

## INSIDE:

CONTEMPORARY CHRISTIAN'S  
NEW HORIZONS

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

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LASKER-VIEWS THE  
RADIO/RECORD SCENE

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

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COUNTRY RATINGS INDEX:  
THE DOW JONES  
OF COUNTRY RADIO

**Lon Helton** introduces a new and useful "instant indicator" of how Country radio is performing: the "Country Ratings Index" is the sum of the **Arbitron** Adults 25-54 shares for all Country stations in continuously-measured markets.

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STATION SALES

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

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- KZPS goes Classic Rock
- KZEP goes Classic Gold
- WB top label in Year-End preview
- PMRC, PTA set explicit lyrics report
- **Cathy Sweeney** Sales Manager at WLLT

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Former radio broadcaster **Al Sikes** uses the underexploited NTIA forum for AM band boosterism.

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## ASSAYING GOLD RESEARCH

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

## NEXT WEEK IN R&amp;R

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

Newsstand Price \$5.00



# R&R

RADIO & RECORDS

## MORONEY RETIRES

## Decherd Belo's Chairman; Sheehan, Huey Elevated

A.H. Belo Corp. President/COO **Robert Decherd** will succeed retiring Chairman/CEO **James Moroney Jr.** at the end of this year. Exec. VP/Chief Financial Officer **James Sheehan** will fill Decherd's former slot. **Ward Huey Jr.**, currently President/CEO of Belo's broadcasting subsidiary, will assume the corporate title of Vice Chairman of the Board and President/Broadcast Division.

Moroney, who reached the company's mandatory retirement age for officers of 65 this year, will serve as a fulltime consultant to the company and assumes the title of Chairman of the Executive Committee of the Board of Directors. A 40-year Belo veteran, he has been CEO of the company since 1983



**Robert Decherd**  
and Chairman since 1984.

Decherd has been President/COO at Belo since 1985, before which he held a variety of senior management positions at Belo and its principal newspaper subsidiary, the *Dallas Morning News*.

## Clifford, Bremner New Presidents At King



**Steven Clifford**

VP/Finance and Planning **Steven Clifford** has been named Corporate President/CEO and Corporate VP/Television **Eric**



**Eric Bremner**

**Bremner** has been named President/Broadcasting at **King Broadcasting Corp.** Both will succeed **Ancil Payne** on June 30, 1987, when **Payne** retires as President after 15 years.

**Clifford** joined **King** in 1978. He was previously Deputy Controller of New York City from 1974-'78, before which he was a VP at **Bankers Trust Co.** In his new position, he will oversee all **King** Corporate functions and the operation of **King Videocable**.

**Clifford** commented, "I'm excited and honored to be part of the new management team at **King**. We look forward to a lot of challenges, but also to a lot of fun."

**Bremner** has been with **King** for 27 years and has served in many capacities, including TV/Radio Manager. In 1980 he was elected Corporate VP/Television, responsible for all of the

KING/See Page 4

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## Phoenix Market In Motion

Sebastian KDKB PD; Seemiller Manages KOOL; McNeill KOY OM



**John Sebastian**

**John Sebastian** has joined **Sandusky's** Classic Rock **KDKB/Phoenix** as PD, folding the Scottsdale-based telephone consultancy he launched three weeks ago. This marks a return to day-to-day programming for **Sebastian**, who's been a consultant since early 1981 after leading **WCOZ/Boston** to double-digit shares. He earlier programmed **Phoenix AOR KUPD**, as well as **KHJ/Los Angeles** and **KDWB/Minneapolis**.

SEBASTIAN/See Page 6

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

**Adams** Executive VP **Matt Mills** told **R&R**, "Jim's very management, sales, and marketing-oriented, and that's the backbone of our company. He's well-prepared and has done everything to our expectations."

Most recently, **Seemiller** had been operating **News/Talk-formatted WQFA/Sarasota**, which he sold in September. He earlier held management positions at **Chicago** outlets **WEFM, WJJD, and WIND**. "Adams Communications is one of the few things that I would give up ownership for," **Seemiller** said, "because of their style, aggressive acquisition behavior, and the company itself. We bought a winner,

SEEMILLER/See Page 4



**Bob McNeill**

**Bob McNeill**, Station Manager at **WRVA/Richmond** and Director/AC Programming for parent **Edens Broadcasting**, has been named OM at full-service sister combo **KOY-AM & FM/Phoenix**. While maintaining his national duties, **McNeill** replaces **Chick Watkins**, who will announce his future plans shortly.

VP/GM **Michael Horne** told **R&R**, "When you're ready to go to war you want to make sure you have the best five-star

MCNEILL/See Page 6

## NRBA's Voron Dies

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

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

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

VORON/See Page 8

## NOTE FROM THE PUBLISHER:

### Abe Voron

I believe the part about Abe I'll remember forever is when he was in **Barcelona** addressing a room of **Spanish** broadcasters. He said, "Radio in America is the voice of freedom. It's hard to explain, but it makes it twice as difficult and twice the fun."

Abe was one of our finest **Freedom Fighters**... we thank God for his footprints.

— Dwight Case

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DECEMBER 5, 1986

COSELL ON RADIO

Sports On Radio Editor Richard Agata interviews Howard Cosell, back on the radio at ABC and WABC/New York.

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# WZEN Takes On KATZ-FM Identity

With its transfer from Unity to Inter-Urban Broadcasting, WZEN/St. Louis has taken the calls of AM sister KATZ. Charles Richardson, previously affiliated with Inner City's West Coast properties, has been appointed GM. WZEN GM Jim Gates and PD Andre Fuller have exited with a host of others. Dell Spencer, PD of sister WYLD-FM/New Orleans, will program both stations until a PD is named. In addition, the AM will run SMN's "Heart & Soul" format in most dayparts.

The changes at KATZ (AM) and the recent segue by WESL to a primarily Gospel format mean that St. Louis's four-way B/U battle has been trimmed to two FMs: KATZ and KMJM (Majic 108). Since its inception in the early '80s, WZEN had been mostly unsuccessful in its battle against Majic; it spent most of 1984-86 in the 1-2 share range, often behind its own



Charles Richardson

AM. Personnel changed frequently; Fuller was at least the fourth PD since 1984.

Early reports from St. Louis had up to 22 people, or more than half the staff, leaving the station. Spencer can account for only eight firings but indicated that because of a large number of parttime employees the exact count will remain nebulous. Mel Devon and Quita Allen have joined the FM airstaff from WYLD; Kenny Q and Cheryl Winston remain from WZEN. Rod

"Dr. Jockenstein" King, a former WZEN PD and the station's best-known jock, handles overnights.

Inter-Urban's New Orleans and Louisville B/U FMs both border on the Urban Adult format. Spencer said KATZ-FM will target 25-34 females and "18-34 everything." He also told R&R, "The station is going to have a bit more energy than New Orleans or Louisville, but it is going to skew a little bit higher

than Majic. It won't be as strong 12-17 as they are." Inter-Urban is also filing for a change of transmitter site and plans to build a larger antenna for the FM, licensed to suburban Alton, IL.

KATZ (AM) will supplement the Heart & Soul format with Talk and Gospel programming during mid-days. Longtime announcers Lou "Father" Thines and W.M. Gracey remain with the station.

## PD COOK TO KRZQ

# KZEP Now Classic Gold

Lotus Broadcasting AOR KZEP/San Antonio has shifted to a Classic Hits Gold presentation, consulted by Jeff Pollack Communications.

Known as KXZL until switching calls earlier this year, the station's 12+ share had declined steadily from an 8.2 debut in the spring of

'83 to this summer's 2.4. The move leaves the market with two AORs, hard-rocking KISS (8.7) and soft KESI (3.1). KZEP's Gold competition will be AM KONO (5.6).

KZEP VP/GM Robert Albright says plans are to introduce a couple of currents an hour a month from now "after we identify our position in the marketplace." Until then, the station will be all-Gold, concentrating on music from the Beatles to the early '80s.

PD Dan Cook has left to return to Reno, where he programmed sister Lotus AOR KOZZ from 1979 until last March. He'll now be guiding KRZQ, which is switching from an AC/CHR hybrid to AOR. Cook will be reunited there with Station Manager Patti Cole; she was an AE at KOZZ and, more recently, GM/Sales Manager at crosstown KWNZ.

# KZPS Opts For Classic Hits

After more than four years in CHR, KZPS (Z92.5)/Dallas has segued to "Classic Hits of the '60s, '70s, and '80s" with a primary target of 25-40 males. VP/Programming John Shomby and the station's current staff remain in place, as does a nightly five-hour jazz block.

Shomby told R&R, "There were suddenly three other CHRs, and we'd already been heading in this direction for some time. According to our research, jazz and classic hits blend well for our target demographic."

"KZPS will not be an 'Oldies' station," he added. A current list of 20 records will be maintained, and those titles will account for roughly 40% of the music mix. Unlike the market's Gold leader, KLUV, there will be no 1950s music on the station. Jazz, which had been part of the mix throughout the day, will now be restricted to evenings and a six-hour block on Sunday.

KZPS was one of the first Bonneville stations to leave Beautiful

Music, in fall 1982, and one of the first to fill a market hole in the CHR revival of 1982-84. At that time Dallas/Ft. Worth had no other mainstream CHR. The station, then known as KAFM, was a market force until summer 1984, when KTKS and KEGL switched to CHR simultaneously. Its ratings fell steadily after that, despite experiments with Jazz beginning last summer.

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

## YEAR-END PREVIEW

# Warners Wins Top Label Honors For 1986

Warner Bros. was the top airplay performance label for 1986, while Huey Lewis & The News' "Stuck With You" was the year's No. 1 CHR hit and ZZ Top's "Afterburner" was top LP. These achievements were among the highlights of R&R's annual format performance survey and Year-End charts, which appear in full in next week's issue (12/12).

Warner Bros. parlayed top-label triumphs in AC (both Music-Intensive and Full-Service), AOR (both Albums and Tracks), and CHR to emerge as the 1986 overall champion for the third year in a row.

MCA won its second straight Black/Urban format title, while RCA was No. 1 Country label, as it has been since R&R instituted its airplay achievement tabulations in 1983.

"Stuck With You" by Huey Lewis & The News swept to No. 1 CHR record for 1986, while finishing No. 4 for the year in Music-Intensive AC and No. 7 Full-Service. Peter Gabriel's "In Your Eyes" was the top AOR Track, while his album "So" was No. 3 for the year, behind ZZ Top's "Afterburner" and Van Halen's "5150."

PREVIEW/See Page 4



Cathy Sweeney

# Sweeney WLLT Sales Manager

Four-year WLLT/Cincinnati sales executive Cathy Sweeney has been promoted to Sales Manager, overseeing a six-member sales staff for the AC station. She succeeds Dave Listerman, who left the company a few weeks ago.

Sweeney has been Regional Sales Manager at WLLT for the past 18 months, preceded by two and a half years as an Account Executive. She was formerly an AE for nearby WLYK (now WJOJ), and also worked for Regional Reps for Radio. "I've put in a lot of hard work and am happy it was recognized," Sweeney told R&R. "We plan to implement a whole new marketing plan for the sales department. We're doing very well, but there is still a lot of potential to capitalize on."

# PMRC, PTA To Release Explicit Lyrics Report

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

Both organizations recently declared that "many" record companies have not been fulfilling that "good-faith" accord. The new report is expected to identify releases which they feel should have carried the "Parental Advisory" warning label but did not, as well as those which did comply.

According to PMRC spokeswoman Jennifer Norwood, the material will be made public at a press conference set for Wednesday (12/10) in Washington, DC.

This week, principals of the PMRC are due to meet with RIAA President Stan Gortikov and

President-elect Jay Berman. A spokesman for the recording industry association confirmed that a meeting has been scheduled for Thursday (12/4) in Washington. It was at the request of PMRC/PTA officials, he said.

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

In announcing dissatisfaction with label compliance during the agreement's first 12 months, National PTA President Ann Kahn said, "We agreed to remain silent about the issue over the course of a year to allow the 22 companies which signed on to this program enough time to implement it on new releases. However, we will not

PMRC/See Page 4

## 1986 Chart-Toppers

1986 Label Champion: Warner Bros.

AC Champion: Warner Bros.

AOR LP Champion: Warner Bros.

AOR Tracks Champion: Warner Bros.

B/U Champion: MCA

CHR Champion: Warner Bros.

Country Champion: RCA

Full-Service AC Champion: Warner Bros.

No. 1 AC: Your Wildest Dreams/Moody Blues (Polydor/PG)

No. 1 AOR LP: Afterburner/ZZ Top (WB)

No. 1 AOR Track: In Your Eyes/Peter Gabriel (Geffen)

No. 1 B/U: Kiss/Prince (WB)

No. 1 CHR: Stuck With You/Huey Lewis & The News (Chrysalis)

No. 1 Country: It'll Be Me/Exile (Epic)

No. 1 Full-Service AC: On My Own/LaBelle & McDonald (MCA)

No. 1 Jazz LP: Double Take/Freddie Hubbard & Woody Shaw (Blue Note)

## NEWS

## Belo

Continued from Page 1



James Sheehan



Ward Huey

and financial achievement which have made A.H. Belo Corporation one of America's most prominent media companies. They represent continuity for the company and they bring to their new positions a clear vision of Belo's future."

In addition to its newspaper companies, Belo owns KOA & KOAQ/Denver and KRQQ & KZEW/Dallas. The company also operates network-affiliated TV stations in Dallas, Houston, Sacramento, Tulsa, and Hampton-Norfolk.

## Seemiller

Continued from Page 1

and we're going to fine-tune to make it even better than it is right now."

Meanwhile, Adams has moved its headquarters from suburban Minneapolis to Tampa. The company's new address is 1 Harbour Place, Suite 850, Tampa, FL 33602; (813) 221-8010.

## Geffen Fetes Harry



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

## Lauper's Platinum Topper



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

## Preview

Continued from Page 3

Prince took top honors in the Black/Urban lists with "Kiss," while Exile's "It'll Be Me" was top Country song. "Your Wildest Dreams" by the Moody Blues was No. 1 in AC (Music-Intensive), while "On My Own" by Patti LaBelle & Michael McDonald captured the Full-Service crown, topping off a notable year which also included #2 honors in B/U, #11 in Music-Intensive AC, and #16 CHR. Top Jazz LP for 1986 was "Double Take" by Freddie Hubbard & Woody Shaw.

Next week's Year-End issue of R&R presents the full story on these and other results: the Top 86 songs of 1986 in all formats, plus lists of all the records reaching Top 15 in each format. The complete label performance analysis appears in Ken Barnes's "On The Records" column, featuring label rankings in all formats plus the label leaders in Top 15 records, Top 55, No. 1s, chart shares, and more.

## ACS To Honor Davis



Arista President Clive Davis, this year's recipient of the American Cancer Society's Allan K. Jonas Life Achievement Award, visited Los Angeles to plan the December 8 ACS event, which features Whitney Houston as entertainment. Pictured (l-r) are gala chairman Albert Gersten Jr., Davis, and honorary chairman Arnold Rifkin.

## King

Continued from Page 1

company's TV stations. In his new post, he will oversee all of King's TV and radio properties. He will also oversee Northwest Mobile Television, Northwest Television Sales, and Blair Northwest TV and Radio Sales. He will report to Clifford.

Brenner commented, "I look forward with real pleasure to being closely associated with the radio parts of King Broadcasting once again. In the past I have been responsible as GM for some of our stations in Spokane and Seattle. Radio is a medium for which I have great respect and enthusiasm, and I'm looking forward to working closely with our radio people again."

Payne, who has been with King since 1959, will remain on the company's Board of Directors after his retirement. He commented about his successors, "There couldn't have been a better choice of two people to work together and work with the team of divisions within the King organization. Steve Clifford has played an integral part in the management of this company for the past eight years. He's been involved in every division of the organization. Eric has been with us since 1959. There's no one in the country who knows more about broadcasting than Eric Brenner. Together, they will make a tremendous and superb team." He went on to say that King will maintain the same objectives, purpose, and philosophy under the new Presidents: "We will keep our total commitment to the communities we serve. That's why we're here."

## PMRC

Continued from Page 3

remain silent any longer." During the past year, RIAA firms have labeled (albeit quietly) some albums with lyrics which might be considered explicit. They include fall releases by WASP on Capitol, Fishbone on Columbia, and Sigue Sigue Sputnik and Clayton Savage on Manhattan. These all employ the specific inscription, "Explicit Lyrics - Parental Advisory," which was part of the November 1985 agreement.

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## NEWS

## Sebastian

Continued from Page 1

An 18-year broadcaster, Sebastian succeeds John Larson, who exited last week along with longtime VP/GM Tommy Vasoco and the station's morning team. KDKB is one of three Gold stations in Phoenix. Its AOR-based approach tallied a 2.9 last summer against traditional Gold KOOL-FM's 3.8 and Classic Hits KSLX's 3.4.

VP/Programming Jeff Sattler remarked, "John has tremendous programming capabilities and knowledge that will help us maximize the potential of the Classic Rock format. He'll help instill on-air excitement and spontaneity, and add a special ingredient to the Sandusky PD mix."

Sattler emphasized that there are no plans to adopt the "EOR"/"New AC" soft AOR format that Sebastian pioneered. He added that KDKB will continue to play two currents an hour. Recently, it's added some harder-edged records such as Cinderella at night.

Sebastian commented, "One of the things you miss as a consultant is that rush you get from hands-on programming, and I'm very pumped about that. I'm tired of traveling, and look

forward to being able to better control my own destiny by working in the midst of a team that allows me to win and taste that victory on a day-to-day basis.

"KDKB has all the resources to be a massive success. We're going to execute the format perfectly; if there's one thing I can

do, it's cause things to be executed. I'll make sure this is as good a Classic Rock station as there is in the country. We're going to have a lot of unique music — both current and old — that isn't being played anywhere else, and the disk jockeys are going to be alive and personable."

## McCartney Meets Hartley-Fitzgerald



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

## McNeill

Continued from Page 1

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

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

The KOY tandem represents the fourth and fifth Edens stations. McNeill will have programmed, following stints with WRVA, co-owned FM WRVQ, and Q105 (WRBQ-FM)/Tampa. A 20-year broadcaster, McNeill has worked for Edens principal Gary Edens since 1972, excluding a stint with Viacom between 1980-83 at KIKK-AM & FM/Houston (Asst. PD/Research Director) and WMZQ-AM & FM/Washington (OM).

"Any questions about whether or not moving from WMZQ to WRVA was a good move have been borne out by what has happened to Edens Broadcasting in the last couple of years," McNeill said. "This is an extremely successful, rapidly growing company that will afford a lot of people some excellent opportunities."

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

## PolyGram, Gabriel Launch Amnesty LP



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

# ★ AN OVERNIGHT SENSATION ★

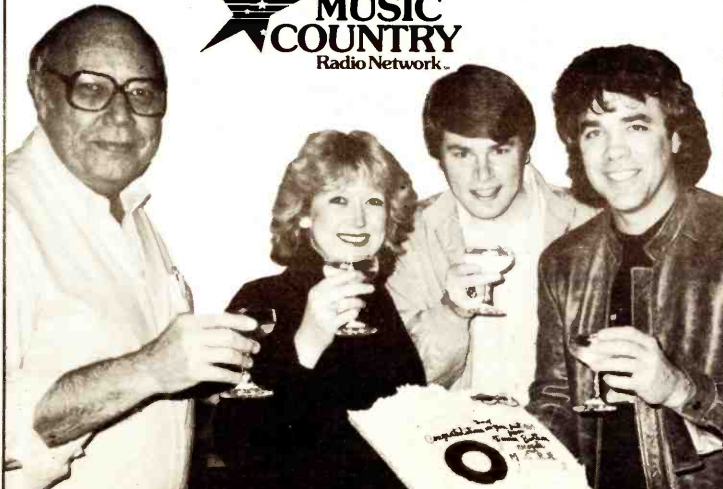
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Radio Network



MCRN gave Gary Morris a congratulatory party for his first number one single "Baby Bye Bye." Shown toasting Morris from left to right are: Charlie Douglas, Talent Co-ordinator Trisha Walker, Kyle Cantrell & Gary Morris.

## ONE YEAR AGO TODAY

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

## FIVE YEARS AGO TODAY

- Dene Hallam PD at WHN/New York
- #1 CHR: "Waiting For A Girl Like You" — Foreigner (Atlantic) (5 wks)
- #1 AC: "Yesterday's Songs" — Neil Diamond (Columbia) (2 wks)
- #1 B/U: "Let's Groove" — Earth, Wind & Fire (ARC/Columbia) (2 wks)
- #1 Country: "Bet Your Heart On Me" — Johnny Lee (Full Moon/Asylum) (2 wks)
- #1 LP: "Tattoo You" — Rolling Stones (Rolling Stones/Atlantic) (9 wks)

## TEN YEARS AGO TODAY

- #1 CHR: "Tonight's The Night" — Rod Stewart (WB) (4 wks)
- #1 AC: "You Don't Have To Be A Star" — Marilyn McCoo & Billy Davis (ABC)
- #1 Country: "Thinking Of A Rendezvous" — Johnny Duncan (Columbia) (3 wks)
- #1 LP: "Songs In The Key Of Life" — Stevie Wonder (Tamla/Motown) (8 wks)

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# NEWSBREAKERS



Dan Johnson Brian Higgins Joe Donohue Leslie Leventman Juli Davidson Patricia Blair Archer Dusablon Nance Kaplan Bob Young

● **DAN JOHNSON** has been promoted from Sr. VP/A&R and Marketing to Sr. VP/Corporate Development for **Word, Inc.** He is an 11-year company veteran, and previously was an AE with **The Russ Reid Co.** advertising agency.

● **BRIAN HIGGINS** has been promoted to VP/Sales & Marketing at **Dunhill Compact Classics**, where he was previously Sales Manager. He has been with the company since its inception earlier this year, prior to which he was International Sales-Marketing Manager for **Eastern Pacific Sounds**.

● **JOE DONOHUE** has been named Director/Finance and Administration for **Manhattan/Blue Note Records**. He previously was Asst. VP at **Morgan Guaranty Trust Co.** from 1978-84, then enrolled in the Yale School of Management's master's program, which he completed in May 1986.

● **BILL HARNBERGER** is the new PD at **WGER-FM/Bay City, MI**. He comes from an announcing, writing, and production position at **WTVN/Columbus**.

● **ANDREW KAZEN** has joined **Torbet Radio** as Regional Manager/Houston office. He previously was in the same position for the past year for **Select Radio Representatives**, prior to which he was an AE for **Blair/RAR Radio Reps** in Dallas.

● **ALISA DIAMOND** has been promoted to Administrator/Corporate Services at **Price Communications**. She has been at Price since 1984, and was previously in promotion and merchandising for **MTV**.

● **DAVID GILLETTE** has joined **Busch Creative Services** as Technical Director of the company's Technical Services Department, and **MELVIN SCALES** has joined as Promotion Planner. Gillette previously had served as Technical Director for a variety of programs. Scales has ten years' consumer marketing experience with **L'Eggs Products, Hardees, Wendy's**, and **R. J. Reynolds Tobacco Co.**

● **PENNY BARNES**, Editorial Assistant for **R&R**, has joined **Capitol Records** as AOR Staff Assistant for **VP/AOR Album Promotion RAY TUSKEN**.

● **LESLIE LEVENTMAN** has been appointed to the newly-created VP/Administration, Creative Services position at **MTV Networks**. She was formerly **MTVN's** Administrative Director/Creative Services. Also, Editorial Director/Creative Services **JULI DAVIDSON** has been added to VP/Creative Supervisor, Creative Services. **JIM WARREN**, formerly Art Director/Creative Services, assumes the new post of Creative Director/Creative Services.

● **LYNNE SIMON** has been promoted to VP/Sales at **Hillier, Newmark, Wechsler & Howard**, based in Los Angeles. The number two biller for the rep firm last year, she joined the company three years ago and was recently appointed Western Regional Sales Training Coordinator.

● **Vision Quest Records** has signed with **Compass Distributing** to distribute the company's first single and LP.

● **PATRICIA BLAIR** has been promoted from Associate Director to Director/Copyright Administration at **MCA Records**. She was previously Copyright Manager for **Warner Bros. Music**.

● **NANCE KAPLAN** has joined **Atlantic Records** as Director/Video Administration. She was previously a Contract Specialist for **RCA/Ariola International**.

● **ABBE BUCK** has been named Manager/Affiliate Relations for **Orange Productions**, where she will be responsible for clearing shows including "Sounds Of Sinatra." She brings nine years of advertising agency experience at agencies such as **Ted Bates, BBD&O**, and **Scall McCabe Sloves** to her new position.

● **BOB YOUNG** has been appointed **AP's** Broadcast Executive for Florida. He was formerly ND at **WBRE-TV/Wilkes-Barre, PA**, before which he was ND for **WAPT-TV/Jackson, MI** and Producer/anchor for **WWAY-TV/Wilmington, NC**.

● **ARCHER DUSABLON**, former producer of **John Lander's Hit Music USA** and **KKOB/Houston**, has announced the formation of **Archer Dusablon Production Consultants, Inc. (AD/PRO)**. Valerie Schoewe will handle traffic and continuity studies for client stations. Contact them at P.O. Box 1847, Lake Oswego, OR 97034; (503) 636-8085.

● **ART SCHREIBER** is elevated to VP for **Southwest Radio Corporation** and its subsidiaries, **KKOB-AM & FM/Albuquerque**. He remains GM for the newly acquired **Price Communications** properties, a post he's held since 1981.

● **KIRK MELLODY** has been promoted to Director/National Marketing Coordinator for **Capitol/EMI/Manhattan/Angel**. He was formerly the company's Manager/National Marketing Coordination.

## CHRONICLE

### Born To:

- (Joan) Jett Lag Management's Julie Rader, husband Roy Schonbrun, son Zachary Stan, October 15.
- **KQXR/Bakersfield** Production Director/swing shift personality **Larry Gregg**, wife Jenny, daughter Shana Louise, November 15.
- **KBLX/San Francisco** Production Director **Joel Abrams**, wife Karen, son Edwin Joel, November 19.
- **WINZ/Miami & crosstown WJQY** parttimer **Johnny Dolan**, wife Laura, son Sean David, November 22.

### Married:

- **Saga Communications VP/Group PD Steve Goldstein** to Jennifer Cohen, November 29.
- **KKOW/Pittsburgh** midday man **Mr. Mike** to Becky Sue Swaney, August 17.

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**Jamie Durkee** - Overnights **KAZY/Denver** (303) 457-3413  
**John Edwards** - Midsdays **Z299/Kansas City** (913) 451-9062  
**Kiliff Kahuna** - MD/Afternoons **WHMD/Hammond** (504) 542-5125

**Bud Latour** - Mornings/Production Director **KDKB/Phoenix** (602) 827-8395

**Lorin Palagi** - MD/Midsdays **KCPW/Kansas City** (913) 649-7981

**Lauren Powell** - Mornings **KAZY/Denver** (303) 337-6207  
**Lou Sanchez** - Mornings **WPST/Trenton** (201) 861-8550

**Jeffrey Scott** - Mornings **KBPJ/Denver** (303) 377-6681

**Tim "The Rock 'N' Roll Animal"** - Nights **WYSP/Philadelphia** (215) 667-9486

**Bill "The Birdman" Thomas** - Mornings **KBEQ/Kansas City** (913) 469-0130

**Lois Todd** - Nights **KAZY/Denver** (303) 973-6459

**Jo Jo Walker** - Nights **KZOU/Little Rock** (813) 977-1681

**Woody Woodmeyer** - Sports/Air Talent **North America One Network** (608) 647-2751

## Voron

Continued from Page 1

**Shamrock President Bill Clark**, **NRBA's** last Chairman before the association's merger with **NAB** in the spring.

Former **NRBA** President **Sis Kaplan** commented, "I've lost one of the dearest friends I ever had in my life. It was a great friendship and association, professionally and personally."

Kaplan recalled how pleased she was that **Voron** was able to attend a reception in his honor with old **NRBA** friends and colleagues at **September's NAB Convention** in New Orleans.

Upon merging with **NAB** this year, **NRBA's** board of directors set up and funded the **Abe Voron Scholarship Fund**, which is about to make its first three scholarship grants. **Voron** believed deeply in the need to attract competent young people to the radio industry.

At the time of his death **Voron** was part-owner of **HVS Partners**, which operates **WMNX/Tallahassee** and **WLWV/Salisbury, MD**. Another partner in the venture is attorney **Tom Schattenfield**, who served as **NRBA** counsel for many years.

"Even though he didn't have to, he worked constantly to improve the position of radio in the regulatory sense and in the public mind," **Schattenfield** recalled. "And he had more honesty and integrity than anyone I've ever known."

**Voron** is survived by his wife, **Lois**, a daughter and a son. Funeral services were held Wednesday in **New York City** at the **Riverside Chapel**.

## STAFF

Founder: **BOB WILSON**  
 Publisher: **DAVID G. CASE**  
 Executive Vice President: **DICK KRZYMIAN**

Editorial  
 Los Angeles Office: (213) 554-1300  
 Senior Vice President & Editor: **KEN BARNES**  
 Art Director: **PHILIP DUNFORD**  
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Typography: **STANTON LUCE** (with Bill Moore)  
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Assistant to the Publisher: **SHARLINE VANAMANKA**  
 General Manager: **ROBERT BRUCE**  
 Accounts: **WENDY YANG**

Accounting Assistant: **MARIE WUSTON**  
 Legal Counsel: **JACSON SHERBETZ**

New York Bureau: (212) 905-0355, 515 Madison Avenue, New York, NY 10022  
 Bureau Chief: **ADAM WHITE**  
 Office Manager: **BARBARA SCHUBB**

Washington Bureau: (202) 662-7484, National Press Building, Suite 802, 125 14th St. NW, Washington, DC 20005  
 Bureau Chief/Managing Editor: **BOB WOODWARD**  
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Memphis Bureau: (915) 261-7491, 1010 15th Avenue South, Nashville, TN 37217  
 Chief: **CHUCK WELTON**  
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Staff  
 Senior Vice President: **Bill Clark**  
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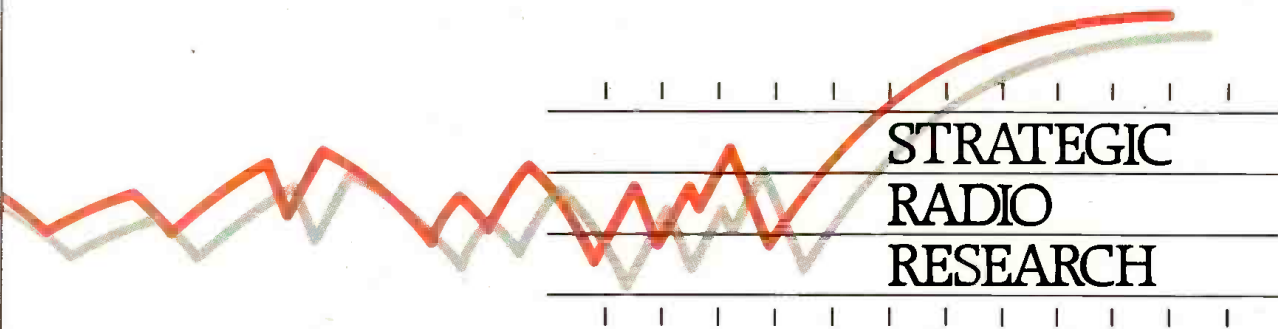
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# RADIO BUSINESS

## TRANSACTIONS

### Atlantic Morris Buys WRAN

WRAN/DOVER, NJ

PRICE: \$1.6 million

BUYER: Atlantic Morris Broadcasting, a wholly-owned subsidiary of Orange and Rockland Utilities, Inc., James Smith, Chairman. It also has contracted to buy WDUR/Ocean City, NJ.

SELLER: Bell Broadcasting Co., Richard Bell, owner. It also owns WJJB/Poughkeepsie, NY and WALL & WKGL/Middletown, NY.

DIAL POSITION: 1510 kHz  
POWER: 10 days/500 watts nights  
FORMAT: AC

BROKER: Jim O'Grady



**GRIP 'N' GRIN** — Pictured at the \$6 million November 25 closing of KMAK & KBOS/Fresno-Tulare, CA are (l-r): buyer principals Burke Kaplan and Alex Sheftell, seller John McCarthy, Station GM Steve Miller, and Elliot Evers of Chapman Associates.

WRFB/STOWE, VT

PRICE: \$510,000

BUYER: Justice Broadcasting, Inc., Larry Justice, President. It also owns WCIB/Cape Cod, MA; WERZ & WMYF/Portsmouth, NH; WQEZ/Fort Meyers, FL; and WOMP/Wheeling, WV.

SELLER: R.F.B., Inc., Bill Riley, President, Brian Harwood, VP/GM.

DIAL POSITION: 101.7 MHz  
POWER: 1.05 kw at 170 feet  
FORMAT: AC

### Las Americas Wins WHBI License

The FCC Review Board has awarded the license of WHBI/Newark, which was not renewed, to Las Americas Communications. The ruling reversed an earlier grant of the

license to Comserv, which is headed by former WINS/New York VP/GM Cecil Forster.

The President and 63% stockholder of Las Americas is Luis Raul Bernard,

## TRANSACTIONS AT A GLANCE

Transactions So Far In 1986: \$2,818,990,000

This Week's Transactions: \$2.11 million

- WRAN/Dover, NJ \$1.6 million
- WRFB/Stowe, VT \$510,000

### FCC Clears 166 Tax-Deadline Station Sales

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

To get the job done, the FCC modified its normal approval procedures. Usually the Mass Media Bureau staff reviews applications, approves all un-

contested transfers, and passes on to the full Commission only those that are contested by outside parties. Last week the FCC bypassed the staff reviewer by approving all uncontested transfers in a single batch.

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

#### Brokers Laud Speed-Up

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

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

Under the decision, outside parties with a grievance have 30 days to appeal a transaction, either to the FCC or in the federal appeals courts.

Industry sources said some of the applicants raced through the FCC in record time. "I'm guessing, but I think there were some things that have been there only two weeks," estimated one observer.

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

Other principals are Luis Rodriguez (10%), who has a Sunday program on WJIT/New York; Thomas Mendez (8%), an accountant; Carlos Knauth (7%), a former announcer at WBNX/New York and WADO/New York; Georgina Falu (6%), a part-time accounting professor at the State University of New York; and Melba Falu (6%), morning announcer on WADO.

#### 27 Original Applicants

The Review Board picked Las Americas as the winner after giving the firm slight preferences for lack of other media holdings and integration of owners into management.

When the frequency was first vacated, the Commission received 27 applications. Only six survived long enough for final consideration.

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

#### "Financial Charade" Charged

The law judge later rescinded the grant after learning that Garcia failed to pay federal income taxes.

The Review Board not only agreed with the disqualification of Antonin and Garcia, but added further charges that they tried to foist a "financial charade" on the Commission by filing a false certification that they had adequate funds to build and operate the new station.

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

## STEERE BROADCASTING of Mississippi

has acquired

## WQFX-AM/FM Gulfport, Mississippi

from

Caravelle Broadcasting Group

for

# \$1,250,000

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Alamogordo, NM **KKEE** to **KKBE** (effective 11/18)  
Alexandria, LA **KTIZ** to **KZMZ** (11/24)

Alton, IL **WZEN** to **KATZ-FM** (11/18)

Astoria, OR **KLBP** to **KKEE** (11/28)

Bethel Park, PA **WGPL** (new; 11/26)

Blennerhassett, WV **WRRD** (new station, 11/17)

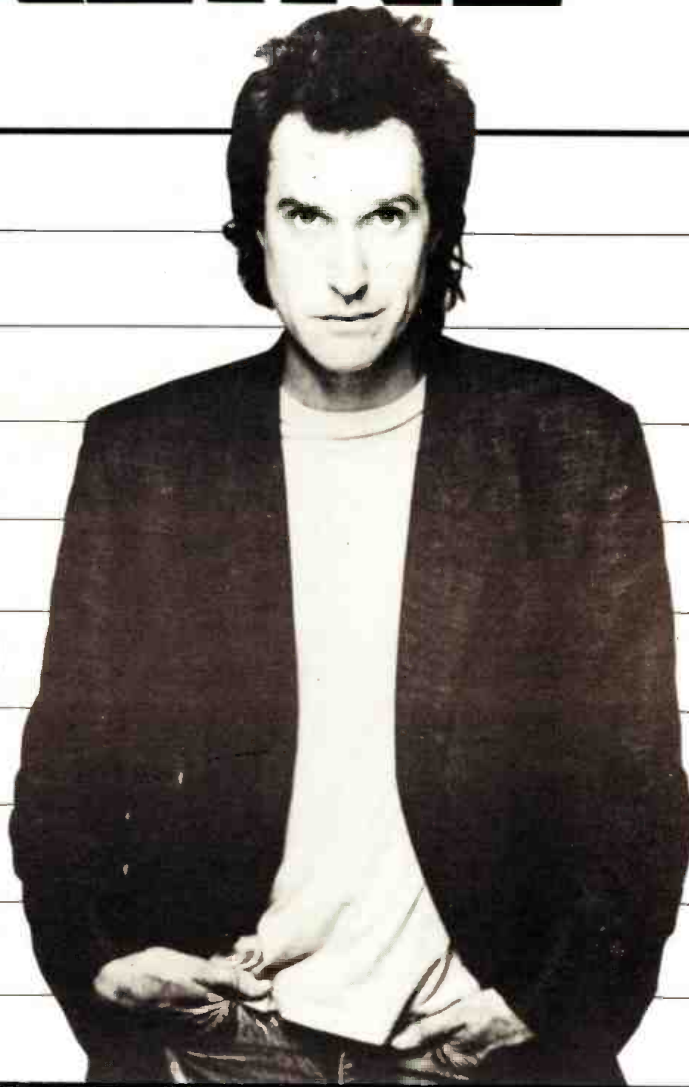
Cassopolis, MI **WLLJ** (new, 11/25)

Coleman, FL **WHOF** to **WMHI** (12/1)

College Station, TX **KTAW** to **KTSR** (requested)

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## RADIO BUSINESS

# Auctions: Sellers' Boon Or Court Of Last Resort?

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

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

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

### Three Stations Already Sold

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

"There's no limit to the number or size of stations that can be auctioned."

— Robert Sczepanski

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

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

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



Robert Sczepanski

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

### Two Washington AMs Auctioned

Fox sold its first station — **WNTR/Washington** — last spring, and followed up with the sale of **WMTG/Gaithersburg, MD** (now **WMET**) in July.

The latter, in a previous incarnation — **WJOK** — once garnered some attention as the country's first "all-comedy" station. However, less-than-ideal facilities on the fringe of the crowded Washington marketplace relegated the station to a long-term loss-leader.

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

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

Only after several uncomfortable minutes of silence, and a conference with creditors who agreed to lower the minimum bid by \$25,000, did bidding pick up. And then only by a factor

of one: **Sondra Linden**, a first-time owner and former communications attorney, was the only bidder, and picked up the station for \$525,000.

### "Orderly" Bidding Prevails

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

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

## McKinney Decries RKO 'Inflexibility'

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

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

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

The Commission could spur the talks by approving **Group W's** bid to buy **KHJ-TV/Los Angeles**, a move that would provide "guidance" for the other negotiations, according to McKinney. He also asked third parties interested in making offers to submit bids to his office by December 8.



fire-sale atmosphere of other auctions."

Sczepanski said the typical radio station auction attracts about 30 to 35 attendees, about half of whom are prospective, qualified bidders. "We don't get a lot of tire-kickers," he said. Because the successful bidder is required to bring a cashier's check for 10% of the final price, bidders work within very strict budgetary confines. A single bid can take the station out of the range of many attendees, Sczepanski said.

The "profile" of attendees — "monied folks," as Sczepanski likes to call them — is one of the characteristics he likes to point to when trying to convince owners to sell by auction. The other is the efficiency of the process.

### Quicker Sale Process

"It takes roughly 60 days to complete," Sczepanski said, compared with traditional, private negotiations, which he asserted can take up to nine months.

The marketing campaign is "very aggressive." The firm sends out up to 5000 pieces of direct mail for each auction, and places ads in trade journals and national daily newspapers.

To date, the firm has completed three auction sales, and has two more planned for January. None has broken the \$1 million barrier, and most stations sold by the auction method are small AMs valued at less than \$500,000.

Sczepanski said he is undaunted. Once auctioning has made more headway into the industry's conscience, "there's no limit to the number or size of stations that can be auctioned."

### Broker Dismisses "Fire Sale" Tactic

Despite the Fox firm's exuberance, the auctioning method has its detractors in the industry. "Clearly, it's a court of last resort," said **Charles Giddens**, a broker with **Chapman Associates** in Washington, DC. Giddens dismissed the use of auctions for valuable stations, saying "it's effective only in 'fire-sale situations.'"

"You have to know why it's done: the owners have tried all of the traditional methods, and, facing these overwhelming odds against selling the station, they try something new," Giddens said.

The primary reason he cited in dismissing the viability of auctions: "Major buyers hate them, because you're shooting at a blind target."

Giddens has had some experience with auctions. **Chapman Associates** recently sold **KIVA/Albuquerque** at a closed, sealed-bid auction. "In that case, we went to the auction because we were put under a strict time-limit by the owner, who wanted to sell the station by year's end," Giddens said, indicating that the auction was an anomaly for established brokerage houses and traders.

"The reaction of the industry is that they don't like it," Giddens concluded.

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The best audio processing system money can buy just got better! The TEXAR Replacement Card Five (RCF-1), when used in conjunction with your TEXAR AUDIO PRISM™s and Orban Optimod 8100,\* delivers an additional 1½ dB of perceived loudness. That's a lot in today's competitive markets! In fact, the RCF-1 has more clean power than anything else money can buy!

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

Exploring ways to further increase the modulation power of the AUDIO PRISM/Optimod combination, TEXAR engineers determined that the limiting factor was in the attack and release times of the Optimod. This is not to criticize the Optimod, a well-designed and respected unit, but it is to recognize that competitive market situations require many broadcasters to use it in ways other than for which it was originally designed. Intended to operate on raw, un-

processed, console output, its operation includes a generous safety margin to accommodate operator inattention. Face it: not everyone runs perfect levels.

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

Making more low-end bass available to users was a simple extension of the RCF-1. The original card 5 had a predetermined, fixed amount of bass which it would permit. Beyond that, it would reduce the gain of the low frequency stages. As you mixed in more lows on the AUDIO PRISM's, the Optimod would simply take them right back out. Today, the RCF-1 has a "BASS BOOST" control which allows the user to dial in all the low-end bass one could want.

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

To install the RCF-1, simply open the front cover and the access panel of the Optimod. Turn off the Optimod power switch and pull out the original card 5. Slide the RCF-1 in its place and turn the power back on. Replace the access panel with the new one provided and set the RCF-1 controls to the recommended settings. That's all there is to it. No complicated soldering. No complicated modifications to circuit boards. No readjustment of other controls in the system.

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

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

## TEXAR

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\*Optimod 8100 is a registered trademark of Orban Associates, Inc., San Francisco, CA.

# WASHINGTON REPORT

## FORMER MISSOURI RADIO BROADCASTER

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

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

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

### Assistant Commerce Secretary

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

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

### GOP Political Background

Sikes got his job with the help of friend and former boss Sen. John Danforth (R-MO). Sikes served as an assistant attorney general under Danforth, and managed the Senator's 1970 campaign.

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

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

### Wideranging AM Study

NTIA is now midway through a comprehensive study of AM radio that Sikes hopes to have ready for

and Australia, picked single AM standards, avoiding the marketplace chaos and stalemate created here by the FCC. Might NTIA recommend that the FCC take such a belated step? "I think that is possible," is all Sikes will say.

### Attracting Capital To AM

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

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

"With capital come management, creativity, technical upgrading, more effort in programming."

public release in January. "The study itself is on AM stereo," Sikes explained, "but policy recommendations might well move significantly beyond just the technical, fidelity aspect of AM."

The AM stereo section will detail how other nations, such as Brazil

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

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

### "FM2" Proposal Under Study

Sikes also revealed that he has directed his technical staff to evaluate a New Jersey daytime's proposal for a new "FM2" service, located above Channel 13, to replace daytime-only and other inferior AMs. "I owned two daytime stations, both in combination with FMs," he recalls. "I can bleed for the daytime broadcaster."



Al Sikes

Sikes stresses that government's role is not "to protect specific AM broadcasters from whatever the competitive pressures might be." But he adds that the industry isn't seeking that kind of coddling, anyway. "Radio broadcasters look least to Washington of all the constituent groups I have anything to do with," he says. "I think they are the most entrepreneurial and the most independent. I say that as a compliment."

## NEWS BRIEFS

### \$10,000 Main Studio Fine For WZAM/Norfolk

The latest station to be clobbered with a \$10,000 fine by the FCC for main studio and program origination rule violations is James River Broadcasting's WZAM/Norfolk. The outlet is one of many stations this year to run afoul of Commission rules, now earmarked for abolition, requiring a main studio and at least 50% of non-network programming origination in the community of license.

In other action, the Mass Media Bureau has halved a fine for KEYR/Terrtown, NE for repeatedly failing to file annual employment reports with the Commission. The station has been ordered to forfeit only \$1000, rather than the \$2000 previously assessed.

### NAB To Lab Test Electronic Rating Devices

Three electronic devices designed to measure radio listening by detecting signals are to undergo laboratory testing by NAB's Science & Technology Department. The association's Radio Audience Measurement Task Force requested the evaluation last week.

The task force is especially interested in how well the devices can



**FAIRNESS DOCTRINE EDUCATION** — Making broadcasters into more effective lobbyists by educating them on the need to repeal the Fairness Doctrine was identified as a top priority recently by the NAB First Amendment Committee. The group is also concerned about possible state moves to ban various types of advertising. Sitting in on last week's session (left to right) were NAB First Amendment counsel Steve Bookshester; Ken Elkins, Pulitzer Broadcasting; Richard Schmidt, American Society of Newspaper Editors; Ernie Shultz, RTNDA.

differentiate a particular radio signal from a field of many other signals.

"This technology may well be the wave of the future," said Chairman Ken McDonald. "The existing audience measurement companies also may have the capacity to enter this electronic phase, so it's important for

NAB to be out front in the technical research."

Meanwhile, the panel continues to assess three more traditional approaches proposed by Birch, Audits & Surveys, and McNair Anderson. After additional study, the task force will recommend one system to the NAB Board in February for further support.

### Other Key Developments:

• KUTE/Glendale, CA has been denied permission by the FCC to resume its former superpower Class B status, which a previous owner relinquished in 1968. Owner Inner City Broadcasting argued the prior owner had acted involuntarily in giving

up its grandfathered superpower status.

• The FCC has refused to reserve 106.5 MHz in Richmond, VA for non-commercial use, even though it's on the commercial FM band. Union Theological Seminary had operated the facility as noncommercial, but now plans to sell to a commercial operator. A local listeners' group sought to preserve the channel's educational status.

• Dale Brown is the new Chief/Legislative Division within the FCC's Office of Congressional and Public Affairs. He replaces the retiring Jackson Lee. Thomas Holleran has been named the FCC's Deputy Associate Managing Director for Operations.

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

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 WESTWOOD ONE RADIO NETWORKS

P R E S E N T S

Billy  
Idol

OFF THE RECORD

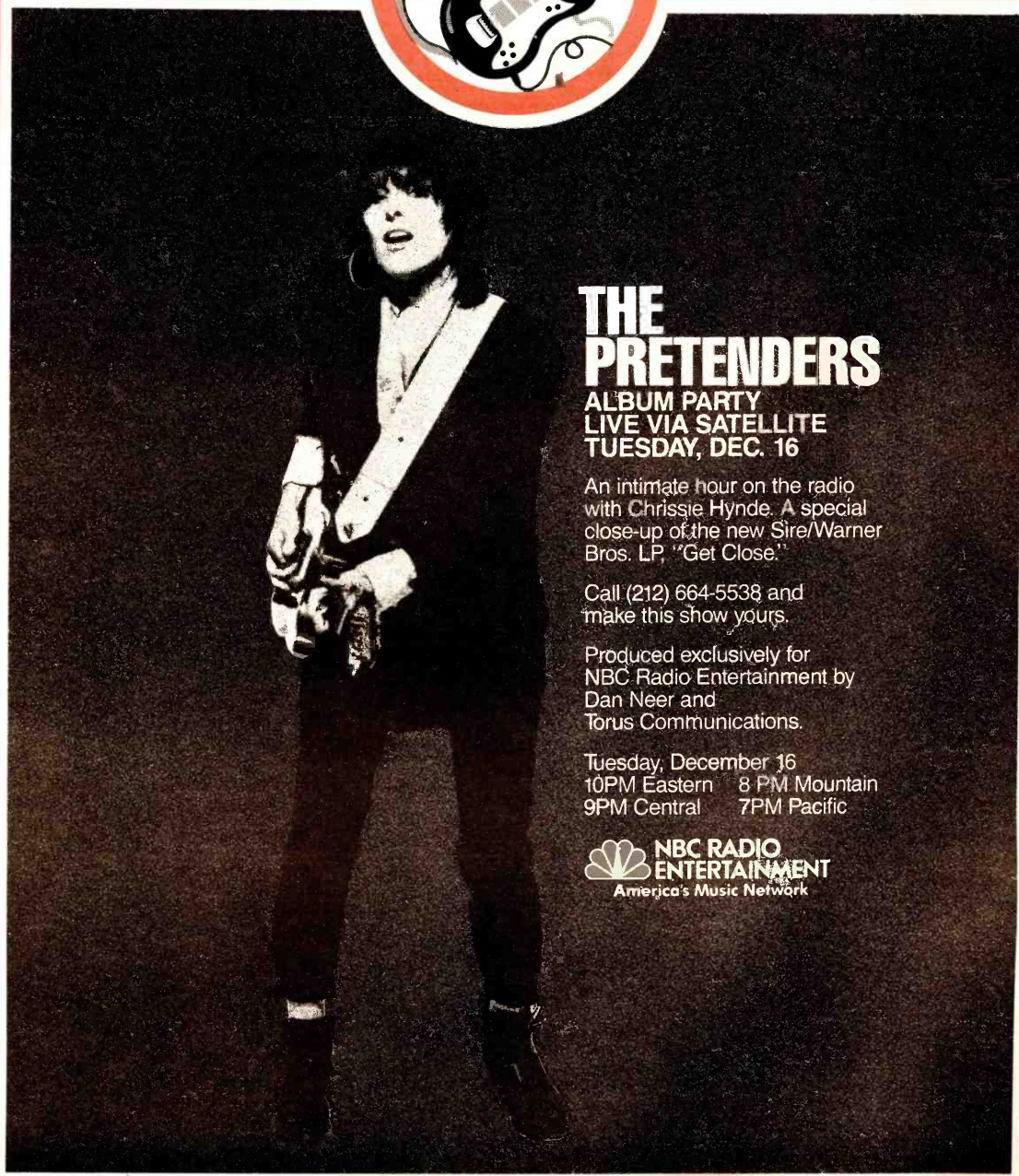
WITH  
Mary  
Turner

Join Mary Turner the week of Monday, December 15 as rock radio's most listened-to-interview host presents an exclusive hour-long *Off The Record Special* featuring the rocker with that celebrated sneer, Billy Idol.

Billy gives Mary, you and your listeners the lowdown on writing and recording his new *Whiplash Smile* LP; why he took a break after his last album; life on the road; working with producer Keith Forsey and guitarist Steve Stevens; what he means when he sings "I Want To Be A Lover" and more. And along with the hottest tracks from the new LP, you'll hear classics spanning Billy's solo career. Curl your lip and get flip with Mary Turner's *Off The Record Special* featuring Billy Idol—contact your Westwood One Station Relations representative now at (213) 204-5000 or Telex 4996015 WWONE for details.

 WESTWOOD ONE RADIO NETWORKS

# ALBUM PARTY



## THE PRETENDERS

ALBUM PARTY  
LIVE VIA SATELLITE  
TUESDAY, DEC. 16

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

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

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

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

 **NBC RADIO  
ENTERTAINMENT**  
America's Music Network



# WHAT'S NEW

Edited by Don Waller



## Funny Money Detector

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

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

Measuring 5 1/2" by 1 1/2" by 1," the "IC Money Detector" weighs six ounces and operates on a single nine-volt battery. Retail priced at \$39, the device carries a 90-day warranty and is available via the Irvine, CA-based **Exeters** catalog at (800) 525-4477 or (714) 768-8812.

## The Eyes Have It



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

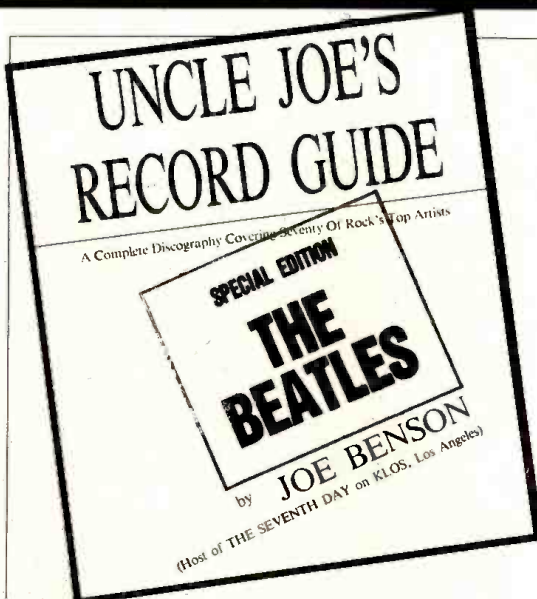
As reported by the **Wireless Flash** radio news service, if your loverboy's — or lovergirl's — pupils dilate when he — or she — looks at you, that lovin' feeling is for real. If they constrict, you'd better find yourself another fool.

## Catalog Compares 50 Years Of Country Music

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

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

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



## Beatles Record Guide Available

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

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

The Beatles special edition is priced at \$14.95 (add \$2.05 for postage and handling) and is available by writing **Uncle Joe's Record Guide** at P.O. Box 12464, Glendale, CA 91214. Volume discounts available.

## Pocket (Knife) Calculator



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

The multi-purpose tool measures 3 1/2" by 2 1/2" by 1," weighs six ounces, and sports a one-year warranty. Priced at \$29, the item is available from the Irvine, CA-based **Exeters** catalog at (800) 525-4477 or (714) 768-8812.

## POLLSTAR

### TOP 20 CONCERT PULSE

#### LW TW ARTIST

- 1 1 GENESIS
- 2 2 NEIL DIAMOND
- 3 3 ELTON JOHN
- 4 4 BILLY JOEL
- 6 5 BOB SEGER
- 5 6 LIONEL RICHIE
- 7 7 JOURNEY
- 9 8 STEVIE WONDER
- 11 9 KENNY ROGERS
- 12 10 AC/DC
- 13 11 HUEY LEWIS
- 14 12 DAVID LEE ROTH
- 16 13 ALABAMA
- 15 14 NEIL YOUNG
- 15 PETER GABRIEL
- 16 ALICE COOPER
- 17 17 MOODY BLUES
- 18 18 38 SPECIAL
- 19 19 STEVE WINWOOD
- 20 20 MONKEES

The **CONCERT PULSE** is a weekly computerized report ranking each artist by their average box office gross reported per venue. Courtesy of **POLLSTAR**, a publication of Promoters' On-Line Listings. (800) 344-7383, or in California, (209) 224-2631



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# R&R STREET TALK

WILL YOU  
STILL  
LOVE  
ME



ONLY CHICAGO KNOWS

CHR Chart Debut **39**  
120/18

#1 Most Active

A/C Chart **14**

The New Single From the Chicago Album 18  
On Warner Bros. Records.  
Produced By David Foster  
© 1986 Warner Bros. Records Inc.

The rumors of **GLOBAL SATELLITE NETWORK** looking to swallow up a radio network now include the **CBS** units as well as the **NBC RADIO NETWORKS**. We've also heard that newly-formed **MCA RADIO SYNDICATION** may be looking to acquire a major distributor in addition to recently-acquired **BARNETT ROBBINS**.

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

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

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

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

**SEAN "HOLLYWOOD" HAMILTON**, most recently at **Z100/NEW YORK**, moves to **KIIS-AM & FM/LOS ANGELES** as its 6-10pm night rocker. **BRUCE VIDAL** slides into 10pm to 2am, and **TIM KELLY** becomes fulltime swing. Also, **KAREN ABRAMS** is promoted to National Sales Manager.

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

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

And speaking of you-know-who, last month also saw the triple-platinum certification of **BRUCE's** "Born To Run" album. It was one of 82 **CBS** catalog titles submitted for **RIAA** platinum/multi-platinum awards under revised eligibility rules for pre-1976 releases. Among others certified in November were **REO SPEEDWAGON's** "Hi Infidelity" at seven million copies, and **SIMON & GARFUNKEL's** "Bridge Over Troubled Water" and "Greatest Hits," at five million apiece.

Advance congrats to **DAVID ROSS**, who's been promoted to Manager/Regional Album Promotion at **RCA RECORDS** from his position of Field Promotion Rep in New York. **WESTWOOD ONE/MUTUAL** has donated more than 200 hours of programming to the **MUSEUM OF BROADCASTING** in New York. The donation includes a number of sports/talk programs originally broadcast by Mutual, a variety of concert and music features carried by **WW1**, and "Sound Of Motown" — Westwood One's first radio broadcast.

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

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

Pollack has also inked with **WMMS/CLEVELAND** and **CBS "Mellow Rock" station WMRQ/BOSTON**.

**WESTERN CITIES** Group PD **DAVE VAN STONE** hopes to have newest property **KQKS/DENVER-Boulder** (formerly **KLMO**) on the air shortly. No announcement on the format as yet.

Morning man **BILL "THE BIRDMAN" THOMAS** is out at **KBEQ/KANSAS CITY** over a contract dispute. Seems his professional interpretation didn't jibe with the station's, so **GM DON PETERSON** said "Adios." Partner **LOU CLEARY** remains, however, and now the search is on for a sidekick.

Continued on Page 20

**STRATEGIC RADIO RESEARCH**

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Chicago, IL 60611 (312) 280-8300

# WE'LL ONLY ASK YOU TO PLAY THIS RECORD ONCE!

(After that, your listeners will ask)

## **RICH STEVENS** Music Director, Z103

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

## **RANDY TURNER** Program Director, WVBS

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

## **JOHN RAYMOND** Program Director, KIXY

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

## **REGGIE BLACKWELL** Program Director, WROQ

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

## **MICHAEL J. FOX** Asst. Program Director, WNCI

"It's a well produced off-beat record that's timely and fun."

## **MARC CHASE** Program Director, Y107

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

## **COLLEEN CASSIDY** Music Director, WPOW

"Pulls instant phones when played—from adults to teens. Appeal crosses demographic lines."



# "RONNIE'S RAPP" BY RON AND THE D.C. CREW.

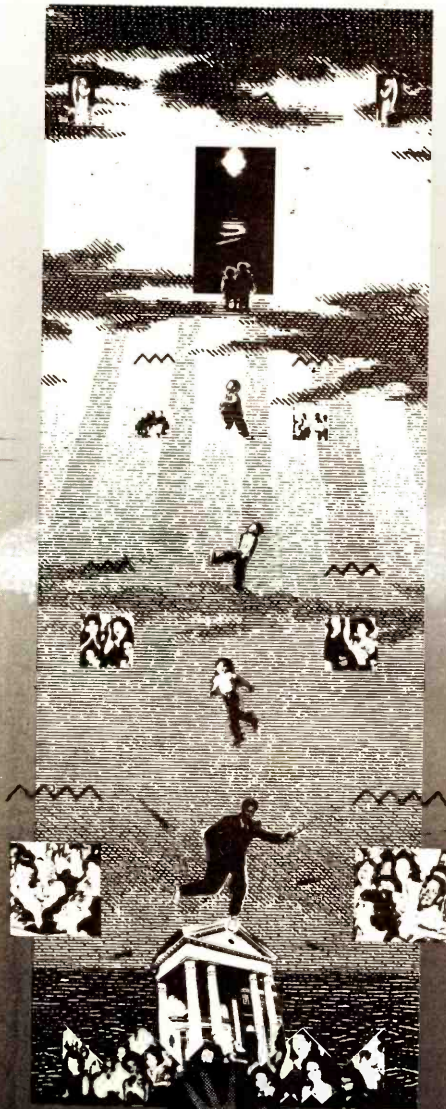
PRO-5130

Now available on Profile Records

Produced by A. Hott for Hot Productions, Inc. © 1986 Profile Records, Inc. 740 Broadway, New York, NY 10003

"IN RAPP WE TRUST"

**PROFILE**  
RECORDS, INC.



*"Maybe I've a reason to believe  
We all will be received in  
Graceland"*  
Paul Simon

CFTR add	Z104 37-34	KFRX 31-28
PWR97 28-26	KF95 deb-35	KWTO 27-21
WRSR deb-40	KIYS 18-13	WSPT 24-19
FMI02 deb-35	KSND 33-28	KDVV 40-32
K104 24-19	KITS add-26	KTRS 37-30
WPST 33-30	OK100 31-27	KOZE deb-34
WBCY 28-26	WPFM 34-31	OK95 32-28
FMI00 31-29	KQCR 22-17	

"GRACELAND" THE NEW SINGLE AND 12" FROM THE ALBUM GRACELAND

© 1986 WARNER BROS. RECORDS, INC.

## STREET TALK

Continued from Page 18

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

Morning ace **PAUL HARRIS** continues his odyssey, moving to Classic Rock **WCXR/WASHINGTON**. In the last 18 months, he's done wake-up service on **WHCN/HARTFORD**, **WYNY/NEW YORK**, and **WIOQ/PHILADELPHIA**.

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

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

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

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

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

On the move:

**KCBQ-AM & FM/SAN DIEGO** personality **VALERI FERRARI** has moved to **KLKT/RENO-LAKE TAHOE**, while **KLKT** News Director **BOB DeLANO** has joined **MACAVOY LAYNE** in mornings . . . **KOMP/LAS VEGAS** parttimer **STACEY RUBIN** has moved into afternoon drive, replacing **TODD FOWLER** . . . **WILLY SANCHO** has departed **KIKK/HOUSTON** as morning "sidekick" for a morning gig at **KOUL/CORPUS CHRISTI** . . . former **WMXJ/MIAMI** morning man **BARRY MICHAELS** is now doing swing/weekends crosstown at **WKQS/MIAMI**.

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

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

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

Finally, heartfelt condolences to:

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

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

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

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## PETER GABRIEL "Big Time"



From *So*,  
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# 98/27

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tour.

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Produced by: Seth Justman  
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KFMW (HOT) KSND (HOT) 99KG (HOT) KWNZ (HOT)

KIIS KWSS 94TYX KTUX WGRD  
KFIV 95XXX WQID WJMX KOZE And many more...

A confirmed smash wherever played!  
...sales explode!



## RIC OCASEK "True To You"

NEW!

Produced by: Chris Hughes,  
Ric Ocasek and Ross Cullum

Management: Elliot Roberts/  
Lookout Management



## LONE JUSTICE "Shelter"

From their new album, *Shelter*,  
exploding on AOR radio!

Produced by: Little Steven, Jimmy Iovine  
and Lone Justice  
Management: Ice Cream Management

WMMS K104 KZZU 95XIL WLRW SLY96  
KWK WAMX WQCM WPFM Y94 Y97  
WL0L KSND OK100 WVBS 99KG



## RATINGS AND RESEARCH

# Turn Your Research Into Ratings

By Rick Sklar

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

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

There must be a more effective way to get ratings.

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

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

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

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

Novel? The fast food business has been selling hamburgers that way for years.

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

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

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

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

Somewhere along the line radio programming became so scientific that all sense of suspense, surprise, shock, and sensationalism got squashed out of the sound. Radio, that amalgam of science and art, became all science and no art. If everyone stops after pushing the buttons on the computer, we begin to sound like an industry of imitators, not innovators. The sound-alikes of today are reaping their own meager harvest — similar sounds attract similar shares. In the big markets, big winners with wide multi-share leads separating them from the others are few and far between.

Spreadsheets filled with demographic data on music preferences may not be the most inspiring sources for exciting on-air sounds, but they are not supposed to be. The data is best used only as a

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



Rick Sklar

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

point of departure. When did you last see a memorable television show, a great movie, or a smash Broadway musical that was based on statistical research alone? Even the records played on the radio are fusions of artistic efforts and research into current public taste.

It is only in radio programming itself that we hear so much personalized, repetitive, and boring stuff. The only time personalities are heard is in the morning. Yet that is also the time of day that attracts the biggest numbers of people to use radio. It is only in the morning that we make use of news on many music stations. Perhaps the audience doesn't want newscasts during the day, but the early rock and roll station pioneers did news bulletins around the clock and perfected their presentation into the ultimate cliffhanger of suspense. The bulletin sounds were ear-arresting — a submarine crash dive alarm, tympani rolls . . . you name it.

And the rule was that the bulletin was always held up until the middle of a record and deliberately run at that time with the bulletin alert sound interrupting the song in a startling way. (The bulletin was always brief, and then the song was started again.) Certainly not everyone would want to run bulletins on music stations today, but breaking in right after a song with a daily lottery winning number bulletin would work very well. And somebody might just get a competitive edge with an unexpected news bulletin once in a while timed for shock value.

One reason programmers may be having so much trouble being creative is because they program to radio groupies — foreground listeners who hear the station the way the PD hears it."

the best performers should be allowed behind the mike. When the on-air light goes on, the station is on stage. The curtain is up.

It's show time.

typical, average listeners until the ratings come in. Then it's too late. By putting themselves in the place of these listeners and imagining the typical listener situation that is really going on out there, programmers can be spurred into coming up with exciting ways to break through the apathy and capture the ear of the listener. This takes quality material, quality performers, and those creative bits of radio programming that touch the audience and move them.

In staffing their stations and in buying program content, be it comedy material or features, programmers need to exercise intense selectivity and control. Only the best material should get on the air. Only

"One reason programmers may be having so much trouble being creative is because they program to radio groupies — foreground listeners who hear the station the way the PD hears it."

## Put It In Writing

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

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## RATINGS

ARBITRON SUMMER '86

### Demographic Ranking Trends

#### New York

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

Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
1	1	WHTZ (CHR)	2	1	WPLJ	4	1	WBLZ	6	1	WBLZ
3	2	WPLJ (CHR)	5	2	WBLZ	2	2	WPLJ	2	2	WLTW
2	3	WRKS (B/U)	1	3	WHTZ	1	3	WHTZ	4	3	WCBS-FM
4	4	WBLZ (B/U)	3	4	WRKS	3	4	WRKS	3	4	WHTZ
5	5	WQHT (B/U)	6	5	WXRK	8	5	WXRK	1	5	WPLJ
8	6	WLJR (AOR)	4	6	WNEW-FM	7	6	WCBS-FM	8	6	WINS
6	7	WNEW-FM (AOR)	8	7	WCBS-FM (Gold)	5	7	WNEW-FM	5	7	WRKS
7	8	WXRK (AOR)	7	8	WLTW (AC)	6	8	WLTW	9	8	WXRK
10	9	WBLI (CHR)	12	9	WNSR (AC)	15	9	WNSR	7	9	WNEW-FM
13	10	WYNY (AC)	11	10	WPIX (AC)	9	10	WINS (News)	16	10	WNSR

#### Los Angeles

KIIS-FM Sweeps Adult Demos; KPWR Teen Titan, Runner-up With Young Adults; KRTH-FM Gains In Adult Demos

Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
1	1	KPWR (B/U)	1	1	KIIS-FM	1	1	KIIS-FM	2	1	KIIS-FM
2	2	KROQ (AOR)	2	2	KPWR	2	2	KPWR	3	2	KRTH-FM
3	3	KIIS-FM (CHR)	3	3	KLOS	5	3	KRTH-FM	1	3	KOST
4	4	KDAY (B/U)	6	4	KRTH-FM (Gold)	4	4	KLOS	4	4	KABC
6	5	KOST (AC)	4	5	KROQ	3	5	KOST	12	5	KPWR
9	6	KNAC (AOR)	5	6	KOST	8	6	KTNQ	9	6	KLOS
8	7	KLOS (AOR)	7	7	KMET	7	7	KROQ	7	7	KTNQ
7	8	KJLH (B/U)	8	8	KLVE	9	8	KIQQ (AC)	6	8	KIQQ
11	9	KLVE (Span)	9	9	KTNQ (Span)	12	9	KABC (Talk)	5	9	KBIG
10	10	KMET (AOR)	16	10	KUTE (AA)	10	10	KBIG (B/EZ)	11	10	KJOI (B/EZ)

#### Chicago

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

Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
2	1	WBBM-FM (CHR)	1	1	WGCI-FM	1	1	WGCI-FM	2	1	WGCI-FM
3	2	WGCI-FM (B/U)	2	2	WLUP	2	2	WLUP	1	2	WGN
1	3	WBMX-FM (B/U)	4	3	WBMX-FM	4	3	WBMX-FM	3	3	WLUP
4	4	WYDZ (CHR)	3	4	WXRT (AOR)	10	4	WKQX	9	4	WLOO (B/EZ)
6	5	WLUP (AOR)	5	5	WKQX	3	5	WGN (Talk)	13	5	WBMX-FM (B/U)
9	6	WRXR (AC)	7	6	WCKG	6	6	WXRT	6	6	WCLR
5	7	WKQX (CHR)	6	7	WCLR (AC)	5	7	WCLR	5	7	WLAK
12	8	WCKG (AOR)	11	8	WYDZ	7	8	WLAK (AC)	11	8	WKQX
7	9	WFYR (AC)	8	9	WFYR	8	9	WJMK	4	9	WJMK
8	10	WLS (CHR)	9	10	WJMK (Gold)	9	10	WFYR	10	10	WBBM (News)

#### San Francisco

KMEL Wins Teen Crown, Gains In Adults; KSOL Young Adult Leader; KGO Still First 25-49; KNBR Up In Adult Demos

Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank	Wi '86	Sp '86	Rank
2	1	KMEL (CHR)	1	1	KSOL	1	1	KSOL	1	1	KGO
1	2	KSOL (B/U)	4	2	KMEL	2	2	KGO (N/T)	3	2	KNBR
5	3	KLOK-FM (AC)	3	3	KYUU	4	3	KNBR	2	3	KCBS
4	4	KITS (CHR)	5	4	KRQR	11	4	KMEL	9	4	KYUU
3	5	KWSS (CHR)	6	5	KBLX (AA)	6	5	KYUU	4	5	KBLX
6	6	KYUU (AC)	2	6	KFOG (AOR)	5	6	KBLX	5	6	KOIT-FM (AC)
—	7	KREO (CHR)	11	7	KNBR (Misc)	7	7	KIOI	11	7	KSOL
8	8	KRQR (AOR)	7	8	KIOI (AC)	3	8	KFOG	7	8	KSAN (Ctry)
13	9	KSJO (AOR)	8	9	KLOK-FM	12	9	KRQR	6	9	KIOI
7	10	KOME (AOR)	9	10	KOME	9	10	KCBS (N/T)	8	10	KFOG

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# CONTEMPORARY CHRISTIAN

## Contemporary Christian: A Piece Of The Rock

By Brad Burkhart

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

While various forms of gospel music have played prominent roles on radio since its invention, only in the last decade has Contemporary Christian music become a viable music form and radio format base. Today over 200 stations coast-to-coast air Contemporary Christian music as their primary music type, and hundreds more highlight CC at some time during their broadcast week.

Listening to a leading Contemporary Christian station is, in many ways, similar to listening to a well-formatted Adult Contemporary station. As you listen, expect to find both network and local news, sports, weather, and a high degree of community involvement. Leading Contemporary Christian

"Listening to a leading Contemporary Christian station is, in many ways, similar to listening to a well-formatted Adult Contemporary station."

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

The recording side of the Contemporary Christian music industry has also seen unprecedented



Brad Burkhart

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

While production budgets are not in the same league, leading Contemporary Christian albums (mu-

sically and sonically speaking) are competitive with general market product. Significant CC albums are cut using the same players and engineers, and are produced in the same L.A., Nashville, New York, and London studios as are major rock and pop albums. The primary difference is in their lyrical content.

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

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

The intention of this week's spe-

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

cial section is to introduce the Contemporary Christian industry to R&R readers and give background for the coming biweekly coverage. In this issue we have asked several key Contemporary Christian radio and record leaders to help "paint the picture" of where the industry has been and where it is going. Finally, we have included a chart of the top 20 Contemporary Christian songs from 1986 and in the past to add perspective for coming charts. The top 20s are a composite of lists from each of the 35 reporters.

### TOP 20 OF 1986

- | ARTIST                    | SONG   | ALBUM/LABEL |
|---------------------------|--|-------------|
| 1. MICHAEL W. SMITH       | Rocketown/The Big Picture (Reunion)                  |             |
| 2. SANDI PATTI            | Was It A Morning Like This?/Morning Like This (Word) |             |
| 3. FIRST CALL             | Undivided/Undivided (Dayspring)                      |             |
| 4. AMY GRANT              | Slay For Awhile/The Collection (Myrrh)               |             |
| 5. CARMAN                 | The Champion/The Champion (Myrrh)                    |             |
| 6. SHEILA WALSH           | Christian/Shadowlands (Myrrh)                        |             |
| 7. AMY GRANT              | Find A Way/Unguarded (Myrrh)                         |             |
| 8. DAN PEEK               | Lonely People/Electrovoice (Greenree)                |             |
| 9. MICHAEL CARD           | Scandalon/Scandalon (Sparrow)                        |             |
| 10. STEVE GREEN           | God And God Alone/For God And God Alone (Sparrow)    |             |
| 11. STEVE CAMP            | He Covers Me/One On One (Sparrow)                    |             |
| 12. SANDI PATTI           | Love In Any Language/Morning Like This (Word)        |             |
| 13. SANDI PATTI           | Let There Be Praise/Morning Like This (Word)         |             |
| 14. VOICES FOR THE UNBORN | Fight The Fight/Fight The Fight (Live Oak)           |             |
| 14. TWILA PARIS           | Runner/Kingdom Seekers (Star Song)                   |             |
| 16. RUSS TAFF             | I'm Not Alone/Medals (Myrrh)                         |             |
| 17. PETRA                 | Thankful Heart/Back To The Streets (Star Song)       |             |
| 18. BENNY HESTER          | When God Ran/Benny From Here (Myrrh-LA)              |             |
| 19. DAVID MEECE           | Seventy Times Seven/Chronology (Myrrh)               |             |
| 20. CHRIS EATON           | It Was Love/Vision (Reunion)                         |             |

### TOP 20 OF ALL-TIME

- | ARTIST                           | SONG   | ALBUM/LABEL |
|----------------------------------|--|-------------|
| 1. DALLAS HOLM                   | Rise Again/This Is My Song (Benson)                    |             |
| 2. AMY GRANT                     | EI Shaddai/Age To Age (Myrrh)                          |             |
| 3. DON FRANCISCO                 | He's Alive/He's Alive (Newpax)                         |             |
| 4. THE IMPERIALS                 | Praise The Lord/Head The Call (Dayspring)              |             |
| 5. SECOND CHAPTER OF ACTS        | Easter Song/With Footnotes (Myrrh)                     |             |
| 6. SANDI PATTI                   | We Shall Behold Him/Love Overflowing (Benson)          |             |
| 7. MICHAEL W. SMITH              | Friends/Michael W. Smith Project (Reunion)             |             |
| 8. SANDI PATTI & LARNELLE HARRIS | More Than Wonderful/More Than ... (Benson)             |             |
| 9. AMY GRANT                     | Sing Your Praise To The Lord/Age To Age (Myrrh)        |             |
| 10. AMY GRANT                    | Father's Eyes (Myrrh)                                  |             |
| 11. RUSS TAFF                    | We Will Stand/Walls Of Glass (Myrrh)                   |             |
| 12. AMY GRANT                    | Find A Way/Unguarded (Myrrh)                           |             |
| 13. DAVID MEECE                  | We Are The Reason/Are You Ready (Myrrh)                |             |
| 14. ANDRAE CROUCH                | My Tribute/Keep On Singin' (Light)                     |             |
| 15. AMY GRANT                    | Angels/Straight Ahead (Myrrh)                          |             |
| 16. MICHAEL W. SMITH             | Great Is The Lord/Michael W. Smith Project (Reunion)   |             |
| 17. LARRY NORMAN                 | I Wish We'd All Been Ready/Upon This Rock (Capitol)    |             |
| 18. KEITH GREEN                  | Your Love Broke Thru/For Him Who Has Ears To (Sparrow) |             |
| 19. BENNY HESTER                 | When God Ran/Benny From Here (Myrrh)                   |             |
| 20. PETRA                        | The Coloring Song/Never Say Die (Star Song)            |             |

### Contemporary Christian Reporting Stations

#### Parallel I

##### EAST

WPIT/Pittsburgh, PA  
 WWDJ/New York, NY  
 WXRI/Norfolk-Hampton Roads, VA  
 WZZD/Philadelphia, PA

##### MIDWEST

WCBW/St. Louis, MO  
 WCFB/Chicago, IL  
 WMUZ/Detroit, MI  
 WRFD/Columbus, OH  
 WXIR/Indianapolis, IN

##### SOUTH

KCFO/Tulsa, OK  
 KSBJ/Houston, TX  
 WCIE/Lakeland, FL

##### WEST

KCMS/Seattle, WA  
 KPQD/Portland, OR  
 KYMS/Los Angeles-Orange Co., CA

#### Parallel II

##### EAST

WABS/Washington, DC  
 WCTN/Washington, DC  
 WJTL/Lancaster, PA  
 WLIX/Long Island, NY  
 WOIV/Syracuse, NY

##### MIDWEST

KCNW/Kansas City, KS  
 KWKY/Des Moines, IA  
 WCM/Ann Arbor-Detroit, MI  
 WCRM/Chicago, IL

WGFT/Youngstown, OH  
 WHLO/Akron-Cleveland, OH  
 WXLN/Louisville, KY

##### SOUTH

WFOM/Atlanta, GA  
 WJYP/Charleston, WV  
 WLFJ/Greenville, SC

##### WEST

KDAR/Oxnard, CA  
 KERI/Bakersfield, CA  
 KKRE/Colorado Springs-Denver, CO  
 KLYN/Lynden, WA  
 KRDS/Phoenix, AZ



# CONTEMPORARY CHRISTIAN

## The Emergence Of Contemporary Christian Music

By Adam White

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

**Roland Lundy**  
Exec. VP  
Word Records

Since it's very difficult for us to get our product played on pop radio, whatever the format, we're bound to the opportunities we have in Christian radio. There are some Christian music stations which make a difference in their markets, and there are markets with Christian radio where retail seems to carry the ball.

So we struggle with "How do we help Christian radio develop and mature?" while at the same time knowing that pop radio reaches a broad base of people who would buy our product. Amy Grant is a good example. We got fairly good response on AC radio and then on pop radio to "Love Will Find A Way." A lot of new kids came into Christian bookstores buying Amy's album, 'Unguarded,' so we knew that kids who would buy our product were listening to pop radio.

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

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

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

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

tele, the demographics, how we can help each other."

We've been instrumental in trying to bring that about through our regional promotion staff, who work at retail and radio. They also work through the church, through youth



Roland Lundy

groups. We've really made an effort in the past year to bring all those elements together, because there's a definite need for communication. When people communicate, they work together better.

**Bill Hearn**  
Sr. VP/Marketing  
Sparrow

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

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

Our promotion representatives

are instructed to build relationships with the program directors and the music directors, and talk more about artists than necessarily asking "Are you playing this cut?" or saying "You should be playing this cut, and I'll talk to you next week." Instead, for example, it's "How's Steve Green doing? Are you getting phones, and what are they talking about? Does the record seem to be communicating to your listenership? How do you feel about Steve and the record?"

Sparrow is going to stay true to its calling ten years ago, which is to maintain as manageable an artist roster as possible. We currently have 22 active artists, and that's about the maximum we can properly and effectively market and manage. At the same time, we're continuing to develop and improve our distribution system. We're going to increase that system by



Bill Hearn

about 35% from January 1, in terms of the number of road salesmen, telemarketing, the number of distribution facilities, customer service, and reprogramming our computer to better serve the retail community.

In this day and age, it takes more than just talent. In today's Christian marketplace, you can't just go in and make a good record. The artist has to have a fulltime ministry and a vision for what he's going to do in concert, in personal appearances, and on record. It's very important that the integrity is there with a very strong spiritual commitment in which the artist is rooted, or we just don't see any point in making an album.

**Dan Harrell**  
President  
Reunion Records

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

Now people are really going to have to fit into their music genre better. It's going to put us in the same arena as the pop labels, and

make it more competitive. In one sense, we have a lot of music on Christian radio today which gets in the way of the best product. It's filler, and I hope what happens next year will take away some of that filler and bring the cream to the top.

From a creative viewpoint, I see the more contemporary, progressive music going in one direction, and what I would consider church music going in another. There's definitely a dividing line, whereas five years ago, everybody was into anything because if it had "Christian" written on it, they liked it.

Now the Christian audience is starting to say, "I don't like that, it's too rock & roll," or a rock & roller is saying "I don't like that even though it does talk about Jesus; I prefer rock & roll that talks about Jesus." So you're getting a more selective attitude out



Dan Harrell

there in the marketplace. I like the fact that people are making a choice. All you have to do is be good. If you're good, they'll choose you; if you're not, you're in trouble.

I feel the tough time has been this past year, a year of transition, and 1987 is going to be exciting for all of us — especially with A&M and Capitol in the picture, and William Morris getting involved with Christian artists. The honeymoon's over, and the reality is making people say "Hey, there's some business here."

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

**John Taylor**  
VP/A&R  
Benson Co.

In many respects, the industry is just in its teenage years. We're still assimilating pieces of how to deal in the realm of the whole record industry. Now we're finding out that there is a broader market for what these artists have to say, because they've grown and how they present their music has blossomed.

So the next 12 months is going to be concerned with whether we assimilate what these people do into our everyday train of business, and also if we want to be assimilated into the mainstream. We're going to see whether the major record companies and major distribution channels are saying "Yes, we want everything you have." or "We like what this artist says and how he says it, and we think it will fit well into our distribution channels. That's what people are looking for, so let us have this artist and that artist."

It's interesting that the doors are opening for the acceptance of artists that have traditionally been the Christian Booksellers' Association (CBA) market artists into the general-market radio stations, at CHR, AC, and even AOR and college radio. It's very comfortable if you have a select group of people



John Taylor

who you know want your music. If you can get it to those people and make a return on your investment, you'll stick with that.

But to go outside of that requires commitment. Now the Christian record companies are saying "Yes, we will commit to that, we believe in our artists, so let's find out what channels will take us there." So do we get involved with R&R, Billboard, Album Network, and Gavin, to get these artists into the radio market? Do we find independent promoters who know what we're about and can present us to those stations which report? Over the next 12 months, you'll see more and more of that examination — which is not to say that we'll forsake any of the artists that we're under contract to, or not maintain the base that's already been established.

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

# CONTEMPORARY CHRISTIAN

## It's Not Just Religious Radio

By Brad Burkhart

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

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

The Contemporary Christian format is built around the spot sale principle. Without compromising content, the Contemporary Christian programmer attempts to shape the form to attract a measurable audience in a specific demographic cell.

Jon Hull, Station Manager at WCIE/Lakeland, FL, explained, "The words 'Christian music' mean different things to different people. To some, they evoke memories of sitting on a hard church pew, listening to a choir of amateur singers trying their best to make a

"Fifteen years ago most stations with a religious format were programmed with back-to-back preachers. If any music was heard, it was either organ music or selections from the burgeoning Southern gospel field."

—Jon Hull

'joyful noise.' To others, the words bring to mind a massive pipe organ playing the strains of some familiar hymn. Although these scenarios are part of Christian music's roots, they certainly are not a clear representation of today's Contemporary Christian music industry. Fifteen years ago most stations with a religious format were programmed with back-to-radio preachers. If any music was heard, it was either organ music or selections from the burgeoning Southern gospel field. Today, the story has changed. Stations all over the country have found success programming to the AC and CHR formats. Demographics have steadily changed from the once-common 60+ to the very desirable 18-49."

The past ten years have seen two major factors combine to bring about the development of the new Contemporary Christian format. The first factor is the economic reality that the donor base, so needed by the preachers and teachers to sustain their ministries (and therefore pay for the time), has slowly begun to dry up. As the older segment of the 60+ audience has died, those entering the lower age side of this potential listening cell have felt much less inclined to listen or give to the preachers. This revenue pinch, still in its infancy, has forced owners and operators of religious outlets to begin searching for additional means of income.

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

Meanwhile, as the older side of the religious-oriented spectrum has begun to shrink, Contemporary Christian music has emerged — drawing with it millions of 18-34 year-olds who previously never had listened to religious radio or bought gospel albums. Joe Battaglia, GM at Contemporary Christian WWDJ (serving the New York metro), elaborated on the importance of Christian music's development. "The growth of Contemporary Christian music has created an entirely new opportunity for Christian radio," he said. "The Jesus movement of the early 1970s spawned a new era of Contemporary Christian music forms which have now matured to the professional level of secular counterparts. This appealing music with its unique message, simply not available in the past, has become a key ingredient to the growth of interest in Christian radio."



Gem O'Brien

WLIX/Nassau-Suffolk GM Lloyd Parker has been involved in Christian radio on Long Island for more than ten years. He, too, has watched this format evolve. "Christian radio is no different than other radio formats in that it is in a constant state of development," he commented. "The music has improved greatly over what was produced ten or more years ago. Budgets are bigger, records sound better, and so does Christian radio. More and more Christian stations are playing more music and less easy-income preaching programs. Adult Contemporary Christian radio has emerged as the dominant music format. The talent and na-



Joe Battaglia

tional exposure of artists such as Sandi Patti, Amy Grant, Steve Green, and others have given Christian music a much higher degree of visibility in the past few years."

With the growth of the music and format, however, comes a note of concern from Contemporary Christian radio leaders that both the format and the music continue to hold the content of the gospel. KCMS-FM/Seattle has been delivering Contemporary Christian music on its class C signal for more than ten years, and PD Joe Micheals crystalizes the audience's desire for a clear message. "Contemporary Christian music falls into two categories," he claimed. "There is that which inspires us or moves us spiritually, and that which affirms gospel values. Gone are the '70s when 'garage' recordings with a good message from a polyester quartet reached the



Joe Micheals

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

—Joe Micheals

masses. Our listeners want CD quality from artists who do not emasculate the message of Christ. This bravado challenges us to put



Jon Hull

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

—Lloyd Parker

the truth up front lyrically on the wind of music that calls us into the 1990s. We are not Sting-Bruce-Van Halen-Huey Lewis copycats. We are something that gives the world hope and life."

"Obviously, as a Christian broadcaster, my goal is to communicate the gospel to the New York area in a relevant way," Battaglia added. "We have spent much time researching and thinking our format through so that it will be appealing to both those who are casually interested and those who are extremely committed. In fact, during our music — along with Amy Grant, DeGarmo & Key, and other Contemporary Christian artists — it would not be uncommon to hear Bob Dylan, Donna Summer, or even Mr. Mister's 'Kyrie.' It is, however, a WWDJ policy that if the lyrics do not philosophically fall in the line of the Christian world view, or if they are not sung or mixed at a level that is understandable to an average listener, we will not play it. Our music must reflect biblical truth so that it is understood."

The key to the success of Contemporary Christian radio is in the future of not abandoning its distinctive message; indeed, it is becoming more professional and more "lifestyle-oriented" in its presentation. Contemporary Christian stations must continue to explore what their core and potential core audience needs and desires. Unfortunately, as with other formats, research is more often talked about than actually conducted.

Interstate Satellite Network Director/Programming Gem O'Brien attributed recent rating gains from affiliate KYMS/Los Angeles to INS's research. "Research has helped the format achieve higher ratings and better define the target demographics," he explain-



Lloyd Parker

ed. "It appears that our program of intensive call-outs and sales tracking research is working for INS affiliates because our Los Angeles affiliate recently went from a virtual 'no-show' to a 2.6 share of the 25-34 females in the '86 summer Arbitron."

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

"Success stories like KLTU in Dallas prove the AC Christian format can work in a major market," adds Parker. "Although the plug was mysteriously pulled too soon, KLTU went from a .8 a year ago to a 3.5 in the summer ARB. Out of 28 metroplex stations, KLTU was fourth in women 18-24, sixth in women 18-34, and seventh in wom-

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

en 25-34 and 18-49. They were also in the top 10 in men 18-24, 18-34, and teens. When you place high-quality, professional talent with a great signal, together with AC Christian music, it can produce a winner."

Christian radio industry leaders are optimistic about the future of the format. Jon Hull sums it up by saying, "If current trends in Christian radio continue, every market in the nation could conceivably soon see a Contemporary Christian station. Owners and operators eager to communicate the gospel through music are finding welcome ears to program to across the country, and advertisers are finding that the audience delivered by Christian radio is an audience they want to reach."



REED BUNZEL

## NETWORKS/PROGRAM SUPPLIERS

# Contemporary Christian: A Growing Force

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

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

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

## Fantasy Intrudes In Romantic Interludes

Dr. Ruth might be everybody's favorite radio sex therapist, but her onion rings go limp when it comes to on-air fantasy.

San Francisco-based "Romantic Interlude" is radio's answer to call-in romance, as listeners are treated to a .90 lovecast of candlelit sweet nothings pouring through the ether. "Romantic Interludes" is a self-descriptive feature; creator and host David Van Chaney describes (in present tense) sensual short fantasies that give another meaning to "drive time." Here's a sample: "I pull the harness snug around your tiny waist. A little laugh escapes your lips. I'm almost crazy with nervousness, but being close to you in your snug overalls, the scent of your perfume proclaiming your sensual femininity, makes me want to be alone with you — giving you pleasure."

Van Chaney says the feature was sparked by the realization that "my love life, as well as that of many people, is not that great." Fantasy, supposedly, takes care of that — and so (perhaps) does this short radio interlude into romance.

have — that Christian music is really square — is a complete misconception."

John Rivers, President of River Riders Productions and producer of "20: The Countdown Magazine," agrees that the evolution of Contemporary Christian music from its gospel roots 10 years ago has boosted its current interest. "Ten years ago gospel took a back seat, mainly because of the quality of production. It just didn't have what it takes. But today it does, and the music is now just as innovative as any contemporary or secular music. The best musicians, studios, and techniques are used — which makes for extremely high-quality stuff."

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

What isn't necessarily clear, however, is how blatant the message has to be. "There's a sort of 'war' going on in Christian music today," Channell explains.

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

—Jim Channell

"There's a faction that says if you're going to sing for the Lord you have to be out front about it. The other faction leaves something for the listener to read into it. A lot depends on the artist; some are really open while others just tend to gloss over it."

Channell leans toward the openness of the music, citing the experience of Dion (of Belmonts fame).

"When we talked with him he said people kept the Lord hidden from him for so long that he had to be right out front with what he was saying," Channell contends that the strength of the music, and the format, lies with the strong, clear message it imparts. "Parents who are concerned with people like Ozzy Osbourne are going to see this format as the alternative to secular music," he says. "This music is, and will continue to be, an alternative to what children would be listening to otherwise. It doesn't replace going to church, or studying the Bible, or praying, but as long as secular music continues to deal with drugs and sex the average parents will not let their children listen to it. This is the first time they've had something else."

## NBC Skeds Two Weekly Shows

NBC Radio Entertainment has slated two programs for weekly distribution early in 1987. "Legends Of Rock," currently airing on a monthly basis, and "Flashback," originally aired over the network in 1984, are currently being readied for a January 5 start date.

"Legends Of Rock" is a monthly two-hour feature which will be condensed to one-hour when it begins its weekly schedule, while "Flashback," which was three hours in length when it first debuted, will be pared down to two.

"Legends" will kick off the new year with a two-part Genesis special. NBC Radio Entertainment Director/Programming Andy Dene-mark said, "When this show debuted in 1985 we did it in response to demands from radio stations for monthly programming featuring high-quality artists. As we move into 1987 most of our programming will be weekly, again responding to the marketplace. Weekly programs are easier for stations to schedule and promote." "Legends" is produced by Denny Somach.

"Flashback" again combines music from the late-'60s and '70s with audio bits and vignettes from news archives. The program, hosted by Bill St. James, is designed to form a "tapestry of the times," and is being produced in response to the growing positioning all over the country of classic rock stations. "Flashback" is produced by Radio Today.

## Crossing Over

The question of crossover product obviously arises in Contemporary Christian music because mainstream financial success comes with exposure to the mainstream audience. Rivers, however, is

"Not only is there the possibility of Christian music crossing out of the format to secular radio, but we also see a lot of secular listeners tuning in to Christian radio."

—John Rivers

quick to point out that Christian crossover works in reverse, as well. "Not only is there the possibility of Christian music crossing out of the format to secular radio, but we also see a lot of secular listeners tuning in to Christian radio," he says. "I wouldn't be surprised if 25% of our audience was non-Christian — mainly because it's so good and innovative."

Still, crossing into the mainstream is the sure way to turn a profit — and "spread the message." This is where both sides in the open-covert lyric debate butt heads. Some feel that the clear intent of the song can't be sacrificed for mainstream appeal, while others feel that however the word is spread is acceptable. Channell, who leans toward the more traditional, blatant viewpoint, again paraphrases Dion: "We think he summed it up best when he said 'I don't mind if you cross over, as long as you take the cross over when you cross.' Don't compromise the message; if secular stations decide to play what we're making, make sure the message goes with it — otherwise you're wasting your time."

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

## Christians Are People, Too

Rivers describes the average Christian listener as "a 32-33 year-

old female, upscale, who may or may not work out of the home." The format typically reaches everyone 12-44, but he admits that "we really get only a few males because for the most part they're still stuck in rock and roll."

Still, Rivers insists that advertisers — who generally avoid Christian music — will someday recognize the Christian listener as an attractive target demo. "They have been reluctant to do anything up until now," he comments, "but one of these days they will wake up. Coke will realize that Christians have to drink something, and Bayer Aspirin will see that Christians get headaches just like everyone else. They'll look at it long and hard, but eventually someone will give it a shot."

"When they become aware of the buying power of this segment, they'll realize they have the money to go out and spend on consumer products," Channell agrees. "The advertising agencies have to be made aware of what's going on, but they haven't accepted it. Yet."

Rivers and Channell both claim that Contemporary Christian music is here to stay — and expand. "This type of music will continue to be well-produced," Channell says, "and as artists expand on their skills and advertisers realize the potential of the untapped market, we'll get better announcers, programmers, and artists — and it will become a huge musical force."

"As soon as the radio presentation gets really good there will be a lot of Christians who will listen," Rivers concludes. "It has yet to take off; we've only seen the tip of the iceberg. But the quality is there, and the radio presentation is being worked on. But when it comes together . . . just wait and see!"

## Christmas Starstreams

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

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

# NETWORK FEATURE FILE

## MUSIC FEATURES

### The Weekend

December 13 - 14

<b>American Eagle</b> Gary Morris	(DIR)	<b>On The Beat</b> Gladys Knight/Janel Jackson/General Kane	(BRE)
<b>Christian Countdown America</b> John Fisher	(CCA)	<b>On The Radio</b> Howard Jones	(NSBA)
<b>Dick Clark's Rock, Roll &amp; Remember</b> Tony Oriando & Dawn	(USP)	<b>Pioneers In Music</b> San Francisco scene/Jefferson Airplane/Graffiti Dead/Eddie Money	(DIR)
<b>The Countdown</b> Vesta Williams/D Train	(WO)	<b>Plain Rap Countdown-CHR/AC</b> CHR: Eddie Money/Bruce Hornsby/OMD/Wang Chung/Glass Tiger	(PRE)
<b>Countdown America With Dick Clark</b> Tina Turner	(US)	<b>Powercuts</b> Eric Clapton/Steve Ray Vaughn	(GSN)
<b>Country Report Countdown</b> Eddie Rabbit/Ricky Skaggs	(WRN)	<b>Radio Links</b> Eddie Murphy: "Golden Child"	(RL)
<b>Country Today</b> Sawyer Brown	(MJJ)	<b>Reelin' &amp; A Rockin'</b> Robert Palmer/Whoopi Goldberg	(RI)
<b>Dr. Demento</b> Annual Christmas Show, Pt. 1	(WO)	<b>Reelin' In The Years</b> Creedence Clearwater Revival/Doors	(GSN)
<b>Future Hits</b> Steve Winwood/Journey	(WO)	<b>Rock Chronicles</b> Triumph/Paul Kantner/Billy Sauer/Iggy Pop	(WO)
<b>Great Sounds</b> Kay Starr	(USP)	<b>Rockline</b> Ray Davies	(GSN)
<b>The Great Star-Ship</b> Kenny Rogers/Lionel Richie/Journey	(BRE)	<b>Rock Of The World</b> Pretenders/Loverboy	(BRE)
<b>Highlights</b> Robert Cray/Heldi Bohay	(DIR)	<b>Scott Munl's Ticket To Ride</b> John Lennon tribute	(DIR)
<b>Hot Rocks</b> Cars	(USP)	<b>Scott Shannon's Rockin' America Countdown</b> Janet Jackson/Huey Lewis/Talking Heads	(WO)
<b>Hot Spots</b> Glass Tiger/Bangles/Corey Hart	(BRE)	<b>Sinatra Special</b> Classic Capitol	(CRS)
<b>Jazz Show With David Sanborn</b> Kenny G	(NBCE)	<b>Sittin' In</b> Ricky Skaggs	(WRN)
<b>King Biscuit Flower Hour</b> Genesis, Pt. 3	(DIR)	<b>Solid Gold Saturday Night</b> Don & the Belmonts	(US)
<b>John Landers Hit Music USA</b> Pointer Sisters	(USP)	<b>Soupy Sales</b> Moldy Oldies	(NBCE)
<b>Live From The Apollo</b> SOS Band/Doug E. Fresh	(WO)	<b>Star Beat</b> Chico DeBerge	(MJJ)
<b>Metalshop</b> Ratt	(MJJ)	<b>Street Beat</b> Luther Vandross/Human League/Stacy Lattisaw	(BRE)
<b>Motor City Beat</b> Stevie Wonder	(USP)	<b>Superstars Rock Concert</b> Van Halen	(WO)
<b>Musical!</b> John Ratt/Hil cover versions & songs added for movies	(WO)	<b>That's Love</b> Chuck Norris/Bruce Fierstein	(WO)
<b>Musical Starstreams</b> Latitude	(FF)	<b>Top 30 USA</b> Motown's rarities: "Don't Leave Me This Way," "With You I'm Born Again," "When I'm Gone," "Smiling Faces."	(CBSR)
<b>National Howard Stern Show</b> Special guests	(DIR)	<b>Urban Music Magazine</b> Luther Vandross	(SI)
<b>National Music Survey</b> James Taylor/Chicago/OMD	(WO)	<b>Weekly Country Music Countdown</b> TG Sheppard	(USP)

### The Week Of

December 15-19

<b>Cavalcade Of Christmas Music</b> Classics & Irrelevant Christmas music	(CBSR)
<b>The Concert Hour</b> Atlantic Star	(WO)
<b>Country Calendar</b> George Strait (12/15) Billy Joe Royal (12/16) David Bellamy (12/17) Larry Gatlin (12/18) Janie Fricke (12/19)	(CW)
<b>Country Report</b> Gene Watson/Steve Earle (12/15) Restless Heart/Gene Watson (12/16) Judy Rodman/Pake McEntire (12/17) Kathy Mattea/Gene Watson (12/18) Restless Heart/GI/S Next Door/Steve Earl (12/19)	(WRN)
<b>Douglas Edwards At The North Pole</b> An imaginary visit to Santa & Mrs. Claus at the North Pole (12/17)	(CBSR)
<b>Earth News</b> Klaus Maria Brandauer: "Lightship" "Streets Of Gold"/Jessica Lange & Diane Keaton: "Crimes Of The Heart"/Brian Kerwin: "King Kong Lives"/Frank Oz: "Little Shop Of Horrors"	(WO)
<b>Encore With Jim Lange</b> 1955: Perry Como	(WO)
<b>In Concert</b> Traffic	(WO)
<b>Line One</b> Steve Miller	(WO)
<b>Live From Gilley's</b> Dwight Yoakam	(WO)
<b>Off The Record</b> Ric Ocasek/Billy Idol/Til Tuesday	(WO)
<b>Off The Record Special</b> Billy Idol	(WO)
<b>Pop Concerts/Star Trak Profiles</b> Elton John, Pt. 2	(RI)
<b>Reelin' &amp; A Rockin'</b> Robbie Krieger/Doors	(WO)
<b>Rock Over London</b> Howard Jones	(RI)
<b>Rock Today</b> Chris Young	(MJJ)
<b>Shootin' The Breeze</b> Pointer Sisters/Kurtis Blow/Gwen Guthrie	(WO)
<b>Solid Gold Country</b> This week in 1985 (12/15) Duets: George Jones & Tammy Wynette (12/16) Stars in the news (12/17) Janie Fricke birthday salute (12/18) Winter's greatest hits (12/19)	(USP)
<b>Solid Gold Scrapbook</b> Hello goodbye (12/15) This week in 1965 (12/16) Eddie Kendricks/Temptations birthday salute (12/17) This week in 1973 (12/18) Instrumental classics (12/19)	(US)
<b>Special Edition</b> Maze featuring Frankie Beverly	(WO)
<b>Star Trak</b> Pretenders/Til Tuesday/Timbuk 3	(WO)
<b>Street Beat</b> Ric Ocasek/Howard Jones/Bangles	(BRE)

## NEWS & INFORMATION FEATURES

December 8 - 12

### GENERAL INFORMATION

<b>The Blimp</b> Balsa wood gliders/hyphen sex appeal & horror movies/White House humor/new colors in car sales	(PM)
<b>Car Show Coast-To-Coast</b> '87 Toyota Tercel/Truck driver Lance LaCout	(SCGI)
<b>College Basketball Coaches</b> Salaries & bonuses/college team comparisons/call-ins	(USAT)
<b>Computer Program</b> Portables on planes/windows/literacy/how to program	(PM)
<b>Costas Coast To Coast</b> Nick Bonaconiti/Leslie Visser/Gayle Gardner	(CW)
<b>Health Care</b> Allergies: more than the common cold	(PIA)
<b>NBC Extra</b> Pets: the other family member	(NBC)
<b>Personal Finance Digest</b> Interest deductions/used cars/personal debt/borrowing/tax reform & credit cards/David Horowitz/aufo ads/storage	(JBP)
<b>Public Affairs</b> Driving safe	(PIA)
<b>Radio Links Entertainment Features</b> "Star Trek IV": Leonard Nimoy/William Shatner	(RL)
<b>Reviewing Stand</b> "Wind Shear": Captain Mel Volv/Ries: "Define the term": Richard Spears/"The Treasure of the Atocha": Duncan Mathewson	(PIA)
<b>Sound Advice</b> Bias tape speeds/tape heads/demagnetizing/bulk erasing	(PM)
<b>Sporting News</b> Joe Namath/Don Fehr/Gene Upshaw/John Madden/John Thompson/Paul Evans/Rocco Gabriel/Freeman McNeil	(CW)
<b>Sports Explosion</b> Tim Barnes/Jim Hill/Nate Odems/Merlin Olsen	(PIA)
<b>Sports Flashback</b> '83 ACC Tournament/'83 NCAA tournament	(CW)
<b>Sports Trivia</b> L.A. Dodge Steve Sax	(SM)
<b>Travel Holiday Magazine</b> Destination: Colorado's skiing	(CW)
<b>Wireless Flash</b> Chevy Chase, Steve Martin, Martin Short: "Three Amigos"/bomber model designer John Andrew/Terry Jones "Nicobolus"/UB40/Tim Feehan "The Wrath"	(CN)
<b>Working Moms</b> Effect of working mothers in the workplace & the family	(USAT)

### COMEDY

<b>Amatelin U</b> Only people's speak/undetermined substance/it's not oregano/Don Ho night/hey sailor	(DD)
<b>Bobby Jo Amberg's Bar &amp; Grill</b> Batteries not included/bobbing for french fries/Burl Ives live/clean your plate/Lydia and her snake	(DD)
<b>Comedy Hour</b> Live Guest: Ward At Yanovic/Steve Martin/Steven Wright/Lily Tomlin/Bill Murray/Christopher Guest	(MJJ)
<b>Comedy Show With Dick Cavett</b> Comedy items: Peter Cook & Dudley Moore/ Bob & Ray/Reiner /& Brooks/ Cheech & Chong	(CW)
<b>Daily Feed</b> Contra checkbook/where's Sam Ervin/Meese tells all (almost)/Teflon song/latest musical chairs	(DCA)
<b>Hiney Wine</b> Substitute grape/you bring the cheese/candlelit hineys/bitt's nest in your hiney/ho hiney	(DD)
<b>Irving Loblolly</b> Ticket taker/interview/the real scoop/first class coach/holiday tribute/Tokyo ref	(DD)
<b>Jackie The Joke Man</b> Elephants genesis/accidents cause people no poropolita/infused knot/Vamosooe the papoose	(OHR)
<b>Laugh Machine</b> Robert Klein/Steven Wright/Woody Allen/Henry Youngman/Sanford & Son/Smothers Brothers/Pat Paulsen/Alan Sherman/Juan Rivera/Rodney Dangerfield	(PM)
<b>Live From The Improv</b> Brant van Hoffman/Paul Rodriguez/Carol Leifer/Paul Reiser/Michael Hampton/Came	(DIR)
<b>Mel Blanc's Blankety Blancs</b> New announcer/fix-up game/sports page/glamorous/misdeanoror squad	(ASR)
<b>National Comedy Wireless</b> Imelda Marcos she/her/contra airlines: phone booth/sue/eeze/starline-Rodney/Andy Loney	(DD)
<b>National Lampoon's True Facts</b> Klan fan/Darth Vader/a clean kill/ coke is safe/gurd gesse	(PR)
<b>Party Drop-Ins</b> Broadcast school instructor/death/party channel #1/Burlip/mind control	(ASR)
<b>Radio Hotline</b> You little stringer/I got ideas/bipidy boop boop/pain brown wasser/I'm gonna call you up	(CON)
<b>Red Neckerson</b> Strolling musicians	(SYN)
<b>Stevens &amp; Grdnic's Comedy Drop-Ins</b> The Nelson family/the confessional/pain reliever/Carmen Arizona. radio juggle/Multibite toothpaste	(ASR)
<b>United Spots Of America</b> Lunch with Dick & DeeDee/Taken & Steele/Barten DW Banana/H&R Schoick #37 & #18	(ASR)

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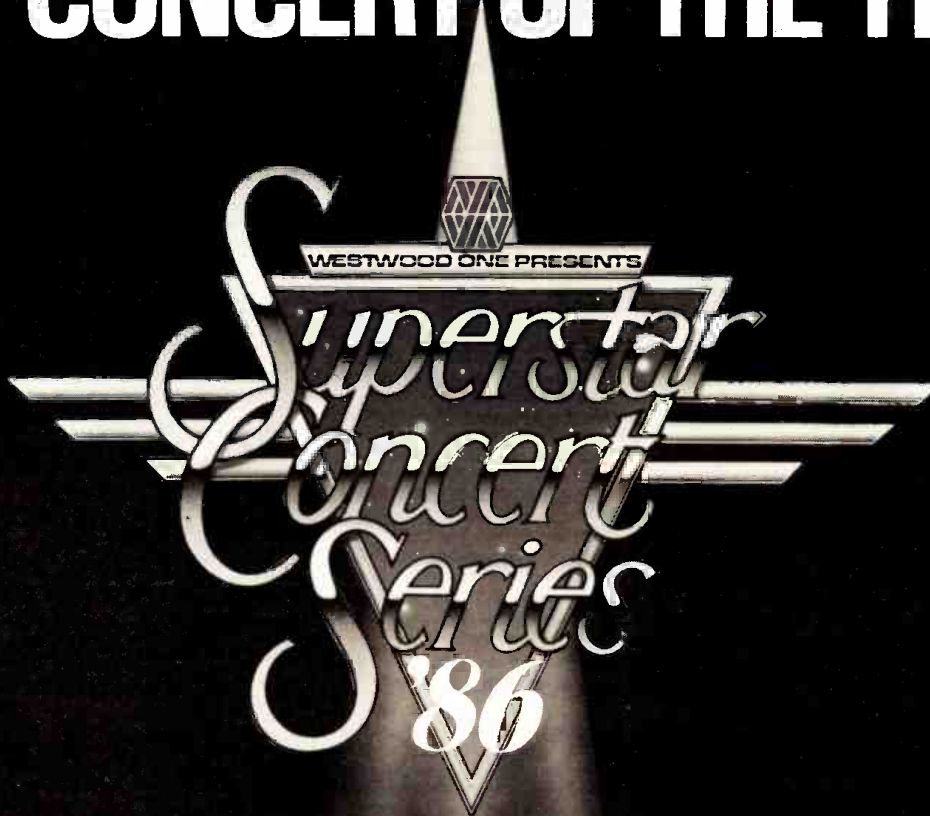
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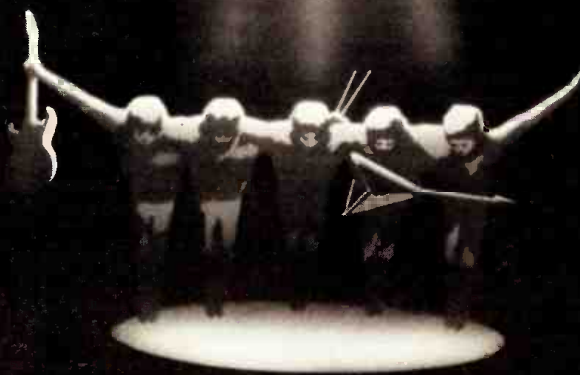
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# MANAGEMENT

## PROVIDING TOOLS OF THE TRADE

# Jocks Are People, Too

By J. Robert Schmid

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

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

### Being Human Beings

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

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

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

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

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

### Communication And Trust

The level of commitment that talent feels is directly proportional to the level and form of communication.

"Jocks are regularly reminded of their expendability. It doesn't take a degree in psychology to figure out how that attitude affects creativity and motivation."

There are two extremes: one-way or two-way; closed or open. We've all experienced the "cut the cute and read the cards because I said so" school of radio programming. But good results can come from management communicating a sense of trust and commitment to air personalities.

Dan Ingram spoke a few years ago to a group of college students

and mentioned a stunt he pulled while on the air at WABC/New York. The Long Island Expressway was backed up for miles — a daily occurrence to be sure, but worse than normal on that particular afternoon. Ingram suggested over the radio that listeners roll down their windows and introduce themselves to the person in the next car. One pair of motorists eventually got married and invited him to the wedding. William B. Williams loved to tell of the listeners who wanted him to come to their weddings — as best man!

The ability to relate to listeners on a level that is consistently personal, open, and free can only come if talent feels a high level of self-confidence. Commitment and belief in talent will not in itself provide that reliability from jocks, but a lack thereof from management most certainly cannot help it. The benefits are obvious. The resulting feeling of self-confidence felt by your airstaff is conducive to building and maintaining the loyal and consistent audience advertisers seek.

### Compromise When Necessary

Management need not trust a jock's judgment implicitly. But what does need to come across is an attitude of "I hired you not only because of your pipes, but also for your brain." Let your talent know that if they feel strongly enough about something they want to do on the air, you're at least willing to talk about it. It gives them a chance to explain why they think it will work and why they want to do it. It gives you a chance to discuss why you disagree. Compromise, discussion, and employee participation are much more effective than authoritarianism. We hold this to be self-evident in sales — why not in the programming department, too?

The feeling must also extend into other areas of operations. Do you tell your people to come to jock meetings prepared with ideas when you really don't want to hear what they have to say? Are you open to suggestions and ideas about anything, including music, promotions, prizes, direction, and programming? Most important, do your people know that they can



J. Robert Schmid

Executive Producer J. Robert Schmid is head of audio production at RAB. He has worked on-air in Indiana, Kentucky, New Jersey, and metro New York.

talk to you and that you value their opinions? You hired professionals, but did you hire them just for their voices?

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

Look at winning corporations the world over. The successful ones win because their employees feel they have a stake in the corporation's success. They believe their opinions and ideas are valued and that they have contributed to the success of not only the firm, but of everyone who works there.

### The Right Tools

This commitment to employees comes from believing in their talents to such a degree that you will provide all the tools necessary for them to do the job for which they were hired.

Sales staffs have many tools available to increase productivity or to stimulate motivation. But what is available for jocks in terms of building motivation or enhancing their commitment to winning? Stations see tangible results from an attitudinal and financial commitment to sales. Isn't it realistic to assume that stations would see similar results from a similar investment of time, effort, and dollars in programming? At too many stations, there is none of this kind of commitment to jocks.

Also consider the physical tools of the trade. Let's see a show of hands from all jocks who have trouble getting the simple things needed to do their jobs: sharp razor blades, mastering tape, splicing tape, grease pencils, et al. Don't laugh — stations will trade out client lunches, but they'll skimp on a stylus for a turntable.

To do our job as programmers (even though only one person has the title, all members of an airstaff program), we also need to have the

connections in our various areas of interest to achieve the results everyone at a station desires. For programmers and promotion people that includes records, prizes, concert tickets, trips, outside appearances, connections with record stores, ticket outlets, label service, and so on.

And while management is giving the sales department staff their tools (press kits, promotion packages and, yes, business cards) give them to the jocks, too. They have as many opportunities as salespeople to sell your station. I know from experience how embarrassing it is to be at a function or a party with major record promoters and talent managers as the Music Director from Station "X" and have to write my number down on a cocktail napkin. Besides, something as simple as a business card is a relatively inexpensive ego boost to a jock. In a way, it says, "Hey, I'm proud of the fact that you work for me, and I want those you meet to know it."

Give all your people, sales and programming alike, the tools to do their jobs. Show and tell them you are glad they work for you. It will make them want to work harder to make themselves worthy of your commitment and pride. In the end, it's your station and your bottom line that will benefit most.

## Put It In Writing

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

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HARVEY MEDNICK

## IMAGE & MARKETING

### THE CONTESTING QUANDARY

# In Search Of The Perfect Contest

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

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

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

Your format is also a major determinant in the selection of a mechanic. If you have a music station, your best bet is traditionally the phone. It gives your listener a

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

chance to get on the air, fostering interaction with a station that is normally communicating one-way. If you have a News/Talk station, you might feel more comfortable using postcards and direct mail. This has two benefits: you don't put another voice on the air, and if you suffer as many talk stations do from older demos, you keep older-sounding voices off the air. This prevents a potentially negative perception.

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

### Give Them What They Want

Another classic error to avoid is offering listeners something you want instead of something they want. Perfect example: New York City, Mid '70s. Major CHR station offers listeners a chance to win a sleek, silver Mercedes-Benz 450SEL; \$45,000+ of sensational automobile, the top of the top of the line. Response? Minimal. Reason? The most desired car in New York then, regardless of demos, was the Chevrolet Corvette. At that time, a 'Vette cost about \$16,000. The moral of the story is that the listeners aren't interested in things they don't want.

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

### Capture The Imagination

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

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



where they get to toss another shrimp on the barbie for themselves.

At KHJ/Los Angeles in the late '60s we discovered that a 'round-the-world ticket on Pan-Am was only \$1200, and allowed five stops along the route. Accordingly, we built a "Follow The Sun Around The World" promotion that started on the beaches of Southern California and followed Olde Sol to Hawaii, Fiji, Australia, St. Tropez, Rio, Acapulco, and on and on. Even if you couldn't take the trip, the promos sounded great! Which brings up another point . . .

### Not Every Listener Is A Player

Only about ten percent of your listeners are active contest participants. That means your promos are reaching and affecting nine times as many listeners as players. They have a 90% greater chance of being a tuneout factor than a recruiting element. Therefore, your on-air promos need to be great! They should convey a sense of excitement and urgency, and

have the kind of production values that intrigue the listeners. Even though 90% of them still won't want to play, they'll enjoy the sound and substance of the promos. I can remember Rick Shaw, PD at WAXY/Ft. Lauderdale, receiving phone calls from listeners congratulating him on how inviting and entertaining his promos were. He's one of the best at this rapidly disappearing skill.

### Let'em Know

No company in its right mind would bring out a new product and not let potential customers know about it. Contests are very much a part of the total recruiting effort on the part of your station. They can help find new listeners, retain present ones, and change demographic emphases — so you must make sure you let everybody know about what you're doing. Use TV, transit, and newspaper to spread the word. Don't assume that people will find out what you're doing by some mystical and ethereal process. Remember — if you only tell the people who are already listening, what have you accomplished? Nothing. Those listeners aren't going to go away — unless the competition tells them about something they're doing that's more inviting and captures their imagination and listening.

### The Down Side

Unfortunately, promotion is not accurately measurable. At the recent Radio '86 convention in New Orleans, Erica Farber of Interep made this valid point: to the dismay of everyone responsible for promotion and contesting, there is no scientific formula that allows you to put in the prizes, multiply them by the number of promos, add the advertising costs, and come up with a projected listener increase that can be compared with the actual results of your effort. The best we can hope for is to positively affect the cure. Remember, your job is to lead the horse to water — the programming department makes it drink.

### After It's Over

The most critical action you must take in contest development

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

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

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

### Final Thoughts

One cardinal rule to remember is this: if it works, do it again! There is a positive result to be garnered from developing equity in a particular contest. When a promotion is irrevocably identified with you, it is anticipated by the listener, it prevents the competition from doing something similar, and it relieves you of the creative burden of reinventing the wheel every year.

Good luck with your contesting in '87, and let me know what you're doing so I can share it in this column.

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SEAN ROSS

## GOLD

## PETERS ON AUDITORIUM TESTING

# Gold Research: Expect The Unexpected

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

Among his findings: some of the most played hits of all time not only tested poorly, but were also heavily unfamiliar. Listeners who grew up before the Beatles shared only a handful of favorites with their post-British invasion counterparts. There were few sureshot titles, certainly too few to constitute an entire library. If KLUV's findings are borne out through repeated testing, the widely held concept of an entirely "safe" Gold station could be proved invalid.

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

Peters saw the tests "not as gospel, but a way to reinforce gut feeling or to help you modify some of your opinions. We wanted to get a benchmark on our powers — the records that play every 2 1/2 to four days — to see if our gut feeling was correct."

## The River Is Wide

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

"The Oldies format wasn't like that at all. There were about 190 records that were the best thing since the creation of vanilla ice cream — 70-80% popular. Then there was a gap of one whole quintile. The next whole set of 200-300 records was much lower, roughly a net positive of 45-50% instead of 60-70%."

Ratings for even the strongest songs were considerably lower than in other formats. "The highest net rating was 70%, so a song like 'You've Lost That Lovin' Feelin'" with 53% positive is actually in the



Rick Peters

top two quintiles. Whereas 'Stairway To Heaven' still has an 85% net positive rating at WSHE."

## Across The Universe

"Stairway To Heaven" may be the anthem of one fairly well-defined target audience, but the two generations that make up KLUV's audience found only a few common favorites. One factor in the low net scores was that songs which tested well for 38-50 year-olds often tested dismally among 25-37 year-old listeners and vice-versa.

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

Conversely, "Wouldn't It Be Nice" tested 50% positive young but had a -1% net rating over 37. The Supremes' "You Keep Me Hanging On" had an even wider swing, +51% to -6%. The since-reissued "Daydream Believer" was 43% positive young, six-percent positive old.

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

"It gives you chills to look at these scores in black and white," says Peters, "because then you hear a record on the radio station and say, 'Well, there go all the 18-34s; there go all the 25-35s.' And it's really very distinctive. The Chiffons and Paul Anka and all those Transtar-type soft ballads have very little appeal 25-34.

"On a station like KLUV, which has to play all forms of Solid Gold from the Beatles to the Little River Band to Joey Dee, a lot of the music has very specific negative appeal demographically. Then there's the core KLUV listener, who's totally different from the secondary Oldies listener or the person who listens to (AC) KVIL. If a song tests 60% positive with your audience but 20% positive with the AC audience, you still have to play it."

## Mercy Mercy Me (The Psychology)

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

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

Throughout its history, music research has often been used by PDs as an excuse to avoid black titles. Peters was very quick to point out that he didn't perceive an anti-R&B or even an anti-Motown bias in the test scores, only that certain songs "were not part of the common denominator." (In fact, R&B titles still comprise a significant amount

## KLUV Sample Hour — How Does It Test?

Rick Peters was very open about how individual titles on K-Love tested. Here's a PM drive sample hour, one which he describes as fairly typical of the station. Rick commented on how each song fits in.

CCR/"Bad Moon Rising": "Very good young."

MARVIN GAYE/"Ain't That Peculiar": "Average."

JOHNNY MATHIS/"Misty": "Not as strong as 'Chances Are,' which tests absolutely positive with both groups. 'Misty' is definitely an older-appeal record."

JOHNNY RIVERS/"Mountain Of Love": "From the average category of music with very high neutral ratings. You'll find about six or seven records an hour like that."

JAMES & BOBBY PURIFY/"Shake A Tail Feather": "That's a secondary record."

THELMA HOUSTON/"Don't Leave Me This Way": "It's in what we call the AC category, even though it's uptempo."

TEMPTATIONS/"Just My Imagination": "A power record."

BEATLES/"Hey Jude": "In the secondary powers only because it didn't test well with upper-demos."

BEACH BOYS/"Little Deuce Coupe": "Average."

JUNIOR WALKER/"What Does It Take": "Average."

JUDY COLLINS/"Both Sides Now": "An AC record."

ROBERT PARKER/"Barefoot in the Sand": "Older demos."

GAYE & TERRELL/"Your Precious Love": "Another secondary power from the second group out of four."

MAMAS & PAPAS/"Dedicated To The One I Love": "Despite use in a TV commercial and renewed interest in the band, 'just tests average.'"

of an average hour on KLUV.) Certain titles from all of Gold's core artists/genres still tested well; it was the fact that others didn't that was surprising.

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

## Stuck In The Middle With You

With crosstown KRQX leaning AOR, KLUV can target only the first two generations of rock. Other outlets, especially those with no Classic Rock competition yet, have the less envious task of trying to balance Mott The Hoople with the Marbles. Still, there are frightening implications to super-serving two very divergent constituencies with only a few common titles.

"A solid gold station can't constantly come from strength because, if you did, you'd only be playing 300 records. At that point, you burn the music out too fast. There's already more burnout on this stuff than in the other formats because it gets so much exposure; that's going to get worse instead of better."

"The questions have to be: how many single demo appeal records do you play? How far apart can they be? Do you have to come back right away with a dual record? That's pretty much what we've been doing. We'll seldom play two pre-1962 records in a row. So we're really balancing the eras.

"The power category includes no '50s-type records — not even those that tested very well — because I need control over how many '50s records we play an hour. There was no way to take 'Jailhouse Rock' and power it because instead of three out of ten '50s records, now I'd have five and it would really swing the mood of the radio station. So we have the music by eras and then in levels for each of those categories. The powers include '60s and '70s music but mostly '60s."

## It's My Life

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

"You have to trade music strength for safe rotations. Which means you have to play some music that's secondary. It's a very fine line between being too secondary and too burnt out."

SPECIAL EDITION

THE BEATLES

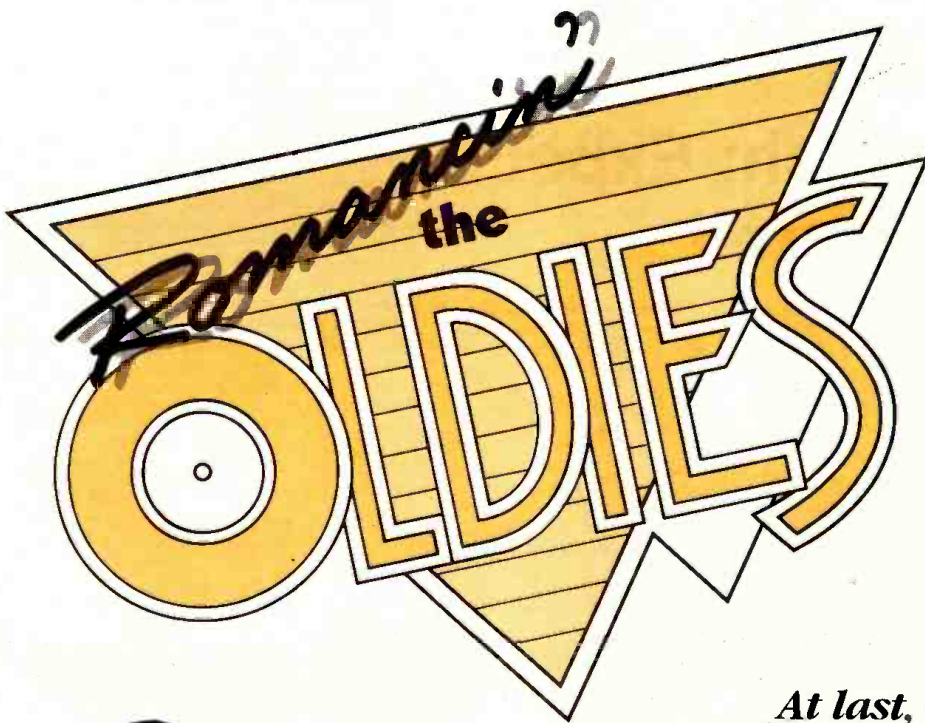
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## ON THE RECORDS

FOLLOW-UP TO FOLLOW-UP STUDY

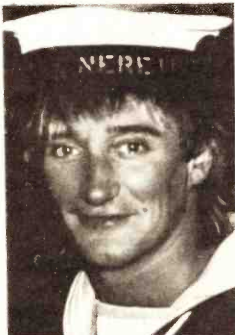
## Artist Turnover By Format: Who's Most Loyal?

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

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

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

So I looked at the Top 10 for five years ago (November 14) and classified the artists into three A-B-C categories. A's were artists who were still recording and scoring



Rod Stewart sails on with multifor-  
mat hits

the consistent-hitmaker "A" class. Two more artists qualified, in my always-subjective judgment, as "B" types, while six are now out of the limelight (class "C").

However, that showing was actually exceeded, a bit surprisingly to me, by AC, with no artist in the 1976 list currently an active AC hitmaker (Kiss, who were enjoying their brief brush with AC acclaim thanks to "Beth," are still active recording artists, but their AC



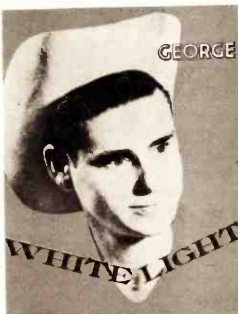
After eight years, Boston was welcomed back to the charts.

frequent hits in the same format. B's were still recording, for major labels, mostly, with occasional hits, usually of a more minor nature. C's were either not recording or recording for smaller labels without significant chart success, largely inactive or (in the case of groups) defunct, or maintaining a very low profile.

Country indeed proved to have a low level of artist maintenance in this sample, with only two of the ten artists in the 1976 Top 10, the Statlers and George Jones, still in

showings have been on the minimal side since '76). Only one act made it into the "B" sector; the other nine were broken up or vanished to the sidelines.

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



George Jones: still hot after all  
these years

dropping into the "C" leagues.

And AOR, as might have been predicted, demonstrated by far the most loyalty, with half the Top 10 (Boston again, Jackson Browne, Elton John, Bob Seger, and Rod Stewart) still showing contemporary album rock muscle and two more achieving "B" laurels, leaving just three acts in the cold (and two of those owing to group break-ups).

(I couldn't use Black/Urban in this particular field, as R&R did not have a chart for that format we were happy with — and that would be compatible with today's chart — until 1982.)

### Delving Deeper

I was intrigued by the above results, but realized that comparing a random week ten years ago with its contemporary counterpart doesn't exactly make for definitive data. So to beef up the study a little, I analyzed the Top 40 hits of 1976 in each of the four formats, classifying the artists in the same A-B-C fashion. This time the results were a little different.

AOR remained the most loyal format, with the following rundown:

Still Hot (A): 42%  
Still Around But Less Hot (B): 28%

Stilled, Ice Cold (C): 30%

Country showed a greater tendency toward tradition, ending up:

A: 35%  
B: 23%  
C: 42%

The percentage of long-gone artists does exceed the other two categories, but almost 60% of the Top 40 1976 artists are still around and a third of the total are still smokin'.

AC also revealed a more loyal bent:

A: 26%  
B: 14%  
C: 60%

## Chrysalis "Foursquare" Behind Huey

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

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

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

In any case, fore all intents and purposes, Chrysalis comes to the fore with an undeniably hip concept that fits squarely in the forefront of contemporary merchandising innovations, with considerable forethought clearly evident. Square biz for sure!

## HIP X FORE!



Elton: hit songs mean so much

But the turnover (almost three-quarters of the artists showing diminished stature or else gone) is a lot heavier than I would have guessed, showing AC moving closer to the CHR credo: "It's the song, not the singer."

CHR won out in the turnover sweepstakes:

A: 19%  
B: 32%  
C: 49%

Note that the high "B" count puts CHR's unplanned obsolescence, or "C," percentage considerably lower than AC's; in that sense, AC is the ficklest format.

I don't know that the above findings have enough impact to convince brand new artists to aim for AOR because the loyalty count is higher, or to avoid AC for the same reason in reverse, but it seems to be an interesting glimpse into a research field that's as far as I know pretty well untouched previously. Perhaps a sequel based on five-years-ago stats might be an interesting follow-up to the follow-up.

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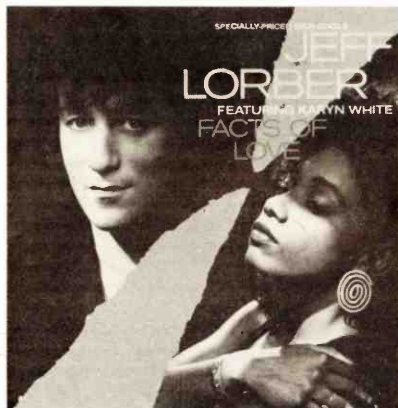
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Y100 35	KBFM 32-25	KCPX add
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FM102 26-24	KF95 13-8	WVBS add
KMEL 16-13	KIKX add	KYYA add
KATD add-29	KSND 20-13	KOZE 22-15
KUBE add	KYNO add	KTMT 28-25
WNNK 40-24	I94 deb-29	OK95 add



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## DATEBOOK

SEAN ROSS

### Final Victories

#### MONDAY, DECEMBER 8

1968/Graham Nash leaves the Hollies and announces the formation of Crosby, Stills & Nash.  
1980/John Lennon assassinated in New York.  
1984/Hanoi Rocks drummer Razzle dies in a car crash with Motley Crue's Vince Neil driving.  
1984/Ex-Coasters manager Patrick Cavanaugh is convicted in the first-degree murder of the group's Buster Wilson, whose dismembered body was found near Modesto in May 1980.  
1985/The NAACP's annual Image Award for Best Actress goes to Tina Turner, who'd been ineligible the previous year before renouncing her South African touring. Luther Vandross takes Best Male Artist/LP. Patti LaBelle is best female artist. The Pointer Sisters are best vocal group.  
Birthdays: Gregg Allman 1947, Dan Hartman 1950, Jerry Butler 1939. Jim Morrison would be 43.

#### TUESDAY, DECEMBER 9

1981/Orioles leader Sonny Til dies at 56 of a heart attack.  
1984/The Jacksons' Victory tour ends at Dodger Stadium. Backstage, the LA Times reports, Don King gushes, "I am so happy! I am so excited!" and an associate replies, "Ah, knock it off, Don." Frank D'Leo tells him sardonically, "Good working with you Don, maybe we'll meet in a bar sometime." A Jackson attorney calls it "like the ending to a bad Steinbeck novel." Michael tells the crowd, "It's been a long 20 years and we love you all."  
1985/Bryan Adams gets the first million-seller "Diamond Award" given to a native Canadian. Also, New Edition performs "Give Love On Christmas Day" at the Rockefeller Center Christmas tree-lighting ceremony.  
Birthdays: Donny Osmond 1957, Joan Armatrading 1950.

#### WEDNESDAY, DECEMBER 10

1967/Otis Redding and most of the Bar-Kays die in a plane crash near Madison, WI.  
1967/The Steve Miller Blues Band signs with Capitol.  
1976/Billy Idol's Generation X plays its first show at London's Central Art School.  
1977/Barry Manilow's gold chains raise \$2030 and Shaun Cassidy's shirt raises \$515 in a celebrity auction for the Children's Christmas Fund.  
1985/Rosanne Cash, Larry Gatlin, and Jerry Lee Lewis guest on the Johnny Cash Christmas special.



Patty Duke, Cy Curnin, David Gates, Randy Owen

#### THURSDAY, DECEMBER 11

1957/Jerry Lee Lewis secretly weds his third cousin, Myra Gale Brown. Had they married in church, nobody would've known which side of the aisle to sit on.  
1964/Sam Cooke shot to death at a Los Angeles motel.  
1972/Genesis plays its first American concert at Boston's Brandeis University.  
1982/The Jam plays its final concert at Brighton.  
1985/"The Jewel Of The Nile," featuring Billy Ocean's first CHR #1, "When The Going Gets Tough . . ." opens nationwide.  
Birthdays: Nikki Sixx (Motley Crue) 1958, David King (Fastway) 1961, Jermaine Jackson 1954, David Gates 1939.

#### FRIDAY, DECEMBER 12

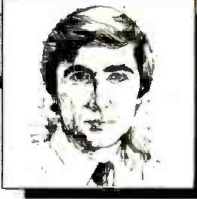
1974/The Rolling Stones begin the 15-month process of recording their "Black & Blue" LP in Munich.  
1979/A gunman shoots up KMBQ/Shreveport because Nazis, whom nobody else can hear, as usual, are talking to him on the radio. Fortunately, nobody is hurt.  
1980/TheLima Houston and Sylvester headline a show at LA's "Gay & Lesbian Lifestyles Expo." Patrice Rushen also plays a show that weekend.  
1981/Smoky Robinson is honored with a 25th anniversary show on "American Bandstand."  
1985/Pianist Ian Stewart, credited with co-founding the Rolling Stones, dies of a heart attack at age 47. And after 17 days as a fugitive, David Crosby turns himself in at a West Palm Beach FBI office.  
Birthdays: Frank Sinatra 1915, Connie Francis 1938, Dionne Warwick 1940, Grover Washington Jr. 1943, Paul Rodgers 1949, Cy Curnin (Fixx) 1957.

#### SATURDAY, DECEMBER 13

1961/Jimmy Dean's "Big Bad John" becomes the first Country single to be certified gold.  
1974/George Harrison has lunch at the White House at Jack Ford's invitation. Gerald tries to trade Harrison a WIN button for the OM pin he's wearing, but can't find one. Also, BTO's "You Ain't Seen Nothing Yet" goes gold.  
1985/Ever seen a balding game show host in real life? Phil Collins appears as a sleazy game show host on "Miami Vice."  
Birthdays: John Anderson 1954, Randy Owen (Alabama) 1949, Ted Nugent 1949, Jeff Baxter 1948, Andy Peebles 1948.

#### SUNDAY, DECEMBER 14

1972/New York's Alexanders stays open late so that Alice Cooper can do his Christmas shopping.  
1977/"Saturday Night Fever" premieres in New York.  
1980/On a Sunday afternoon, stations nationwide either observe ten minutes of silence or play Beatles music in memory of John Lennon.  
1985/Marie Osmond cohosts the annual Perry Como Christmas special. The pair duets on "I Just Called To Say I Love You." Later that night, Sade sings "Is It A Crime" on "Saturday Night Live."  
Birthdays: Patty Duke 1946, Charlie Rich 1932.



ADAM WHITE

# RECORDS

## MOTOWN'S JAY LASKER INTERVIEWED

# Cutting Across The Grain

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

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

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

### Chicken First, Or Egg?

**R&R:** *In the past, you've called radio's attitude toward the music business "arrogant." Any comment today?*

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

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

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

To a certain extent, the history of radio over the past ten years has been that if a record's not a hit, someone's going to say to the programmer, "Why did you play that record?" And his answer, "I thought it was a smash," is not



Jay Lasker

good enough. His boss is going to say, "Now wait a minute — we don't care what you think. You have to look at the trades, the charts, your research, and everything else before you put it on."

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

**JL:** Right. Radio stations have become like lawyers; they must have a case to present to management as to why they put that record on. So they'll say, "R&R showed 14 adds in that market, and that market is like this market, and there's this and that. It's got an uptempo sound for the morning programming, and it's happy," and so forth.

### Obey The Rules

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

**R&R:** *What's the effect on the music?*

**JL:** It has a great deal to do with the sameness you hear in a lot of records. Ninety-nine percent of the manufacturers or the A&R people are looking for the next Lionel Richie or Whitney Houston or now Bon Jovi. That's primarily due to radio and the way they've been

brought up: they must obey the rules.

It's hurting the business. The RIAA figures for the first six months of this year showed that singles, an integral part of promotion, were down 25%. The LP was down, which didn't surprise me. But the most disturbing statistic was that the cassette was only up about 2%.

The compact disc was way up, and therefore the dollar volume was about the same as the year before. But a lot of that CD growth is pipeline fill. Overall, the first six months were lousy and, as always, it goes back to the public. The music is just not getting them excited.

### Canned Music

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

"People are not as excited about records, but they don't understand why."

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

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

**R&R:** *So you attribute the record industry's lack of growth to this "sameness" in music.*

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



MOONLIGHTING ON MOTOWN — Celebrating the forthcoming release of Bruce Willis's first LP are (l-r) Triad Artist's Arnold Rifkin, Motown President Jay Lasker, Willis, Motown Exec. VPs Lee Young Jr. and Skip Miller.

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

### Crossover Conundrums

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

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

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

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

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

### Regan Flips Out

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

**JL:** We wanted someone to take over the creative area who had an

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

"What doesn't get discussed is the fact that dealers themselves are pushing vinyl out."

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

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

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

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

### Great Songs, Artists

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

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## RECORDS

# Cutting Across The Grain

Continued from Page 37

cassette. The business is about getting great songs and great artists to do those songs, and not trying to worry too much about where they fit.

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

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

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

### Tower Tall

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

There is a market for LPs out there. It's not what it was, but it's still big. And we'd be stupid to ig-

nore that fact. Why should all those people who have turntables be punished? Those turntables will be fed, but with the faster moving product, not with midlines.

**R&R:** You've been selling Motown CDs through hi-fi and video outlets as well as the normal music retail channels.

**JL:** And bookstores, too. Any time you can put the product in front of somebody, it's worthwhile. Someone who wants a specific record will go to a record store. But catalog is basically an impulse buy, and that's a big part of the business. Wherever you can reach those impulse buyers, it's good. So I'll sell them anywhere.

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

### Exposure, Not Price

**JL:** There's a huge market of potential buyers that has to be coaxed into the stores, and we're not retailing to them properly. That's why I've always believed in repackaging records 50 different

ways - and maybe 150 ways. You can do that from now until the end of time. Do it another way, get it in front of someone, and they'll buy it. It's not that they're buying the same thing over; they just didn't see it before. If the music was great to begin with, you can always find another place to sell it. It's not even price, it's exposure.

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

The only reason we reduce the price is to get the product into the stores, not because price is the key to the sale. Everybody makes that mistake. The industry concentrates too much on getting the product in and not enough on getting it out. That's why we did a major consumer campaign with the CD twofers, treating them as if they were one album. We want to get people to come into the stores, rather than fall over the product once they're there.

### PolyGram Celebrates ECM Deal



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

## RPM

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

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

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

Bob Geldof has signed his Nob Music to Intersong International for publishing. The Chappell/Intersong deal covers his current and future songs, as well as back catalog.

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

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

Which stores are these? A recent press handout about Vinnie Vincent's Invasion mentions the pink, limited-edition single which Chrysalis sent to retail and radio for giveaways. The rec-

ord (20,000 pressed) is now reported to be selling "in some retail outlets" for \$15,000. Yes, \$15,000.

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

Coming  
Next Week:

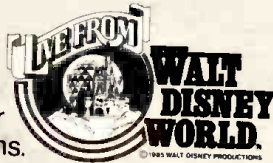
The year in review

# EDDIE RABBITT

LIVE VIA SATELLITE

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

Produced exclusively  
for NBC Radio  
Entertainment by  
Gary Geller  
Productions.



Thursday, December 11  
8PM Eastern  
7PM Central  
6PM Mountain  
5PM Pacific

 **NBC RADIO  
ENTERTAINMENT**  
America's Music Network

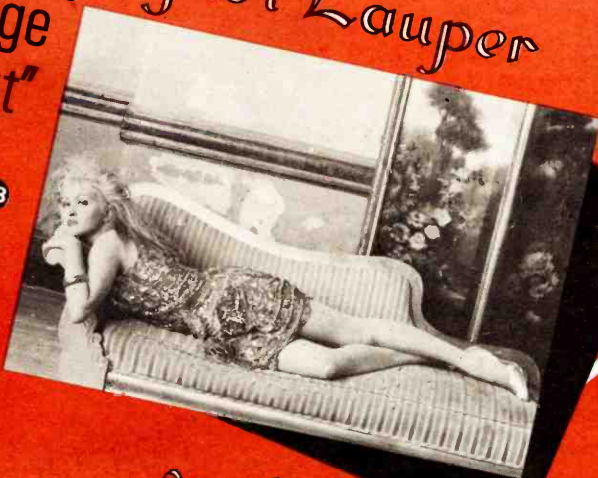
# Stay Hot During The

## "Change Of Heart"

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

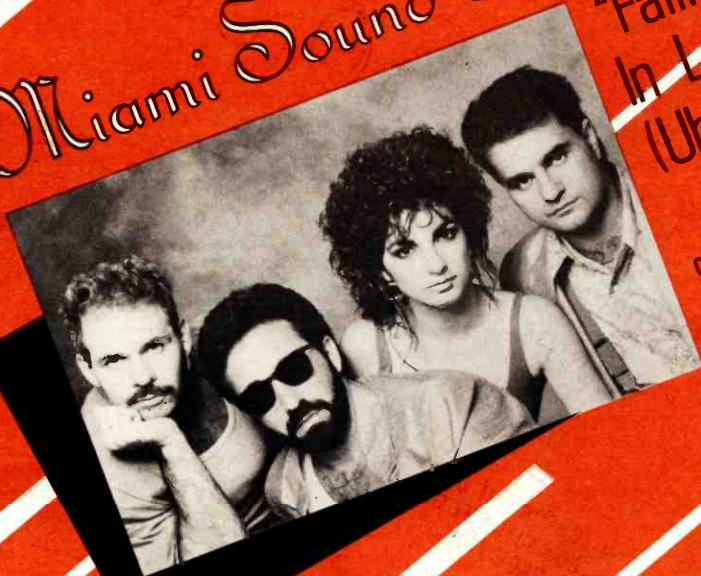
*Portrait*

# Cyndi Lauper



# Miami Sound Machine

## "Falling In Love (Uh-Oh)"



CHR CHART: **37** - **31**  
AC CHART: **5** - **3**  
NOW ON OVER 175  
CHR REPORTERS!

*Epic*

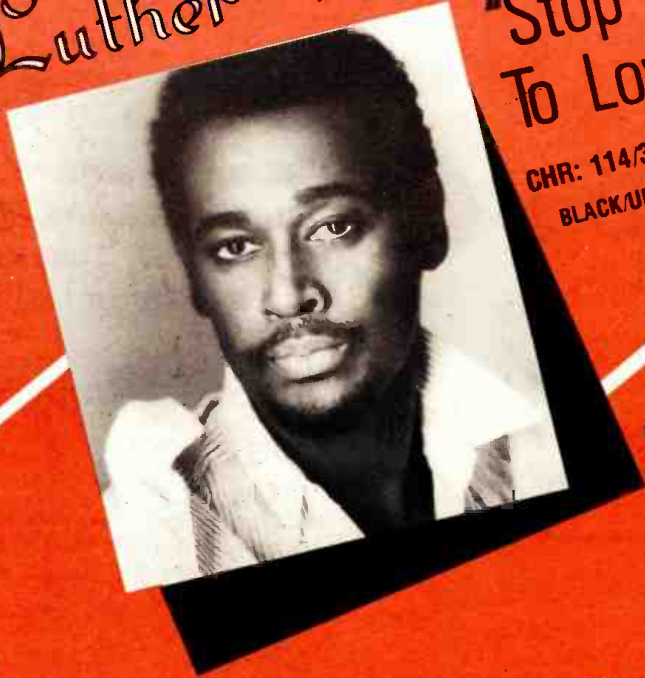


# Holidays

## Luther Vandross

### "Stop To Love"

CHR: 114/31 - 48%  
BLACK/URBAN: 5



## Don Johnson

### "Heartache Away"

Produced by Chas Sanford



## Dead Or Alive

### "Brand New Lover"



✓ CHECK OUT OUR COMMITMENT ON PAGE 47!!

NOW ON OVER 105 CHR REPORTERS INCLUDING:

- WXKS 94Q WCZY
- WKSE KRBE KHTR
- WPHD Y100 KW
- CKOI Q102 KPKE
- WCAU WMMS KUIS
- PRO-FM WNCI KKRZ
- 99DTX KWOD

Epic, Portrait & CBS Associated Records, Cassettes and Compact Discs

**Q** Who represents more professional and college play-by-play sports than any other radio rep?

**A** Katz Radio Group.

**Katz Radio Group**

- Represents more professional and collegiate sports properties than any other rep
- Produces top dollars from traditional sports advertisers and generates new revenue from non-traditional sports accounts
- Assists with pricing, packaging, merchandising and sales development
- Teams up with client stations to cultivate new advertisers and account opportunities and work on local endorsements to solidify sports sales



Christal Katz Republic

**Katz Radio Group. The best.**



RICHARD AGATA

## SPORTS ON RADIO

## SPORTSCASTER COMES FULL CIRCLE

## Cosell's Back — On ABC Radio

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

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

Cosell said he used to like listening to Ted Husing, but that's the last nice thing he's going to say

"Radio remains my favorite medium for its instancy, flexibility, and factualness."

about any other announcer . . . living or dead. Jackie Robinson was "the most important influence" in his life. And who else but Howard Cosell could say: "I lived on the precipice of occupational peril every day of my life. I trod a lonely path."

## Cloak Of Purity

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

**HC:** Sports infects a huge percentage of the society. It masquerades under a cloak of purity. It totally dominates the three networks because they are partners

"Most of the announcers today are merely robots."

with the sports operators — especially in the case of the business organization which is the most powerful lobby in the nation. It dominates the sports print media. That's the National Football League.

It's not all black and white. The principal viewers of sports today are the baby boomers of the '60s. Right now in Texas there is a huge furor about academia, in a state once known for having an interest only in football. There are a vast

number of people who have to have sports. But there is an equal and growing number of people who are sick and tired of the obvious evils in big-time sports, and sick and tired

## Radio Favorite Medium

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

**HC:** Radio is disadvantaged by not having pictures. But you can say things on radio with much less

"People are sick and tired of the obvious evils in big-time sports . . . and athletes being held up as role models."

fear than on television, because it's regarded as a lesser medium. I've never so regarded it. Radio remains my favorite medium for its instancy, flexibility, and factualness.

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

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

But I just don't see any strength, character, or charisma in any sportscaster today, particularly because of the growth of "jockocracy." I mean those men are tied

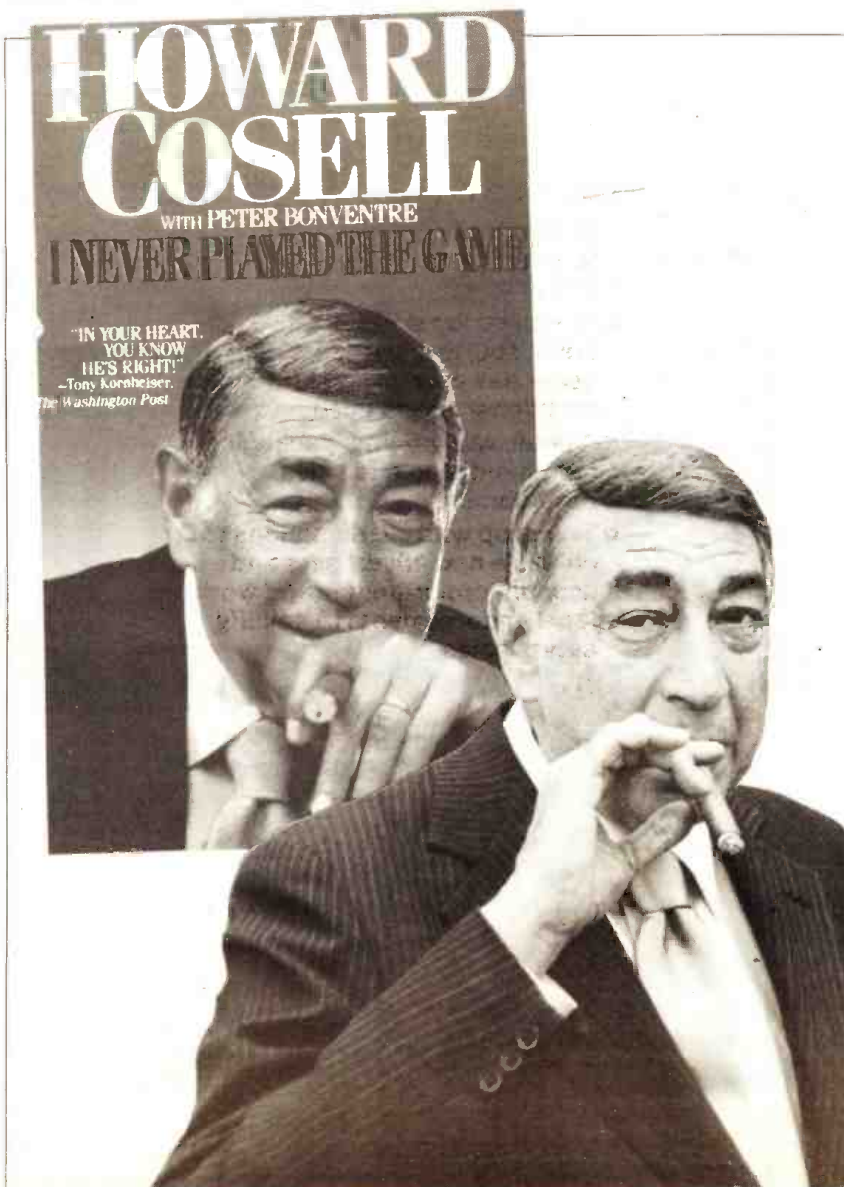
"Sports infects a huge percentage of the society. It masquerades under a cloak of purity."

to the leagues, to the teams they played for. I don't see how they can be impartial under those circumstances. But to the task of producing a mass audience, you can't do that in prime time with those silly chalkboards because women dominate sets in use. It's a tuneout to them. They have no use for that at all.

In the 14 years I did "Monday Night Football" we had many terrible games, yet we maintained ratings against the strongest competition in the history of the medium. We produced 50% female viewership. They don't approach that today. I don't see anything today in sports announcing that provides for the creation of a superstar.

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

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



## SPORTS ON RADIO

## Cosell's Back — On ABC Radio

Continued from Page 43

## The Real Scoop

**R&R:** What great issues are being ignored?

**HC:** Right now, the biggest story in sports isn't even being written about except by me. That's the conspiracy trial against baseball on the West Coast.

**R&R:** I heard somewhere that Vince Lombardi did not say "winning isn't everything, it's the only thing." Can you set the record straight?

**HC:** Easy. The now-deceased Leonard Schechter said it in *Look* magazine, and it became a part of every newspaper morgue in the country. It's a joke. A lie often enough repeated in print becomes total truth.

**R&R:** Would the NFL be any different today had Al Davis been made commissioner at the time of the merger instead of Pete Rozelle?

**HC:** I'm not sure it would be any different. The plain fact is that in every court where the NFL has appealed, the NFL has been found guilty of an illegal monopoly. And

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

yet look at how the case was reported: that the NFL won because they didn't have to pay damages. That's absurd. They were found guilty of being an illegal monopoly. They lost that case like they lost every other one. The decision in that case was unreal.

The Eastern papers reported that the USFL had lost the case. Then the Eastern papers never reported that in Monterey, CA district court — in a corollary eminent domain case — Alvin "Pete" Rozelle was found guilty of conspiracy. Did you ever read that

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

anywhere? No. The only place that story appeared was on my "Sports Beat" show, which won Emmys every year. But that's what you face

**R&R:** You really enjoy these scoops, don't you?

**HC:** Well, I am the chairman of the Sports Law Committee of the American Bar Association, and I am, as has been stated in the Congressional Record, the national expert on the subject. I'm proud of that.

## A "Monday Night" Return?

**R&R:** Do you have any advice or tips for anyone trying to break into sports commentary or play-by-play?

**HC:** Basically, you have to be a jock. Or you have to be part of the establishment or willing to be.

**R&R:** Is there anyone working in the sports broadcasting field whose work you admire?

**HC:** No.

**R&R:** What are your future plans?

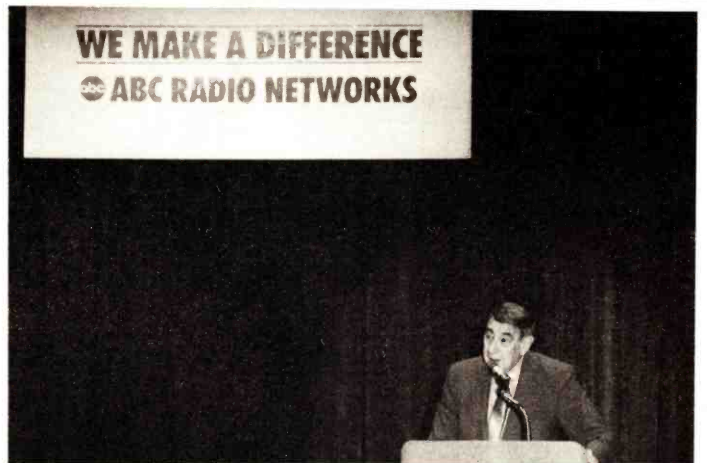
**HC:** My future plans are survival.

**R&R:** What about returning to "Monday Night Football?"

**HC:** I'm aware there is a national clamor to bring me back. (But) I would never identify myself with the NFL again, nor would they want me to — especially after my testimony in the recent trials. There's no way I would ever go back. My next birthday I'll be 69.

**R&R:** Given this national clamor, will you take a page out of Reagan's book and run for President?

**HC:** I'll leave that for Lee (Iacocca).



**HE MAKES A DIFFERENCE, TOO** — For the past 33 years Howard Cosell has maintained a unique vision of sports and society. From Cassius Clay to Sugar Ray, he's seen 'em all and always told it like it was. He continues today on ABC Radio with "Speaking Of Sports."

## LINE DRIVES

• "Costas Coast To Coast," Clayton Webster's live, two-hour sports interview program, can be heard in 48 of the top 50 markets and is currently being aired on approximately 200 stations. Hosted by **Bob Costas**, the show airs Sunday nights (9-11pm EST) via satellite. The first hour consists of interviews; the second is devoted to live phone calls and questions. **John Madden** was the guest on the November 2 debut. Said Clayton Webster VP/Operations **Jay Goldman**, "It's the biggest thing that's happening in national sports radio, next to the Super Bowl."

The show's success helps round out a good year for Costas, who recently became a new father. In fact,

Costas told Kirby Puckett he'd name his child Kirby if he had a son — and if Puckett was leading the American League in batting at the all-star break. Puckett came through and so did Costas. His young son sports the middle name Kirby.

**WAVG970**  
I'm a Kentucky Wildcats listener!

• **WAVG/Louisville** is becoming a sports powerhouse. Not content with airing Louisville Redbirds triple-A baseball in the summer (**R&R**, 3/28), the AC outlet now has exclusive rights to broadcast University of Kentucky

Wildcats basketball and football. Rival **WHAS** had carried the broadcasts for the past 60 years.

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

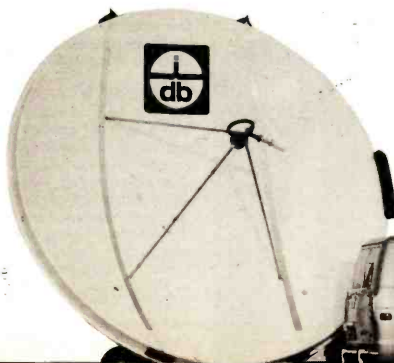
Projections for 1987 include going nationwide and supplying market-exclusive weekly features, which will kick off with spring training reports. For more information, contact **Corey Taylor** at (516) 491-8585.

## Team Up With IDB

If you're considering broadcasting from out of town, you should be talking to IDB Communications Group, Inc. We're the nation's largest provider of satellite transmission of audio programming.

With permanent uplinks in 31 cities and a fleet of transportable uplinks, IDB can handle any remote broadcast your station is planning—whether it's from across town, cross country, or around the world.

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# NIGHT LIGHT

Light up your late night programming with Music Country Radio Network. Broadcast live every night from 10 p.m. til 6 a.m., ET, the spotlight's on the stars, as Charlie Douglas and the hottest nighttime crew in radio present exclusive celebrity interviews, live from Music City USA.

Call-in segments keep listeners coming back for the chance to talk directly to their favorite artists, and you'll see the results in brighter ratings. And MCRN offers the best in country music and information, plus the latest news, weather and sports.

Let us light up your nights. Call Jeff Lyman at (615) 885-6789 and find out how to switch up to Music Country Radio Network.



# A SOFTSHOE WON'T DO.

—Ralph Guild, CRMC



Selling radio means more than tripping the light fantastic. Becoming a Certified Radio Marketing Consultant means you're playing the Palace. CRMCs are radio's top 1%.

They earn more, clients respect them and they advance faster. Test yourself.

Call Ken Costa at the Radio Advertising Bureau (212) 254-4800 for the facts.



BRAD MESSER

## CALENDAR

### Miscounted Birthday Candles

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

"I've been puzzled and frustrated for months over this," she wrote. "and feel you're the one who can best help out.

"We use four different sources in our morning show for notable birthdays, and I regularly see discrepancies. I don't personally care if Lee Iacocca is 62 rather than 65 (or 66), but my newsman and I have embarrassed ourselves on the air too many times with our conflicting reports. We have learned to exchange notes beforehand. Not a big deal, but what's going on here?"

In the sheets which Carol enclosed, sure enough, my R&R Calen-

dar, Info-Bits, Wireless Flash, and the Associated Press Broadcast Report variously listed Richard Carpenter as 39, 40, and 41, and disagreed on the ages of several other people.

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

Not having the advantage of personally knowing many famous people, I have copied birthdates into my computer from many sources. And I am convinced that many of the conflicts come from simple mistakes in typing: as when De-

ember 1 is entered as 1211 rather than 1201, or the year 1945 gets transposed as 1954.

Everyone copies from everyone else, and everyone who lists birthdays knows it. Some list compilers throw in a bit of garbage, intentionally including wrong info, just so they can see who is copying from them. I have my own little phony entry, and have seen it reproduced in two other published lists thus far.

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

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

#### Explosion Aboard Columbia

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

One day after Pearl Harbor, in 1941, Congress approved a declaration of war against Japan. One of the first things the FBI did was establish an odd little intelligence-gathering operation in New York City. It was a homosexual brothel in Greenwich Village, where male prostitutes pumped foreign clients for information about ship movements worldwide. In 1980, 40-year-old John Lennon was shot to death (two bullets in the back) as he and his wife Yoko were getting out of a taxi outside their apartment in New York City.

**Birthdays:** Gregg Allman 39. Flute player James Galway 47. Filp Wilson 53. Maximilian Schell 56. Sammy Davis Jr. 61.

#### First Christmas Cards

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

The world's heaviest turkey weighed in at 77 pounds, 4 ounces (dressed) in 1979. China declared war against Japan, Germany, and Italy in 1941 (WWII). The first Christmas Seals went on sale in 1907.

**Birthdays:** Donny Osmond 29. Football vet Dick Butkus 44. Beau Bridges 45. Football pro David "Deacon" Jones 48. Director John Cassavetes 57. Dick Van Patten 58. Redd Foxx 64. Kirk Douglas (born Issur Danielovitch) is 70. Rep. Thomas "Tip" O'Neill 74.

#### Planet Found in Deep Space

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

Astronomers spotted an object about the size of Jupiter orbiting a distant star 21 light years from Earth. The gaseous planet was designated "VB-8B."

National Airlines began the first domestic jetliner service (between NYC and Miami) in 1958. 50 years ago, British King Edward the 8th gave up his throne to marry a divorced American woman (1936). Mississippi became the 20th state in 1817.

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

#### American Intervention in Vietnam

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

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

**Birthdays:** Swimmer Kim Linahan 24. Jermaine Jackson 32. Sker Robert Cochran 35. Brenda Lee 42. Novelist Aleksandr Solzhenitsyn 68. Director Carlo Ponti 73.

#### Prehistoric Brains Found

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

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

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

This is Guadalupe Day, a major holiday in Mexico, honoring the patron saint of the republic, the Dark Virgin of Guadalupe. **Birthdays:** Dionne Warwick 45. Connie Francis 48. Bob Barker 63. Frank Sinatra 71.

**THE #1  
DANCE RECORD IN AMERICA  
NOW BREAKING CHR!**

**"BRAND  
NEW LOVER"  
DEAD OR ALIVE**

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

**93FM add-23 (HOT)**

**KRBE add-38**

**WMMS on**

Y100

Q100

WKRZ

WPOW

**KATD 31-18 (HOT)**

**KWSS add**

**KITY 10-6 (HOT)**

KTUX

CHED

KBOS

KDON

**KIYS 26-19**

**KITS 24-15 (HOT)**

**KSMB 34-26**

WGAN

WFXX

KHTZ

KBIM

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

—Bob Harlowe, PD, KATD/San Jose



# E D D I E M O N E Y



## "I Wanna Go Back"

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

**WKSE  
WPHD  
940**

**PWR997  
WRSR  
KHTR**

**#2 MOST ADDED  
AOR TRACKS**

# P A U L Y O U N G



# B E A S T I E B O Y S



# T E E N A M A R I E

"Lead Me On"



## "Some People"

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

**100 CHR REPORTERS STRONG!  
ONE OF THE MOST ACTIVE**

**AOR TRACKS 38**

## "Fight For The Right (To Party)"

LP sales now: 325,000+  
P-H-E-N-O-M-E-N-A-L  
CHR Response

KEGL DEB-26    WROQ DEB-23  
93FM ON        BJOS ADD  
Q105 ADD        WRVQ ADD  
WBBO ADD        KITS ADD 27  
WSSX ADD        Z102 DEB-36



# J O U R N E Y



## "I'll Be Alright Without You"

Second week in a row of heavy-tonnage airplay.

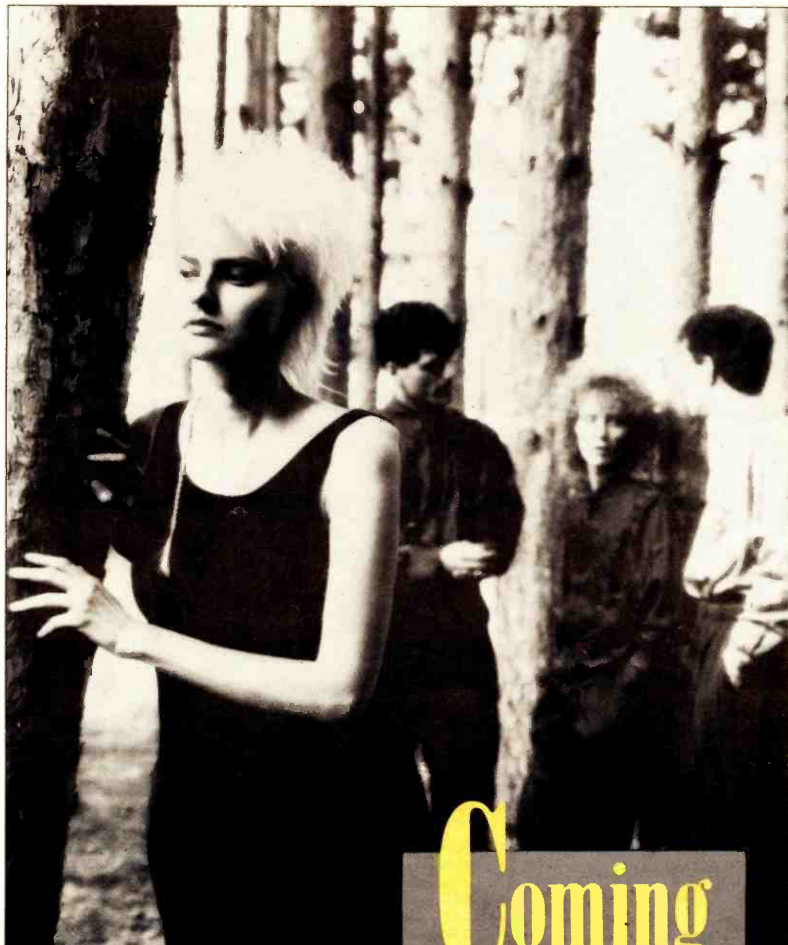
### BREAKER BOUND!

**106/41 - 44%**

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

**A NATIONAL AOR  
MOST ADDED TRACK**

**ONE OF THE  
MOST ADDED - AC**



Coming  
**UP**  
CLOSE

---

The  
New Single  
from  
**'Til Tuesday**

*Taken From  
The Album  
Welcome Home*

Produced by: RHETT DAVIES

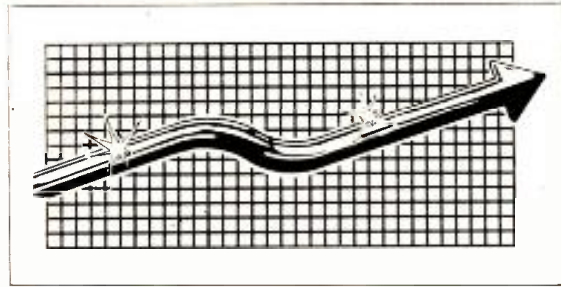
On Epic Records, Cassettes and Compact Discs.  
Distributed by CBS Records.





JOEL DENVER

## CONTEMPORARY HIT RADIO



### LOOKIN' GOOD

## Programmers' Think Tank: Trends Ahead (Part Two)

What's ahead for CHR? Our panel of experts — B96/Chicago PD Buddy Scott, KWSS/San Jose PD Mike Preston, Power 99.7/Atlanta PD Steve Davis, and BJ105/Orlando PD Brian Thomas — sees an exciting year ahead.

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

### Bring On The Cash

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

**Davis:** In Atlanta, it's gotten pretty crazy. The problem with competing against 94Q is that those guys have a bottomless pit of money. If we stayed with them and gave away one Porsche, they'd offer ten. So what we've tried to do is come up with more creative promotions — more lifestyle-oriented things that are interesting to the listener.

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

**R&R:** There has been a healthy trend developing as upper management has finally begun to seriously respect the PD's position and responsibility. What can you as programmers do to educate management to the role you play in the station's success?

**Scott:** I think good managers are going to realize the value of a good PD just as they realize the value of a good sales manager. In any situation, the PD is the center of activity within the station. He's the one everybody wants to talk to because he has a finger on the product. I find managers are more sensitive to the position and have more respect for programmers than in years past. But I don't see any problem at all; in fact, I see things getting better — more money, more respect. Most strong companies realize that without a good PD they won't have a solid station.

**Davis:** The level of respect given a PD has grown from what it was ten years ago. Then, whoever was the best jock was promoted to PD, often lacking the programming skills or the knowledge of people management required to do the job

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

— Buddy Scott

properly. The more professionally we conduct ourselves, the better we as a group will be treated.

**Thomas:** I really enjoy the relationships we have within Nationwide. All of the PDs communicate with each other, sharing ideas and concepts. The GMs see this and realize the benefits. They give us what it takes to be effective and win. That comes through mutual respect.

**R&R:** Let's move to the subject of new competition. Mike, at KS103 you had a weak signal compared to other facilities. In a market as large as San Diego, what happens if you're attached head-on?

**Preston:** You have to wait and see and ride out the storm. There have been a lot of rumors lately about this market. I think that whatever happens, happens. Gannett, as most people know, is not a "roll over and play dead" kind of company. They certainly are making sure that all our ducks are in order to make sure that if something does change in the marketplace they can remain on top in this format.

If someone came up against KS103 they'd have some come erosion, because I think things that are new and fresh attract people just out of curiosity. After that it becomes a question of whether the product is good. Competition could also work in their favor by expanding listener awareness of CHR. KS103's been sort of a one-horse town lately. Competition is the name of the game. It makes it that much more fun, but also makes the work harder.

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

**Preston:** I do in San Diego. They use a combination of both. They're

using some stuff from Brown Bag, and we have jingles from JAM. The on-air production value of CHR is one of the things that makes it different from all other formats.

**Davis:** We're pretty much in the same situation here, except we don't use jingles because Z93 overuses them. So do all three ACs. We're using a lot of produced voice sweepers. I have the pleasure of having Randy Reeves, who is probably one of the best production guys in the South. He does nothing but promo work. I agree the production value of the format is essential to its continued growth.

**Scott:** In Chicago we actually rekindled the trend of using jingles a few years back. Since then, almost all of our competitors have used jingles, and some of them quite heavily. Recently we pulled all of our jingles back and now use sweepers exclusively. Whether you use jingles or sweepers, the production value is what's important.

Once again, you're trying to find a unique position. If everybody else is playing jingles, then I'm not going to play them. I don't have anything against using jingles because I've used them a lot, and probably will again in the future. Right now they've been oversaturated.

**Thomas:** The two big jingle stations in town are us and the other CHR, Y106. We use JAM jingle packages and some SuperSpot stuff with Joe Kelly-voiced sweepers. He has an incredible

voice, and that really helps us image-wise.

**R&R:** Are there any trends of which CHR programmers need to be aware on the horizon?

**Scott:** Maybe people will burn out on dance music, but that's only true in markets where several stations are playing the same music. Homogenization is one of the biggest problems in the industry today. If everybody plays the same records, it's going to be more and more difficult to find a position for your radio station. That's one of the major problems we're going through here. I foresee almost every market coming up against this problem, if they don't already have it.

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

— Steve Davis

**Davis:** I think one of the things we're going to have to be more aware of, and that hit home here, is trying to be a unique radio station and doing something a little bit different than your average CHR. The one thing we've had to do is be more open-minded to different types of sounds and records. It's a problem in CHR when you get caught up in the numbers game

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

— Mike Preston

and play it safe, making sure that everything is a Breaker or whatever.

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

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

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

Continued on Page 52

## Look At Those Numbers (Part Three)

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

Strong promotions, combined with a renewed "spend it to make it" philosophy, fueled the aggressive, leading-edge attitude which is a format basic for success. Hang onto your hats . . . the fall sweeps are coming to a close, and those results should prove very interesting. For now, here is part three of the summer book review.

### Denver

Y108	5.7	4.9	4.8	3.9	5.1
KPKE	4.6	4.0	5.2	6.7	4.7

Malrite's Y108 (KRXY) broke through the five-share barrier with market veteran Mark Bolke at the helm. His list is a bit more conserv-

ative than Doug Erickson's at KPKE, and he's made the transition over the last several years from AOR to CHR very nicely. He came on board just a short time ago and has been fine-tuning the station, most recently by cutting the gold way back, which should be reflected in the fall sweep.

### Los Angeles

KIIS-AM & FM	8.8	8.2	7.4	5.9	7.1
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While KIIS has no direct CHR competition, this is one tough market. It shares a good chunk of its audience with Urban Contemporary KPWR, and the two stations have been in a seesaw battle in the

monthlies. Stressing a "New KIIS-FM" campaign, VP/Programming Gerry DeFrancesco and the crew are living up to their promise of "new variety." Decidedly less Urban-leaning, KIIS is playing a well-balanced menu of the best of CHR, Urban, and AOR, combined with a \$10,000 weekly cash prize and a staff of great personalities.

### Phoenix

KZZP	7.6	6.2	8.911	6.106
KKFR	1.3	2.1	3.6	

KZZP's Guy Zapoleon has taken CHR to its highest shares in recent history in this once-AOR-dominated market. A progressive programmer, he is quick to add active hits but lost longtime MD Steve Goddard to cross-town CHR KKFR for mornings. Under PD Ralph Carroll, KKFR is looking to make the market more competitive. Car-

Continued on Page 52

# CONTEMPORARY HIT RADIO

## CHR Playlist Profiles



KIHK/Davenport  
(319) 383-7080



Jim O'Hara

Gynny O'Hara

At KIHK, we add mass appeal songs faster than others. We base a lot on request and call-out. I have a core group that I call periodically to see what they like and dislike about songs we've added. We're really

lyric-oriented and try to keep away from songs with objectionable lyrics. We're heavy on personality and try for a fun sound here. We run about two-thirds currents and recurrences (90-120 days old) and one-third Gold. It seems to be working, because we average a 24 share in every book.

## B98FM

KZBB-FM

B98/Ft. Smith, AR  
(501) 646-2000



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

We play roughly about 70% currents, 20% recurrences, and 10% Gold. To determine adds, we depend more on listener input and our own "gut instinct" than on the



PD John O'Dea MD Brian Kane

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

## Programmers' Think Tank

Continued from Page 51

list the real benefits of your radio station. Ask yourself, "Why should someone listen to my radio station? Are my jocks really better than the other stations? We play enough music, but is it the right music?" Sometimes we sit in an ivory tower and think elements of our station are better than are not perceived as being better by the listener. That's a big problem.

**R&R:** Any closing thoughts about CHR in general?

**Scott:** It's healthy in some markets and not so healthy in others. The problem here is oversaturation. I don't think there are any general, broad-based statements to be made about CHR across America except that it generally works well when done properly.

**Davis:** CHR has persevered, weathering the good and bad, since the late '50s. It'll always be around as long as programmers remember to stick to the basics, play the hits, and offer enough entertainment value to entice listeners to tune in.

Preston: CHR is a long-term format. Just about every market has at least one. It's a format built on motivating a market, which is a testament to its longevity. As long as programmers stay aware of what's happening in their markets and are willing to do what it takes to be unique, they should be able to not only survive but make a lot of money in the format.

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

— Brian Thomas

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

## MOTION

Dave Foxx joins B104/Baltimore for middays ... Ed Hopkins from KKCV/Portland comes in to program KAY107/Tulsa, and promotes swing announcer Duncan Payton to MD ... J.J. Morgan leaves mornings at KHYT/Tucson to do nights across town at KRQ, so PD Beau Richards needs a new morning maniac ASAP ... Michael Right exits and Kevin Hendrickson is now doing afternoons and music at KKXL/Grand Forks. MD Chris Knight leaves Y97/Santa

Barbara ... Z102/Savannah night rocker Spanky McFarland slides into afternoons and as MD with Randy Summer leaving. Also PD Brady McGraw moves from afternoons to mornings, and Steve Christie from KJ103/Oklahoma City comes aboard at Z102 ... 103CIR/Beckley picks up Joyce Barry over at crosstown WOAY as News Director ... Bethann Shaffer is News Director/morning anchor at WKZL/Winston-Salem coming in from WXLK/Roanoke.

Continued from Page 51

roll's first full book in the fall will show KKFR's impact.

### Portland

KKRZ	8.9	9.8	9.9	7.7	8.5
KMJK	8.0	4.3	5.3	4.7	5.4
KXYQ			1.0	0.9	3.0

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

### Sacramento

FM102	10.5	10.4	10.9	12.5	10.9
KWOD	5.9	8.9	5.9	6.4	5.6
KROY-FM			1.7	1.2	3.4

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

### Albany

WGFM	7.8	9.3	7.7	9.4	9.0
WFLY	5.6	5.4	5.9	7.7	8.0

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

### Harrisburg

WNNK	18.7	15.3	15.3	14.0	20.0
------	------	------	------	------	------

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

### Baton Rouge

WFMF	17.8	12.5	10.9	10.1	10.4
WGGZ	6.2	9.6	11.1	11.8	10.4

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

## BITS

• "Take Off With Boston" — Live-wire Entertainment and MCA Records are running one of the biggest sweepstakes and promotion ever for the current Boston album "Third Stage." The top prizes will include "round the world" airlines tickets and Yugo GV automobiles. The mail-in contest consists of two areas of participation; radio on-air promotion and record retailer involvement including Boston displays of free posters with entry blanks attached. The sweepstakes is running in eight major markets from November 17 through December 21. The eight stations chosen by MCA promotion to participate are;

KIIS/L.A., Y100/Miami, KMEL/San Francisco, WMMS/Cleveland, Z100/New York, Q105/Tampa, KS103/San Diego, and KRBE/Houston.

• Big Time Giveaway — 94Z/Raleigh is making it easy for listeners to win tons of prizes like a new Corvette, a 4-wheel drive Mitsubishi Montero and thousands of dollars in cash. It sent out a direct mail contest booklet that included a record and full contest rules to every household in their area. All listeners have to do is be the ninth caller when they hear the announcer say, "You're a 94Z \$1,000 instant winner." The key to winning being listening to 94Z.



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STEVE FEINSTEIN

AOR

QUESTIONS TO ASK

# Before You Take That Programming Gig . . .

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

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

### Are They Qualified To Employ You?

You owe it to yourself to research your potential employers, perhaps even more thoroughly than they research you. Why? Let's face it — they will have more control over your fate than you do

theirs. Management generally holds all the cards when push comes to shove. If you're hired and things don't work out, chances are you'll take the fall, not them — whether or not you're to blame. While you'll be out on the street, they keep their gigs and start the search for another employee.

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

or do people tend to stay with the company for reasonable lengths of time?

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

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

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

### Think Long-Range

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

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

### Autonomy: Who's The PD Around Here?

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



## WRXL FOODBANK FUNDRAISING

# Yoko Permits "Happy Xmas" Limited-Edition Pressing

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

Linking with a local TV station, 'RXL helped the foodbank raise

money toward constructing a new building to store the surplus and salvageable food it distributes to more than 500 agencies in the region. Of late, the agency has been forced to turn away food due to lack of storage space at its current facility.

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

### Support Staff

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

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

Does the GM, or worse yet the GSM, fancy himself a programmer?

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



STEVE & GARRY: DON'T GET LOOPED AND DRIVE — WLUP/Chicago has created a commendable multimedia public service campaign against drunk driving for the Thanksgiving and Christmas holidays. PM drive stars Steve Dahl & Garry Meier convey the message in ten-second TV spots, magazine ads, and buscards. Local TV stations are donating the airtime, while the Loop purchased the print and buscard space. The ad agency, TV production houses, and buscard and print ad designers worked for a reduced rate. For more info, contact Promotion Director Sandy Stahl at (312) 440-5270.

## Before You Take That Gig . . .

Continued from Page 53

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

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

Ask the same questions about any other positions you feel are critical to winning. Will you have an assistant PD/MD and your own

secretary? Find out if the promotion, production, and news department heads report to you or if they're considered separate department heads.

### Realistic Ratings Goals

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

### Consultant Relationship

Have a clear understanding of how much input the consultant will have. Is he going to function as a surrogate PD who dictates your musical sequences, every record you add, and each word of your

positioning statements? Or will he have a lighter touch and merely offer a second opinion on decisions you're permitted to make unilaterally?

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

### More Questions

Other areas you'll want to touch on include:

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

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

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

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

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

### Know The Territory

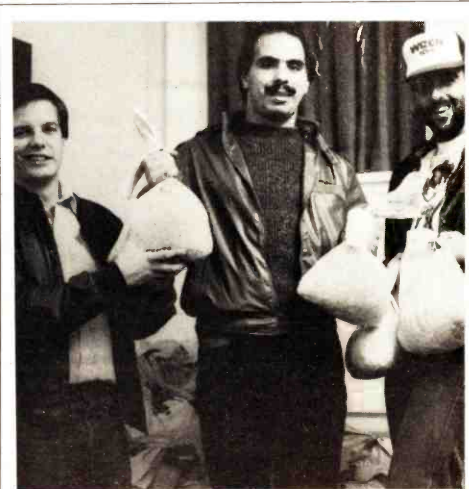
No offer is perfect, of course, just as no job is perfect. If you wait for the ideal setup, it is likely you'll be waiting for the rest of your life.

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

The conditions and terms you're willing to accept may also depend



**WAPL FANS GIVE EX-PACKER THE SHIRTS OFF THEIR PACK** — When he was picked up by the Dolphins after being cut by the Packers, little did tackle Greg Koch suspect that Appleton-Green Bay residents would mount such a strong offense to his quip about the difference between Miami and Green Bay. "When people say they have a good wardrobe in Green Bay, that means they have ten bowling shirts." WAPL morning team Paul Nelson (left) and Rick McNeal evoked regional pride to collect 124 bowling shirts in every gaudy shade of polyester imaginable. They shipped the mess, along with a bowling ball and a few pairs of bowling pants, to Koch with an accompanying note that read, "Dear Greg: Take a fashion risk. Wear one of these shirts and jump off a cliff."



**NO PENNY-PINCHING AT WRCN** — WRCN/Long Island promised that Rocktober would feature "the heaviest cash giveaway in radio history — 1554 pounds of cold, gleaming cash." It made good on its word while spending a total of only \$2500 — the 10,000 "little ones" it gave away each day were, you guessed it, 10,000 pennies. The quarter-million "Pennies From Heaven" were on display throughout the month at a local savings bank. From left, Promotion Director Tom Calderone, a winner, and PD Lenry Bloch covet the cash.

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

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

## SEGUES

Dan Cook leaves KZEP/San Antonio to return to Reno, where he'll guide KRZQ's switch from AC/CHR hybrid to AOR . . . KOTR/San Luis Obispo switches to AOR with GM Ray Diggins and PD Ashley Diggins at (805) 927-5021.

KQRS/Minneapolis ups MD Wally Walker to Program Advisor/Co-Assistant PD and advances Programming Assistant John Lassman to MD . . . WGLU/Johnstown PD Allison Sax joins WIZN/Burlington for 6-10pm . . . WHMD/Hammond MD Kiff Kahuna exits. He'll continue parttime at WQUE/New Orleans. WYSP/Philadelphia Assistant PD

Mike Wolf takes over nights from exiting Tim "The Rock 'N' Roll Animal." Ex-WRCN/Long Island MD John Grappone is on WYSP weekends . . . Paul Harris, late of WIOQ/Philadelphia mornings, takes on AM drive at WCXR/Washington as Kevin Malvey exits.

Steve Avory is new to WOOU/Ft. Myers mornings . . . Michael Story is on KTAL/Shreveport mornings . . . Detroit vet Anne Carlini signs on WRIF weekends.

KKGR relocates to 207 East Northern Lights Blvd., Suite #202, Anchorage, AK 99503.



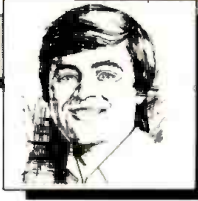
**KILO GOES IN CYCLES** — Colorado Springs was the site of the 1986 World Cycling Championship races, and KILO, designated "World's Headquarters" by the WCC Organizing Committee, was the first radio station ever to broadcast the event. Its play-by-play coverage was heard over the nine-mile course through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

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LON HELTON

# COUNTRY

## Country Ratings Index

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

### SUMMER CRI OFF 64.7 AT 951.2

## Introducing Country Ratings Index

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

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

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

### CRI Explained

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

This summer, for example, there were 188 Country stations in the Continuously rated markets. I added the actual 25-54 shares for each of those 188 stations and came up with 951.2. The same computations for the spring book yielded a CRI index number of 1015.9. Comparing those two numbers clearly indicates what the format did in the summer book, relative to the spr-

ing results. (R&R's agreement with Arbitron precludes us from printing actual 25-54 shares. Therefore, it's necessary to determine the ranks those shares yield for in-print purposes.)

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

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

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

## Format Scoreboard

Stations Surveyed (Markets With Continuous Measurement)	Spring '86 187	Summer '86 188
25-54 Rank Comparisons	1-5 58 31% 6-10 54 29% 11-15 29 16% 16+ 46 24%	1-5 62 33% 6-10 43 23% 11-15 40 21% 16+ 43 23%
12+ Comparisons: Spring '86 Vs. Summer '86	Up Down Flat Debut	71 38% 107 57% 8 4% 2 1%
Markets With Country #1 in Adults 25-54	15	14
Markets With Country #1 12+	7	6

## Summer '86 Scoreboard

Station/City	12+		25-54 Rank		Station/City	12+		25-54 Rank		Station/City	12+		25-54 Rank	
	Sp '86	Su '86	Sp '86	Su '86		Sp '86	Su '86	Sp '86	Su '86		Sp '86	Su '86	Sp '86	Su '86
WGNA/Albany	4.2	4.6	5	7	WBLY/Dayton	1.7	.9	23	21	WCR-FM/Jacksonville	5.6	4.1	6	6
WPTI/Albany	3.9	4.4	10	9	WBZI/Dayton	2.4	2.1	10	12	WQIK/Jacksonville	1.4	1.1	16	13
WEEEX/Allentown	1.5	2.7	T9	6	WONE/Dayton	5.6	6.3	6	6	WQIK-FM/Jacksonville	9.4	8.1	3	2
WXKW-AM/Allentown	2.0	2.6	T9	11	WPFBI/Dayton	1.2	.9	16	15	KFKI/Kansas City	7.9	5.6	1	3
WKHX/Atlanta*	5.3	5.8	8	6	KBRQ/Denver	.6	.8	25	26	WDAF/Kansas City	8.5	10.3	2	1
WPLO/Atlanta*	1.2	1.0	16	20	KBRQ-FM/Denver	1.0	.6	21	25	WIVK/Knoxville	3.6	4.1	6	6
WYAY/Atlanta	6.1	4.3	6	8	KLZ/Denver	2.7	2.9	15	12	WIVK-FM/Knoxville	26.7	27.7	1	1
KASE/Austin*	16.2	13.0	1	2	KYGO/Denver	4.6	4.5	4	5	WNKX/Knoxville*	1.5	.6	T9	10
KTAE/Austin	1.4	.8	17	17	WCXI/Detroit*	1.0	1.4	24	24	WNOX/Knoxville*	2.4	1.8	T9	8
KVET/Austin*	3.0	3.7	8	8	WWWW/Detroit*	3.5	3.5	8	5	WSEV/Knoxville	2.2	.9	11	15
WCAO/Baltimore	3.3	2.4	12	13	KHEY/EI Paso	4.9	3.0	7	11	KFMS/Las Vegas	1.9	.5	15	18
WPOC/Baltimore	6.6	5.8	2	2	KHEY-FM/EI Paso	6.4	8.9	3	2	KFMS-FM/Las Vegas	8.2	10.0	3	2
WKJN/Baton Rouge	8.9	7.4	1	4	KLOZEI Paso#1	.8	.4	20	19	KRAM/Las Vegas	1.7	1.3	12	14
WYNK/Baton Rouge	.9	1.0	19	16	KFRE/Fresno	2.0	1.9	16	16	KYYX/Las Vegas	2.2	2.0	9	10
WYNK-FM/Baton Rouge	9.4	11.7	2	1	KFRE-FM/Fresno	2.3	2.1	14	14	KLAC/Los Angeles*	1.2	1.4	27	25
WZZK/Birmingham	1.5	1.8	15	13	KNAX/Fresno	6.0	6.6	3	2	KZLA/Los Angeles*	2.5	1.6	10	13
WZZK-FM/Birmingham	15.2	16.7	1	1	WCUZ/Grand Rapids	5.0	3.9	8	10	WAMZ/Louisville	15.7	15.7	2	1
WBOS/Boston	2.8	2.4	8	12	WCUZ-FM/Grand Rapids	7.9	8.7	1	1	WCII/Louisville	2.4	3.6	10	10
WYRK/Buffalo	7.3	8.2	3	2	WMUS-FM/Grand Rapids	5.4	3.7	6	7	WTMT/Louisville	.3	1.0	17	14
WLON/Charlotte	1.0	.9	22	19	WPCM/Greensboro	.8	.4	16	22	KTXF/McAllen-Brownsville	6.4	6.3	6	6
WLKY/Charlotte	9.1	8.4	3	4	Winston-Salem-High Point					WGKX/Memphis	7.8	5.9	3	4
WSOC/Charlotte	.6	.9	21	16	WTNC/G-WS-HP	1.2	1.8	21	13	WMC/Memphis	6.5	4.8	8	10
WSOC-FM/Charlotte	12.4	9.7	1	3	WTQR/G-WS-HP	17.4	14.8	1	1	WKQS/Miami*	3.3	3.6	9	7
WDDO/Chattanooga	4.4	1.7	6	12	WESC/Greenville	1.3	1.2	12	13	WQAM/Miami*	.9	1.0	26	27
WDDO-FM/Chattanooga	9.0	11.1	3	1	WESC-FM/Greenville	10.3	12.9	2	2	WBCS/Milwaukee	.4	.5	22	19
WUSY/Chattanooga	16.7	10.8	1	3	WSSL/Greenville	10.2	6.8	3	5	WBCS-FM/Milwaukee	3.4	3.8	8	7
WMAQ/Chicago	2.6	1.8	15	21	WCMB/Harrisburg	3.4	2.7	5	7	WMIL/Milwaukee	4.5	4.2	6	4
WUSN/Chicago	2.9	2.6	12	14	WHYL/Harrisburg	1.6	2.2	17	12	KEYY/Mpls.-St.Paul*	6.8	5.4	3	5
WUBE/Cincinnati	9.2	6.4	2	4	WHYL-FM/Harrisburg	3.3	4.8	6	5	WDGY/Mpls.-St.Paul*	2.5	2.1	13	15
WGAR/Cleveland	.8	1.0	21	21	WRKZ/Harrisburg	7.5	8.2	2	2	WSIX/Nashville	.6	.9	18	15
WGAR-FM/Cleveland	4.0	3.6	5	9	WKHT/Hartford	1.1	DNS	13	DNS	WSIX-FM/Nashville	4.8	6.6	6	5
WHOK/Columbus, OH	3.1	4.1	9	8	KDEO/Honolulu	3.9	2.0	8	13	WSM/Nashville	4.1	5.2	9	9
WMNI/Columbus, OH*	3.4	2.5	15	12	KIKK/Houston	1.0	.6	16	29	WSM-FM/Nashville	12.4	11.1	1	2
WRMZ/Columbus, OH*	4.0	5.6	7	5	KIKK-FM/Houston	7.4	6.8	2	1	WNOE/New Orleans	2.3	1.8	14	16
KPLX/Dallas	7.3	6.6	2	2	KILT/Houston	1.4	.9	15	17	WNOE-FM/New Orleans	5.3	4.8	4	7
KSCS/Dallas*	5.7	4.6	6	5	KILT-FM/Houston	5.7	5.7	3	3					
WBAP/Dallas*	6.9	6.7	3	4	WFMS/Indianapolis	9.8	10.0	3	2					

Continued on Page 56

# COUNTRY

## Summer '86 Scoreboard

Continued from Page 55

Station/City	12+		25-54		Rank	Station/City	12+		25-54		Rank	Station/City	12+		25-54		Rank
	Sp '86	Su '86	Sp '86	Su '86			Sp '86	Su '86	Sp '86	Su '86			Sp '86	Su '86	Sp '86	Su '86	
WHN/New York	3.0	2.8	11	12		KKCC/Riverside-San Ber.	2.8	2.7	10	12		KMPS-FM/Seattle-Tacoma	5.1	3.9	2	6	
WCMS/Norfolk	5	8	19	21		KDIG/Riverside-San Ber.	1.1	.5	30	38		KRPM/Seattle-Tacoma#3	—	.3	—	29	
WCMS-FM/Norfolk	9.1	8.7	2	1		KNTF/Riverside-San Ber.	1.6	.8	20	31		KRPM-FM/Seattle-Tacoma	2.9	2.9	13	13	
WKEZ/Norfolk	1.2	8	14	18		KWDJ/Riverside-San Ber.	.9	1.8	25	14		WIXY/Springfield, MA	1.8	1.3	16	11	
WTID/Norfolk	7	1.9	17	15		WNYR/Rochester	3.0	4.6	10	8		WRRB-FM/Syracuse	6.4	8.0	2	2	
KEBC/Oklahoma City	8.1	4.8	6	5		WZKC/Rochester#2	6.0	—	4	—		WSEN/Syracuse	1.1	.9	13	13	
KXXY/Oklahoma City	1.0	9	16	15		KHWY/Sacramento	1.1	.5	19	22		WSEN-FM/Syracuse	3.4	4.9	7	3	
KXXY-FM/Oklahoma City	12.1	11.8	1	1		KRAK/Sacramento	4.2	4.5	9	7		WQYK/Tampa	8.5	6.6	2	2	
WQYK/Oklahoma City	4.6	4.5	8	8		KRAK-FM/Sacramento	7.5	5.7	3	5		WSUN/Tampa	3.6	3.6	8	9	
WOW/Omaha	4.2	5.2	9	8		KUSA/St. Louis	3.3	2.9	8	10		WKKO/Toledo*	9.6	6.4	2	3	
WOW-FM/Omaha	4.7	7.5	6	4		WIL/St. Louis	.5	.5	24	24		WTOD/Toledo*	3.7	4.5	9	8	
WHOO/Oriando	5.1	2.8	9	10		WIL-FM/St. Louis	4.8	3.6	T5	6		KCUB/Tucson*	5.4	3.9	6	8	
WVKA/Oriando	10.2	7.0	1	3		WKKX/St. Louis	1.8	1.6	14	16		KIIM/Tucson*	9.2	10.5	1	1	
WXIU/Philadelphia	3.8	3.8	T6	5		KKAT/Salt Lake City	7.4	6.2	2	4		KTFX/Tulsa	5.5	6.1	7	5	
KNIX/Phoenix	1.0	1.3	20	18		KRGO-FM/Salt Lake City	.7	.4	21	26		KVOO/Tulsa	11.0	8.0	4	6	
KNIX-FM/Phoenix	9.7	9.6	1	1		KSOP/Salt Lake City	1.0	1.3	23	19		KWEN/Tulsa	11.8	8.8	1	1	
WDSY/Pittsburgh*	2.2	2.7	11	10		KSOP-FM/Salt Lake City	4.6	6.0	6	7		WMZO/Washington	.3	DNS	28	DNS	
WEEP/Pittsburgh*	1.7	1.2	12	17		KZAN-FM/Salt Lake City	2.3	2.0	12	13		WNZQ-FM/Washington	6.8	4.4	2	4	
WJXZ/Pittsburgh	.3	.4	20	23		KAJA/San Antonio	5.4	6.1	4	T2		WIRK/West Palm Beach	.5	.9	20	30	
KUPL/Portland	1.3	1.0	18	18		KBUC/San Antonio	1.2	.4	20	26		WIRK-FM/West Palm Beach	4.1	4.3	T3	4	
KUPL-FM/Portland	5.0	5.6	3	4		KBUC-FM/San Antonio	4.9	4.5	8	7		WQXK/Youngstown-Warren	6.4	8.4	4	4	
KWJJ/Portland	3.7	2.4	12	14		KKYX/San Antonio	3.2	3.4	14	T12							
KWJJ-FM/Portland	3.8	3.5	10	12		KCBQ/San Diego	1.6	1.0	18	20							
WHIM/Providence	.7	1.3	24	16		KCBQ-FM/San Diego	2.8	2.4	13	14							
WKIX/Raleigh-Durham	1.8	1.9	10	12		KSON/San Diego	1.3	1.2	21	24							
WQDR/Raleigh-Durham	7.1	6.3	2	T5		KSON-FM/San Diego	3.9	2.9	7	13							
WKHR/Richmond	1.8	1.8	14	10		KNEW/Oakland-S.F.*	2.0	1.8	16	18							
WRNL/Richmond	2.1	2.4	13	9		KSAN/Oakland-S.F.*	2.8	2.2	7	7							
WTVR/Richmond	—	.4	—	DNS		KEEN/San Jose	2.2	2.8	17	10							
WTVR-FM/Richmond	5.6	7.1	6	5		KMPS/Seattle-Tacoma	1.9	1.2	18	26							

Footnotes:

- #1: KLOZ/EI Paso went dark June 1. However, the summer '86 Arbitron lists the station with the shares shown above.
- #2: WZKC/Rochester became Classic Hits WKXL in June.
- #3: KRPM-FM completed its purchase of KXA in May, changing the calls to KRPM and the format to Country.



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

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

Stations with #1 shares have 12+ figures in bold. Stations debuting this book, and stations not Country during the sweep, are designated with "—".

Demo figures are for market rank, not actual share.

Under the demo ranking comparisons, "1-5" means a station ranked in the top five 25-54 adults. "6-10" indicates the station ranked either sixth, seventh, eighth, ninth, or tenth, and so on.

An example of the numbers listed: "1-5 62 33%" means that 62 of the 189 stations included ranked between one and five, 25-54, or 33% of the total sample.

Asterisks indicate Country stations in a particular market which are co-owned but have different call letters.

Under-the-line stations and those listed as appearing in metros other than their own do not contribute figures toward the format scoreboard.

DNS means a station did not show in the ratings book.

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SHARON ALLEN

## NASHVILLE THIS WEEK

CRS '87

### Participation Is Vital

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

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

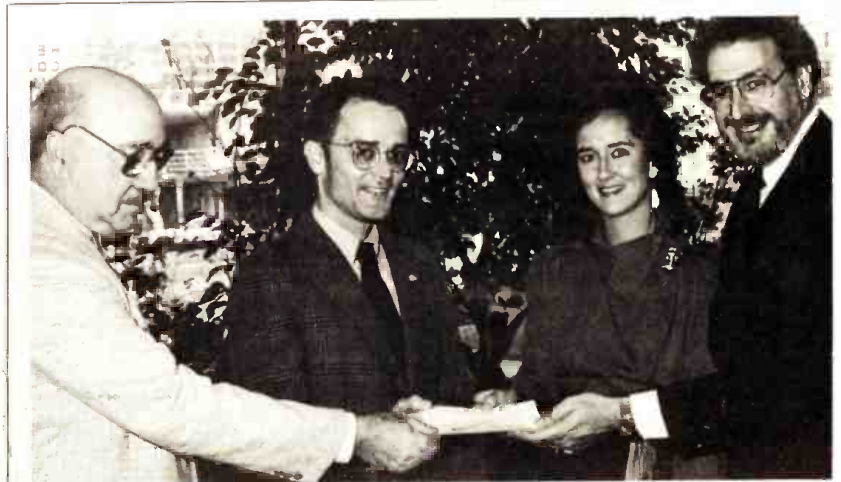
Your 1/2-inch videocassette must be labeled with station call letters, city, state, and name of campaign. Please send these to Erica Farber, c/o the Interep Companies, 100 Park Avenue, New York, NY 10017. The deadline for tapes to be received is Friday, January 9, 1987. All tapes will be returned.

A 90-second aircheck or station highlight, plus a 60-second produced promo; or a two-minute aircheck and a 30-second promo should be submitted on 7 1/2 ips reel to Barry Mardit, c/o WWWW Radio, 2930 East Jefferson Avenue, Detroit, MI 48207. Each tape should be labeled and begin with each station's legal ID. The deadline for submitting these tapes is also Friday, January 9.

All printed matter or other radio station promotional materials should be sent to Frank Mull, Mull-Ti-Hit Promotions, 50 Music Square West #604, Nashville, TN 37203.



**HIT MAKERS** — Cincinnati Reds' Manager Pete Rose (r) brought Eddie Rabbitt a special custom baseball bat during the latter's Riverfront Stadium concert appearance this fall. "If only I can catch up to Pete's record of 4000 hits," quipped Eddie.



(L-r) Chairman of the University of South Carolina's Broadcast Department Dr. Richard Uray, WCOS GM Jake Bogan, recipient Jennifer Glancy, and Chairman of the CRB Scholarship Program Mac Allen

The Country Radio Seminar is set for February 19-21 at the Opryland Hotel in Nashville. Advance registration is \$239. Your registration forms will be mailed shortly. For more information call Frank Mull at (615) 327-4488.

#### CRB Scholarships Awarded

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

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

To qualify for the scholarship through the CRB program, students must be 1) enrolled at an accredited institution of higher learn-

ing, pursuing a degree in broadcasting or telecommunications; 2) be an upperclassman maintaining a B average; 3) exhibit financial need; and 4) work a minimum of ten hours per week for the school's communication department.

#### Special Notice

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

Next year, the Tax Reform Act allows membership dues for professional trade organizations to be deductible only when they are part of unreimbursed business expenses that exceed two percent of one's adjusted gross income. By prepaying your 1987 and even your 1988 membership dues before the end of the year, you can take the tax deduction for 1986. The CMA is also offering to deduct ten percent if you join before the end of the year. A two-year prepayment costs \$90.

If you plan to pay by check, make it payable to the Country Music Association and send to: P.O. Box 22299, Nashville, TN 37202.

### BITS & PIECES

• Jerry Clower, Mel McDaniel, Ronnie McDowell, Jim Ed Brown, and the Whites have cut a series of public service spots offering information about changes in the tax laws, reminders about getting tax forms in early, information about the free assistance programs available, and other points regarding tax form filing. The spots will be distributed to Country radio to run between January and April 15.

• Ray Charles was presented the Victory Award by the Minister of Culture of France for Best Performance of 1986 in France. He was also one of five people to receive the Kennedy Center Award from President Reagan for his extraordinary contribution to American culture.

• According to the Bellamy Brothers' manager Georgeann Galante, Howard Bellamy is recovering nicely from injuries suffered when he fell off a horse just prior to CMA Week.

• Watch for the Whites' appearance on the nationally syndicated "Grand Ole Christmas" television special hosted by Gary Collins and Mary Ann Mobley.

• Did you know? West Records artist Jerry Naylor is the former lead singer for the Crickets.

## NASHVILLE IN MOTION

By Katy Bee

Brownlee Ferguson announces the formation of Bluewater Music Corporation, a Houston-based music publishing company which houses the Mighty Nice Music (BMI) and Bash Music (ASCAP) companies. David Lynn Jones ("Living In The Promiseland"), Paul Naumann, and Ezra Charles are exclusive writers for the companies, and Ruth A. Woody serves as professional manager. Bluewater Music is located at 12 Bash Place, Houston, TX 77027; (713) 622-0943. . . . Nolen/Reeves Music, Inc. has appointed former Criterion Music Corp. professional manager Melissa Deal-Forth in the same capacity for the Atlanta-based music group. . . . Eda Galeno has been appointed Publicity Director of Greenwood-McFaden, Inc. activities

. . . CBS's Jamie O'Hara and Kieran Kane — aka the O'Kanes — have signed with Buddy Lee Attractions.

Stonewall Jackson to Blue Chip Management for bookings. . . The Crystal Creek Group has been formed by Australian broadcaster Nick Erby for country music management and marketing. The former OM of Australia's second fulltime Country radio station, 3UZ/Melbourne, recently served as International VP on the CMA Board. . . Scene Three has added the West Coast video services of director Jack Cole, who has just completed a piece on Amy Grant. . . LaserVideo, Inc., manufacturer of the first CD in the US, has opened a new compact disc plant in Huntsville, AL with a capacity to produce 60 million CDs per year.



**RAINING GOLD** — Warner Bros. hosted a party celebrating the RIAA's gold certification of Randy Travis's "Storms Of Life." After Travis accepted his gold album from Exec. VP Jim Ed Norman, he said, "It wasn't because of any one thing I did; it took all the people at Warner Bros. to make something like this happen." He then presented gold records to the entire WB/Nashville staff.



YVONNE OLSON

# EASY LISTENING RADIO

## KJOI KEEPS IT MOVING

# Out Of The Elevator, Into Your Heart

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

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

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

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

**BG:** It's probably as much of a responsibility as it is an asset for us, but it hasn't altered the initial goals we set when Legacy took over (April '86). We decided then to be the best adult music station in Los Angeles, and what our competitor decided to do is none of our

business. Nonetheless, we're delighted to be the exclusive Easy Listening station in L.A.

**R&R:** You've made some significant changes in the past year. Can you elaborate on these?

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

My attitude toward the music is that that different: when something happens within the genre of the format, you change. My early percep-

"The bulk of people in this format apologize for using it. Easy Listening is in the top five in most major markets; I broadcast to a million people a day, and I'm supposed to apologize for it?"

tion of KJOI was that it was like a big ocean liner, anchored at sea. It had the tendency to be dated. So we've picked up the anchor and begun moving along slowly. We're making this an Easy Listening format for the '80s and '90s, meaning a lot of artists who weren't Easy Listening in 1975 can now be considered viable to us, and we've incorporated them into the music. We haven't discontinued use of our syndicators, but we've taken control of the music. We sound a lot more like a radio station and a lot less like a music service.

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

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

**R&R:** How have your listeners reacted?

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

**R&R:** What about promotions?

**BG:** We've done quite a bit promotion-wise. We've got the KJOI Concert Series going, sponsoring Paul Anka, Neil Diamond, Tony Bennett, Frank Sinatra, and many others. When Neil Diamond was in town we bought out the parking lot so our listeners could park for free. We've done charity work and a lot of neighborhood, family kinds of things that don't make any money but develop loyalty. We're doing a bit of TV and

last year we gave away three Maseratis. These aren't new ideas or anything, but they're concepts that most Easy Listening stations don't practice anymore. Because this format is not hip or trendy, and does not shift or adapt to fads, people think you can't be aggressive. I say the important thing is to stay committed to your audience. They'll be very reactive to things that apply to their lifestyle, and we want to be part of their lives.

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

**BG:** I think the main problem is that the format has been mismar-

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



Bob Griffith

reach a million people a day, and I'm supposed to apologize for it?

**R&R:** Give me a parting shot.  
**BG:** Be who you are, focus your direction, and put the blinders on. Don't apologize. Most important, pay attention to your listeners. They care about what you're doing, and if they don't like it, they'll tell you.

### For The Record:

Last month's syndication checklist column failed to include the following companies:

**Century 21 Programming**  
4340 Bellwood Parkway  
Dallas, TX 75244  
(214) 934-2121  
Contact: **Richie Allen**  
**Toby Arnold & Associates**  
3234 Commander Dr.  
Carrollton, TX 75006  
(800) 527-5335  
Contact: **Bill Pasha**

Also, there's been an address change for **Kalamusic**:  
Kalamusic  
4200 W. Main St.  
Kalamazoo, MI 49007  
MI & Canada: (616) 385-5110  
Elsewhere: (800) 225-KALA

## Easy Listening: Alive & Well

Examining the summer '86 Arbitron ratings, I was delighted to note the number of high-ranked Easy Listening stations in medium and major markets. Out of the top 50 markets, 37 had B/EZ stations listed in the top five, and 30 were listed in the top three. The following rundown is not comprehensive, but should give you an idea of the format's strength and geographical spread:

Station/City	12+ Market Ranking
WYLF/Miami-Ft. Lauderdale	#1
WJYE/Buffalo-Niagara Falls	#1
KMEQ/Phoenix	(tie) #1
KOSI/Denver	#1
KSFZ/Salt Lake City	#2
WVBA/Tampa-St. Petersburg	#2
WWEZ/Cincinnati	#2
WHO/Dayton	#2
WBNS/Columbus	#2
WOAL/Cleveland	#2
WLIF/Baltimore	#2
WEAZ/Philadelphia	#2

WROW-FM/Albany-Schenectady-Troy	#3
KQXT/San Antonio	#3
KCTC/Sacramento	#3
WPCH/Atlanta	#3
WSHH/Pittsburgh	#3
WRCH/Hartford-New Britain	#3
KDOU/Riverside-San Bernardino	#3
WJQI/Detroit	#3
KJQY/San Diego	#3
KBAY-FM/San Jose	#3
WWEZ/Nashville	#4
WEZW/Milwaukee	#4
WXTZ/Indianapolis	#4
WJIB/Boston	#4
WLOO/Chicago	#4
KJQI/Los Angeles	#4
KEZK/St. Louis	#4
KBRD/Seattle-Tacoma	#5
KXL-FM/Portland	#5
WEZI/Memphis	#5
KMBR/Kansas City	#5
KABL-AM & FM/San Francisco	#5

keted and mis-sold. It's not that clients will stray so much as it is a matter of stations being positioned incorrectly. We're representative of a very active demo with a very large amount of discretionary income, and we shouldn't deviate from it. The stigma comes from the fact that Easy Listening is a stable, consistent, focused format, and in radio, you're usually dealing with a lot of flash when you sell. This is not flashy, but it's also not sleepy. The only people who say Easy Listening is dying are those who are selling it incorrectly.

**R&R:** Any other stations out there that you admire?

**BG:** WQAL/Cleveland, WLIF/Baltimore, WGAY/Washington, WLYF/Miami, and KODA/Houston all have done a magnificent job.

**R&R:** What problems in particular do you foresee for Easy Listening?

**BG:** Trying to keep our younger people listening longer. What you want to be is unobjectionable to the 55+ and attractive to the 35-year-old, and I think constant but subtle updating will take care of that. In sales, the problem is that the bulk of people in this format apologize for using it. Easy Listening is in the top five in most major markets; I

## FLOW

WRCH & WRQC/Springfield appoints **Warren Schroeger** OM and **Jill Spencer** Director/Public Relations . . . **Merv Kaminsky** joins WFBL/Syracuse for weekend/fill-in air work . . . At WREF/Ridgefield, CT, **Judy Cutright** is upped from Feature Director to ND, **George Pulliam** becomes Regional Sales Manager, and **Bob Balough** takes on morning drive. Also, midday man **Al Shalon** acquires Production Director duties . . . **WABY/Albany** welcomes **Dave Ailan** to afternoons . . . **Ed Goodman** begins morning drive at KEZK/St. Louis . . . **Lou Bortone** is named Advertising & Promotion Coordinator at WJIB/Boston.

# ADULT CONTEMPORARY

## Deciduous In December

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



**WAXY STACKS THE STATS** — During the baseball playoffs, WAXY/Ft. Lauderdale's morning team was able to secure the services of Morgana "The Kissing Bandit," who gave listeners her position on the possible outcomes. Captured between verbal pitches are (l-r) WAXY newsman Jeff Chase, Morgana, morning man Greg Budell, and AE Bob Carter; (seated) board operator Juan Goullan.



**HE BETS WITH THE METS** — WMTV/Morristown overnighter Vic Porcelli wagered a New York cheesecake against a Boston cream pie with WKOX/Framington overnighter Alex Lee. Porcelli is shown enjoying his prizewinning midnight snack.

## ACCELERATION

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

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



Ken Merson

## EVENTS

Here's a look at several Thanksgiving promotions:

• **Dinner On The Mayflower** — WIGO/Paoria was among the many stations that gave listeners Thanksgiving dinner aboard a Mayflower truck.

• **Magic And The Pilgrims** — WMJX/Boston did a live remote from Plymouth, Massachusetts on Thanksgiving Day. Morning man Bill Stephens and ND Rod Fritz broadcast from the Mayflower Society House.

• **Thanks For The Giving** — Remembering that some people have little to be thankful about, WYNY/New York held its third annual "Operation Food Drive." Non-perishable food items were distributed through churches in New Jersey.

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

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

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

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

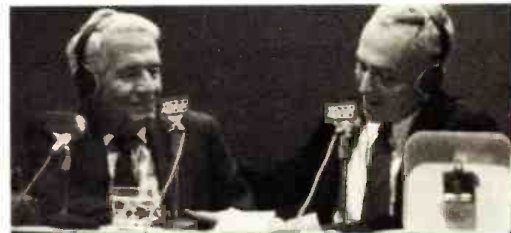
KWLT/San Deigo promotes Dave Burchett from weekends to evenings ... WLIS/Old Saybrook does the same for Ray Brewer ... KTWO/Casper hires Ward Stewart for evenings ... KOST/Los Angeles hires Laurie Sanders for the overnight shift.

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

## TICK-TICK-TICK

### An Hour With 60 Minutes

Five members of the "60 Minutes" staff were scheduled to speak before the Greater Minneapolis Chamber of Commerce. First, however, they had to go before WCCO/Minneapolis's live microphones with Steve Cannon. In alphabetical order they are Ed Bradley, producer Don Hewitt, Harry Reasoner (former WCCO reporter), Andy Rooney, and Morley Safer.



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WALT LOVE

## BLACK/URBAN

# B/U Christmas Promotions & Music

With the holiday season in full swing, we decided to talk to several of our reporters and find out what promotions they are doing for Christmas. We also wanted to know how they would be using Christmas music this year, if at all.

WXLA/Lansing PD/MD Casey McMichaels said, "We don't have much to work with, so we've decided to give away weekend promotional record packs containing approximately six current albums."

He also mentioned his station's efforts from just last week. "We had a food drive for the Thanksgiving holiday. We held two benefit basketball games where the proceeds went to purchase food for the needy of our area. Last year we were able to put together enough food baskets to feed 50 families. This year we met our goal of feeding 100 families."

McMichaels's thoughts about Christmas music were very positive. "Christmas music makes the holidays that much better. I believe in mixing the new Christmas songs with the old standards. Starting Christmas Eve we will be playing the hits along with the best Christmas music we can find. On Christmas we'll be playing holiday music the entire day. "We've also begun working on a small Christmas story we're putting together to air on Christmas day. We want a family atmosphere throughout the entire holiday season. Brother Ed Walker, our gospel person, is putting together a special religious-oriented story of Christmas." McMichaels also mentioned that several artists have agreed to do special personalized holiday greetings for the station. At presstime Melba Moore and Freddie Jackson had already sent their voicers in.

WTMP/Tampa OM Chris Turner said, "We have a couple of things we're going to be doing this year. Our regular air personalities will be out in the community visiting various local nursing homes. The guys will also be going to local hospitals' children's wards to help spread some holiday joy. We have a number of different toys to give to the children. This will be going

on the entire week of Christmas.

"Another thing we'll be doing is putting together Christmas baskets for needy families. Our station is paying for some of the food and so are a number of other organizations. The folks at Betty Crocker are giving us boxes of cake mixes for those who receive a food basket."

On the music side, Turner said Christmas music is definitely part of his station's holiday punch. "On Monday December 8 we started integrating Christmas music into our regular format. Around the 15th of the month we'll start playing one Christmas song per hour. On the 22nd we'll get serious and air three per hour. Starting Christmas Eve at 7pm we'll go to a seasonal song every other record until early Christmas morning. At that time we'll be back to the hits."

Turner pointed out that WTMP does not freeze its music playlist during the holiday season. "Since we use a computerized system to rotate our music, we just plug in the holiday music where our oldies would normally be slotted," he said.

WDAS/Philadelphia PD Joe Tamburro reported that his station starts playing Christmas music the day after Thanksgiving. "Each year we start out slowly, and as we get closer to the holiday we begin to increase the amount," he said. "Most of the month we'll be airing one, two, or three Christmas songs per hour. The only time we get into playing more is on Christmas Eve at 6pm. Then we might play a seasonal tune every other song.

"We try to play a mixture of things during that time of year. We play the old traditional stuff and some of the old songs done by today's new contemporary artists. There's a group here in Philadelphia called the Foundation that sings a cappella. They decided to record three Christmas songs and



one other song a cappella, and it turned out great. They did 'Silent Night' like the Temptations did it, but they did it a cappella and it's great. They also did the Charles Brown tune 'Please Come Home For Christmas.'

"The other kinds of things we play come from artists like Nat 'King' Cole, Charles Brown, and the Whispers. The most popular Christmas song in this area from last year was Rotary Connection's 'Peace At Least.' 'At Christmas Time' by Luther Vandross on Atlantic was also a big holiday record for us last year."

On the subject of promotions, Tamburro said, "About ten years ago I came up with a promotion called 'Santa Cash.' We send approximately three people with some cash to local shopping areas to look for a winner. Our hope is to always get people who are in need of help. We look for family people and the elderly. When our folks spot these people in line about to pay for their purchases after we've observed them for a while, we make our move. Our person walks up to them and asks, 'What radio station do you listen to?' If they answer 'WDAS,' AM or FM, our person proceeds to pay their bill — no matter what the amount. It could be \$50 or \$500. We don't care; we just want to let people know we're trying to help them like they help us by listening to our radio station."

WDAS Special Projects Director and air personality E. Steven Collins filled us in on a Philadelphia happening that has become an annual event in that city. On November 26, WDAS helped feed 25,000 senior citizens at the Philadelphia Civic Center in conjunction with Minnie Bolds Moore, President of Concerned Parents. Eighteen years ago, Moore started feeding seven elderly people on Thanksgiv-

ing. Her husband was once a member of the Philly signing group the Intruders.

"Mrs. Moore now has an organization that looks after elderly people during the course of the year," Collins said. "She really is doing a wonderful job. Not many folks worry about their fellow man or woman. She called me and said she needed some help in trying to get enough food for this year's dinner. Last year she fed 15,000. We contacted Purdue chickens, and Frank Purdue authorized the company to send 500 oven-roaster chickens for the dinner. Aunt Jemima sent 500 pounds of cornmeal mix for stuffing, cornbread, and biscuits. The people of the Delaware Valley Pepsi Bottlers Association donated soft drinks to go with the meals.

"I've received two additional calls from Mrs. Moore needing help with some other things," Collins added. "She was having trouble getting insurance for the event. We contacted Mayor Wilson Godee's office and they were able

to work out something where the city took care of it. They also needed some entertainment, and we took care of that.

"What really makes this event so beautiful is the family atmosphere. The people who volunteer to help out in many capacities really make the magic happen. They bring their children along, and naturally the seniors take to the kids. The meetings at Thanksgiving have made it possible for all of these people to share life together in a nice way. Most of the young couples end up making arrangements to have a senior citizen in their home for Christmas."

WJLB/Detroit Program/Operations Manager James Alexander told us how he plans to use Christmas music. "We'll start using holiday music the first week in December. We don't go overboard, but we do want the holiday season feel for our radio station. As we get closer to Christmas, we naturally start to air more holiday music. Two or three cuts an hour is about enough.

"On Christmas Eve we'll get into some heavy holiday music. Early on Christmas morning we'll still be into it heavy. By three in the afternoon our top Christmas music by the greats of our time — Donny Hathaway, Nat Cole, and Bing — will be heard along with the current hits." Alexander also said he'd be playing a new remake of "The Christmas Song" by Detroit's own Ron Banks, who used to be a member of the Dramatics.

"Promotionally we'll be doing an old standard," he added. "The 'Christmas Wish' is a promotion that's been done a lot of times, but it sure makes everyone feel good. The fun part of this promotion is the giving of the wish. We have a person dress up like Santa and go to the home of the winners and grant their wish. It's great!"

"Santa Claus - Go Straight To The Ghetto!"

James Brown, 1968

## Clarification

On November 7, an article ran in this section about the battle between Washington's three Urban stations: WKYS, WHUR, and WDJY. WKYS's Joe Alfinito has since written R&R to clarify some of his comments.

He writes, "I have been quoted as stating that WKYS receives a lot less money than other NBC stations. In reality, WKYS has

needed a lot less than other NBC stations. NBC Radio has always been very supportive of this station, and whatever we request we usually get. Fortunately, we haven't needed as much as other stations whether they are NBC-owned or not."

Alfinito was referred to in the article as WKYS's MD. Actually, his title is Manager/Operations & Promotion. Gregory Diggs is MD.

## ACTION

Tony Sewell new MD at WHYZ/Greenville . . . At WXLA/Lansing, Charmaine Allen moves into middays . . .

Curtis Wilson, formerly of KIIZ/Killeen, moves to sister CHR KIXS-FM for 7pm-midnight. Alton Palmoore is now KIIZ's MD/PM drive jock . . . Jeff Grant, formerly of WUFO/Buffalo, joins WDKX/Rochester for 1-5pm. The station's new lineup includes:

Kevin Morrison and Roger Moore, 5:30-10am; PD Andre Marcel, 10am-1pm; Grant, 1-5pm; Renie Hale, 5-8pm; The Recruiter, 8pm-midnight; Cyrus Allen midnight-4:30am; and "Little John" Smith, 4:30-5:30am. Urban KPWR/Los Angeles hosted its second Power 106 extravaganza,

including a fireworks show and dance party at the Queen Mary in Long Beach. "Powerhouse II" included live performances by E.G. Daily, Robbie Jackson, The Movies, Nice & Wild, Nu Shooz, and Stacy Q. A portion of the ticket sales were donated to Drug Abuse Resistance Education of Long Beach.

K104/Dallas and WGCI/Chicago's Tom Joyner will take to the interstate via satellite beginning in January 1987. Joyner will be the host of CBS Radio Programs' weekly three-hour Urban countdown "On The Move." Taped in Dallas, the program will be available via satellite and disc.

# THE PICTURE PAGE

## RAB Media Directors Kick Off



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

## CSN Crackdown



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

## Journey In Jersey



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

## Platinum Gets In The Weigh



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

## Platinum Overspill



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

## CBS Stacks Good Hand For Joel



Pictured celebrating Billy Joel's Madison Square Garden engagement are (l-r) Columbia Sr. VP Bob Sherwood, CBS Records President Al Teller, Joel, Columbia Sr. VP Mickey Eichner, and CBS Int'l. Sr. VP Bunny Friedus.

## Force Of Gravity



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

## Sun City Check's In



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

# MARKETPLACE

## AIRCHECKS

### Audio And Video Airchecks!

Current Issue #80 features Z100Z Morning Zoo, KFRC/Bobby Ocean's last show, Pittsburgh's WHTX & WBZZ, Houston CHR's KKBQ & KRBE, WLS/Fred Winston, WFYR/Jeff Elliott & Jerry St. James. 90-min. cassette. \$5.50.

Current Issue #79 features WWDC/GreaseMan, KIIS/Rick Dees, Houston's new classic rock Z107, KFRC/D'On Rose, KHEL/Louison & Engelman, Philly CHR's WTRK & WCAU, FM, WCB5-FM/Cousin Bruce & Seattle's KUBE/Charlie Brown & Ty Flint. 90-min. cassette. \$5.50.

Special Issue #5-92 features NEW YORK with CHR's Z100 & WPLJ, AOR's WNEW-FM & WXRK, AC's WNBC, WLTW, WPIX & WYNY, Country WHN & Urbans WRKS, WQHT & WBLV, plus Gold WCB5-FM. 90-min. cassette. \$5.50.

Special Issue #5-93 features BALTIMORE, with CHR's B104 & K106, AOR WIYY, Country WPOC & WCAO, Gold WQSR, Urbans WXY-Y, WEBB & WWIN plus AC's WYST-FM, WFBR & WCBM. 90-min. cassette. \$5.50.

Classic Issue #C-73 features WLS/Art Roberts-1968, 100/Beaver Cleaver-1977, KHJ/Robert W. Morgan-1970, WLCY-Tampa composite 1975, KHJ/Machinegun Kelly-1975, KING/Dan Foley-Gary Lockwood-1975 and MORE! Cassette, \$10.50.

VIDEO #8 features Chicago's WFYR/Jeff & Jer, LA's Hot Power 106/Mucho Morales, Honolulu's KIKI & KMAI, San Diego AOR KGB/Sue Delaney & Jeff Prescott, San Diego CHR KS103/Randy Miller, KFRC's last Mobile Studio broadcast with Brian Rhea, & Dave Skolin's farewell show at KFRC winds up 20 years of rock. 2 incredible hours on VHS or BETA, available at our introductory price of \$25 for 2 more weeks.

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# MARKETPLACE

## PERSONALITY

**INFO-BITS**  
**"MOST USABLE SERVICE EVER."**  
**"A SHEET LIKE NEVER BEFORE"**  
 2 WEEK TRIAL ONLY \$5 • OR MORE INFO:  
 INFO-BITS, BOX 112576, SAN DIEGO, CA 92111

## PROGRAMMING

**OLDIES ALACARTE CARTING SERVICE**  
 10000 AVAILABLE OLDIES (MANY IN ORIGINAL STEREO). SEND US YOUR CARTS. WE'LL CART ANY OLDIE YOU SPECIFY FROM 1955-1986 AND SEND THE CARTS BACK TO YOU FAST.

SEND FOR DETAILS:  
 OLDIES ALACARTE  
 P.O. BOX 29804  
 ATLANTA, GA 30359

OR CALL  
**404-636-2787**  
 2 PM-MIDNIGHT EST

## STATIONS FOR SALE

**NORMAN FISCHER & ASSOCIATES, INC.**  
 Central Texas Single Market Profitable AM-FM Combo. Price to Sell. \$750,000 negotiable.

1209 Parkway  
 P.O. Box 5308  
 Austin, Texas 78763  
 512-476-9457

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# OPPORTUNITIES

### OPENINGS

#### NATIONAL

### 10,000 RADIO and TV JOBS!

The most complete list of job openings ever published by anyone! Up to the minute, computer printed, and mailed to the privacy of your home. As many as 300 weekly. All formats, all market sizes, all positions! Many jobs for beginners and minorities.

One week \$7.00 — **SPECIAL SIX WEEKS \$15.95 ... SAVE \$20.00**  
 Yearly \$120.00 **MONEY BACK GUARANTEE**

*American Radio*  
**JOB MARKET**

1553 N. Eastern, Las Vegas, NV 89108



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

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Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

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### JOB HUNTING?

If you need a job, you need **Medialine**. We give you job listings in news, weather, sports, production, programming, promotion, engineering and sales. For \$30 you get a daily report of job listings for 6 weeks. Learn more: 312-855-6779. **Medialine**, P.O. Box 10167, Columbia, MO 65205-4002.



### EAST

**WBAZ/Southold** seeks production manager to effectively develop an inexperienced staff. Joe Sullivan & Associates, 340 West 57th Street, New York, NY 10019 EOE (11/28)

**WRSC State college** seeks AM PD/OD with good pipes for immediate opening. T&R: Sid Levine, WRSC, 160 Clearview, State College, PA 16803 EOE (11/28)

**Community-minded New England AC** has evening opening. Must have creative production skills. T&R: Bob Flint, WCFR, Box 800, Springfield, VT 05156 EOE (11/28)

**OJ-103/Carthage/Watertown, NY** is seeking AC afternoon & midday personalities. Northern NY's fastest growing market. T&R: Joe Broski, OJ-103, 199 Wealtha Avenue, Watertown, NY 13601 EOE (11/28)

**WFIL/Philadelphia** seeks news anchor who is conversational, sounds human & writes lightly. T&R: Wayne Cabot, WFIL, 440 Oomino Lane, Philadelphia, PA 19128 EOE (11/28)

**FM rocker** seeks 3rd wheel on our morning circus to deliver news & sports in conversational style. T&R: Thom Robinson, OM, WAMX, Box 1150, Huntington, WV 25713 EOE (12/5)

**Seek mature reliable announcer** to co-host morning show at AC. Pros only. T&R: Thom Robinson, OM, Box 1150, Huntington, WV 25713 EOE (12/5)

**Staff announcer/MD** needed 1st of '87. T&R: Thom Robinson, Box 1150, Huntington, WV 25713 EOE (12/5)

**WYYD/Roanoke** seeking applications for ND. T&R: Kenny Shelton, WYYD, Box 522, Amherst, VA 24521 EOE (12/5)

**Mid-Atlantic AC** seeks announcer with production skills. T&R: Pete Low, WGLL, Box 92, Mercersburg, PA 17236 EOE (12/5)

**WLAN** accepting T&Rs for immediate openings in News. Experience & creativity a must. T&R: Ellen Wascou, ND, 252 N. Queen St., Lancaster, PA 17603 EOE (12/5)

**Are you ready for Boston?** Immediate openings for warm, sincere, witty AC personalities. T&R: Mark Edwards, Box 9250, Haverhill, MA 01831 EOE (12/5)

**Central Virginia AM/FM** seeks experienced announcers. AC/ Country/Oldies. Females especially. T&R: Joe Beal, WPED/WJLT, Box 8011, Charlottesville, VA 22906 EOE (12/5)

**WOBM/Toms River NJ** updating files for possible full/parttime airshifts. T&R: Rick St. James, Box 927, Toms River, NJ 08754 EOE (12/5)

**PD/MD small market CHR**. Some experience, good with people. Also seeking fulltime announcer with good voice & production. T&R: Y94FM, Box 251, Oak Hill, WV 25901 EOE (12/5)

**WBAZ/Southold** seeks Production Manager to effectively develop an inexperienced staff. Contact: Joe Sullivan & Associates, 340 W. 57th St., New York, NY 10019 EOE (12/5)

**Shadow traffic NY** seeks experienced traffic reporter. Must have personality & strong knowledge of NY area roads. T&R: Susan Berkley, Shadow Traffic, 1600 Route 22, Union, NJ 07083 EOE (12/5)



### MORNING TEAM/ PERSONALITY

AOR on the North Jersey Shore in the shadow of New York is beginning its search for an adult, topical, humorous, communicator/team. We're #1 and want someone to win with us. T&R to John Ford, Y-107, 156 Broadway, Long Branch, NJ 07740. EOE

### LET'S HEAR FROM YOU!!!

Major NYC full service AM is looking for a bright, talented programmer to join one of America's premier outlets in the newly created position of assistant program director.

- If you are . . .
- \*An organized self-starter
  - \*Able to work as a team member
  - \*A creative contributor with show-biz instincts
  - \*An idea person with follow-through skills
  - \*Strong in the area of on-air production
  - \*Anxious to be "Hands-On" involved with key promotional activities
  - \*A "Pro" able to relate to and motivate seasoned air personalities
- Let's hear from you. Please send a resume and any other materials that help to tell your story to Radio & Records, 1930 Century Park West, #545, Los Angeles, CA 90067. EOE

### ANCHOR/REPORTERS . . . PRODUCERS/Writers . . .

Southern New England's finest broadcast group needs Anchor/Reporters and Producers/Writers for positions about to become available. Strong writing, editing, and delivery are essential. Only team players need apply. Send T&R and at least four references to Radio & Records, 1930 Century Park West, #539, Los Angeles, CA 90067. EOE

### ANCHOR/REPORTER

**NORTHERN NEW ENGLAND SMALL MARKET** station with major-market news philosophy seeks anchor/reporter to be #2 morning-drive plus street reporter. Hard, hard worker needed — experienced required. Job opens in early '87. Send T&R to Radio & Records, 1930 Century Park West, Box #551, Los Angeles, CA 90067. EOE/AA

### #1 MORNING NEWSBLOCK

Southern New England's number one morning newscast needs personable Host/Anchor/Reporter with strong delivery, astute news sense, excellent writing and reporting skills, along with a good attitude. If you want to join one of the finest broadcast groups in the country send T&R and at least 4 references to Radio & Records, 1930 Century Park West, #538, Los Angeles, CA 90067. EOE

### FULL SERVICE LEADER

Southern New England's full service leader is looking for an Afternoon Drive entertainer. Should have great one-on-one communications skills, able to work the phones, and interact with full service elements. Strong people and production skills are necessary. If you want to join one of the finest broadcast groups in the country send T&R to Radio & Records, 1930 Century Park West, #540, Los Angeles, CA 90067. EOE

### TOP 10 TRAILBLAZER

**WANTED:** Warm, creative, reliable ADULT communicator with America's most solid knowledge of music for grownups . . . from oldies to new era, bring your talent, imagination and enthusiasm to our top 10 market trailblazer. Rush your T&R to Radio & Records, 1930 Century Park West, #546, Los Angeles, CA 90066. EOE

### TALENT POOL NEEDED

**AM Media Consultants** creating a talent pool for the nation's best air personalities, newscasters, talk show hosts. Small to major markets. T&R: Steve LaBeau, AM Media Consultants, 22910 Styles St., Woodland Hills, CA 91367. EOE

# OPPORTUNITIES

## OPENINGS

### NEWS ANCHOR

News and information is our business. So, if you report the news with vigor and determination and have strong anchor abilities, you may be the person we're looking for. Only professional, experienced, radio newspeople should send tape/resume for this Northeast opportunity. Salary range \$17-18,000. Send tape/resume to: Radio & Records, 1930 Century Park West, Box 536, Los Angeles, CA 90067. EOE

## SOUTH

Top AC in Asheville has rare opening for middays and evenings. Spots will go quickly. T&R or call: CHRIS JAMES (704) 253-4451 or P.O. Box 2956, Asheville, NC 28802. EOE (11/28)

Gainesville, FL Country FM seeks entertaining, upbeat morning personality. T&R: Dave Terry, GC-101, Box 5069, Gainesville, FL 32602-5069 EOE (11/28)

FL P3 CHR seeks highly motivated midday talent/production director. Good pipes & will to win a must. T&R: 2103, Box 13549, Tallahassee, FL 32317 EOE (11/28)

Seeking air talent for Southeastern NC CHR. T&R: Bill Sellers, 1901 Riverside Blvd., Lumberton, NC 28358 EOE (11/28)

WLCC/WRAA seeks all around broadcaster capable of great air work & production & interest in sales. T&R: 387, Luray, VA 22835 EOE (11/28)

WCOS is accepting T&Rs for future openings. Upbeat, experienced, team player. T&R: Doug Endow, PD, WCOS, Box 748, Columbia, SC 29202 EOE (11/28)

If you've got it, I need it. Seeking an adult CHR communicator. Five years' experience a must. T&R: Steve Sutton, WLGA, 1001 W. Gordon St., Valdosta, GA 31601 EOE (12/5)

Seeking production director. Must be great organizer, copywriter & possess good production skills. Voices a definite plus. T&R: Steve Sutton, WLGA, 1001 W. Gordon St., Valdosta, GA 31601 EOE (12/5)

WKQQ/Lexington seeking tapes for possible future fulltime on-air openings. AOR format. T&R: Dave Krusenklous, Box 100, Lexington, KY 40590 EOE (12/5)

El Paso radio station seeking bright "up" jock for drive position. Good production & references. Speak Spanish? That's a plus. Good money for the right CHR applicant. T&R: Brad Edwards, KPBR, 444 Executive Cir., El Paso, TX 79902 EOE (12/5)

Seeking PD for new adult CHR in TX. T&R: Dave Lyons, Box 489, Mary Esther, FL 32569 EOE (12/5)

Always seeking great people to live & work in the sunny South. T&R: Sterling Communications, 10320 Little Patuxent Parkway, Columbia, MD 21044 EOE (12/5)

Country FM on FL treasure coast seeks air talent for morning drive with production. T&R: WAVW, Box 489, Vero Beach, FL 32961 EOE (12/5)

Florida P3 CHR seeks highly motivated midday talent & Production Director. Good pipes & will to win a must. T&R: Brian, Z-103, Box 19549, Tallahassee, FL 32317 EOE (12/5)

Parttime airshots now available at WNOE in New Orleans. T&R: Ralph Cherry, 529, Beaville, ND, LA 70124 EOE (12/5)

If you've got it, I need it. Seeking an adult CHR communicator. Five years' experience a must. T&R: Steve Sutton, WLGA, 1001 W. Gordon St., Valdosta, GA 31601 EOE (12/5)

Seeking production director. Must be great organizer, copywriter & possess good production skills. Voices a definite plus. T&R: Steve Sutton, WLGA, 1001 W. Gordon St., Valdosta, GA 31601 EOE (12/5)

Urban formatted station seeking announcers. T&R: WQIC, Box 5353, Meridian, MS 39302 EOE (12/5)

Top AC in Asheville has rare opening for middays and evenings. Spots will go quickly. T&R or call: CHRIS JAMES (704) 253-4451 or P.O. Box 2956, Asheville, NC 28802. EOE (12/5)

### MORNINGS, MORNINGS, MORNINGS

We want the best morning man to absolutely kill our Southern, growing, Top 70 market. Country format. We mean business! Need to be funny, spontaneous, and creative as well as warm and relating. No wimps, no pretenders. Send a proven track record, cassette, and anything else you need to convince us why you deserve the bucks we're willing to spend. Send to Radio & Records, 1930 Century Park West, #549, Los Angeles, CA 90067. EOE

## OPENINGS

### VIRGINIA NEWS LEADER

Station near the DC market seeks experienced Anchor/Reporter. Send tape & resume plus writing samples to Radio & Records, 1930 Century Park West, #550, Los Angeles, CA 90067. EOE

### MORNING SHOW PRODUCER/EDITOR-REPORTER

KMGC-FM/Dallas has a future opening for a morning show producer/editor-reporter. Team player. Ability to contribute on-air in delivery that complements our "Light Rock" AC format. Some news gathering required. Send tape and resume to: Jeff Hillery, News Director, KMGC-FM, 1353 Regal Row, Dallas, TX 75247. Salary commensurate with experience. EOE

### TOP 100 CHR

Middays or nights on #1 Top 100 CHR. Market leader with national reputation. Smooth, experienced and gifted with production talent? Rush tape to Radio & Records, 1930 Century Park West, #544, Los Angeles, CA 90067. EOE

### MORNING SHOW

Top 50 market Southeast Contemporary seeks dynamic morning talent. Must have proven track record. Great pay, benefits, for right talent. Send tape, resume, and salary history to Radio & Records, 1930 Century Park West, #541, Los Angeles, CA 90067. EOE M/F

### MAJOR LEAGUE TALENT

Needed at a major full service radio station. If you know how to inform, entertain and relate to an audience within a "format", we'd like to hear from you. Excellent growth company, salary, benefits and stability. Send tape, resume, salary history to Radio & Records, 1930 Century Park West, #529, Los Angeles, CA 90067. EOE



KQUE/KNUZ, Houston seeking a dynamic News Director. Major market voice, presentation and writing skills are musts. Supervise an experienced staff of six in fully computerized newsroom. T&R to Ken Grant, Box 188, Houston, TX 77001. EOE

## MIDWEST

North IA's premier AC seeks motivated, cheerful jock for 7pm-midnight. Females encouraged. PETE: (515) 423-8634. EOE (11/28)

Contemporary Country FM seeks energetic air personality. Team player & production a must. T&R: Connie Mattingly, WYTE, Box 956, Stevens Point, WI 54481 EOE (11/28)

Immediate opening for organized, creative copy director to work with a dynamic sales team. T&R: Connie Mattingly, WYTE, Box 956, Stevens Point, WI 54481 EOE (11/28)

Seeking ND for one-person shop. Tight writing & good delivery. T&R/References: WJTW, 2455 Glenwood, Joliet, IL 60435 EOE (11/28)

KWLO seeking adult communicator for FSA PM drive. T&R: Dave McCormick, Box 1330, Waterloo, IA 50704 EOE (11/28)

No wimpies or bozos. If you're tough & love news in a small market, send T&R: WTRF, 1011 Park Road, Greenburg, IN 47240 EOE (11/28)

Country small market located in SW Oklahoma, seeks full-time announcer with production skills & engineering experience. T&R: KRPT, 115 W Broadway, Anadarko, OK 73005 EOE (11/28)

## OPENINGS

WFBQ seeking morning person for news/airshift. Able to work with maniacs. T&R: Marty Bender, 6161 Fall Creek, Indianapolis, IN 46220 EOE (11/28)

KGIM/Aberdeen seeks AM drive or midday announcer. Mature, personable. Country/News. 1-3 years' experience. T&R: Doug Tobin, Box 306, Aberdeen, SD 57401 EOE (12/5)

Seeking ND for WDSM/KZIO in Duluth. Experience & journalism degree a must. T&R: Ken Buehler, 1105 E. Superior St., Duluth, MN 55802 EOE (12/5)

Sweet 98 has future openings. Midwest's top-rated CHR team. T&R: Tad Svendsen, KQKQ, 1001 Farnam, Omaha, NE 68102 EOE (12/5)

Outstanding opportunity for confident adult communicator. Excellent Northern IL station seeks afternoon announcer/public affairs director. Two years experience. T&R: Mark Powell, WLKB, 711 N. 1st St., DeKalb, IL 60115 EOE (12/5)

### FUTURE OPENINGS

Up-tempo CHR in competitive, small to medium size market needs experienced, one-to-one entertainers to fill anticipated openings in several dayparts. Solid Production is a MUST! Send tape and resume to Radio & Records, 1930 Century Park West, #534, Los Angeles, CA 90067. EOE

### KFMZ-98/Columbia, MO

Immediate opening for experienced PD. Good production, research, promotion and air skills required. Great facility, #1 rated AOR/CHR. Great college town. Exceptional opportunity for advancement with group T&R to Contemporary Broadcasting, Box 459, St. Charles, MO 63302. EOE

### MORNING DRIVE & NIGHTS

HOT CHR in medium/small market seeks entertaining, reliable Adult Morning Personality. Also looking for aggressive Young Adult Entertainer for 7pm to 12midnight. Solid company! Great bucks! Send aircheck, production samples and resume to Radio & Records, 1930 Century Park West, #533, Los Angeles, CA 90067. EOE

### MORNING DRIVE ENTERTAINER

#1 FM AC in top 30 midwest market is looking for an accomplished morning pro. Must have wit, creativity and a positive attitude — no head cases, phoneys, zookeepers or macho men. The right compensation for the right person. Beautiful city, great working conditions. Rush T&R to Radio & Records, 1930 Century Park West, #547, Los Angeles, CA 90067. EOE

## 74 KRMG

74KRMG is planning a staff expansion. We're looking for motivated air personalities and talk show hosts who are hard working, informative, and entertaining. 74KRMG is a landmark 50,000 watt clear channel, full service station in one of the southwest's most beautiful cities. If you're good and understand the importance of community involvement, send T&R immediately to: Kelly Carls, PD, 74KRMG, 7136 South Yale, Tulsa, OK 74136. No calls, please. EOE M/F

## OPENINGS

### MIDWEST FULL-SERVICE AC

Midwest giant seeks creative programmer with PD, MD or Asst. PD experience. Strong administrative and "people" skills required. Prefer on-air/PD candidates. Excellent compensation and benefits. T&R to Radio and Records, 1930 Century Park West, #556, Los Angeles, CA 90067. EOE

### MARKETING SERVICE DIRECTOR

FM 99.5 WGAR needs a creative person to integrate and coordinate client services and promotions. Resumes to Bill Weller, General Manager, WGAR, 9446 Broadview Road, Cleveland, OH 44147. EOE



### WGAR / 1220

A Nationwide Communications Inc. Station

### COMMUNICATOR NEEDED!!

Afternoon or mid-day communicator needed for top mid-western full-service station. Cassette & resume to Radio & Records, 1930 Century Park West, Box #553, Los Angeles, CA 90067. EOE

### TELEPHONE TALK

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

## WEST

Southern Oregon's KFMJ is seeking a fulltime ND. Must have good writing skills, & on-air delivery. T&R: Jerry Allen, KFMJ 97, 1215 NE 7th, Suite F, Grants Pass, OR 97526 EOE (11/28)

AC Christian group has full & parttime openings. T&R: Gem O'Brian, Interstate Satellite Network, 1748 W. Katella, Orange, CA 92667 EOE (11/28)

News department can be yours at small/medium market MOR. Great opportunity. T&R: Lance Todd, KRXX, Box 1668, Barstow, CA 92311 EOE (11/28)

NW Classic Rock FM is seeking a parttimer. Must be creative, motivated & dependable. T&R: Sky Walker, KQSP, Box 8436, Spokane, WA 99203 EOE (11/28)

Central CA AM/Fresno seeks reporter/anchor for PM drive & MOR responsibilities. T&R: KNOS, Box 49, Hanford, CA 93232 EOE (11/28)

P3 "lite" AC seeks AC communicator for middays/production. Minimum two years' experience. Females encouraged. No calls. T&R: Paul Carpenter, KQSW, Box 2128, Rock Springs, WY 82901 EOE (11/28)

KRLT/Lake Tahoe is expanding. Seek community-involved ND & AC personalities for future openings. T&R: Dave Stone, Box 5310, Staterline, NV 89449 EOE (11/28)

Top-rated Country station still seeks the right 7pm-midnight person. T&R: Randy Hood, 1555 E. Flamingo, Suite 435, Las Vegas, NV 89119 EOE (11/28)

Q104 Central CA's "lite" FM is accepting applications from both professional & entry level people for future openings. T&R: KIOO, Box Drawer Q, Atascadero, CA 93423 EOE (12/5)

Immediate sales position available at Central CA "lite" FM. Great account list. Great territory. Outstanding communications structure. T&R: Gary Brill, Box Drawer Q, Atascadero, CA 93423 EOE (12/5)

The Americom stations are seeking people for future expansion. T&R: Mike Bushy, KFSD, 5100 N. 6th St., Suite 161, Fresno, CA 93710 EOE (12/5)

Seeking parttime operator/news person for weekends, possibly afternoons at KVVQ/Victorville. Good entry level position. T&R: ND, Box 1477, Victorville, CA 92392 EOE (12/5)

Top-rated Las Vegas Country station seeks 7-midnight person. T&R: Randy Hood, KSM, 1555 E. Flamingo, Suite 435, Las Vegas, NV 89119 EOE (12/5)

Still seeking right person to be part of AK's hottest CHR station. T&R: Susan Moore, Power 102, 3700 Woodland Drive, Suite 300, Anchorage, AK 99517 EOE (12/5)



# OPPORTUNITIES

## OPENINGS

### TOP MORNING TALENT

If you're funny, topical and have a burning desire to be the best, we want to talk to you. Contemporary FM in the Rocky Mountains is looking for major market talent. Good bucks, great opportunity! Tapes & resumes to Radio & Records, 1930 Century Park West, #542, Los Angeles, CA 90067. EOE

### SUN/SKI

**KRLT-FM, LAKE TAHOE, CA.** Adult Contemporary in one of America's most attractive markets is expanding. Need community involved News Director and Personalities for future openings. Tapes, Resumes, References to **Dave Stone, Program Director**, Box 5310, Stateline, Nevada 89449. EOE

**FULLER-JEFFREY**  
BROADCASTING  
OF LAKE TAHOE

### California Opportunity

#### Not a Job — A CAREER!

We're new . . . we're growing . . . we're winners. If you can dazzle us with your production . . . and the listeners with your drive time AC air work, we would like to hear from you.

#### We're building LEGENDS — join us!

Send T&R to Radio & Records, 1930 Century Park West, Box #555, Los Angeles, CA 90067. EOE

### California Opportunity

#### Not a Job — A CAREER!

We're new . . . we're growing . . . we're winners. If you are a hard-working, innovative PD who can take charge of our medium market AC and move it from its #1 position to complete market dominance . . . and do a drive time shift . . . we would like to hear from you.

#### We're building LEGENDS — join us!

Send T&R to Radio & Records, 1930 Century Park West, Box #554, Los Angeles, CA 90067. EOE

## POSITIONS SOUGHT

Experienced DJ currently employed in FL seeks new position in medium/large FL market. News & production experience. LISA: (305) 743-0471. (11/28)

Seeking promotions/programming position by experienced MD/DJ, AOR/CHR/AC. Excellent writing ability. Bachelors degree, versatile & creative. Superior human relation skills. GARY: (301) 759-3264. (11/28)

### NO SNOW!

Energetic, dedicated female announcer for small market SE coastal AC or country. 7 years experience — 4 as PD. Professional attitude and appearance. Copy, remotes, production, promotions. Replies to Radio & Records, 1930 Century Park West, Box #552, Los Angeles, CA 90067.

Creative, energetic personality with CHR/AC experience. Dependable, good bits, personable. MIKE: (614) 837-8666. (11/28)

Announcer/Producer/MD/PD with six years' experience in AC/Gold & Country seeking position. Has degree & no pets. Prefer NW. DAVE: (509) 747-8377. (11/28)

Young, energetic, talented, hardworker with major market experience seeks programming position at small/medium market in SW. DON: (817) 795-3936. (11/28)

## POSITIONS SOUGHT

Air talent, engineering assistant seeks any airshift. Enthusiastic, dependable broadcast school graduate with five months work experience & degree in electronics. (305) 986-1297. (11/28)

PD seeking small/medium market Country station, 10 years' experience. Top stations in top 25 markets. PAUL: (802) 483-0347. (11/28)

Seasoned, warm & creative communicator. Experienced in tele/interview/DJ/production. Seeking small/medium market excellent people skills. Prefer Classical/Jazz/E2. JIM: (714) 839-5105. (11/28)

13-year veteran seeks AC/CHR/Oldies in MI or FL. Stable or dependable. Serious inquiries only. VIC: (505) 722-3469. (11/28)

15-year major market AC/CHR veteran seeks PD or airwork in medium market AC in S/W. MIKE: (415) 457-4298. (11/28)

Female CHR pro, most recently Y100/Miami for three years' seeks position doing afternoons in South/East. Call immediately. CATHY: (305) 921-1419. (11/28)

### (DANCIN') DANNY WRIGHT

"America's fastest thinker" NBC-TV  
"One of USA's Hottest!" Electronic Media Mag.  
"Best Major Market Personality" Billboard Mag.

I'm looking for America's best Morning Show opening . . . will consider PM drive. Plan for Spring/Summer. Available Mar. 1, 1987 at latest. CHR/AOR/AC or Talk.  
**(216) 656-3114**

Production/copy pro. Hardworking. 10 years' experience. great voice. Spots that sell. MW/SE only. BRAD: (815) 436-5081. (11/28)

Seeking an air personality? Phones, production, proven numbers. Major market experience, disciplined, creative team player. CHR/AOR/Classic. BRUCE: (312) 872-4846. (11/28)

Black announcer, 15 years' experience would love to program or work for your Urban/CHR/AC/AOR. (801) 972-5319. (11/28)

Experienced jock. 12 years' experience seeks new position. Reasonable pay & stable situation a must. Prefer East TX or West LA but will relocate. JOHN SIMS: (214) 586-2644. (11/28)

CHR/AC pro seeking new challenge. 10 years' experience, team player, winning attitude & good production. PD/MD positions. SHAWN: (505) 722-9025. (11/28)

Former major market jock available. Dependable, hardworking, creative, any shift anywhere. AC/CHR/Country/Solid Gold. MIKE: (519) 451-7658. (12/5)

I already got my Christmas bonus. Fair warning. Format change coming at the end of December. Happy new year! Four years' PM drive. DWAYNE: (804) 296-6250. (12/5)

Radio reporter. Seeking bright, creative individual with idea developing ability? Strong local news emphasis. MARY DREW: (919) 667-1242. (12/5)

Morning man, PD/news/copy/production. Stable, 18 years' experience. Prefer warm climate & no small markets. LARRY KAY: (717) 653-2900. (12/5)

Long hours & hard work do not scare this announcer. A degree in radio/TV seeking position in MW. DAVID LEE: (316) 342-1969. (12/5)

16-year pro with major market experience. Denver, Atlanta, Charlotte, Palm Beach seeking programming job at CHR/AC. STEVE SUTTON: (912) 244-8642. (12/5)

Up, aggressive, hardworking seven-year pro seeks CHR programming/MD. Currently working in top 70 market. RANDY: (712) 323-6857. (12/5)

You will never regret this. Miami DJ with morning pizzaz, great production, & proven numbers. (305) 337-0012. (12/5)

I know I can, I have I will, because I love radio. My forte is enthusiasm, great production, boundless energy, experienced! PAT: (603) 883-0399. (12/5)

Are you spending too much time seeking on-air talent? DONALD J. TRAPP: (201) 472-5188. (12/5)

Oldies/AC/CHR/Nostalgia. I can do them all. Currently parttime at WJST. Seek fulltime Central/South Florida. JAY BYRD: (904) 871-6281. (12/5)

Four-year professional with announcing/programming experience is seeking fulltime career in radio. Willing to relocate. Currently at WBT/Charlotte. MARK DUNCAN: (704) 553-8921. (12/5)

Female morning driver formerly of KAZY/Denver seeking new position. Ten years' experience. LAUREN POWELL: (303) 337-6207. (12/5)

Seeking air position requiring the best production man ever. AOR/AC/CHR. Call (503) 926-0485 & tell Howard you need a shot in the Arbitron. (12/5)

Denver & Colorado! Experienced & talented versatile communicator for DJ/Production/News/Promotion Director. Great remotes. Experience includes the Twin Cities. RANDALL: (303) 444-1071. (12/5)

## POSITIONS SOUGHT

Young, energetic, air talent. Two years' college radio experience. Good voice & production. Self motivated. Ready to go. SCOTT: (414) 694-8373. (12/5)

Dependable, reliable 12-year veteran is available for weekends/fill-in in Los Angeles area. PD/MD experience. DWAYNE: (714) 787-8911. (12/5)

Desperately seeking station! Help. I need a job. I'll do anything or everything. Good voice, looks, personality. Hard worker. Bored in Phoenix. (602) 483-0347. (12/5)

Mike Jagger, Nancy Reagan, & Prince have never been in my show, but it's topical & entertaining anyway. Just say yes. MORNING MIKE: (415) 457-4298. (12/5)

Win nights. Central TX's newest night phenomenon. Proven ratings for your CHR night slot. Presently employed. Seeking TX market. Young, good references. GLENN: (817) 757-3056. (12/5)

Experienced Asst. PD/MD/announcer. Eleven-year pro. Dedicated, looking to stay South. STUART ELLIOTT: (305) 949-9027. (12/5)

Four years' experience. AT/MD/Asst. PD good basics. Ready to learn more. Goal oriented, team worker, currently working. Any shift. CLINT: (812) 882-6060. (12/5)

Station was sold. Ten-year veteran air talent seeking another medium/major market challenge with secure organization. Team background in many formats. STEVE: (512) 692-7768. (12/5)

Promotions/programming positions sought by experienced MD/DJ in AOR/CHR/AC. Bachelor's degree, stable, versatile, pro attitude, mature. Excellent people skills. GARY: (301) 759-3264. (12/5)

Parttime jock seeking fulltime position. KEITH: (209) 584-4565. (12/5)

Brian Roberts, 18-year on-air veteran from KKHR/Magic 106.5/KVAK/CBG. (818) 341-1592. (12/5)

I talked to Western America nightly for four years. Excellent on-air skills. Experience as Production Director. Recommendations from employer & listeners. (308) 324-5808. (12/5)

Six-year pro seeking personality oriented CHR anywhere East of the Mississippi. BARRY: (803) 249-7597. (12/5)

Sports is my forte. Great PBP/sportstalk & reporting. My knowledge & talent can bring consistency to your sports department. BILL: (216) 255-8143. (12/5)

Sixteen-year pro with major market experience. Denver, Atlanta, Charlotte, Palm Beach seeking programming position at CHR/AC. STEVE SUTTON: (912) 244-8642. (12/5)

Seeking morning drive position. Eleven-year pro. Adult communicator. Plus character voices/celebrity impressions/comedy bits. CHUCK: (203) 367-7113. (12/5)

## ZIPPO IN THE MORNING!

Major market air personality of the year nominee — 1986! (KISS 106 FM DALLAS-ABC/GANNETT) Compared by major programmers to Dees & Lander! 10 years winning CHR ARB numbers! Top references. Major PD/MD background, too! Available 12-1-86!

**JIM ZIPPO**  
(214) 394-6415

Seven-year pro seeks PD position in small/medium in East or South. Experienced in hot rocking, flame throwing CHR/Top 40. RANDY FOX: (205) 247-1104. (12/5)

Rising star seeks bigger horizon. Disc Jockey with news & production experience. Medium or large FL market preferred. LISA: (305) 653-3252. (12/5)

Five-year morning drive pro seeks winning company. CHR/AOR available now. Serious Inquiries only. GARY: (716) 741-2414. (12/5)

Eight-year veteran at top-rated SW AOR ready to move on & up! Prefer W/SW. Love production & promotions. (915) 821-1035. (12/5)

Female available now. Strong production. Prefer medium market CHR/AOR. Southeast or West. SHARON FOSTER: (601) 832-1540. (12/5)

Dependable AC/CHR/BU professional. PD/MD/Disc Jockey. Outstanding deep voice, delivery, production. Greater Cincinnati area. KRIS: (513) 528-8316. (12/5)

Twelve-year veteran of CHR/AC/Gold formats. Programmed last CHR to highly successful numbers. Currently employed in top 50 market. JIM: (714) 787-8911. (12/5)

## POSITIONS SOUGHT

Successful programmer, winning personality. WEZS/WZZR/WRQX/WKLS. JT Stevens: (804) 378-2250. (12/5)

Attention PDs: The double K, Kurt Kelly, is available. 5 1/2 years in AOR/CHR & a degree in production. (804) 385-2363. (12/5)

Party naked! B97/Milwaukee & WZOK/Rockford CHR personality seeks afternoons or evenings now. Tripled numbers to 15.8 last book. Top 100 only. BRUCE: (312) 872-4846. (12/5)

Female veteran announcer seeks parttime airshift. Boston/Worcester/Providence triangle area. (617) 533-2967. (12/5)

Help! Sick of parttime. Love radio & seek fulltime in small/medium market. Upbeat, creative & very hungry. DAVE: (712) 276-2391. (12/5)

Denver & Colorado. Community-minded one-on-one personality seeks DJ/production/news/promotion or MD. Great remotes. Experience includes Minneapolis. RANDALL: (303) 444-1071. (12/5)

Asst. PD/MD seeking same or Program Director. People person, workaholic, promotion oriented. Top 50 markets only. Will prove myself for little money! SCOTT: (313) 661-2289. (12/5)

Mature communicator with great voice seeks medium/major market. Give me support, I'll deliver 25 to 54. MIKE: (608) 787-5414. (12/5)

Talented, young, energetic hardworker with major market experience seeks programming position in small market in SW. DON BURNS: (817) 795-3936. (12/5)

An airwaves dream. Female news anchor & field reporter seeks Boston area or NYC/Long Island area position. Upbeat, dependable. JOAN: (603) 882-9206. (12/5)

Morning anchor/reporter at metro medium market seeks upward move. Solid reporting & strong pieces. Serious inquiries only. KEN: (312) 249-1210. (12/5)

Experienced announcer/PD seeks either position or straight production work in FL. GARY: (305) 695-8507. (12/5)

Strong, young talent. Background in research & music. MW RISCHER: (817) 562-7347. (12/5)

Five years in CHR/AC. Mornings & afternoons. Top 50 market experience. Love creative production. Seeking creative outlet with high energy CHR. BOBBY: (602) 459-7449. (12/5)

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

Dates appearing at the end of each listing signify first week listed.

## R&R Opportunities Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

### Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

### Deadline

To appear in the following week's issue, we must receive your ad by **Thursday noon (PST)** prior to issue date. Address all ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

## R&R Opportunities Free Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display.

### Deadline

To appear in the following week's issue, we must receive your ad by **Thursday noon (PST)** prior to issue date.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

# NATIONAL MUSIC FORMATS

Added This Week

## Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

### Adult Contemporary

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

### Modern Country

SOUTHERN PACIFIC "Kiltbilly Hill"  
WILLIE NELSON "Partners After All"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

BOSTON "We're Ready"  
JOURNEY "I'll Be Alright"  
LIONEL RICHIE "Ballerina Girl"  
LUTHER VANDROSS "Stop To Love"  
GEORGIA SATELLITES "Keep Your Hands To Yourself"

### The AC Format

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

### Super-Country

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

## Drake-Chenault

Bob Laurence (800) 247-3303

### XT-40

TINA TURNER "Two People"  
MIAMI SOUND MACHINE "Falling In Love"

### Contempo 300

EL DeBARGE "Someone"  
TINA TURNER "Two People"

### Great American Country

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

## Media General

### Broadcast Services

Bob Dumais (901) 320-4433

### Action

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

### Your Country

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

### AC

BOSTON "We're Ready"  
MADONNA "Open Your Heart"  
NANCY MARTINEZ "For Tonight"  
BENJAMIN ORR "Stay The Night"  
CHICAGO "Will You Still Love Me"  
BILLY VERA AND THE BEATERS "At This Moment"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

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

### Soft Contemporary

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

### Sound 10

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

# They're Sweet On Radio!

KRISTINE ARNOLD

And

JANIS GILL

Are

# SWEETHEARTS OF THE RODEO

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

# "MIDNIGHT GIRL/ SUNSET TOWN

(38-06525)

**BREAKERS**

**37**

**BB 42 GAVIN 40**

Produced by Steve Buckingham

## Vaughan Under Gold



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



On Columbia Records

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

DECEMBER 5, 1986

Three Weeks	Two Weeks	Last Week	
8	4	3	1 JUDDS/Cry Myself To Sleep (RCA/Curb)
13	7	5	2 DON WILLIAMS/Then It's Love (Capitol)
11	6	4	3 REBA McENTIRE/What Am I Gonna Do About You (MCA)
7	3	1	4 MICHAEL JOHNSON/Give Me Wings (RCA)
12	8	6	5 RICKY SKAGGS/Love's Gonna Get You Someday (Epic)
15	12	9	6 CONWAY TWITTY/Fallin' For You For Years (WB)
5	2	2	7 HANK WILLIAMS JR./Mind Your Own Business (WB/Curb)
19	14	11	8 DAN SEALS/You Still Move Me (EMI America)
21	19	13	9 T.G. SHEPPARD/Half Past Forever (Columbia)
23	21	14	10 LIONEL RICHIE & ALABAMA/Deep River Woman (Motown)
18	15	12	11 MEL McDANIEL/Stand On It (Capitol)
14	11	10	12 WAYLON JENNINGS/What You'll Do When I'm Gone (MCA)
20	18	15	13 PAKE McENTIRE/Bad Love (RCA)
28	25	18	14 GARY MORRIS/Leave Me Lonely (WB)
22	20	17	15 JUDY RDDMAN/She Thinks That She'll Marry (MTM)
26	24	19	16 O'KANE'S/Oh Darlin' (Columbia)
1	5	8	17 BELLAMY BROS with FORESTER SISTERS/Too Much Is Not Enough (MCA/Curb)
29	26	20	18 JOHN CONLEE/The Carpenter (Columbia)
31	28	22	19 EDDIE RABBITT/Gotta Have You (RCA)
25	23	21	20 KATHY MATTEA/Walk The Way The Wind Blows (Mercury/PG)
35	31	24	21 TANYA TUCKER/I'll Come Back As Another Woman (Capitol)
40	36	26	22 RONNIE MILSAP/How Do I Turn You On (RCA)
43	39	28	23 CRYSTAL GAYLE/Straight To The Heart (WB)
30	27	25	24 MERLE HAGGARD/Out Among The Stars (Epic)
32	29	27	25 LYLE LOVETT/Cowboy Man (MCA/Curb)
37	34	29	26 NITTY GRITTY DIRT BAND/Fire In The Sky (WB)
2	1	7	27 T. GRAHAM BROWN/Hell And High Water (Capitol)
34	32	30	28 GIRLS NEXT DOOR/Baby I Want It (MTM)
38	35	32	29 KEITH WHITLEY/Homecoming '63 (RCA)
36	33	31	30 STEVE EARLE/Someday (MCA)
41	38	34	31 EDDY RAVEN/Right Hand Man (RCA)
—	44	37	32 LEE GREENWOOD/Mornin' Ride (MCA)
3	10	16	33 GEORGE STRAIT/I Ain't Cool To Be Crazy About You (MCA)
44	41	38	34 JANIE FRICKIE/When A Woman Cries (Columbia)
—	47	40	35 EARL THOMAS CONLEY/I Can't Win For Losin' You (RCA)
45	42	39	36 DWIGHT YOAKAM/It Won't Hurt (Reprise/WB)
BREAKER	47	40	37 SWEETHEARTS OF THE RODEO/Midnight Girl/Sunset Town (Columbia)
BREAKER	48	41	38 RANDY TRAVIS/No Place Like Home (WB)
4	9	23	39 ALABAMA/Touch Me When We're Dancin' (RCA)
49	45	43	40 WHITES/It Should Have Been Easy (MCA/Curb)
BREAKER	41	38	41 SKO/Baby's Got A New Baby (MTM)
10	13	33	42 HOLLY DUNN/Daddy's Hands (MTM)
—	—	47	43 DONNA FARGO/Me & You (Mercury/PG)
17	17	35	44 GEORGE JONES/Wine Colored Roses (Epic)
6	22	36	45 GATLIN BROTHERS/She Used To Be Somebody's Baby (Columbia)
—	—	49	46 RODNEY CROWELL/When I'm Free Again (Columbia)
DEBUT	47	40	47 STATLER BROTHERS/Forever (Mercury/PG)
DEBUT	48	41	48 WILLIE NELSON/Partners After All (Columbia)
9	30	44	49 JOHN SCHNEIDER/At The Sound Of The Tone (MCA)
16	16	41	50 SAWYER BROWN/Out Goin' Catin' (Capitol/Curb)

Total Reports/Adds	Heavy	Medium	Light
155/0	138	15	2
157/1	133	22	2
157/3	132	21	4
148/0	119	25	4
150/0	114	31	5
155/1	105	44	6
141/1	102	23	16
154/0	84	64	6
151/2	74	73	4
143/5	71	56	16
134/0	73	50	11
133/0	80	46	7
144/2	59	69	16
151/5	32	108	11
138/2	54	69	15
138/3	42	75	21
122/0	79	23	20
133/1	33	82	18
140/3	21	100	19
122/4	46	57	19
145/7	11	100	34
153/10	3	111	39
150/14	10	103	37
120/1	19	78	23
131/2	21	86	24
141/7	6	96	39
117/0	73	30	14
124/1	9	92	23
124/4	7	79	38
116/2	6	69	41
134/10	0	74	60
128/18	4	55	69
78/0	29	33	16
117/16	6	66	45
123/20	1	57	65
105/7	9	54	42
106/16	1	45	60
96/48	1	30	65
61/0	22	21	18
90/10	3	46	41
97/32	1	23	73
54/0	14	24	16
80/11	5	29	46
47/0	20	15	12
42/0	7	23	12
65/6	3	19	43
57/36	1	9	47
58/19	0	10	48
29/0	8	12	9
30/0	4	17	9

MOST ADDED

- RANDY TRAVIS (48)
- STATLER BROTHERS (36)
- SKO (32)
- JUICE NEWTON (28)
- SOUTHERN PACIFIC (22)
- EARL THOMAS CONLEY (20)
- ED BRUCE (19)
- WILLIE NELSON (19)
- LEE GREENWOOD (18)

HOTTEST

- JUDDS (85)
- MICHAEL JOHNSON (76)
- REBA McENTIRE (64)
- HANK WILLIAMS (54)
- DON WILLIAMS (54)
- LIONEL RICHIE & ALABAMA (44)
- RICKY SKAGGS (42)
- BELLAMY BROS. . . . (36)
- CONWAY TWITTY (28)
- DAN SEALS (27)

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

SWEETHEARTS OF THE RODEO  
Midnight Girl/Sunset Town (Columbia)

On 68% of reporting stations. Rotations: Heavy 1, Medium 45, Light 60, Total Adds 16, WVAM, WCAO, WRKZ, WIXL, CHOW, WYII, WESC, KSSN, WKSJ, WUSQ, WTQR, WTSO, K102, KNIX, KWJJ, KRPM. Moves 42-37 on the Country chart.

SKO  
Baby's Got A New Baby (MTM)

On 62% of reporting stations. Rotations: Heavy 1, Medium 23, Light 73, Total Adds 32 including WGNA, WCAO, WRKZ, WTQR, WIXL, KASE, WUSY, WGKX, WSIX, WUSQ, KIOV, K102, WTHI, KTPK, KFDI, KYGO, KFRE, KNIX, KSN, KRPM. Moves 48-41 on the Country chart.

RANDY TRAVIS  
No Place Like Home (WB)

On 61% of reporting stations. Rotations: Heavy 1, Medium 30, Light 65, Total Adds 48 including WPTR, WRKZ, WPOR, WNYR, WIXY, KPLX, WKLO, KHEY, KILT-FM, KYKX, WGEE, WFMS, KFKF, KCJB, WOW, KGHL, KVOC, KUUY, KFMS, KOLO. Debuts at number 38 on the Country chart.

IT'S MORE THAN JUST MUSIC . . . IT'S A FEELING.

"No Place Like Home"

(7-28525)

RANDY TRAVIS

Produced by  
Kyle Lehning

R&R BREAKERS 38

FROM THE SOON TO BE PLATINUM ALBUM "STORMS OF LIFE"



THE NEW TRADITION



**RADIO & RECORDS NATIONAL AIRPLAY**

**COUNTRY**

**NEW & ACTIVE**

**DOMNA FARGO "Me & You" (Mercury/PolyGram) 80/11**  
 Rotations: Heavy 5, Medium 29, Light 46. Total Adds 11. WCAO, WQBE, WXBO, WKLO, WESC, WFMS, WDAF, WITL, KXXY, KFRE. Heavy: WTSV, KBMR, WTKM, KRKT, KSOP. Moves 47-43 on the Country chart.

**RODNEY CROWELL "When I'm Free Again" (Columbia) 65/6**  
 Rotations: Heavy 3, Medium 19, Light 43. Total Adds 6. WYII, WXBO, KHEY, WUSQ, KCJB, KLZ. Heavy: KYXK, WAMZ, WOKK. Medium: WXYX, KASE, WEZL. WCMG, KXYX, KRMD, WTOR, KFDI, KCCY, KOLO. Moves 49-46 on the Country chart.

**MOE BANDY "One Man Band" (MCA/Curb) 62/1**  
 Rotations: Heavy 2, Medium 26, Light 34. Total Adds 1. KFMS. Heavy: KBMR, KRKT. Medium: WGNA, WAJR, WEZL. WTVY, WLWI, WCMG, KXYX, KTTS, WTCM, KFDI, KVOC, KALF, KSOP.

**WILLIE NELSON "Partners After All" (Columbia) 59/19**  
 Rotations: Heavy 0, Medium 10, Light 46. Total Adds 19. WCAO, WMNI, WUSY, WIGTO, WTVY, KYXK, WOKK, WPAP, WMNI, KSD, WKKK, KTRK, KFDI, KGH, KVOC, KFMS, KJBL, KCCY, KIM. Debuts at number 48 on the Country chart.

**STATLER BROTHERS "Forever" (Mercury/PolyGram) 57/36**  
 Rotations: Heavy 1, Medium 9, Light 47. Total Adds 36 including WVAM, WRKZ, WPOR, KASE, KSSN, WPAP, WTOR, WONE, WYNG, WFMS, KKKF, KXXY, WOV, KKCS, KUGN, KFMS, KNIX, KOLO. Debuts at number 47 on the Country chart.

**SOUTHERN PACIFIC "Kibbly Hill" (WB) 54/22**  
 Rotations: Heavy 0, Medium 3, Light 51. Total Adds 22. WQBE, WOKO, WTOR, WIXL, KEAN, KASE, WEZL, WUSY, WGTG, WTVY, WOKK, WDSY, KJNE, WUSQ, WMNI, KXXY, WKCC, KIOV, WTHI, KRKT, KUGN, KIGO.

**ALMOST BROTHERS "I Don't Love Her Anymore" (MTM) 50/6**  
 Rotations: Heavy 0, Medium 10, Light 40. Total Adds 6. WQBE, WUSQ, WSLR, WAXX, KCJB, WKCC. Medium: WGNA, WPOR, KRRV, WTVY, WCMG, WTCM, KRKT, KOLO, KSOP, KIGO.

**ED BRUCE "Quietly Crazy" (RCA) 47/19**  
 Rotations: Heavy 0, Medium 4, Light 43. Total Adds 19. WGNA, WOKO, WXXX, WCVR, WIXY, WVM, WOKK, KJNE, WKKK, WYNG, WGEW, WOV, KTRK, WTCM, KFDI, KUZZ, KJBL, KCCY, KIM, KUGN, KIGO.

**KEITH STEGALL "Ole Rock & Roller..." (Columbia) 47/3**  
 Rotations: Heavy 1, Medium 12, Light 34. Total Adds 3. WMNI, WTHI, KLZ. Heavy: WOKK. Medium: WAJR, WEZL, WTVY, KYXK, KXYX, KRMD, KTTS, KRKT, KUZY, KKCS, KALF, KSOP.

**SIGNIFICANT ACTION**

**JOHNNY PAYCHECK "Don't Bury Me Till I'm Ready" (Mercury/PolyGram) 45/0**  
 Rotations: Heavy 1, Medium 12, Light 32. Total Adds 0. Heavy: WTSV. Medium: WVAM, WAJR, WCVR, KRRV, KYXK, WEZL, WLWI, WPAP, KBMR, KTTS, KFDI, KALF.

**KENDALLS "Little Doll" (MCA/Curb) 42/10**  
 Rotations: Heavy 0, Medium 12, Light 29. Total Adds 10. WCAO, WPOR, KEAN, WEZL, KHEY, KSSN, WSLR, WKKK, WAXX, KKCS. Heavy: KFDI.

**BUTCH BAKER "Your Loving Side" (Mercury/PolyGram) 42/4**  
 Rotations: Heavy 1, Medium 9, Light 32. Total Adds 4. WGNA, WOKO, KHEY, KSSN, WSLR. Heavy: KJBL. Medium: WCVR, KRRV, WTVY, KKKK, WCMG, WPAP, KXYX, KTTS, KRKT.

**JOHN ANDERSON "Countryed" (WB) 38/10**  
 Rotations: Heavy 0, Medium 11, Light 27. Total Adds 10. WVAM, KEAN, WEZL, KYXK, KCJB, WOV, WTHI, KFDI, KGA, KIGO.

**PATTY LOVELESS "Wicked Ways" (MCA) 37/5**  
 Rotations: Heavy 0, Medium 6, Light 31. Total Adds 5. WGNA, WCAO, WXXX, WCVR, KJNE. Medium: KRRV, WTVY, KXYX, KTTS, KFDI, KRKT.

**JUICE NEWTON "What Can I Do With My Heart" (RCA) 33/28**  
 Rotations: Heavy 0, Medium 4, Light 28. Total Adds 28 including WQBE, WOKO, WDSY, WUSY, WLWI, WQYK, WOV, KVOO, KRST, KUZZ, KUGN, KQIL, KCCY, KOLO, KJBL, KCCY, KIM, KUGN, KIGO.

**MARTY STUART "Do You Really Want My Lovin'" (Columbia) 32/2**  
 Rotations: Heavy 0, Medium 10, Light 22. Total Adds 2. WGNA, WPOR. Medium: WEZL, WTVY, KLLL, WCMG, KXYX, KTTS, KFDI, KKCS, KCCY, KOLO.

**LACY J. DALTON "This Ol' Town" (Columbia) 30/10**  
 Rotations: Heavy 0, Medium 4, Light 26. Total Adds 10. WKXX, WVM, KXIX, WSIK, KJNE, WMNI, WOV, KFDI, KFRE, KOLO.

**LEON EVERETTE "Still In The Picture" (Orlando) 22/0**  
 Rotations: Heavy 0, Medium 6, Light 16. Total Adds 0. Medium: KRRV, WTVY, KIKK, KTTS, KRKT, KIGO. Light: WCAO, WVVA, KEAN, WKCL, KVOO, KSOP.

**RONNIE McDOWELL "Lovin' That Crazy Feelin'" (MCA/Curb) 21/15**  
 Rotations: Heavy 0, Medium 3, Light 18. Total Adds 15. WCAO, WTSV, WIXY, WYII, WEZL, WTVY, WOKK, WLWI, KXYX, WGEW, KVOO, KVOC, KNIX, KOLO, KIGO.

**TIM MALCHAK with DWIGHT RUCKER "Easy Does It" (Alpine) 21/5**  
 Rotations: Heavy 0, Medium 4, Light 17. Total Adds 5. WGNA, WYOU, WSLR, KTTS, KRWQ. Medium: WTVY, WXCL, KRKT, KALF.

**CHARLY McCLAIN & WAYNE MASSEY "When Love Is Right" (Epic) 21/3**  
 Rotations: Heavy 0, Medium 4, Light 17. Total Adds 3. KFDI, KVOC, KUZY. Medium: KXYX, KTTS, KRKT, KIGO. Light: KEAN, WAXX, KXXY, WOV.

**TOM T. HALL "Down At The Mall" (Mercury/PolyGram) 19/0**  
 Rotations: Heavy 0, Medium 5, Light 14. Total Adds 0. Medium: WCVR, KXYX, KFDI, KRKT, KIGO. Light: WAJR, KRRV, KYXK, KTTS, KVOO, KRWQ.

**TOM WOPAT "The Rock And Roll Of Love" (EMI America) 17/14**  
 Rotations: Heavy 0, Medium 0, Light 17. Total Adds 14. WVAM, WYOU, WPOR, WIXY, WYII, WDXE, WCMG, WPAP, KVOC, KKCS, KQIL, KOLO, KJBL, KCCY.

**BETH WILLIAMS "These Eyes" (BGM) 17/3**  
 Rotations: Heavy 0, Medium 4, Light 13. Total Adds 3. WGNA, KHEY, KFGO. Medium: WOKK, KXYX, KJNE, KRKT. Light: WLWI, WOV, KTTS, KJBL.

**LYNN ANDERSON "Didn't We Shine" (Mercury/PolyGram) 16/7**  
 Rotations: Heavy 0, Medium 0, Light 16. Total Adds 7. WYII, KYXK, WCMG, WTCM, KQIL, KJBL, KCCY. Light: KYXK, KVOO, KRWQ.

**RICKY VAN SHELTON "Wild-Eyed Dream" (Columbia) 15/7**  
 Rotations: Heavy 1, Medium 1, Light 13. Total Adds 7. WCVR, WIXY, WGTG, WPAP, WGEW, KVOO, KVOC. Heavy: WDAF. Medium: WOV.

**RESTLESS HEART "I'll Still Be Loving You" (RCA) 14/14**  
 Rotations: Heavy 0, Medium 2, Light 12. Total Adds 14. WOKG, WNYR, KRKX, WAMZ, WKSJ, WLWI, WPKA, WAXX, WTCM, KVOO, KKCS, KXYG, KFRE, KCCY.

**JERRY NAYLOR "For Old Time Sake" (West) 13/1**  
 Rotations: Heavy 0, Medium 3, Light 10. Total Adds 1. KVOO. Medium: KFGO, KRKT, KSOP. Light: WOKK, KXYX, KTTS, KFDI, KIK-FM, KKKL, KRWQ, KMPS, KIGO.

**NIELSEN WHITE BAND "Somethin' You Got" (Vision) 12/1**  
 Rotations: Heavy 0, Medium 1, Light 11. Total Adds 1. WYII. Medium: WJJO. Light: WYOU, KRRV, KYXK, WOKK, WCMG, KJNE, WAXX, KTTS, K102, KVOC.

**ORLEANS "You're Mine" (MCA) 12/0**  
 Rotations: Heavy 0, Medium 4, Light 8. Total Adds 0. Medium: WGNA, WOKO, KVOC, KCCY. Light: WYOU, WIXY, WVVA, WYII, WPAP, WUSQ, WTCM, KIK-FM.

**JEFF STEVENS & THE BULLETS "Darrington County" (Atlantic America) 11/1**  
 Rotations: Heavy 0, Medium 0, Light 11. Total Adds 1. WQBE. Light: WVAM, WYOU, WAJR, WIXL, WXXX, WYII, WGTG, WCMG, WTSO, KVOC.

**JOHN SCHNEIDER "Take The Long Way Home" (MCA) 9/9**  
 Rotations: Heavy 0, Medium 0, Light 9. Total Adds 9. WXXX, WYII, WDXE, WSM, WPKA, KUZZ, KGH, KOIL, KJBL, KCCY.

**TOMMY ROE "Let's Be Fools Like That Again" (Mercury/PolyGram) 8/5**  
 Rotations: Heavy 0, Medium 0, Light 8. Total Adds 5. KYXK, KJNE, WOV, KTRK, KRKT. Light: KFGO, KLZ, KIGO.

**JENNIFER WARNES "Ain't No Cure For Love" (Cypress/PolyGram) 8/1**  
 Rotations: Heavy 0, Medium 2, Light 6. Total Adds 1. KIOV. Medium: WOKO, KIGO. Light: KRKX, WCMG, KCCY, KCBQ, KMPS.

**ALBUM TRACKS**

ARTIST/Song Title (Label)	Album Title
REBA McENTIRE/Why Not Tonight (MCA)	<i>What Am I Going To Do</i>
MEL McDANIEL/Just Can't Sit Down Music (Capitol)	<i>Just Can't Sit Down</i>
RANDY TRAVIS/Messin' With My Mind (WB)	<i>Storms Of Life</i>
ALABAMA/Let's Hear It For The Girl (RCA)	<i>The Touch</i>
GARY MORRIS/I'm So Lonesome I Could Cry (WB)	<i>Plain Brown Wrapper</i>
DAN SEALS/Three Time Loser (EMI America)	<i>Out On The Front Line</i>
HANK WILLIAMS JR./Montana Cafe (WB/Curb)	<i>Montana Cafe</i>
RICKY SKAGGS with JAMES TAYLOR/New Star Shining (Epic)	<i>Love's Gonna Get Ya</i>
RESTLESS HEART/Hummingbird (RCA)	<i>Wheels</i>
RANDY TRAVIS/My Heart Cracked (WB)	<i>Storms Of Life</i>
GEORGE STRAIT/Rhythm Of The Road (MCA)	<i>#7</i>
ALABAMA/The Touch (RCA)	<i>The Touch</i>
RESTLESS HEART/Wheels (RCA)	<i>Wheels</i>
SAWYER BROWN/The House Won't Rock (Capitol/Curb)	<i>Out Goin' Cattin'</i>
MEL McDANIEL/57 Chevy & You (Capitol)	<i>Just Can't Sit Down Music</i>
KATHY MATTEA/Back Up Grinning Again (Mercury/PG)	<i>Walk The Way The Wind...</i>



**"Baby's Got a New Baby"**  
 PB-72081

From the New LP

**S-K-O** ST-71058

**BREAKER**  
**R&R 40 BB 51**



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"It's The New Style/Paul Revere"

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



#### WEE THREE RECORDS - Philadelphia

Top 10 sales Out-Of-The-Box and getting bigger by the day

#### RECORD BAR - Durham, NC

Sold Out - Out-Of-The-Box based on initial demand - It could be even bigger than Run DMC

#### ONE-STOP - Atlanta

Took us all by surprise - Sold Out of the Lp the first day - Had to re-order 3 times the first week

#### TOWER RECORDS - New York

The #1 Rap record in the store Sold-Out the first week

#### WAXIE MAXIE - Washington D.C.

Ready to bust out here - Looks like another L.L. Cool J and Run DMC

#### TURTLES WAREHOUSE - Atlanta, GA

When the Bruce Smoke Cleared - Beastie Boys were the word on the streets

#### SOUND WAREHOUSE - Dallas

Prior to the Bruce Springsteen release, "Licensed To Ill" was our #1 selling Lp overall - This week it's #2 only to the Boss chain-wide

#### SHOW INDUSTRIES - Los Angeles

It's Hot and getting Hotter - #2 only to Springsteen - Also out selling the #3 Lp by more than 2-1

#### ANGOTT RECORDS - Detroit

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

#### WALL TO WALL HEADQUARTERS - Philadelphia

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

#### THE WIZ - New York

The monster rap record of the Christmas season

#### ALBUM DEN - Richmond, VA

From nowhere to Top 10 in a week chain-wide. Christmas came early for the Beastie Boys

#### STRAWBERRIES - Cambridge, MA

The surprise Hot Lp of the early Christmas season

#### MUSIC PEOPLE - Oakland, CA

The Hottest thing to hit the Bay area since Run DMC - #2 Album only behind Bruce Springsteen



COLUMBIA RECORDS - RADIO'S BEST FRIEND

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# RADIO & RECORDS NATIONAL AIRPLAY

# FULL-SERVICE AC

## TOP 20

Three Weeks  
Two Weeks  
Last Week

Three Weeks	Two Weeks	Last Week	Artist/Title	Label
8	5	3	<b>1</b> BILLY OCEAN/Love Is Forever (Jive/Arista)	
3	2	2	<b>2</b> BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	
11	9	7	<b>3</b> MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)	
1	1	4	<b>4</b> LIONEL RICHIE/Love Will Conquer All (Motown)	
2	3	4	<b>5</b> PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)	
—	15	9	<b>6</b> BILLY JOEL/This Is The Time (Columbia)	
6	6	5	<b>7</b> HUMAN LEAGUE/Human (Virgin/A&M)	
19	14	10	<b>8</b> LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)	
4	4	6	<b>9</b> KENNY ROGERS/They Don't Make Them Like They Used To (RCA)	
17	13	11	<b>10</b> SERGIO MENDES BRASIL '86/Take This Love (A&M)	
20	16	14	<b>11</b> BEN E. KING/Stand By Me (Atlantic)	
—	20	17	<b>12</b> BENJAMIN ORR/Slay The Night (Elektra)	
—	19	18	<b>13</b> AMY GRANT/Slay For A White (A&M)	
7	7	8	<b>14</b> MADONNA/True Blue (Sire/WB)	
13	12	12	<b>15</b> RIC OCASEK/Emotion In Motion (Geffen)	
9	10	15	<b>16</b> CARLY SIMON/Coming Around Again (Arista)	
<b>BREAKER</b>			<b>17</b> GREGORY ABBOTT/Shake You Down (Columbia)	
—	—	20	<b>18</b> CHICAGO/Will You Still Love Me? (WB)	
5	8	13	<b>19</b> TOTO/I'll Be Over You (Columbia)	
<b>DEBUT</b>			<b>20</b> ANITA BAKER/Caught Up In The Rapture (Elektra)	

DECEMBER 5, 1986

Total Reports/Adds	Heavy	Medium	Light
42/0	36	6	0
40/0	33	6	1
41/3	29	11	1
38/0	28	5	5
35/0	21	9	5
38/2	17	20	1
34/1	22	9	3
36/1	18	16	2
31/0	19	7	5
29/0	15	13	1
28/3	9	17	2
29/5	11	14	4
34/6	3	22	9
26/0	11	8	7
23/0	14	8	1
24/1	8	11	5
27/5	9	16	2
29/4	1	22	6
24/0	8	13	3
27/4	4	16	7

## MOST ADDED

- LIONEL RICHIE (9)
- EL DeBARGE (6)
- AMY GRANT (6)
- GREGORY ABBOTT (5)
- CARPENTERS (5)
- BENJAMIN ORR (5)
- BILLY VERA & THE BEATERS (5)

## HOTTEST

- BILLY OCEAN (28)
- BRUCE HORNSBY & THE RANGE (24)
- MIAMI SOUND MACHINE (19)
- LIONEL RICHIE (18)
- PETER CETERA (14)

## BREAKERS

### GREGORY ABBOTT

#### Shake You Down (Columbia)

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

## NEW & ACTIVE

### EL DeBARGE "Someone" (Gordy/Motown) 22/6

Rotations: Heavy 0, Medium 11/2, Light 11/4, Total Adds 6, WCHS, WDBO, KSL, WSTU, WASK, KFQD. Medium including WFBR, WJDX, WHBY, WBA, WSPD, KUGN, WPOE, WJBC, KTWO. Light including WROK, WNNR, WTKO, WMTR, WGBR.

### LIONEL RICHIE "Ballarina Girl" (Motown) 21/9

Rotations: Heavy 0, Medium 11/5, Light 10/4, Total Adds 9, WICC, WCHS, WGOV, WJDX, WIBA, KUGN, KSL, WJBC, KFQD. Medium including WFBR, WELI, WGY, KBOI, WPOE, WSTU. Light including WHBY, WIBC, WTKO, WMTR, WGBR.

### TINA TURNER "Two People" (Capitol) 20/2

Rotations: Heavy 0, Medium 12/0, Light 8/2, Total Adds 2, WHAS, KFQD. Medium: WFBR, WCCO, WICC, WTIC, WGY, WSPD, KUGN, KSL, WPOE, WMTR, WJBC, KTWO. Light including WHBC, WROK, WNNR, WTKO, WSTU, WCL.

### JEFFREY OSBORNE "In Your Eyes" (A&M) 19/4

Rotations: Heavy 1/0, Medium 9/0, Light 9/4, Total Adds 4, WIBA, WPOE, WSTU, WJBC. Heavy: WCCO, Medium: WJDX, WHBY, KUGN, KSL, WPOE, WGBR, KFQD, KTWO, KVEC. Light including WCHS, WIBC, WNNR, WMTR.

### L. RONSTADT & N. RIDDLE ORCHESTRA "When You Wish Upon A Star" (Elektra) 15/4

Rotations: Heavy 0, Medium 9/2, Light 6/2, Total Adds 4, WPRO, WTIC, WHBC, WASK. Medium including WFBR, WCCO, WBT, WIBC, KUGN, KSL, KVEC. Light including WHBY, WIBA, WROK, WJBC.

### MICHAEL McDONALD "Our Love" (WB) 14/0

Rotations: Heavy 1/0, Medium 8/0, Light 5/0, Total Adds 0. Heavy: WCCO. Medium: KFMB, WSPD, KUGN, KSL, WPOE, WGBR, WJBC, KTWO. Light: WHBY, WIBA, WNNR, WTKO, KFQD.

### BILLY VERA & THE BEATERS "At This Moment" (Rhino) 13/5

Rotations: Heavy 2/0, Medium 4/0, Light 7/5, Total Adds 5, WTMJ, WROK, KUGN, WSTU, KTWO. Heavy: WELI, WCL. Medium: WICC, WMTR, WGBR, WJBC. Light including WHBY, WTKO.

### PAUL SIMON "Graceland" (WB) 13/0

Rotations: Heavy 2/0, Medium 8/0, Light 3/0, Total Adds 0. Heavy: WCCO, WTKO. Medium: WFBR, WGOV, WSPD, KUGN, WJBC, KFQD, KTWO, KVEC. Light: WCHS, WHBC, WNNR.

### OMD "Forever Live And Die" (Virgin/A&M) 13/0

Rotations: Heavy 2/0, Medium 9/0, Light 2/0, Total Adds 0. Heavy: KUGN, KTWO. Medium: WCCO, WGOV, WNNR, WTKO, WMTR, WSTU, WCL, KVEC. Light: WCHS, WGBR.

### GLASS TIGER "Someday" (Manhattan) 11/0

Rotations: Heavy 0, Medium 3/0, Light 7/0, Total Adds 0. Medium: WFBR, KUGN, KVEC. Light: WCCO, WHBC, WNNR, WTKO, WMTR, WGBR, WSTU.

### JENNIFER WARNES "Ain't No Cure For Love" (Cypress/PolyGram) 9/3

Rotations: Heavy 0, Medium 5/1, Light 4/2, Total Adds 3, WHBC, WPOE, WGBR. Medium including WCCO, WSPD, KTWO, KVEC. Light including WTKO, WJBC.

### COREY HART "Can't Help Falling In Love" (EMI America) 9/3

Rotations: Heavy 0, Medium 2/0, Light 7/3, Total Adds 3, WPRO, WJBC, KTWO. Medium: WFBR, WGBR. Light including WCCO, KBOI, WTKO, WMTR.

### LIONEL RICHIE "Deep River Woman" (Motown) 8/2

Rotations: Heavy 0, Medium 4/1, Light 4/1, Total Adds 2, WJDX, KTWO. Medium including WROK, KUGN, KVEC. Light including WTKO, WCL, KFQD.

### PRETENDERS "Don't Get Me Wrong" (Sire/WB) 8/0

Rotations: Heavy 1/0, Medium 3/0, Light 4/0, Total Adds 0. Heavy: KTWO. Medium: WSPD, WMTR, KVEC. Light: WHBC, WNNR, WTKO, WSTU.

### DARYL HALL "Foolish Pride" (RCA) 8/0

Rotations: Heavy 1/0, Medium 5/0, Light 2/0, Total Adds 0. Heavy: WNNR. Medium: KFMB, KBOI, WPOE, WMTR, WSTU. Light: KJR, WTKO.

## SIGNIFICANT ACTION

### ARETHA FRANKLIN "Jimmy Lee" (Arista) 7/2

Rotations: Heavy 0, Medium 2/0, Light 5/2, Total Adds 2, WMTR, KFQD. Medium: KUGN, KTWO. Light including WNNR, WGBR, WSTU.

### JETS "You Got It All" (MCA) 6/2

Rotations: Heavy 0, Medium 2/0, Light 4/2, Total Adds 2, KUGN, WMTR. Medium: WHBY, WASK. Light including WNNR, WGBR.

### POINTER SISTERS "Goldmine" (RCA) 6/2

Rotations: Heavy 0, Medium 2/0, Light 4/2, Total Adds 2, WMTR, KFQD. Medium: WICC, WPOE. Light including WTKO, WSTU.

### BOB SEGER & THE SILVER BULLET BAND "Miami" (Capitol) 6/0

Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Total Adds 0. Heavy: KTWO. Medium: WSPD, KUGN, WPOE. Light: WGBR, WSTU.

### MATT BIANCO "More Than I Can Bear" (Atlantic) 6/0

Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Total Adds 0. Heavy: WTKO. Medium: WCCO, WSPD, KVEC. Light: WHBY, WJBC.

### CARPENTERS "Honolulu City Lights" (A&M) 5/5

Rotations: Heavy 0, Medium 1/1, Light 4/4, Total Adds 5, KSL, WTKO, WGBR, WJBC, KTWO.

### MADONNA "Open Your Heart" (Sire/WB) 5/3

Rotations: Heavy 1/0, Medium 0, Light 4/3, Total Adds 3, WTKO, WSTU, KTWO. Heavy: WICC. Light including WMTR.

### KANSAS "All I Wanted" (MCA) 5/1

Rotations: Heavy 0, Medium 1/0, Light 4/1, Total Adds 1, WICC. Medium: WMTR. Light including WPOE, WTKO, WSTU.

### JOURNEY "I'll Be Alright Without You" (Columbia) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0. Medium: WPOE. Light: KBOI, WMTR.

### MICHAEL JOHNSON "Give Me Wings" (RCA) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0. Medium: WCCO, WHBY. Light: WTKO.

### KODJ & THE GANG "Victory" (Mercury/PolyGram) 3/0

Rotations: Heavy 0, Medium 3/0, Light 0, Total Adds 0. Medium: WICC, WNNR, WSTU.

### WANG CHUNG "Everybody Have Fun Tonight" (Geffen) 3/0

Rotations: Heavy 1/0, Medium 1/0, Light 1/0, Total Adds 0. Heavy: WICC. Medium: WHAS. Light: WNNR.

### MATTHEW SWEET "Save Time For Me" (Columbia) 3/0

Rotations: Heavy 0, Medium 0, Light 3/0, Total Adds 0. Light: WPOE, WTKO, KTWO.

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**RADIO & RECORDS NATIONAL AIRPLAY**

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**BREAKERS**

**LIONEL RICHIE**

**Ballerina Girl (Motown)**

65% of our reporters on it. Rotations: Heavy 2, Medium 32, Light 31, Total Adds 30 including WHTX, WSB-FM, KVIL, WSNY, WNIC, KMJI, B100, KEZR. Debuts at number 24 on the AC chart.

**TINA TURNER**

**Two People (Capitol)**

62% of our reporters on it. Rotations: Heavy 7, Medium 40, Light 15, Total Adds 12 including WMJI, K101, WKGW, WAVE, WTRX, WHNN, 3WM. Moves 27-22 on the AC chart.

**EL DeBARGE**

**Someone (Gordy/Motown)**

55% of our reporters on it. Rotations: Heavy 1, Medium 33, Light 21, Total Adds 14 including LOVE94, WLTS, KKLT, KHYL, KQ99, WTRX, WTNV. Debuts at number 27 on the AC chart.

**JETS**

**You Got It All (MCA)**

55% of our reporters on it. Rotations: Heavy 1, Medium 33, Light 21, Total Adds 9, WLTS, WNIC, KKLT, WIZD, WSFL, WING, WLHT, WFMK, WEIZ. Debuts at number 30 on the AC chart.

**JEFFREY OSBORNE**

**In Your Eyes (A&M)**

52% of our reporters on it. Rotations: Heavy 1, Medium 29, Light 22, Total Adds 11 including WPIX, WNIC, KHYL, KIFM, WAEB, KQ99, KWFM.

**KOOL & THE GANG**

**Victory (Mercury/PolyGram)**

52% of our reporters on it. Rotations: Heavy 5, Medium 24, Light 23, Total Adds 5, WSTF, WLHT, WFMK, 3WM, WEIZ.

**NEW & ACTIVE**

**BILLY VERA & THE BEATERS "At This Moment" (Rhino) 45/29**

Rotations: Heavy 3/2, Medium 17/8, Light 25/19, Total Adds 29 including WSBFM, W101, WMJI, K101, WRKA, WSFL, KIOA, KRAV, KWAV, WMMJ, WGLL, WQHQ. Heavy including B100. Medium including WHTX, 2WD, WMYX, WSKI, WSKY, WBGW, KMGO.

**DON JOHNSON "Heartache Away" (Epic) 44/7**

Rotations: Heavy 1/0, Medium 18/1, Light 25/5, Total Adds 7, WMJI, KEY103, WRKA, WLHT, WFMK, WHNN, WTNV. Heavy: KALE. Medium including WAEB, WKYE, WIZD, KIOA, KRAV, WGLL, WPPA, WSKY, WCHV, KYJC, WJON, WBOW.

**ROTATION BREAKOUTS**

	Total Reports/Adds	Heavy	Medium	Light
1 BENJAMIN ORR	99/0	80	17	2
2 BILLY OCEAN	94/0	80	14	0
3 MIAMI SOUND MACHINE	97/1	68	28	1
4 BRUCE HORNSBY & THE RANGE	85/0	69	11	5
5 BILLY JOEL	99/1	58	36	5
6 GREGORY ABBOTT	94/3	68	19	7
7 RIC OCASEK	93/0	65	26	2
8 ANITA BAKER	90/3	39	42	9
9 LIONEL RICHIE	68/0	39	24	5
10 SERGIO MENDES BRASIL '86	84/1	48	29	7
11 LINDA RONSTADT & JAMES INGRAM	84/4	43	33	8
12 HUMAN LEAGUE	68/0	32	31	5
13 BOSTON	71/2	42	25	4
14 CHICAGO	88/9	21	55	12
15 BEN E. KING	72/4	25	41	6
16 DARYL HALL	78/2	31	40	7
17 PETER CETERA with AMY GRANT	58/0	25	23	10
18 OMO	72/1	21	41	10
19 AMY GRANT	73/5	14	46	13
20 MADONNA	57/0	17	30	10
21 POINTER SISTERS	69/15	8	38	23
22 TINA TURNER	62/12	7	40	15
23 HUEY LEWIS & THE NEWS	44/2	21	20	3
24 LIONEL RICHIE	65/30	2	32	31
25 ARETHA FRANKLIN	67/11	2	39	26
26 TOTO	39/0	9	18	12
27 EL DeBARGE	55/14	1	33	21
28 L. RONSTADT & N. RIDDLE ORCHESTRA	57/3	3	33	21
29 CARLY SIMON	32/0	2	18	12
30 JETS	55/9	1	33	21

**MOST ADDED**

- LIONEL RICHIE (30)
- BILLY VERA & THE BEATERS (29)
- JERMAINE JACKSON (18)
- CARPENTERS (15)
- POINTER SISTERS (15)
- EL DeBARGE (14)
- COREY HART (13)
- JOURNEY (13)
- TINA TURNER (12)
- ARETHA FRANKLIN (11)
- JEFFREY OSBORNE (11)

**HOTTEST**

- BILLY OCEAN (62)
- BENJAMIN ORR (58)
- BRUCE HORNSBY (51)
- MIAMI SOUND MACHINE (43)
- GREGORY ABBOTT (42)
- RIC OCASEK (36)
- BILLY JOEL (25)
- L. RONSTADT & J. INGRAM (24)
- BOSTON (19)
- LIONEL RICHIE (17)

**HUEY LEWIS & THE NEWS "Hip To Be Square" (Chrysalis) 44/2**

Rotations: Heavy 2/0, Medium 20/1, Light 3/1, Total Adds 2, WAEB, WTNV. Heavy including WSNJ, 2WD, B100, WKYE, WIZD, WSTF, WAVE, WNAM, WGLL, WSKI, WPPA, WCKQ. Medium including WHTX, KVIL, W101, K101, W1VY, KQ99.

**KANSAS "An I Wanted" (MCA) 41/10**

Rotations: Heavy 0, Medium 18/1, Light 23/9, Total Adds 10, KEY103, WSFL, WNAM, WING, KIOA, WMGW, WSKY, WEIZ, WGSV, WKYX. Medium including KVIL, 2WD, K101, WKYE, KDUK, WEIM, WPPA, WCKQ, WBGW, WMTFM.

**GLASS TIGER "Someday" (Manhattan) 38/5**

Rotations: Heavy 3/0, Medium 21/2, Light 14/3, Total Adds 5, 2WD, WAVE, WMGW, KRAV, WEIZ, Heavy: WSFL, WCKQ, KALE. Medium including WHTX, KVIL, WMYX, K101, WTRX, WGLL, WSKI, WQHQ, WCHV, WBGW, WMTFM, WKYS.

**PRETENDERS "Don't Get Me Wrong" (Sire/WB) 34/5**

Rotations: Heavy 10/0, Medium 14/1, Light 10/4, Total Adds 5, WHTX, WEIM, WEIZ, WAEV, KKLY, Heavy: KVIL, 2WD, K101, KDUK, WSKI, WSKY, WFFX, KYJC, KQSW, KALE. Medium including B100, KIFM, WKYE, WING, WCKQ.

**PAUL SIMON "Graceland" (WB) 34/0**

Rotations: Heavy 4/0, Medium 22/0, Light 8/0, Total Adds 0, Heavy: WSFL, WEIM, WSKY, WJON. Medium including KIFM, KEY103, KIOA, KDUK, KWAV, WMMJ, WTNV, WCHV, WAHR, WAEV, WBGW, KTYL, KFSS, KKLY, KYJC, KALE.

**JERMAINE JACKSON "Words Into Action" (Arista) 33/18**

Rotations: Heavy 0, Medium 5/2, Light 28/16, Total Adds 18 including WNIC, WQMC, KOST, WRKA, WTRX, WSKY, WCHV, WGSV, KFSS, WBOW, KYJC, KQSW. Medium including WPPA, WCKQ, WBGW. Light including WAEB, WNAM, WEIM, WAGE, WORG.

**JOURNEY "I'll Be Alright Without You" (Columbia) 32/13**

Rotations: Heavy 0, Medium 11/4, Light 21/9, Total Adds 13, KHYL, WKYE, WIZD, KQ99, WTRX, WMGW, KMZQ, KWFM, WMMJ, WEIM, WEIZ, WORG, KFSS, WBGW. Medium including WMJI, WQHQ, WCKQ, WBGW, KTYL, KQSW, KALE.

**DEVICE "Who's On The Line" (Chrysalis) 31/7**

Rotations: Heavy 0, Medium 7/1, Light 24/6, Total Adds 7, KEY103, WTRX, WTNV, WPPA, WGSV, KFSS, KMGO. Medium including KIFM, WGLL, WQHQ, WCHV, WAGE, KALE. Light including WAEB, WBNM, WEIM, WSKI, WCKQ, WKYX.

**COREY HART "Can't Help Falling In Love" (EMI America) 29/13**

Rotations: Heavy 0, Medium 8/1, Light 21/12, Total Adds 13, WAEB, WNAM, WTRX, WKNE, WTNV, WPPA, WSKY, WAHR, WORG, WZLQ, WMTFM, KFSS, KQSW. Medium including 2WD, WEIM, WGLL, WQHQ, WBGW, WJON, KALE.

**SIGNIFICANT ACTION**

**MADONNA "Open Your Heart" (Sire/WB) 18/9**

Rotations: Heavy 0, Medium 8/1, Light 10/8, Total Adds 9, B100, WSFL, KDUK, WSKI, WZLQ, KTYL, KKLY, KYJC, KALE. Medium including WAEB, WKYE, WRKA, WEIM, WPPA, WCKQ, K99. Light including W1VY, KRLL.

**SURVIVOR "Is This Love" (Scotti Bros./CBS) 18/5**

Rotations: Heavy 2/0, Medium 6/1, Light 8/4, Total Adds 5, WSNJ, WLTF, WTRX, KRAV, WFFX, Heavy: WMJI, WRKA. Medium including 2WD, W1VY, K101, W1VY, K99. Light including B100, WXTC, WENS, WZLQ.

**CARPENTERS "Honolulu City Lights" (A&M) 15/15**

Rotations: Heavy 0, Medium 2/2, Light 12/13, Total Adds 15, WNAM, KKUA, WEIM, WKNE, WGLL, WCHV, WGSV, WKYX, WBGW, WZLQ, WMTFM, WJON, KYJC, KQSW, KALE.

**LIONEL RICHIE "Deep River Woman" (Motown) 15/3**

Rotations: Heavy 1/0, Medium 9/1, Light 5/2, Total Adds 3, WKYE, WSTF, KDUK, Heavy: WMJI. Medium including WPKX, 2WD, WLTF, U102, WEZS, 3WM, KWFM, WAHR. Light including K99, WEZC, KMZQ.

**ROBERT PALMER "Riptide/Get It Through Your Heart (Medley)" (Island) 15/0**

Rotations: Heavy 0, Medium 6/0, Light 9/0, Total Adds 0, Medium: WSKY, WCHV, WBGW, WJON, KQSW, KALE. Light: WTFM, WEIM, WQHQ, WCKQ, WAGE, WORG, WAEV, WZLQ, WBOW.

**WANG CHUNG "Everybody Has Fun Tonight" (Geffen) 14/2**

Rotations: Heavy 5/0, Medium 5/1, Light 4/1, Total Adds 2, 2WD, KVVU. Heavy: B100, WQHQ, KRLL, WFFX, K99. Medium including W1VY, WRKA, WING, KRAV. Light including U102, KIOA, KALE.

**MATTHEW SWEET "Save Time For Me" (Columbia) 13/1**

Rotations: Heavy 0, Medium 2/0, Light 11/1, Total Adds 1, WSFL. Medium: WNAM, KQSW. Light including WTFM, KIOA, WGSV, WORG, WAEV, WBGW, KFSS, WJON, KYJC, KALE.

**GLORIA LORING "Don't Let Me Change The Way You Are" (Atlantic) 12/1**

Rotations: Heavy 1/0, Medium 3/0, Light 8/1, Total Adds 1, WCKQ. Heavy: WEIM. Medium: KGW, WBGW, WBOW. Light including WMYX, WKYE, KIOA, WKNE, WQHQ, WAEV, KQSW.

**JENNIFER WARNES "Ain't No Cure For Love" (Cypress/PolyGram) 11/5**

Rotations: Heavy 0, Medium 2/0, Light 9/5, Total Adds 5, WSKI, WAHR, WMTFM, WJON, WBOW. Medium: WEIM, KQSW. Light including WKYX, WBGW, WZLQ, KKLY.

**CRUSADERS with NANCY WILSON "The Way It Goes" (MCA) 10/9**

Rotations: Heavy 0, Medium 1/0, Light 9/8, Total Adds 9, WEIM, WSKI, WQHQ, WORG, WAEV, WBGW, WZLQ, KYJC, KMGO. Medium: KQSW.

**BOB SEGER & THE SILVER BULLET BAND "Miami" (Capitol) 10/2**

Rotations: Heavy 0, Medium 4/1, Light 6/1, Total Adds 2, KGW, B100. Medium including WBGW, KQSW, KALE. Light including LOVE94, WQHQ, WCHV, WZLQ, KTYL.

**MICHAEL JOHNSON "Give Me Wings" (RCA) 10/1**

Rotations: Heavy 1/0, Medium 2/0, Light 7/1, Total Adds 1, WKNE. Heavy: WAHR. Medium: WEIM, WBGW. Light including WAEB, WSKI, KRLL, WZLQ, WMTFM, WJON.

**ROD STEWART "Every Beat Of My Heart" (WB) 10/1**

Rotations: Heavy 0, Medium 3/0, Light 7/1, Total Adds 1, KQSW. Medium: WEIM, WSKY, KALE. Light including WQHQ, WORG, WKYX, WBGW, K99, KYJC.

**RUBY TURNER "I'm In Love" (Jive/Arista) 8/8**

Rotations: Heavy 0, Medium 0, Light 8/8, Total Adds 8, WNAM, WEIM, WSKI, WQHQ, WSKY, WBGW, KYJC, KQSW.

**LUTHER VANDROSS "Stop To Love" (Epic) 8/5**

Rotations: Heavy 2/0, Medium 2/2, Light 4/3, Total Adds 5, KKLT, KLT, WGLL, WAEV, KQSW. Heavy: KDST, WBGW. Light including K99.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.



**RADIO & RECORDS NATIONAL AIRPLAY**

**AOR TRACKS**

172 REPORTS

Three Weeks	Two Weeks	Last Week	Reports/Adds	Power	Heavy	Medium
1	1	1	165+/0	60+	140-	23+
6	4	3	149-/2	51+	123+	23-
14	9	7	151+/2	45+	111+	40-
5	5	5	155=/1	34+	112+	42-
4	3	2	129-/2	46-	117-	12+
10	7	6	141-/2	31+	108+	30-
8	2	4	131-/2	39-	108-	23+
15	11	8	139+/4	13+	100+	34-
16	14	9	136+/6	19+	83+	46-
18	15	10	133+/7	26+	89+	38-
29	20	13	125+/10	9-	78+	44-
12	12	12	129-/3	9+	72+	54-
38	18	15	134+/16	9+	53+	79+
20	18	14	135=/1	4+	54+	74-
30	21	15	124-/2	6=	61+	60-
13	13	11	129-/0	9+	59-	68-
54	31	20	125+/12	15+	60+	59-
25	17	16	113-/3	11=	62+	50-
27	25	19	121-/2	6+	42+	73-
39	33	25	136+/10	3+	31+	89-
33	30	24	121+/13	3+	40+	73+
42	36	30	128+/12	3+	23+	90+
47	32	26	117+/11	5+	30+	81+
38	32	26	112+/33	0=	28+	75+
31	28	27	119-/7	3+	24+	79-
26	26	26	94-/5	9-	45-	43-
48	37	31	83+/6	4=	43+	35-
2	6	17	66-/0	11-	49-	9+
3	8	22	64-/1	16-	48-	10-
53	42	39	95+/31	0=	20+	60+
51	42	39	79+/8	2=	29+	44-
DEBUT	50	44	80+/50	6+	24+	48+
40	36	34	73+/5	13+	37+	33-
21	19	21	92-/6	1=	16+	66-
52	48	45	78-/1	1-	20-	52-
44	44	48	95+/11	0=	10+	70+
51	43	43	73+/17	1-	37+	32+
19	22	29	91+/14	1=	11-	62+
58	46	42	71-/0	7+	21-	44-
23	23	26	58-/7	5+	30+	27-
36	35	34	71-/2	5-	20-	47-
7	10	23	94-/3	1+	12-	67-
32	32	35	60-/1	5-	30-	26-
17	27	40	73-/0	3=	16-	49-
58	50	49	50-/4	11+	30-	16+
11	24	33	84+/8	0=	6+	54+
57	49	47	43-/0	7-	34-	6+
28	29	41	77+/25	0=	5+	51+
9	16	37	51-/2	4-	17-	25-
DEBUT	51	45	45-/1	5=	22-	18-
45	45	52	54+/35	0=	10+	39+
38	39	47	57-/3	4+	10=	37-
60	55	54	50-/2	2+	14-	30-
DEBUT	56	55	38-/3	3+	21+	16-
22	34	46	51+/27	0=	5+	41+
60	57	56	42-/0	0=	15-	24-
58	58	59	61+/7	0=	4+	40+
DEBUT	59	58	52+/8	1=	4-	36+
DEBUT	60	59	54+/16	2+	6+	31+
DEBUT	60	60	56+/23	0=	5+	39+

**BREAKERS**

**ERIC CLAPTON**  
Tearing Us Apart (Duck/WB)  
65% of our reporters on it.

**NEW ARTISTS**

**Albums**

Reports/Adds

- 1 **WORLD PARTY**/Private Revolution (Chrysalis) 90/7
- 2 **EUROPE**/The Final Countdown (Epic) 66/7
- 3 **LOVE & ROCKETS**/Express (Big Time/RCA) 31/11
- 4 **DON DIXON**/Most Of The Girls Like... (Enigma) 31/6
- 5 **BRIAN SPENCE**/Brothers (Polydor / PolyGram) 28/3
- 6 **BEASTIE BOYS**/Licensed To Ill (Def Jam / Columbia) 18/7
- 7 **STRYPER**/To Hell With The Devil (Enigma) 15/2
- 8 **TOBY REDD**/In The Light (RCA) 13/1
- 9 **JULIAN COPE**/World Shut Your Mouth (Island) 12/8
- 10 **BANGLES**/Different Light (Columbia) 11/4
- LUCY SHOW**/Mania (Big Time/RCA) 11/2
- JENNIFER WARNES**/Famous Blue (Cypress/PolyGram) 11/1

**Tracks**

- 1 **KBC BAND**/America (Arista) \* 95/31
- 2 **SMITHEREENS**/Behind The Wall Of Sleep (Enigma)\* 95/11
- 3 **WORLD PARTY**/Ship Of Fools (Chrysalis) 84/8
- 4 **TIMBUK3**/Life Is Hard (IRS/MCA)\* 77/25
- 5 **EUROPE**/The Final Countdown (Epic) 61/7
- 6 **IGGY POP**/Real Wild Child (A&M)\* 54/16
- 7 **TESLA**/Modern Day Cowboy (Geffen) 33/11
- 8 **LOVE & ROCKETS**/All In My Mind (Big Time/RCA) 29/10
- 9 **DON DIXON**/Praying Mantis (Enigma) 29/6
- 10 **BRIAN SPENCE**/Hear It From The... (Mercury/PG) 28/3

New Artists are those who have never had an AOR Breaker. Asterisks (\*) indicate additional tracks from albums which have already been Breakers and thus no longer appear among the albums listed.

**ERIC CLAPTON**



**"Tearing Us Apart"**

**AOR BREAKERS**

Tracks **24**

Albums **3**

From The Album **"AUGUST"**

Produced By **PHIL COLLINS** In Association With **TOM DOWD**





RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

Three Weeks	Two Weeks	One Week	172 REPORTS	DECEMBER 5, 1986	Total Reports/Adds	Power	Heavy	Medium	
1	1	1	1	<b>BRUCE SPRINGSTEEN &amp; .../Live/1975-85</b> (Columbia)	"War" (131) "Fire" (125) "Because" (83)	161	-	1-1	46- 132- 28+
2	2	2	2	<b>BOSTON</b> /Third Stage (MCA)	"Cool" (136) "Ready" (129) "Can'tcha" (35)	151	-	1-1	63- 143+ 7-
-	-	-	3	<b>ERIC CLAPTON</b> /August (Duck/WB)	"It's" (151) "Tearing" (112) "Miss" (31)	164	+3		46+ 117+ 47-
6	5	4	4	<b>STEVE MILLER BAND</b> /Living In The 20th. Century (Capitol)	"Make" (165) "Nobody" (43) "Loved" (22)	167	+1		61+ 140- 25+
3	3	3	5	<b>PRETENDERS</b> /Get Close (Sire/WB)	"My Baby" (139) "Room" (79) "Don't" (66)	162	-	0	27- 131- 27-
13	8	8	6	<b>GEORGIA SATELLITES</b> /Georgia Satellites (Elektra)	"Keep" (149) "Railroad" (4) "Battleship" (3)	153	-	2	51+ 124+ 25-
10	7	7	7	<b>BRUCE HORNSBY &amp; THE RANGE</b> /The Way It Is (RCA)	"Skyline" (134) "The Way It Is" (43) "Road" (10)	152	+2		16- 79= 73+
4	6	6	8	<b>BILLY IDOL</b> /Whiplash Smile (Chrysalis)	"Gun" (121) "Lover" (64) "Soul" (21)	145	=	5	19- 73- 62+
15	10	9	9	<b>BENJAMIN ORR</b> /The Lace (Elektra)	"Stay" (121) "Too Hot" (13) "In Circles" (4)	151	-	2	32+ 111+ 39-
5	4	10	10	<b>COLOR OF MONEY</b> /Soundtrack (MCA)	"Who Owns" (155) "Brothers" (2) "Standing" (1)	156	-	1	34+ 113+ 42-
14	13	11	11	<b>BON JOVI</b> /Slippery When Wet (Mercury/PG)	"Wanted" (113) "Livin'" (80) "You Give Love" (13)	139	+4		18+ 73+ 61-
20	17	13	12	<b>KANSAS</b> /Power (MCA)	"All I Wanted" (133) "Power" (34) "Silhouettes" (3)	143	+6		26+ 93+ 42-
9	11	16	13	<b>RIC OCASEK</b> /This Side Of Paradise (Geffen)	"True To You" (129) "Emotion" (8) "Laughing" (8)	142	-	2	9= 77+ 62-
12	12	12	14	<b>STEVE WINWOOD</b> /Back In The High Life (Island/WB)	"High Life" (124) "Freedom" (15) "Finer Things" (6)	137	-	2	9- 68+ 65-
21	20	17	15	<b>PETER GABRIEL</b> /So (Geffen)	"Big Time" (125) "That Voice" (20) "Eyes" (2)	134	+9		17+ 65+ 63-
16	14	14	16	<b>DAVID &amp; DAVID</b> /Boomtown (A&M)	"Swallowed" (129) "Welcome" (13) "Alone" (3)	134	-	1	9+ 64- 69-
25	21	18	17	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> /Live Alive (Epic)	"Superstition" (135) "Willie" (6) "Pride" (5)	142	+2		4+ 56+ 79-
8	15	18	18	<b>KBC BAND</b> /KBC Band (Arista)	"America" (95) "It's Not You" (60) "Hold Me" (6)	130	-	5	43- 73+
-	-	23	19	<b>KINKS</b> /Think Visual (MCA)	"Rock 'N' Roll" (92) "Working" (51) "Lost" (19)	135	+16		1= 22+ 100+
11	16	20	20	<b>HUEY LEWIS &amp; THE NEWS</b> /Fore! (Chrysalis)	"Jacob's" (73) "Whole" (38) "I Know" (19)	106	+9		5- 54+ 46+
26	25	21	21	<b>LONE JUSTICE</b> /Shelter (Geffen)	"Shelter" (121) "I Found Love" (9) "Belfry" (1)	124	-	3	6+ 42+ 74-
18	18	19	22	<b>EDDIE MONEY</b> /Can't Hold Back (Columbia)	"We Should" (71) "I Wanna Go" (54) "Endless" (11)	116	-	9	7- 30- 78+
35	30	26	25	<b>ROBERT CRAY BAND</b> /Strong Persuader (Mercury/PG)	"Smoking" (136) "I Guess" (3) "Right Next Door" (3)	138	+10		3+ 31+ 91-
36	31	30	24	<b>JASON &amp; THE SCORCHERS</b> /Still Standing (EMI America)	"Golden" (128) "19th Nervous" (2) "Crashin'" (1)	129	+12		3+ 23+ 90+
-	-	27	25	<b>BOB GELDOF</b> /Deep In The Heart Of Nowhere (Atlantic)	"This Is" (119) "Rock" (4) "Pouring" (3)	125	+10		3+ 25+ 83-
27	26	28	23	<b>SURVIVOR</b> /When Seconds Count (Scotti Bros./CBS)	"Is This Love" (94) "How Much" (1) "Keep It" (1)	95	-	5	10- 46- 43-
17	19	25	27	<b>TALKING HEADS</b> /True Stories (Sire/WB)	"Puzzlin'" (42) "Love" (32) "Wild" (12)	73	-	5	3- 28- 42+
-	35	35	23	<b>BILLY JOEL</b> /The Bridge (Columbia)	"This Is" (73) "Big Man" (4) "A Matter Of Trust" (3)	76	+4		14+ 39+ 35-
34	33	34	26	<b>SMITHEREENS</b> /Especially For You (Enigma)	"Behind" (95) "Blood" (10) "Lonely Place" (3)	105	+11		1= 13+ 77+
7	15	24	30	<b>JOHN FOGERTY</b> /Eye Of The Zombie (WB)	"Change" (45) "Knockin'" (24) "Headlines" (18)	71	-	5	6= 28- 36-
24	22	22	31	<b>R.E.M.</b> /Lifes Rich Pageant (IRS/MCA)	"Superman" (78) "Cuyahoga" (3) "I Believe" (2)	80	-	0	1- 21- 53-
28	27	29	32	<b>PAUL SIMON</b> /Graceland (WB)	"Graceland" (73) "You Can Call" (7) "The Boy" (5)	79	-	0	4= 21- 49-
19	24	32	33	<b>GENESIS</b> /Invisible Touch (Atlantic)	"Confusion" (50) "Tonight" (13) "In Too Deep" (6)	61	-	6	13+ 34- 21+
-	36	36	34	<b>PAUL YOUNG</b> /Between Two Fires (Columbia)	"Some People" (91) "Long Run" (3) "Between" (3)	98	+15		1= 12- 66+
32	29	33	35	<b>BILLY SQUIER</b> /Enough Is Enough (Capitol)	"Shot O' Love" (94) "Silence" (3) "Love" (2)	98	-	3	1+ 12- 71-
23	23	31	36	<b>STABILIZERS</b> /Tyranny (Columbia)	"One Simple Thing" (71) "Underground" (1)	71	-	0	7+ 21- 44-
-	37	39	37	<b>TIMBUK3</b> /Greetings From Timbuk3 (IRS/MCA)	"Life" (77) "The Future's" (14) "Hairstyles" (1)	86	+22		0- 9- 55+
-	-	40	38	<b>WORLD PARTY</b> /Private Revolution (Chrysalis)	"Ship" (84) "Private" (7) "All Come True" (2)	90	+7		0= 7+ 59+
29	28	39	39	<b>TRIUMPH</b> /The Sport Of Kings (MCA)	"Tears" (51) "Night" (2) "Don't Love" (2)	55	-	2	4- 19- 26-
22	34	-	40	<b>TIL TUESDAY</b> /Welcome Home (Epic)	"Coming" (56) "What About" (14) "On Sunday" (1)	66	+18		0- 10- 42+

**BREAKERS.**

No album achieved Breaker status this week.

**NEW & ACTIVE**

**EUROPE** "The Final Countdown" (Epic) 66/7 (59/15)  
 Adds KBPI, WTUE, WLAN, WCMF, WXRC, KWHL, KFKF. Heavy 5. WOFM, WPLR, KWIC, KNAC, KROU. Medium 42 including WBAB, WXRK, WDV, WSHE, KSHE, KBPI, KGB, KOME, WPHY, WCMF, WOUR, KNKN, WFFY, WTUE, WLAV.

**IGGY POP** "Blah, Blah, Blah" (A&M) 59/14 (49/13)  
 Adds including KYYS, KOME, WOUR, KNKN, KJJD, KQWB. Powers 2. Heavy 7: WBCN, VXRK, KROQ, 91X, WAAF, KTCL, KROU. Medium 34 including WBAB, WNEW, WXRT, WLVO, KYYS, WQFM, KFOG, KOME, KLBJ, KNKN, KILQ.

**JOURNEY** "Raised On Radio" (Columbia) 55/22 (33/25)  
 Adds including WHJY, WSHE, KINK, WZZO, WAPL, WWCK, WWCT, KMDD. Powers 1. Heavy 10: WDV, KTXO, KGB, WPLR, WIMZ, WWCT, WMGM, WHMD, KRKX, KRNA. Medium 36 including WHJY, WSHE, KINK, WCCC, KNKN, WKRR, WFFY, WKDF, WAPL.

**ZEBRA** "3.V" (Atlantic) 52/3 (51/4)  
 Adds WSHE, KSHE, WONE. Powers 1. Heavy 3: WBAB, WCCC, WHMD. Medium 38 including WNEW, KTXO, WSHE, WQFM, KSHE, KGB, KOME, WPHY, WDCB, KNKN, WKDF, KISS, WAPL, WXKE, KILQ, KNAC, WKRI, KOWB.

**WANG CHUNG** "Mosaic" (Geffen) 45/5 (45/7)  
 Adds: KBCO, WEZZ, WKFM, KLPX, KROU. Powers 2. Heavy 11: CHOM, WLVO, KROQ, KINK, 91X, CHEZ, WIMZ, WKDF, WWCK, WHMD, KFXZ. Medium 28 including WKLS, WNR, KFOG, WEZZ, KODS, KEZO, KILQ, KZEL, KLPX.

**VAN HALEN** "5150" (WB) 44/8 (39/5)  
 Adds including KLOL, KZAP, WHTF. Heavy 3: KBPI, KISW, WAQY. Medium 32 including WBAB, WRIF, KSHE, KGON, KROR, WCCC, WAPL, WTUE, KATT, WKRI, WGI, KQWB, KOZZ, KYTD.

**RAINMAKERS** "The Rainmakers" (Mercury/PolyGram) 33/1 (35/8)  
 Adds: WYNF. Powers 1. Heavy 1: KZEL. Medium 20 including WYNF, WLZ, KYYS, KBCO, WHFS, CHEZ, WHEB, WOVE, KBAT, WAPL, KQDS, WLAV, KEZO, KIC, KQWB, WZZO.

**LOVE & ROCKETS** "Express" (Big Time/RCA) 31/11 (23/5)  
 Adds including Heavy 3: WHFS, WLIR, KTCL. Medium 17: KZEW, WXRT, KROQ, 91X, KFOG, KOME, WTPA, KLAD, KBAT, KILQ, KKCY, WQBK, WFNX, KATP, WXRC, KROU, KYTD.

**DON DIXON** "Most Of The Girls Like To Dance..." (Enigma) 31/6 (28/3)  
 Adds: WHJY, Q107, WTPA, KBAT, KZRR, WRUF. Heavy 0. Medium 21 including WDV, WBRU, WXRT, WDHA, WHEB, WZCY, WRDU, WONE, WMRY, KKCY, KATP, WXRC, KRKX, KSPN, KYTD.

**ROBIN TROWER** "Passion" (GNP Crescendo) 31/5 (29/4)  
 Adds including KATT, WKDZ, WXRC, WIXV. Heavy 3: WMRY, KZEL, KRKX. Medium 16 including KBCO, KDJO, WDHA, WHTF, KNKN, WKDF, WROK, WTUE, KILQ, KFME.

Continued on Page 78

**PINK AND VELVET**

The new Berlin pro, Featuring David Gilmour

**ON YOUR DESK NOW**

GEFFEN RECORDS

















MOST ADDED MIDWEST BREAKOUTS
Madonn Boston
Bon Jovi Journey
Billy Vera

CHARTS & LISTS

MOST ADDED WEST BREAKOUTS
Lionel Richie
Bon Jovi
Jumanza
Arleta Franklin
Dor Johnson
Cyndi Lauper
Madonna

MIDWEST

PARALLEL TWO

WRKO/Akron, OH
Madonna (dp)
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWD/Toledo, OH

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWC/Champaign, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWJ/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWY/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWZ/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWA/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WEST

PARALLEL TWO

PARALLEL THREE

WRWB/Chicago, IL
WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
BOB SEGER
MADONNA
LUTHER VANDROSS (dp)
SON JOVI (dp)
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BRUCE SPRINGSTEEN 1-1
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LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

WILLI VERA & BEAT
TIMBUK1
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MADONNA
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BOSTON
BRUCE SPRINGSTEEN 1-1
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LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

WRWB/Chicago, IL

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TIMBUK1
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BRUCE SPRINGSTEEN 1-1
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LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

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LUTHER VANDROSS (dp)
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BOSTON
BRUCE SPRINGSTEEN 1-1
WANG CHUNG 1-4
LIONEL RICHIE 1-4
DORIAN DURAN 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7
GREGORY ABBOY 12-7

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall.

MAKE YOUR CALENDAR TODAY

It's already time to plan for the 1987 RAB Managing Sales Conference.
"TEAM RADIO '87: BUILDING FOR SUCCESS" will be the biggest and most productive MSC yet. This year's shirt-sleeves meeting will be:
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RAB MANAGING SALES CONFERENCE FEBRUARY 7-10, 1987



PARALLELS

Please note, frozen playlists are indicated with an "fr" next to the previous week's chart position.

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallels 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallels 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallels 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

239 Reports

JOHN DOE "Hit Song" (Anylabel) LP: Hit Song. Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 11 DEBITS 25 SAME 3 DOWN 0 ADDS 25.

EXAMPLE

100/25 = 100 CHR reporting stations on it this week including 25 new adds. 44% = Percentage of this weeks reporters playing it. Regional Reach = Percentage of reporters playing the song within each region. National Summary: UP 51 = Number of stations moving it up on the charts. Debuts 20 = Number of stations debuting the song this week. Same 4 = Number of stations reporting no movement this report. Down 0 = Number of stations moving it down on the charts. Adds 25 = Total number of stations adding it this week.

A

GREGORY ABBOTT Shake You Down (Columbia) LP: Gregory Abbott. Regional Reach: E 87% M 30% S 50% W 18%. National Summary: UP 17 DEBITS 7 SAME 17 DOWN 5 ADDS 6.

B

BON JOVI Livin' On A Prayer (Mercury) LP: Slippery When Wet (PolyGram). Regional Reach: E 92% M 38% S 59% W 18%. National Summary: UP 1 DEBITS 0 SAME 1 DOWN 0 ADDS 64.

C

CHICO DEBARGE Talk To Me (MCA) LP: Chico DeBarge. Regional Reach: E 27% M 22% S 31% W 18%. National Summary: UP 22 DEBITS 8 SAME 22 DOWN 0 ADDS 26.

Continued On Next Column

Gregory Abbott Continued

Regional Reach: E 75% M 27% S 36% W 23%. National Summary: UP 27 DEBITS 68 SAME 35 DOWN 0 ADDS 51.

BANGLES Walk Like An Egyptian (Columbia) LP: Different Light

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

3

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

CHICCO DEBARGE Talk To Me (MCA) LP: Chico DeBarge

Regional Reach: E 27% M 22% S 31% W 18%. National Summary: UP 22 DEBITS 8 SAME 22 DOWN 0 ADDS 26.

120/18 50%

Regional Reach: E 52% M 28% S 49% W 27%. National Summary: UP 7 DEBITS 10 SAME 17 DOWN 0 ADDS 18.

65/64 28%

Regional Reach: E 92% M 38% S 59% W 18%. National Summary: UP 1 DEBITS 0 SAME 1 DOWN 0 ADDS 64.

5

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

BOSTON We're Ready (MCA) LP: Third Stage

Regional Reach: E 75% M 27% S 36% W 23%. National Summary: UP 27 DEBITS 68 SAME 35 DOWN 0 ADDS 51.

178/51 74%

Regional Reach: E 75% M 27% S 36% W 23%. National Summary: UP 27 DEBITS 68 SAME 35 DOWN 0 ADDS 51.

67/19 38%

Regional Reach: E 50% M 31% S 36% W 23%. National Summary: UP 36 DEBITS 7 SAME 25 DOWN 0 ADDS 19.

32/26 33%

Regional Reach: E 27% M 22% S 31% W 18%. National Summary: UP 22 DEBITS 8 SAME 22 DOWN 0 ADDS 26.

50%

Regional Reach: E 52% M 28% S 49% W 27%. National Summary: UP 7 DEBITS 10 SAME 17 DOWN 0 ADDS 18.

228/2 95%

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

CINDERELLA Nobody's Fool (Mercury/PolyGram) LP: Night Songs

Regional Reach: E 50% M 31% S 36% W 23%. National Summary: UP 36 DEBITS 7 SAME 25 DOWN 0 ADDS 19.

67/19 38%

Regional Reach: E 50% M 31% S 36% W 23%. National Summary: UP 36 DEBITS 7 SAME 25 DOWN 0 ADDS 19.

32/26 33%

Regional Reach: E 27% M 22% S 31% W 18%. National Summary: UP 22 DEBITS 8 SAME 22 DOWN 0 ADDS 26.

50%

Regional Reach: E 52% M 28% S 49% W 27%. National Summary: UP 7 DEBITS 10 SAME 17 DOWN 0 ADDS 18.

228/2 95%

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

DURAN DURAN

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

67/19 38%

Regional Reach: E 50% M 31% S 36% W 23%. National Summary: UP 36 DEBITS 7 SAME 25 DOWN 0 ADDS 19.

32/26 33%

Regional Reach: E 27% M 22% S 31% W 18%. National Summary: UP 22 DEBITS 8 SAME 22 DOWN 0 ADDS 26.

50%

Regional Reach: E 52% M 28% S 49% W 27%. National Summary: UP 7 DEBITS 10 SAME 17 DOWN 0 ADDS 18.

228/2 95%

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

109/31 46%

Regional Reach: E 52% M 28% S 49% W 27%. National Summary: UP 7 DEBITS 10 SAME 17 DOWN 0 ADDS 18.

228/2 95%

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

5

Regional Reach: E 90% M 33% S 54% W 19%. National Summary: UP 184 DEBITS 17 SAME 25 DOWN 11 ADDS 2.

Continued On Next Column



PARALLELS

ARETHA FRANKLIN Jimmy Lee (Arista) LP: Arista. Regional Reach: E 296, S 368, M 218, W 413. Summary: UP 7, DEBITS 5, SAME 29, DOWN 0, ADDS 35.

PETER GABRIEL Big Time (Geffen) LP: So. Regional Reach: E 468, S 328, M 368, W 558. Summary: UP 18, DEBITS 14, SAME 39, DOWN 0, ADDS 27.

GENESIS Land Of Confusion (Atlantic) LP: Invisite Touch. Regional Reach: E 874, S 864, M 936, W 936. Summary: UP 188, DEBITS 13, SAME 13, DOWN 0, ADDS 2.

BRUCE HORNSBY & THE RANGE The Way It Is (RCA) LP: The Way It Is. Regional Reach: E 904, S 978, M 978, W 964. Summary: UP 134, DEBITS 1, SAME 62, DOWN 35, ADDS 0.

JANET JACKSON Control (A&M) LP: Control. Regional Reach: E 908, S 888, M 908, W 964. Summary: UP 191, DEBITS 7, SAME 10, DOWN 0, ADDS 9.

DEBBIE HARRY French Kissin' (Geffen) LP: Rockabeat. Regional Reach: E 278, S 288, M 168, W 398. Summary: UP 19, DEBITS 6, SAME 30, DOWN 0, ADDS 10.

COREY HART Can't Help Falling In Love (EM) LP: Fields Of Fire (America). Regional Reach: E 404, S 244, M 228, W 228. Summary: UP 7, DEBITS 2, SAME 21, DOWN 0, ADDS 33.

GEORGIA SATELLITES Keep Your Hands To Yourself! LP: Georgia Satellites (Elektra). Regional Reach: E 608, S 628, M 598, W 598. Summary: UP 50, DEBITS 23, SAME 30, DOWN 0, ADDS 32.

HUMAN LEAGUE I Need Your Loving (A&M) LP: Crash. Regional Reach: E 408, S 338, M 318, W 498. Summary: UP 5, DEBITS 5, SAME 49, DOWN 0, ADDS 31.

JETS You Got It All (MCA) LP: The Jets. Regional Reach: E 548, S 598, M 508, W 698. Summary: UP 49, DEBITS 25, SAME 33, DOWN 0, ADDS 18.

GLASS TIGER Someday (Manhattan) LP: The Thin Red Line. Regional Reach: E 588, S 588, M 588, W 768. Summary: UP 172, DEBITS 7, SAME 17, DOWN 1, ADDS 4.

ARETHA FRANKLIN Jimmy Lee (Arista) LP: Arista. Regional Reach: E 296, S 368, M 218, W 413. Summary: UP 7, DEBITS 5, SAME 29, DOWN 0, ADDS 35.

PETER GABRIEL Big Time (Geffen) LP: So. Regional Reach: E 468, S 328, M 368, W 558. Summary: UP 18, DEBITS 14, SAME 39, DOWN 0, ADDS 27.

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PARADELS

BILLY JOEL This Is The Time (Columbia) LP: The Bridge

158/17 86% National Summary UP 97 DEBITS 28 SAME 16 DOWN 0 ADDS 17

Regional Reach: E 79% S 60% M 59% W 71%
Regional Summary: UP 36 DEBITS 10 SAME 46 DOWN 0 ADDS 18

GRACE JONES I'm Not Perfect (But I'm Perfect...) LP: Inside Story (Manhattan)

58/10 24% National Summary UP 19 DEBITS 4 SAME 17 DOWN 0 ADDS 10

Regional Reach: E 25% S 22% M 7% W 29%
Regional Summary: UP 19 DEBITS 4 SAME 17 DOWN 0 ADDS 10

JOURNEY I'll Be Alright Without You (Columbia) LP: Raised On Radio

106/41 44% National Summary UP 19 DEBITS 19 SAME 40 DOWN 0 ADDS 41

Regional Reach: E 46% S 54% M 38% W 47%
Regional Summary: UP 19 DEBITS 19 SAME 40 DOWN 0 ADDS 41

BEN E. KING Stand By Me (Atlantic) LP: 'Stand By Me' Soundtrack

167/4 70% National Summary UP 132 DEBITS 14 SAME 16 DOWN 16 ADDS 4

Regional Reach: E 67% S 82% M 66% W 59%
Regional Summary: UP 132 DEBITS 14 SAME 16 DOWN 16 ADDS 4

CYNTHY LAUPER Change Of Heart (Portrait/CBS) LP: True Colors

202/41 86% National Summary UP 59 DEBITS 56 SAME 46 DOWN 0 ADDS 41

Regional Reach: E 53% S 86% M 76% W 92%
Regional Summary: UP 59 DEBITS 56 SAME 46 DOWN 0 ADDS 41

DON JOHNSON Heartache Away (Epic) LP: Heartbeat

104/18 44% National Summary UP 30 DEBITS 10 SAME 46 DOWN 0 ADDS 18

Regional Reach: E 31% S 42% M 45% W 57%
Regional Summary: UP 30 DEBITS 10 SAME 46 DOWN 0 ADDS 18

HOWARD JONES You Know I Love You... Don't You (Elektra) LP: One To One

211/2 88% National Summary UP 184 DEBITS 2 SAME 19 DOWN 4 ADDS 2

Regional Reach: E 92% S 86% M 80% W 80%
Regional Summary: UP 184 DEBITS 2 SAME 19 DOWN 4 ADDS 2

KANSAS All I Wanted (MCA) LP: Power

172/7 72% National Summary UP 136 DEBITS 14 SAME 15 DOWN 0 ADDS 7

Regional Reach: E 75% S 78% M 68% W 69%
Regional Summary: UP 136 DEBITS 14 SAME 15 DOWN 0 ADDS 7

KODJ & THE GANG Victory (Mercury/PolyGram) LP: Forever

192/7 80% National Summary UP 166 DEBITS 8 SAME 11 DOWN 0 ADDS 7

Regional Reach: E 77% S 81% M 71% W 71%
Regional Summary: UP 166 DEBITS 8 SAME 11 DOWN 0 ADDS 7

MADONNA Open Your Heart (Sire/WB) LP: True Blue

218/80 91% National Summary UP 34 DEBITS 89 SAME 15 DOWN 0 ADDS 60

Regional Reach: E 94% S 90% M 88% W 98%
Regional Summary: UP 34 DEBITS 89 SAME 15 DOWN 0 ADDS 60



PARALLELS

CARLY SIMON
Coming Around Again (Arista)
LP: Heartburn Soundtrack

168/18 70% National
Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

Regional Reach UP 27
S 79A SAME
M 66B DOWN 1
W 69A ADDS 18

ROD STEWART
Every Beat Of My Heart (WB)
LP: Rod Stewart

55/2 23% National
Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

Regional Reach UP 11
S 19A SAME
M 12B DOWN 0
W 31B ADDS 2

TIMBUK3 Continued
The Future's So Bright... (IRS/MCA)
LP: Greenings From Timbuk 3

174/13 73% National
Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

Regional Reach UP 10
S 81B SAME
M 66B DOWN 0
W 71B ADDS 13

BILLY YERA & THE BEATERS
At This Moment (Rhino)
LP: The Best Of Billy & The Beaters

174/42 73% National
Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
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Regional Reach UP 7
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Regional Reach UP 7
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M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

Regional Reach UP 7
S 78B SAME
M 60B DOWN 1
W 71B ADDS 42

ANN WILSON
The Best Man In The World (Capitol)
LP: "The Golden Child" Soundtrack

72/12 30% National
Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

Regional Reach UP 7
S 26B SAME
M 27B DOWN 0
W 21B ADDS 12

BRUCE SPRINGSTEEN & THE E STREET BAND
LP: Bruce Springsteen Live! 1975-85

212/2 86% National
Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

Regional Reach UP 16
S 92B SAME
M 60B DOWN 3
W 84B ADDS 2

TIMBUK3
The Future's So Bright... (IRS/MCA)
LP: Greenings From Timbuk 3

176/7 74% National
Regional Reach UP 14
S 65B SAME
M 78B DOWN 1
W 84B ADDS 7

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

LUTHER VANDROSS
Stop To Love (Epic)
LP: Give Me The Reason

114/31 48% National
Regional Reach UP 34
S 42A SAME
M 59B DOWN 0
W 59B ADDS 31

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

WANG CHUNG
Everybody Have Fun Tonight (Geffen)
LP: Music

235/0 98% National
Regional Reach UP 20
S 96A SAME
M 59B DOWN 6
W 100B ADDS 0

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

PAUL YOUNG
Some People (Columbia)
LP: Between Two Fires

89/7 41% National
Regional Reach UP 29
S 57B SAME
M 38B DOWN 0
W 47B ADDS 7

Table with columns for Regional Reach, South, Midwest, West, and East, listing radio stations and their programming.

PARALLELS

SIGNIFICANT ACTION

B

ANITA BAKER Caught Up In The Rapture (Elektra) LP: Rapture. Radio stations: EAST, SOUTH, MIDWEST, WEST.

BANANARAMA A Trick Of The Night (London/PolyGram) LP: True Confessions. Radio stations: EAST, SOUTH, MIDWEST, WEST.

BEASTIE BOYS You Got To Fight... (Del Jam/Columbia) LP: License To Ill. Radio stations: EAST, SOUTH, MIDWEST, WEST.

JAMES BROWN How Do You Stop (Scotti Bros./CBS) LP: Gravity. Radio stations: EAST, SOUTH, MIDWEST, WEST.

COMMODORES Goin' To The Bank (Polydor/PolyGram). Radio stations: EAST, SOUTH, MIDWEST, WEST.

LONE JUSTICE Shelter (Geffen) LP: Shelter. Radio stations: EAST, SOUTH, MIDWEST, WEST.

D

DEAO OR ALIVE Brand New Lover (Epic) LP: Mad, Bad And Dangerous To Know. Radio stations: EAST, SOUTH, MIDWEST, WEST.

BOB GELDOF This Is The World Calling (Atlantic) LP: Deep In The Heart Of Nowhere. Radio stations: EAST, SOUTH, MIDWEST, WEST.

FREDDIE JACKSON Tasty Love (Capitol) LP: Just Like The First. Radio stations: EAST, SOUTH, MIDWEST, WEST.

JESSE JOHNSON w/SLY STONE Crazy (A&M) LP: Shockadelica. Radio stations: EAST, SOUTH, MIDWEST, WEST.

LONE JUSTICE Shelter (Geffen) LP: Shelter. Radio stations: EAST, SOUTH, MIDWEST, WEST.

JEFF LORBER I KARYN WHITE Facts Of Love (WB) LP: Private Passion. Radio stations: EAST, SOUTH, MIDWEST, WEST.

EDDIE MONEY I Wanna Go Back (Columbia) LP: Can't Hold Back. Radio stations: EAST, SOUTH, MIDWEST, WEST.

NU SHOZ Don't Let Me Be The One (Atlantic) LP: Poolside. Radio stations: EAST, SOUTH, MIDWEST, WEST.

RIC OCASEK True To You (Geffen) LP: This Side Of Paradise. Radio stations: EAST, SOUTH, MIDWEST, WEST.

RIC OCASEK True To You (Geffen) LP: This Side Of Paradise. Radio stations: EAST, SOUTH, MIDWEST, WEST.

P

JOHN PARR Blame It On The Radio (Atlantic) LP: Running The Endless Mile. Radio stations: EAST, SOUTH, MIDWEST, WEST.

PET SHOP BOYS Suburbia (EMI America) LP: Please. Radio stations: EAST, SOUTH, MIDWEST, WEST.

R.E.M. Superman (IRSMCA) LP: Liles Rich Pageant. Radio stations: EAST, SOUTH, MIDWEST, WEST.

LINDA RONSTADT & JAMES INGRAM Somewhere Out There (MCA) LP: 'An American Tale' Soundtrack. Radio stations: EAST, SOUTH, MIDWEST, WEST.

DAVID LEE ROTH That's Life (WB) LP: Eat 'Em And Smile. Radio stations: EAST, SOUTH, MIDWEST, WEST.

DAVID LEE ROTH That's Life (WB) LP: Eat 'Em And Smile. Radio stations: EAST, SOUTH, MIDWEST, WEST.

S

SECRET TIES Dancin' In My Sleep (Night Waves) LP: Dancin' In My Sleep. Radio stations: EAST, SOUTH, MIDWEST, WEST.

PAUL SIMON Graceland (WB) LP: Graceland. Radio stations: EAST, SOUTH, MIDWEST, WEST.

BILLY SQUIER Shot O' Love (Capitol) LP: Enough Is Enough. Radio stations: EAST, SOUTH, MIDWEST, WEST.

BILLY SQUIER Shot O' Love (Capitol) LP: Enough Is Enough. Radio stations: EAST, SOUTH, MIDWEST, WEST.

VAN HALEN Best Of Both Worlds (WB) LP: 5150. Radio stations: EAST, SOUTH, MIDWEST, WEST.



**This Won't Hurt A Bit!**



**Steve Martin**

**“Dentist!”**

**THE FIRST SINGLE FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK,**

**LITTLE SHOP  
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HORRORS**



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Springs up Dec. 6 in 50 sneak preview markets,  
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CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	
6	3	1	1 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
8	7	3	2 WANG CHUNG/Everybody Have Fun Tonight (Geffen)
12	10	4	3 BANGLES/Walk Like An Egyptian (Columbia)
5	1	2	4 HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)
19	13	7	5 DURAN DURAN/Notorious (Capitol)
20	15	11	6 PRETENDERS/Don't Get Me Wrong (Sire/WB)
13	11	5	7 BILLY IDOL/To Be A Lover (Chrysalis)
18	14	10	8 HOWARD JONES/You Know I Love You ... Don't You (Elektra)
24	18	13	9 SURVIVOR/Is This Love (Scotti Bros./CBS)
4	2	8	10 PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)
30	24	17	11 GREGORY ABBOTT/Shake You Down (Columbia)
27	20	16	12 ROBBIE NEVIL/C'est La Vie (Manhattan)
7	8	9	13 BON JOVI/You Give Love A Bad Name (Mercury/PG)
29	21	18	14 GENESIS/Land Of Confusion (Atlantic)
33	27	21	15 JANET JACKSON/Control (A&M)
—	30	24	16 BRUCE SPRINGSTEEN/War (Columbia)
26	22	19	17 BEN E. KING/Stand By Me (Atlantic)
2	4	14	18 HUMAN LEAGUE/Human (Virgin/A&M)
9	9	12	19 LIONEL RICHIE/Love Will Conquer All (Motown)
1	5	6	20 BOSTON/Amanda (MCA)
32	28	25	21 BILLY OCEAN/Love Is Forever (Jive/Arista)
36	31	27	22 GLASS TIGER/Someday (Manhattan)
39	32	28	23 KOOL & THE GANG/Victory (Mercury/PG)
25	23	22	24 TALKING HEADS/Wild Wild Life (Sire/WB)
40	35	30	25 TIMBUK3/The Future's So Bright (I Gotta Wear Shades) (IRS/MCA)
10	12	20	26 CAMEO/Word Up (Atlanta Artists/PG)
3	6	15	27 MADONNA/True Blue (Sire/WB)
BREAKER	28	25	28 BILLY VERVA & THE BEATERS/At This Moment (Rhino)
—	37	32	29 KANSAS/All I Wanted (MCA)
DEBUT	▶	38	30 MADONNA/Open Your Heart (Sire/WB)
—	39	37	31 MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
31	29	29	32 DARYL HALL/Foolish Pride (RCA)
—	38	35	33 POINTER SISTERS/Goldmine (RCA)
21	19	23	34 OMD/(Forever) Live And Die (Virgin/A&M)
—	38	36	35 CARLY SIMON/Coming Around Again (Arista)
—	39	39	36 BILLY JOEL/This Is The Time (Columbia)
—	40	37	37 TINA TURNER/Two People (Capitol)
DEBUT	▶	41	38 CYNDI LAUPER/Change Of Heart (Portrait/CBS)
DEBUT	▶	42	39 CHICAGO/Will You Still Love Me? (WB)
11	16	26	40 EDDIE MONEY/Take Me Home Tonight (Columbia)

N&A Begins on Page 94

Last week, Bruce Hornsby should have been #1 with a bullet!

ADULT CONTEMPORARY

8	6	3	1 BENJAMIN ORR/Stay The Night (Elektra)
5	2	1	2 BILLY OCEAN/Love Is Forever (Jive/Arista)
9	8	5	3 MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
1	1	2	4 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
21	12	9	5 BILLY JOEL/This Is The Time (Columbia)
13	10	7	6 GREGORY ABBOTT/Shake You Down (Columbia)
7	5	4	7 RIC OCASEK/Emotion In Motion (Geffen)
23	18	15	8 ANITA BAKER/Caught Up In The Rapture (Elektra)
2	3	6	9 LIONEL RICHIE/Love Will Conquer All (Motown)
15	14	12	10 SERGIO MENDES BRASIL '86/Take This Love (A&M)
19	17	16	11 LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)
3	4	8	12 HUMAN LEAGUE/Human (Virgin/A&M)
12	11	10	13 BOSTON/Amanda (MCA)
—	25	18	14 CHICAGO/Will You Still Love Me? (WB)
22	19	17	15 BEN E. KING/Stand By Me (Atlantic)
14	13	13	16 DARYL HALL/Foolish Pride (RCA)
8	9	11	17 PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)
24	21	19	18 OMD/(Forever) Live And Die (Virgin/A&M)
30	24	20	19 AMY GRANT/Stay For A While (A&M)
4	7	14	20 MADONNA/True Blue (Sire/WB)
—	26	21	21 POINTER SISTERS/Goldmine (RCA)
BREAKER	22	21	22 TINA TURNER/Two People (Capitol)
27	26	24	23 HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)
BREAKER	24	23	24 LIONEL RICHIE/Ballerina Girl (Motown)
—	28	25	25 ARETHA FRANKLIN/Jimmy Lee (Arista)
—	11	21	26 TOTO/It'll Be Over You (Columbia)
BREAKER	27	26	27 EL DeBARGE/Someone (Gordy/Motown)
—	30	28	28 L. RONSTADT & N. RIDDLE ORCHESTRA/When You Wish Upon... (Elektra)
17	28	25	29 CARLY SIMON/Coming Around Again (Arista)
BREAKER	30	29	30 JETS/You Got It All (MCA)

N&A Begins on Page 75

AOR TRACKS

Three Weeks	Two Weeks	Last Week	
1	1	1	1 STEVE MILLER BAND/I Want To Make... (Capitol)
6	4	3	2 GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)
14	9	7	3 ERIC CLAPTON/It's In The Way You Use It (Duck/WB)
5	5	5	4 DON HENLEY/Who Owns This Place? (Geffen; MCA)
4	3	2	5 BOSTON/We're Ready (MCA)
10	7	6	6 BENJAMIN ORR/Stay The Night (Elektra)
8	2	4	7 BRUCE SPRINGSTEEN & THE E STREET BAND/War (Columbia)
15	11	8	8 PRETENDERS/My Baby (Sire/WB)
16	14	9	9 BOSTON/Cool The Engines (MCA)
18	15	10	10 KANSAS/All I Wanted (MCA)
29	20	13	11 BRUCE SPRINGSTEEN & THE E STREET BAND/Fire (Columbia)
12	12	12	12 RIC OCASEK/True To You (Geffen)
—	38	18	13 BRUCE HORNSBY & THE RANGE/On The Western Skyline (RCA)
20	18	14	14 STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Superstition (Epic)
30	21	15	15 STEVE WINWOOD/Back In The High Life Again (Island/WB)
13	13	11	16 DAVID & DAVID/Swallowed By The Cracks (A&M)
54	31	20	17 PETER GABRIEL/Big Time (Geffen)
25	17	16	18 BON JOVI/Wanted Dead Or Alive (Mercury/PG)
27	25	19	19 LONE JUSTICE/Shelter (Geffen)
39	33	25	20 ROBERT CRAY BAND/Smoking Gun (Mercury/PG)
33	30	24	21 BILLY IDOL/Don't Need A Gun (Chrysalis)
42	36	30	22 JASON & THE SCORCHERS/Golden Ball And Chain (EMI America)
—	47	32	23 ANN WILSON/The Best Man In The World (Capitol)
BREAKER	24	23	24 ERIC CLAPTON/Tearing Us Apart (Duck/WB)
31	28	27	25 BOB GELDOF/This Is The World Calling (Atlantic)
26	26	26	26 SURVIVOR/Is This Love (Scotti Bros./CBS)
48	37	31	27 BRUCE SPRINGSTEEN & THE E STREET BAND /Because... (Col.)
2	6	17	28 PRETENDERS/Don't Get Me Wrong (Sire/WB)
3	8	22	29 BILLY IDOL/To Be A Lover (Chrysalis)
—	49	36	30 KBC BAND/America (Arista)

Complete Tracks Chart Begins on Page 77

BLACK/URBAN

10	6	3	1 BOBBY BROWN/Girlfriend (MCA)
5	4	2	2 READY FOR THE WORLD/Love You Down (MCA)
9	7	4	3 KOOL & THE GANG/Victory (Mercury/PG)
16	11	6	4 JANET JACKSON/Control (A&M)
20	12	7	5 LUTHER VANDROSS/Stop To Love (Epic)
6	5	1	6 COMMODORES/Go'n' To The Bank (Polydor/PG)
8	8	8	7 ANITA BAKER/Caught Up In The Rapture (Elektra)
18	13	8	8 VESTA WILLIAMS/Once Bitten Twice Shy (A&M)
19	18	14	9 NEW EDITION/Once In A Lifetime Groove (MCA)
15	14	10	10 JEFF LORBER featuring KARYN WHITE/Facts Of Love (WB)
14	13	12	11 LEVERT/Let's Go Out Tonight (Atlantic)
21	19	16	12 ISAAC HAYES/ke's Rap/Hey Girl (Columbia)
27	22	18	13 MIKI HOWARD/Come Share My Love (Atlantic)
24	21	17	14 KLYMAXX/Sexy (Constellation/MCA)
22	20	19	15 BILLY OCEAN/Love Is Forever (Jive/Arista)
31	27	17	16 ARETHA FRANKLIN/Jimmy Lee (Arista)
39	29	22	17 JAMES "D TRAIN" WILLIAMS/Misunderstanding (Columbia)
30	26	23	18 GRACE JONES/I'm Not Perfect (But I'm Perfect For You) (Manhattan)
32	28	26	19 POINTER SISTERS/Goldmine (RCA)
26	24	21	20 CHAKA KHAN/Tight Fit (WB)
—	37	30	21 GEORGE BENSON/Shiver (WB)
BREAKER	22	21	22 SHIRLEY MURDOCK/As We Lay (Elektra)
2	2	5	23 JESSE JOHNSON featuring SLY STONE/Crazy (A&M)
31	27	24	24 EL DeBARGE/Someone (Gordy/Motown)
28	25	25	25 RUN D.M.C./You Be Ill'in (Profile)
BREAKER	26	25	26 CAMEO/Candy (Atlanta Artists/PG)
—	37	27	27 GAP BAND/Big Fun (Total Experience/RCA)
36	32	31	28 KRYSTOL/Precious, Precious (Epic)
—	35	29	29 AL JARREAU/Tell Me What I Gotta Do (WB)
38	35	32	30 MANHATTANS/Where Did We Go Wrong (Columbia)
BREAKER	31	30	31 ROBBIE NEVIL/C'est La Vie (Manhattan)
—	39	32	32 MELBA MOORE/Falling (Capitol)
7	10	15	33 CHICO DEBARGE/Talk To Me (Motown)
39	34	34	34 MAZE/When You Love Someone (Capitol)
1	3	11	35 FREDDIE JACKSON/Tasty Love (Capitol)
BREAKER	36	35	36 RAY GOODMAN & BROWN/Take It To The Limit (EMI America)
3	1	9	37 LIONEL RICHIE/Love Will Conquer All (Motown)
DEBUT	▶	38	38 TINA TURNER/Two People (Capitol)
17	17	29	39 FULL FORCE/Unfaithful So Much (Columbia)
DEBUT	▶	40	40 DONNA ALLEN/Serious (21/Atco)

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