Pg)	141-/1	17-	66+	69-
20	14	14	11	JOHN C. MELLENCAMP/Scarecrow (Riva/Pg)	119-/0	26+	89+	30-
8	11	11	12	MOODY BLUES/The Other Side Of Life (Polydor/Pg)	126-/1	15-	62-	62-
11	12	13	13	RUTHLESS PEOPLE/Soundtrack (Epic)	121-/4	16=	70+	45-
7	9	10	14	JOURNEY/Raised On Radio (Columbia)	96-/0	18-	65-	28+
20	16	16	15	TOM COCHRANE & RED RIDER/Tom Cochrane & Red Rider (Capitol)	126-/2	3-	45+	71-
17	17	17	16	GTR/GTR (Arista)	118=/7	12+	37-	72+
6	7	15	17	EMERSON, LAKE & POWELL/Emerson, Lake & Powell (Polydor/Pg)	97-/2	18-	51-	40+
18	18	18	18	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	114-/3	7-	43=	64-
DEBUT	19	19	21	NEIL YOUNG/Landing On Water (Geffen)	127/19	3	20	101
23	20	20	22	ZZ TOP/Afterburner (WB)	95+/5	11=	48+	44-
15	15	19	21	ROD STEWART/Rod Stewart (WB)	102-/1	4-	32-	67+
34	21	21	22	BOB DYLAN/Knocked Out Loaded (Columbia)	106+/35	3+	15+	84+
DEBUT	23	23	25	VAN MORRISON/No Guru, No Method, No Teacher (Mercury/Pg)	96/14	2	15	67
32	22	22	24	GLASS TIGER/The Thin Red Line (Manhattan)	97+/9	3+	18+	68+
26	25	25	25	JOAN ARMATRADING/Sleight Of Hand (A&M)	90-/2	2-	24=	54-
24	24	26	26	CALL/Reconciled (Elektra)	81-/2	4+	17+	50-
37	24	27	27	KIM MITCHELL/Shakin' Like A Human Being (Atlantic)	86+/4	0-	16+	59+
36	25	27	28	ALVIN LEE/Detroit Diesel (21/Atco)	92+/17	0=	9+	64+
31	31	31	29	MODELS/Out Of Mind Out Of Sight (Geffen)	83+/7	0-	13+	56-
30	30	30	30	DANNY WILDE/The Boyfriend (Island)	68-/1	7+	22+	39-
12	16	22	31	TOP GUN/Soundtrack (Columbia)	59-/3	10=	28-	29-
14	21	24	32	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	64-/6	2-	27-	33+
28	28	33	33	HONEYMOON SUITE/The Big Prize (WB)	73-/5	1-	18-	48=
13	19	21	34	ICEHOUSE/Measure For Measure (Chrysalis)	63-/1	2-	22-	30-
23	23	35	35	ABOUT LAST NIGHT/Soundtrack (EMI America)	72-/3	0-	18-	47-
22	27	27	36	AC/DC/Who Made Who (Atlantic)	62-/2	3=	15-	38-
36	36	35	37	JEAN BEAUVOIR/Drums Along The Mohawk (Columbia)	73-/3	1=	4-	48+
29	38	38	38	AMERICAN ANTHEM/Soundtrack (Atlantic)	44-/2	2+	18+	21-
40	40	40	39	ROB JUNGKLAS/Closer To The Flame (Manhattan)	59+/5	3-	12+	29-
39	39	39	40	BEAT FARMERS/Van Go (MCA/Curb)	57-/3	1+	7+	35-

BREAKERS

NEIL YOUNG
Landing On Water (Geffen)
79% of our reporters on it.

BOB DYLAN
Knocked Out Loaded (Columbia)
66% of our reporters on it.

GLASS TIGER **VAN MORRISON**
Thin Red Line (Manhattan) No Guru, No Method, No Teacher (Mercury/Pg)
61% of our reporters on it. 60% of our reporters on it.

NEW & ACTIVE

QUIET RIOT "OR III" (Pasha/CBS) 61/5 (57/9)

Adds: KTXQ, WYFN, WCCC, KRKE, WKLT, Heavy 4: WXRK, KRIX, KTAL, KWHL, Medium 37 including WYYY, WHJY, WRIF, KSHE, KUPD, KGB, KOMA, KISW, WHEB, WEZX.

SMITHERENS "Especially For You" (Enigma) 49/2 (48/3)

Adds: WYSP, KGRD, Powers 1: Heavy 8: WBCN, WHEM, 91X, WHFS, WOUR, KTYD, Medium 31 including WXRT, KBCC, WKCN, WHEB, WPDH, KLBJ, WTUE, KILQ, KZEL, KDJK.

DOKKEN "Under Lock And Key" (Elektra) 47/7 (42/8)

Adds: WQFM, KBPI, WTPA, WCCC, WPDH, WQMF, KZOO, Heavy 2: KISS, KILQ, Medium 37 including WXRK, WHJY, KSRR, KQRS, KGB, KOMA, WPKX, WHEB.

DAVID & DAVID "Boomtown" (A&M) 46/21 (25/15)

Adds including WYYY, KSRR, WSHE, WLUP, KROR, WHEB, WOUR, WRUF, Heavy 1: WIZN, Medium 29 including WLVO, KBCO, KLOS, KGB, KLBJ, WLAV, KMOD, KILQ, KZEL.

INXS "Listen Like Thieves" (Atlantic) 43/14 (29/18)

Adds including WXRK, KSRR, KGB, KROR, WHCN, WHEB, WEZX, WAAF, WLAV, Powers 2: Heavy 8: WBCN, WMMR, WHJY, KBPI, KROQ, WLIR, WPLR, WGR, Medium 28 including DC101, WNOB, KQRS, KSHE, KUPD, 91X, KOMA, WDIJ, KEZO.

CINDERELLA "Night Songs" (Mercury/PolyGram) 39/6 (35/8)

Adds: KZEW, WQFM, KOMA, WTPA, KLBJ, KATT, Powers 1: Heavy 2: KISS, KRIX, Medium 29 including WYYY, WBAB, WXRK, WMMR, WHJY, KTXQ, KYYS, KGB, KISW, WPKX.

CHRIS THOMPSON "The High Cost Of Living" (Atlantic) 31/0 (32/11)

Heavy 1: KSPN, Medium 25 including WXRK, WFSM, KBCO, KZAP, KFOG, KOMA, WTUE, KMOD, KMBY, KLPX.

RUN D.M.C. "Raising Hell" (Profile) 24/7 (17/2)

Adds: WLVO, KBPI, CFOX, WMLC, WIMZ, KRKE, KLPX, Powers 2: Heavy 4: KROQ, WPLR, WSKS, WHMD, Medium 12 including WXRT, 91X, CHEZ, WIZN, KTCL, KCGI.

SHADOWFAX "Too Far To Whisper" (Windham Hill) 24/2 (27/6)

Adds: WCKG, WKLT, Heavy 1: KFOG, Medium 20 including WXRT, KBCO, WPKX, WHCN, WRQK, KICT, WRKI, KKGR.

MIKE & THE MECHANICS "Mike & The Mechanics" (Atlantic) 24/1 (25/5)

Adds: WLVO, Powers 3: Heavy 9 including WSHS, KINK, CFOX, WZZO, WIGO, WKDF, WWCT, WCPZ, Medium 15 including Q107, KSRR, WOUR, WRDU, WSKS, WJLP, KGGG, K97, WGBK, WWWW.

Continued on Page 79

□ FORGE THE FUTURE □

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STREET
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Three Weeks	Two Weeks	Last Week		160 Reports	Total Reports/Adds	Power	Heavy	Medium
1	1	1	1	STEVE WINWOOD/Higher Love (Island)	149-0	66-	141+	6-
16	5	3	2	EURYTHMICS/Missionary Man (RCA)	145-1	29+	94+	49-
14	8	4	3	VAN HALEN/Love Walks In (WB)	118+2	43+	99+	16-
			DEBUT	4 HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)	133	1/29	17	79
10	9	6	5	PETER GABRIEL/Red Rain (Geffen)	124-2	19+	86+	36-
8	7	7	6	BIG COUNTRY/Look Away (Mercury/PG)	138-1	17-	65+	67-
19	12	8	7	JOHN C. MELLENCAMP/Rumbleseat (Riva/PG)	118-1	26+	88+	30-
17	15	12	8	GENESIS/Throwing It All Away (Atlantic)	118+7	13=	85+	32-
13	6	5	9	38 SPECIAL/Somebody Like You (A&M)	115-1	28-	79=	35-
11	10	10	10	DAVID LEE ROTH/Yankee Rose (WB)	106-1	27+	76+	26-
20	23	17	11	PETER GABRIEL/In Your Eyes (Geffen)	110+10	14+	71+	39+
29	18	13	12	MICK JAGGER/Ruthless People (Epic)	117-4	13+	63+	48-
22	13	11	13	BOB SEGER & THE SILVER.../The Altermath (Capitol)	115-3	7-	67=	46-
2	2	2	14	FIXX/Secret Separation (MCA)	94-0	21-	74-	17+
18	15	15	15	MOODY BLUES/The Other Side Of Life (Polydor/PG)	111-5	15+	56+	54-
21	19	16	16	TOM COCHRANE & RED RIDER/Boy Inside The Man (Capitol)	126-3	3-	44+	72-
55	39	19	17	STEVE WINWOOD/Split Decision (Island)	109+12	7-	49+	59+
			18	NEIL YOUNG/Touch The Night (Geffen)	126+18	3+	20+	100+
7	4	9	19	JOURNEY/Suzanne (Columbia)	87-0	18-	63-	23+
33	30	20	20	ZZ TOP/Vekro Fly (WB)	88+6	10+	48+	41-
34	27	21	21	GENESIS/Land Of Confusion (Atlantic)	77+9	12+	45+	32=
40	38	24	22	GTR/The Hunter (Arista)	108+13	7+	32+	67+
24	22	18	23	BRUCE HORNSBY & THE RANGE/Every Little Kiss (RCA)	104-1	4-	36+	61-
3	3	14	24	EMERSON, LAKE & POWELL/Touch & Go (Polydor/PG)	64-0	18-	46-	16-
			DEBUT	25 DARYL HALL/Dreamtime (RCA)	92	790	2	21
			26	DAVID LEE ROTH/Tobacco Road (WB)	82+13	0=	29+	50+
31	29	26	27	CALL/Everywhere I Go (Elektra)	80-2	4+	16+	50-
			28	BOB DYLAN/Got My Mind Made Up (Columbia)	92+30	2=	14+	73+
			29	VAN MORRISON/Ivory Tower (Mercury/PG)	96+14	2+	14+	68+
38	38	33	30	FIXX/Built For The Future (MCA)	75+5	1+	27+	45+
58	49	37	31	GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan)	91+8	3+	16+	65+
			32	ALVIN LEE/Detroit Diesel (21/Atco)	87+12	0=	9+	62+
49	44	35	33	KIM MITCHELL/Patio Lanterns (Atlantic)	81=2	0-	15+	56=
			34	VAN HALEN/Summer Nights (WB)	68+5	0=	29+	36+
			35	JOAN ARMSTRONG/Kind Words (A&M)	83-1	2-	23=	48-
			DEBUT	36 R.E.M./Fall On Me (RS/MCA)	80	779	0	8
43	39	38	37	DANNY WILDE/Isn't It Enough (Island)	67-1	7+	22+	38-
44	42	40	38	MOOELS/Cold Fever (Geffen)	81+8	0-	12+	55-
28	28	28	39	AC/DC/Who Made Who (Atlantic)	62-2	3=	15-	38-
5	11	22	40	GENESIS/Invisible Touch (Atlantic)	44-1	8-	35-	8-
42	37	41	41	HONEYMOON SUITE/What Does It Take (WB)	65-5	0-	13+	45+
			42	DAVID LEE ROTH/Goin' Crazy (WB)	58-4	0=	18-	36-
4	14	25	43	PETER GABRIEL/Sledgehammer (Geffen)	39-0	7-	32-	6-
9	20	31	44	FABULOUS THUNDERBIRDS/Wrap It Up (CBS Associated)	48-1	2-	24-	23-
6	17	27	45	KENNY LOGGINS/Danger Zone (Columbia)	36-0	7-	24-	10-
41	40	42	46	GENESIS/In Too Deep (Atlantic)	42-1	3=	20-	21-
			47	ROB JUNGKLAS/Memphis Thing (Manhattan)	56+6	1-	10+	31+
50	57	54	48	BEAT FARMERS/Riverside (MCA/Curb)	56+4	1+	7+	34-
37	41	49	49	GENESIS/The Last Domino (Atlantic)	39-3	1-	21-	16-
53	51	50	50	JEAN BEAUVOIR/Feel The Heat (Columbia)	66-3	1=	4-	42+
12	21	34	51	ICEHOUSE/No Promises (Chrysalis)	39-0	2-	15-	19-
26	34	47	52	OUTFIELD/All The Love (Columbia)	36-0	7-	20-	16-
27	26	32	53	JOHN WAITE/If Anybody Had A Heart (EMI America)	53-1	0-	14-	32-
			54	STEVE WINWOOD/Take It As It Comes (Island)	38+5	0=	17+	19-
			55	ROD STEWART/A Night Like This (WB)	45+6	0=	14+	29+
			56	QUIET RIOT/The Wild And The Young (Pasha/CBS)	60+5	0=	4+	36+
			DEBUT	57 PAUL MCCARTNEY/Press (Capitol)	49	49	1	5
45	47	56	58	GENESIS/Anything She Does (Atlantic)	32-2	2=	18-	13-
			DEBUT	59 DOKKEN/It's Not Love (Elektra)	46+6	0=	2+	36+
			DEBUT	60 INXS/Kiss The Dirt (Falling...) (Atlantic)	38+14	1+	5+	26+

BREAKERS

HUEY LEWIS & THE NEWS
Stuck With You (Chrysalis)
83% of our reporters on it.

VAN MORRISON
Ivory Tower (Mercury/PolyGram)
60% of our reporters on it.

AOR TRACKS

MOST ADDED

HUEY LEWIS & THE NEWS/Stack (129)
DARYL HALL/Dreamtime (90)
 R.E.M./Fall (79)
PAUL McCARTNEY/Press (49)
BOB DYLAN/Mind (30)
BONNIE RAITT/Way (27)
DAVID & DAVID/Welcome (22)
NEIL YOUNG/Touch (18)
INXS/Kiss (14)
VAN MORRISON/Ivory (14)

HOTTEST

STEVE WINWOOD/Higher (66)
VAN HALEN/Love (43)
EURHYTHMICS/Missionary (29)
38 SPECIAL/Somebody (28)
DAVID LEE ROTH/Yankee (27)
JOHN C. MELLENCAMP/Rumbelstein (26)
FIXX/Secret (21)
PETER GABRIEL/Rain (19)
EMERSON, LAKE & POWELL/Touch (18)
JOURNEY/Suzanne (18)

CHART CLIMBERS

DAVID LEE ROTH "Tobacco Road" (WB) 82/13 (75/20)
 Adds including WIYY, WLVO, KLOS, KGOV, KGB, WCCC, WYSP, WAQX, KMJX, Heavy 29 including WNEW, WXRR, WHJY, KTXO, KZEW, WRIF, KUPD, KOMF, WYBF, Medium 50 including WBAB, WMMR, DC101, WKLS, WSNR, KYYS, KBPI, KMET, Moves 29-26.

MODELS "Gold Fever" (Geffen) 81/8 (78/5)
 Adds WBCN, WNEW, WXRR, WHJY, WYSP, WQXZ, WAAF, KDJK, Heavy 12 including WLUP, WOFM, WCCC, WLAV, WMRY, KMBY, KRQJ, KYTD, Medium 55 including WIYY, WSHS, WNCN, KSHS, KBCC, KMET, KUPD, KZAP, 91X, KGB, Moves 40-38.

KIM MITCHELL "Patio Lanterns" (Atlantic) 81/2 (81/6)
 Adds WLVO, KSHS, KGB, WQMF, WEZL, KLAQ, WKQD, WAPL, KMDD, Heavy 45 including WXRR, WHJY, DC101, KZEW, WRIF, KORS, ZAP, 91X, KFOG, Medium 32 including WIYY, WBAB, WKLS, KTXO, KSRR, WLUP, KYYS, KMET, WOUR, Remains at #21.

FIXX "Built For The Future" (MCA) 75/5 (74/11)
 Adds WIYY, KTXO, KISW, KFMO, WIZN, Heavy 27 including KZEW, WXRT, KBCC, 91X, KGB, KFOG, KROR, KMB, KLBJ, Medium 45 including WDIW, WHJY, WNCN, WLUP, KYYS, KUPD, KZAP, WHCN, WZEW, WOUR, Moves 33-30.

VAN HALEN "Summer Nights" (WB) 68/5 (65/21)
 Adds Q107, WRIF, KMDD, KRKX, KZEP, Heavy 29 including WXRR, WMMR, WDFE, WHJY, WLVO, KUPD, KGB, KOMF, WYBF, Medium 36 including DC101, WNCN, KMET, WHCN, WEZL, WOUR, WAAF, WQMF, Moves 36-34.

DANNY WILDE "Isn't It Enough" (Island) 67/1 (71/4)
 Adds WAQY, Heavy 22 including WHJY, WLUP, WRIF, KORS, KOMF, WHEB, KLBJ, WAPL, KILQ, KMBY, Medium 38 including KTXO, KZEW, KSRR, WSHS, KBCC, KGB, WQMF, WEZL, Moves 38-37.

JEAN BEAUVOIR "Feel The Heat" (Columbia) 66/3 (69/5)
 Adds WNEW, KOMF, KLBJ, Heavy 4; WBCN, 91X, WKLS, Medium 42 including WXRR, WHJY, WLVO, KRQJ, KGB, WZZO, WHEB, WEZL, Remains at #50.

QUIET RIDOT "The Wild And The Young" (Pasha/CBS) 60/5 (56/8)
 Adds KTXO, WYMF, WCCC, KRKE, WKLT, Heavy 4; WXRR, KRKX, KRAL, KWHL, Medium 36 including WIYY, WHJY, WRIF, KSHS, KUPD, KGB, KOMF, WYBF, WSHS, KBCC, KLBJ, WAPL, KILQ, KMBY, Moves 45-42.

DAVID LEE ROTH "Goin' Crazy" (WB) 58/4 (59/10)
 Adds WDMA, WQMF, WIOT, KLXP, Heavy 18 including WXRR, WDFE, KZEW, KGB, WYBF, WEZL, KISS, WWCT, KILQ, Medium 36 including WBAB, WKLS, KTXO, KYYS, KSHS, KISW, WHCN, WHEB, WOUR, Moves 45-42.

ROB JUNGKLAS "Memphis Thing" (Manhattan) 56/6 (51/8)
 Adds WBCN, WHTF, KMDD, KRDU, KZEP, KRQJ, Heavy 10 including WLUP, WRIF, WQFM, KBCC, WKQO, WONE, WHMD, Medium 31 including KZEW, KSHS, WBN, WLVO, KGB, WEZL, KLBJ, WQMF, WTUE, Moves 57-47.

BEAT FARMERS "Riverside" (MCA/Curb) 56/4 (55/9)
 Adds KZEW, KDJK, WIZN, KMFO, Heavy 7; 91X, KGB, WOUR, KLBJ, KPOI, KTCL, KCGL, Medium 34 including KTXO, KYYS, WQFM, KBCC, KMET, KRQJ, KUPD, KOMF, KISW, Moves 54-48.

PAUL McCARTNEY "Press" (Capitol) 49/49 (0/0)
 Adds including KFOG, CFXZ, WYBF, WEZL, WIMZ, WLAV, KLXP, WRKI, WWWV, KOZZ, Heavy 5; KTCC, WWCT, KICT, WHMD, KRQJ, Medium 36 including WIYY, WBAB, WNEW, WXRR, WMMR, WXRT, WLVO, KYYS, KGOV, Debuts at #57.

DOKKEN "It's Not Love" (Elektra) 46/6 (42/9)
 Adds WQFM, KBPI, WCCC, WPDH, WQMF, KZOO, Heavy 2; KISS, KILQ, Medium 36 including WXRR, WHJY, KSRR, KORS, KLOS, KGB, KOMF, WYBF, WHEB, Debuts at #59.

ROD STEWART "A Night Like This" (WB) 45/6 (38/10)
 Adds KGOV, WPLR, WDIZ, WBLM, WYBF, WQCF, Heavy 14 including WDIW, KZEW, KROR, WZZO, WPDH, WKQO, KPOI, WWWV, KTYD, Medium 29 including WIYY, WMMR, DC101, WKLS, KZAP, KISW, WHCN, WOUR, KLBJ, Moves 60-55.

INXS "Kiss The Dirt (Fallin'...)" (Atlantic) 38/14 (24/22)
 Adds including WXRR, KSRR, KGB, KROR, WHCN, WHEB, WEZL, WAAF, WLAV, Heavy 5; WBCN, WHJY, WLUP, WPLR, STER, Medium 26 including DC101, WNCN, KUPD, 91X, KOMF, WDIZ, KEZO, KILQ, WRKI, WRUF, Debuts at #60.

GEORGE WINWOOD "Take It As It Comes" (Island) 38/5 (38/2)
 Adds WPRK, KILQ, KRDU, KSRR, KCGL, Heavy 17 including WDIW, WEBN, WSHS, KFOG, KROR, WEZL, WAPL, WLAV, WWWV, Medium 19 including WBAB, WKLS, KTXO, 91X, WHCN, WQMF, WOIZ, WIOT, KOZZ, Moves 55-54.

NEW & ACTIVE

DAVID & DAVID "Welcome To The Boomtown" (A&M) 45/22 (24/14)
 Adds including WIYY, KSRR, WSHS, WLUP, KROR, WHEB, WOUR, WRUF, KOZZ, KTYD, Heavy 1; WIZN, Medium 28 including WLVO, KBCC, KLOS, KGB, KLBJ, KMDD, KILQ, KZEL.

SMITHREENS "Blood & Roses" (Enigma) 45/2 (46/3)
 Adds WBCN, WYSP, Powers 1; Heavy 6 including WYBF, WSHS, WOUR, KTYD, Medium 28 including WXRT, KBCC, WHCN, WHEB, WPDH, KLBJ, WTUE, KILQ, KZEL.

CINDERELLA "Shake Me" (Mercury/PolyGram) 39/6 (35/9)
 Adds KZEW, WQFM, KOMF, WTPA, KLBJ, KATT, Powers 1; Heavy 2; KISS, KRKX, Medium 29 including WIYY, WBAB, WRK, WMRR, WHJY, KTXO, KYYS, KGB, KISW, WYBF.

ROD STEWART "Bad Hit In Black" (WB) 33/2 (35/2)
 Adds WDMA, WKXE, Heavy 7; WBCN, WIYY, WQFM, WROR, KRDU, KPOI, KTYD, Medium 25 including WBAB, WKLS, WXRT, KMET, KFOG, WYBF, WHCN, WHEB, WEZL, KLBJ.

EMERSON, LAKE & POWELL "The Score" (Polydor/PolyGram) 32/9 (23/4)
 Adds WHJY, WYMF, WHCN, WBRU, WOUR, WKXE, KFMO, KEZE, WQCF, Heavy 6; WMMR, WDFE, KZEW, KROR, WAQX, WYBF, Medium 22 including DC101, KUPD, WYBF, WEZL, WDIZ, KISS, WAPL, WROR, WLAV.

ANDY TAYLOR "Take It Easy" (Atlantic) 31/2 (34/2)
 Adds CFOX, KGGO, Powers 1; Heavy 12 including WXRR, KORS, KBPI, WQMF, WIMZ, Medium 15 including WBAB, WNEW, WLVO, KLOS, KRQJ, KSJO, WCCC, WAAF, WRCT.

RODNEY CROWLEY "Let Freedom Ring" (Columbia) 29/3 (29/4)
 Adds CHEZ, KDJK, WKLT, Heavy 2; KSPN, KVRE, Medium 20 including KZEW, WLUP, WXRT, KZAP, KFOG, WEZL, WRKL, KILQ, KZEL.

DAVID LEE ROTH "Ladies Nite In Buffalo?" (WB) 28/2 (28/5)
 Adds KISW, WIOT, Heavy 6; WLVO, WYBF, WEZL, WYVZ, WZEW, KTYD, Medium 20 including WEBN, KFOG, WOUR, WOIZ, WFBQ, KEZO, KICT, KOMP, KLXP.

BONNIE RAITT "No Way To Treat A Lady" (WB) 27/27 (0/0)
 Adds including DC101, WSHS, KBCC, KMET, KGOV, KFOG, WHFS, WHCN, WEZL, KLBJ, Heavy 5; KZEW, KINK, WIOQ, WIZN, KSPN, Medium 15 including WKQO, WRDU, WQCF, KRLO, KEZO, KILQ, KRDU, KZOK, WGBK, WWWV, KTCL.

THOMPSON TWINS "Nothing In Common" (Arista) 25/11 (14/13)
 Adds including WSHS, KAZY, KRDU, 91X, WHFS, WDMA, WCCC, WHEB, Heavy 2 including WLIR, Medium 16 including WNEW, KSRR, WLVO, KRQJ, WZZO, WLAV, WRKI.

DR. & THE MEDICS "Spirit In The Sky" (IRS/MCA) 25/9 (17/12)
 Adds Q107, KOMF, WDMA, WCCC, WEZL, WAAF, WSKS, KSTM, WRKI, Powers 2; Heavy 2; CFNY, KCGL, Medium 16 including WNEW, KSRR, KSHS, KRQJ, WPLR, WHEB, KATT, WMRY.

CHRIS THOMPSON "Love And Loneliness" (Atlantic) 24/0 (25/7)
 Adds Q107, WLUP, WLAV, KSPN, Heavy 4; KTCC, KINK, WXRC, KRKX, Medium 16 including KLOL, WKRG, KBCC, WYFX, KMDD, WRKI, WBLM, KKGR.

RUN D.M.C. "Walk This Way" (Profile) 23/7 (16/2)
 Adds WLVO, KBPI, CFOX, WKLC, WIMZ, KRKE, KLXP, Powers 2; Heavy 4; KRQJ, WPLR, WSKS, WHMD, Medium 11 including WXRT, 91X, CHEZ, WIZN, KTCL.

QUEENSRYCHE "Walk In The Shadows" (EMI America) 22/7 (16/3)
 Adds KLAQ, KMJX, WRQK, KILQ, KMBY, KLXP, KZOO, Heavy 0; Medium 13 including WBAB, WQFM, KUPD, KGB, KISW, KOMP, KISS, KOMP.

ICEHOUSE "Cross The Border" (Chrysalis) 22/7 (17/7)
 Adds WXRT, WQFM, KBCC, WDMA, KMDD, KRQJ, KCGL, Heavy 7 including 91X, KROR, WLIR, KILQ, KTYD, Medium 12 including KFOG, CFNY, KLAQ, WMRY, KMBY, WWWV, KOZZ.

BOB SEGER & THE SILVER BULLET BAND "Living Inside My Heart" (EMI America) 21/4 (23/9)
 Adds Q107, WLUP, WLAV, KSPN, Heavy 4; KTCC, KINK, WXRC, KRKX, Medium 16 including KLOL, WKRG, KBCC, WYFX, KMDD, WRKI, WBLM, KKGR.

HEART "If Looks Could Kill" (Capitol) 20/6 (14/9)
 Adds WBLP, WHJY, WSHS, CFOX, WWCT, WOOJ, Heavy 2 including WIMZ, Medium 14 including WKLS, KBPI, WAAF, WRXL, WXLF, KZEL, WGIR.

MIKE & THE MECHANICS "Taken In" (Atlantic) 20/1 (20/5)
 Adds WLVO, Powers 3; Heavy 8 including WSHS, KINK, KRCR, CFOX, WZZO, WIOQ, WWCT, WCPZ, Medium 12 including KSRR, WRDU, WSKS, WKLP, KGGO, WGBK, WWWV, KTCL.

SHADOWFAX "What Goes Around" (Windham Hill) 19/2 (21/5)
 Adds WCKG, WKLT, Heavy 1; KFOG, Medium 16 including KTCC, KBCC, WYFX, WHFS, WHCN, WRQK, KICT, KRDU, WRKI.

RAINFALLERS "Let My People Go-Go" (Mercury/PolyGram) 18/7 (13/13)
 Adds WBLP, WQFM, KBCC, WMRY, WIZN, WHMD, KCGL, Heavy 0; Medium 11 including KYYS, WEZL, KEZO, KICT, KILQ, KRDU.

38 SPECIAL "Heart's On Fire" (A&M) 18/6 (15/3)
 Adds KLOL, KGB, WDIZ, KFMO, KMBY, WWWV, Powers 1; Heavy 8 including WKQO, KATT, WXRC, WRUF, KRUX, KOLA, Medium 10 including KTXO, WEBN, KLOS, KSJO, KILQ, KSOY.

BRUCE HORNBSBY & THE RANGE "The Way It Is" (RCA) 18/3 (17/1)
 Adds KZEW, KORS, WROR, Powers 3; Heavy 10; KTCC, KAZY, KBCC, WONE, WTUE, WLAV, KSTM, KZOK, WIZN, WWWV, Medium 6 including WIOQ, WGIR, KSOY.

BODEANS "Fadeaway" (Slash/WB) 18/2 (17/0)
 Adds CFNY, KCGL, Powers 1; Heavy 4; WBCN, WHFS, KTCL, KVRE, Medium 12 including KZEW, WXRT, KBCC, WLIR, CHEZ, WIBA, KZEL, KTYD.

DEVIC "Hanging On A Heart Attack" (Chrysalis) 18/0 (18/3)
 Heavy 5; KRQJ, 91X, WSKS, WRQK, KCGL, Medium 11 including KSRR, CFOX, WCCC, CHEZ, WWCT, WOOJ, WHMD.

EURHYTHMICS "When Tomorrow Comes" (RCA) 17/7 (11/8)
 Adds KZEW, WDMA, KEZO, KPOI, KRKX, KSPN, KCGL, Heavy 7 including CHOM, CHEZ, CFNY, Medium 9 including WCKG, 91X, WLIR, WIOQ, WRDU, KSTM.

STEVE WINWOOD "Back In The High Life Again" (Island) 17/2 (18/2)
 Adds KZEW, KLAQ, Powers 2; Heavy 10 including WXRR, WXRT, WLVO, CHEZ, KKCY, WRKI, KESI, KKGR, Medium 6 including WNEW, KTCC, KINK, KRQJ, KRKE.

MICHAEL DES BARRIS "Money Don't Come Easy" (Gold Mountain/MCA) 16/1 (14/6)
 Adds KSRR, Heavy 0; Medium 5 including WXRR, KLOL, WQFM, WHEB.

BRICKLIN "Even When You're Done With Me" (A&M) 16/0 (16/3)
 Heavy 3; WMMR, WIOQ, KRQJ, Medium 12 including WNEW, WEBN, WZZO, WKLC, WDMA, WHEB, WEZL, WQMF.

AOR ALBUMS

HOTTEST

BOB DYLAN (50)
DAVID & DAVID (21)
NEIL YOUNG (19)
ALVIN LEE (17)
INXS (14)
VAN MORRISON (14)
GLASS TIGER (9)
DOKKEN (7)
GTR (7)
MODELS (7)
RUN D.M.C. (7)

MOST ADDED

STEVE WINWOOD (69)
VAN HALEN (48)
GENESIS (41)
PETER GABRIEL (39)
38 SPECIAL (30)
EURHYTHMICS (29)
DAVID LEE ROTH (27)
JOHN C. MELLENCAMP (26)
FIXX (22)
EMERSON, LAKE & POWELL (18)
JOURNEY (18)

NEW & ACTIVE

Continued from Page 77

HEART "Heart" (Capitol) 23/6 (18/9)
 Adds WBAB, WHJY, WSHS, CFOX, WWCT, WOOJ, Heavy 5 including KLOS, WQMF, WIMZ, KOLA, Medium 15 including WKLS, KBPI, WAAF, WRXL, WKLP, KR7, KZEL, WBLM, KQWB.

QUEENSRYCHE "Rage For Order" (EMI America) 23/6 (18/4)
 Adds KLAQ, WRQK, KILQ, KMBY, KLXP, KZOO, Heavy 0; Medium 13 including WBAB, WQFM, KUPD, KGB, KISW, KISS, KOMP.

CHRIS DeBURGH "Into The Light" (A&M) 22/1 (24/1)
 Adds KSS, Powers 1; Heavy 3; CHOM, KSPN, KRQJ, Medium 15 including Q107, KTCC, KAZY, KBCC, WDMA, CHEZ, WONE, WTUE, K97.

BODEANS "Love & Hope & Sex & Dreams" (Slash/WB) 20/1 (19/1)
 Adds KCGL, Powers 1; Heavy 5; WBCN, WQFM, WHFS, KTCL, KVRE, Medium 12 including KZEW, WXRT, KBCC, WLIR, CHEZ, WBRU, WIBA, KZEL, KTYD.

DEVIC "2283" (Chrysalis) 18/0 (18/2)
 Adds KSS, Powers 1; Heavy 3; CHOM, KSPN, KRQJ, Medium 15 including Q107, KTCC, KAZY, KBCC, WDMA, CHEZ, WONE, WTUE, K97.

MICHAEL DES BARRIS "Somebody Up There Lies Me" (Gold Mountain/MCA) 17/1 (15/7)
 Adds KSRR, Heavy 0; Medium 6 including WXRR, KLOL, WQFM, WHEB, KMDD.

BRICKLIN "Bricklin" (A&M) 16/0 (16/3)
 Heavy 3; WMMR, WIOQ, KRQJ, Medium 12 including WNEW, WEBN, WZZO, WKLC, WDMA, WYSP, WHEB, WEZL, WQMF.

CONTEMPORARY HIT RADIO

BREAKERS

HUEY LEWIS & THE NEWS Stuck With You (Chrysalis)

90% of our reporters playing it. Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 209 Including Z100, 94Q, Q105, B96, Z95, KIIS, KMEL. Complete airplay in Parallels.

DARYL HALL Dreamtime (RCA)

75% of our reporters playing it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 175 including WXKS, Z100, B97, WMMS, WLOL, KZZP, KMEL. Complete airplay in Parallels.

MONKEES

That Was Then, This Is Now (Arista)

63% of our reporters playing it. Moves: Up 61, Debuts 27, Same 37, Down 0, Adds 21 including 93FM, WNVZ, WHYT, Y108, WVIC, WZOK, KNOE. See Parallels, debuts at number 37 on the CHR chart.

REGINA

Baby Love (Atlantic)

62% of our reporters playing it. Moves: Up 83, Debuts 28, Same 12, Down 2, Adds 20 including K106, WCAU, 93FM, Y108, WKSJ, KYNO, WYKS. See Parallels, moves 38-30 on the CHR chart.

KLYMAXX

Man Size Love (MCA)

60% of our reporters playing it. Moves: Up 66, Debuts 31, Same 28, Down 0, Adds 14 including K106, WBEN, CKOI, Y100, 92X, 94Z, WZPL. See Parallels, debuts at number 39 on the CHR chart.

NEW & ACTIVE

DAVID LEE ROTH "Yamboose" (WB) 130/9
Moves: Up 93, Debuts 18, Same 16, Down 0, Adds 9 including KRBE, Q105, Z95, KKRD, KFRX, KKRC, KWTO, WXKS 30-34, WBEN 16-10, WPHD 19-11, Y100 10-8, WRSR 14-9, 92X 32-22, KJIS 33-23, WKRR 31-24. See Parallels, moves 39-34 on the CHR chart.

DOUBLE "The Captain Of Her Heart" (A&M) 135/17
Moves: Up 61, Debuts 23, Same 34, Down 0, Adds 17 including K106, KRBE, 95INZ, Q105, WHYT, KJIS, Q106, WKSE 30-28, WLOL 20-18, K104 19-13, WNLN 33-26, WBCY 30-26, KP95 27-21, KFN 31-26.

ZZ TOP "Velcro Fly" (WB) 130/47
Moves: Up 8, Debuts 34, Same 41, Down 0, Adds 47 including WOKS, WKSE, 93FM, 95INZ, Z95, WMMS, 92X, KHTR, KMBO, Q106, WZOK, KYTA, WRNO 39-33, WFSR 35-29, KHX 39-29.

CARL ANDERSON & GLORIA LORING "Friends And Lovers" (Carrere/CBS) 125/31
Moves: Up 48, Debuts 31, Same 14, Down 1, Adds 31 including WCAU, KRBE, WOJQ, B96, KHTR, KJIS, KWOD, B104 13-9, K106 10-6, WBEN 14-8, B94 19-11, WNVZ 30-22, Q105 11-9, WANS 19-10, WICY 34-11. See Parallels, debuts at number 32 on the CHR chart.

RUN D.M.C. "Walk This Way" (Profile) 123/72
Moves: Up 7, Debuts 23, Same 40, Down 0, Adds 72 including WOKS, B94, Z93, Y100, WOJQ, WNVZ, 92X, KZZP, RI-104, KEZB, KBOS, 95XOX, KRBE 30-18, WVIC 33-22, B105 30-23.

BILLY OCEAN "Love Zone" (Jive/Arista) 123/64
Moves: Up 8, Debuts 29, Same 34, Down 0, Adds 54 including B104, WBEN, WPLJ, Z93, Y100, WNVZ, B96, WHYT, KRBE, Z299, WLOL, KRZ, WTC 34-30, WRBO 40-35, KLIC 39-34.

QUEEN "A Kind of Magic" (Capitol) 116/6
Moves: Up 62, Debuts 9, Same 39, Down 0, Adds 6, KJMN, FM102, WGF, WJZZ, WZPL, OK95, WAXS 21-16, WFSR 25-21, WCZY 36-32, K104 40-33, WSPK 32-29, WOKI 34-28, KZIO 33-28, 95XJL 31-28, KNOE 22-19.

38 SPECIAL "Somebody Like You" (A&M) 109/24
Moves: Up 19, Debuts 26, Same 40, Down 0, Adds 12 including WBEN, KJMK, WZOU, WPST, KHFI, WKOB, WJRS, KOKO, KKK, KZLL, WSPY, WRNO 36-29, WAMX 28-22, WPKD 29-22, WVC 28-19.

PAUL McCARTNEY "Press" (Capitol) 107/17
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 107 including K106, WOKS, WBEN, WPHD, WCAU, KEGL, 95INZ, WRNO, WMMS, 92X, KWK, KKRD, KWSS, WVIC, KAY107.

MARY JANE GIRLS "Walk Like A Man" (Motown) 107/11
Moves: Up 40, Debuts 16, Same 40, Down 0, Adds 12 including WBEN, WPHD, WVIC, WZOU, WPST, KHFI, WKOB, WJRS, KOKO, KKK, KZLL, WSPY, WRNO 36-29, WAMX 28-22, WPKD 29-22, WVC 28-19, K104 39-28, K105 38-34.

HEART "It Looks Could Kill" (Capitol) 85/7
Moves: Up 22, Debuts 25, Same 31, Down 0, Adds 7, KTKS, KZZP, RI-104, WAJQ, KJIS, KYZZ, KKRC, WMMS 32-28, Z299 32-29, KZ93 30-23, WFBG 39-33, WZYQ 32-27, WGAN 40-35, KFMM 37-31, OK95 31-26.

PATTI LABELLE "Oh, People" (MCA) 83/31
Moves: Up 13, Debuts 8, Same 31, Down 0, Adds 31 including WBEN, PRO-FM, WOJQ, KDWB, KHFI, WJZZ, KP95, KBOS, WFSB, WDMR, KOCF, 94Q 28-25, WHYT 31-24, RI-104 39-28, K105 38-34.

CHAKA KHAN "Love Of A Lifetime" (WB) 83/7
Moves: Up 28, Debuts 5, Same 43, Down 0, Adds 7, WBEN, KJMK, WDCG, KTLX, WJZY, WGY, WZPY, B97 28-23, B96 32-29, KMEL 21-16, KPZZ 39-33, KINBQ 39-33, K104 37-30, WNOK 39-35, KOZE 32-28.

32-29, KMEL 21-16, KPZZ 39-33, KINBQ 39-33, K104 37-30, WNOK 39-35, KOZE 32-28
Moves: Up 11, Debuts 19, Same 38, Down 0, Adds 12 including WOKS, WBEN, WNVZ, KBEQ, KJ103, WZOU, WKEE, WSPY, WBSZ, WRNO, KTLX, WPKX, B97 30-27, B96 40-37, WNNK 38-30.

LOVERBOY "Heaven In Your Eyes" (Columbia) 69/69
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 69 including WOKS, WBEN, WNVZ, PRO-FM, KRBE, WRNO, WFSR, WHYT, Z299, KKRD, FM102, KPZZ, 93Q, WVIC, WPFM.

HONEYMOON SUITE "What Does It Take" (WB) 62/10
Moves: Up 23, Debuts 13, Same 16, Down 0, Adds 10, WCAU, KRBE, KDWB, KHTR, WAMX, RI-104, KTLX, KZ93, WJZZ, WFSB, KTKS, WNVZ 33-27, WPHD 29-18, WKOB 30-24, 95XOX 36-29, OK95 34-11.

STARSHIP "Debris In Me" (Grun/Arista) 61/2
Moves: Up 14, Debuts 7, Same 38, Down 0, Adds 2, WZCY, WAMX, WPHD d-39, WCAU 30-27, WBCY 29-25, KFMM 28-26, WKDD 15-12, WKPR d-39, KKRP 21-17, K106 18-16, 100KH 39-33, KOZ d-40, Q104 d-37, Y94 22-17, KGOT 23-21.

MICK JAGGER "Ruthless People" (Epic) 52/49
Moves: Up 1, Debuts 1, Same 1, Down 1, Adds 49 including WKSE, WNVZ, CKOI, Z93, WRNO, WRSR, WMMS, KHTR, KWK, WLOL, KKRD, KPZZ, KMBO, WQUT, KBIM.

MOST ADDED

HUEY LEWIS & THE NEWS (209)
DARYL HALL (175)
PAUL McCARTNEY (107)
RUN D.M.C. (72)
LOVERBOY (69)
BILLY OCEAN (64)
MICK JAGGER (49)
ZZ TOP (47)
C. ANDERSON & G. LORING (31)
PATTI LABELLE (31)

MOST ACTIVE

DAVID LEE ROTH (111)
DOUBLE (84)
C. ANDERSON & G. LORING (78)
QUEEN (71)
MARY JANE GIRLS (56)
HEART (47)
38 SPECIAL (45)
ZZ TOP (42)
HONEYMOON SUITE (36)
BILLY OCEAN (35)

HOTTEST

MADONNA (187)
PETER CETERA (104)
JERMAINE STEWART (75)
TIMEX SOCIAL CLUB (72)
STEVE WINWOOD (64)
BELINDA CARLISLE (54)
BANANARAMA (43)
ROD STEWART (42)
BERLIN (37)

Most Active = Ups + Debuts - Downs

SIGNIFICANT ACTION

EURYTHMICS "Missionary Man" (RCA) 47/6
Moves: Up 10, Debuts 13, Same 19, Down 0, Adds 5, KPZZ, WSPK, 95XOX, Q104, KFMW, KWK 39-36, WPST d-37, KZBB 30-26, WJRS d-37, KY93 31-26, WZON 40-36, WGAN 38-34, WDRB 40-31, KGOT 32-28, OK95 d-38.

PRINCE "Another Lonelyheaven" (WB) 47/1
Moves: Up 16, Debuts 7, Same 22, Down 1, Add 1, KAMZ, WHYT 35-29, KKRD 34-31, KPZZ 36-29, KZBB 36-33, WKOB 32-28, WROQ d-33, KJIS d-36, KYNO 36-32, KMO d-38, KFMM 40-37, KYTA 30-23, OK95 38-34.

LIMITED WARRANTY "Victory Line" (A&M) 45/0
Moves: Up 14, Debuts 4, Same 24, Down 3, Adds 0 including WPHD on, WMMS on, KWK on, KWOD 39-36, KMEL 16-13, Q100 on, K104 30-24, KZIO 29-25, WKDC 40-37, WVIC 25-22, Z104 26-24, KDON 39-35, OK100 34-28, 95XJL 37-23, WAZZ 36-30.

BRUCE HORNSBY & THE RANGE "Every Little Kiss" (RCA) 44/8
Moves: Up 8, Debuts 8, Same 20, Down 0, Adds 8, WANS, 94Z, KF95, WKSF, KNOE, WBS, Y94, OK95, KPKE d-28, Y108 28-23, KMJK 22-19, WPFM 38-35, KTKS 40-34, WKSJ 29-15, KYNO 30-25, KFV 26-17, WMLY 38-30, KJ95 30-27.

STACEY Q "Two Of Hearts" (Atlantic) 43/15
Moves: Up 14, Debuts 11, Same 3, Down 0, Adds 15 including WAVA, B96, WHYT, WNNK, KX104, KITS, KWES, Y100 24-17, KJIS 3-1, KZZP 28-19, KWOD 28-16, KS103 15-8, KWSS 30-20, 98X 2-1, KYNO 40-29.

NU SHOZU "Point Of No Return" (Atlantic) 42/2
Moves: Up 22, Debuts 7, Same 9, Down 0, Adds 2, WTLQ, WBSL, WKSE 20-13, B96 31-28, WMMS 28-35, KJ95 30-27, WFSR 34-27, WKOB 18-16, WNOX 37-38, KTLX 39-35, KMJQ 29-15, KYNO 30-25, KFV 26-17, WMLY 38-30, KJ95 30-27.

SHEENA EASTON "So Far So Good" (EMI America) 38/14
Moves: Up 1, Debuts 4, Same 19, Down 0, Adds 14 including WKSE, WMMS, KWK, K104, 89Q, WROQ, WOKI, KKRD, KATD, KBIM, WGF, FM102 d-39, B105 d-32, WJZZ d-40, KEYN 37-34, WAZZ d-37.

THOMPSON TWINS "Nothing In Common" (Arista) 38/11
Moves: Up 2, Debuts 4, Same 21, Down 0, Adds 11, PRO-FM, KEGL, B96, KWOD, KF95, KATD, WAZZ, KBOZ, KTKS, KWNZ, SL196, WLOL 36-30, KMEL d-32, WJZZ 38-35, KGOT d-33.

LEVEL 42 "Hot Water" (Polygram/PolyGram) 34/8
Moves: Up 3, Debuts 3, Same 20, Down 0, Adds 8, WBEN, PRO-FM, WERZ, WKRZ, KZIO, 95XOX, KFMM, KZDZ, CKO 40-35, KEGL on, Y100 on, KJIS on, KZZB 39-37, WOKI d-32, OK95 34-30.

ICEHOUSE "No Promises" (Chrysalis) 32/3
Moves: Up 13, Debuts 2, Same 14, Down 0, Adds 3, CKOI, WKRZ, 95XJL, WYKS 25-20, WBEN 35-33, WPHD 35-31, WLOL d-32, KJIS 24-22, KZBB 28-26, 98X 30-28, WKSF 28-26, WBSL 32-30, KOCF d-28, WDBR 29-27, KDDV 28-23.

NEW EDITION "With You All The Way" (MCA) 32/0
Moves: Up 11, Debuts 3, Same 11, Down 0, Adds 0 including B104 12-11, WOKS d-29, WCAU d-37, Q105 18-16, WHYT 4-2, KKRZ on-dp, WKEE 14-13, WKOB 9-5, WSSX 17-14, WKSJ 4-4, Y105 38-31, KSNB 35-30, KYNO 21-20, KDVV 27-23, KHZZ d-38.

WHITNEY HOUSTON "All At Once" (Arista) 25/1
Moves: Up 12, Debuts 5, Same 14, Down 0, Adds 12 including KBOZ, Z93 d-28, KJIS 10-9, KZZP 20-18, KS103 16-13, WKEE 16-14, K101 5-4, WMAJ 30-24, WFMF 17-13, 96X 16-13, WMBE 24-19, KAY107 34-28, KOMQ d-27, 100CHR 26-20, 95XJL 39-31.

SOUTHBIRD JOHNNY & THE JUKES "Walk Away Renee" (Atlantic) 24/7
Moves: Up 2, Debuts 2, Same 13, Down 0, Adds 7, WPRZ, WTLQ, KTLX, WVIC, WRON, KMJQ, 95XOX, WBEN 39-26, WKSE on, WFSB 37-35, WBS on-dp, K104 on, WKSJ on, WJZZ 28-26, WBSL 32-30, KOCF d-28, WDBR 29-27, KDDV 28-23.

BLE OF MAN "Am I Forgiven" (Pasha/CBS) 22/3
Moves: Up 8, Debuts 1, Same 10, Down 0, Adds 3, WBEN, WKSE, 99KQ, WNVZ on, WPHD 39-34, KDWB 32-30, KKRD on-dp, K104 3-1, KTLX d-40, KY93 d-24, WGLY 40-39, 95XOX 37-34, OK100 19-9, 95XJL 22-17, KKAZ on.

MICHAEL DES BARRIS "Money Don't Come Easy" (Gulf/Winds/MCA) 22/2
Moves: Up 0, Debuts 1, Same 19, Down 0, Adds 2, WKSJ, WERZ, KWK on, WTLQ on, WANS on, KTLX on, WVIC on, WRON on, KKRZ on-dp, KYNO on, KVTZ on, OK95 on.

BOURBON TAGG "The Perfect Lio" (Island) 19/3
Moves: Up 0, Debuts 1, Same 15, Down 0, Adds 3, KWOD, F9FK, W9K, WERZ on-dp, RI-104 on, WRCK on, KZZB on, WROQ on, KTLX d-39, KMJQ on, KOPX on, KZZU on.

BIG COUNTRY "Look Away" (Mercury/PolyGram) 19/0
Moves: Up 1, Debuts 4, Same 14, Down 0, Adds 0 including WPHD on, KEGL d-18, WMMS on-dp, KWK 38-32, KWOD on, Q100 on, WKRZ d-38, WTLQ d-38, WKOB on-dp, WVIC on, KCAO on, KGOT d-38.

DOCTOR AND THE MEDICS "Spirit In The Sky" (IRS/MCA) 17/7
Moves: Up 3, Debuts 3, Same 4, Down 0, Adds 7, 93FM, WMMS, KZZB, WJZZ, WZON, KISR, KBIM, WPHD 38-23, WRNO 40-37, KWK 40-33, KKRD d-40, WFOJ on, WQJO on, KGOT d-31, OK95 d-37.

INXS "Kiss The Dirt (Falling Down The Mountain)" (Atlantic) 17/4
Moves: Up 2, Debuts 4, Same 7, Down 0, Adds 4, WERZ, WJZZ, WJZZ, WVIC, WPHD on, PRO-FM on, WRNO on, WMMS on, WKSJ d-39, WPKJ d-39, WKOB on, WKSJ on, WVIC d-20, WBSL 27-25, KGOT d-35.

BONNIE TYLER with TODD RUDREN "Loving You's A Dirty Job" (Columbia) 17/0
Moves: Up 5, Debuts 1, Same 11, Down 0, Adds 0 including WOKS 35-27, WBEN 33-30, WKSE on, 92X 33-29, Q100 on, K104 24-16, RI-104 on-dp, KP95 on, OK100 38-28, 95XJL d-34, KJLLS on, 98KQ on.

GWEN GUTHRIE "Ain't Nothin' 'Bout Me" (Polygram/PolyGram) 16/10
Moves: Up 3, Debuts 1, Same 1, Down 0, Adds 2, WKSJ, WNVZ, WVIC, WERZ, WROQ, KAMZ, WJZZ, WJAZ, WZPY, Z102, WJZZ, WKSJ d-29, WPKJ 22-21, Z100 29-19, KMEL 31-27, RI-104 on.

LISA LISA "An Cried Out" (Columbia) 15/8
Moves: Up 4, Debuts 0, Same 3, Down 0, Adds 8, WOKS, B96, FM102, KMEL, B106, 100KH, WJAZ, Z102, Z100 9-7, Q100 on, WNNK on, WSPK 28-17, WTLQ 38-29, WAFE 27-21.

BARRY MANILOW "I'm Your Man" (RCA) 15/2
Moves: Up 4, Debuts 0, Same 9, Down 0, Adds 2, 99Q, 99Q, WOKS 29-25, WKSE on, WNVZ on, WCAU 35-32, PRO-FM on, 98X 15-8, WROQ 29-28, KP95 on, OK95 on.

JETS "Private Number" (MCA) 13/12
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 12, B104, B96, KRBE, KJIS, FM102, WKOB, KJIK, KSNB, KMJQ, KYNO, WZPY, KWES, WNOK on.

NICK JAMISON "Weatherman" (Motown) 12/8
Moves: Up 0, Debuts 1, Same 3, Down 0, Adds 8, WFSR, KKRD, WOKN, WOKI, KJIS, WYBS, KBIM, OK95, KSNB, KZZU on, Q104 d-39, WZPY on.

DEPECHE MODE "A Question Of Lust" (Sire/WB) 12/1
Moves: Up 8, Debuts 1, Same 2, Down 0, Adds 1, WYKS, KKRD 30-28, KMJQ 35-32, KJIK 35-32, KP95 21-18, KJIS 5-5, KSNB 12-8, KY93 20-17, KZUU 32-29, WNNK 41-25, KOZE 18-17.

AC/DC "Who Made Who" (Atlantic) 11/8
Moves: Up 3, Debuts 0, Same 7, Down 1, Adds 1, WKSJ on, PRO-FM on, WRNO on-dp, KZBB 33-32, KTLX on, KFMM on-dp, KQZ 15-8, KFMM 27-23.

TOM COCHRANE & RED RIDER "Boy Inside The Man" (Capitol) 10/1
Moves: Up 0, Debuts 2, Same 7, Down 0, Adds 1, KWK, WPHD d-40, CKOI on, CFTR d-40, WRON on, KY93 on-dp, KISR on, WJSL on, KGOT on, KBIM on.

david + david

welcome to the boontown



AM 2827

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CONTEMPORARY HIT RADIO

Three Weeks Two Weeks Last Week

- 8 4 3 **1** PETER CETERA/Glory Of Love (Full Moon/WB)
- 2 2 1 **2** PETER GABRIEL/Sledgehammer (Geffen)
- 16 7 4 **3** MADONNA/Papa Don't Preach (Sire/WB)
- 1 1 2 **4** GENESIS/Invisible Touch (Atlantic)
- 10 6 5 **5** ROD STEWART/Love Touch (WB)
- 18 13 8 **6** BELINDA CARLISLE/Mad About You (IRS/MCA)
- 21 15 11 **7** JERMAINE STEWART/We Don't Have To Take Our Clothes Off (Arista)
- 26 19 12 **8** STEVE WINWOOD/Higher Love (Island)
- 3 3 6 **9** KENNY LOGGINS/Danger Zone (Columbia)
- 14 11 10 **10** PET SHOP BOYS/Opportunities (Let's Make Lots Of Money) (EMI America)
- 36 23 14 **11** WHAMI/The Edge Of Heaven (Columbia)
- 13 10 9 **12** BILLY JOEL/Modern Woman (Epic)
- 36 23 **13** LIONEL RICHIE/Dancing On The Ceiling (Motown)
- 39 34 21 **14** BANANARAMA/Venus (London/PG)
- 27 22 18 **15** JOURNEY/Suzanne (Columbia)
- 33 25 **16** TIMEX SOCIAL CLUB/Rumors (Jay)
- 30 25 20 **17** OUTFIELD/All The Love In The World (Columbia)
- 7 5 7 **18** JANET JACKSON/Nasty (A&M)
- 38 28 **19** BERLIN/Take My Breath Away (Columbia)
- 31 27 22 **20** JEFFREY OSBORNE/You Should Be Mine (A&M)
- 38 31 26 **21** MICHAEL McDONALD/Sweet Freedom (MCA)
- 32 28 24 **22** ANDY TAYLOR/Take It Easy (Atlantic)
- 20 18 15 **23** BLOW MONKEYS/Digging Your Scene (RCA)
- 37 35 31 **24** GAVIN CHRISTOPHER/One Step Closer To You (Manhattan)
- 39 33 **25** MIAMI SOUND MACHINE/Words Get In The Way (Epic)
- 5 8 13 **26** EL DeBARGE/Who's Johnny (Gordy/Motown)
- 14 9 17 **27** SIMPLY RED/Holding Back The Years (Elektra)
- 40 37 34 **28** DEVICE/Hanging On A Heart Attack (Chrysalis)
- 6 12 16 **29** BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
- BREAKER** **30** REGINA/Baby Love (Atlantic)
- 40 37 **31** MIKE & THE MECHANICS/Taken In (Atlantic)
- DEBUT** **32** CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS)
- 11 14 19 **33** MOODY BLUES/Your Wildest Dreams (Polydor/PG)
- 39 **34** DAVID LEE ROTH/Yankee Rose (WB)
- 29 26 27 **35** FIXX/Secret Separation (MCA)
- 40 **36** JOHN COUGAR MELLENCAMP/Rumbleseat (Riva/PG)
- BREAKER** **37** MONKEES/That Was Then, This Is Now (Arista)
- 9 17 29 **38** HOWARD JONES/No One Is To Blame (Elektra)
- BREAKER** **39** KLYMAXX/Man Size Love (MCA)
- DEBUT** **40** GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan)

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ADULT CONTEMPORARY

- 1 1 1 **1** PETER CETERA/Glory Of Love (Full Moon/WB)
- 11 8 5 **2** MIAMI SOUND MACHINE/Words Get In The Way (Epic)
- 10 4 3 **3** ROD STEWART/Love Touch (WB)
- 7 5 4 **4** JEFFREY OSBORNE/You Should Be Mine (A&M)
- 3 2 2 **5** GENESIS/Invisible Touch (Atlantic)
- 12 9 7 **6** DOUBLE/The Captain Of Her Heart (A&M)
- 8 6 6 **7** JACKSON BROWNE/In The Shape Of A Heart (Asylum)
- 18 13 9 **8** MICHAEL McDONALD/Sweet Freedom (MCA)
- 21 12 **9** LIONEL RICHIE/Dancing On The Ceiling (Motown)
- 23 14 11 **10** MIKE & THE MECHANICS/Taken In (Atlantic)
- 30 19 **11** CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS)
- 2 3 8 **12** MOODY BLUES/Your Wildest Dreams (Polydor/PG)
- 25 16 14 **13** MADONNA/Papa Don't Preach (Sire/WB)
- 29 22 17 **14** STEVE WINWOOD/Higher Love (Island/WB)
- 30 18 15 **15** GORDON LIGHTFOOT/Anything For Love (WB)
- 28 22 **16** BERLIN/Take My Breath Away (Columbia)
- 4 7 10 **17** BILLY JOEL/Modern Woman (Epic)
- 29 23 **18** MONKEES/That Was Then, This Is Now (Arista)
- 5 10 13 **19** DAVID FOSTER & OLIVIA NEWTON-JOHN/The Best Of Me (Atlantic)
- 9 12 15 **20** BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
- BREAKER** **21** BILLY OCEAN/Love Zone (Jive/Arista)
- 26 **22** ANITA BAKER/Sweet Love (Elektra)
- 6 11 18 **23** HOWARD JONES/No One Is To Blame (Elektra)
- BREAKER** **24** HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)
- 30 **25** WHAMI/The Edge Of Heaven (Columbia)
- DEBUT** **26** WHITNEY HOUSTON/All At Once (Arista)
- DEBUT** **27** LARRY CARLTON/Smiles And Smiles To Go (MCA)
- 17 17 21 **28** BOB SEGER/Like A Rock (Capitol)
- 26 26 25 **29** SADE/Is It A Crime? (Portrait/CBS)
- BREAKER** **30** KEEP IT DARK/Dreamer (Elektra)

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AOR TRACKS

Three Weeks Two Weeks Last Week

- 1 1 1 **1** STEVE WINWOOD/Higher Love (Island)
- 16 5 3 **2** EURYTHMICS/Missionary Man (RCA)
- 14 8 4 **3** VAN HALEN/Love Walks In (WB)
- BREAKER** **4** HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)
- 10 9 6 **5** PETER GABRIEL/Red Rain (Geffen)
- 8 7 7 **6** BIG COUNTRY/Look Away (Mercury/PG)
- 19 12 8 **7** JOHN C. MELLENCAMP/Rumbleseat (Riva/PG)
- 17 15 12 **8** GENESIS/Throwing It All Away (Atlantic)
- 13 6 5 **9** 38 SPECIAL/Somebody Like You (A&M)
- 11 10 10 **10** DAVID LEE ROTH/Yankee Rose (WB)
- 29 23 17 **11** PETER GABRIEL/In Your Eyes (Geffen)
- 20 18 13 **12** MICK JAGGER/Ruthless People (Epic)
- 22 13 11 **13** BOB SEGER & THE SILVER.../The Aftermath (Capitol)
- 2 2 2 **14** FIXX/Secret Separation (MCA)
- 18 16 15 **15** MOODY BLUES/The Other Side Of Life (Polydor/PG)
- 21 19 16 **16** TOM COCHRANE & RED RIDER/Boy Inside The Man (Capitol)
- 55 33 19 **17** STEVE WINWOOD/Spit Decision (Island)
- 23 **18** NEIL YOUNG/Touch The Night (Geffen)
- 7 4 9 **19** JOURNEY/Suzanne (Columbia)
- 33 30 20 **20** ZZ TOP/Velcro Fly (WB)
- 34 27 21 **21** GENESIS/Land Of Confusion (Atlantic)
- 40 36 24 **22** GTR/The Hunter (Arista)
- 24 22 18 **23** BRUCE HORNSBY & THE RANGE/Every Little Kiss (RCA)
- 3 3 14 **24** EMERSON, LAKE & POWELL/Touch & Go (Polydor/PG)
- DEBUT** **25** DARYL HALL/Dreamtime (RCA)
- 46 29 **26** DAVID LEE ROTH/Tobacco Road (WB)
- 31 29 26 **27** CALL/Everywhere I Go (Elektra)
- 48 **28** BOB DYLAN/Got My Mind Made Up (Columbia)
- BREAKER** **29** VAN MORRISON/Ivory Tower (Mercury/PG)
- 38 38 33 **30** FIXX/Built For The Future (MCA)

Complete Tracks Chart Begins on Page 78

BLACK/URBAN

- 11 5 2 **1** ANITA BAKER/Sweet Love (Elektra)
- 5 3 1 **2** JEAN CARNE/Closer Than Close (Omni/Atlantic)
- 19 11 5 **3** LUTHER VANDROSS/Give Me The Reason (Epic)
- 12 9 4 **4** SHIRLEY JONES/Do You Get Enough Love (PIR/Manhattan)
- 13 10 6 **5** MELBA MOORE & KASHIF/Love The One I'm With (A Lot Of Love) (Capitol)
- 26 14 **6** BILLY OCEAN/Love Zone (Jive/Arista)
- 1 1 3 **7** TIMEX SOCIAL CLUB/Rumors (Jay)
- 31 20 11 **8** GWEN GUTHRIE/Ain't Nothin' Goin On But The Rent (Polydor/PG)
- 8 7 7 **9** CASHFLOW/Mine All Mine (Mercury/PG)
- 32 21 15 **10** PATTI LABELLE/Oh People (MCA)
- 17 13 12 **11** CON FUNK SHUN/Burnin' Love (Mercury/PG)
- 21 14 13 **12** STEPHANIE MILLS/Rising Desire (MCA)
- 40 33 20 **13** SOS BAND/Borrowed Love (Tabu/CBS)
- 29 24 17 **14** PIECES OF A DREAM/Say La La (Manhattan)
- 26 22 18 **15** STEVE ARRINGTON/Homeboy (Atlantic)
- 24 18 16 **16** STEVIE WONDER/Land Of La-La (Tama/Motown)
- 33 29 21 **17** FULL FORCE/Temporary Love Thing (Columbia)
- 40 24 **18** LEVERT/Pop Pop Pop Pop Goes My Mind (Atlantic)
- 7 6 9 **19** SKYY/Givin' It (To You) (Capitol)
- 23 20 **20** LIONEL RICHIE/Dancing On The Ceiling (Motown)
- 37 26 **21** MICHAEL McDONALD/Sweet Freedom (MCA)
- 36 25 25 **22** LISA-LISA & CULT JAM with FULL FORCE/All Cried Out (Columbia)
- 27 **23** CHAKA KHAN/Love Of A Lifetime (WB)
- 4 4 8 **24** RICK JAMES/Sweet & Sexy Thing (Gordy/Motown)
- 2 2 10 **25** JEFFREY OSBORNE/You Should Be Mine (The Woo Woo Song) (A&M)
- 39 30 **26** GLENN JONES/Giving Myself To You (RCA)
- 37 **27** WHODINI/One Love (Jive/Arista)
- BREAKER** **28** PRINCE/Anotherloverholenyohead (WB)
- BREAKER** **29** GEORGE CLINTON/Hey Good Lookin' (Capitol)
- 38 **30** MELI'SA MORGAN/Fool's Paradise (Capitol)
- 35 **31** JETS/Private Number (MCA)
- 40 **32** DAZZ BAND/L.O.V.E. M.I.A. (Geffen)
- 37 35 33 **33** NICOLE/What About Me (Portrait/CBS)
- BREAKER** **34** JEFFREY OSBORNE/Soweto (A&M)
- DEBUT** **35** DENICE WILLIAMS/Wiser & Weaker (Columbia)
- BREAKER** **36** ASHFORD & SIMPSON/Count Your Blessings (Capitol)
- BREAKER** **37** EL DeBARGE/Love Always (Gordy/Motown)
- DEBUT** **38** CONTROLLERS/Distant Lover (MCA)
- DEBUT** **39** NU SHOZZ/Point Of No Return (Atlantic)
- DEBUT** **40** ORAN "JUICE" JONES/The Rain (Def Jam/Columbia)

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