

## INSIDE:

EASY LISTENING  
EVALUATES ITSELF

Torbet's Mariann DeLuca surveyed Easy Listening managers and programmers on a number of key topics, and Gail Mitchell summarizes the findings.

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## RATINGS RESULTS

Arbitron fall '85 ratings for Anaheim, Buffalo, Charlotte, Columbus, Indianapolis, Louisville, Norfolk, Portland, Rochester, Sacramento, and San Antonio; Birchmeier for Boston, Chicago, Detroit, Miami, and San Francisco.

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## IN THE NEWS THIS WEEK

- Lou Faust VP at Mahman
- Rick Devlin buys into WUTO & WOUR
- Stu Layne VP/GM, Lisa Fransen-Bittman GSM at WLOL
- Lee Young Exec. VP at Motown Music Group
- Jerry Cregan President at Republic Radio
- Dave Forman Exec. Editor for KFWM
- Rick Lambert PD at KLOL
- Alex Bennett morning man at KITS
- Terry Williams PD at CHUM
- KOAQ goes "Soft Rock"
- David Landau Exec. VP at United Stations
- Andrea Ganis Nat'l Singles Director, Lisa Velasquez Assoc. Director at Atlantic
- Jeff McCarthy National PD at Midwest
- KDYL goes MOYL
- Carolyn Barnaby-Merz GSM at WIL-AM & FM
- Debi Covello GSM at KEZR

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## TOOLS OF THE TRADE



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## NEXT WEEK IN R&amp;R

CBS Records Division President Al Teller blows the lid off the music video myths that infest the media... and the music business. Adam White has the story, next week.

Newsstand Price \$3.50

# R&R

## RADIO & RECORDS

### Arcara, Bouloukos Head Cap Cities/ABC Radio



Jim Arcara

As expected for several weeks, Capital Cities/ABC Inc. has named Exec. VP James Arcara President, Cap Cities/ABC Radio. He replaces Ben Heberman, who retired from ABC earlier this month. Also, former VP/Operations, ABC Owned Radio Stations Don Bouloukos was named President of CC/ABC Owned Radio Stations, replacing the retiring Chuck DeBare. Ed McLaughlin will



Don Bouloukos

continue as President, ABC Radio Networks. Arcara will report to Broadcasting Division AARCARA/See Page 8

## WPKX, KOPA, WMGF CONVERT

### 'Classic' Formats Debut In Three Cities

Three major market stations discontinued their respective formats this week in favor of increasingly popular "classic" programming. WPKX/Washington signed off Country, becoming "Classic Rock" WCKR; KOPA/Phoenix dropped CHR for "All Classic Hits, 100.7 FM," with new call letters forthcoming; and WMGF/Milwaukee abandoned its A/C direction for "Classic Hits" and new calls WKLLH.



Bill Gilreath

After five months as GM at Price Communications' K101/San Francisco, Bill Gilreath has been elevated to VP. Gilreath, who joined K101 as GSM a year ago, was previously GSM at neighbor KCBS.

Price Sr. VP/Radio Jack McSweeney noted, "Bill's contribution to the success of K101 continues to be extremely impressive. This promotion reflects our confidence in his abilities." GILREATH/See Page 7

### RKO Retires KHJ Calls, 'Car Radio'

Norman Combo VP/GM;  
Thompson KRTH (AM) Station Manager

RKO Radio will switch "Car Radio" KHJ/Los Angeles to "Smokin' Oldies" 930 AM/KRTH February 1, laying to rest a set of truly legendary call letters, one of the last of the remaining three-call giants. The new format will concentrate on the first decade of rock 'n' roll, complementing co-owned Oldies outlet K-EARTH, now KRTH-FM.

KRTH-FM VP/GM Pat Newman will serve as VP/GM for the combo, while AM VP/GM Ron Thompson becomes Station Manager of the new AM operation. Ten-year KRTH-FM PD Bob Hamilton has resigned, forming Hamilton Communications, a broadcast consulting/management company whose holdings include WCRO/Johansetta, PA. Additionally, consolidation related to the new direction resulted in the elimination of over 30 positions on the AM station.

Explained RKO Radio President Jerry Lyman, "Our experiment with the innovative format 'Car Radio' was noble, but our conclusion is that innovation on AM in Los Angeles is a very expensive proposition. The staff under Ron Thompson did a superb job in their efforts to reestablish KHJ."

Hamilton told R&amp;R, "I leave

RKO with the fondest memories and ten wonderful years in Los Angeles. After a short vacation, I'll be working to help stations with the small things other consultants may not do. I'll also become more involved in day-

KHJ/See Page 8

### Bruce Programs KMET



Larry Bruce

KMET/Los Angeles has hired veteran KGB/San Diego PD Larry Bruce as its new PD. He succeeds Rich Piombino, who exited the Metromedia AOR three weeks ago. Bruce will continue operating his Melbourne-based consultancy, which works with stations in Australia and New Zealand.

KMET VP/GM Howard Blossom told R&R, "Larry's had a fantastic track record in San Diego, and I am confident he will have the same results in Los Angeles." Bruce said simply, "Sounds to me like the greatest opportunity in America."

Prior to six years at KGB, Bruce was Director Of Research at KBPI/Deer, PD at KFML/Deer, and Director Of Marketing for Brown Bag Productions. He's had KGB in the top three 12+ in San Diego since spring '85, and in the top two for the past six books (since summer '84).

Bruce is KMET's fourth PD

BRUCE/See Page 8

### SELLS WEBN FOR \$12.3 MILLION; WQMF ALSO SOLD

### Wood Becomes Jacor President

Circel Communications, principally (98.2%) owned by WEBN/Cincinnati President/GM Frank Wood, has sold WEBN to Jacor Communications for \$12.3 million in cash and stock. Wood will be a major stockholder in Jacor and take the position of President/COO, while continuing to oversee WEBN. Terry Jacobs remains as Jacor's Chairman/CEO.

In a separate deal, Wood's The Other Corporation has sold WQMF/Louisville to WQMF GM John Otting, whose company will be known as Otting Broadcasting. Otting was previ-

ously a minority shareholder of The Other Corp. The price was \$5 million cash.

Wood told R&R, "It's emotionally satisfying for me to now play in the public arena without divorcing myself from WEBN, which is like my first child. Terry and I may be the new Mutt & Jeff of broadcasting - he has a great financial background and I've got the operating experience."

Jacobs commented, "Frank's managerial background will fit in very well with our future growth plans. I'll be freed up to make more acquisitions. Our

goal is to become a major media company involved in radio."

Jacor, which is publicly traded over-the-counter, owns WGST & WPCH/Atlanta, WBGG & WJLI/Cleveland, WQIK-AM & FM/Jacksonville, WV01/Toledo, and WKYV & WXXK/Parkersburg, WV.

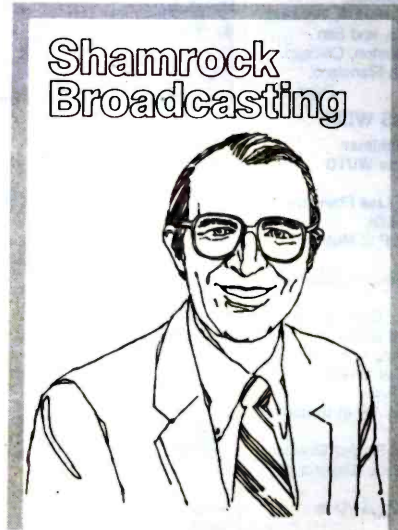
Wood's sister Robin Wood, who does morning drive at WEBN, owns the remaining 1.8% of Circel. WEBN is a Class B at 102.7 MHz with 16.6 kw at 576 ft., while WQMF is a Class B at 95.7 with 34 kw at 580 feet.

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*Bill Clark  
President  
Radio Division  
Shamrock Broadcasting Company*



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**Layne Upped To VP/GM At WLOL**



**Stuart Layne**  
porate responsibilities. Replacing Layne as GSM is Local Sales Manager Lisa Fransen-Bittman.

Layne, who joined the station last April from sister KSHE/SF. Louis, observed, "WLOL has been on track and the dominant CHR for the last three years. We've got a spectacular team, and my contributions will be giving OM Tac Hammer all the tools he and his staff need to keep winning, and lending my golden ears to help pick the hits."

Prior to KSHE, Layne worked

for CBS National Spot Sales in New York and Chicago. He earlier held sales positions in Chicago at WBBM-FM and CBS-TV Sales.

Of Fransen-Bittman's promotion, Layne said, "Lisa's appointment is well-deserved and designed to ensure WLOL's continued success on the national as well as local sales level." Her replacement was not announced.

**Lambert PD At KLOL**

KLOL/Houston Assistant PD/MD Rick Lambert has been upped to PD at the Rank Corporation AOR, replacing Joe Denton (see Denton Marr), who has left the station. Concurrently, midday personality Dayna Steele has been named MD. Station Manager Pat Faust praised Denton, one of the format's most widely-admired programmers. "Denton is a very creative PD, and has made many friends at KLOL and all over the business." He added, "I feel Rick will bring the necessary energy level, organizational skills, and time needed to get the job done. He has a real talent for cutting through the BS and getting right to the facts. It's also high time we brought Dayna into the picture as MD, as she's very informed and plugged into artists and the music industry."

Lambert, a two-year KLOL staffer, previously did production at crosstown KKQB for six months and spent six years at rival AOR KSRR. He told R&R, "The station's been around for 15 years and has had its ups and downs. I plan on swinging it back up by not relying on oldies so much and by setting ourselves apart from 97 Rock (AOR rival KSRR) by sounding not only better but different. I'm going to take some chances."

KLOL has fought a nip-and-tuck battle with KSRR for the past year; the two stations have been separated by no more than half a share in each of the last six books. In the fall '85 standings, KSRR was in the lead by 5.0 to 4.5.

**Young Exec. VP/Motown Music**



**Lee Young**

Motown VP/Business Affairs Lee Young Jr. has been appointed to the newly created post of Exec. VP, Motown Music Group.

Young will oversee the group's worldwide business affairs and be directly involved in the planning and execution of all major operating decisions. He'll also oversee the creative division of Motown Records.

Motown Music Group President Jay Lasher stated, "Lee and I have been part of a very successful team for many years, and I feel confident that he can assist in accomplishing Motown's challenges for the latter part of the Eighties and years to come." Young, who joined the company in 1976, was unavailable for comment.

**Landau Exec. VP For United Stations**



**David Landau**

David Landau has been appointed to the new position of Senior VP at United Stations Radio Networks in New York. He previously served as VP/Sales for the company, reporting directly to United Stations President Nick Verbitsky.

Verbitsky commented, "The growth of United Stations has been made possible by the outstanding efforts of our sales departments, and our sales success can be attributed to David Landau's leadership."

Landau joined United Stations in 1983 as Director/Eastern Sales. When US acquired RKO Radio Networks last year, he assumed responsibilities for all facets of the networks sales operations. He also served in sales positions at the Christal Company and Infinity Broadcasting.

JANUARY 31, 1986

**PERFORMING PERFORMANCE APPRAISAL**

Management consultant Charles Warner feels performance appraisals are a secret weapon of the best managers which others overlook, and he offers suggestions on how to conduct them.

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**Cregan Republic President**



**Jerry Cregan**

Jerry Cregan has been appointed President of Republic Radio, replacing Jerry Kelly, who exited the radio rep firm last week. Cregan has spent the past 13 years at Katz Radio, most recently as VP/Stations. Katz purchased Republic in April 1984.

Katz Radio Group President Ken Swetz commented, "I have some very strong philosophies on how a rep company should be run, and Jerry Cregan is very much in tune with that system."

Swetz continued, "My desire is to have the number one, two, and three rep companies, and we're going to work off our tails to make that happen."

Christal and Republic were the fifth and eleventh billing rep firms when Katz bought them in 1984, said Swetz. At the end of 1985, Katz remained the top biller, Christal had moved up to third place, while Republic was eleventh. Swetz added, "Our goal is to speed Republic into the top five as fast as we can."

**KOAQ Takes Soft Rock Approach**

Completing what management terms an "evolutionary cycle," CHR KOAQ (Q103)/Denver has begun using the term "Soft Rock." The new positioning statement describes Q103 as "a bright A/C station in both presentation and music selection, with a CHR flavor," according to PD/morning personality Jack Regan.

Regan continued, "The bulk of the audience is still 18-34, but we seek to broaden that a bit. Using the 'hits' image indicates repetitiveness to our audience. The market is simply oversaturated with CHR-type of records at this point. We're simply seeking to expand with more variety, but with nonabrasive music."

Assistant PD Alan Sledge added, "We've been perceived as a soft rock station, so we're attempting to redefine ourselves with respect to

KOAQ/See Page 4

**Williams CHUM's New PD**

Terry Williams, PD at CHUM Ltd.'s CFRW/Winnipeg, is transferring to sister station CHUM (AM)/Toronto as its PD in early March. CHUM OM Jim Waters, who's also been handling programming, will concentrate on managerial duties.

Williams, a CHUM Group veteran, told R&R, "The history of CHUM is awe-inspiring. I want to return to the days of yore and restore CHUM to dominance in respect to where AM is in the '80s. I believe we have the potential to beat CFTR."

A former PD at CJCH/Halifax and CJJD (now CHAM)/Hamilton, Williams will be replaced by CFRW Assistant PD Mark Maheu. Also new to CFRW is morning air personality Kevin MacGowan from CFCF/Montreal.

**Bennett Conducts KITS Mornings**

Controversial personality Alex Bennett, last heard eight months ago as KQAK/San Francisco's highly-rated morning man, has freed himself of contract entanglements preventing him from Bay Area airwork and signed a five-year deal with crosstown CHR KITS beginning February 10. Bennett's freewheeling wakeup show, which features a live studio audience, displaces current AM driver Ed Volkman, who moves to afternoons, allowing PD Richard Sandt to take himself off the air.

VP/GM Ed Krampf predicted, "Alex will make KITS a major part of San Francisco radio history. When he was at the 'Quaker' he was the entire station, but KITS already has the seventh largest share in the market. We now have a real shot at becoming the largest

CHR station in the Bay Area."

Bennett, a veteran of KMEL/San Francisco and New York stations WPLJ, WMCA, and WPIX, told R&R his show will be similar to the one he did at KQAK. "It's simply a matter of recapturing the spirit and putting it into the new surroundings," he said.

Since KITS uses a music-intensive format, Bennett's program will stand out from the rest of the station. He explained, "There are no restrictions, other than those prescribed by law. I'll continue using live comedians, phone call-ins, and a live studio audience of about 15 or 20 people. I don't go against the grain of a music-intensive station such as KITS, since all its listeners are tuning in to be entertained. I'm like a carnival barber pulling people into the tent."

**Forman Set As KFWB Exec. Editor**

Dave Forman has been named Executive Editor at KFWB/Los Angeles. He replaces Exec. Editor Fred Walters, who remains at the Group W all-News station with the new title of Director/News Operations.

For the last two years Forman produced and hosted his own syndicated television program. He previously headed up news operations for KNWS/Anaheim (now KEZY) when it was an all-News station serving Orange County.

KFWB VP/GM Dave Graves explained, "Dave will be in charge of programming and advertising for the station. I've always felt that promotion is properly a job for the program manager."

Graves noted that KFWB surged 2.7-3.9 in the fall book, while all-News competitor KNX dropped 3.1-3.0. In morning drive KFWB now leads by more than a 2-1 margin. "I think we're ahead of them as much as we've ever been," Graves observed.

# NEWS IN BRIEF



Jim O'Neal Ray Gmeiner Ed Simpson Fleetwood Gruver John Hancock Tim Carr

● **BARBARA BEDDOR** is elevated from Station Manager to VP/GM at Olympic Broadcasting's KZZU-AM & FM/Spokane. A five-year station sales executive, Beddor served as GSM before advancing to Station Manager last July.

● **JIM O'NEAL**, PD at Okiee-format- ted CHR KCSN/Reno, has added on the programming duties of A/C FM sister station KRNO. He takes over for Larry Irens, who accepted the PD post at KHYL/Sacramento.

● **ED SIMPSON** has been promoted from Associate Director/Regional Marketing to National Sales Director at Arletta Records. Simpson will be involved in merchandising, retail visibility, developing artist campaigns, and overall market presence.

● **CAMERON CARPENTER** is the new Motown Label Manager for MCA Records/Canada. He had been responsible for marketing, promotion, and general development of the Motown roster while with Quality Records, Motown's previous Canadian distributor.

● **FLEETWOOD GRUVER**, PD at WQXI (AM)/Atlanta, has assumed the newly-created Director of Marketing post for WQXI-AM & FM, supervising research and advertising, while retaining his AM programming responsibilities.

● **FRED BOHN** has advanced from Sales Manager to Station Manager at WOLR & WOSM/Kalamazoo. A 20-year broadcaster, Bohn succeeds **DON HECKMAM**, who is entering station ownership in upstate New York.

● **TIM CARR** is appointed Manager/AAR at Capitol Records. Carr, who will be responsible for acquiring talent as well as monitoring studio and club activity on the East Coast, previously operated TJC Special Projects, an independent management, book, consultation, and promotion agency.

● **RAY GMEINER** steps up from West Coast Regional AOR Promotion to West Coast Marketing/Promotion at Elektra/Asylum/Nonesuch Records.

● **DAVID "JOHN" HANCOCK** becomes PD at Susquehanna full-service outlet WARM/Scranton, PA. Hancock was previously PD at AOR KBCO/Boulder-Denver, CO.

## KDYL Drops News For MOYL

After nearly four years as an all-News station, KDYL/Salt Lake City last week dropped the format to adopt a Music Of Your Life approach. Twenty-two staffers, including OM Robert Simmons and News Director Donald Knott, lost their jobs in the switch.

VP/GM Craig Hansen said the decision to abandon news was made when the fall Arbiters showed a precipitous 1.9-7 drop in KDYL's 12+ shares. "We decided to make an immediate change to give our stockholders a better return on their investment," said Hansen.

"Our people were very good and we're very sorry to have to do this," he added. Hansen speculated that all-News may have failed because Salt Lake City is a "smaller" market, coupled with the difficulty of competing with full-service KSL, which has a stronger 50 kw signal.

"Unfortunately, broadcasting is a business first and a philanthropy second," Hansen concluded.

## NYMRAD's Rock & Roller Coasters



Partying at NYMRAD's 2nd annual Rock 'N Roll Christmas Spectacular, held at New York's Marriott Marquis Hotel, are (front row, l-r) NYMRAD's Exec. Director Maurie Webster, Coasters' Jimmy Norman, and event Chairman and WRKS VP/GM Barry Mayo; (back row, l-r) United Stations President Nick Verbitsky and Coasters' Carl Gardner, Ronnie Bright, and Thomas "Curly" Palmer.

## Columbia's Shorter Celebration



Columbia held a wine-tasting reception celebrating the release of recording artist Wayne Shorter's solo LP and the opening of his first worldwide solo tour. Pictured are (l-r) Columbia's Phil Sandhaus, Shorter's manager David Rubinson, Columbia VP George Butler, label's John Tupper, Shorter, Columbia VP Ray Anderson, label's Mike Bernardo and VP Bob Sherwood.

## Marsalis Goes Classical



Joining trumpet soloist Wynton Marsalis (2nd from left) backstage after a guest performance with the New York Philharmonic at Lincoln Center's Avery Fisher Hall are CBS Masterworks Sr. VP/GM Joseph Dash, conductor Zubin Mehta, and CBS Masterworks VP Christine Reed.

## KOAG

Continued from Page 3

the market, which in turn redefines us for the industry as well."

KOAG's move leaves the market with three CHRs. KPKE and KRXY on FM and KIMN on AM.

**New For 1986**

**ON THE MONEY**

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# The rep VS. the conglomerate.

*By Jerry Schubert, President, Eastman Radio.*

The selling of America's radio stations is in the throes of change. Most of the industry's major rep firms have caught the mergermania fever that is sweeping the business community.

They are fast becoming "Conglomerates" whose main selling efforts are packaging stations into so-called "networks."

**Is the "Conglomerate" the future?**

We wonder if the packaged or commodity approach to selling radio is indeed the way to go.

It's not that we're against networks. Eastman is a member of Supernet because it does provide some ease of buying advantages for agencies and can deliver some benefit in reaching specialized audiences.

But we try to keep the concept of a network in perspective. For at Eastman, we have reservations about the impact of this approach on the quality stations across the country. Stations that have more things to sell.

As we see it, the faceless network will submerge the identities of the individual radio stations.



The faceless network will blur the competitive differences between stations.

The faceless network will make the sale on price, not value. (How do you sell value if, as in the case of one Conglomerate, you handle fifteen stations in one market?) **Eastman's view of the future.**

With more network selling, we see the need for a rep firm to sell value, not just numbers.

We see the need for a firm to represent the best stations in all markets.

We see the need for a firm to train its people to know its markets, its stations and to know how to sell value instead of price.

Since that has always been our approach, we see Eastman as that firm. **Eastman. The largest independent Rep.**

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**EASTMAN RADIO**

VELASQUEZ ASSOC. DIRECTOR

Ganis Directs Atlantic National Singles



Andrea Ganis



Lisa Velasquez

Andrea Ganis has been elevated to Director/National Singles Promotion at Atlantic. Formerly Associate Director, she has been succeeded by Lisa Velasquez, who was Manager/National Singles Promotion. Both are based at the label's New York headquarters.

Atlantic Sr. VP Vince Farael, announcing the promotions together with VP/National Singles Promotion Sam Kaiser, commented, "Atlantic's phenomenal success in the pop singles arena is due in no

small part to the dedication and professionalism of Andrea and Lisa. Each of them has grown tremendously, becoming among the most respected promotion executives in the business."

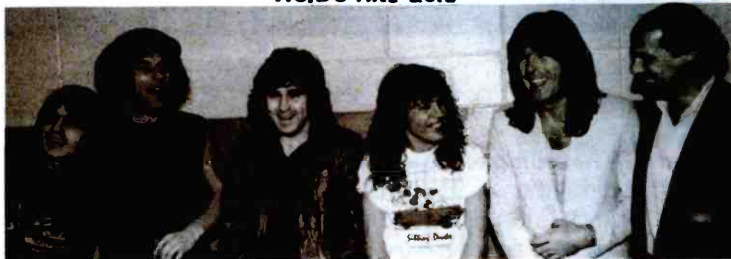
Ganis had been Associate Director/National Singles Promotion since September 1980, having joined the company that January. Velasquez, who joined the label in 1978, served as Manager/National Secondary Pop Promotion from November 1981.

The Tide Is In



Alco's Eddie & The Tide made a recent New York debut at the Bottom Line with two shows. Shown backstage are (l-r) group's Eddie Fice, Johnny Ferni, and Scott Mason, Atlantic Sr. VP Vince Farael, manager Bobby Corona, Alco's Marc Nathan, Alco GM Margo Kneez, and label's Paul Brown.

AC/DC Hits Gold



Atlantic's AC/DC were awarded gold plaques for their album "Fly On The Wall," following a Nassau Coliseum Concert. Pictured (l-r) are group's Malcolm Young, Brian Johnson, Simon Wright, Angus Young, and Cliff Williams, plus Atlantic Exec. VP/GM Dave Glew.

SUPER WEEKENDS

AMERICAN  
MUSIC  
MAGAZINE

STARRING

Rick Dees

1-2  
Miami Sound Machine

8-9  
Paul McCartney

15-16  
Sting

22-23  
Mike & the Mechanics

Rick  
DEES  
WEEKLY TOP 40

1-2  
Les and Larry Elgart

8-9  
The Three Suns

15-16  
George Shearing

22-23  
Four Lads

THE  
GREAT  
SOUNDS

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

UNIVERSITY  
STANDARD  
SP  
PHOTOGRAPHY BY VETRO

BMI Gets "Wings" From Mr. Mister

McCarthy Appointed Midwest National PD

WIXX/Green Bay PD Jeff McCarthy has been promoted to the newly created National PD position for parent Midwest Communications. While retaining his CHR duties at WDX, McCarthy will now also oversee co-owned Country AM outlet WGEE, as well as (A/C; Country) KIOA & KMGK/Des Moines; (A/C-CHR; Country) WRIG & WDEZ/Wausau, WI; and recently-acquired (Country; A/C) WKKQ & WTBX/Hibbing, MN.



Midwest President D.E. "Duke" Wright told R&R, "With eight stations and plans to expand, there was a real need for a national PD. We're very fortunate to have someone on staff who not only has outstanding programming abilities

Jeff McCarthy but is also an excellent 'people' person."

Gilreath

Continued from Page 1

Added Gilreath, "It's been an extreme pleasure working with Price and K101 to maintain the tremendous credibility the station has enjoyed over the past ten years. With the addition of new PD Smokey Rivers, we'll fine-tune the station and achieve even greater heights."

McCarthy took over at WDX last August, transferring after eight months as PD at WRIG. Earlier he spent two years at WMGF/Milwaukee as Asst. PD, a post preceded by programming stints in Toledo at WXEZ and WOHO. McCarthy said, "With the backing of such a strong organization, we look to continuing our growth and making a strong network of stations."



Members of Mr. Mister gave an impromptu performance of their song "Broken Wings" during a recent visit to BMI's headquarters in New York. Pictured (l-r) are group's manager George Ghiz, BMI's Barbara Begley and Exec. Director Barbara Cane, and group's Richard Page and Steve George.

Atlantic Contracts Fire Fox



Celebrating the recent signing of Los Angeles-based vocal duo Fire Fox to Atlantic are (l-r) group's manager Steve Cohen, Steve Cohen & Associates' David Cook, Atlantic Sr. VP/West Coast GM Paul Cooper, producer Ollie Brown, group's Tor Overton, Atlantic VP/GM Black Music Operations Hank Caldwell, and group's Paulette McWilliams.

FEBRUARY 1986

1-2 The Statlers

8-9 Barbara Mandrell

15-16 Dan Seals

22-23 Juice Newton

THE WEEKLY COUNTRY MUSIC COUNTDOWN

1-2 Brenda Lee

8-9 The Carpenters

15-16 The Temptations

22-23 Crosby, Stills, Nash and Young

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# Industry Asked For Voluntary Restraint On Negative PAC Ads

NAB this week sent every radio and television station in the United States a "white paper" urging them to think carefully before accepting negative advertising from independent political action committees, or PACs. Besides going to NAB's 5380 members and all non-member stations, the memo is also being circulated on Capitol Hill.

The plea for voluntary restraint comes as Congress weighs the idea of forcing stations to give free response time to candidates attacked in PAC ads. In recent weeks Sen. David Boren (D-OK), a key proponent of free response time, has let it be known that a strong effort by the industry to curb PAC ads might persuade him to drop his bid for a legislative solution.

### Screen Irresponsible Spots

"Dealing with paid independent political views is not easy," NAB acknowledged in its memo to stations. "Stations will and do vary significantly in their approaches. But deal with it we must. We should not be mere conduits for the irresponsible and destructive."

Ads bought by campaigns are generally not at issue, since stations are required by law to accept ads by candidates for federal office. It is illegal for stations to censor or edit the content of such spots.

NAB urged stations not to take the safest and most cautious of all possible approaches — merely rejecting all PAC ads. That stance "could also have a negative impact on our communities," the association warned. "Broadcasters cannot assume that independent political voices should have no input into the local political process."

### PAC Ad Ban Too Simple

NAB added that stations are obligated not to duck the thorny issue "because as public trustees we owe it to our communities . . . by exercising editorial discretion and increasing a station's involvement in the political process, we help to prove to Congress the fallacy of maintaining what are essentially outdated, discriminatory, and unconstitutional political broadcasting laws."

### First Amendment Setback

NAB is clearly worried that the

growing concern in Congress over PAC ads will not only draw a mandatory response provision, but will blunt the industry's attempt to win new First Amendment freedoms, such as repeal of the Fairness Doctrine.

In deciding whether to accept a PAC ad, NAB urged stations to consider such factors as whether it:

- reflects a personal vendetta
- is unfair or patently false
- raises issues of no concern to the local audience.

### Debates, Special Programs

NAB said broadcasters have a good record of contributing to the political process with debates and other special programs, but added, "We can and should do much better . . . By increasing the number of radio and television stations which air political debates, interviews, news series, and other programming designed to elicit the kind of information an informed electorate needs and deserves, we can enhance and dignify the election process. Every station should be a contributor to the extent possible."



**PRESIDENTIAL INITIATIVE** — President Reagan greets NAB President Eddie Fritts during last week's first meeting of the Presidential Board of Advisors on Private Sector Initiatives. Fritts was named Vice Chairman of the board, which seeks to develop voluntary, private programs as an alternative to government action.

## NO ANTITRUST VIOLATIONS

# FTC Clears Motorola In AM Stereo Probe

The Federal Trade Commission (FTC) this week notified Motorola that an investigation of its AM stereo marketing practices has turned up no evidence of antitrust violations. The probe was triggered by a complaint last year from competing AM stereo entrepreneur Leonard Kahn.

Kahn filed his complaint after Harris Corp. dropped out of the AM stereo wars and entered a licensing agreement to sell Motorola's C-QUAM system.

After this week's letter from the FTC staff saying "no further action is warranted," Motorola AM Stereo Coordinator Chris Payne commented, "We at Motorola are very pleased that the FTC has found, at least at this point, that we behaved properly in the

marketplace."

Motorola says approximately 340 AM stations are presently broadcasting in C-QUAM stereo worldwide. The firm estimates four million C-QUAM radio sets are now in the marketplace. In addition to 22 manufacturers previously building C-QUAM sets, companies recently added to the list include Audi, Kenwood, Mercedes, Mazda, Mitsubishi, Porsche, Saab, Sanyo, Sunkyong, and AMC Jeep & Renault.

## NEWS BRIEFS

### McKinney Takes Three-Month Leave

FCC Mass Media Bureau Chief Jim McKinney is taking what amounts to a three-month leave of absence from his regular duties in order to prepare for an upcoming international conference on expanding the AM band from 1605-1705 kHz. McKinney is Chairman of the U.S. delegation to those talks, set for this April in Geneva.

Effective February 1, McKinney has named one of his two deputy chiefs, Bill Johnson, to serve as acting bureau chief during his absence, which could last until early May.

Prior to the April meeting, McKinney plans an extensive tour of South America to line up support for U.S. positions. His itinerary includes stops in Brazil, Argentina, Mexico, and Chile.

### Sudbrink Gets \$113,000 Cuban Interference Aid

The FCC last week granted Sudbrink Broadcasting \$113,271 to compensate it for the expense of boosting power at WWSB/Miami from 5 kw to 25 kw in 1981 to offset AM interference from Cuba. Sudbrink has since sold the station to Jefferson Pilot.

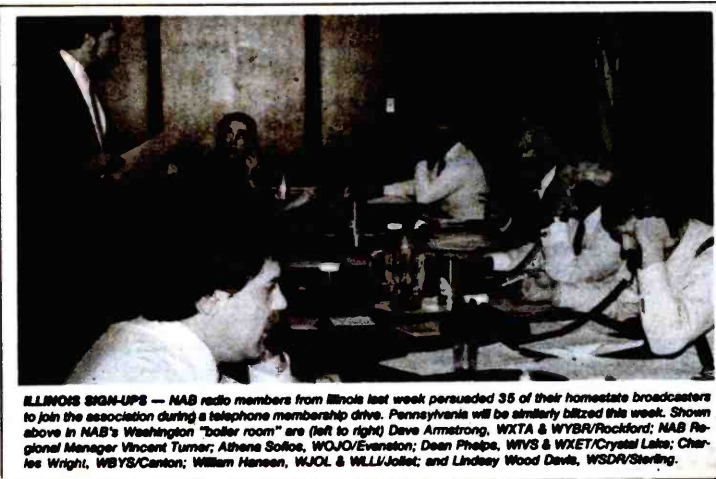
Compensation for broadcasters harmed by Cuban signals was approved by Congress in 1983 as part of the legislation that created Radio Marti. The only grant prior to last week's was \$12,000 to Plough Broadcasting for costs incurred in a power increase for WBSUN/Tampa (now owned by CBS).

The FCC granted relief to Sudbrink only after making sure its power hike wasn't actually "for the purpose of rendering service to previously unserved areas." To the contrary, the Commission found that the new 25 kw power level falls "far short of recovering all the previously served areas lost to Cuban interference."

### Other Key Developments:

• An abrupt cancellation of House and Senate sessions following Tuesday's explosion of the space shuttle delayed possible action on an amendment to ban broadcast advertising of smokeless tobacco.

• NAB will induct famed sportscaster Mel Allen and commentator Earl Nightingale into the Radio Hall of Fame during its annual convention in Dallas.



**ILLINOIS SIGN-UPS** — NAB radio members from Illinois last week persuaded 35 of their hometown broadcasters to join the association during a telephone membership drive. Pennsylvania will be similarly blitzed this week. Shown above in NAB's Washington "boller room" are (left to right) Dave Armstrong, WXIA & WYBR/Rockford; NAB Regional Manager Vincent Turner; Athens Soflos, WOJQ/Evanston; Dean Phelps, WWS & WXET/Crystal Lake; Charles Wright, WBSY/Canton; William Hansen, WJOL & WLLI/Joliet; and Lindsay Wood Davis, WSDR/Sterling.



Mel Allen



Earl Nightingale

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## Again — All Predictor™ Clients Score Arbitron Gains!

The success story continues. Every station that used The Predictor™ to help map strategies for the fall sweep saw their Arbitron shares climb. This follows unanimous gains also in the Spring survey. Average 12+ share growth has been approximately 25%.

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We are conducting two Predictor™ studies each week. Thus, please call Larry Johnson or Jhan Hiber soon to discuss details, market availability and timely scheduling. Join the leading groups, and stations from New York to Huntsville, that are going to score in '86 with The Predictor™. Add your station's chapter to The Predictor™ success story!

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## Hottest Topics Of '86

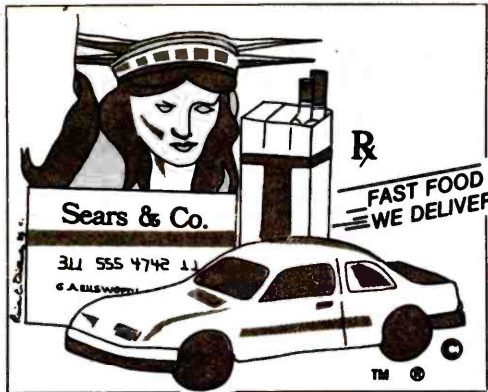
Call 'em premature at your own risk, but the following ten topics have been selected by the editors of "Advertising Age" as the potentially hottest products or news stories of 1986. Some of these will have an obvious impact on your radio station, directly (advertising) or indirectly (your listeners' lifestyles).

Either way, it's a fascinating list, and one which no future-oriented programmer, air personality, salesperson, or station owner should miss. The arguments start here:

**Subcompact Cars** — Sure, they've been around for years, but soon Americans will be kicking the tires of small, low-priced imports from Yugoslavia (via the \$3900 "Yugo GV"), Korea (the \$5000 "Excel"), and Greece (the under-\$5000 "Desta APV"). Since the average price of a new car in the US now exceeds \$11,300 and the average price of a used car exceeds \$5200, these budget-priced imports are aiming at becoming the spiritual heirs to the Model T and Volkswagen.

**The Statue of Liberty** — When President Reagan rekindles the torch held by the restored landmark, it will mark the beginning of "Liberty Weekend '86," highlighted by extensive promotional tie-in efforts from Aven Products, Eastman Kodak, Black & Decker, Stroh Brewery, and Kellogg Co. ABC-TV will offer ten hours' worth of exclusive coverage of the weekend's events, culminating in a concert featuring Kenny Rogers, Lionel Richie, Frank Sinatra, Willie Nelson, and similar unknowns. So far, 800 licensees have been granted rights to produce promotional items. Make your station's plans early...

**Cigarette Liability Suits** — Analysts fear that increased public anti-smoking sentiment may result in a groundbreaking product liability suit against one of the major tobacco companies, which isn't doing much for the price of, say, R.J. Reynolds Industries stock. Furthermore, a successful suit may induce the government to ban of cigarette advertising and promotion in the very near future.



**Individual Retirement Accounts** — Expect mutual funds, insurance companies, and credit unions to try to chip away at this \$175 billion US market, half of which is currently held by banks and S&Ls. Considering that two-thirds of the Americans presently eligible to open IRAs have not yet done so, it's fair to say that a megabucks advertising battle for these untapped dollars will swell your station's billing for '86 and beyond.

**Prescription Drug Ads** — Medications for arthritis, heart diseases and hypertension may be the first to benefit from the U.S. government's newly relaxed attitude toward consumer-targeted prescription drug campaigns. Since the abovementioned conditions affect a large number of Americans, pharmaceutical companies are willing to accept the additional costs of direct-to-consumer ads, which would be a boon for your radio station's revenues.

**Product Licensing** — As foreshadowed under the Statue of Liberty item, the licensing name game is expected to continue unabated in '86. 1985's retail sales of goods stamped with licensed names, from T-shirts to corporate logos, are estimated at \$40 billion, with clothing accounting for 40% of that figure. For little more

than signing on the dotted line, a firm can take home an average of six percent of the garment's wholesale price — an offer so attractive that Coca-Cola has moved into the rag trade via a line of sportswear.

**Sears's "Discover" Credit/Financial Services Card** — To be introduced in the spring with a \$40 million ad campaign, the "Discover" card is Sears, Roebuck & Co.'s attempt to cut in on the lucrative credit-card market. Among "Discover"'s benefits: no charge for the card itself for the first two years of its existence, and \$150 worth of discounts on Sears items and with companies accepting the card. Furthermore, merchants will be charged 1.25% fees on "Discover" card sales, as opposed to the 1.6-3% rates asked by Sears's credit-card competitors.

**Fast Food Deliveries** — Those who know claim that by the early 1990s at least 25% of all meals eaten by Americans at home will have been purchased somewhere else. This is partially attributed to stable grocery prices and the emergence of the videocassette recorder as America's home entertainment center. Already operators who'll deliver a pizza and a videocassette have begun to dot the horizon, bringing new meaning to the term "full-service restaurant."

**Camcorders** — Defined as a video-camera and recorder in a single unit weighing between five and eight pounds, camcorders should eliminate previous "two-piece" models almost overnight. The introduction of full-size (two-hour) VHS units should spur consumer interest, if not in '86, then certainly by '87, when the price of camcorders drops from its current average of \$1500 per unit. And just wait until the even-smaller 8mm format gains a foothold in the US market.

**15-Second Spots** — Carve this into stone: 1986 will see the 15-second commercial come into widespread use before the year is out. This will be especially tough for radio, as the shorter spots will make it possible for advertisers who couldn't previously afford TV to do so. While many industry observers object to the increased clutter that will no doubt result, an equal number see 15-second spots as a natural vehicle to increase their ads' frequency . . . frequency . . . frequency . . .

### Radio Can Opener

A natural promotional item for mornings 'n' middays, the "400" radio/can opener from the Waterbury, CT-based Hamilton Beach company, fits under almost any kitchen cabinet, saving valuable counterspace and increasing ease of use.

The AM/FM radio features a weatherband and slide-rule tuning, while the can opener's cutting assembly is easily removable for cleaning.

## Men Earn More Doing Women's Work

"Women's work" pays more — if you're a man. According to a recent survey conducted by Working Woman magazine, those rare men in "women's jobs" are much more likely to take home more money than their female counterparts. For example, male secretaries earn an average of 49% more than female secretaries (\$20,123 vs. \$13,538), male teachers earn 23% more (\$23,732 vs. \$19,349) and registered male nurses 9% more (\$23,155 vs. \$21,194).

dominated by men. Furthermore, women are becoming entrepreneurs at more than double the rate of men. And why? Out on the labor market, women's wages are still averaging 64% of men's wages; i.e., women are still earning 64 cents on the dollar compared to men.

Outrageous? Consider this: The salary gap between those who take care of our money and those who take care of our children is a staggering 78%! Child-care workers earn a median salary of \$6,820, while financial managers earn \$28,492. Talk about priorities . . .



However, women who have entered male-dominated fields have somewhat reversed the salary gap. Female law professors reportedly earn 33% more than their male colleagues (\$48,802 vs. \$36,724), female agricultural and food scientists earn 15% more (\$26,023 vs. \$22,722), and for female petroleum engineers it's 23% (\$23,732 vs. \$19,349). On the other hand, it's not as if there are an astronomical amount of females in any of these occupations.

More significant is that two out of every three women entering the U.S. labor force are entering jobs previously

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### POLLSTAR

#### TOP 20 CONCERT PULSE

LW	TW	ARTIST
1	1	ZZ TOP
2	2	GRATEFUL DEAD
3	3	KENNY ROGERS
4	4	TINA TURNER
5	5	RUSH
6	6	BARRY MANLOW
7	7	AC/DC
8	8	FOREIGNER
9	9	MOTLEY CRUE
10	10	HEART
11	11	SUPERTRAMP
12	12	KISS
13	13	DIO
14	14	RATT
15	15	STING
16	16	SIMPLE MINDS
17	17	THOMPSON TWINS
18	18	NIGHT RANGER
19	19	AIR SUPPLY
20	20	SQUEEZE

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

WHAT DO YOU WANT/Insides

# SKANK

THE FIRST SINGLE

I NEVER SAID THAT  
THE DEBUT ALBUM



Spindletop Records  
1000 SUMMIT STREET  
AUSTIN, TEXAS 78701

PHOTOGRAPHY BY  
JAMES M. HARRIS  
WWW.SPINDLETOP.COM

# PRO:MOTIONS

## MTV Appoints VPs

MTV has formed a new core product management group and promoted three to VP: former Editorial Director Judith McGrath takes on VP/Creative Director duties; Douglas Herzog, former News Director, is now VP/News & Long Form; and Kenneth Ceizler, who had been Exec. Producer/Studio Production, becomes VP/Studio Production. Also at MTV, Marcy Braffman, former Director/Program Services, has been named Producer/On-Air Promotion. And Creative Director Julian Goldberg was upped to Sr. Exec. Producer/Long Form.

## Warsaw Segues To KFSD

Dick Warsaw has joined Lotus Communications' KFSD in Diego as NSM. He comes to the station after ten years in GSM posts with Los Angeles outlets KIQQ and KUTE. Warsaw's office will be located at Lotus Communications' headquarters: 6777 Hollywood Blvd., Hollywood, CA 90028; (213) 461-8225.

## Multimedia Elects Hamby, Magaha

Multimedia, Inc.'s Board of Directors elected former VP/Controller Robert Hamby Jr. as VP/Finance. Hamby, who joined Multimedia in January 1985, was previously a certified public accountant with Peat, Marwick, Mitchell & Co. for 13 years. Succeeding Hamby as Controller is Thomas Magaha. He had been Controller for Multimedia Broadcasting Co. since March 1981. Before joining Multimedia in 1979 as Assistant Controller, Magaha was Audit Senior with Peat, Marwick, Mitchell & Co. for two years.

## Braun Segues To KOAQ

Randy Braun has joined KOAQ (Q103) Denver as LSM. He comes to the station from Major Market Radio/Los Angeles, where he was a national sales rep. Before that, he worked for KWIZ/Santa Ana, CA.

## NYSSA Taps Reilly, Levitt



Joseph Reilly

Joseph Reilly has been elected President of the New York State Broadcasters Association. He becomes the first Executive Director to be elected to that post in the association's 30-year history. Larry Levitt, President of Algonquin Broadcasting in Buffalo, will serve as Chairman of the Board of Directors. He succeeds Richard Novik, President of WRVH & WPUT/Patterson, NY.

## PolyGram Ups Locatelli-Stenmark



Elaine Locatelli-Stenmark

Elaine Locatelli-Stenmark, has been promoted to Assistant to the Sr. VP/Promotion at PolyGram Records. Locatelli-Stenmark, who has been with the label since 1984, was most recently Promotion Coordinator. Her background includes 12 years in promotion and advertising at RCA Records and five years with Columbia Records.

## Durpelt & Associates Picks Regional Managers

Durpelt & Associates, McGowan Guild's fifth rep firm, has named five Regional Managers. They are: John Fabian, NY; Michael Blackman, Atlanta; Jay Kirchmaier, Detroit; Cheryl Hangartner, San Francisco; and Bruce Pollock, Los Angeles.



John Fabian



Michael Blackman

## Brofel Records Debuts

Brofel Records, Inc. has been formed under the direction of President Kirk Tyler, Ex-VP Dale Kimberlin, Ex-VP Joanne Tyler, VP/Promotion Jimmy Brooks, VP/A&R Charles Khalig, and Chief Engineer John Geetz. The label's first release was "Groove" by Charles Khalig from the "Now We're Together" EP. Brofel is based at P.O. Box 15087, North Hollywood, CA 91615; (818) 968-2093.



Jay Kirchmaier



Cheryl Hangartner



Bruce Pollock

## PROS ON THE LOOSE

Mike McCarthy — Middays WBCY/Charlotte (704) 542-8812  
Eric Page — Mornings/MD WSKZ/Chattanooga (615) 426-1134

Jay Walker — PD KSET-FM/E Paso (915) 581-4224

Ron Brooks — Nights KOEG/Mo-desto (209) 871-2461

Randy Hennig — Middays WISN/Milwaukee (414) 542-9000

Hangen Higgins — Afternoons KMGQ/Los Angeles (213) 659-2344

Steve King — PD WZYP/Huntsville (205) 536-5319

Nancy Leigh — Overnights Z106/Philadelphia (215) 877-4335

Michael Moore — Sam-Noon KHM/Los Angeles (213) 693-6297

Jim Pemberton Assistant PD KESB/San Antonio (512) 661-2171

Roger Peterson — PD KQXN/Bakersfield (805) 327-0339

Nick Scott — Nights KRTH/Los Angeles (213) 305-8202

Dave Sebastian — Nights KHM/Los Angeles (818) 506-7738

Terry Shay — Weekends KHM/Los Angeles (213) 256-1594

## CHRONICLE

• WB Midwest rep Steve Fingeret and MS Distributing rep Roid Gale, daughter Allison, their first child.

• Former KIIS/Los Angeles, KSTZ/San Diego personality Liz Fallon and husband Carl Koertling, daughter Samantha Jacqueline.



— Each week on the Mutual Radio Network

Join one of America's Leading Conservation Educators . . .

# MARLIN PERKINS

## Now On Radio

A daily, 60-second program on nature, wildlife and our living planet...

### Nature NewsBreak

Join this exciting nature adventure. Call Station Relations, Mutual Radio Network

(703) 685-2050  
(213) 277-7700

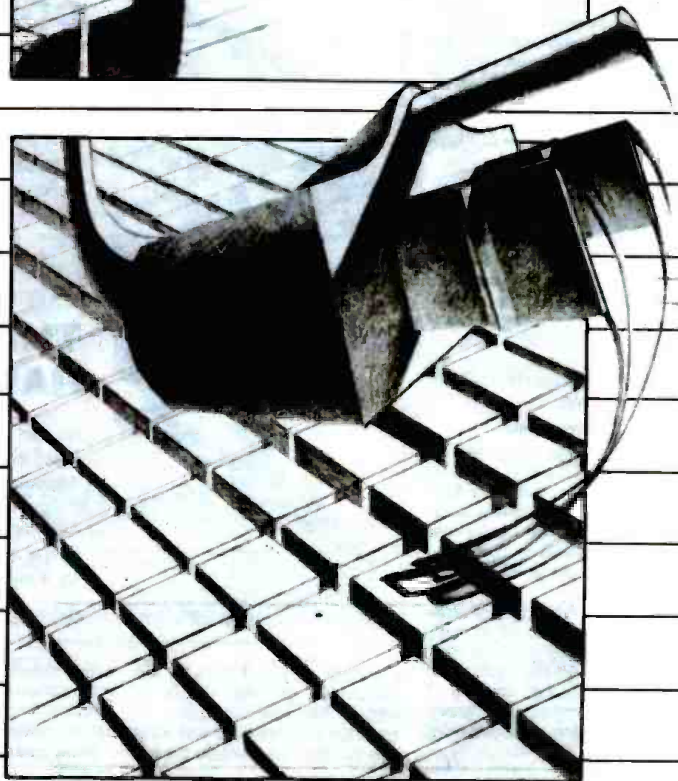
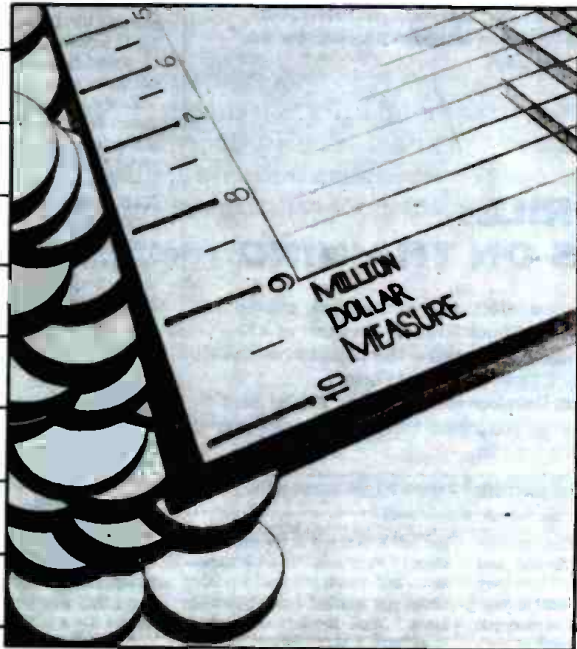
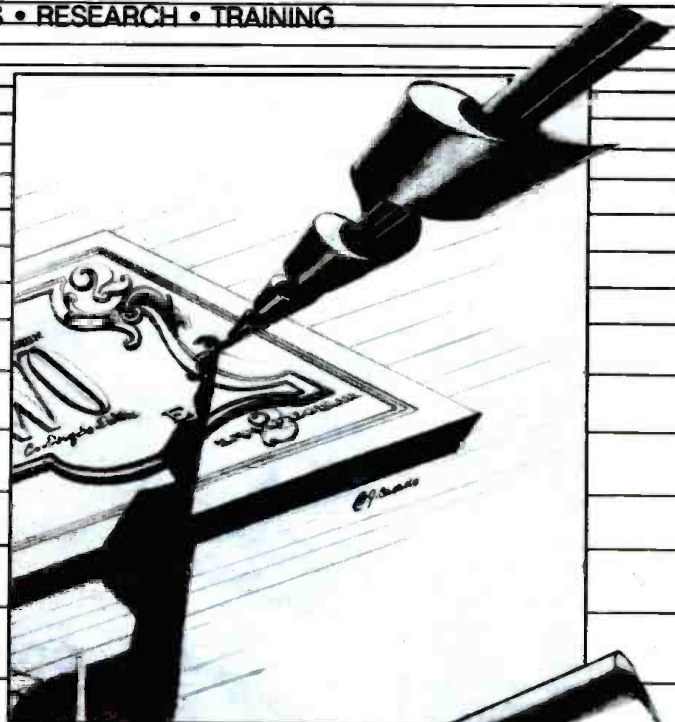
SPECIAL SUPPLEMENT

# R&R

RADIO & RECORDS

## TOOLS OF THE TRADE

MARKETING • COMPUTERS • RESEARCH • TRAINING



# DO IT YOURSELF

## Improving Your Profit Profile

BY DWIGHT CASE

**I**t is very weird the way we radio folks joke around about the salespeople who make the required number of sales calls each day and say to the potential customer: "You don't want to buy any radio time, do you?" Or, worse yet, "Hi - I just stopped by to say 'hello!'"

The plain fact is, these activities really do occur in the daily lives of our salespeople - and we in management ultimately place the blame on them!

If so, we're missing the point. If we have failed to equip our people with the proper "tools," how can we expect them to do any more than that? If a salesperson has the printed materials, or if he has produced a dynamite spec spot, or if he is armed with reams of the latest media information, he will sell.

My favorite story (I know ... you've all heard it!) is about the salesperson who drives up to the store ... turns off the engine ... stares at the customer's business ... starts the engine ... backs out of the parking place ... and drives away! When confronted with this strange activity, the person's embarrassed response to management criticism was "I didn't have anything with me to sell him!"

"Anything" translates to T-O-O-L-S.

Tools, of course, are those instruments of sales invented and provided by management to get a better job done. And yes, it is your responsibility to make sure those tools are properly distributed to your staff. This special supplement to R&R takes a look at the various types of tools available to today's radio station sales department. Some are new, while some are old standards with a new twist.

### Power Tools

As any manager or account executive knows, the keys to getting the order are innovation and hard work. The two are virtually inseparable: nothing new comes easy and nothing is easy without a unique approach. But no one ever said sales was easy.

The Radio Advertising Bureau was established - and currently operates - solely to serve radio station sales efforts. With radio presently "enjoying" only 6% of the entire advertising pie, generating new business and attracting more business from established accounts are its two primary objectives. To assist with this effort the RAB distributes on a regular basis



### CUTTING THE DEAL:

RAB Exec. VP Wayne Cornits and Regional Manager Dave Gifford outline a variety of marketing tools you can use to help get your station's sales on track.



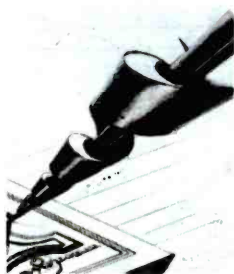
### RESEARCH TO RICHES:

Reymer & Gersin Exec. VP Harvey Gersin explains how market research can be expanded beyond programming and promotion to assist your sales department in conquering those hard-to-get prospects.



### COMPUTERS: PLUGGING IN

Your station's business computer can tackle a lot more than your traffic and billing problems. WQUT-WJCV/Johnson City VP/GM Ken Maness looks into the link between silicon and sales.



### THE DRILL: HANDS-ON TRAINING

No tool can be used effectively without proper training. Sales training expert Chuck Reeves, President of XXI Associates in Atlanta, examines a few basic techniques to "get the order." (edited by Reed Bunzel) Also, Greenwood Development Programs VP/GM Stan Forrer explains what you should look for when shopping for a sales training program.

ILLUSTRATION: JULIE CASTILLO

a variety of useful tools to aid salespeople in their efforts to achieve the near-impossible: to crack the stubborn client and bring him into the radio fold. In the following pages RAB Exec. VP Wayne Cornits and Regional Manager Dave Gifford impart a little

sales wisdom and outline numerous examples of marketing and merchandising tools and how they can be applied on the local level. Many managers look at research as either a programming or promotion tool, failing to see its utility in sales. "How can research help

me sell Bob down at the hardware store?" they ask. "It's too expensive, and can't tell me anything about my market I don't already know." Well, the fact is research does have a very distinct place in radio sales. Research can help measure listeners' perceptions of



Dwight Case, Radio & Records

certain businesses, uncover attitudes for shopping (or not shopping) at a particular department store, or determine which items attract customers into a store in the first place. Reymer & Gersin Exec. VP Harvey Gersin outlines some of the advantages of undertaking original, primary research and using it to attract new clients.

Your station's business computer is also an excellent tool if used correctly. Data-based management systems, ratings analysis, and word processing all can assist you in preparing presentations for hard-to-get clients - as well as those advertisers who are highly numbers-conscious. WQUT/Johnson City VP/GM Ken Maness highlights some current - and future - applications of computer technology in sales.

Every tool in the world has no value, however, if the user lacks the proper operating skills. The same is true with sales tools. All the information gleaned from RAB's numerous publications and computer files, all the market research, and all the computer microchips in the world mean nothing if the salesperson has no training. Put simply: sales training is essential. Chuck Reeves, President of Atlanta-based 21 Associates (and former top salesman for AT&T) delineates some of the dos and don'ts in the sales arena. In addition, Greenwood Development's Stan Forrer examines what you should look for when evaluating sales training programs.

Every salesperson, no matter how confident or smug, needs new sales tools and ongoing training. Like sales, the learning process never stops. A good salesperson stays that way because he or she knows it's a cold world out there and can use all the help available.

And that's what tools and training are all about.





# CUTTING THE DEAL

## Marketing & Merchandising

BY WAYNE CORNILS & DAVE GIFFORD

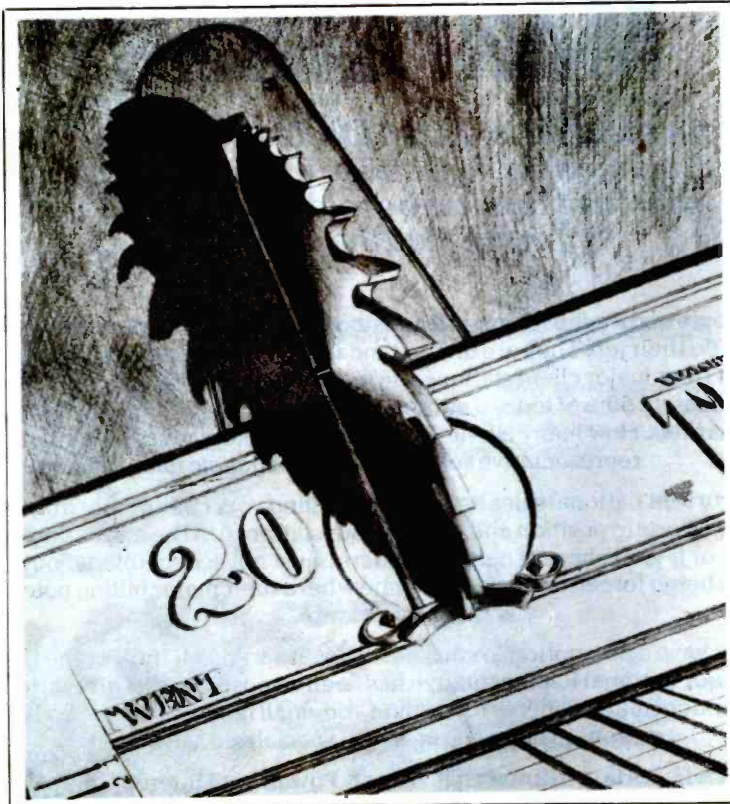
**S**ales tools. Two words which every salesperson knows can lead to improved professional performance and success, yet are often ignored on the job. "We need all the sales tools we can get," is the ubiquitous hue and cry at Monday morning sales meetings, yet when those tools are delivered they get lost on the credenza or in the circular file.

The number one problem in sales is that we don't use what we have. We don't take the time to do our homework. If salespeople would use just 50% of the information that's available to them through any number of resources, they could improve their level of professionalism — and their credibility — 75%. But the usual tendency is to take the quick way out, to just fly by the seat of the pants and avoid the vast amount of assistance imparted by organizations like the Radio Advertising Bureau.

### In The Right Hands

Getting sales materials to the proper person(s) is a similarly difficult challenge. Sales tools are often distributed to a radio station's sales manager, who takes a perfunctory look at it and dismisses it (or at least shelves it for later inspection). At this point all that valuable material is wasted, because while it could be applied to your station's sales effort it simply sits in managerial limbo. Even worse, it might be working against you if your competition has a different attitude and readily uses the materials while you let them slide. Often the sales manager thinks he has other jobs to get done rather than look at all the stuff sent out by the RAB and similar resources. Unfortunately many salespeople don't ever get the opportunity to look at the information, which then never gets to the client, who in turn is kept ignorant about much of what radio can offer him.

The point is, this candy store of wonderful sales tools is going to waste. Instead of falling into the hands of the sales manager, it should be given to individual salespeople. The sales manager should then assign each salesperson to present, in turn, a report on whatever material/information has been received during the past week and how it can be applied in the local market. In most cases the typical salesperson will wait until the last possible moment to study what he/she has been given, then



give it a perfunctory glance. At this point they usually get a pleasant surprise: they discover wonderful things about radio they never knew before. Then, when they present it to the staff, they get so excited that everyone else gets excited, as well. For the first time they can see what is available to them, and the department's attitude can change. But, as RAB President Bill Stakein says, "A sales tool isn't worth a damn if nobody ever uses it."

### A Few Examples

Some of the most useful sales materials are those which help tear down prospective clients' objections to using either radio or your individual station. For example, RAB publishes a little booklet comparing TV viewership patterns against radio listening habits. This booklet quotes from a professional study which reports that the TV audience can be divided into three viewing categories: heavy, medium, and light. The study shows

how much time per day these three groups spend with TV and radio. The light TV viewer, for instance, possesses 75% of total spendable income, and on the average has a higher income, higher education, and better-paying job. They also are the heaviest radio users.

Armed with this information, the salesperson can visit the car dealer — who is spending 75% of his budget on TV — and explain about that important segment of the population he is missing. The salesperson tells him how he can allocate a part of his budget to radio and target in on the light TV viewers who don't see his commercials but have money to spend on a car.

Another case study for radio vs. TV is one prepared by McDonald's, which has a nationwide goal of penetrating each market at a 90% rate. Its findings, however, suggest that television offers it only 85% penetration; radio is required to get anything above and beyond that. Radio offers higher frequen-

cy at a much lower cost, so McDonald's redirected part of its budget and achieved 90+% penetration in every market — and watched its market share shoot up.

The "power of newspaper" argument is also successfully breached with the proper tools. Another McDonald's study indicates that 78% of all its customers decide to patronize one of its restaurants within two hours of their visit, and more than half make that decision within two minutes. The average morning paper, however, usually misses 60% of its own primary market area, and those who do buy it usually take a perfunctory glance through it. The evening paper arrives when businesses are closing and nobody is going to go out and buy anything. As with evening television, most prospective customers will sleep for eight hours before they remember that ad in yesterday's paper. The power of radio in influencing these decisions is so obvious that McDonald's

spends \$35 million per year on radio alone.

RAB's "Instant Background" tool lists hundreds of businesses in a variety of business profiles. It suggests the peak months of sales, what the share of market is by various chains, distance traveled to shop at a certain store, whether customers eat in or take out at McDonald's, the customer's demographic makeup, and so forth. If you walk into a business with this information, the client automatically knows you have done your homework and are different from the other salesperson who just wants to make money. This information is available not only in

"Many managers give their salespeople a coverage map and a rate card and send them out on the street to die. Without sales tools there is no success."

booklet form, but also as part of RAB's on-line radio sales marketing system. RABCOM (formerly known as RABCOOP) places thousands of information files at your computer fingertips.

### The Training Tool

The station with the best-trained salespeople wins, but only with the help of the best sales tools. You can't teach what you don't know, and many managers give their salespeople a coverage map and a rate card and send them out on the street to die. Without sales tools there is no success.

One underlying problem today is that stations don't have the capacity to teach their people how to sell. They don't teach salespeople how to understand their customers, or manage their time, or manage their accounts, and they don't teach them how to take more risks. The first rule of sales is that there is no interest greater than self-interest; everything you say to a prospect has to be aimed at his own self-interest. But you have to know what that self-interest is. You have to talk to him in words that he understands, which means you have to talk his language. Tools such as RAB's "How To Talk To Your Retailer" can help meet this challenge.

The best question a salesperson can ask himself is, "What is it that you sell?" The most common an-

CUTTING THE DEAL/See Page 20

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

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

# ROCK CONNECTIONS

*With Mike Harrison*

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

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

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

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

**CBS**  
**RADIO**  
THE PROGRAMMING SERVICE  
WITH THE CBS DIFFERENCE

CUTTING THE DEAL:

SOUND MANAGEMENT

**Bank Marketing**  
Radio Why and How To Use It

THE RIBCO CHICAGO 1 HPC POWERED HOW EARLY ADVERTISING SERVICES INC. AND 11800 ADVERTISING SERVICE INC. AND 11800 ADVERTISING SERVICE INC. AND 11800 ADVERTISING SERVICE INC.

**NEWSPAPERS AND RADIO: The Inside Story**  
Newspaper circulation has been at "no growth" for 13 years, while advertising line rates are up 200%.

**CRMC**  
The Mark Of A Radio Professional

SECRET SALES

IN CARS... AND OUT

RADIO REACHES YOUR CUSTOMERS

RAB MEMBER SERVICE HELpline  
1 (800) 232 3131

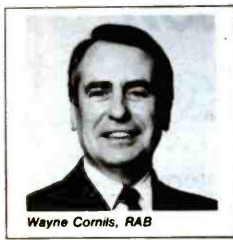
IS CABLE ABLE?  
OR WOULD YOU TRADE YOUR TEN DOLLAR BILL FOR MY FIVE?

The Radio Advertising Bureau offers numerous tools to assist radio stations in their ongoing quest for sales and profits.

Continued from Page 18  
swers are radio time, spots, and promotions, but the correct answer is solutions to problems. The only thing the client wants to do is solve his problem; he really doesn't care about the radio station at all. He doesn't care how you help him; he just wants help. Sell him a solution.

**Handyman's Dream**

Most sales tools fall into seven basic categories: prospecting, anti-competition, presentation, sales promotion, sales training, service, and gimmick tools. Following is a brief description:  
**Prospecting tools**  
• Monitoring the competition: Each salesperson listens to a different station each week, to evaluate that station's programming and advertisers.  
• Discovering new businesses: A designated salesperson periodically checks out building permits,

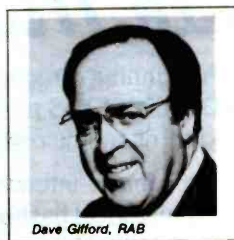


business licenses, and tax number filings. This gives the station a leg up on new business about to break.  
• Checking "sales" help wanted ads in the newspaper.  
• Developing contacts: Become part of the community. Contact the local commercial real estate firms and Chamber of Commerce.  
• Cultivating leads through members of the local planning board.  
• Monitoring last year's busi-

ness: Check microfilm copies of last year's newspaper ads. Keep files of your own business over the past several years. Maintain histories of your regular — and not-so-regular — clients.

**Anti-Competition Tools**  
• Newspaper circulation information: Obtain the updated audited circulation figures for your local newspaper and compare them against the total market area.  
• Television viewership studies: Compare the strengths of radio vs. the peculiarities of TV viewership patterns. Don't undersell TV's influence; emphasize radio's dominance with primary target consumers.

**Presentation tools**  
• Spec spots: The spec spot is the staple of the industry, but is used far less than it could be. The spec requires a little more work, but the payoff is worth it.  
• Sample cassettes: A demo of award-winning or "favorite" spots produced by your station over the



past year can illustrate your effectiveness.

• Videotape/photographic presentation: Testimonials of other satisfied clients can present a picture of success.  
• Conference room demo: Closing a deal is much easier in a non-distracting locale rather than a client's office. Audio-visual tools can also help your case.

**Sample Sales Promotion Tools**  
• Direct mail shopping tabloids: Multi-media tools cross-selling advertisers on both radio and in print.  
• Sweepstakes: Clients become involved in station promotions, with participating advertisers also winning prizes in contests and giveaways.

**Sales Training Tools**  
• Trainings tapes: Most training tapes have information of value to the radio salesperson.  
• Role playing: Real-life situations acted out between salespeo-

ple and station personnel. Role playing develops interactive skills and helps prepare for contingency situations. Videotape is an attractive option.

• Checklist questions: After each call, a salesperson should evaluate his/her performance through a battery of self-analyzing questions.

**Service Tools**  
• "Chase's Calendar Of Events": Vital in assisting clients on innovative marketing ideas, as well as unique sales promotions and station contests.

• CRMC certification: RAB suggests that all station salespeople become Certified Radio Marketing Consultants.

**Gimmick Tools**  
• Any variety of promotional ideas, such as taking Polaroid shots of a new business going up in town and presenting the pictures to the prospective client just prior to his "Grand Opening." Gimmick ideas work to create a bond between the station and client.

On the whole the radio business is becoming very sophisticated, largely due to the greater attention being paid sales tools and training. Numerous stations have improved their sales efforts by utilizing information that for years has been ignored, but which they only recently discovered. Competition is based on getting the leading edge, and professional use of the proper sales tools provides that edge.

**Production Music Library**  
Fully orchestrated & electronic music. Stereo beats & effects in all styles. Hear! Hear! to assist on many fine stations.  
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**HOT SPOTS™**



**John Blair & Company**

FROM THE DESK OF:  
JIM HILLIARD

**STRATEGIC PLANNER**

**NOVEMBER 1985**

- ✓ ANNOUNCEMENT OF WBAP/KSCS DALLAS - FT. WORTH PRESENTATION BY BLAIR RADIO.
- ✓ NEGOTIATE PURCHASE OF SELCOM & TORBET FROM SELKIRK.
- ✓ STRATEGY MEETING ON UNWIRED APPROACH FOR NEW RADIO DOLLARS.

**DECEMBER 1985**

- ✓ THANK RALPH FOR AD.
- ✓ CALL F.B. WISH SUCCESS.
- ✓ REVIEW 1986 STRATEGIC PLANS FROM REP PRESIDENTS:
- COLOMBO - BLAIR
- OXARART - SELCOM / RAR
- FASOLINO - TORBET
- ✓ DISCUSS SUPPORT SYSTEMS TO EACH FIRM WITH BARBARA & JOHN.

**JANUARY 1986**

- ✓ TAKE OVER REPRESENTATION OF METRO MEDIA'S KMET LA.
- ✓ SCHEDULE TAKEOVER TEAM VISIT WITH KAREN & HOWARD.
- ✓ WELCOME MICHELLE JENNINGS & RANDY FREER TO BLAIR NEW YORK & DAVE ADAMS TO BLAIR LA.
- ✓ CONGRATS TO DETROIT OFFICE FOR 3 UNWIRED HITS.

**FEBRUARY 1986**

- ✓ SET UP STRATEGY MEETINGS WITH BRN & SUPERNET
- MANAGEMENT CONFERENCE
- SPONSOR BREAKFAST (BST)

# RESEARCH TO RICHES

## Measure For Measure

BY HARVEY GERSIN

**Y**ou pass that big department store each day on the way to the station. Every day it bugs you because the store won't place a nickel in advertising on your station (or, for that matter, on any radio station). What's worse, that store is just one of a chain with branches all over your market.

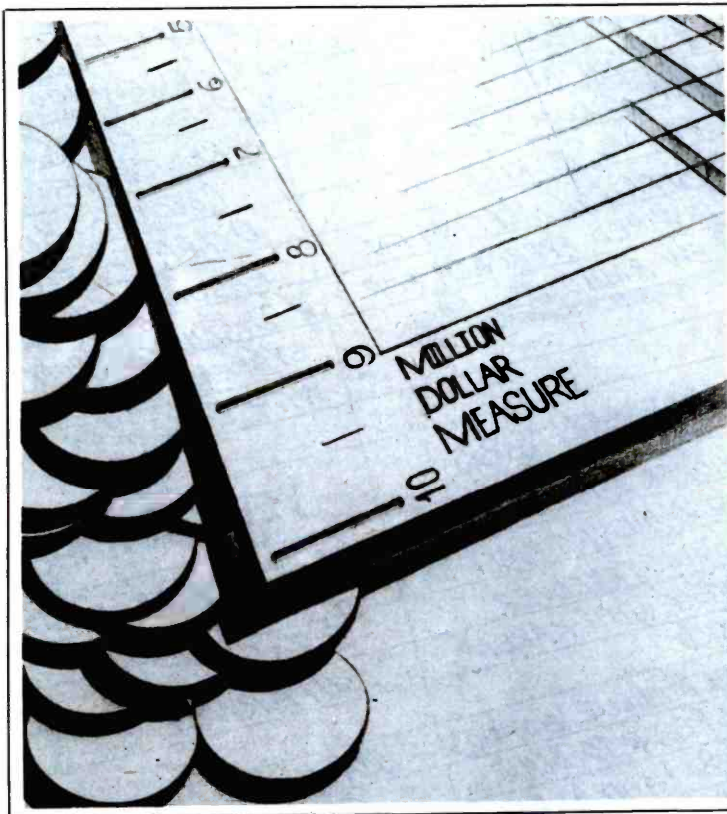
You wonder what it will take to convince its media buyer to allocate some of its newspaper budget for radio. Your sales department has already tried every conceivable strategy. You have cited dozens of department store radio success stories to prove radio's viability, and have quoted syndicated national studies on shoppers' behavior and lifestyles.

Even local ratings data may have little effect on swaying the "holdout" prospect. Arbitron figures verify that your station's listener demographics are made to order for this sales prospect. Your proposed spot schedule demonstrates that your station offers a substantial cost per thousand advantage over his newspaper buy. But it all falls on deaf ears.

Several comparable situations probably exist in your market. This old-fashioned way of thinking dictates the advertising policies of many auto dealers, banks, fast food chains, furniture stores, supermarkets, and florists, to name a few. Some use radio, but often in amounts too small to prove effectiveness. Chances are you've just about given up on this prospect. But before you throw in the towel, consider this: the war is far from over. You've only just begun to fight.

### Research For Sales & Profit

The answer to your solution may very well lie in original (primary) research conducted in your local market by your station and geared specifically for sales. "But station-originated research is intended for programming or promotion," you say. "How can it help sales?"



Proprietary research works well to measure listeners' images of your station, as well as your competitors'. Considerable research is conducted nationwide to determine listeners' attitudes toward particular radio stations' talent, news, and music. Usually these studies lead to innovative promotion or programming-oriented campaigns tailored for the station and using demographic or psychographic approaches.

Sales research is something different. Its application as a sales

tool will change the way you think about selling radio time. It will help you reach that radio prospect even when everything else has failed. Custom sales research could bring in thousands of new revenue dollars to your station over the course of a year.

### Custom Design

So — what's so special about custom sales research, and just what will it do for your station?

Let's look at the two key areas your sales research will explore:

Listeners as consumers, and your prospect's local image strengths and weaknesses. Armed with this information, your station will open doors previously closed to radio.

The first area probes consumer's lifestyles, buying habits, and media usage. Once again, we're talking about information from people in your own market — not syndicated national data. We find out how many cars they intend to buy, which charge cards they carry, whether they own or rent their home, how many vacations they

take and where they go, where and how often they shop at department stores, and which radio stations they listen to (and when and where). Other media usage may be included, such as newspapers, outdoor, and television.

This information will let you understand the listener as a consumer. And, since it is about people in only your market, the findings will have more impact on your prospective advertiser(s).

### Probing The Public Image

The second area gives your station its greatest advantage: in-depth probing of the prospect's image.

Most likely, your hard-to-get prospect never took the time or spent the money to find out his own public image. In fact, many local

"A good advertising campaign should be based on how a product or service will meet the needs of the potential customer. Finding the right 'hot buttons' is crucial."

advertisers just don't know what their local imagery really is. Most are "in the dark" when they are searching for benefits to motivate their prospects (customers) to buy. A good advertising campaign should be based on how a product or service will meet the needs of the potential customer. Finding the right "hot buttons" is crucial.

In the case of the holdout department store prospect, research may reveal that some people bypass it because of one or two discourteous clerks. Perhaps shopping there can be a very frustrating experience. Maybe some customers had to wait in line too long and preferred the competition because there were always enough checkout clerks, the floor had a cluttered or dirty appearance, or the layout of the departments was confused with hard-

RESEARCH TO RICHES:

to-read aisle signs. With consumer convenience becoming a major shopping motivator, a retail establishment might find itself losing potential sales if it inadvertently makes shopping there difficult.

Your local sales research study may uncover that customers shop at your prospect's store strictly out of habit. These people are easy prey to another store if the "right" benefits are communicated in that outlet's advertising.

On the other hand, your prospect's store may be attractive to people because its prices are perceived to be lower than its competitors'. Shopping at the store might even be perceived as a pleasant experience; aisles are well-designed, clerks are courteous, and the lines are short.

Cross-Examination

Image questions can be written to cover a single major radio prospect, such as that department store chain, or they might encompass three or four target industries in your market. The industries you in-



Harvey Gersin, Raymer & Gersin

vestigate should be chosen on the basis of revenue potential as a radio advertiser. The subjects under examination may also be a prospect for national spot radio, and such information would be of tremendous value to your rep.

What do you do with all this information? You have accumulated facts which show how people feel about your prospect. You probably

have a good idea what turns his consumers on or off. In fact, you probably know more about your prospect than your prospect does. You also have rich information about the prospect's market, the consumers, and their lifestyles and media usage. The next step is what catapults your sales department from salespeople to marketing consultants.

When you call your prospect to arrange an appointment, position it as a gesture to work with him on his marketing needs. Explain that you have recently conducted an extensive survey of local consumers — some of whom are his customers, and others who are potential buyers. Indicate that you are willing to share this information with him.

When you set up this meeting it is advisable to invite the prospect's top management, advertising executive, and advertising agency. Top management of your station should plan on going, too. This show of strength will help communicate the idea that the meeting is extremely important, which it is.

Your prospect will be extremely eager to hear what you have to say, since the topic is near and dear to his heart. This research is unquestionably a great "door-opener."

Be Prepared

Now that you have the holdout as a captive audience, you go to work. If your research findings suggest that the prospect has low recognition or image problems, you point out how your station can help improve things for him. Come to the meeting prepared with a package of avals, tailoring costs per thousand and reach-frequency data to his specific needs. Few can resist this attention, and chances are your station will get the sale — and a loyal client.

Your data may uncover a consumer benefit which your prospect never imagined. Advertising speedy checkout, for example, can motivate customers to go out of their way to shop at a particular store. People have been known to drive 45 miles out of their way because it is easy to get in and out of a store. A media slogan like "You're always next in line at Meyers" can work wonders for the bottom line.

There are many additional benefits to sales-oriented original research:

- It builds rapport between the prospect and your station. It gets the prospect's interest, he appreciates the "free" help, and sincerely believes that your salesperson and the station itself are interested in him and understand him.

- The research creates a pressing need in the mind of the prospect and, if it has one, its agency. Your study presents a solution, backed by credible research.

- The research opens doors. In fact, it may even open up new industries within your market. Take a look at how many industries in your market do not use radio sufficiently in their media plans. With sales-oriented research, many of

"As radio competition increases in 1986 and beyond, it behooves your station to turn more to marketing . . . marketing the station to the listener."

them will be your sales target for 1986.

- Research builds your station image within the business community. Your account executive won't be just one of many salespeople who come knocking at the prospect's door; he becomes a "marketing specialist." Just think of the advantage your station will have over your competitors.

The methodology need not be complex or expensive. Telephone research is very effective. Interviews can encompass a whole ADI or they can be limited to a smaller, and more meaningful, geographic area. Research costs also vary on the basis of the length of interview and the sample size. A longer questionnaire can encompass a whole industry and several establishments within that industry; if one prospect doesn't bite, another will.

Regarding cost: By selecting two or three important local industries in your market and assessing their revenue potential, you can determine how much money you want to spend. A research investment of less than \$5000 can yield a return amounting to ten times or more over cost.

As radio competition increases in 1986 and beyond, it behooves your station to turn more to marketing. Many stations do a great job marketing the station to the listener. That is good. It represents a quantum leap over the traditional methods luring listeners by means of expensive contests and playing "ten in a row."

ARB Fall '85 Score Card

STATION/CITY	12+ TREND
WMJI/CLEVELAND	6.0 - 6.8
WBBG/CLEVELAND	4.9 - 6.5
KAYI/TULSA	10.7-11.5
WAJI/FT. WAYNE	8.3-12.1
KMJI/DENVER	6.8 - 6.8
KRZN/DENVER	1.5 - 2.1
WMAG/GREENSBORO	7.9 - 8.8
WRDU/RALEIGH	6.0 - 8.5
WWWM/TOLEDO	5.0 - 5.9
WOHO/TOLEDO	1.2 - 2.1
WLCS/JACKSONVILLE	••• 5.6
KKLI/PORTLAND, OR	3.0 - 3.6
CKLW/DETROIT	4.7 - 5.4
WMXJ/FT. LAUDERDALE-MIAMI	1.3 - 1.8
KGLD/ST. LOUIS	1.0 - 1.6
KWK/ST. LOUIS	3.9 - 3.4
KSMG/SAN ANTONIO	5.4 - 4.7
KEYI/AUSTIN	8.3 - 5.5
15 UP	3 DOWN

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# COMPUTER CONNECTION

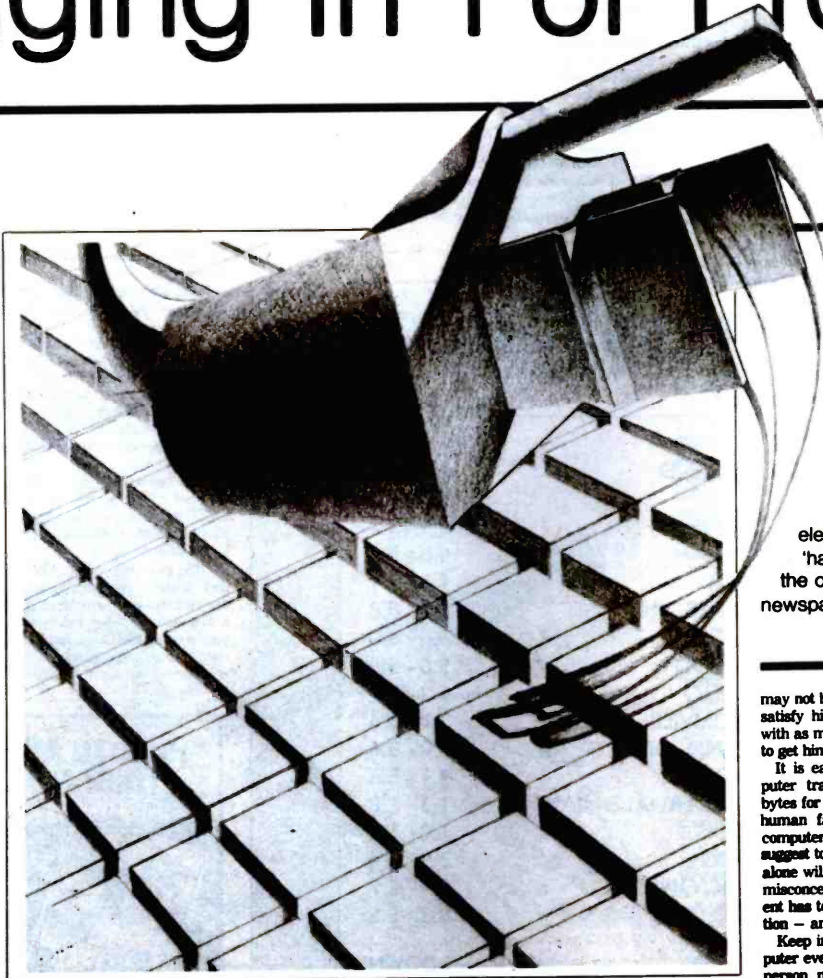
## Plugging In For Profit

**R**adio is becoming an increasingly competitive medium. It is competing with newspaper, with television, and (with very little prudence) with itself. Success is largely determined from the bottom line, which is directly proportionate to the size of the advertising pie it is able to slice off. Getting ahead requires hard work, innovative ideas, and the correct tools to implement a unique marketing plan.

Your station's computer can be an effective and invaluable tool in developing a successful sales strategy. Dozens of standard applications exist (thanks to the hundreds of software programs currently on the market), but sales functions generally fall into three categories:

- For ratings analysis, applying audience data to the needs of prospective clients.
- As a word processing system, developing custom-designed sales proposals and personal mass mailings.
- As a database, analyzing ratings and other information about your listeners and clients.

By adapting these three computer applications you should be able to crunch numbers and data to custom-fit your prospective client needs. Using the data already stored in your computer files (or readily available through a variety of sources), you can actually draw a better picture of the client's business than he has himself. By developing a clear picture of a prospective client's consumer base, and then designing an effective media plan, you not only will be regarded as an effective radio station but as an innovative marketing resource. It also allows you to be more effective on the creative level.



### Qualitative, Not Quantitative

Qualitative research is an extremely useful computer application. By plugging ratings data into your computer you can create a client's customer profile not only in terms of age but background as well. You can determine education and occupation, income, buying habits, and then analyze the mar-

ket for particular radio stations and determine where that client would best spend his dollars. Obviously you would like a piece of that action, so you can use your computer to examine your own audience and develop a plan that can help the client out. Research of this sort need not be expensive, and it can be a vital element in selling the "hard-to-get" client or the one who is sold on newspaper and television but not radio.

Some clients are far more number-conscious than they should be, placing too much emphasis on raw ratings data and too little on qualitative analysis. Computer-analyzed research can present a clear image of the client or the listening audience (or both), but concern over numbers cannot be allowed to stand in the way of their radio advertising schedule. If a client seems preoccupied with measurements — which may or

"You can use your computer to examine your own audience and develop a plan that can help the client out. Research of this sort need not be expensive, and it can be a vital element in selling the 'hard-to-get' client or the one who is sold on newspaper and television but not radio."

may not be valid — you can try to satisfy his needs and projections with as much research as possible to get him on the air.

It is easy to fall into the computer trap, relying on bits and bytes for your every need. But the human factor is critical in the computer picture as well, and to suggest to anybody that computers alone will get the order is a gross misconception. Ultimately the client has to feel right about the station — and about radio.

Keep in mind one fact: no computer ever sold a thing. The salesperson makes the sale, and the reps, media buyers, and clients are aware of this. They realize the importance of the computer in developing your sales presentation, but they aren't going to buy just because a computer tells them to. The computer simply accomplishes the drudgery work that you had to do it yourself, would prohibit you from using the skill and knowledge you were originally hired for. Instead, you can apply your talents to the needs of the station or client.



For Your Consideration

**JAN HAMMER**

Best Pop Instrumental Performance

(Orchestra, Group or Soloist)

Miami Vice Theme

Best Instrumental Composition

Miami Vice Theme

**M I A M I**  
**V I C E**



# SILICON PLUS SALES EQUALS SUCCESS

BY KEN MANESS

**F**ive years ago most radio broadcasters were eyeing computers with great anticipation. Only the largest major market facilities could afford the big pieces of iron required to accommodate traffic and billing operations, and additional functions — such as programming and inventory control — were still an alluring dream. For many stations it was business as usual, until silicon replaced index cards and the age of the microcomputer dawned.

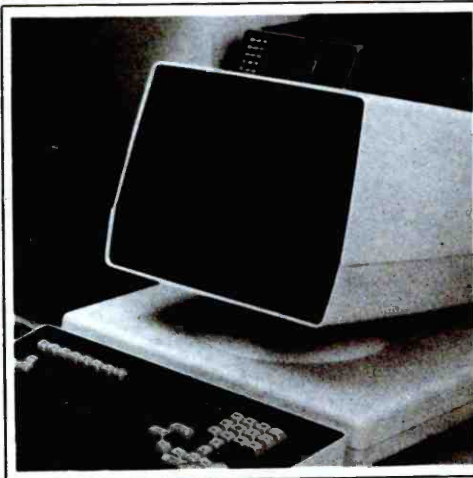
How quickly things change. Today most stations enjoy computer automation in a wide variety of business capacities, from traffic to programming to news to sales. Desktop computers have replaced some of the antiquated mid-sized models, and many station personnel view the PC as a vital tool for their job. Business software is available for virtually every station function, and time formerly spent hunched over a stack of paper can now be better spent on prospecting, planning, or performing.

Many salespersons often view their department's old IBM or Apple desktop as a simple machine that cranks out invoices and collection notices on a monthly basis. They can't see past the standard features to recognize functions that can adapt to innovation and invention. The following article looks at some of the more recent applications stations have developed for their PCs. Some of the below-mentioned functions are being incorporated today at a number of stations, while others are uses that are still a few months or years away. All, however, illustrate the many possibilities available to the creative and imaginative salesperson at any computerized radio station.

Your computer has two vital sales functions, both as the station's business center and as a word processing clearinghouse: data management and word processing.

## Business As Usual

You are probably already using your computer for a variety of business functions; that's probably the reason you purchased it in the first place. If your station is like most, your computer is likely a dedicated system primarily operated by the front office staff. It's number one priority is probably scheduling spots, printing the logs, translating all inventory usage into an itemized statement, and print-



ing it as a bill to be sent to the client. Simple traffic and billing.

Another function of this computer is to handle the bookkeeping duties of the station. These include accounts receivable and accounts payable, as well as other general ledger applications usually handled as part of any station's accounting department. Every station account is electronically filed within the computer, instantly accessible for any number of uses. Most radio stations today have at least some sort of business system which handles most, if not all, of these functions.

Many stations, however, fail to see the great value of the information collected within the computer. The great quantities of data stored within any business system provides a tremendous sales tool which often goes completely untapped. For example, you can project into the future and determine what percentage of inventory is sold by a particular date. If your strategy for processing your radio station has to do with supply and demand, and obviously if your inventory is tight, you are going to raise the rate. Or if it is not tight, you might want to accept a lower bid. The information contained in the system can assist you in sales tracking from both a historical perspective as well as an indication of future performance.

## Data Base Support

Computers can also be equipped to assist you in many sales support roles. Support computers are usually the smaller, personal computers — the IBM PC (or compatible) Apple, or even Radio Shack TRS-80 models. These units are generally

typed. The DBM system can flag each Ford dealer, marry it to the letter you type in the word processing system, pull his first name out of his address file and place it after the salutory, and produce a "hand-typed" letter.

Word processors are also excellent tools to use in the preparation of professional-looking client presentations. Once you write a standard station presentation and plug in the product category variables and the account's name and address, the computer can customize it for each client.

## Graphically-Speaking

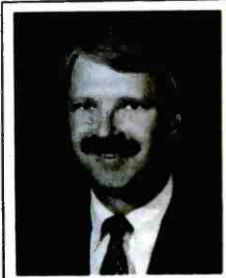
An additional sales application is business graphics. Radio broadcasters are just beginning to discover the visual capabilities of their computers. Using a "plotter" and some readily available software programs, you can generate some incredible charts and comparative graphics which can illustrate any number of comparative situations or future projections.

Let's say that you run a radio station with a tremendous appeal in the 35-44 demo. With a graphics program you can take the Arbitron (or any research you have) and chart the demographic spread of your radio station against your competition and demonstrate why buying your station would be a better buy. If you need to explain to a potential client why radio is a necessary element of his media package, you can take your graphs and show how Station A covers one spectrum of the market, Station B satisfies another, and Station C a third. Virtually any story in the market can be simplified by illustrating it in your presentation.

Ratings analysis is another specialized computer application. The best ratings programs take the ARB information and put it on a disc, from which your computer can generate a wide variety of comparative market studies. A salesperson can show a custom ratings report to an advertiser and make virtually any case to buy your station. You can illustrate your demographic spread, substantiate your case for buying three deep in the market, or compare radio vs. television or newspaper in demographic reach and cost. In any case you can generate these reports at great speed, producing tabulated results and creating graphic printouts — each of which is invaluable as a sales tool.

## High Tech vs. High Touch

The computer age has provided virtually any business the ability to excel just by the press of a button.



Ken Maness,  
WQUT-WJCV/Johnson City

Because of this high-tech approach, however, many managers are losing sight of the human element in business. Number-crunching and electronic manipulation have their place, but nothing can replace human touch. As John Nesbitt says in "Megatrends," one of the big dangers of becoming high-tech is the loss of high touch. One of the pitfalls of trying to do too much too fast is that you can pretty rapidly send a signal to your salespeople or other station employees that you are a name-counter or a number-cruncher.

Thus, it is vital that you use care when you marry the high tech and the high touch together. As mentioned above, when you send a mass mailing to every Ford dealer, use your computer to do it on a personal level. Nobody likes to get a letter that opens "Dear Occupant" or "Dear Mr." when he knows you know his name. Instead of seeming remote, you can customize your approach so that your human touch brings a very personal touch to the computer.

Obviously there are many functions that don't lend themselves very well to computerization. The most fundamental advantage of using a computer is saving time. You can do anything a computer can do, but it can do it much faster. Also remember that anything you can do by hand you can teach a computer to do. But when you must use judgment, or are reluctant to lose some of your personal involvement, using the computer may not be necessary or prudent. You may just want to accomplish those things without trying to automate or computerize them.

A computer is a useful sales tool, but it has to be used with wisdom. It can't do everything, just like you can't. But it can do most of what you do, and it can reduce the drudgery of tedious tasks and free you up so you can make better use of your time.

And time is money.



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Wherever there's music, there's BMI.

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# Luther Vandross



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- An album that has given Luther a Grammy nomination:  
Best R&B Vocal Performance - Male
- An album that has already given you three smash singles:  
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"It's Over Now"  
"Wait For Love"

*Now, The New Single!*

## *"If Only For One Night"*

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Luther Vandross . . . On Epic Records,  
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# THE DRILL

## Hands-On Training

BY CHUCK REAVES

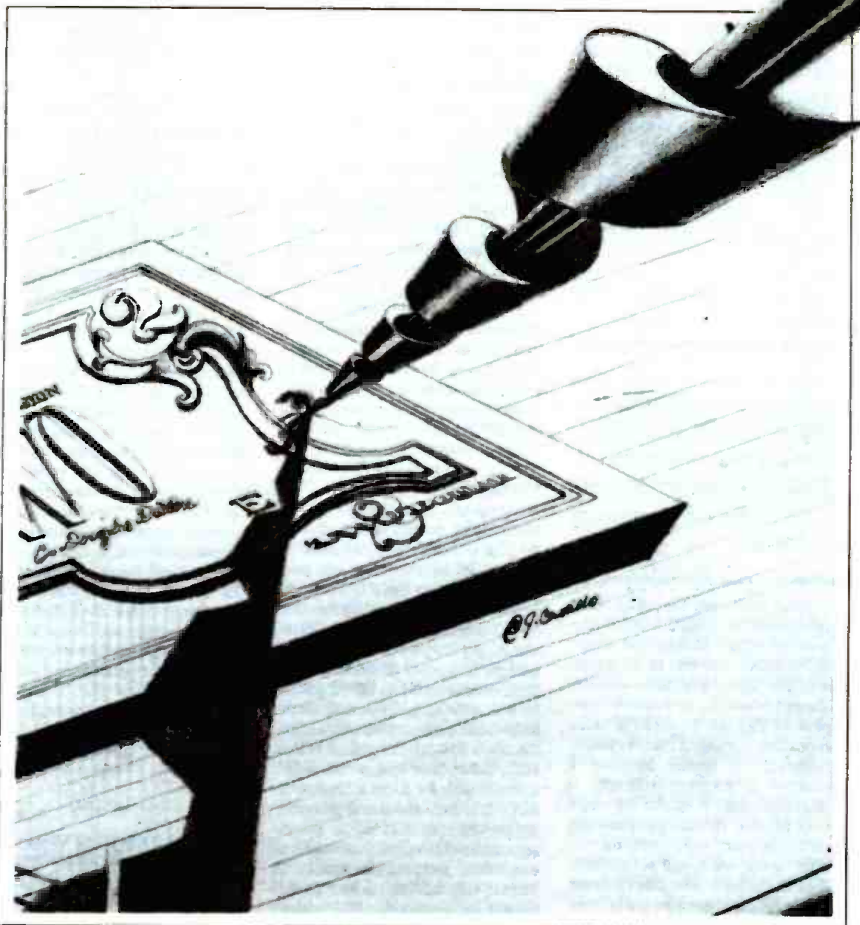
**T**raining is an essential tool of any trade, an element of professionalism that is integral to preparing for a successful career. No one wants to go under a surgeon's knife if the doctor has no training in his field. A person who has all the creativity in the world but can't play the scales has no chance at being a concert pianist. And a salesperson who has no training in the art of selling really isn't a salesperson. People who are unaware of the importance of training are generally those who do poorly in their chosen field or who are poorly-served by untrained professionals.

In the radio business we are allowed to make only a first impression. If a radio station sends an untrained salesperson into the market and that person makes a negative impression, the chance of a second salesperson getting in are not very good. Training that first person to go in and make an excellent impression is the key to successful business.

Contrary to popular belief, everyone is in sales. This includes the local minister, the schoolteacher, the newspaper reporter, and the more obvious radio station salesperson. Each of us needs good, ongoing sales training — including the sales trainer himself. I believe in sales training so much that as a sales trainer I attend sales training seminars put on by my competition because they always teach me something about selling my service to someone else. Training is critical.

### Basic Training

There is no such thing as "five steps to perfect sales." Still, there are a few pointers — Chuckisms, as I call them — that can lead to a more understanding and effective sales approach. The most important of these is establishing the customer's needs, and realizing that there is no one reason why people buy. A good sales training program will show individuals with little sales background how to ask



the question "what will it take to get the customer to buy?"

Another Chuckism says that every customer has a secret and that secret is what it would take for that customer to say "yes." Everyone would like to be shown a reason and an excuse to do business, and breaking through that personal secret is the key to walking away with an order. You have to establish the customer's need, and you do that by asking the right questions and listening to the answers. Nine times out of ten they will keep that information to themselves, but if you can learn their secret you learn their need.

One of the most common mistakes a salesperson can make is assuming he or she knows "the an-

swer." The typical, untrained salesperson hits the streets with the answer already "figured out." They think they know why the customer should do business with them, but never take the time to find out how the customer perceives the situation. Sales is the ability to ask the question, not the smug self-satisfaction of assuming the answer. If a salesperson asks the right questions and learns why (or why not) the customer will (or won't) do business, he can feed that knowledge right back and get the contract signed.

### Asking The Question

When a man goes into a hardware store and asks for a quarter-inch drill bit, what does he want?

He wants a quarter-inch hole. Knowing how to ask the question and understanding what the customer needs will bring about the sale. To illustrate this Chuckism, let's look at the local hardware store. The store clerk knows that each customer who walks into the shop has a specific need; very few people browse in a hardware store just for kicks. The customer usually is looking for a hammer, or a pound of nails, or a length of pipe to hook up an automatic icemaker. In each case, if the clerk asks the customer what he intends to do with the nails or the pipe, he can suggest something else that the customer can buy. If the customer is looking for a ¼-inch bit, the clerk knows the person is trying to drill a

hole but might be able to suggest a saddle valve that will make the job easier or more efficient.

Applying this to radio, a salesman has to go in and figure out what the client wants. Obviously the hardware clerk is going to say he wants more sales, but what he really wants is more qualified buyers, with a legitimate need, walking into his store. If the salesperson attempts to understand the client's needs and walks into the store with

"There is no such thing as 'five steps to perfect sales.' A good sales training program will show individuals with little sales background how to ask the question 'what will it take to get the customer to buy?'"

a genuine interest in finding a solution, he will get a lot further than if he talked demographics, coverage, ratings, and so forth. The hardware store owner doesn't know about all these things, and they mean very little until they translate into hard sales.

### Mandate Or Myth?

At this point it is necessary to dispel several longstanding myths about sales. First, there is no one way to sell. Everyone approaches sales differently, and it is wise to capitalize on your own unique talent, skills, and experience. Use your own personality to make the sale happen. Another myth to strike down: the secret of sales does not emanate from the gift of gab. The secret of sales is listening, not talking. Too often I have seen salespersons come out of a training session and think it is time to go out and talk to the customer. If isn't, it is time to go out and listen to the customer.

Time was that sales was approached in a scientific manner. When I was with AT&T we told our people how to dress alike, talk alike, and walk alike. Everyone wore the same three-piece pin-stripe suit with a white shirt. Men and women wore the same uni-

THE DRILL/See Page 30

THE DRILL: HANDS-ON TRAINING

Continued from Page 29

form, checked their personalities at the door, and tried a very rigid procedure to try to sell the client. Today's sales managers are discovering, however, the importance of dressing for the personality of the customer. You stand a better chance of selling the hardware store owner if you dress like him than if you dress like a penguin.

Also, sales should be looked at as helping rather than selling. No one really wants to be sold, but most of us enjoy buying. The difference is that we buy what we think we need, and resent it when some hard-pressure salesperson comes into the picture and tries to pass something off on us. It may be something we really need, but we will resist the sale just for the sake of resistance. However, if the salesperson takes the time to really understand what we need, and explains how the product or service will assist us in our daily lives, we will be much more amenable to laying out some hard-earned cash.

Persistence Pays Off

The power of persistence cannot be overlooked. For every one person who says "yes," there are 20 others who say "no." This is part of what I call the Theory of 21. If a salesperson is looking for a positive response, he must find that 21st person. It is an "if at first you don't succeed" proposition; you have to keep going back and ask for the sale. It is too easy to give up an order, which makes it even easier to give up the next order. If a salesperson refuses to give up he will go straight to the top.

It offends and disappoints me that we live in a society where giving up is considered ordinary and not giving up is considered extraordinary. People think you're nuts if you keep going back for the order after you've already been turned down. For instance, again when I was with AT&T, if a potential customer said, "I'm not going to buy from you," I would not give up. Instead I'd go back a few days later and again ask for the order. They would say, "We are buying from your competition," and I would go back again and ask for the order. If they said they already bought from the competition, I would go back again. And if they said, "We are putting your competition's equipment in the basement as we sit here and speak," I would go back again because inevitably some of that equipment wouldn't work.

No sale is ever lost, and the person who wins is the one who keeps going back. A customer never says no, just "not yet."



Chuck Reeves, XXI Associates

Buying Sight Unseen

One of the most common excuses why a potential customer will not buy radio time is that it is intangible and immeasurable. "How do I know these ads on the radio are doing any good at all," is the rhetorical question. You can't see it, you can't feel it, and once the :60 spot is over it's gone forever (until next time, that is). Selling radio is a conceptual sale. It's tough to sell, and it's easy to get discouraged and give up. But it also brings out the best in a salesperson.

"... It is too easy to give up an order, which makes it even easier to give up the next order. If a salesperson refuses to give up he will go straight to the top."

What tools can the radio salesperson use to break down the common resistance and get the order? Information. He has to be armed with the facts: why radio works or doesn't work (as claimed by competitive media). It works because repetitive messages lead to greater retention. It works because it reaches a greater audience. It works because it sticks for whatever reason. Thousands of reasons exist why radio works, and the creative salesperson will select those that fit the customer and his need.

The salesperson also must know how to refute the negatives. If the customer says, "I'm not going to buy from you because I use newspaper," you have to assume that is an invalid excuse and push further. Then if the customer says, "Well, I'm already on a couple of other stations," this means that he is aware of radio's effectiveness. So

you counter with something like, "Then you agree that radio does work?" Obviously the customer does, or he wouldn't be advertising on those stations. This tells you something about his need, which lets you tell him how your station can help his need, and before you know it you're closing the deal.

Reverse Psychology

Whenever a customer tells you why he won't buy from you he's really telling you what it would take for him to buy from you. The most common resistance to a potential order is "I've already bought your competition," which - if you know your competition - provides you with a fairly good idea of what the customer is looking for. Once you know this, tailoring your approach to fit his perceived needs should be simple.

If your presentation still falls on deaf ears, try another approach. Virtually everyone likes to offer advice when he can, and your potential customer is probably no exception. If he refuses to buy your station, hit him with a genuine plea for help. If he says, "We're pleased with our present media plan," ask him to outline what it is he's doing. Tell him you want to know how he approaches his business, so you can get a better idea of his philosophies and techniques. Ask him why he's using your competition, or why he doesn't believe in radio, and what he would do if he were trying to sell a person like himself. As soon as the customer starts to answer, he is telling you what it would take to present and close the order.

Everybody likes to think he can run another person's business better than the person actually in charge. Jocks think they can do a PD's job better, the PD thinks he can do the GSM's job better, and the GSM thinks he can do the President's job better. Some of this may be due to career frustration, but some is also based on fact. Proximity tends to shrink a person's attitude and performance, blending the trees into one large forest. You know better than anyone else what it would take for a car salesman to sell you a car, and you'd probably appreciate the chance to so instruct him. Likewise, your customers should jump at the chance to impart information on how to sell them. By analyzing and understanding what they say you can derive a good impression of their own tastes and preferences.

A Few Don'ts

Now - do you see what we've done? The last few paragraphs have been reminding you of proven sales techniques, but as you

"... Understanding is a combination of wisdom and knowledge ... to adapt the myriad sales training to intuition, coupled with experience and hard work."

read them new sales ideas came into your mind. This is the value of continued training. You've probably heard these ideas before, but as you reread them just now you were able to relate recent experiences to these principles. This will help you be a more effective salesperson; that's the value of continued training.

The major mistake most salespeople make today is talking too much. Rule number one: don't out-talk the customer during the first half of your meeting. Too many salespersons believe their wit and personality and gift of gab will seal the deal, but this approach can be misleading and detrimental. If the appointment is scheduled to last 20 minutes, let the customer talk 90% of the time.

Also: don't ever take yourself too seriously. This is a major error that, again, a lot of errant salespeople make. They feel that the world will come to an end if they don't close the sale. Salespeople who start to lose are generally those who aren't having fun with their jobs. Above all else, sales should be fun.

Another suggestion: mirror your customers. If you're meeting with your good ol' country boy bottler and distributor, dress and talk appropriately. If the client is an executive bank type you'll want to take off the John Deere cap and put on a silk tie and a healthy dose of sophistication.

Personality & Behavior

We have already established that understanding the market and customer is a vital element in a salesperson's job. But exactly what is understanding? Where does it come from, and how is it applied?

First, by understanding personality.

Four personality types generally exist in business: the driver, influencer, steadfast, and the analytical personality. Understanding these four traits can greatly help you learn to approach people the way they want to be approached, and recognizing them is easy. For instance, if a person is a driver, he doesn't want any stray chitchat; he wants you to state your business and get out. The salesperson who succeeds is the one who studies these personalities and applies them in his job.

Understanding personality types is a learned science. Luck may work in the beginning, but eventually it comes down to general intuition - which is learned only through perseverance and experience. For instance, if I went into your office the first thing I would do is look you straight in the eye, shake your hand, check out your handshake and your dress and your office. You can learn a lot about a person in just a few short minutes, and once you get a feel for how a person works you can adapt your style accordingly.

Understanding is a combination of wisdom and knowledge. It is the combination of intuition and gut feel. It is the ability to play a hunch rather than check the facts, to sell on the feel of a handshake rather than the weight of a formal presentation. Understanding is being able to adapt the myriad sales training techniques to intuition, coupled with experience and hard work. Experience is what tempers the wisdom and intuition we have, but the sales training brings the experience. Sales training provides the fundamentals.

"who says you can't get somethin' for nothin' . . . ?"

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# PROFESSIONAL PROLIFERATION

## Evaluating Sales Training Programs

BY STAN FORRER

**P**ossibly the most important thing a radio station can do today to escalate its value is to have and maintain a highly trained performing sales staff. Selling radio advertising has become a true profession, requiring skills far beyond our expectations of just a few years ago. As a result the number of sales trainers and consultants have proliferated profusely.

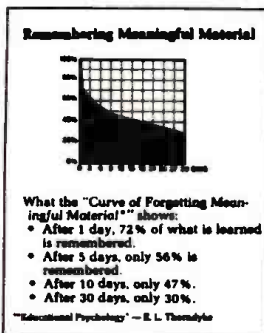
A recent industry survey listed 27 training companies which specialized in working with radio stations. From this vast number, which seems to be growing every year, how do you choose a sales trainer or consultancy service that best suits the needs of your station? How can you be sure the sales training "pro" has values and attitudes that are reflected in your own business philosophies? And how can you be sure it won't simply be a grand waste of money? Following are some guidelines to use in making the decision.

### Goal-Oriented Training

What do you want your training program to accomplish?

A sales training program is not vastly different from the training of a sports team. Training is the education and practice that must be done to make even routine transactions go smoothly. In the case of a baseball team, each spring is a time of training and review of fundamentals of the sport. One would suspect that a team like the Kansas City Royals could attribute part of its 1985 successful season to the training it went through in February and March. How else do you make the fielding of a grounder on Astroturf look so easy during the World Series?

Many examples of sales training payoffs exist in all fields of business. Some of it is good, some is bad. While sports analogies provide very visual examples of both, more dramatic illustrations can be drawn studying blatant examples in other professions. In a notorious highway patrol incident, for example, four officers were killed in a gunfight. After the shooting was over, one of the dead officers — who had reloaded during the shootout — was found with cartridges in his pockets. Under fire, he had apparently taken precious seconds to



do what he learned on the practice range: eject his empties into his palm and stuff them into his pocket before reloading live rounds. Obviously, not all training is good and it is important that the lessons being taught are of some intrinsic value.

In another incident, an officer had stopped a vehicle for a traffic violation and suddenly became the target for the driver's handgun. Witnesses were surprised to see the officer draw and fire two shots, holster the weapon, and stand in the military at ease position. Upon investigations, it came to light that it was department policy on the firing range to fire two rounds and then holster the weapon and stand in the "at ease" position. The officer had reacted instinctively, exactly as he had been trained. Had the officer missed and returned to the "at ease" position, his training would have made him an easy target for tragedy.

### Sales: The World View

Is sales training presenting real-world situations?

The sales training company you choose should demonstrate expertise in making its training simulate actual selling situations. This training helps cope with reality and the everyday pressures associated with it.

Video tape has made real-world simulation possible and has gained in popularity among sales trainers and consultants. If you purchase video tapes, make sure they are not just another lecture or talking head. Video sales training lectures can be deadly or dull. Many of us remember dozing off during lectures when we were in school (or attending various conventions), and a video lecture may cause a dozing response from your salespeople. While sleep learning is a subject of discussion in some research centers, your station's sales training session is not where you want

that research to occur.

Training to face reality takes extra time, extra energy, extra creativity, and extra money. All of those "extra" ingredients cannot be provided by the sales consultant working out of a garage. The firm(s) you have been investigating should have given you references; check them out.

### Adult Education

Was the prospective educational system designed for adults?

Many sales training "experts" have developed metaphoric (and fascinating) presentations, but applying them in real-life situations can be quite disastrous. "War story" sales training, for instance, fulfills the ego of the presenter and is often entertaining to his audience. However, the educational value of the program may be questionable because its battles are won and lost in the trenches, not on the playing fields.

The foundation of any effective training program is founded on performance. When a program is performance-based the participant does not go forward until various knowledge requirements are completed in the current session. This performance-based focus on the salespeople is called student-centered learning. This means that each training objective undergoes a thorough task analysis, and is studied because the participant needs to know certain skills or techniques to be a successful salesperson.

Whatever sales training you choose should take into consideration the most modern concepts and principles concerning both how salespeople learn and what salespeople need to know. Only through continued testing and refinement will a training program continue to match content to salesperson needs.

The sales training program you select should cover three basic elements: watching, learning, and adapting. The salesperson needs to be able to watch a strategy, have the opportunity to learn what the ingredients of that strategy are, and see how it works. Only then

can the salesperson adapt the strategy to his individual style. This process is no different from that of a basketball player learning the fundamentals of a layup and then adapting the lesson into a slam dunk. Sales techniques have to be practiced and adapted to the individual.

Nothing set forth in a sales training program should be presented as the absolute answer to all sales problems. There are no absolutes in sales. No two situations are ever exactly alike and no set of procedures is always effective. What should be offered are options that are valuable for your salespeople's repertoire of skills. Most sales techniques are simple and based on common sense; but they require extensive practice to be used successfully. Salespeople need to know what works for them. The tactics and strategies presented have to be practiced and refined until they become natural and internalized for the salesperson. The point is that salespeople will instinctively revert to the way they have been trained.

### Training . . . And Then Some

Is the training done consistently?

Any firm offering a quick-fix sales seminar or a quick-fix set of training tapes is not providing the full story.

Salespeople have to work constantly at refining and adapting their selling capabilities, not only in formal and informal training sessions but, most important, by using those skills on a daily basis in the course of their duties. If salespeople are not encouraged to use the training they have received, the money you spend for sales training can only be called an expense — not an investment.

If you choose a sales training program that is done in a one-shot manner, 70% of it will be forgotten in 20 days. This is illustrated graphically in the book "Educational Psychology" by E.L. Thorndyke. The curve of forgetting meaningful material shows:

• After one day, 72% of what is learned is remembered.



Stan Forrer, Greenwood Development

- After five days, only 56% is remembered.
- After ten days, only 47%.
- After 20 days, only 30%.

The responsibility for assuring sales training success rests squarely on the shoulders of the management team. Sales trainers who tell you otherwise should cause you to consider another trainer. It is management's commitment to the concept of regular repetition and reinforcement that assures success of the training program you select.

Mark Twain claimed that Mississippi riverboat pilots had the toughest job in the world. No matter how often they made the trip between St. Louis and New Orleans, the river never stayed the same. Sandbars would move. Shifting channels would create islands out of peninsulas and peninsulas out of islands. If Mark Twain lived in our time he might say managing a radio station was the toughest job in the world. Much like the Mississippi River, a station never seems to stay the same: just when you believe you have the perfect sales staff, someone moves on, a shift occurs, and you are starting all over again.

The sales training program at your station can become one of your best management tools to deal with the constant stabilized base to help minimize the effects of the constant shifts. The sales training commitment you make can have a positive impact on your bottom line. However, training doesn't work by itself. It requires management to commit to the success of whatever programs you choose.

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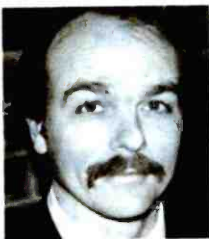
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JHAN HIBER

# RATINGS AND RESEARCH



Steve Warren

Steve Warren is Director of The Programming Co-op, which he established in 1981 after a 20-year radio programming career. The Fayetteville, AR-based firm provides consultancy, research, and programming services for medium and small market stations and presently counts 19 clients with CHR, Country, and A/C formats. Warren also wrote "The Programming Co-op Operations Manual."

## "REAL WORLD" SAMPLING

# The Music Panel

By Steve Warren

I became disenchanted with callout research. I saw it was biased toward ballads. It can't test new music very well; it's expensive and time-consuming. And training/supervising a callout staff was a bitch.

But there was one thing that troubled me the most: callout data wasn't drawn from "real world" sampling. People normally don't listen to music over the phone. And they don't judge music by hearing only a few seconds of it.

So I started experimenting with mail-back cards. The more I worked with direct mail research, the more I liked the results. My system, "The Music Panel," is a versatile music research technique, which may also be utilized for other research applications.

### "Real World" Testing

Arbitron uses direct mail to tabulate listening. The Music Panel uses direct mail to evaluate music preferences and responses. Short research questionnaires are mailed weekly to pre-selected respondents. Each person is asked to evaluate a limited number of songs. If the respondent is un-

familiar with any song, he's informed that it's played regularly on the radio station and encouraged to tune in to hear it. If he doesn't know or doesn't hear a song, he marks a "don't know" box next to the title, and it's not included in the tabulation.

The "real world" is where the audience normally hears and enjoys music — on the radio. It's a familiar environment. The listener is relaxed, in his own element, and has "normal" receptivity. Therefore, responses and evaluations are less biased and more accurate.

### Benefits & Handicaps

The Music Panel can be used to test only a few songs per respondent. For those accustomed to testing 40 or more songs per person via callout, this is a problem. The Music Panel, however, strives for a more accurate picture of the tested

songs. Remember, the listener hears all the songs in the normal environment.

The Panel is best for testing songs the programmer is most concerned about; i.e., recurrences that may be burning or new adds. The Music Panel is particularly valuable for evaluating the newer playlist adds, which don't research well by callout or auditorium testing methods. And this system eliminates "data-padding" (cheating) and interviewer mistakes.

It takes approximately ten days from date of mailing the week's questionnaires until enough cards are returned for tabulation. For those used to overnight tabulations, this may be troubling. Participants may be recontacted and queried again two or three times per year.

### Hearing From Listeners

The research card leaves space for listeners' open-end comments. Anyone who's ever reviewed ARB diaries agrees the written comments are often more enlightening than the actual diary entries. This system opens a new channel of

communications between the listener and PD. Given this opportunity, listeners tell you interesting and important things — an excellent source of qualitative information.

"The Music Panel builds a very large mailing list. With this you can get answers to virtually any question you think of or for direct mail promotions."

### Doing It Yourself

Although you could retain The Programming Co-Op to handle the Music Panel research, you can also do it quite well in-house. You need a computer with good mailing list and calculation software programs. And, of course, a person to handle it all.

You may want a graphics program. You can evaluate data strictly by the numbers, but I've found a chart or graph gives me new insight. By examining such displays, I'm able to "see" a record's pattern (right-brain) in

addition to the logical, numbers-only (left-brain) evaluation.

You also need a good copy machine. You can send it all to the printer each week, but it's quicker to run copies of your research cards and questionnaires in the office. Hint: Don't use shoddy quality copies. Do use colored paper.

And you'll need a bulk mail permit and a business reply permit so participants won't have to pay postage. The permits cost \$50 each. And a chat with the post office will help you calculate the cost of your weekly mailings.

### Your Mailing List

There are several ways to build your mailing list. You can start with previous contest and registration entrants. You can get active listeners (and their friends) from your request lines. Or you can select participants at random by phone to bring in specific types of listeners you want to include in your samples.

You can also solicit participants over the air with a liner like this: "We'd like you to be part of our Music Panel. Help us play more of the music you like most. Send us your name, age, and address..." This will generate response from both active and passive listeners. The opportunity to tell you directly about their music preferences is a strong incentive for people.

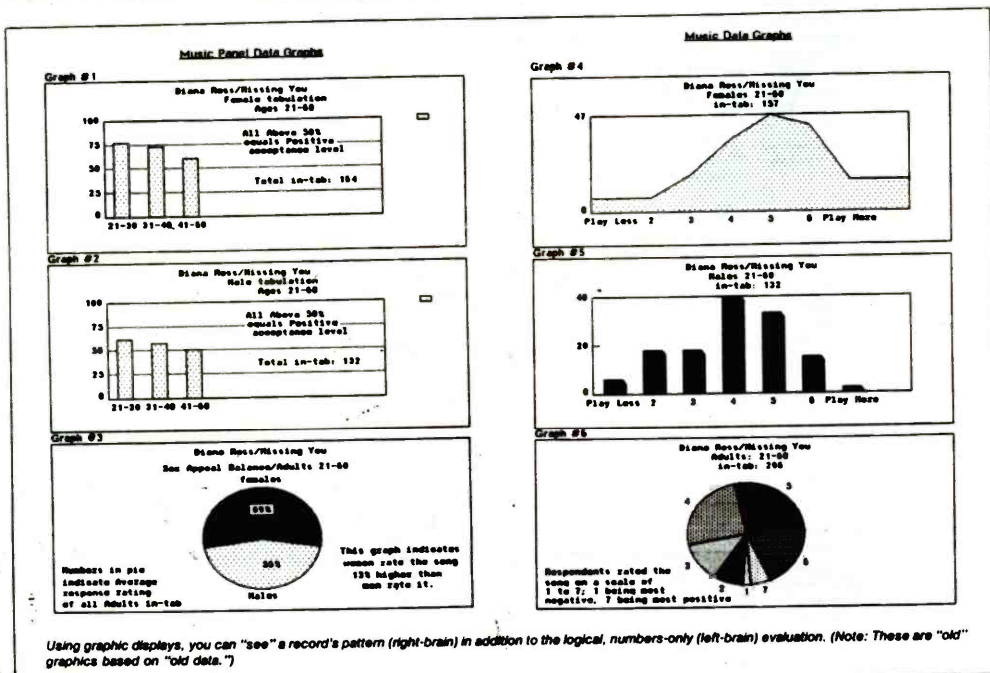
I don't advise buying mailing lists. It's best to build your list in your own computer. A versatile mailing list program will allow you to re-sort and use your lists in a variety of ways, which will prove most valuable in the future.

### Residual Benefits

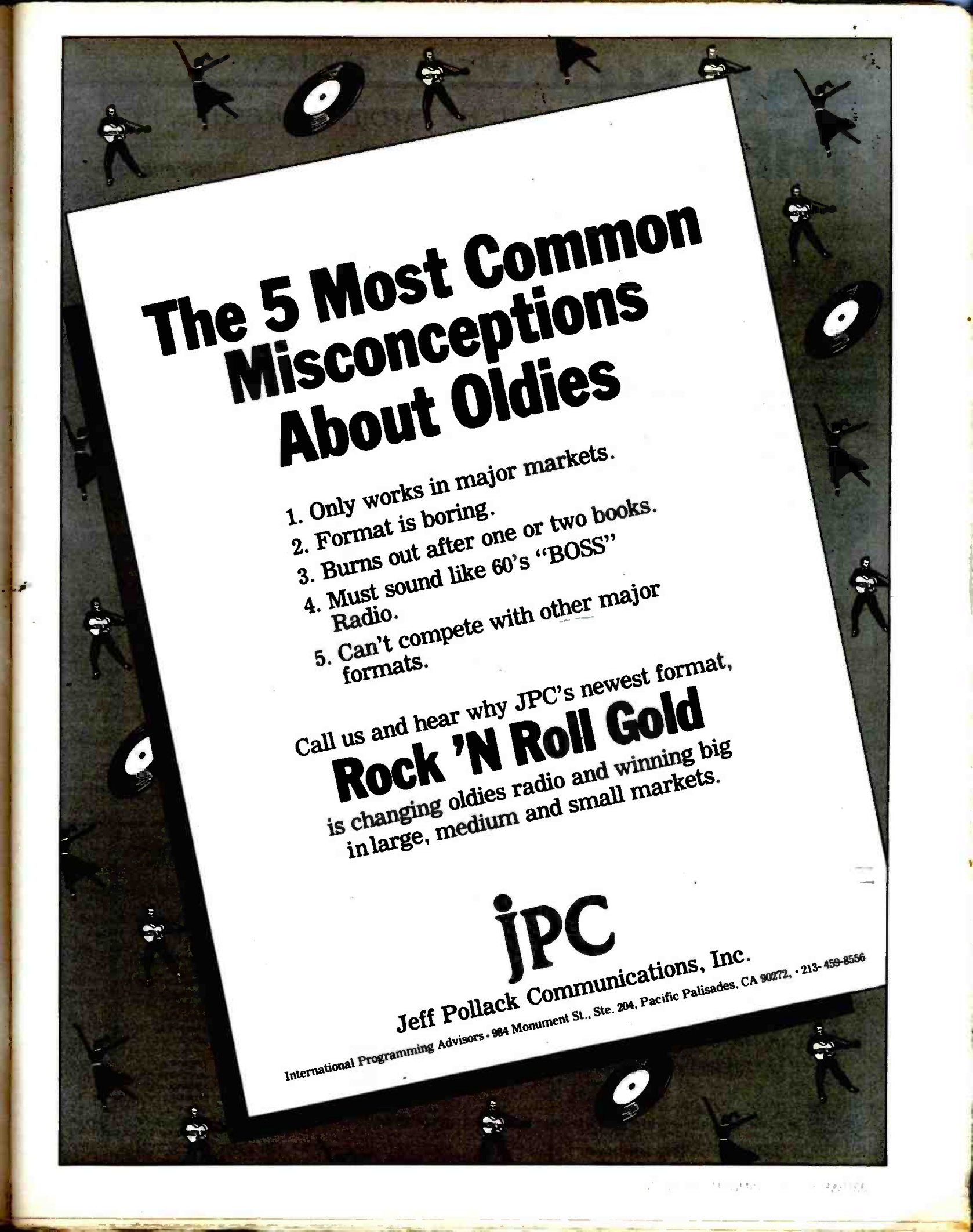
Over the course of time, The Music Panel builds a very large mailing list. With this tremendous data base, you can easily get answers to virtually any question you think of or for direct mail promotions.

There are sales applications, too. You can tie in a direct mail flyer or coupon distribution with a client's spot buy. This provides an extra incentive for increasing the budget. These client mailings could be included in your Music Panel package or mailed separately.

The data base allows you to research your audience's use of a client's product or service. A sales presentation with impressive graphics, showing how many of your listeners could be his customers, can be very persuasive. Or you can do simple questionnaire research for your clients. Becoming a retail research source holds tremendous potential for a station (not to mention extra income).







# The 5 Most Common Misconceptions About Oldies

1. Only works in major markets.
2. Format is boring.
3. Burns out after one or two books.
4. Must sound like 60's "BOSS" Radio.
5. Can't compete with other major formats.

Call us and hear why JPC's newest format,

## Rock 'N Roll Gold

is changing oldies radio and winning big in large, medium and small markets.

# jpc

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# GO ALL THE WAY

With Jack  
And Valerie



## JACK WAGNER

"Love Can Take Us All The Way"  
(Duet With Valerie Carter)

7-28790



© 1984 QWEST RECORDS

## RATINGS

### Fall '85 Arbitron Results, 12+

#### Anaheim

KIIS-FM, KBIG, KABC  
Steady; KROQ, KLOS Vault  
Toward Top; KRTH Leaps  
Up; KKGO Doubles

	Spring '85	Fall '85
KIIS-FM (CHR)	9.1	9.0
KBIG (B/EZ)	8.8	8.8
KABC (Talk)	5.7	5.9
KROQ (AOR)	4.3	5.9
KLOS (AOR)	4.7	5.7
KRTH (Gold)	3.3	4.9
KJOI (B/EZ)	4.9	3.9
KNX (News)	3.2	3.6
KKHR (CHR)	4.0	3.4
KMPC (BBnd)	4.3	3.4
KOST (AC)	4.3	3.2
KMET (AOR)	3.9	3.1
KFWB (News)	2.5	2.5
KFI (AC)	1.6	2.4
KFAC-FM (Class)	1.6	2.2
KIQO (AC)	1.4	2.1
KKGO (Jazz)	1.0	2.1
KBZT (AC)*	2.3	2.0
KZLA (City)	2.5	1.9
KMGG (AC)	1.6	1.8
KIKF (City)	1.5	1.6
KNOB (B/EZ)	2.0	1.8
KEZY (CHR)	1.3	1.4
KLAC (City)	1.8	1.4
KRLA (Gold)	.9	1.3
KTNO (Span)	1.2	1.2
KUTE (B/U)	1.4	1.0
KWIZ (AC)	.9	1.0
KYMS (Rel)	.9	1.0

\*Formerly KRTH (CHR) until midbook.

#### Portland

KKRZ Leads Market, Takes  
Massive CHR Lead; KXL  
Combo Gains Three; KINK  
Up To Fourth; KKCW, KKLI,  
Tighten A/C Race;  
Country Up

	Spring '85	Fall '85
KKRZ (CHR)	8.9	9.8
KXL-FM (B/EZ)	7.4	8.3
KXL (News)	5.6	8.0
KINK (AOR)	5.7	7.1
KQON (AOR)	6.2	6.4
KEX (AC)	8.1	6.3
KGW (AC)	10.1	6.3
KKCW (AC)	4.6	5.9
KUPL-FM (City)	4.0	4.8
KYTE (BBnd)	4.8	4.6
KMLK-FM (CHR)	8.0	4.3
KKLI* (AC)	—	3.6
KWJJ (City)	2.6	2.8
KWJJ-FM** (City)	1.7	2.5
KYTE-FM (Class)	2.3	2.3
KPDD-FM (Rel)	1.7	2.1
KKEY (Talk)	1.4	1.7
KGO (Gold)	1.7	1.6
KKSN (Class)	2.1	1.4
KPDQ (Rel)	.6	1.2

\*Substituted from KCHR-FM in Nov. 1985.  
\*\*Was KLB until August 1985.

#### Columbus

WLWQ Has Monster Book;  
WCKX Nearly Doubles To  
Lead B/U; WVKO Also Up;  
WCLT-FM Doubles

	Spring '85	Fall '85
WLWQ (AOR)	11.5	15.1
WXTZ (CHR)	11.1	10.5
WTVN (AC)	10.1	10.4
WBNS-FM (B/EZ)	12.6	9.7
WSNY (AC)	10.8	9.6
WNCI (CHR)	4.9	5.3
WRMZ (City)	3.9	4.2
WCKX (B/U)	1.9	3.4
WRNH (City)	3.6	3.4
WVVO (B/U)	2.7	3.3
WBNS (AC)	2.2	3.2
WHOK (City)	3.6	3.0
WCLT-FM (AC)	.7	1.5
WLW (AC)	1.5	1.5
WZZT (B/U)	3.1	1.5
WRFD (Rel)	2.4	1.4
WBYY (Jazz)	1.6	1.3
WCOL (N-T)	.8	1.1

#### Louisville

WHAS Zooms Over 15;  
WRKA Gains Four; WVEZ  
Up Two; WDJX Debuts  
Solidly As CHR

	Spring '85	Fall '85
WHAS (AC)	12.4	15.3
WAMZ (City)	14.0	11.4
WLRS (CHR)	11.9	9.0
WRKA (AC)	5.0	8.9
WOMF (AOR)	8.6	8.5
WVEZ (B/EZ)	5.6	7.7
WAVG (AC)	5.5	6.8
WDJX* (CHR)	—	5.8
WLOU (B/U)	8.4	4.9
WJYL (B/U)	4.3	4.2
WCII (City)	4.5	4.0
WAKY (Gold)	2.9	2.9
WXLN (Rel)	1.3	1.5
WXVW (B/EZ)	2.0	1.4

\*First book, formerly WKLL.

#### Sacramento

KSFM Steady At Top;  
KWOD Gains Three For  
Second; KFBK, KSKK  
Up A Share

	Spring '85	Fall '85
KSFM (CHR)	10.5	10.4
KWOD (CHR)	5.9	8.9
KCTC (B/EZ)	9.2	8.2
KXOA-FM (AC)	9.0	7.7
KZAP (AOR)	10.4	7.0
KFBK (N/T)	5.7	6.7
KXOA (BBnd)	4.1	4.7
KSKK* (City)	3.5	4.6
KHYL (AC)	4.0	3.7
KRAK (City)	5.0	3.4
KAER (City)	4.4	3.3
KGNR (BBnd)	2.9	3.0
KNOY** (AC)	2.0	2.4
KPOP (CHR)	2.8	2.0
KGO (N/T)	1.5	1.3

\*Substituted call letters to KRAK-FM in December 1985.  
\*\*First book, was KZAC until September 1985.

#### Indianapolis

WIBC, WFBQ Trade Places  
In Close Race; WXTZ,  
WFMS Join Double-Digit  
Ranks; WZPL On The Rise

	Spring '85	Fall '85
WIBC (AC)	15.4	14.7
WFBQ (AOR)	15.5	14.4
WXTZ (B/EZ)	9.2	10.2
WFMS (City)	8.2	10.0
WZPL (CHR)	8.3	9.6
WTLC (B/U)	8.3	8.0
WENS (AC)	6.1	6.1
WMLF (BBnd)	4.4	4.5
WNAP (CHR)	4.9	4.1
WTFM (AC)	2.6	3.4
WIRE (City)	5.1	2.4
WNDE (AC)	2.1	2.1
WGRT (B/U)	1.3	1.0

#### Buffalo

WBEN Soars Into  
Stratosphere; WJYE Hits  
Double Figures; WYRK  
Approach Works; WDCX  
Shows Strongly

	Spring '85	Fall '85
WBEN (AC)	9.6	13.3
WJYE (B/EZ)	9.8	10.6
WYRK (City)	5.6	7.3
WBUF (AC)	7.4	6.6
WPHD (CHR)	6.2	6.5
WKBW (AC)	5.5	6.0
WNYS-FM (CHR)	5.5	5.9
WECK* (BBnd)	6.9	4.9
WGR (AC)	4.2	4.9
WBEN-FM (CHR)	4.6	4.7
WBLK (B/U)	5.1	4.5
WKSE (CHR)	5.0	3.7
WDCX (Rel)	.9	2.4
WGR-FM (AC)	2.3	2.4
CILQ (AOR)	2.6	2.2
WUWU (AC)	1.0	1.3
WYSL (CHR)	2.4	1.1

\*Determined to have been engaged in on-air survey or daily promotional activities.

#### Norfolk

WNOR-FM Rockets To First;  
WCMS-FM Gets Big Boost;  
WOWI Opens B/U Lead;  
WRAP Moves Up

	Spring '85	Fall '85
WNOR-FM (AOR)	9.0	11.8
WFOG (B/EZ)	10.6	9.7
WCMS-FM (City)	7.2	8.7
WOWI (B/U)	7.1	7.6
WLTY (AC)	8.3	7.5
WVDE (AC)	5.5	5.8
WMYK (B/U)	6.1	5.7
WVNZ (CHR)	6.7	5.6
WRAP (B/U)	3.4	4.5
WTAR (AC)	4.4	4.3
WPCE (Rel)	4.6	4.0
WRSR* (CHR)	5.6	3.7
WXRN (AC)	2.2	3.3
WNIS (Talk)	1.7	2.6
WVNN (B/EZ)	1.8	1.8
WTID (City)	1.6	1.3
WNOR (Gold)	.8	1.0

\*Formerly WBSY.

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HLC

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We'd be the first to admit we're fussy at HLC. We don't grind out pattern or format jingles. You can get those anywhere. What we do give you is Quality. Jingles that are tailored to the unique personality of your station. It's the kind of perfection that Wheaties wanted for "What The Big Boys Eat," that Levi's wanted for the "501 Blues," that Pepsi, Honda, Coors, Nissan, Kodak, Disneyland, Dodge, Gatorade, Anhaeuser Busch and The Wall Street Journal all wanted. And got. Naturally, this kind of perfection does not come cheaply. But when you consider what you get for what you pay, we're the best bargain in the country. Call for our free demo reel.

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# RATINGS

## Birch Quarterly Fall '85 Results, 12 +

### Boston

WBCN Rises, Expands Lead As WXKS-FM, WBZ Slip; WHDH, WJIB, WAAF, WSSH Show Increase

	Summer '85	Fall '85
WBCN (AOR)	11.0	12.2
WXKS-FM (CHR)	9.5	8.7
WBZ (AC)	9.0	8.3
WHDH (AC)	5.7	6.4
WRKO (Talk)	5.6	5.4
WJIB (B/EZ)	4.8	5.2
WHTT (CHR)	4.8	5.1
WEEI (News)	4.1	3.9
WAAF (AOR)	3.0	3.7
WVBF (AC)	3.1	3.6
WZLX (Gold)	4.1	3.3
WROR (AC)	3.9	3.2
WBOS (Ctry)	1.6	2.9
WZLX* (Gold)	1.4	2.3
WVBF (AC)	2.8	2.2
WGBH (Class)	2.5	2.0
WMJX (AC)	1.8	1.9
WILD (B/U)	1.3	1.8
WXKS (BBnd)	1.2	1.6
WBUR (Class)	.9	1.5
WHJY (AOR)	1.0	1.2
WFNX (AOR)	.8	1.0

\*Switched from WKAT (CHR) in mid-book (Oct. 29, 1985).

### Chicago

WGN Climbs To Top As WBMM-FM Plummet; WBBM, WGCI-FM, WLUP Gain Ground

	Summer '85	Fall '85
WGN (Talk)	9.2	9.7
WBMM-FM (B/U)	10.4	7.0
WBBM (News)	5.2	6.6
WGCI-FM (B/U)	5.1	6.5
WLUP (AOR)	4.9	5.7
WIND (Talk)	3.5	4.1
WBBM-FM (CHR)	5.3	3.7
WLS (CHR)	3.0	3.6
WKQX (CHR)	2.5	3.5
WLOO (B/EZ)	2.6	3.5
WMAQ (Ctry)	3.8	3.4
WFYR (AC)	2.7	3.3
WLAK (AC)	2.6	3.3
WXRT (AOR)	4.3	3.3
WJUD (BBnd)	2.6	3.1
WLS-FM (CHR)	4.0	3.1
WCLR (AC)	2.2	2.8
WJMK (Gold)	3.1	2.2
WUSM (Ctry)	3.1	2.1
WCKG (AOR)	2.2	1.7
WFMT (Class)	1.7	1.7
WJAT (BBnd)	1.1	.5
WMET (AC)	-	-
WYON (B/U)	-	-
WBMM-FM**	1.1	-

### Detroit

WJR Keeps Even Keel; WHYY In Second As WJLB, WRIF, WCZY-AM & FM Slide; WLLZ, WNCC-FM Improve

	Summer '85	Fall '85
WJR (Misc)	9.2	9.2
WHYY (CHR)	7.0	6.8
WJLB (B/U)	9.1	6.7
WLLZ (AOR)	5.0	6.7
WRIF (AOR)	9.0	6.5
WNCC-FM (AC)	4.3	6.2
WWJ (News)	5.1	5.3
WCZY-AM & FM (CHR)	7.2	4.7
WXYY (Talk)	4.1	4.1
CKLW (BBnd)	3.4	3.7
WJOH (B/EZ)	2.8	3.7
WJZZ (Jazz)	4.5	3.4
WWWW (Ctry)	3.2	3.3
WOMC (AC)	3.0	3.1
WLTI (AC)	1.0	2.7
WKBS (Gold)	2.1	2.6
WCX-FM (Ctry)	2.3	2.4
WDTX (AC)	1.8	2.4
WMLJ (AC)	1.4	1.8
WCXI (Ctry)	1.6	1.6
WMLZ (Rel)	.7	1.3
WCHS (B/U)	1.6	1.1
WCRS (Class)	1.4	1.1
WGPR (B/U)	1.3	1.0

### San Francisco

KGO Slips, Still Number One; KMEL Climbs To Second As KSOL Slips Slightly; KYUU, KIOI Drop Two; KSFO, KABL-FM Gain

	Summer '85	Fall '85
KGO (N/T)	8.8	8.2
KMEL (CHR)	4.2	5.0
KSOL (B/U)	5.2	5.0
KBLX (B/U)	4.7	4.5
KYUU (AC)	6.9	4.4
KCBS (N/T)	3.6	4.2
KFOG (AOR)	3.3	4.0
KSFO (CHR)	2.3	3.7
KABL-FM (B/EZ)	2.5	3.5
KROR (AOR)	2.8	3.2
KIOI (AC)	5.0	2.8
KWSS (CHR)	2.8	2.8
KLOK-FM (AC)	2.0	2.7
KOME (AOR)	3.4	2.5
KITS (CHR)	2.2	2.4
KNEW (Ctry)	2.9	2.3
KABL (B/EZ)	1.4	1.9
KKH-AM & FM (Class)	1.9	2.3
KNBR (Misc)	2.4	1.8
KFRG (CHR)	2.6	1.7
KOIT (B/EZ)	2.3	1.7
KSAN (Ctry)	2.2	1.8
KBAY (B/EZ)	.9	1.4
KLOK (AC)	.3	1.4
KOED (Class)	1.1	1.3
KYA (Gold)	1.3	1.0

### Miami-Ft. Lauderdale

WHYY Slips, Still First; WSHE, WQBA Drop, Still 2-3; WHQT, WINZ, WIOD, WKQS Up Notably

	Summer '85	Fall '85
WHYY (CHR)	10.6	9.8
WSHE (AOR)	9.4	6.8
WQBA (Span)	8.1	6.6
WLXF (B/EZ)	6.0	5.5
WHQT (B/U)	3.7	5.4
WINZ-FM (CHR)	6.0	5.4
WINZ (N/T)	2.9	4.5
WAXY (AC)	3.7	4.3
WIOD (N/T)	2.3	4.2
WKQS (Ctry)	2.1	3.8
WJQY (AC)	3.0	3.7
WLVE (AC)	2.2	3.3
WNWS (Talk)	2.3	3.1
WRSC (Span)	2.7	2.9
WALA (AC)	2.9	2.7
WQBA-FM (Span)	2.0	2.6
WTBH (Class)	2.1	2.4
WEDR (B/U)	2.8	2.3
WKAT (BBnd)	1.2	2.3
WAQ** (N/T)	.8	2.0
WCJX** (CHR)	2.2	1.9
WCNQ-FM (Span)	3.3	1.8
WBBM (Rel)	2.6	1.6
WMXJ (CHR)	.4	1.5
WSUA (Span)	2.0	1.0

\*\*First book, see date before.  
\*\*First book under these calls, formerly WQBS.

### San Antonio

KQXT New Leader; KCOR Adds Two For Third; KAJA New Country Leader; WOAI Gains

	Spring '85	Fall '85
KQXT (B/EZ)	8.5	9.8
KTFM (CHR)	9.6	9.3
KCOR (Span)	5.0	7.0
KISS (AOR)	7.0	6.8
KAJA (Ctry)	5.2	5.9
WOAI (N/T)	4.5	5.8
KSMG (AC)	5.3	4.7
KONO (AC)	4.4	4.2
KBUC-FM (Ctry)	4.8	3.9
KKYX (Ctry)	5.8	3.7
KITY (CHR)	4.3	3.6
KSAQ (CHR)	3.1	3.4
KEDA (Span)	4.4	3.2
KLLS (AC)	4.6	3.1
KXZL (AOR)	3.2	3.1
KTSA (AC)	4.4	2.9
KESI (AC)	1.7	2.4
KBUC (Ctry)	1.0	2.3
KAPE (B/U)	2.2	2.1
KSJL (CHR)	2.2	2.0
KRNN* (News)	-	1.8
KSLR (Rel)	2.1	1.2
KXET (Span)	.3	1.1

\*First book, formerly KLLS.

### Charlotte

WSOC-FM New No. 1 As WPEG's Competitors Make Progress; WEZC Takes A/C Crown; WROQ-FM Opens Up CHR Race

	Spring '85	Fall '85
WSOC-FM (Ctry)	12.6	13.1
WPEG (B/U)	13.4	12.1
WEZC (AC)	7.4	9.9
WROQ-FM (CHR)	8.3	9.8
WLK (Ctry)	6.6	7.3
WBT (AC)	9.4	7.2
WBXY (CHR)	8.3	6.4
WZXI (B/EZ)	5.6	6.0
WJZR (CHR)	4.4	4.1
WXRC (AOR)	-	2.2
WGIV (B/U)	1.1	1.9
WQCC (B/U)	1.4	1.7
WVDM (B/U)	-	1.2
WLON (Ctry)	1.3	1.0
WRDX (AC)	-	1.0


### Rochester

WPXY-FM Takes Top Spot; WCMF, WEZO Inch Closer; WHAM Tightens A/C Race; WDKX, WZKC Double

	Spring '85	Fall '85
WPXY-FM (CHR)	12.5	12.0
WCMF (AOR)	11.2	11.7

	Spring '85	Fall '85
WEZO (B/EZ)	11.1	11.4
WVOR (AC)	13.6	11.4
WHAM (AC)	6.4	9.1
WNJQ (CHR)	7.7	6.9
WDKX (B/U)	2.9	5.6
WZKC (Ctry)	2.5	5.3
WLYF (BBnd)	6.4	4.9
WBBF (N/T)	5.5	3.6
WNYR (Ctry)	3.6	3.1


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12+ Share Fall 1985 Arbitron		Prev. Bk.	Fall '85	Increase
<b>WLEW (Lite FM)</b>	New York City	3.0	4.5*	50%
<b>KJOL</b>	Los Angeles	3.6	4.9	36%
<b>KNIX</b>	Phoenix	6.9	10.4*	17%
<b>WYAY (Y106)</b>	Atlanta	3.3	4.9	48%
<b>WHAM</b>	Rochester	6.8	9.1	34%
<b>WEEK</b>	Birmingham	12.8	14.2*	11%
<b>WWLI</b>	Providence	3.2	7.2	125%
<b>WIOF</b>	Hartford	4.2	6.0	43%

\* #1 in market adults 25-54.

**Q:** What do all these stations know that you ought to know?

**A:** Not what. Who.

*Film House is The Leader in promoting radio stations on TV. Call today and let us Federal you a copy of our new 1986 demo reel.*

*The Leader*  
**filmhouse**  
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## Performance Appraisals: A Must For Good Managers

By Charles Warner

One of the most important techniques a manager can use to improve employees' effectiveness is to conduct regular performance appraisals. In his book "High Output Management" Intel President Andrew Grove gave the reasons why his company conducts performance appraisals (I've rearranged the order):

- To improve performance
- To provide feedback to the subordinate
- To assess subordinate's work
- To motivate
- To justify raises
- To reward performance
- To provide discipline
- To provide work direction
- To reinforce the company culture

Grove also says that giving such performance appraisals is "the single most important form of task-relevant feedback." But despite being effective management tools, regular performance appraisal meetings are rare at most radio stations. Why?

### No More Easy Chair

First, conducting performance



Charles Warner

Charles Warner is a radio industry veteran whose background includes VP/GM posts with WNBC/New York, WMAQ & WKQX/Chicago, and CBS Radio Spot Sales. He currently lives in Palo Alto, CA and is Director of the Mass Communication program at Menlo College. He's also a consultant, specializing in strategy, management development, and sales training.

appraisals isn't easy. Most managers would rather avoid them, since they often bring about anger, anxiety, discomfort, guilt, embarrassment, and frustration on both sides. Next, conducting performance appraisals requires that a manager be well organized and prepared. In order to be prepared, a manager must observe an employee's on-the-job behavior and performance objectively. That means a manager must be around enough to know what employees are doing. And he must know enough about an employee's job to determine if he or she is doing it right.

"In Search of Excellence" authors Peters and Waterman talk about how managers in excellent companies manage by walking around — they take the time to know what's going on. General managers isolate themselves from their employees at too many radio stations. How are managers going to know if someone is doing a good job if they don't get off their easy chairs and walk around? If you're a GM, when was the last time you sat in a studio for 30 minutes, or more and watched your on-air personality go through his or her paces? When was the last time you made a sales call on a difficult prospect with a salesperson, and let the salesperson make a presentation while you kept quiet?

General managers who come out of sales must spend time with their program directors to learn what a disc jockey's job is and what a music director does. General managers who come out of programming must be coached by their sales manager in order to understand what salespeople do, to appreciate how difficult their jobs are, and to eradicate the tradi-

tional hostility that exists between sales and programming.

### Meet Regularly

Department heads (sales managers, program directors, news directors, chief engineers, etc.) should conduct regular appraisal meetings with each of their employees. General managers should conduct performance appraisals with their department heads, not with individual employees. The proper role for a general manager is that of a cheerleader, role model, and value communicator; not that of a direct supervisor.

Although the primary purpose of performance appraisals is developmental, to help employees improve, there are two other purposes: *Evaluative* — to define, measure, and reward good performance; and *defensive*, to avoid individual and government criticism and lawsuits resulting from employee selection, evaluation, and dismissal actions. Performance appraisals can also help motivate employees by establishing unambiguous performance goals. Part of this motivating process comes from the intrinsic rewards employees experience when they participate in setting and achieving self-defined goals.

Some caution is in order when conducting performance appraisals: 1) Communications can flow from superior to subordinate, and often there is little of the desirable coaching and development effect present; 2) Supervisors are uncomfortable because they are afraid that negative appraisals may alienate an employee; and 3) The frequency and timing of interviews should not be at supervisors' convenience, but according to employees' needs. (There is a natural tendency for supervisors to appraise good performers more often and avoid appraising poor performers.)

### On The Defensive

Frequency and timing of performance appraisal interviews

## Review Tips

Here are some suggestions to bear in mind when conducting performance appraisals:

1. Be prepared.
2. State the review's purpose and attempt to put the appraisee at ease.
3. Facilitate the discussion of performance-related problems through active listening, the frequent recall of positive situations, the effective use of silence to encourage more interviewee reflection and discussion, and honest and straightforward comments and answers.
4. Minimize personal criticism and don't focus on personality traits.
5. Allow or encourage catharsis when employees are frustrated. Allow for conflict and disagreement, even anger, but don't reciprocate with tension or anger.
6. Use probing questions to search for underlying problems and possible solutions. Performance problems are often linked to deeper problems.
7. List the disagreement areas between yourself and the employee. Try to agree on areas of agreement and disagreement.
8. Always conclude the performance appraisal with a summary and future plan of action that will lead to improvement.
9. Avoid the illusion of finality; make sure employees understand the review is not all-important or written in stone.
10. Appraisals must be made in the context of the employee's total performance. Never base appraisals on isolated instances but on a pattern of behavior and performance.
11. It's often useful to have appraisees rate themselves before a formal performance appraisal. Then the focus during the interview should be on the self-review, the employee's plans for improvement, and the performance disagreements between the supervisor and the employee.

should not be based on administrative convenience. For example, conducting performance appraisals on a fixed-interval basis, particularly at annual salary review time, is not effective. Variable performance appraisals are much better, and they should vary according to the individual employee's needs. Variable interviews also tend to encourage the appraiser to offer feedback at the time when job behavior is noticed, and thus give a better, more interactive communication and development complexion to the interviews.

During interviews employees often react defensively to what they perceive as negative comments, even when these comments are placed in the middle of favorable ones. Defensiveness takes many forms: Transference of blame to others or to faulty work materials or equipment; denial or outright negation of any mistakes; apathy or indifference; even outright hostility.

Many employees have an ambi-

alent feeling about self-improvement needs. On the one hand, there's generally a need toward greater competency in people, but this need is frequently offset by a threat to current self-esteem. In general, the lower the self-esteem of the appraisee, the more apt he or she is to react defensively to a performance review and the stronger the reaction. This defensiveness is very often the case with creative or ego-centered people in broadcasting. Finally, never conduct performance appraisals in front of anyone else; do them alone with an employee.

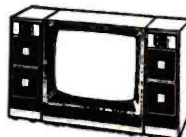
If your employees aren't motivated, it's your fault, not theirs. You're the one who hires and supervises them. So if you want to be an effective manager and help unleash your employees' motivation to win and improve, then conduct regular, structured, effective performance appraisal meetings. It's a management technique that ineffective managers almost never use.

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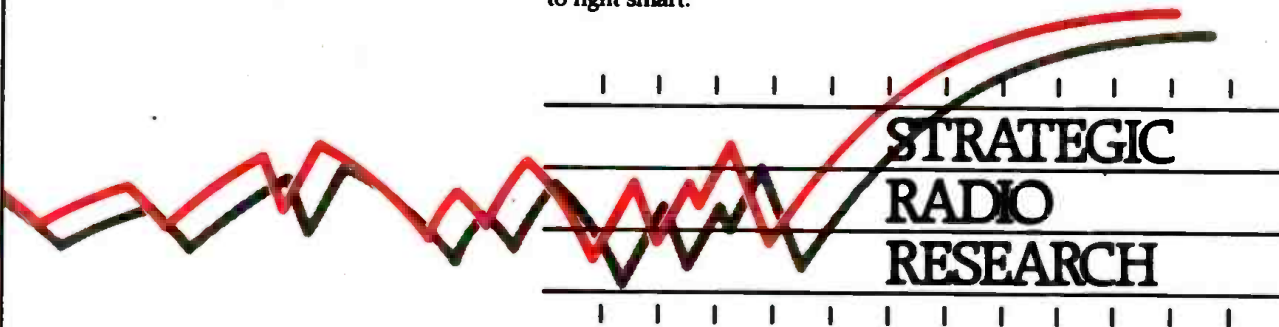
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# R&R STREET TALK

**KFAC/LOS ANGELES**, the station that brought you the original Classical Top 40, appears to be taking a ride to Colorado in a new rig, one we hear is decorated with fringe on top.

Latest word about **TRANSTAR** is that it's now marketing **CNN NEWS** as part of its package of satellite services. And don't be surprised if this rapidly-growing network unveils a new "Oldies Channel" soon.

Where did that ridiculous statement that Chicago Bears QB **JIM McMAHON** allegedly said about New Orleans women being sluts come from, anyway? We hear that **B97/NEW ORLEANS** night rocker **BOOMER** received ten calls from listeners who insisted they heard from him, and so he called TV sportscaster **BUDDY DILIBERTO** and told him to check it out. But the bit, which later expanded to include a line about the local men being stupid, apparently ran on TV without confirmation, and Buddy's been suspended ever since. They say that everyone in Crescent City is letting **WDSU-TV** know that they want him back.

Just a few days earlier, **DC101/WASHINGTON** morning personality **GREASEMAN** (Doug Tracht) suggested on Martin Luther King's Birthday that if the assassination of the black leader was cause for a day off, then "killing four more would result in getting the rest of the week off." After a number of complaints were lodged, the G-Man apologized on the air later that day and the following morning, saying he was only kidding around. During the apology no direct reference was made to the faux pas. He's been off the air since the 16th, but **DC101** claims he wasn't suspended; he's on a prescheduled vacation.



**GET UP, GET DOWN** — The Rock & Roll Hall Of Fame's first induction dinner at the Waldorf in NYC last week, emceed by Atlantic Chairman Ahmet Ertegun, was an evening of many highlights, including the closing all-star jam session. From left: Keith Richards, Neil Young, Chuck Berry, house player Will Lee (with guitar), and Paul Shaffer.

It's a sure thing: **STEVE DAHL & GARRY MEIER** will be returning to **WLUP/CHICAGO** in mid-February, this time for PM drive. Dahl comments, "I'm just looking forward to putting all the (WLS) politics behind and concentrating on the show."

Personality patter in New York includes speculation that **JOEY REYNOLDS** will get **HOWARD STERN's** vacant chair at **WNBC**. Apparently Joey's a serious candidate, as he could be heard on the station last weekend. And while **WXRK's** top brass might like to move Howard from afternoons to AM drive, don't look for him to give up his morning sleep.

Who's in line for the top **COLUMBIA** black promotion slot vacated last week by **VERNON SLAUGHTER**? We hear the frontrunner is **RUBEN RODRIGUEZ**, who was VP/Black Music at Island until last October.

What's going on at **SUMMIT COMMUNICATIONS'** recently-acquired full-service/CHR combo **KCMO & KBKC/KANSAS CITY**? Several sources say both stations are for sale, and that some local bids have been submitted. So what happens to **OM GERRY CAGLE** and his staff, and that of **KCMO PD ART WANDER**? After a Tuesday afternoon meeting, some staff members indicated a format switch for **KBKC** was imminent but, interestingly, not back to Country.

Meanwhile, at crosstown **AOR KYYS**, **PD JOE McCABE** will be stepping down shortly. And is **KBEQ** personality **BILL BAILEY** heading to a competitor as **PD**?

Down in Houston, **KSRR** Asst. **PD MICHAEL STEVENS** has left to seek a programming assignment.

**SANDY BEACH** has given up his longtime **PD** post at **WWKB/BUFFALO** to concentrate on his afternoon show. Who'll take over? Whoever it is will help 'KB evaluate whether a format change for the new **PRICE COMMUNICATIONS** station is warranted.

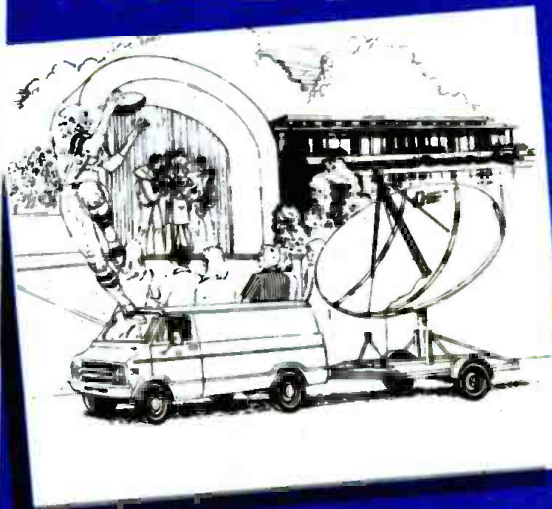
As we went to press, Street Talk learned that **DAN HERN**, **GSM** at **KSGO & KGON/PORTLAND**, has been promoted to **VP/GM**.

**KKHR/LOS ANGELES** seems to be gearing up for another run at the market, as the **CBS CHR** has inked consultant **JEFF POLLACK COMMUNICATIONS**. . . Was that crosstown Oldies outlet **KRLA** using **KRTH (AM)**'s "Smokin' Oldies" slogan this week?

Peeking into the suggestion box for the **NAB** Radio Board Vice-Chairman's post, we find the name of **RKO RADIO** President **JERRY LYMAN**. That brings the field up to at least four, as joining him are Michigan's **KEN McDONALD**, California's **ROBERT FOX**, and Ohio's **DAVID PALMER**.

Continued on Page 43

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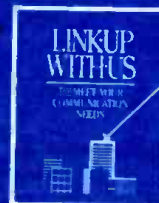
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# STREET TALK



**SEX AS A WEAPON** — Armed with Arbitron artillery all their own, 17 of radio's prettiest professionals grace the pages of the March Playboy, as the magazine presents its first-ever pictorial of women in the business, titled "Radio Vixens." Among those featured include (1st row, l-r): KROQ/Los Angeles's April Whitney, KY102/Kansas City's Frankie Hutchison; (2nd row, l-r) WGGC/Glasgow, KY's Lisa Hammond, KTYD/Santa Barbara's Judy Smalley; (3rd row, l-r) WWCL/Pittsburgh's Chris DeCarlo and 91X/San Diego's Janne Anderson. The instant collector's item goes on sale Feb. 4.

liftoff, so we heard about it right away. Christa had been in the station several times for interviews and special programs. You should have seen this place the day that Vice President Bush announced her as the one chosen from 10,000 applicants. We carried that announcement live, and everybody was jumping up and down. Today, everybody's just stunned."

Many an AOR goes commercial-free on Thursdays, the first day of ARBITRON's weekly diary. KZEW/DALLAS arranged to go one step further, cutting out all spots and talk Thursday (1/30). The programming plan called for no live jocks, only recorded IDs, with preproduced musical signatures for weather and time in the morning.

Our condolences go out this week to the family and friends of BEARSVILLE RECORDS owner ALBERT GROSSMAN, who passed away while making a transatlantic trip to MIDEM.

WOMEN IN MUSIC, a nonprofit network of industry professionals, is gathering February 4 in New York. For details, call LINDA KIRISHJIAN at (212) 975-1701.

Great minds must think alike. The same inspiration struck twice in the Boston area, where both WBCN and WAAF ran similar song parodies called "Leader Of The Pats" as a tribute for Patriots coach RAYMOND BERRY. It was a genuine coincidence, by the way; neither AOR is alleging plagiarism.

Former KMEL/San Francisco Asst. PD JACK SILVER has been scooped up by competitor KFRC as its new Asst. Programmer.

With WZGO (Z106)/PHILADELPHIA VP/GM BILL PHIPPEN moving to WARM/ATLANTA, COX has sent in VP-Director/Broadcast Standards JOHN FURMAN JR. as acting GM until a permanent replacement is found. Could Z106 be the next stop for consultant MIKE JOSEPH? He left the company's Miami outlets last week with plans to show up elsewhere within the chain shortly. If so, it'd mark his return to the City of Brotherly Love and an ironic matchup against WCAU-FM, a former "Hot Hits" client.

KBUG & KCPX/SALT LAKE CITY are splitting the programming duties between KBUG morning man GREG SMITH and KCPX midday talent BRAD STONE. They'll call the shots on their respective Oldies/CHR stations.

Congratulations to MCA Group President IRV AZOFF and his wife Shelly on the arrival of their third child, Jeffrey Jordan, January 23.

And in the once-is-not-enough-dept., BURKHART/ABRAMS/DOUGLAS/ELLIOT President DWIGHT DOUGLAS and his wife Traci had twins, Amanda and Taylor, January 24.

Continued from Page 41

WKXL/Concord, NH announcer David Harris, commenting on the local reaction to the news that Concord High School social studies teacher Sharon Christa McAuliffe had died in the space shuttle explosion Tuesday:

"Everybody was tuned to the radio. We suspended regular programming and commercials, and asked people to call in to express their feelings. Talk host Jim Rivers was down at Cape Canaveral covering the

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Chrysalis

"Le Bel Age" produced by Neil Gerardo. Associate producer Joe Chiacarelli. Management: Rick Newman. © 1986 Chrysalis Records



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# NETWORKS/PROGRAM SUPPLIERS

## NETWORK BRIEF

### AP Radio: Commercial Free, Member-Owned

Every avid network watcher (and who isn't one?) knows that almost every major network last year changed hands — or at least was strongly courted in a heady rush of merger mania. No need to repeat the list here, but it should be noted that only one web managed to come through 1985 unscathed: Associated Press.

"Now wait a minute," you say. "AP isn't a real network. They're a wire service. And they service television and newspapers. They don't carry commercials. They don't run a countdown. So what are they doing in your column?"

The fact is, AP Broadcast, a division of Associated Press, is very much a network. The company services over 1000 radio stations nationwide, supplying a variety of standard wire news, scheduled newscasts, and a full slate of other informational programming features. This week: a brief discussion with Deputy Director/AP Broadcast John Reid on how AP managed to keep out of everybody's merger plans, what the company plans to do to keep it that way, and what lies ahead for 1986 and beyond.

The term "wire service" carries a romantic ring of antiquity — war correspondents and independent stringers huddling in jungles and scribbling notes on a little pad. Wire news is still an important part of any station's news operations, but Reid explains that today's AP is more than just a news wire. "We're a news, information, and programming service," he says. "Our product is delivered in a



John Reid

variety of different ways, but we never lose sight of the fact that we are a worldwide news-gathering organization."

The primary delivery method is still the traditional radio wire, but technology has improved both the speed and the programming menu. "Newspower 1200 was introduced to give our members a lot more news and the option to select much more precisely what sort of news

they wish to receive," Reid continues. "For instance, if a station has no interest in farm reports, they can eliminate the agriculture news."

AP Network News is the audio counterpart to the traditional wire service. "It's really three networks bundled into one," Reid explains. "It provides three newscasts an hour during weekdays, but we also provide additional audio closed-circuit material, which is particularly important to all-news and full-information stations. Every hour we provide feeds of actualities, voices, and wraps of national stories, and twice a day we provide feeds of regional news. The third element is the great variety of

### Mutual Expands "King," Sets New Hours

In an attempt to update the format of its ever-popular "Larry King Show," Mutual Broadcasting is shifting the program to an earlier time slot and expanding the hours. Beginning Monday (2/3) "Larry King" starts at 11pm (ET), and will be lengthened from five hours to six. Mutual's New York studios and parent company Westwood One's Los Angeles facilities will also be used to provide satellite tie-ins and communication.

The new format will feature King interviewing top name entertainment, sports, and political guests. During the second hour King will take live phone calls from listeners, followed by two hours of the popular "Open Phone America" segment. The final two hours will include a taped repeat of the first two hours. Also, when major news developments warrant, some or all of the first "King" hour will cover latest developments in whatever story is unfolding.

Mutual VP/News & Special Programs Ron Neseas comments, "Mutual's intention is to make what's great even greater. Larry King is a broadcasting legend with national scope, and originating the guest from one of the three major news cities in the nation will give the show even more dimension and excitement."

feature programming distributed as part of the network lineup."

Okay... if AP is so great, why didn't someone try to snatch it up in the sales bonanza of 1985? "To begin with, AP is a member-owned service organization, so a buyout would be difficult," Reid says. "There's no reason why the stations would want to give up that autonomy. We're an industry-operated news cooperative, and that's our greatest strength. There aren't very many organizations where the customer is the owner."

This owner-operated system is also instrumental in company research and development. For instance, Newspower 1200 evolved primarily from the needs of individual stations. They desired a system whereby they could select which information they wanted to receive without being bombarded by every possible news item. Reid comments: "Many stations were ignoring the news we were providing, so we set up a system where they could pick and choose."

Also contrary to current network practices (and somewhat antithetical to most network definitions), all AP services — the wire feeds and the radio network — are available

on a cash-only basis. Stations pay a fixed charge for as much of the wire material as they can use, and the network is also commercial-free. "Believe it or not, this is one of our biggest selling points, even in a world of compensation and barter," Reid points out. "Stations don't give up any of their inventory. Radio isn't like other retail businesses; you can't go out and order more inventory when you run out. Once you've sold all your time, that's it."

Reid admits that commercial-free is not necessarily an easy sell, but insists that in the long run it is a much more viable method. "There is no question but that it's a lot more work to sell a service that requires the station to pay hard cash every week. But the concept of a commercial-free, pay-cash network has strong industry support. We have an extremely successful radio network, and with all the changes that took place last year in the network business, we feel our stability is a great testament to our system. We have a very stable, reliable, consistent, constantly-updated product, and don't see anything to suggest any change."

### Public Interest Drafts Major League Baseball

Chicago-based Public Interest Affiliates has struck a deal with Major League Baseball Productions to syndicate the long-running "This Week in Baseball" and the new "Baseball Radio Newsatellite." "This Week" is a 15-minute recap of each week's baseball action, hosted by Hall Of Fame broadcaster Mel Allen and based on the television series of the same name. "Newsatellite" is a new service which will provide stations with player interviews, game actualities, and feature material throughout the baseball season.

PIA President Brad Seal says, "We're truly excited about both projects. This is one of the best sports packages available anywhere and gives a station total flexibility."

Major League's Exec. Producer Geoff Bellinfante added, "This gives stations access to programming materials they've always

wanted but were never able to get before. There's no doubt that this will be as successful as our television programs, because it will give local stations' sports coverage the competitive edge in the marketplace."


Both programs are available on a market-exclusive, barter basis, and will debut opening day, April 7.



HOTTELET RECEIVES CBS GOLD MIKE — Longtime CBS News correspondent Richard C. Hottelet was recently presented with the CBS Radio Network's Gold Mike Award, recognizing his lifelong service to radio journalism. The presentation was made by CBS Sr. VP Richard Brescia at a private luncheon in New York.

Hottelet served as CBS News United Nations Correspondent since 1960, and became Public Affairs Counselor for the U.S. Mission to the United Nations last October. He joined CBS in 1944 as a correspondent in Edward R. Murrow's London office, and also served in Moscow and Bonn, West Germany.

While making the presentation, Brescia said, "For four decades Dick's reports have explained the critical events of our time to our affiliates and listeners. Through his efforts, our ability to serve the public has been strong and true. He continues his distinguished career now as an outstanding asset to the United Nations, and we are proud to have been associated with him."



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# NETWORK FEATURE FILE

# NEWS & INFORMATION FEATURES

February 3-7

## MUSIC FEATURES

### The Weekend

February 8-9

<b>American Country Portraits</b> (BRE) Judith	<b>Pioneers in Music</b> (DIR) Bob Seger
<b>American Eagle</b> (DIR) An American Eagle Valentine	<b>Playback</b> (SR) Featured year: 1977
<b>Countdown: America With Dick Clark</b> (US) Pete Townshend and The Who	<b>Powercuts</b> (GSN) Simple Minds/Hooters (2/9)
<b>The Countdown</b> (WO) Whitney Houston/Five Star	<b>Rick Dees Weekly Top 40</b> (USP) Paul McCartney
<b>Country Calendar</b> (CW) Dan Seals/Johnny Lee	<b>Rock Chronicles</b> (WO) Push/Mick Jagger/Brian May/Denys
<b>Dick Clark's Rock, Roll &amp; Remember</b> (USP) Carpenters	<b>Rock of the World</b> (BRE) Madonna
<b>Dr. Demento</b> (WO) Flo & Eddie	<b>Rock Over London</b> (RI) Level 42
<b>Future Hits</b> (WO) Mickey Thomas/E.L.O.	<b>Rock Superstars</b> (BRE) Elio Costello
<b>Gary Owens' Supertracks</b> (CRN) Salute to Buddy Holly	<b>Rock Week</b> (WO) ROCK/Hooters
<b>Gospel Line</b> (SI) The least of these is love	<b>Scott Muni's Tikiat To Ride</b> (DIR) Valentine's Day Special "love songs"
<b>Great Sounds</b> (USP) Three Suns	<b>Scotti Shannon's Rockin' America Countdown</b> (WO) Pete Townshend/Dream Academy/ Mike & The Mechanics
<b>Jazz Show With David Sanborn</b> (NBCE) John Scofield	<b>Solid Gold Saturday Night</b> (US) Bachelors: A to Z (2/8)
<b>King Biscuit Flower Hour</b> (DIR) Rainbow	<b>Street Beat</b> (BRE) Fat Boys/Ber-Kays
<b>Musical!</b> (WO) Cass of Musicals/Funny Lady/Ai Kasha & Joel Hirschhorn	<b>That's Love</b> (WO) Valentine's Day Special: Lionel Richie/ Sammy Rogers
<b>Music Of The City</b> (SI) Tribute Songs	<b>Top 30 USA</b> (CSSE) Motown's greatest groups
<b>On The Radio</b> (NSBA) John Cougar Mellencamp	<b>Weekly Country Music Countdown</b> (USP) Barbara Mandrell

### The Week Of

February 10-14

<b>Country Calendar</b> (CW) David Frizzell (2/10) Stevie Nicks (2/11) Moe Bandy (2/12) Vince Gill (2/13) Razzy Dali (2/14)	<b>Country Today</b> (MUJ) John Conlee
<b>Earth News</b> (WO) Robert Altman/Beau Bridges/Maryl Streep/ Chuck Norris & Robert Vaughn	<b>Encore With William B. Williams</b> (WO) Andrew Siskin
<b>In Concert</b> (WO) ROCK	<b>In Concert</b> (WO) ROCK
<b>Line One</b> (WO) Elio Costello (2/10)	<b>Line From Gilly's</b> (WO) Jim Gleser
<b>Off The Record</b> (WO) Alan Parsons Project/Push/Dream Academy	<b>Off The Record Special</b> (WO) Tom Petty Part 2
<b>Pop Concert</b> (WO) Don Henley	<b>Shootin' The Breeze</b> (WO) Durrell Coleman/Koyama/Fredde Jackson
<b>Solid Gold Country</b> (USP) Feature year: 1974 (2/10) Moe Bandy/Johnny Lytle (2/11) Songs of "The Heart" (2/12) Elio Presley's love songs (2/13) Valentine's Day salute to "Falling In Love" (2/14)	<b>Special Edition</b> (WO) Eugene Wilde
<b>Star Trek</b> (WO) Slings/Hooters/Shelia E.	<b>Star Trek Profile</b> (WO) Don Henley

### GENERAL INFORMATION

**Ed Busch Talk Show** (AP)  
Wooody and rombs-fundamental religions,  
black civil rights leadership (2/1)  
Joseph de Louse/open/Dr. Thomas Szasz,  
psychiatrist/meaning of life (2:2)

**Computer Program** (PRN)  
Computerized appliances/knowledge  
engineering/computers in stock market/  
Local Area Networks

**News Biting** (PRN)  
Lip synching/translating/ minivideos used for  
legal cases/outside hunting/  
78 rpm records

**NBC Extra** (NBC)  
The new doctors

**Sound Advice** (PRN)  
Specimenship/prook vs. classical music/  
hear today, gone tomorrow/pro-parents/  
automatic record changers

**Sporting News Report** (CW)  
Bud Grant/Jerry Vester/Hank Stram/  
Sam Wyche

**Sports Flashback** (CW)  
SKU in 1967 NT/Kentucky Derby/A.J. Foyt/  
Bob Gibson/Stan Musial

**Waldenbooks Review** (WO)  
Joseph Heller & Marabel Morgan/  
"House"/Peter Ueberroth

### COMEDY

**Comedy Show With Dick Cavett** (CW)  
"Work"

**Daily Feed** (DCA)  
Oil bonus plan/restaurant cuisine/long distance  
balding/restatement of the union/  
oh yes, let's!

**Laugh Machine** (PRN)  
George Carlin/Travesty Ltd./  
Henry Youngman/Gary Owens/  
Robert Klein/Steven Wright

**Party Drop-ins** (ASR)  
Party channel Andre/Bardo/cable billboard  
typing/dirty Kaseen/voodoo party doll

**Radio Hotline** (ASR)  
You're O.K. my favorite song/trick knee/  
I sing/I'm totally disgusted

**Stevens & Grdnic's Comedy Drop-ins** (ASR)  
Talk to me/murder in court/for sure, for sure/  
Captain Wonders/charms poker

**United Spots Of America** (ASR)  
Some color/3rd Keester/United Burns  
Internationals/more splatnick/psychic

### PROGRAM SUPPLIERS KEY

ABC = ABC Television (212) 657-7777  
AP = Associated Press (202) 955-7200  
ASR = All Star Radio (213) 850-1189  
BRE = Barnett Robbins (818) 786-2331  
CB = Continuum Broadcasting (212) 580-9525  
CBS = CBS Radio (212) 975-4329  
CSBA = CBS Radio/ABC (212) 975-4321  
CRS = Creative Radio Shows (616) 643-8088  
787-0410  
CW = Clayton Webster (314) 724-0809  
DCA = DC Audio (202) 638-4222  
DIR = DIR Broadcasting (212) 371-6850  
GSM = Global Satellite Inc. (818) 908-1888  
IN = Interview (213) 952-8710  
LSP = Lee Bailey Prod. (213) 286-2778  
LW = London Westlength (914) 961-7600  
MBS = Mutual Broadcasting (703) 685-2000  
MJE = MJJ Broadcasting (212) 245-5010

MS = Musical Starstreams (415) 388-0622  
NBC = NBC Radio (212) 664-4444  
NBCE = NBC Radio Entertainment (212) 664-4444  
NP = Newwood Productions (212) 755-3320  
NSBA = NSBA Network (213) 306-8009  
PRN = Progressive Radio Network (212) 565-9400  
PMA = PMA-Program Affiliates (312) 643-8088  
RI = Radio International (212) 696-2350  
SBS = Strand Broadcast (213) 318-1666  
SI = Syndicate II (818) 841-9350  
SLP = Steve Lehman Productions (213) 467-2346  
TMSA = Transat (213) 460-6383  
US = The United Stations (212) 575-6100  
WRN = Weebeck Radio Network (213) 492-5922  
WO = Westwood One (213) 204-5000



ROGER WILCO — Atlantic recording artist Roger Daltrey visited ABC Radio's New York studios for a recent edition of Global Satellite's "Rockline." Mugging for the lens after the show are WKRR's Mark Coppola, Atlantic's Perry Cooper, Global's Candy Tolin, Daltrey, and "Rockline" Executive Producer Howard Gillman.

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HARVEY MEDNICK

## INVESTIGATING INCENTIVE TRAVEL

# Tripping The Sales Fantastic

Incentive is defined as, "something that has a tendency to incite to determination or action." And as you can well imagine, a first-class trip to Paris can be very inciting as well as exciting to potential advertisers.

If you're not familiar with the concept of consumer incentive travel, here's a short primer on the subject, courtesy of Juanita Sylvest, VP/Incentive and Leisure Travel for Baltimore-based Travco, one of the nation's largest international travel services. She said that its beginnings lie in the trading stamp boom of the late '50s and early '60s. The stamps (still available in some areas) are given in amounts proportionate to the dollars spent, collected in books, and then traded for gifts at redemption centers. The leaders in the field, S&H (the "green stamp" people), noted that in addition to bathroom scales and vacuum cleaners, they were starting to get requests for trips as gifts to supplement their normal array of hard goods. And so consumer incentive travel was born.

The idea is most common today among the airlines in their frequent-flyer programs and, as *Incentive Marketing* magazine said, "travel is the greatest incremental motivator, and the most effective."

### Internal Use Is Equally Valuable

Let's not lose sight of the fact that you have two viable applications for this supreme motivator — internal and external. Let's first look at incentive travel as an internal management tool.

Once again, its origins go back as far as the '20s and '30s and have grown since the early '60s with the airline industry to the point where, as Juanita told us, "86% of all in-



Juanita Sylvest

centive travel is used as a sales motivator."

As far as internal sales motivation is concerned, there's one simple rule for you to apply: *incentive travel can be used effectively in any situation where you have measurable managerial objectives.* It is extremely valuable in helping you meet established goals. The underlying managerial key here is that you reward with an item; in this case, an attractive trip which the salespeople would not otherwise normally purchase for themselves.

One word of caution: make sure the trips you are offering are of sufficient scale to positively motivate your sales force. If your station is here in L.A., for instance, a weekend in Palm Springs (100 miles away) is not going to deliver quantum sales increases. It goes back to the old "make the punishment fit the crime" line. Great increases are most often the result of great rewards.

### A New Trend

It also used to be the rule that you took the entire sales department away to Hawaii as a reward for their outstanding performance. However, Juanita said, "In the past, group movement was used to bestow a single shared experience; the trend now is to the individual experience. However, this is only valid for internal use." So although you may have to sacrifice a bit of



erts reported, "We put together two trips to the Caribbean — one to Aruba, the other to Barbados. The trips are offered between December-March at a price between \$10-15,000, depending on whether they are agency or direct. Twenty

• Special events (cocktail parties in a private chateau) that only the incentive operator can provide must be featured.

• Since the operator is commissioned by the airlines and hotels, cost to the station is virtually nil in comparison to doing it yourself.

• An introductory cocktail party highlighting the destination and itinerary really sells the tip.

• Only the client or key decision-maker should take the trip.

• The GM/station staff are guests. They should not have to do anything.

### A Final Thought

As Juanita said, "The people who participate in incentive travel programs are VIPs. Each person who goes on a trip should feel that it is one you couldn't purchase yourself or receive any other way." Rick added, "The intimate contact you have with clients in a festive trip atmosphere gives you an opportunity to get to know them in a way you couldn't duplicate in a business environment."

Whether you use BTI, Travco, Western International Premiums, or do it yourself, those are great thoughts to keep in mind. And the billing doesn't hurt either!



Rick Stewart

or 25 couples go on each trip. It's a great way to get the year started off right. After April we're generally sold out, so this promotion takes up the slack."

### The Major Event

From those simple first-quarter trips an entire industry has grown. BTI (Broadcast Travel Incentives, Inc.) sprang from EZ Communications as the result of President Wyatt Thompson's nine years of sales trips for his company's own stations. Wyatt has some definite thoughts about incentive travel: "It's a super sales tool with lots of billing. We ask for and get a \$25,000 average commitment with 20 participants minimum." This is accomplished on ironclad 52-week contracts with initially projected expenditures and no variances allowed. If it sounds bullet-proof, it is. And the reward is just as great: Wyatt has put together trips to such sought-after locations as Rome, Paris, and the Riviera.

### Special Requirements

Wyatt, Juanita, Clyde, and Rick Stewart, President of Western International Premiums (a division of Western International Media, one of the nation's largest buying services), all agree on several points:

• Quality is a prime consideration; many of the participants are world travelers themselves.



Wyatt Thompson

the old perceived camaraderie, you'll receive greater appreciation by utilizing the individual trip reward system.

### The Sales Trip

The advertiser-based external travel incentive program had its beginnings with radio operators looking for a way to shore up soft first-quarter billing. They put together a medium-priced trip, generally to a warm, inviting spot (the Caribbean being a favorite) to which an advertiser would not have to make too great a commitment in ad dollars. WTOD & WKLR/Teledo VP/GM Clyde Reb-

## ONE YEAR AGO TODAY

- George Harris PD at KMET/Los Angeles
- Bud Silber VP/GM of KHOU/Denver
- Michael Horne GM of KOY & KQVY/Phoenix
- Dennis Carpenter GM at KMGW/Minneapolis
- Kevin Cooney VP/GM at KJR
- David Malenborg GM at KEEY/Rt. Paul & WDDY/Minneapolis
- Harvey Holiday PD at WFIL/Philadelphia
- #1 CHR: "I Want To Know What Love Is" — Foreigner (Atlantic) (2 wks)
- #1 A/C: "Careless Whisper" — Wham (Columbia) (2 wks)
- #1 BU: "The Borderlines" — Jeffrey Osborne (A&M)
- #1 Country: "Baby's Got Her Blue Jeans On" — Mel McDaniel (Capitol)
- #1 AOR Track: "The Old Man Down..." — John Fogarty (WB) (4 wks)
- #1 LP: "Centerfield" — John Fogarty (WB) (3 wks)

## FIVE YEARS AGO TODAY

- Craig Scott VP at WMPB & WHRQ/Memphis
- Gail Lelther President of WDCO-AM & FM/Washington
- Bob Knight-Adams PD at WHDH/Boston
- Bob McKay PD at KCBQ/San Diego
- #1 CHR: "The Tide Is High" — Blondie (Chrysalis) (3 wks)
- #1 A/C: "The Tide Is High" — Blondie (Chrysalis)
- #1 BU: "Bum Rubber On Me" — Gap Band (Mercury/PolyGram) (2 wks)
- #1 Country: "9 To 5" — Dolly Parton (RCA) (3 wks)
- #1 AOR LP: "Double Fantasy" — John Lennon & Y. Ono (Geffen) (2 wks)

## TEN YEARS AGO TODAY

- Pat Shaughnessy VP/GM of KIQQ/Los Angeles
- Jerry Clifton PD at WNLX/Miami
- Steve Wax Exec. VP at EIA
- #1 CHR: "50 Ways To Leave Your Lover" — Paul Simon (Col.) (2 wks)
- #1 A/C: "50 Ways To Leave Your Lover" — Paul Simon (Columbia)
- #1 Country: "This Time I've Hurt Her" — Conway Twitty (MCA) (2 wks)
- #1 LP: "Desire" — Bob Dylan (Columbia) (2 wks)

## DATELINES

1986

March 6-8

Country Radio Broadcasters' 17th Annual Country Radio Seminar Opryland Hotel, Nashville

April 9-13

Alpha Epsilon Rho, National Broadcasting Society's 44th Annual Convention Sheraton Park Towers, Dallas

April 13-16

National Association of Broadcasters' 64th Annual Convention Dallas Convention Center, Dallas

April 13-17

National Public Radio Annual Convention Town and Country Hotel, San Diego



KEN BARNES

## ON THE RECORDS

### RHYTHM IN AMERICA

# Soul Brother #1 In The Mainstream

The statistical summaries of the year gone by that I present here during January are some of my favorite — and, I think, most useful — columns. But they did prevent me, until now, from saluting one of the most gratifying comebacks in years, by one of America's most important and influential artists — James Brown.

"Living In America" marks the first CHR chart hit James Brown has ever had in the 12+ years of R&R's existence. It's his first pop Top 10 record since "Get On The Good Foot" reached #10 in Cash Box in 1972. If it goes all the way to the top, it would be his first No. 1 pop hit (Cash Box assigned "I Got You" a #2 peak in 1965).

This year marks the 30th anniversary of Brown's recording career, which he didn't begin until he was almost 30 (by most authorities' count). The guttural, gospel-styled "Please Please Please" was a huge R&B hit in 1956, but did not

The first time I, as a California suburban kid, became aware of him was with "Night Train" in 1962, with its famous travelogue of East Coast cities ("Atlanta, Georgia"). The next year he put the standard ballad "Prisoner Of Love" through an almost frighteningly intense emotional wringer, scoring a Top 20 pop hit, but general stardom still seemed pretty much out of sight.

#### Revolution In Sound

"Out Of Sight" wasn't quite the breakthrough record, just missing the Top 20 in 1964, but it was the blueprint for not only Brown's new sound but the future of black music. With the pop-oriented Sam Cooke style still dominating the R&B world and Otis Redding and Solomon Burke and the Motown roster just beginning to shape the sounds of '60s soul, James Brown was already setting up the '70s with the pure riff/groove sound of "Out Of Sight."

That record and his 1965 follow-ups "Papa's Got A Brand New Bag" and "I Got You" (which were Top 10 pop hits, at last) stood out from the songs surrounding them like a CD player in a pile of Victrolas, paving the way for Sly, Norman Whitfield, the Meters, Kool & The Gang, and all the groove-dominated stylistic innovators to come later. But Brown, having established the groove, shifted gears in 1966 with the majestic (if chauvinistic) ballad "It's A Man's Man's Man's World," featuring almost symphonic strings and an agonizingly dramatic vocal.

He returned to the groove for "Money Won't Change You," the great "Cold Sweat," and the unforgettably-titled "I Can't Stand Myself (When You Touch Me)," displayed a tendency toward moral preachments in "Don't Be A Dropout," and even foreshadowed his current hit with a 1968 number called "America Is My Home."

#### Loud & Proud

Then came controversy and perhaps his proudest moment, when he released a song that quickly became an anthem of black pride, "Say It Loud (I'm Black And I'm Proud)." It was a crucial state-



ment, one that may have scared off some of his white audience (although its combined Cash Box/Billboard chart ranking was #13) but enshrined him as a black hero forever. (As a historical footnote, it also inspired an answer record by Vic Waters & The Entertainers en-

ment, one that may have scared off some of his white audience (although its combined Cash Box/Billboard chart ranking was #13) but enshrined him as a black hero forever. (As a historical footnote, it also inspired an answer record by Vic Waters & The Entertainers en-



Following "Say It Loud," Brown moved away from politics, concentrating instead on popcorn. In 1969 he released no less than five songs about doing the popcorn, all of which were R&B hits, and one of which ("Mother Popcorn") was a classic. With that song and follow-ups like "Get Up (I Feel Like Being A Sex Machine)" and "Super Bad," he stripped his sound down closer to the bone, taut, tense, wired grooves that defined funk for the era and beyond. His subject matter ranged from "Hot Pants" to heroin ("King Heroin"), with occasional returns to political concerns ("Funky President (People R's Bad)") and dance ("I Got Ants In My Pants (And I Want To Dance)").

But the pop drought had begun, and was followed by a slackening of his Black radio appeal as well. When the rappers broke, Brown came up with "Rapp Payback" (an allusion to an earlier hit, "Brother Rapp," as well as a claim staked on originating the style). More recently he appeared on the "Dr. Detroit" soundtrack, and in 1984 launched a comeback attempt by uniting with Afrika Baabaata on the "Unity" single. But it took "Rocky IV" and a clever piece of songwriting/arranging by Dan Hartman to return James Brown to the radio.

Whatever happens to Brown's career after "Living In America," his place in musical history is assured. He will in all likelihood be regarded as one of the crucial figures in American 20th century music when all is said and done and tallied up. Say it loud.

#### The James Brown Influence

While it would take another page to list every artist James Brown

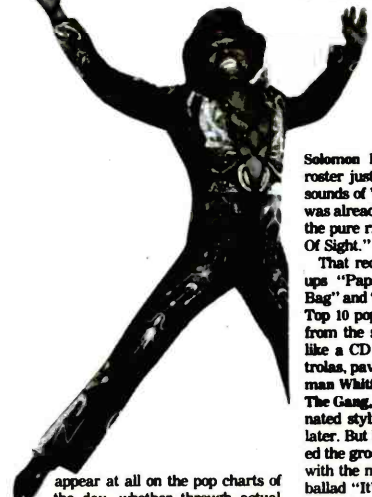
has influenced, it is possible to mention some of the acts who've covered his songs. They include, listed by song title:

- "I Don't Mind" — In Crowd (feat. Steve Howe)
- McCoy's
- Who
- "I Got You" — Mitch Ryder
- "I'll Go Crazy" — Tommy James & The Shondells
- Moody Blues
- Standells



- "It's A Man's (Woman's) World" — Irma Thomas
- Brilliant
- "Mother Popcorn" — Aerosmith
- "Papa's Got A Brand New Bag" — McCoy's
- Otis Redding
- "Please Please Please" — Mitch Ryder
- Bee & Tina Turner
- Who
- "Rock Me Again" — Human League
- "Sex Machine" — Flying Lizards
- Janie Jones & The Clash
- "Shout & Shimmy" — Who
- "There Was A Time" — Gene Chandler

Plus two recent medleys by Mister B and the Soul Kings, a song called "James Brown" by avant-garde UK group Cabaret Voltaire, and the ultimate James Brown tribute, "The Crunge" by Led Zepplin. Where is that confounded bridge?



appear at all on the pop charts of the day, whether through actual lack of airplay and pop sales or primitive chart methodology.

He labored in obscurity as far as general market audiences went (which wasn't far in those days) until at least 1962, but established himself as the hardest-working man in show business and the king of R&B performers on the black circuit (as documented by his rightfully legendary "Live At The Apollo" LP). Notable hits like "Try Me," "I Don't Mind," "I'll Go Crazy," and an unearthly version of "The Bells" came out, climbed the R&B charts, and were supplanted by a new release two months later (Brown's output was the most prolific of any major performer).





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## Talknet

FROM NBC RADIO

\*Based on the 1995 Report, Volume 3, Current (by program hours).

# SECRET POLITI



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|-------|---------|---------|
| WHTT  | WNOK-FM | WGAN    |
| WKSE  | WZLD    | KQIZ-FM |
| 196   | WKZL    | WCGQ    |
| KPLUS | KEYN-FM | KSMB    |
| Q100  | KQXR    | WHSL    |
| 93Q   | KIKX    | WDBR    |
| KHFI  | KSKD    | KGOT    |
| WSSX  | KCPX    | KOZE    |
|       | 95XXX   |         |

## "Wood Beez (Pray Like Aretha Franklig)"

Produced by Arif Mardin  
 The New Single  
 From *Cupid & Psyche 85*  
14-3088  
 Management: Bob Last  
 for Partisan Management Ltd.  
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# DATEBOOK

SEAN ROSS

## Holly, Bopper, Valens Crash

### MONDAY, FEBRUARY 3

1959/Buddy Holly, the Big Bopper, and Ritchie Valens are killed in a plane crash.  
 1971/Lynn Anderson's "Rose Garden" is certified gold.  
 1978/R&R reports that the FCC has given cable operators a free hand to carry whatever radio stations they wish.  
 1982/"Freak Show On The Town Square" Department: The city of Memphis declares Bar-Kays Day.  
 Birthdays: Dennis Edwards 1943, Melanie 1947, Dave Davies (Kinks) 1947, Johnny "Guitar" Watson 1935, Tony Butler (Big Country) 1957.

### TUESDAY, FEBRUARY 4

1974/One of the first people to cite brainwashing by R&B as a legal defense, Patty Hearst is kidnapped by the Symbionese Liberation Army and locked in a closet with a radio blaring KDIA/Oakland. In her book about the kidnapping, Hearst claims that when "Jungle Boogie" by Kool & The Gang came on, SLA leader Donald "Cinque" DeFriesse performed an obscene dance to it.  
 1977/"American Bandstand" runs a special 25th anniversary show on ABC. Chuck Berry and an all-star band including Charlie Daniels, the Pointer Sisters, and Gregg Allman jam on "Roll Over Beethoven."  
 1980/Self-proclaimed Iranian hostage Scott Miller is fired from WOBL/Oberlin for reasons which, station management insists, did not have anything to do with his actions.  
 1983/Karen Carpenter dies of a heart attack at age 32 triggered by her running battle with anorexia. After Carpenter dies, anorexia receives a lot more public attention and a lot more people believe they have it; one physician compares it to St. Vitus's Dance.  
 Birthday: Alice Cooper 1948.

### WEDNESDAY, FEBRUARY 5

1966/Maybe with the new Rambolam we may be subjected to this again: Sgt. Barry Sadler's "Ballad Of The Green Beret" enters the charts on its way to #1. Sadler isn't heard from for another 12 years, until the first of two shooting incidents, by which time his personal appearance is very non-military.  
 1972/Paul Simon's first solo-single, the Jamaica-recorded "Mother & Child Reunion," is released.  
 1982/Steve Wonder's "That Girl" goes #1 B/U for nine weeks, a record that still stands.  
 Birthdays: Christopher Guest (Spinal Tap) 1948, Bobby Brown (ex-New Edition) 1969, Bob Marley would be 41.

### THURSDAY, FEBRUARY 6

1970/On the same day that John Lennon's "Instant Karma" is released in the UK, the *New York Post* discovers the connection between Charles Manson and the "White Album."  
 1981/In the wake of John Lennon's death, "Woman" goes 6-1 CHR. Yoko Ono releases "Walking On Thin Ice," the song she and John had been remaking the night he was killed. And the *Post* announces that the remainder of the Beatles will unite to record "All Those Years Ago."  
 1981/Steve Dahl is fired from WLUP/Chicago, effectively ending his morning-show satellite broadcasts to other cities. Dahl resurfaces shortly thereafter at WLS-FM.  
 Birthdays: Nettie Cole 1950, Fabian 1943, Brian Travers (UB40) 1959.



Dennis Edwards, Johnny "Guitar" Watson, Barbara Lewis, Dave Davies

### FRIDAY, FEBRUARY 7

1975/"Black Water" goes #1 CHR; #1 Country is Tom T. Hall's "Sneaky Snake" from his children's LP.  
 1975/Buddah announces that it will release the first lesbian love song, but does not reveal the title or artist.  
 1979/Stephen Stills becomes the first rock artist to record on digital equipment, but the tracks are never released.  
 1980/Pink Floyd's elaborate "Wall" tour of America begins.  
 Birthday: Steve Bronski (Bronski Beat) 1960.

### SATURDAY, FEBRUARY 8

1973/Max Yasgur (as in Yasgur's Farm) dies.  
 1973/Carly Simon gets a gold record for "You're So Vain."  
 1974/Terry Jacks's "Seasons In The Sun," released in Canada the previous fall, goes to #1 CHR in America.  
 1980/David & Angela Bowie are divorced.  
 1980/Survivor's first LP is released.

### SUNDAY, FEBRUARY 9

1964/The Beatles make their first appearance on Ed Sullivan's show.  
 1972/Wings, then barnstorming the UK playing colleges and small clubs, make a surprise appearance at the U. of Nottingham.  
 1975/Cher's solo TV show premieres with Flip Wilson, Elton John, and Bette Midler as guests.  
 1981/Bill Haley dies of natural causes at age 56 in Harlingen, TX, where he had, according to locals, spent the last several years wandering the streets drunk. Haley felt (probably correctly) that he had not received the financial success or respect due him.  
 1985/Ray Parker Jr. makes his dramatic debut on an episode of "Berringers."  
 Birthdays: Carole King 1942, Barbara Lewis 1944, Holly Johnson (Frankie Goes To Hollywood) 1960.

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ADAM WHITE

# RECORDS

## Exporting American Talent

This is the time of year when several thousand people from the international music community, many Americans among them, get together for about a week on the French Riviera. It's for Midem, the annual combination convention/bazaar where artists, masters, labels, songs, publishing catalogs, merchandising lines, video rights and other commodities are bought and sold, acquired, and licensed. It's also a place to spend inordinate amounts of money on Cannes hotel rooms, meals, cab fares, and, of course, drinks.

I mention this not as a crass ploy to get to Midem (although don't say I didn't think of it, what with the weather in New York in January) but as a lead-in to this week's column topic: the acceptance of US artists and repertoire abroad.

"There was a time when it would take an average of 18-24 months to establish an act in a major foreign market. That's all changed."

Tom Ruffino

Warner Bros. VP/International

The Americans who are in Cannes this month will likely find a positive climate for their product. US record labels, through overseas subsidiaries or licensees, can tell some significant success stories from the past 12-18 months. What's also helping these companies' international interests is a softer dollar, boosting income when foreign currency conversions are made.

Confirming the increased enthusiasm for music "born in the USA" are Warner Bros. VP/International

al Tom Ruffino, RCA VP/International Don Burkheimer and Capital VP/International Kick Van Hengel.

### Hell Of A Time

Ruffino, with many years of global experience, says, "Looking back, you can see that we used to have a hell of a time getting American product exposed. There was a heavy nationalistic viewpoint in Germany, France, and Japan. International repertoire took a back seat, and our job was much more difficult.

"Lately, the trend is in the other direction. Local repertoire is not fresh enough, not exciting enough to sustain the same degree of consumer interest. We're finding that the turnaround time to develop our acts is much quicker. There was a time when it would take an average of 18-24 months to establish an act in a major foreign market. That's all changed."

Two key elements: a better understanding by artists and management of the potential benefits from international activity, and the exposure generated by video clips of American product, more of which have been made in recent years than at any time before.

"Talent managers are genuinely interested in the world," states Ruffino, "because they recognize

that record sales for major acts outside the US can equal if not surpass domestic numbers." Close in that regard is Madonna's "Like A Virgin" album: five million units abroad, six million at home.

Citing a specific market, Tom notes, "In Japan, where local repertoire is very strong, you're now seeing artists like Madonna or Lionel Richie capable of selling the same as Japanese talent. That used to be very unusual. Now the base is broadening, not just from the media point-of-view, but also with consumers." The "Virgin" album is at the 750,000-unit mark there, he says

### More Awareness

Comments Don Burkheimer, who served for a while as Managing Director of RCA's UK company, "American artists are certainly more aware than ever of the strength of the worldwide marketplace. They like to be able to work and reach territories like Japan and Australia. They recognize that taking time away from the US, even when they could be earning a lot of money from personal appearances, is worthwhile; it pays off. It takes longer, but that's what you need to do to become a worldwide attraction."

"American artists are certainly more aware than ever of the strength of the worldwide marketplace... it pays off."

—Don Burkheimer

RCA VP/International

Don points to Starship, currently in Europe, as an example. Their "new musical mode" and promotional cooperation are yielding substantial sales in Australia and Germany, among other markets. "The band has never really been successful before on an international basis," he says.

Another instance of the improving international environment for American talent: Talking Heads, signed to EMI outside the US. Foreign sales of their last album, according to Kick Van Hengel, are around the million mark, with particular strength in Germany, Australia, and Scandinavia. Aside from promotional chores undertaken by David Byrne and added advantage of the "Stop Making Sense" movie, Kick attributes the Heads' popularity to video.

### The Role Of Video

Record companies in Europe have long relied on videoclips for promotional clout. Limited (compared to the US) exposure for music on radio guarantees TV's importance in influencing national record sales. "In that respect, the Europeans were far ahead of the Americans until MTV arrived," says Van Hengel. "Then US companies started waking up to the power of video."

The dramatic increase in clip availability for both new and established American acts has given foreign affiliates more to work with than ever before. "Video has filled a tremendous void," agrees Don Burkheimer. "Labels in those countries used to have nothing to work with but the record. That's seldom enough." This, of course, recalls what happened when MTV got started. Clips from overseas filled the cable channel's early programming and fueled another British "invasion" in 1982-83.

None of this is to say that establishing Americans abroad is now a breeze. States Tom Ruffino, "One of the difficulties we have is explaining an image; it's very subjective. In Prince's case, for example, I can't explain to a Japanese why he's running around in a leopard. That's really not the point, but it takes a long time to get people to understand an artist's talent, not why he's doing whatever he's doing. With Prince, it was a very long, hard process. People resisted tremendously."

### Sub-Subculture

Nor did Ruffino and his WEA International colleagues gain any advantage from "Purple Rain," the movie. "It was not successful overseas. If I said it broke even, I'm being flattering. It was too much Americana, too much of what was really a sub-subculture that nobody abroad could really recognize." Nevertheless, Warners persisted with the music. "We feel we've broken Prince overseas to the extent that he's a selling artist. He's interested in touring and doing some things for us that weren't done previously. He now recognizes the international market, which is an important step."

As noted above, Tom is someone with many years of involvement in the global music wars, and that prior experience is precisely one of the reasons he's optimistic about American talent abroad in '86. "I don't stand alone so much when I'm trying to explain things," he says, "but at the beginning, people looked at me as if I were totally nuts. I'd say, 'You can't regard

Berlin as an extension of Boston. It has its own idiosyncrasies, its own culture, and you have to deal with it that way."

"The Europeans were far ahead of the Americans until MTV arrived. Then U.S. companies started waking up to the power of video."

—Kick Van Hengel  
Capitol VP/International

"People didn't want to hear that. Today there's much more flexibility in the business. There's understanding that you've got to give international markets what they need when they need it. Many of the hang-ups are gone, and there's acceptance that we're trying to do what works for a particular market. That may have nothing to do with any other market — never mind the US — but let's try it."

## Precious Metal Worldwide

You've probably read those promotional handouts or artist bios hyping the fact that a particular release went gold in, say, Australia or the UK. How gold is it? Well, Down Under an album has to sell 35,000 pieces for that award. In Britain, it takes sales of 100,000 units. Quite a difference. So here are official certification levels for albums in ten major markets, as set (in most cases) by the respective national trade associations.

	Platinum	Gold
United States	1,000,000	500,000
Germany	500,000	250,000
Britain	300,000	100,000
Sweden	250,000	100,000
France	200,000*	100,000
Italy	200,000	100,000
Japan	200,000	50,000
Canada	100,000	50,000
Holland	100,000	50,000
Australia	70,000	35,000

\* France has no official platinum certification; the figure shown is unofficially accepted as the standard.

## European New Age

Correct me if I'm wrong, but most of the musicians associated with the New Age trend of recent years have been American. The music certainly has European connections, however, if you think of Mike Oldfield, or some of the EG artists, or various German aggregations like Tangerine Dreams.

Anyway, Jazz Records is launching in the US what it calls the first New Age-oriented label to feature exclusively European artists. Landscapes is the name, and it's affiliated with the Coda subsidiary of Britain's Beggars Banquet enterprise.

Among the acts: Nick Wakeman, Claire Hamill and the producer of "Tubular Bells," Tom Newman.

Among the first couple of months' releases: "Bayou Moon" and "Aspects" from Newman, "Voices" from Hamill, "Atmospheric Condition" by John Thomas, "Classical Landscapes" by Tim Green and "The Eddie Harding Album." The Jaw/Landscape albums will be on audiophile vinyl, chrome cassettes and Compact Discs.

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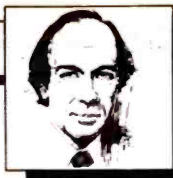
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BRAD MESSER

## CALENDAR

### A Consultant's Impartiality

The lady was so strikingly beautiful that some males, seeing her for the first time when they visited the radio station, couldn't muster up even a shred of composure. Guys were known to stop dead in their tracks and stare, mouths open.

She was a stunningly attractive hunkette. The only part of her that wasn't impressively developed was her professional talent. She sounded embarrassingly amateurish on the air.

Although no one could stand to listen to her airchecks, neither could any supervisor bring himself to fire her. Her presence was so decorative that she survived, at last count, three successive changes in management.

Radio is a strange game. Although a programmer is

expected to make personnel decisions based primarily on how a performer sounds and what kind of numbers he or she gets, decisions are very often affected by factors completely unrelated to actual job performance. Sympathy often plays a part, as in the case of a DJ who probably should be canned, being kept on the payroll because his wife just ran out on him.

In my own experience, it has sometimes been impossible to consider air performance and off-

air personality as two separate and unrelated factors, but in the past few years I have been able to do it, with great ease, in certain cases. Those cases occur at out-of-town stations which I consult by phone and written report, but do not personally visit.

It's tough to be clinically impartial about fellow workers when you know them as real people, but as a news consultant, it's easy as pie to just look at numbers and listen to airchecks and render impartial opinions based strictly on programming values.

That kind of impartiality can give a consultant an advantage over someone whose decisions are subject to influence by such things as big brown eyes.

#### Airborne Beans

**MONDAY, FEBRUARY 3** — Japanese people observe the Setsuban festival today by throwing dried beans at one another. The bean throwing symbolizes a legend in which ancient warriors drove away demons, except that the modern idea is to drive winter away. (Source: "What Happened When".)

1984 — Use of the pesticide EDB (ethylene dibromide) on grain was prohibited after many products, including pancake and muffin mixes, were found to be contaminated. EDB causes cancer in animals.

1980 — Abscam sting revealed by FBI.

1959 — Buddy Holly, the Big Bopper, and Richie Valens died in Iowa plane crash.

1913 — 16th Amendment created US income tax.

**Birthdays:** Musician Melanie (Melanie Safka) 39. Comedian Shelly (Sheldon) Berman 60. Comedian Joey Bishop (Joseph Gottlieb) 67. Novelist James Michener 79. Illustrator Normal Rockwell born 1904.

#### Rebels Form Confederacy

**TUESDAY, FEBRUARY 4** — The attempt to split the USA into two separate nations began in earnest 125 years ago today, when delegates from six seceding Southern states voted to start a new country called the Confederate States of America (1861). The first rebel states were Alabama, Louisiana, Mississippi, Florida, Georgia, and South Carolina.

1974 — Patty Hearst kidnapped by SLA at Berkeley.

1941 — USO (United Service Organizations) founded.

1913 — Demountable automobile tire patented.

**Birthdays:** Musician Alice Cooper (Vincent Furner) 38. Actress Cheryl Miller 43. Feminist Betty Friedan 65. Aviator Charles Lindbergh born 1902.

#### Dow Broke 1300

**WEDNESDAY, FEBRUARY 5** — The first time the Dow-Jones Industrial Average ever topped 1300 was during trading one year ago today (1985), although at the close, the Dow had retreated to 1285.23. (The first time the Dow ever closed over 1200 was 4/26/83.)

1978 — Fred Newsum set world record of 88 consecutive basketball free throw shots while blindfolded.

1978 — Earthquake killed 22,000 in Guatemala.

1971 — Apollo 14 astronauts spent 10 hours on the moon.

1953 — "Peter Pan" movie released.

**Birthdays:** Musician Al Kooper 42. Former Dallas Cowboy Roger Staubach 44. Baseball legend Henry "Hank" Aaron 51. Bob Marley would have been 40.

#### Highest Wave

**THURSDAY, FEBRUARY 6** — The highest wave ever observed at sea occurred during a Pacific Ocean hurricane 53 years ago this evening (1933). Americans who rode out the storm aboard the "USS Ramapo" reported it measured 112 feet from trough to crest.

1971 — Astronaut Alan Shepard played golf on the moon.

1952 — King George VI died and Princess Elizabeth became Queen of England.

1778 — France became the first nation to recognize the United States of America as a legitimate nation.

Advancer: a rocket launched by the USSR in 1984 will rendezvous with comet Halley one month from today.

**Birthdays:** Singer Natalie Cole 36. Singer Fabian (Fabian Anthony Forte) 43. Director Francois Truffaut would have been 54. Actor Rip Torn (Elmore Torn, Jr.) 55. Actress Zsa Zsa Gabor 63. President Ronald Reagan 75. George Herman "Babe" Ruth 1895.

#### Largest Telescope

**FRIDAY, FEBRUARY 7** — The world's largest optical telescope, after 14 years of construction, went into service 10 years ago (1976). The heart of the Soviet 'scope is a giant mirror nearly 20 feet in diameter (236.2 inches). It is theoretically sensitive enough to pick up the light from a candle 15,000 miles away.

1985 — Mexican kidnapped US drug agent Enrique Salazar, whose mutilated body was found in a shallow grave about a month later.

1984 — During a shuttle mission, two astronauts became the first men to float untethered in space.

1984 — President Reagan ordered 1400 US Marines out of Lebanon.

1940 — "Pinocchio" movie released. 1904 — Baltimore business district fire destroyed 2600 buildings.

**Birthdays:** Civil rights activist Huey Newton 44. Author Charles Dickens born 1812. John Deere (marketed first steel plow) born 1804.



DAN O'DAY

## AIR PERSONALITIES

# Morning Shows: 40 Hours A Week Won't Cut It

Okay, gang, now that the New Year is here I finally can leave behind all that holiday goodwill and offer some blunt responses to a couple of letters from air personalities.

First we have a letter from Jay Phillippi (WWSE/Jamestown): "Your recent article on show prep was very interesting, but this is where the gripping starts. When I saw that you were going to take on show prep I was excited; right now it is the big discussion concerning my morning show, 'The Philpside.' After reading American Comedy Network's

"... To be good at anything requires sacrifices, understood, but if I had wanted the life of a monk I would have gone to a monastery..."

—Jay Phillippi  
WWSE/Jamestown

"Method to the Madness," it was obvious that what I needed was to get organized. Unfortunately we run into the problem there that recurred in your column: Lots on how important it is to be prepared ... but ideas on how to prep are nowhere to be seen.

"Yeah, I know that Scott Shannon (Z100/New York) is said to spend three hours or more a day preparing for his Zoo. Wonderful. One, I'm not doing a zoo. Two, what does he do for three hours or more? And three, I'm glad he's got three hours somewhere to do this stuff.

"Just so I can get this off my chest, let's look at the question of time. Nothing makes me drool

more than the thought of having time at the station when I can sit down at my typewriter and prep. Time in the studio to work on character bits, etc. BUT! In the majority of markets, even the morning people aren't given that kind of time.

"I start off with four hours each weekday on the air, usually followed by three hours of production, plus helping to fill out the AM announcing staff. Plus I do a weekend shift. Suddenly I've got to start finding time at home for show prep. No great problem, but now I've got to know what I want to bring with me and know that I've got to make time somewhere to bar myself inside a production studio for the recording.

"Now before everyone starts up the strains of 'Poor, Poor Pitiful Me,' let's be serious. If entering broadcasting meant sacrificing all my spare time (and what personal life is left), then maybe it's time to split into insurance sales. To be good at anything requires sacrifices, understood, but if I had wanted the life of a monk I would have gone to a monastery..."

### Only You Can Prep Your Show

MY RESPONSE: Basically, Jay, I see two major complaints in your letter. First you think there should be more information available on how to prepare for a radio show. Second, you consider the great time demands required to prepare a top morning show to be excessive.

Your first point is rather easy to

address: *No one can tell you how to prep your show, because only you know what you want it to consist of.* There are surprisingly few secrets in personality radio. Do you want to feature a tough, music-related trivia question each hour? Okay, you'll want to sit down with music books the day before and find the questions. Want to do a satire on some current event? Okay, you'd better read the newspaper and listen to, or watch the news to find out what people are talking about ... and then write your bit. Then go into the studio and produce it.

But I suspect you already know that, Jay, because you devoted two pages of your letter to telling me exactly how you prepare for your show; obviously you've given the subject a lot of thought. My hunch is that what you're seeking is a way to do the work without putting in so much time. And this leads directly to the second point:

I believe a jock should have a life away from the radio station. And it is my experience that creating and sustaining a winning morning show requires a tremendous investment of time. If I hear one more person moan about what an easy life Scott Shannon or Rick Dees has, I'll scream! Do you think Shannon has lots of free time? Think again! I'll wager that between Shannon and Dees, they spend more hours per week working at radio than any other five air personalities in any size market.

It doesn't take great sacrifices to be a run-of-the-mill jock. But I honestly don't know how to achieve great success as a personality without spending more than 40 hours per week at your job (including the time at

home spent writing, researching, etc.) That kind of success seems to require a tremendous commitment and a willingness to sacrifice. I'm not praising that fact of life; I know that such dedication holds potential harm to your personal life.

You included a tape of production samples, and actually your production work and character voices are above average. But there's a lot more to doing a good morning show than writing and producing. Those two elements simply support the air

"I'll wager that between Shannon and Dees, they spend more hours per week working at radio than any other five air personalities in any size market."

personality's primary responsibility: quality live performance and the ability to deliver a quality live performance. The ability to deliver a consistently entertaining, well-paced, professional show comes only with experience.

I must say I detect a contradiction in your letter. First you admit that your major market "connections" haven't helped you to land a major market morning gig ... and then you complain that "you've simply got to know someone." I think you're fooling yourself.

If your tape is an accurate guide, then yes, you do have

talent. But it sounds to me as though you're looking for a shortcut to the top. Occasionally even a cliché can be accurate. In your case, I'd refer you to the old saw about "having to pay your dues."

### Radio Stories, Part II

From Rasa Kaye (News Director, WLTW/New York): "I was doing weather service on a high-quality phone line for Compa-Weather. It was my first time on the air with the Ross & Wilson Show at WABC. I walked into my little air studio, closed the door, and started talking. Suddenly I noticed three blond, blue-eyed, two-week-old kittens crawling up my jeans, up my sweater, and onto my shoulders ... thinking I'm Mom.

"The door was closed and I was live on the air, with no way to get rid of them. They had been asleep in a roll of carpeting in the corner. Apparently Mom Cat had been locked in one of the other air studios overnight. They started crying into the microphone and batting curiously at it. And because they were so young, it wasn't easily distinguishable as a cat noise; it was very squeaky.

"Within minutes all kinds of helpful types from Ross Brittain to John Maher (the newsman) to the program director called and said, "You sound great. But you've got to turn down your headphones; they're feeding back!"

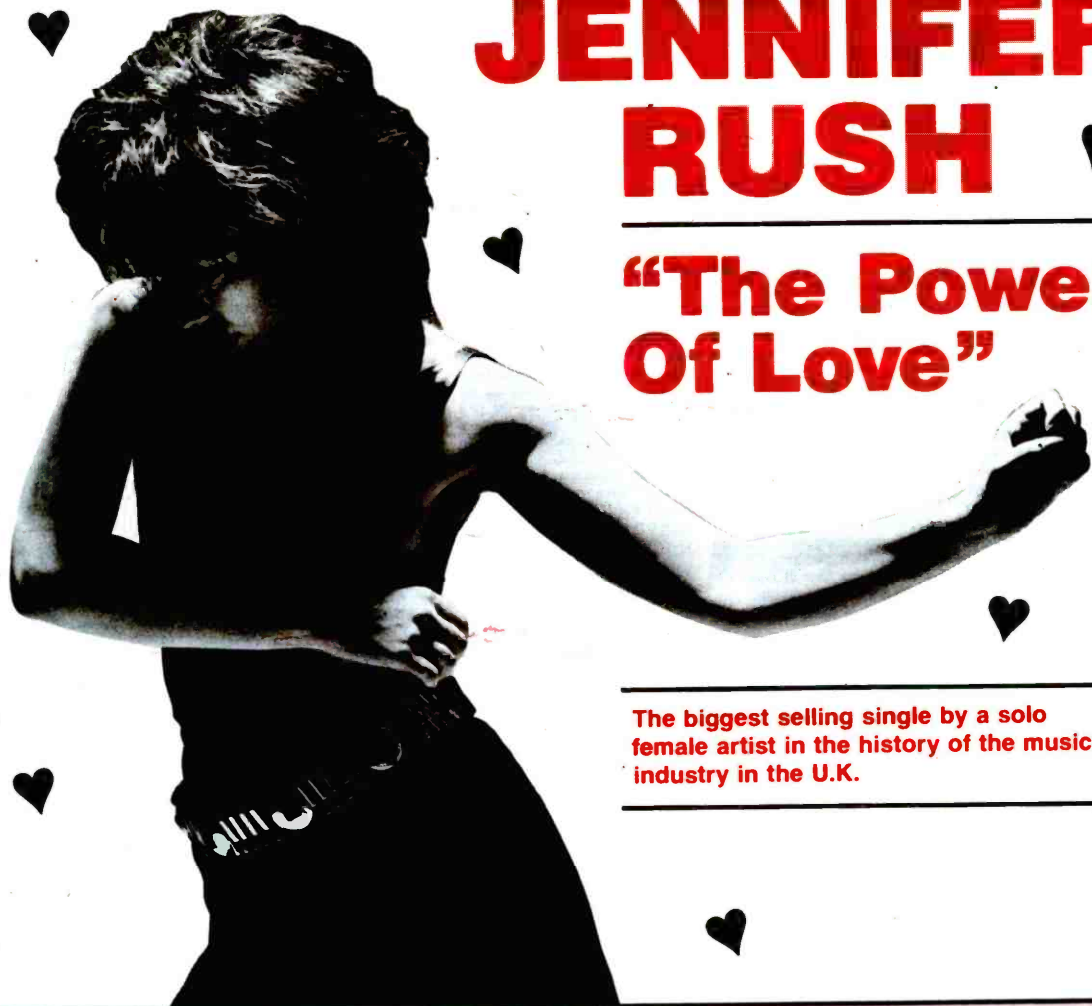
I NEED YOUR INPUT. Letters, comments, and cassette airchecks are welcome. Due to the large volume of mail, however, I regret that I cannot critique the tapes I receive.

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# JENNIFER RUSH

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The biggest selling single by a solo female artist in the history of the music industry in the U.K.

**Bruce Stevens, MD, WBBQ/Augusta, GA** — "#1 female phones 25-49, #6 phones overall. Males starting to call, everybody loves this record and it's the #2 selling single in Augusta behind Dionne Warwick — jumps this week 20 to 10!"

**Scott MacKay, MD, KISS 96½/Buffalo, NY** — "By far the most active record on our list. All the phone lines light up everytime it's played."

**Chris Leslako, Sunshine Music 1-Stop, Orlando, FL** — "Jennifer Rush, fastest-breaking record this week from airplay on Y106 and BJ105. Looks like a smash for Epic Records."

**Brian Thomas, PD; Dave Wright, MD, BJ105/Orlando, FL** — "Amazing phone response starting with the first play."

**Jim Steal, Asst. PD, Y106/Orlando, FL** — "Kind of record that makes my job easy."

**Steve Flecher, Southern Music 1-Stop, Orlando, FL** — "Jennifer Rush immediate sales from Y106 and BJ105 airplay. A definite hit record."

**Jim Randall, PD, HOT-104/Buffalo, NY** — "Instant upper-demo female phones."

**Don Tandler, MD, WTLQ/Wilkes-Barre, PA** — "Last week's highest debut, currently pulling #2 female adult phones and a surprising number of teenage calls as well."

**Bill St. John, MD, Q104/Gadsden, AL** — "Hot female phones 18-49; they just don't like it, they love it."

**Bob Harlow, PD, KATD/San Jose, CA** — "Biggest request of the year — all demos! This is unbelievable."

**Sarah Eberhard, MD, WRFC/Athens, GA** — "My first two calls were thank-you calls, not requests, because people had heard the record elsewhere and just loved it."

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JOEL DENVER

# CONTEMPORARY HIT RADIO

## THE CHR BUZZARD

# WMMS Dominates Cleveland, Again!

It was a shock to many when last May, one of the AOR format's grandfathers, WMMS/Cleveland, officially announced its shift to CHR. Among the most surprised were fellow AOR stations who'd been following WMMS's music and promotions. In short, one of AOR's cornerstones had come loose. Many predicted disaster for "The WMMS Buzzard."

In earlier months there'd been some industry talk about WMMS exploring the idea, but many figured it would never happen. But those who seemed least surprised or flustered were the loyal WMMS listeners. To them, it was simply "The Buzzard" giving them what they wanted all along. After a slight dip in that first CHR Arbitron (12.9-11.0), WMMS rebounded nicely in the fall book with a 12.3-14.5 showing, its highest 12+ shares ever.

### Buying Into The Mainstream

When I spoke to WHK & WMMS OM John Gorman, he was about to undergo surgery that would involve wiring his jaw shut for several weeks. During those last few speaking minutes, he recalled, "The only people who really complained about the music changes were the 'earth dogs' who felt we'd sold out."

"Actually we bought in to the mainstream. Most of the audience just accepted it in stride. It was a move we had to make eventually. I knew it as early as 1983."

John, who's been with WMMS for over 12 years (most of that time as PD), said that Makrite management was a bit hesitant at first about the idea to change. "But I explained to Carl Hirsch and Gil Rosenwald that this was a long-play move. They then understood AOR was a dying format for our purposes. I'm a lot more comfortable with CHR as a long-term format."

### AOR Too Limited

But John had kind words for AOR. "It was a wonderful format for WMMS for a lot of years. We gained a lot of notoriety in AOR, but it was too limited and we were looking at taking a different road: being mass appeal and taking it all. We had to become a full-service CHR."

WGCL is number one in teens with a share in the mid-20s, with WMMS right behind. WMMS dominates WMJI by over 30 shares in 18-34 men and by nearly ten in 18-34 women.

When it comes to 25-49 demos, WMMS is first in men with better



John Gorman

than a 20 share, about double that of WMJI. WMJI takes top honors with 25-49 women with shares in the mid-teens, a few steps in front of runner-up WLTF (A/C), which is slightly ahead of third-place WMMS. However, WMMS is number one 25-49 adults, besting WMJI by approximately four shares.

### Guerrilla Warfare

Besides giving credit to WMMS's music image, John points to the station's aggressive news and public affairs posture as part of the reason for the Buzzard's growth. "We rival most other stations in this area. We try to get news exclusives the same way we do music exclusives. Our folks are from the Frank Reynolds school of getting the scoop first. We are in guerrilla warfare with the whole market."

Ah, sooner or later, the subject had to come up. John talked about the on-air attitude toward the competition, especially the name-calling involving WGCL. John and the Buzzards refer to them as the Baboons. "It's real simple. We want the city, and if someone else is doing something in Cleveland and we have some way to raid it, we're going to do it. We have this 20-foot-high buzzard, which I love to take out to other stations' events. We want it all."

### Building A Monopoly

"I believe in monopolies and Cleveland should be ours. You also have to be sincere about this or you're going to be beaten," he cautioned. "Unlike other stations I've seen do well for a few books and take the market, we are never go-

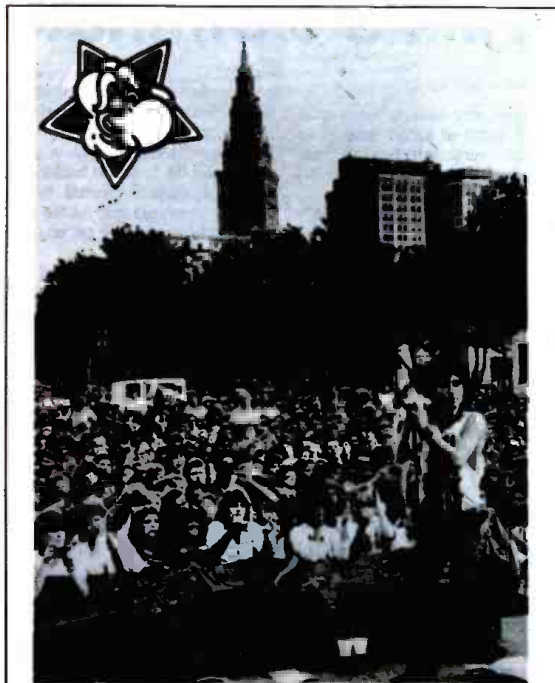
ing to be complacent. WMMS will never be caught with its pants down."

Clarifying his remarks about sincerity, John said, "Pomposity will never win. You can't believe your own hype, and can't be arrogant to the listeners. This especially applies to the morning show. In other cities I hear morning personalities talking about their salaries, cars, new houses, and swimming pools. The little guy out there can't relate to it."

### Charity-Minded Efforts

Sounds OK, but isn't calling WGCL "Baboons" being pompous? "No," said John. "We lay that on the competition, and back it all up with action. We are completely plugged into the market, and work on every level with the local charities, police departments, and other city government agencies for the betterment of Cleveland and its people."

Indeed, there seems to be an endless list of events that WMMS has done on the public's behalf. Many of the station's merchandising items, sold by various retail outlets, benefit charity. One good example would be the Star Bar (a



EMI America's John Walle drew over 20,000 people for a free WMMS Listener Appreciation Day in a local park last September.

candy bar which benefits The Hunger Task Force). Other charitable products include several of the famed 'MMS Buzzard T-shirts, sweatshirts, etc. The Morning Zoo's Token Joke Book has sold over 30,000 copies and benefits police widows.

Recently, the station's Cops, Kids & Christmas campaign, in conjunction with Arby's and with Rainbow Babies & Children's Hospital, collected money to get toys for hospitalized kids. Perhaps most prominent was the release of the

Cleveland C.A.R.E. (Cleveland Artists Recording For Ethiopia) album.

### No Jingles

Produced by WMMS personality (and former PD) Donny Sanders, the C.A.R.E. record featured members of the Michael Stanley Band, the Cars' Ben Orr, Donnie Iris, and members of Beau Coup. The disc retails for \$4.99, and half of the profits went to the Greater Cleveland Interchurch Council for distribution to the hungry in Ohio; the remaining money was donated to USA For Africa.

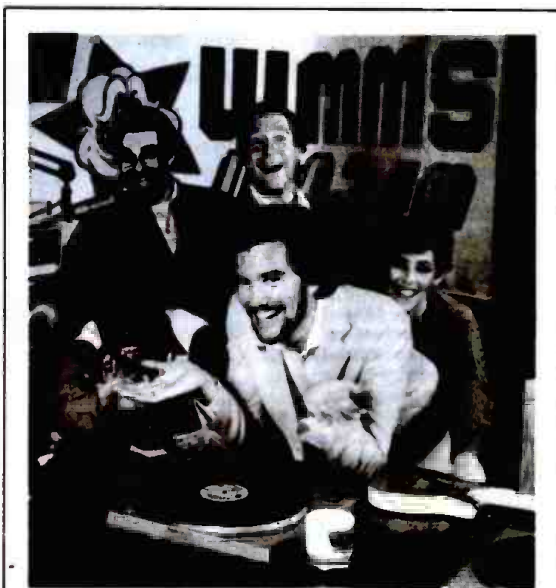
There is one area John has been flexible in when it comes to other radio stations. "Normally I don't do anything with any other radio station in town, but we are quite united in our efforts to bring the Rock & Roll Hall Of Fame to Cleveland."

Most people don't categorize WMMS as the typical CHR station. "We weren't the typical AOR years ago either," he noted. "While others use jingles, (Morning Zoo member) Len Goldberg does these amazing voice sweepers which he's successfully marketed to stations outside of Cleveland as well."

"I encourage my folks to stretch, grow, and make extra money. There are so many appearances and things happening here that we have a 'Daily Buzzard' circulated internally updating appearances and promotions. It's the only way to keep up with it all."

### Little Heavy Metal

While WMMS has long been involved with concerts (anniversary and listener appreciation in particular), John has narrowed his field a bit according to music style. "I'll turn down a Twisted Sister concert spot before 8pm to eliminate our former hard rock image."



## BUZZARD Morning Zoo

The Buzzard Morning Zoo (top l-r): Len "Boom Boom" Goldberg and Ed "Flash" Ferenc. Shown (bottom l-r): Captain Kenny Clean, Jeff Kinzbach, and Ruby Cheeks.

Continued on Page 56

# WMMS Dominates Cleveland, Again!

Continued from Page 55

We play very little in the way of heavy metal at all anymore. I've become very selective in promoting what I consider to be mainstream concerts.

"At one point, I even thought the Buzzard was a liability for us. Now I sort of analyze it this way: You don't look like you did ten years ago, and the same has applied to the WMMS Buzzard. The old Buzzard was really evil-looking, perched on a tombstone. Now it is a well-groomed bird of prey watching the others die around us."

WMMS: a giant among radio stations in the city of Cleveland, boasting a formidable reputation

as an AOR which successfully made the transition to CHR. Hypothetically, John, what would you do if suddenly someone with a good signal and the financial backing to make it happen decided to go AOR? "We would stay as we are. No one can really beat us, no matter what the format.

"What we do goes beyond the format. We have the best personalities and music, and we are totally plugged into the city in a very sincere manner. We want WMMS to be the full-service station for Cleveland and play the hits at the same time. The only way we'll ever be beaten is if we beat ourselves."



Matt The Cat  
10a-2pm



Kid Leo  
MD/2-6pm



Denny Sanders  
6-10pm



T.R.  
10pm-2am



B.L.F. Beah  
2-6am



RCA/Grunt's Starship stormed into town for a free indoor WMMS concert at Cleveland's Public Hall. Listeners wrote in over 50,000 requests for 10,000 free tickets. While onstage, the Starship was given the key to the city as station staffers looked on.

## The Buzzard's Brood



Said WMMS OM John Gorman, "Many of my staff have been here for as long as I have. They are the lifeblood of the station, as each contributes so much to its chemistry and success.

"This town really likes personalities, and the CHR format allows you to put on the top hat and swing a cane for a little show biz. Denny Sanders has been here for 15 years. Our most re-

cent addition, Ruby Cheeks, started last March or April and now has become part of the Morning Zoo. She was just voted one of the 86 most interesting people in the city by Cleveland Magazine."

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DONNA BRAKE

# ADULT/CONTEMPORARY

## A/C SUCCESS, PART I

### WELI: A Winning Tradition

New Haven's geographic position gives it an importance above its size. It is the halfway point between New York and Boston, and the I91/I95 intersection makes it the New York/Hartford connection. New Haven also is blanketed by a number of radio signals, and after a hard year's work, WELI again owns the Elm City crown. Getting the comeback story was Sr. Associate Editor Hurricane Heeran.

#### Metro Changes

WELI OM/PD Chuck Gross could admit to being a programming genius with the full-service outlet's dramatic rebound. However, he feels that the station's current success is due to the workings and understanding of Arbitron as much as with programming.

In the spring '84 ratings, WELI had climbed to its best book in three years with a 16.1 12+, and ranked first in 25-54 adults. But then New Haven's definition was changed by Arbitron, which added a few more towns to the stew.

Instead of increasing the sampling, diaries were taken from the New Haven metro. Explained Chuck, "They added Meridian, which represented about 12% of the population of the new metro, and it got about 15% of the diaries. Of those diaries, Hartford stations got about 75% of the listening, giving them an unreal presence in our marketplace.

"Conversely, while they were oversampling in that part of the area, they were undersampling the core of the metro, which includes New Haven, East Haven, West Haven, and Hamden. These communities represent about 45% of the population, but got only about 30% of the diaries. That was what was killing us.



Chuck Gross

"The real success story was finding out what the hell Arbitron was doing and petitioning for something that was already in the rules of methodology. They created a city split, and that probably accounts for 50% of our increase."

#### The Other Half Wins

According to Chuck, dealing with Arbitron was half the battle in returning to the top. The other half involved the listeners who make up the New Haven market. As part of its marketing effort, WELI hit the area with a direct mail campaign during the spring and fall books of '85.

Chuck also mentioned a timely bumper sticker campaign. "I really have to give my hat off to Promotions Director Stu Saggner. He came up with a message and tied it in with a buckle-up campaign. The day the bumper sticker hit was the same day the State Legislature passed a law requiring drivers to buckle up. It created a lot of awareness."

### WELI's Trends

Here is a five-book trend for WELI's Arbitron performance:

Book	12+ Share	12+ Rank	18-49 Rank	25-54 Rank
Fa '85	15.1	1	3	2
Sp '85	8.7	2	9	3
Fa '84	11.5	2	4	2
Sp '84	16.1	1	3	1
Fa '83	13.9	1	5	2

#### Storming To The Top

Another factor was Hurricane Gloria, which left areas of New Haven without power for several days. "A lot of people turn to us for information, not entertainment, and the hurricane forced them to sample WELI a little bit longer. I think they found out that we weren't a Perry Como station; we were an A/C station."

Which brings up the age factor. While other contemporary formats are seeking older demos, many full service A/C stations are trying to skew younger. Because WELI had been MOR during the '60s and '70s, Chuck found when he came aboard in 1982 that "60% of the cume was over 55. There was a heavy amount of Percy Faith-type music.

"We changed it and became a true A/C station. In came the Beatles and all the new stuff. Unfortunately, it takes a long time to change people's perception, especially if you've been around a long time.

Great Escape Contest

# WELI

960 AM COUNT ON US!

Win a fabulous 1986 Mercury Cougar GS!



You are already entered! All prizes will be given away locally!

"The WELI calls have been in this market for over 50 years, and people had a preconceived notion of what the radio station was. So the 25-45 year-olds would hardly tune in. The only time they'd sample was in bad weather."

A big part in keeping a solid image while making the change was played by morning man Ron Rimmer, who celebrated his 28th anniversary with WELI January 10. Chuck feels Ron "creates a comfort zone for the older audience. It's like Dick Clark on TV, that 'everything's cool, because Dick says it's cool.' So everything is cool, even though we're playing Dream Academy."

#### Loyal By Local

Full-service competitors from larger markets penetrate the New Haven metro, making local information on WELI an important factor. "Our base is New Haven and the shoreline," said Chuck. "If you're interested in information there, you have to come to us. If you want to know about Hartford, you have to go to WTIC. For info on Bridgeport, there's WICC. Staying local will always be key to our success."

With everything now realigned, it looks as if WELI's ratings prominence might remain as much a New Haven tradition as the Yale-Harvard rivalry.

## ACCELERATION

Randi Allison leaves KRTH/Los Angeles to be afternoon news anchor across town at KFI... Also in L.A., Miles Cameron joins KBZT in the midday slot... At WCLY/Washington, Al Santos takes over midday duties, while MD Dave Foxx moves to do the "Love Songs" shift in the evening and become Director/Production-Operations... Kiff Kurt joins 3WM/Toledo in news.

Pat O'Neill is the new PD at WMGN/Madison, replacing Bill Vancil, who is upped to Station Manager of WJOL & WMGN... Matt McCann leaves WCIL/Carbondale to program WLRW/Champaign. He is replaced by Richard Bird... Steve Scott is now PD/morning driver at KFSB/Joplin... Steve Smith departs WARX/Fredrick-Hagerstown to be Asst. PD/afternoon personality at V100/Charleston. Janie Baker is named MD at KTYL

Tyler... Ken Burk will do afternoons at KVEC/San Luis Obispo... Candy Curry is the new evening talent at WJBX/Bridgeport... Gene Parker jumps into evenings at WLHT/Grand Rapids... Steve Lovorn is named Production Director at WHAS & WAMZ/Louisville.

Scott Wheeler becomes Asst. PD at KZ-93/Peoria... Changes at KZTR/Ventura: Eydie Bowen is now Operations Manager/morning personality, Jeff McMurray is the midday man/Production Director, and Mark Wheeler is handling overnights.

Amy Sierra climbs from parttime to evenings at KELT/McAllen... Charlie Ocean splits WKRG/Mobile for middays at crosstown WDLT.

Best wishes to veteran WISN/Milwaukee morning man Charlie Hanson, who retires at the end of this month.



A BEARY CHRISTMAS — 8100 San Diego's Rich Brothers Morning Zoo helped make Christmas a little brighter for less fortunate children in area hospitals by sponsoring a Teddy Bear Picnic at the San Diego Zoo. Listeners who donated new or "slightly loved" teddy bears were admitted free to the zoo. Shown here with some of the 2000 bears are (l-r) the station's Pat Gaffey, Scott Kenyon, Program Manager Bobby Rich, and Frank Anthony.



STEVE FEINSTEIN

"MORE THAN MODAL"

# KNAC Pounds Pure Rock

"More balls than any other station" . . . "loud 'n' proud" . . . "an explosive spot on your dial."

These image liners sound like they could've been written by the members of mythical heavy metal band Spinal Tap. In fact, they belong to an authentic radio station that Nigel and crew would adore — KNAC/Long Beach, which adopted a hard-hitting "Pure Rock" approach January 8.

The station, whose signal penetrates parts of the Los Angeles metro on the western side, now has a unique niche. In its previous six-year "Rock 'n' Rhythm" phase, in which it mixed new wave with R&B, it shared a considerable amount of music with KROQ. Now KNAC is the only source in the L.A. Basin for the hard rock that KLOS and KMET once championed but then virtually abandoned over the last year in their quest for upper demos.

KNAC serves a steady diet of the kind of artists who were staples during AOR's modal era: Molly Hatchet, Rush, Ozzy Osbourne, Scorpions, Ted Nugent, Krokus, and Y&T. As consultant Jeff Pollack says, "It's even exclusive of the pop music that AOR used as a balance a few years ago. This station is more than modal. It's totally dependent on hot tempo, electric-guitar, absolute-energy rock 'n' roll."

That means a mix devoid of AOR mainstays like Stevie Nicks, Huey Lewis, Mike & The Mechanics, Mr. Mister, and Hoesters. The station is even light on Bruce Springsteen, John Cougar Mellecamp, Dire Straits, and Pat Benatar.

Pollack and PD Jimmy Christopher both claim that word of the new format has spread like "wild-fire," which is believable in Southern California, home of such hard-rocking native sons as Van Halen, Ratt, and Dokken. The music community is reacting positively; there's now a station that will leap at the opportunity to co-promote the sold-out Iron Maiden

and Dio arena shows in Los Angeles that KMET and KLOS spurn.

The station's primary appeal will be to 15-24s, which is fine, according to Pollack, who says he's "always been the kind of guy who, when the whole country goes one way, likes to go the other way." He proposes that "older-skewing stations are making a big mistake thinking that to play electric rock 'n' roll doesn't appeal to people 25+. We're hearing 30-year olds say, 'Thank goodness a station is rocking again.'"

In a certain light, KNAC has merely switched from one style of alternative radio to another, changing stripes to appeal to another lunatic fringe. Says Pollack, "KNAC continues to be an experimental station, except with a different musical genre."

Consequently, most of the airstaff has made the transition and is able to be as irreverent as ever. Ex-KROQer Wild Bill Scott, no stranger to hard rock from his days at the old WLUP/Chicago, tagged a "More balls than ever before" liner with the comment, "Yeah, I have three now."

The station had a .5 in the fall Los Angeles book. Though its primary target is to raise its profile in its own Orange County book, Pollack feels over a one share in L.A. would make KNAC a "major factor" in that market.

## KNAC Music Monitor

### Afternoons

- Scorpions No One Like You
- Stones When The Whip Comes Down
- Pete Townshend White City
- Fighting
- Led Zepplin Heartbreaker/Livin' Lovin' Maid
- Joe Lynn Turner Losing You
- Yes Owner Of A Lonely Heart
- Aerosmith Big Ten Inch Record
- Tom Petty Don't Bring Me Down
- Lynyrd Skynyrd That Smed
- Ratt Lay R Down
- Y&T Face Like An Angel
- Bonnie Back In The U.S.S.R
- Judas Priest The Hellon/Electric Eye
- ZZ Top Can't Stop Rockin'

### Evenings

- Del Leppard Rock Of Ages
- Outlaws Green Grass & High Tides
- Turkeltot Sister You Want What We Got
- Doors Waiting For The Sun
- Boo Jovi Silent Night
- Rush Limelight
- Quiet Riot Metal Health
- Motelsin Fade To Black
- Van Halen Little Guitars
- Dobson Alone Again
- Rock Axe Comin' After You
- Joe Walsh Turn To Stone
- Kiss Rock & Roll All Night
- Who Summertime Blues

## FALL RATINGS RAP

# Stories We Can Tell

Watch this space for a fall '85 ratings scoreboard with 12+ shares and demographic breakouts for every AOR around the nation. In the meantime, we'll take a quick look at some of the impressive gains made by rock radio.

### New York

WNEW-FM/New York sprang back 3.5-4.1 while facing its first AOR competitor in years, WXRK, which was down 2.5-2.1. 'NEW-FM actually had a better book than its record-high 4.3 of last spring, as this was the first time it's ever been number one in men 25-34, which previously went to either Gold WCBS-FM or personality WNBC. Former 'NBC bad boy Howard Stern showed gains on 'XRK afternoons, although he was only on for the last third of the book; his daypart was up .5 12+ and 1.7 shares in men.

### Los Angeles

KLOS's 4.8 is the highest 12+ in

its history. The station was also the first L.A. AOR to ever score a double-digit share in men 25-34, where KLOS won in every weekday daypart except AM drive and was within .4 of leader KHS-FM overall.

KROQ's 3.9, its highest 12+ since spring '83, has the modern rocker topping KIDS in teens and even nipping KMET in men 18-34. PD Rick Carvill can claim a victory that's based primarily on astute programming and unique personalities rather than big bucks promotions; KROQ does virtually no advertising or contesting in a market full of big spenders.

Continued on Page 60

**WMEGEE**

**WMMR**

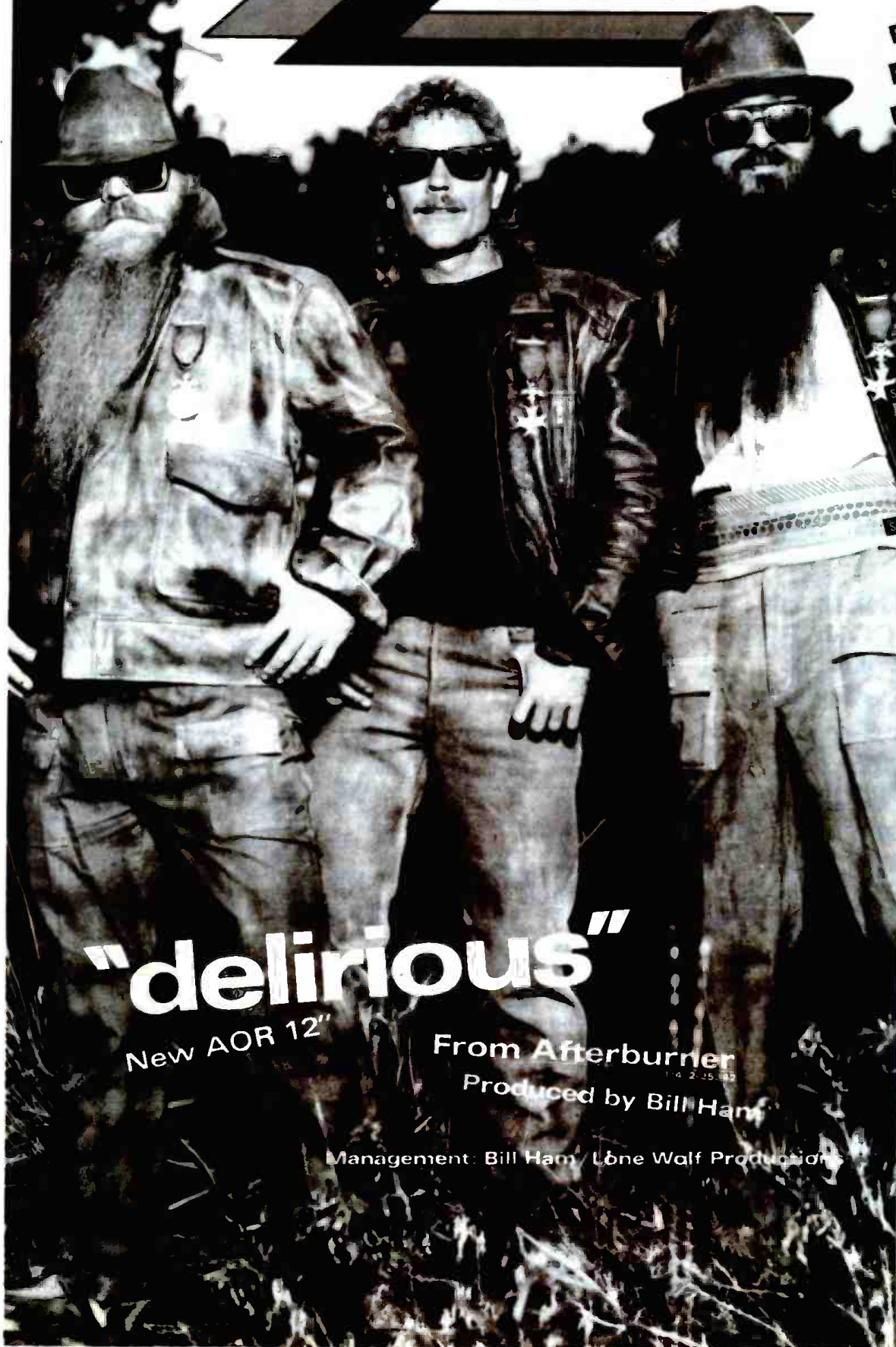
**Swell Station Souvenirs**

"Greatest Rock 1986" is the latest in a long line of top-quality calendars from WNEW-FM/New York. Station personalities dramatize classic songs in full-color, glossy photos, such as the one above for Dylan's "Positively 4th Street." The centerfold is a two-page collage of snapshots of listeners. Net proceeds from sales go to the T.J. Martell Foundation.

The Hoesters aren't the only big-seller from the city of Philadelphia. WMMR's John DeBella and his fellow Morning Zookeepers have released an album that mixes original bits with outside material by Stevens & Grinic, Kip Addotta, and Flo & Eddie. "Abbey Dirt Road," which includes a "DeBella Answers Your Phone" message, has sold an estimated 40,000 copies locally.

# TOP

The Tour Is On!



"delirious"

New AOR 12"

From Afterburner

Produced by Bill Ham

Management: Bill Ham / Lone Wolf Productions

- 1/30 Civic Center, Lake Charles, LA
- 1/31 Barton Coliseum, Little Rock, AR
- SOLD OUT** 2/1 Kansas Coliseum, Wichita
- SOLD OUT** 2/2 Civic Auditorium, Omaha
- SOLD OUT** 2/4 Five Seasons Center, Cedar Rapids, IA
- 2/6 Dana County Coliseum, Madison, WI
- SOLD OUT** 2/6 [7,8] Civic Center, St. Paul
- 2/11 Civic Center, Bismarck, ND
- 2/12 Roadshow Plaza Civic Center, Rapid City, SD
- 2/14 Wilson Coliseum, Ames, IA
- 2/16 Metro Center, Rockford, IL
- 2/16-17 Komper Arena, Kansas City, MO
- SOLD OUT** 2/19 [20] Arena, St. Louis, MO
- 2/23 UTC Arena, Chattanooga, TN
- 2/24 Rupp Arena, Lexington, KY
- 2/25 Assembly Center, Champaign, IL
- SOLD OUT** 2/27 [28] Rosemont Horizon, Chicago
- 3/1 Riverfront Coliseum, Cincinnati
- 3/2 TBA
- 3/25-26 Mid South Coliseum, Memphis
- 3/27-8 Lloyd Noble Arena, Norman, OK
- 3/28 Hirsch Memorial Coliseum, Shreveport, LA
- 3/11 Riverside Centerplex, Baton Rouge
- 3/14 Mississippi Coast Coliseum, Biloxi, MS
- 3/15 Coliseum, Jackson, MS
- 3/16 Jefferson Civic Center, Birmingham
- 3/18 Veterans Coliseum, Jacksonville, FL
- 3/19-20 Civic Center, Lakeland, FL
- 3/21-22 Sportatorium, Hollywood, FL
- 3/25 Leon County Civic Center, Tallahassee
- 3/27-28 Omni, Atlanta
- 3/29 Coliseum, Columbia, SC
- 3/30 Coliseum, Charlotte, NC
- 4/1 Coliseum, Greensboro, NC
- 4/2 Civic Center, Roanoke
- 4/4 Civic Center, Charleston
- 4/6 Coliseum, Richmond, VA
- 4/6 Coliseum, Hampton, VA
- 2/24 Rupp Arena, Lexington, KY



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# AOR EXCLUSIVE



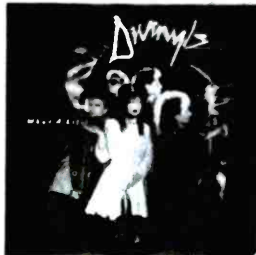
"Pleasure Pain,"  
"In My Life" and  
"Sleeping Beauty"...

RECORDED LIVE AT  
THE RITZ IN NEW YORK

CATCH THEM ON  
THE MTV CONCERT  
OF THE WEEK  
FEBRUARY 8TH  
11 PM E.S.T.

"Such volatility combined with her no nonsense musicianship makes Christian Amphlett one of the most original rock figures of the '80s."

New York Times



Chrysalis.

# AOR

## Stories We Can Tell

Continued from Page 58

KMET's 2.5 was its lowest share since summer '76. It's started off the New Year with 1986 songs commercial-free over six days, and is blanketing the market with a bus-board and billboard campaign that says, "Rock now... with 18 in a row on compact disc."

### Chicago

All three AORs gained 12+, with WLUP improving 3.5-4.0 for its highest 12+ since summer '82. It's another vindication for the Loop's farightedness in early '83, when it was among the first hard-rockin' AORs in the country to move to a more adult approach.

WLUP was tops in men 18-34, and third in men 25-34 behind WLS (AM) and WKRT. (WKRT's 2.6 12+, up from 2.5, was 74% 25+) Superstars II WCKG's 1.6-1.9 gain included top-five rankings in men 18-34 and 25-34 for the first time.

Steve Dahl & Garry Meier's domination of afternoons on CHR WLS was extraordinary. They're tops 12+, in men 18+, and in men 25-34, where they have almost twice the share of #2 WGN.

### Philadelphia

Where will WMMR stop in its drive to become the most consistently dominating major-market AOR in the country? Up for the fourth book in a row, its record-high 9.8 includes first-place finishes in 12+, men 18+ and 25-34, adults 25-34, and women 18-49. WMMR more than triples the nearest competitor in men 18-34, and it even ranks second in men 35-44.

WIOQ rebounded 3.1-3.7, including top honors in women 25-34. Hard-rockin' WYSP was off 3.1-3.0, and has gradually softened its hard-rock stance, adding catalog titles by artists such as Billy Joel, Fleetwood Mac, and Pure Prairie League.

### Bay Area

Looking beyond KFOG's 3.0-2.3 drop and KRQR's 2.2-2.5 gain in San Francisco, it turns out that both stations actually slipped in men 18-34 and 25-34. The result is that KRQR shared top honors for 18-34s with Urban KSOL and moved into a tie with KFOG for first place in 25-34 guys.

All is not lost at KFOG, by the way, where 18+ men are still stable in middays and afternoons. Speaking of demos and dayparts, progressive KKCY, which inched up 4-7 overall, is encouraged by its fourth-place rank in 25-34 adults at night, just a hair behind KFOG.

In San Jose, KSJO increased 2.3-3.2 in its first book under the new regime of VP/GM Gary Rodriguez and OM Dana Jang. That showing bested the pair's former employer, KOMA, which slid 5.3-3.0. KSJO was #1 men 18-34, and in a five-way tie for #2 men 25-34.

### Atlanta

WKLS-FM/Atlanta apparently needed a Wise guy to shake it up. "96 Rock" leaped 6.4-9.0 for its highest 12+ since spring '81 and rocketed in rank among men 25-54

from 11th to first. PD Bill Wise's tight currents and giveaways of compact disc players, parking for a Sting show, and rock trips helped the station jump from sixth to second place in the market. Or maybe it was last summer's cockroach races that sparked KLS's rise by the combined amount that CHR powerhouses WZGC (number one 12+) and WQXL-FM (third) dropped together.

### Minneapolis

Another sleeping giant that finally awoke this fall was KQRS-FM, as PD Dave Hamilton began capitalizing on its 16-year heritage to leap-frog 7.1-9.0 over CHR heavyweight WLOL. KQ took adult 18-34 honors for the first time in memory and was up significantly in men 25-34, topping alternative KTCZ, which slipped 4.2-2.7 overall.

### Denver

KBCO OM Dennis Constantine and his KAZY counterpart, Chuck Browning, share excitement on two fronts. First, their stations both increased: KBCO went 5.5-5.9 for its highest-ever 12+, and KAZY jumped 3.9-5.6. Second, Denver is perhaps the strongest AOR market in the country, with 21 AOR shares when you add in the showings of KPBI (7.7-7.3), KTCL/Ft. Collins (1.2-1.5), and KILQ/Colorado Springs (6-7). Additionally, all four CHRs were down.

Denver is unique in its extremely high concentration of 25-34s, which explains how KBCO and KAZY can both thrive by targeting that demo. KBCO places more of an emphasis on current music and has a more eclectic (sorry 'bout that word) mix of sounds. KAZY goes more for the gold, is a bit more familiar, and has faster rotations, though both stations have slower turnarounds than many AORs.

KAZY did a fascinating promotion where listeners solved intricate mini-mysteries from clues given on-air (Ex.: "There's been a theft in London at noontime of a watch that was set on Pacific Coast time. What time did it show when it was recovered five hours later in Paris?")

Thirty winners took a "Mystery Train" ride to Glenwood Springs, and were divided into teams to solve a mystery that a troop of actors played out on the train.

### And There's More . . .

Why is WSHE/Miami so ecstatic about its 6.3-6.6 decrease? Partly because its demos are still super-fine - #1 in 25-34 adults, for instance. Primarily, though, because it's now the #1 contemporary music station in town, besting CHR legend WHYI(Y100), which continued to feel fragmentation from three other CHRs and dance rock WHQT.

WLLZ/Detroit was so happy about its 3.6-4.2 increase and rival WRIF's 7.0-4.9 drop that it flew in recently departed PD Carey Careless from Tampa for a celebration. WRIF's off-book apparently reflects the absence of morning duo

Jim Johnson & George Baier, who split in October and sat out a no-compete clause before joining WLLZ after the book.

Pittsburgh powerhouse WDVE is at an all-time high 12+, moving 8.1-8.4 and dominating men 25-49.

We may be seeing another AOR dynasty in the making at KUPD/Phoenix, up (8.3-10.4) for the fourth book in a row and tied for first place with Country giant KNIX-FM. Morning madman Dave Pratt is in the mid-20s with men 18-34, and Assistant PD Curtiss Johnson is #1 12+ in afternoons.

The merry pranksters at WEBN/Cincinnati gained 7.4-8.2, recapturing the lead in 25-54 men. The game troopers at WSKS went 2.8-2.9.

WZZO/Allentown is #1 again, moving 11.2-12.6 for a record-high 12+ and #1 positions in core, men 18+ and 25-34, and women 25-49.

WBAB/Long Island isn't crying over a 5.2-4.7 12+, not after capturing #1's in men 18-34 and 25-34 for the first time while staying on top in adults 18-34. Its demographic composition jumped from 38%-57% adults 25+.

WCMF/Rochester notched its highest-ever 12+, up 11.2-11.7 under the guidance of interim PD Simon Jeffries. The station also increased its audience comp of 25+ adults from 28%-41%.

WLVO/Columbus regained first place by vaulting 11.5-15.1 12+ and leading in 25-34 adults. It cut its commercial load to make room for 96-minute music sweeps, increased visibility for the morning show, and used a mix of 65% current music.

"Murphy's Law" is responsible for something remarkable at WWCT/Peoria. PD Jeff Murphy has quietly moved the station 7.4-10.3-13.0-16.0 since taking over in fall '83. It's tops in 12+ and men 18+ and 25-34, and approaches a 70 share in men 18-24.

## SEGUES

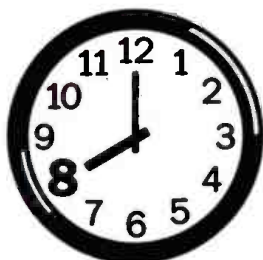
KMGQ/Santa Rosa goes tight AOR with PD Paul Lanoow and GM Casey Stangle at (707) 578-0977 . . . KSPU/Silvwater, OK has switched to AOR with PD David Garritt and Jim Randolph as MD. Call them at (405) 372-7800.

KILO/Colorado Springs ups PD Rich Hawk to OM, and KQWB/Fargo does the same for PD Mark Nicholls . . . Jeff Fetters is out at KTCL/Ft. Collins PD . . . KSRR/Houston Assistant PD Michael Stevens resigns . . . Consultant Jeff Pollock inks WAQY/Springfield, which names Brian Hale PD . . . Burkhardt/Abraams is in at WKFM/Syracuse.

KZEW/Dallas rehires former 11-year vet Jon Dillon for 10pm-2am. His "F.M., The Radio Show" includes features devoted to blues, live, and local music . . . Guy Perry takes on afternoons and promotions for WWCK/Flint . . . Dusty Street is on KMET/Los Angeles weekends.

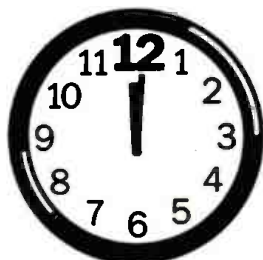
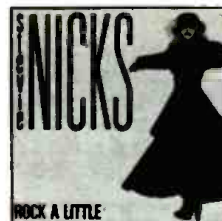
**EXCLUSIVE:**

# ATCO REVEALS AOR's WINNING FOUR-MAT!



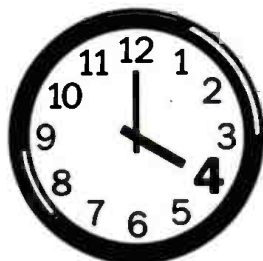
Wake your listeners up to the familiar sound of **STEVIE NICKS**. Her platinum album "Rock A Little" (90479) has given AOR radio two top ten tracks with more to follow. Includes the current smash, "I Can't Wait."

On Modern Cassettes and Records.



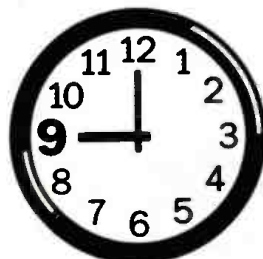
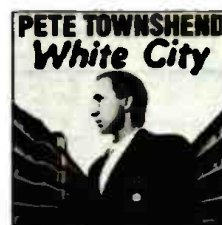
With your audience wide awake and going about their daily business, give them something new. Try a track from the **JOHN MILES BAND** album "Transition." (90476). We suggest the powerful "Blinded."

On Valentino Cassettes and Records.



Wind up the day with one of AOR's premiere artists, **PETE TOWNSHEND**. With the monstrously successful "White City" (90473) album, you can hardly go wrong. This one's been on top since its release and features "Give Blood" and "Hiding Out."

On Atco Cassettes and Records.

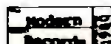


Night time means rock and roll. We suggest the latest from guitar virtuoso **GARY MOORE**, "Run For Cover." (90482) Gary's following has been building steadily and a track like "Out In The Fields" should break him wide open!

On Mirage Cassettes and Records.



**ATCO IS INVOLVED WITH AOR RADIO  
TWENTY-FOUR HOURS A DAY!**





LON HELTON

# COUNTRY

## FALL ARB OVERVIEWS

# Lookin' Good!

The fall Arbitrons are startin' to roll in, and things are looking good for Country as a whole. Both the 12+ and 25-54 shares are up for the majority of stations whose books I've seen. In a number of markets the Country share has increased dramatically. There are also a few stations showing hefty individual gains.

During the coming weeks we'll analyze the more interesting battles, point out those stations making noteworthy gains, and single out those individuals especially worthy of praise. Now let's get at those overviews.

### Major Northeast Markets

	12+		25-54	
	Sh	PS	Sh	PS
WBOS/Boston	2.0	2.9	10	8
WHN/New York	2.8	2.2	12	8
WXTU/Philadelphia	3.2	3.3	9	8

Congrats to WBOS and PD Mark Tuder on the station's best ever Country showing. As a matter of fact, Mark said it was the best book

in the station's history, save for perhaps one time when it was Disco. Mark was particularly enthused that the station was beginning to get good response from younger demos. "The key," said Mark, "is that we were out in force in the marketplace. Along with the appearances came a lot of things - tickets and such - to give away on the air."

Comparing '85's sound this book with that of spring '84, Mark said, "Ultra-contemporary." He also admitted the music mix is much more contemporary than he expected it to be when he took over last June. "That just comes from learning the market," he said. "The audience's definition of country is extremely different than

anywhere else I've been." Mark has also found he can take chances on newer country artists because their sound fits what his market will accept as country. This also means he's not playing much music by traditional artists.

WHN fell almost a point behind its spring '85 3.1 and suffered quite a loss in come, no doubt attributable to baseball being out of season. The use of no TV probably didn't help the cause, either. There's been much speculation regarding '85's FM sister WAPP teaming up for a Country combo, but that's just what it is: speculation. Supposedly the Doubleday folks want nothing to do with Country on their Big Apple FM. Another rumor is that, with the departure of Doubleday President Gary Stevens, WHN, along with the remaining Doubleday stations, is up for sale.

WXTU appears to have settled in with a dependable base. Its last six books have read 3.3, 3.7, 2.6, 3.3, 3.2, and 3.3. Looks like Country has found a solid home in Philly.



WUBE/Cincinnati PD Mike Chapman credits his Direct Mail to his increase. Pictured here is the front of his brochure.

### Atlanta

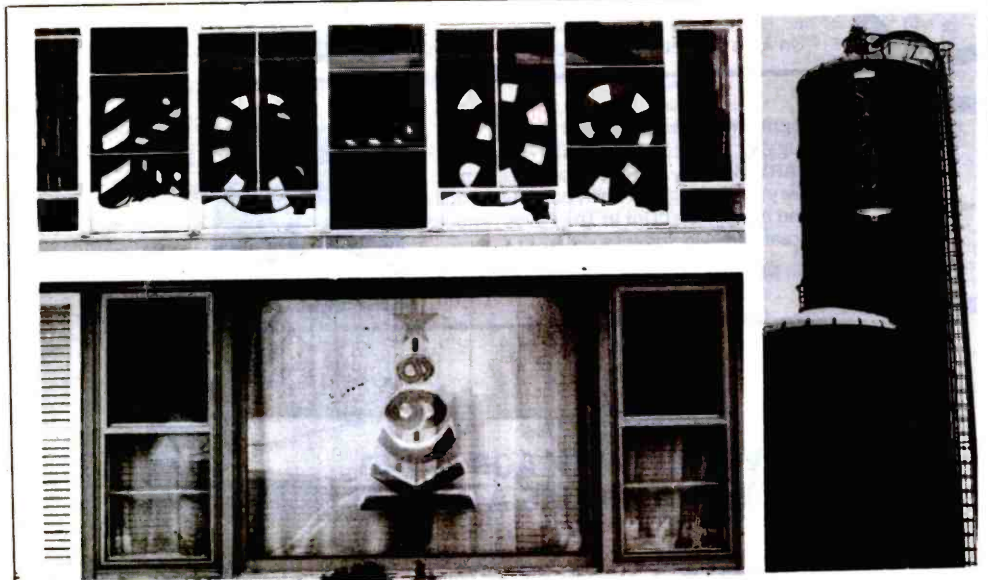
	12+		25-54	
	Sp	PS	Sp	PS
WKHX	8.9	6.6	3	4
WYAY	3.3	4.9	11	10
WPLO	1.7	2.1	14	14

The Country battle in Atlanta really heated up this time out.

WYAY had its best book since debuting Country in June '84, making the FM race with WKHX tighter than its ever been and marking the first real threat to 'KHX's superiority. Meanwhile, 'KHX's sister WPLO made its first upward move in four years. This book is also a prime example of

Continued on Page 65

## CLOSE-UPS



HOLIDAY LIGHTS — KC-99/Rochester staged a "Holiday Lights" Christmas contest, whereby listeners were asked to include the station's calls in their outdoor holiday decorations. The winner earned \$999 in cash and an equal amount was donated to his favorite charity. Placing first were the sixth grade students of St. John The Evangelist School in Penfield. Also pictured are the three contest finalists.

- WPOC/Baltimore held a "Super Saturday" live broadcast from four area malls. In addition to the broadcast there were a country band and public auction at each mall to benefit the Johns Hopkins Children's Center. 'POC personalities served as auctioneers, selling off TVs, microwaves, Pound Puppies, Cabbage Patch dolls, and more. Some record and publishing companies also got involved, putting up some celebrity items; i.e., Bobby Bare's spittoon (which went for over \$50) and an autographed Willie Nelson headband (which went for over \$100).

- WKQS/Miami will heat up South Florida with a chili cookoff to benefit the Leukemia Society of America. Contestants will "create" their own chili from scratch, and a panel of judges will select the best tasting entry. The \$50 team fees will be donated to the Society. Providing entertainment will be the Nitty Gritty Dirt Band.

- WKLR/Toledo, in conjunction with TV-13, supplied eight "Coats For Kids" collection bins for a recent promotion. Over 12,000 coats were donated and over \$8000 raised to help keep Toledo's needy children warm.

- WFMS/Indianapolis, in association with WTHR-TV (NBC), held a benefit concert for the United Way. Performing on behalf of the charity were the Judds, Lee Greenwood, the Nitty Gritty Dirt Band, and the Forester Sisters. Over \$40,000 was raised.

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| WDXE | WKYG | WOWW | WTCR | WUSQ | WXCL | WWNC | KKYX | WWJO | KTTS | WYNE |
| KLLL | WXBQ | WPAP | KOLO | WTVY | KHSL | WGNA | KNOE | KALF | KFEQ | KIGO |
| KNNN | KRKT | KRYS | KWOC | WCCN |      | WIXL | WMML | WRNS | WTSV | WWAM |
| WPOR | KGAY | WGTO | KSO  | KWKH |      | KFDI | WAMS | KFGO | WEZL | WUSY |
| KUSA | KSOP | KLUR | WCAO | KIZN |      | KUUY | KCKN | KFQX | KJBS | KQIL |
| KRRV | KRZK | KYKX | WCMX |      |      |      | WXY  | WMTZ | WTCM | WTVR |
| WYII | WXTU | WQBE | KLZ  |      |      |      | WWKA | WNYR | WYNG | WROZ |

R&R: NEW & ACTIVE 57/14



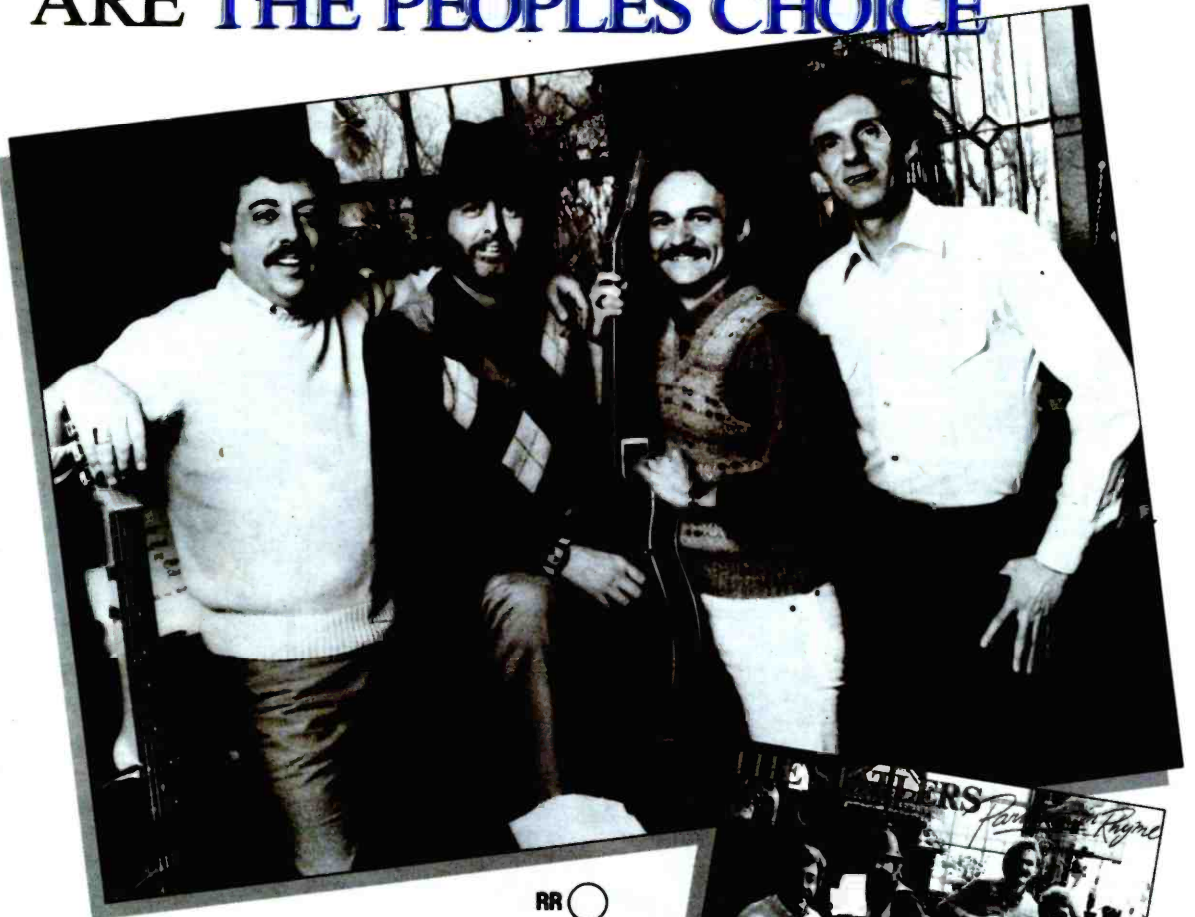
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# Lookin' Good!

Continued from Page 62

why the folks at Cap Cities went after WPLO. Put the two together and you have an 8.7, which ain't too shabby streetwise.

WPLO & WKHX OM Neil McGinley sees no reason to panic about 'KHX's decline, noting, "Looking at the last three or four years, our best books have always come in the spring while we've slipped a bit in the fall."

On the other side, WYAY OM Bob Neal said one of the biggest things Y106 did was fix its signal. "We were on the old tower for the first four weeks of the book but went from 967 feet to 1400 feet for the last eight weeks. This brought us much closer to signal parity with WKHX."

WYAY was also very aggressive promotionally. In \$100, \$1000, and \$5000 hits they gave away close to \$90,000 in cash.

For you Figger Filberts quickly adding up the Country share, you've probably already noticed it's slipped 13.9 to 13.6. But remember the 13.9 of last spring was the highest Country share in Atlanta's history. The real good news is that both FMs are outperforming their 12+ shares in the 25-54 category.

This market promises to be one of the hotter battles in 1986. In his parting shot, Neil McGinley said, "Y106 had a good book so it looks like we'll have another competitive year." Befitting the number two Country FM in town, Bob Neal was a bit more graphic, adding, "The guns are blazin'."

## Cincinnati

	12+			25-54		
	Sp 85	FMS	Sp85 FMS	Sp85	FMS	FMS
WUBE-FM	4.2	7.8	9	1		

Ya know, a PD's gotta have mixed emotions when the guy across the street turns out the lights. Sure, your first thought is how great it's gonna be with no direct competition. But then you realize you aren't going to get the other station's former listeners by default. Like John Houseman would say, "You've got to earrrrrrn it." And earn 'em is exactly what WUBE/Cincinnati and PD Mike Chapman set out to do. And it's what they accomplished. Check out the 9-1 jump in the 25-54 rankings. The major weapon was a direct mail campaign. "That was the total answer," said Mike. "We designed our own piece and sent out 513,000. The total prize package exceeded \$50,000 and included a conversion van, a boat, a car, and a number of vacations. The whole thing probably cost \$150,000, but we doubled our numbers and went to number one 25-54. It was money extremely well spent."

WUBE's skyrocketing numbers came in the wake of WSAI & WKXF dropping Country just prior to the start of the book. In spring '85 WSAI had a 1.6 and was 14th 25-54. Also in that book WKXF had a 2.8 and was tenth in the target demo. Thus, "UBE alone is just 8 shy of the share previously accumulated by three stations. Up, up, and away!

## Phoenix

	12+			25-54		
	Sp 85	FMS	Sp85 FMS	Sp85	FMS	FMS
KNIX-FM	8.9	10.4	1	1		
KNIX-AM	1.7	2.4	20	11		

For the first half of this commentary, reread the Cincinnati overview. It's the same situation here. KNIX-AM & FM found themselves alone in the format when KJJJ-AM & FM dropped Country to become News/Talk KFYI and A/C KFYR prior to the book.

The result was KNIX-FM grabbed a market-topping 12+ share of 10.4 to tie with AOR KUPD. This was the first time in its history that KNIX hit double digits. It was the third time the station was number one 12+. (Previous number one ratings came back-to-back at the peak of the Urban Cowboy craze in spring and fall 1980, with a 9.2 and 9.1.)

I know I repeat this stat in every one of these mini-profiles. And everybody (except GM Mike Owens, General Program Manager Larry Daniels, PD Eric Foxx, and the salespeople, of course) may be tired of seeing it. But here goes: For the 16th time in the last 17 ARBs, KNIX-FM has been number one 25-54. Simply amazing. Even more amazing: KNIX-FM is three shares ahead of its nearest competitor 25-54.

Heaping praise on his staff, Owens said, "It's truly a great group of people. We plan it, execute it, and it sure seems to bring results."

KNIX-AM pulled its best numbers since spring '82 (also a 2.4). It also made a nice move in the target demo rankings. No doubt KNIX-AM was the beneficiary of KJJJ-AM's bailout.

Looking at market totals, the KNIX 12+ combo of 12.8 is just short of last spring's four-station total of 14.0. Like WUBE, KNIX did a superb job of attracting a former competitor's audience before they were lost to another format.



KENTUCKY FRIED AMATEURS — Charly McClain and Wayne Massey are flanked by the winners of the Kentucky Fried Chicken Amateur Songwriting Contest: (l) Darryl Autry and (r) John Seay. After the contest, the winners joined McClain and Massey on the "Nashville Now" set for a post contest interview.

## San Diego

	12+			25-54		
	Sp 85	FMS	Sp85 FMS	Sp85	FMS	FMS
KSON-FM	3.2	4.5	11	5		
KCBQ-FM	1.6	3.0	17	11		
KCBQ	.9	1.3	21	11		
KSON	.9	.9	19	24		

The more-than-three-point jump in the Country share is the big news in San Diego this book. The 9.7 garnered by the four stations is the largest share since the 11.4 chalked up in the winter '83 book. KSON-FM's 4.5 is the biggest single share for a Country station since at least spring '79.

KSON-FM's major promotional thrust was a direct mail "lottery" campaign that began halfway through October. "That had an awful lot to do with the come increase," said PD Mike Shepard. "We were trending upwards before it went out, but there's no doubt it made a great impact."

Shepard also credited KSON-FM's increase to "making this a better overall radio station. We finetuned the music and beefed-up the services on the morning drive show."

Regarding the increase in the total Country share, he said, "Both (sets of) stations were promotionally aggressive. With (KCBQ-AM & FM GM) Charlie Ochs entering the picture, each side got even more serious about the fight. The resulting competition made all of the stations better."

## San Francisco

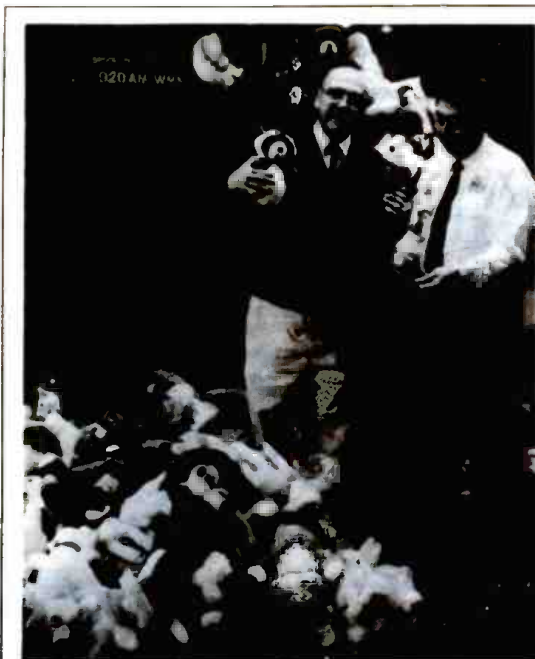
	12+			25-54		
	Sp 85	FMS	Sp85 FMS	Sp85	FMS	FMS
KSAN	3.2	4.1	7	2		
KNEW	2.2	2.3	14	15		

Look out! KSAN is number four in the market 12+. "Who woulda think it," you might say. But you wouldn't say that if you knew the Malrite people. You see, no one's ever told KNEW & KSAN VP/GM Steve Edwards, National PD Jim Wood, or KSAN PD Bill Stedman (who spent a couple years with Malrite in Cleveland prior to heading West) that SF isn't a Country market. What they do know is how to run great-sounding Country stations, which complement one another.

A combined 6.4 12+ share is good enough for second place and the highest 12+ share since the 6.8 in spring '83. More significant, perhaps was KSAN's big 25-54 move. The combined 25-54 share puts the KNEW/KSAN duo in the catbird's seat for those demos.

Asked about the KSAN number, PD Stedman said, "We've been doing this for a while. After a time it just clicks and catches in the people's minds. We're not doing anything drastically different than we did six months or maybe even a year ago. We always do TV and target it well. We had hourly giveaways with low-key contest liners and a nice Christmas promotion. But overall we didn't do anything that we don't ordinarily do."

There were some changes on the AM side when KNEW PD Bob Geerra took over the OM slot this month at Malrite's recently-acquired KLAC & KZLA/Las Angeles. Meanwhile, Harry Valentine has slipped into Guerra's chair at KNEW.



SPOOKY CHRISTMAS — WHN/Columbus air personality Spook Beckman and traffic reporter Sgt. Dick Geary are shown here at the "MN-sponsored "Spooks Santa Zoo." Over 1500 stuffed animals and 45 baskets of food were collected and distributed to 45 families, institutions and nursing homes throughout the area.



CRAZY NOT GOOFY — WHN/New York contest winner Sharon Dahl (r) and 'N afternoon jock Dan Taylor had a great time at Walt Disney World with escort Goofy.



SHARON ALLEN

# NASHVILLE THIS WEEK

## Skaggs's International Tour

CMA Entertainer of the Year Ricky Skaggs and CBS Records kick off Phase II of their international marketing plan, which will cover 15 dates in 11 countries in 20 days.

In May 1985, Skaggs made his first European tour, encompassing six countries and eight dates. Combining that success with his CMA Entertainer of the Year award, the joint forces of CBS Records/Nashville, CBS International, CBS New York, CBS UK, in association with Paul Fenn of the Asgard Company (who handled the initial tour), began immediate formulation of a return visit to double the original tour schedule.

E/P/A Sr. VP/GM, Dea Dempsey commented, "Ricky had set his goals for the international market feeling that he had a music and a presentation that had international appeal." CBS/Nashville Sr. VP/GM and CMA President Rick Blackburn added, "It's very encouraging to see Ricky Skaggs's success in doing business on a worldwide scale. This CMA Entertainer of the Year's entrance into the interna-

tional arena presents a great opportunity for our art form."

### It's A Star Search For Songwriters

"You Write The Songs," a first-run half-hour television series showcasing songwriter competition among the new and most talented, is scheduled to air September '86 in 185 markets.

According to producer Sam Riddle, Bea Verees will host the weekly series, formatted for three-song competition, with the songs being sung by former alumni of "Star Search," who will appear as regulars on the show. Each week, the winning song will receive \$1000 and is eligible for the following week's competition. There will be 12 semifinalists at the end of the season. It's then narrowed down to four, with the



CASH JOINS PERKINS TRIBUTE — Rosanne Cash was the only female artist featured in a television special tribute to Carl Perkins. Cash joined Dave Edmunds, Ringo Starr, George Harrison, Eric Clapton, Slim Jim Phantom (formerly of the Stray Cats), and Perkins in the show, which was aired in Great Britain on New Year's Day and will air in the United States on HBO in January or February. Pictured (l-r) Cash, Starr, and Phantom.

number one song winning \$250,000 and the runners-up \$50,000 each.

Riddle said, "We're not looking for the songwriters, we're looking for the song, and Nashville will play a very important role, as there are probably more songwriters in Nashville per capita than in any other city in the world."

A Nashville liaison yet unnamed will be chosen to work with the show producers, Bob Banner & Associates, and Television Program Enterprises. Until that person is in place, all entries should be forwarded to Bob Banner & Associates, 9887 Melrose, Los Angeles, CA 90008.



14-city concert tour to begin March 2 and wrap up the last week in April. Morris will combine his music and acting careers, flying to the West Coast to tape "Colby's" segments between concert engagements... The Foresters are working on their second album for Warner Bros., but later this month their family harmonies will be heard as the back-up voices for the Bellamy Brothers next LP... Bluegrass great Bill Monroe will celebrate 50 years in bluegrass with a commemorative "50-states" tour. This man, a king among kings in musicdom, is credited by many with founding and creating bluegrass as an American art form... Loretta and Irlene Mandrell will appear on the Arthritis Foundation National Telethon scheduled to air from Nashville on Sunday, April 27. Mickey Gilley, national celebrity host, will be joined by Bill Anderson, who will serve as MC and national anchor host... Just thought you'd like to know!

**Bits & Pieces:** The glitter was in the gold and the proof is in the platinum. The Judds are shown receiving congratulations and celebrating the newest award for their RCA LP "Why Not Me."... On the road, another duet: Morris and Mandrell (Gary and Barbara respectively) will combo for a

## NASHVILLE IN MOTION

Michael Martin Murphy joined Kragen & Co. for management, where he will still be handled by his longtime manager, Gary Borman... Vision Management has added Stan Strickland as partner and Director of Sales and Marketing... Meys Video, formed by Randy Nile, opens in L.A. with a video production facility. Nile serves as President of the Company and most recently produced Bobby Blue's Video... "Once Upon A Time"... Al Casadell has been tapped to handle PR duties for Nashville indie label Ric Rac... Pete Drake is moving his Drake Music Group to Berry Hill. The new address is 648 West Iris Drive, Nashville, 37204 (615) 269-6922... Ghost Town in The Sky amusement park in Maggie Valley, NC signed recording artist Reazy Bailey to a three-year contract as the park's spokesperson and featured artist... Reggie Niles has been appointed President of the booking agency McFadden & Associates, Inc.



RAZZY SIGNS WITH GHOST TOWN — Pictured at the signing of Reazy Bailey's new three-year agreement with Ghost Town in the Sky are, from left, Steve Mitchell, director of marketing for Ghost Town; Reazy Bailey; John Dorris, president of The Hallmark Direction Company; and Keith Robinson, general manager of Ghost Town.

## WHO'S NEW

RCA's Patsy McEntire, whose first single release is "Every Night," credits his greatest influence to Merle Haggard. "As a small boy, our family visited Nashville and I bought my first Haggard record."

Patsy's singing career began early as he travelled on the rodeo circuit with his dad, Clark, also a champion rodeo cowboy. Along with his sisters Reba and Beale, Patsy would sing for nickels, dimes, and quarters in hotel lobbies. "I sang 'Jesus Loves Me' and Reba would sing her special version of 'Hound Dog.'"

The Oklahoma native has made a serious commitment to his musical career, but he plans to keep his membership in the Professional Rodeo Cowboy's Association and keep right on a ropin' steers! Over the past six years, McEntire has combined his singing and rodeoing by performing at the rodeos in which he was competing.

Prior to signing with RCA, Patsy has released two albums and several singles on "Old Cross Records," his own label.

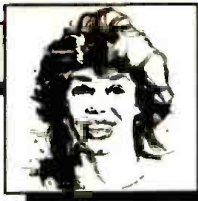


Who's New is a recurring Nashville This Week feature spotlighting artists making their debut in R&R's Country New & Active section.



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GAIL MITCHELL

# EASY LISTENING RADIO

## BECOMING MORE FULL-SERVICE?

# Torbet Polls GMs, PDs

Judging from the fall '85 ratings thus far, Easy Listening (including Big Band, Nostalgia, and Classical) more than held its own. Winning standouts include WJIB/Boston; New Orleans's WBYU and WWI; Milwaukee-Racine's WOKY and WFMR; Phoenix's KQYT, KMEQ-FM, and KLFF; KODA/Houston; WVEZ/Cincinnati; KING-FM/Seattle; WCTO/Long Island; KXL/Portland; WPCH/Atlanta; KDUO/Riverside-San Bernardino; KBAY/San Francisco (San Jose book); Cleveland's WQAL and WBBG; San Diego's KJQY and KPQP; KJLA/Kansas City; Los Angeles's KJOI and KBIG; and WPEN/Philadelphia.

Prior to the release of the ratings Torbet Radio surveyed Easy Listening station managers and programmers, quizzing them on a variety of format-associated topics. The poll was supervised by Sr. VP/Research & Marketing Mariann DeLuca and ranged from newcast offerings to on-air talent objectives. Following below are some of the responses culled from the 29-question survey.

*What, if any, is the single greatest weakness of a syndicated format?*

GMs: Would like more flexibility, more current music, local programming control, less repetition, and the ability to delete unwanted songs on format tapes.

PDs: Would like more variety, less repetition of music/titles, greater rotation and depth, and localization.

*What is the "best" syndicated Easy Listening format currently being offered?*

"The 'best' syndicated formats currently offered: Bonneville, Churchill, TM, and Kalamusic."

GMs: Those who answered yes cited background/"elevator" music and age perception, plus lack of Easy Listening station promotional efforts as the primary causes.

PDs: Were in agreement with GMs' first three reasons; also mentioned non-listener format perceptions and selling the buying power of 35+ to media buyers.

*What is the most successful contest or promotion you've ever sponsored?*

Leading the mentions for both GMs and PDs were trips, giveaways, and mystery songs.

*What one objective best describes your on-air talent's style?*

Here again GMs and PDs agreed, most often citing friendly, relaxed, conversational, communicative, personable, warm, easy, and one-on-one.

*Is Easy Listening becoming more full-service?*

80% of the respondents said yes, 35% somewhat, and 5% no. 68% believe it's important for an EZ station to be community-involved.

*Are news, sports and business*



VINTAGE BENNY — WQXR/New York has added the "Best of Benny" to its Sunday lineup. The opening program featured violinist Isaac Stern as host. Going over the final details are (l-r) James Leberthal of Leberthal and Company, sponsor of the rebroadcasts; WQXR President/GM Warren Bodow; and Robert Michelson, distributor of the programs.

*reports an integral part of an Easy Listening format?*

88% of the respondents answered affirmatively. Surveyed stations air an average of 1.3 newcasts per hour, averaging 3.18 minutes in length. 41% consists of local news, 36% national news, 23% international; 50% are affiliated with a national radio network.

*Do you consider your station format to be traditional Easy Listening, contemporary Easy Listening, or a mixture of the two?*

Traditional: 32% of GMs; 21% of PDs

Contemporary: 28% of GMs; 32% of PDs

Mixture: 40% of GMs; 47% of PDs

*Is it really possible to be both traditional and contemporary?*

80% of PDs said yes, while 65% of GMs agreed.

*How are contemporary vocals perceived by your audience?*

GMs: 21% said very well, 54% well, 16% not too well, and 9% not well

PDs: 21% very well, 54% well, 20% not too well, 3% not well.

Those stations polled air 4.6 vocals in an average hour; 65% of these songs are the original artist or group. 63% of the vocals are by a solo artist versus a group.

*Is commercial incompatibility a problem?*

GMs: 12% said frequently, 77% sometimes.

PDs: 27% frequently, 66% sometimes

*When it's a problem, 56% recut it, 28% reject it, and 16% run it anyway; 9.3 minutes of commercials per hour was the average.*

*Is there room for more than one Easy Listening station per market?*

73% of GMs said no and 68% of PDs concurred.



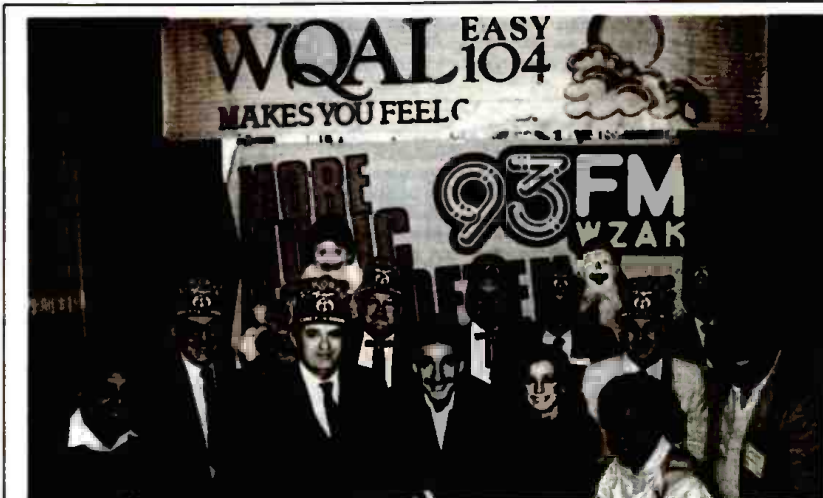
Mariann DeLuca

Both GMs and PDs concurred: Bonneville, followed by Churchill, TM Easy Listening, and Kalamusic.

*Do you think the format has an image problem in the advertising community?*

# FLOW

BMI Nash succeeds Ben Cagle as GM of WDEF-AM & FM/Chattanooga. Michael Alfano takes on PD duties for both outlets... WMRE/Boston morning host Warren Schroeger returns to neighboring WJIB, where he previously spent 13 years... Sally Goswell joins KGON & KSGO/Portland as Promotion Director... Big Salsowicz hosts the 10-11am slot on WVVX/Highland Park, IL... KJOI/Los Angeles recently celebrated 15 years as an Easy Listening outlet... WLEE/Richmond relocates to 3977 Deep Rock Road, Box 8477, Richmond, VA 23226; (804) 747-0107... KMLQ/Vista, CA welcomes Gary McEvoy as PD... Mitchell Reinick, new Supervisor/Studio Operations at WPEN & WWGK/Philadelphia, will spearhead the stations' reconstruction project. In related activity John Costello is promoted to Assistant Chief Engineer and Tony Nicolo to Maintenance Supervisor.



SUPPORT GROUP — WQAL/Cleveland recently sponsored the Shriners' Free Crippled Children's Clinic. Children up to 18 years with orthopedic injuries and disorders were given free examinations; some were selected for free medical treatment and hospitalization. Surrounded by cap-bearing Shriners are (l-r) WZAK/Cleveland AE Earl Jones, WQAL's OM Larry Morrow and Promotion Director Andrea Amico, WZAK Assistant to Promotions Ralph Poole, and WQAL personality Jay Lynn.

# PROGRAMMING NOTES

CHFT/Toronto presented the "Great Toronto Ski Day" at the Metro Zoo, an opening day kickoff to National Ski Week... Kalamusic welcomes WVEM/Springfield, IL; KOLT/Casper; WORA/Warrentown, VA; and WDAQ/Danbury as clients... WKBR/Manchester, NH's news department wins Golden Mike from the New Hampshire Association of Broadcasters... KBIG/Los Angeles launched its series of "Saturday Night Specials" with an hour of Julie Liggett and his music... WORC/Hyannis, MA and the BBC presented a live simultaneous broadcast via satellite to honor the 300th anniversary of the Pilgrims' naming their new towns after their old homes (Barnstable, Plymouth, and Bristol)... WNCN/New York featured a two-hour live broadcast from Tower Records with Luciano Pavarotti.



WALT LOVE

## BLACK/URBAN

### WHUR's ANNUAL FOOD DRIVE

# Harvest For The World

The end of the calendar year always brings a rush of public service promotions in all formats. Because of the nature of the Black/Urban format and its long tradition of community involvement, public service is a year-round commitment.

Last year WHUR/Washington MD Mike Archie brought the station's annual "Project Harvest" remote food drive to our attention. This week, we asked the station's Patrick Ellis to share the logistics of staging a successful community promotion so you can get a planning head start.

Ellis, the station's news producer and host of its Sunday gospel music show, has been with WHUR since Howard University took it over from WTOP 15 years ago. For ten of those years he's been involved with Project Harvest.

Founded by Lillian Greene, Project Harvest is a non-profit charitable organization which has been operating in D.C. for the past 19 years. In addition to helping needy families, Project Harvest aids senior citizens' homes, hospitals, and settlement homes.

The foundation is co-sponsored by the local Anthony Bowen YM-CA. For years, the principal radio station sponsor was the old WOOK-AM. In 1977 WOOK jumped to FM and became the more teen-oriented OK-100. Air personality Jerry Phillips, who had been that station's Project Harvest liaison, took his "Morning Sound" program to WHUR and brought the annual food drive with him.

#### Months Of Thanksgiving

WHUR raised \$18,500 cash and filled two tractor trailer trucks with food for needy Washington families this past year. How much lead time does something like that take? "Approximately six months," says Ellis. "If you've never done this sort of thing before, maybe eight months. There are a lot of things that have to be taken care of. First there's finding and securing a site for the event, which can be difficult. Next you need to make sure the site you've chosen has everything you need to make the event come off smoothly."

In previous years Project Harvest had been held outside the District Building, Washington's City Hall. This year it was moved to the Old Post Office Pavillion, a new development of shops and restaurants in downtown Washington.

"The second step," says Ellis, "is making sure you have power outlets for electricity. You must



Last year we had organizations like the Safeway stores; they've been involved longer than I have. Just this Thanksgiving the Safeway people donated the two tractor-trailer trucks we filled with food. Afterwards, they drove the trucks to our marshalling point, where the food and money were inventoried and distributed. Here's where the police come in again. They guarded

promos from local dignitaries. This year we got promos from Mayor Marles Barry plus several congressmen and senators. We also get promos from celebrities in the entertainment industry who happen to live here or come through town. We ask them to lend their names and help us raise money and food. Most do. Some hear what we're doing and volunteer their

up on Monday and by Wednesday night it's all over."

WHUR takes care of getting the food and money to Project Harvest. In turn, the organization arranges the baskets, adds turkeys and fresh produce to the collected food, and distributes the goods. "People who've been identified as needy by a number of community organizations are ready to have a nice Thanksgiving dinner, courtesy of other people who care about their fellow man," notes Ellis.

#### Premium Efforts

"The corporate perks we offer also bring a good response. For example, we might say anyone who comes to our location and donates \$100 or more will receive dinner for two at a local restaurant. We gave away home recording equipment to someone who donated \$1000. 7-Eleven was also very good about supplying perks for giveaways."

PD Jesse Fax and the WHUR staff recently made their mark in Washington by becoming that city's #1 station, as well as besting competitor WKYS for two books in a row. That's the first time that's happened since WKYS's ascent in the early '80s. Most agree that much of WHUR's strength lies in its community service and its image as "Howard University Radio."

Ellis is fiercely proud of Project Harvest's success and regards similar moves by other D.C. stations (most notably WKYS and MOR WMAL) as competing efforts, much the same way a promotions director would view the other guy's "Music Guarantee" or "Cash & Cars" giveaway. Ellis would be willing, however, to share his accumulated experience with stations in other cities beginning a food drive or looking to bolster their efforts. Whatever the case, the time to plan any future community service project is now.



PHILLIPS RETURNS AT HARVEST TIME — Although he's been gone from WHUR for several years now, Jerry Phillips (seated) returned to help with this year's Project Harvest. Fronting him are (l-r) WHUR's Patrick Ellis and Marilyn Robinson, Project Director Lillian Greene, and WHUR MD Tom Pope.

also get with the phone company about installing the telephone lines that will be needed to do your live broadcast.

"Then you must interact with your local police for all the help you'll need to make sure nothing goes wrong. For example, the police will take care of the security so the crowd doesn't get out of line and cause a disturbance. They will also take care of any traffic problems that might arise since so many people drive up with their donations and hand them to you from their cars. We always get a lot of people giving and partying on their way someplace else. It's an event you just have to see to appreciate."

#### Lining Up Corporate Sponsors

"Corporate sponsors are very important to this type of project.

all the food and money until we were ready for distribution.

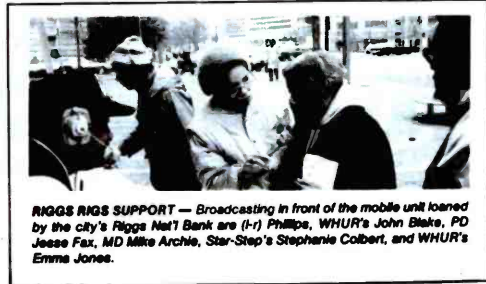
"Other charter sponsors included organizations like the Riggs National Bank of Washington and PEPCO, the local power company. This was their first year working with us and they donated \$3000. And Coke was also on hand. These organizations do a lot of good things on behalf of the needy. They help us promote what we're doing by paying for things like buttons, event literature, and other items we don't have the money to put up ourselves. The Riggs National Bank has a recreational vehicle they've let us use for the past five years, and we broadcast from it."

#### The Big Day

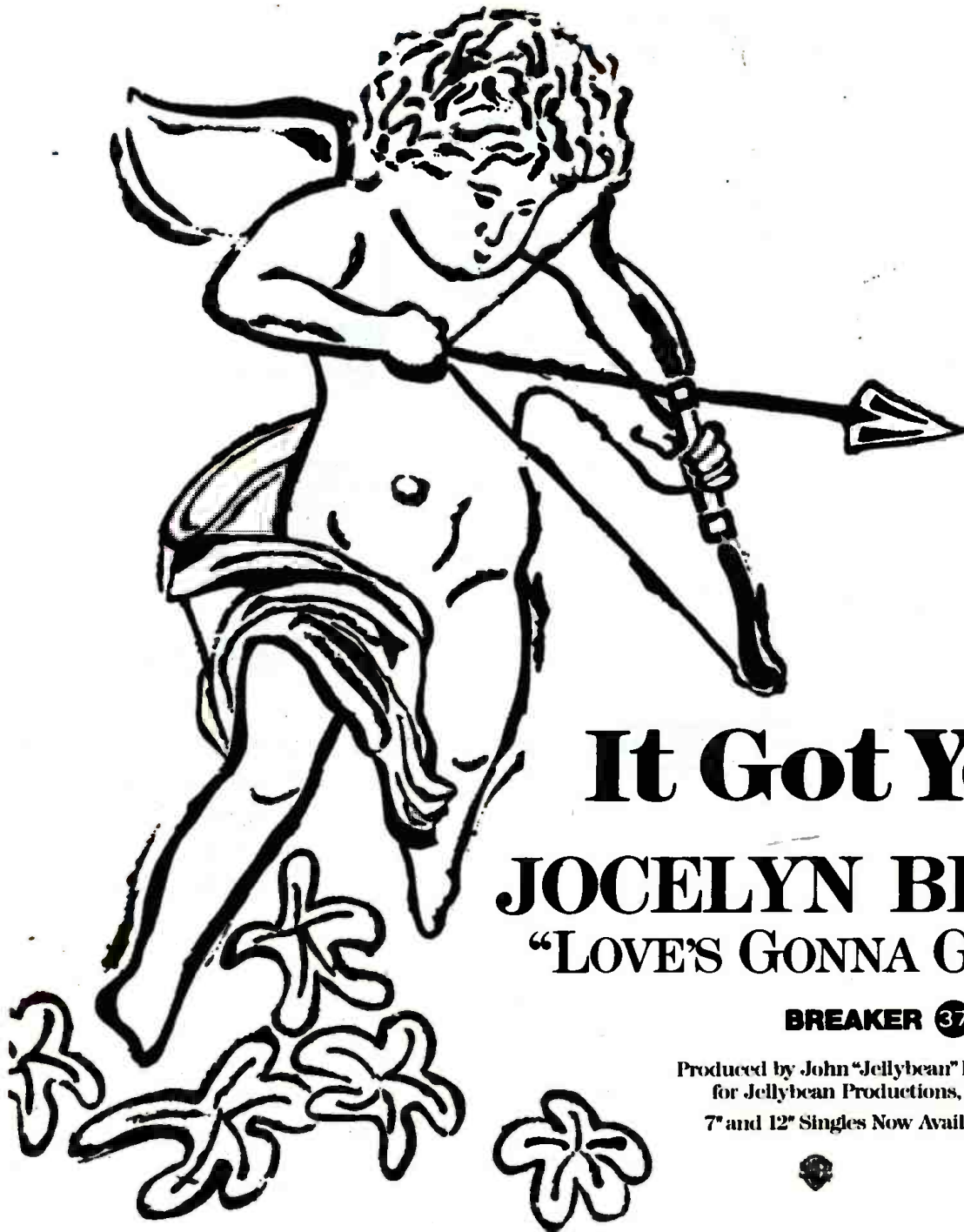
By October 1, Ellis says Project Harvest becomes his fulltime job as he begins adding the final touches. "We go out and get taped

time and voices to the cause.

"After that, it's time for the live broadcast and the collection of food and money. We have a 20-person working staff for the day of the event, which takes place the Tuesday before Thanksgiving. We open



RIGGS RIGS SUPPORT — Broadcasting in front of the mobile unit loaned by the city's Riggs Nat'l Bank are (l-r) Phillips, WHUR's John Blake, PD Jesse Fax, MD Mike Archie, Star-Step's Stephanie Colbert, and WHUR's Emma Jones.



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# MARKETPLACE

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Current Issue #70 features WXRK/Howard Stern, WFYR/Jeff Elliott & Jerry St. James, KFRC/Bobby Ocean, KRLA/Emperor Bob Hudson, WYNY/Harris & Harris, KSRM/Moby, KYUU/Rick Shaw & Phoenix's new KKFR. 90-min. cassette, \$5.50.

Current Issue #69 features Pittsburgh's WHTX & B94, KIS/Rick Dees, KZZP/Clarke Ingram, WAVA/Charlie & Harrigan, KH/Deve Hull, St. Louis A/C KSD, Kansas City's new CHR KBKC, WLS-AM/Steve Dahl. 90-min. cassette, \$5.50.

Special Issue #5-73 features CHICAGO AM DRIVE! WLS/Larry Lujack, WLUP/Jonathan Brandmeier, WGN/Wally Phillips, WHET/Stu Collins, WPMK/Joe Sebastian, WCKG/John Landecker, plus WXRT & WGCI. 90-min. cassette, \$5.50.

Special Issue #5-74 features Las Vegas CHR's KLLC, KITT & KYRK, AOR KOMP, & A/C KUDQ, KMJ & KMZQ, San Bernardino CHR KGGI, AOR KCAL-FM, & A/C KMEN, KQLH & KBON, Bakersfield CHR's KKXX & KQXR, Oldies KGEO & A/C KLLY. Cassette, \$5.50.

STILL AVAILABLE: #5-69 (Baltimore), #5-70 (Philly) & #5-71 (Washington D.C.) @ \$5.50 each.

Classic Issue #C-63 features WCFL/Big Ron O'Brien-1975, WMCA/Gary Stevens-1965, K100/Eric Chase-1976, XERB/Wolfman Jack-1971, KAFY/Dick Lyons-1966, KYA/Gary Cocker-1976 & KFI/Tim Kelly-1978. Cassette, \$10.50.

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## OPENINGS

## OPENINGS

## OPENINGS

## OPENINGS

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### McVAY MEDIA

Program Directors wanted for future McVay Media acquisitions. Tape and resume only to 24650 Center Ridge Rd., #148, Cleveland, OH 44145. No calls please. EOE

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NO future opening at CT's fast-growing station. On-air/administrative. T&R: WREF, Box 1085, Ridgefield, CT 06877. EOE M/F (1-31)

Small market blues? Move up! Adult communicators needed. T&R: Dave Kerr, WLGE, 1925 Murray Av., Atlantic City, NJ 08401. No calls. EOE M/F (1-31)

Two openings for Country personalities. No beginners. Production a must. Salary history/T&R: Bob Grayson, WAMS, Box 3677, Wilmington, DE 19807. EOE M/F (1-31)

### WNLK 1350 AFTERNOON DRIVE

We're an Adult Contemporary/full-service station in suburban Norwalk, CT, just 45 miles from NYC. We're looking for a bright-sounding PM drive personality who has appeal for an adult audience. We have a professional team and need someone with a mature sound and a lively, entertaining style, backed by solid experience. Send resume and tape to: Jan Schaefer, WNLK, Box 1350, Norwalk, CT 06852. EOE

### Kiss 108 FM MUSIC DIRECTOR

The award-winning CHR, KISS-108, is looking for an outstanding Music Director to work with a winning and exciting station. If you like Stears and Springsteen and R.E.M. to Run-D.M.C. send resume to: Sunny Joe White, P.O. Box 128, Medford, MA 02155. EOE M/F

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If you can communicate one-on-one; deliver warmth and emotion; project an A/C energy; prep a topical show; smile and have fun — this is the chance of a lifetime!

Tapes and resumes to: David Bernstein, Program Director, WTIC, One Financial Plaza, Hartford, CT 06103.

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Reporter needed. Small upstate NY media-intensive market. T&R: Ellen Abbott, ND, Box 10, Ithaca, NY 14850. EOE M/F (1-31)

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# OPPORTUNITIES

## OPENINGS

### SOUTH

MD needed. A/C leader in sunny South. T&R: Sunny 105, Box 669, Augusta, GA 30903. EOE M/F (1-31)

Top-rated CHR seeks talent for future openings. No beginners. T&R: Mike Stewart, PD, 50 Old Hickory Blvd., Jackson, TN 38306. EOE M/F (1-31)

Immediate openings, all shifts. Seek pros. Three years' experience helpful, not necessary. T&R: KSAM/KJUN, 330 Huntsville, TX 77340. EOE M/F (1-31)

### TOP RATED 100kw CHR

In growing Georgia, Florida, Alabama market, putting finishing touches on winning air staff, seeks aggressive/hi-profile, talented personality. Come to the sunny, warm South and let's win together! Send T&R to: Radio & Records, 1930 Century Park West, #249, Los Angeles, CA 90067. EOE

Newspeople. One-man news staff for top-rated Country AM/FM. T&R: Mike Allen, OM, WTVR AM/FM, 314, Cutshaw Av., Richmond, VA 23230. EOE M/F (1-31)

WJVD-FM seeks full/parttime A/C talent. Minimum five years' experience. T&R: David Sousa, 2001 Mercy Dr., Orlando, FL 32808. EOE M/F (1-31)

Creative talent needed. Writing skills/character voice. T&R: TK-101, Box 12784, Pensacola, FL 32575. No calls. EOE M/F (1-31)

## WSB FM ANNOUNCER

WSB FM needs midday talent. Atlanta's A/C leader needs strong communicator for important daypart. T&R: John Chappell, PD, 1601 W. Peachtree St. NE., Atlanta, GA 30309. EOE M/F

Creative talent with energy/ideas to make 100kw Modern Country Powerhouses come alive. T&R: Tommy Lee, Box 278, Anniston, AL 36202. EOE M/F (1-31)

Top-rated A/C PM. Future openings for morning drive/Assistant PD. T&R: Harrison Cooper, Box 1327, Valdosta, GA 31601. EOE M/F (1-31)

PM PD 100kw CHR FM. Experienced CHR programming. Great benefits. Work with top-rated staff. T&R: Jim Ryan, 801 W. Grande Blvd., Ste. 201, Ormond Beach, FL 32074. EOE M/F (1-31)

### PM DRIVE

New Orleans PM Drive opening anticipated. Must be creative, humorous, interesting, and willing to work. Music target 25-49. Send T&R to: Radio & Records, 1930 Century Park West, #250, Los Angeles, CA 90067. EOE

FL small market. Need strong DJ. Good production/writing skills. T&R: Bill Thompson, PD, WAFB, Cleveland 37440. EOE M/F (1-31)

Hot medium market PM seeks mature, entertaining morning personality. Five years' experience. Strong production. T&R: Hunter Manning, 2334 Airport Blvd., W. Columbia, SC 29169. EOE M/F (1-31)

PM drive/news anchor. Needs production sense/phone ability. Jim Dent: (205) 686-2940 EOE M/F (1-24)

MTN-106 seeks 7am-12am air personality. Team player/good production a must. T&R: Bob O'Neil, PD, 441 Laguna, Corpus Christi, TX 78401. EOE M/F (1-24)

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## OPENINGS

# I-95

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Now Southern 100kw Country FM needs PD. Minimum five years' experience/two years' in programming. Ed Holaday: (601) 683-2661 EOE M/F (1-24)

Top-rated FL A/C with full-service news department. Seek morning anchor with strong/authentic delivery. T&R: Nancy Frost, WRCC, Box 189, Cape Coral, FL 33910. EOE M/F (1-24)

### DO YOU THINK YOU'RE TOUGH ENOUGH?

... to join a 24-hour mobile news team in Texas that goes to the scene of the action and works hard to get the story first. News is showcased at this major market Adult Contemporary station. Use your creative and investigative reporting skills here. Now looking for news anchor/reporter talent. Love sports and you have the extra edge. Send T&R to: Radio & Records, 1930 Century Park West, #251, Los Angeles, CA 90067. EOE M/F

100 kw CHR has future openings. Minimum three years' experience. T&R: Kelsey Scott, Box 570, Fayette, AL 36555. EOE M/F (1-24)

CHR FM ready to expand. T&R/references: Mark Driscoll, Box 1740, Jacksonville, FL 32201. EOE M/F (1-24)

## MIDWEST

Are you entertaining & 'up'? Do you want mornings in Country format? Good money for the right pro. T&R: Mark Lindow, KIX, 808 Main, Dubuque, IA 52001. EOE M/F (1-31)

WISN/WISN-FM has opening for midday air personality. Auto-tune experience helpful. T&R: Dennis Martin, Box 286, Potosi, WI 49770. EOE M/F (1-31)

### MORNING CO-HOST

Top 25 AOR powerhouse seeks a funny and topical human being to co-host morning drive. Some news experience helpful. Great benefits and bucks to the right person. Minimum 3 years experience. No beginners. Send T&R to: Radio & Records, 1930 Century Park West, #246, Los Angeles, CA 90067. EOE

Country Announcer needed yesterday. Production a must. T&R: Tom Ahorn, WKRC, 334 N. Stone, Bexley, OH, 45781, or (619) 347-5103 EOE M/F (1-31)

WCZF needs afternoon news anchor/reporter. Lifestyle-oriented news delivery. Females encouraged. T&R: Randy Hugg, Box 1380, Sandusky, OH 44870. EOE M/F (1-31)

Air talent/production. Adult CHR. No beginners. Future openings. T&R/phone (optional): KOLL, 318 1/2 S. Gillette Ave., Gilbert, AZ 85716. No calls. EOE M/F (1-31)

WAZY seeks experienced PD. Also need Production Director with creative voice/quality copywriting for top-rated CHR. T&R: Roger Bauer, Box 1410, Lafayette, LA 70502. EOE M/F (1-31)

News/sports person for delivery/gathering & PMP/production. T&R: Steve Owens, KSOX, Box 917, Arkansas City, KS 67006. EOE M/F (1-31)

## OPENINGS

Just sent another to CA. Need 7-midnight, now. T&R: Pat Paxton, JG86, Box 1737, Sioux City, IA 51102. EOE M/F (1-31)

Q102. Major market top-rated station. Need only the best parttime talent. C&R: Dave Allen, 1906 Highland Av., Cincinnati, OH 45218. EOE M/F (1-31)

## NEW STATION NEEDS STAFF

Tulsa's new music intensive adult contemporary FM station needs an entire staff. Immediate openings for mornings, middays, afternoons, nights, overnights and weekend air personalities. We also need newspeople and production director immediately. Good production skills a must. Rush cassettes and resume to **John Curry, KVLTV, Box 900, Owasso, OK 74066**. EOE M/F

Co-anchor/reporter for NT. Aggressive on-street/polished on-air. Great place in growing company for right person. Resume: Howard Monroe, WOMP, Box 448, Balfour, OH 43806. EOE M/F (1-31)

Creative? Need copywriter with good production/announcing capabilities. Females encouraged. Writing samples/T&R: KGRG, Box 1017, Harrisburg, MD 63401. EOE M/F (1-31)

### OHIO ROCKER

Seeks tapes and resumes for immediate positions. Rush to Radio & Records, 1930 Century Park West, #248, Los Angeles, CA 90067. EOE

Announcer for future opening. 100kw A/C FM. Will consider entry level. T&R: Chuck Yates, KGRG-FM, Box 1017, Harrisburg, MD 63401. EOE M/F (1-31)

Fulltime salesperson. One year's experience. Selling of commercial time to prospects/established clients. Full benefits. Resume: Murry Green, Box 800, Eau Claire, WI 54702. EOE M/F (1-31)

## WJLB 109.8

### News and Public Affairs Director

WJLB, Detroit's Urban powerhouse, needs a seasoned News and Public Affairs Director. Applicants must have previous experience as News Director, planning and hosting a talk show, and be able to lead and direct a department. A sensitivity towards a large Urban audience is crucial. Send tape, resume, references and salary history to

**JAMES L. ALEXANDER**  
Program/Operations Manager  
2050 Penobscot Building  
Detroit, Michigan 48226

EOE

Hot/enthusiastic slight person needed now. Experience required. T&R: KCCQ, PD, Box 728, Ames, IA 50010. EOE M/F (1-31)

Top 20 market AOR seeks morning news personality. C&R: Media Strategies Inc., 30808 Squires Trail, Farmington Hills, MI 48018. No calls. EOE M/F (1-31)

## WEST

Drake-Chenault needs regional manager. Three years' sales/two years' programming. Telephone sales expertise. Resume: Dick Downes, Box 1829, Canoga Park, CA 91304. No calls. EOE M/F (1-31)

KEBN/Twin Hills full/parttime openings. T&R: Box 708, Twin Hills, CA 95383. EOE M/F (1-31)

### WINNER

In major N.W. market looking for adult communicator with great production skills. Imagination required. Send T&R to: Radio & Records, 1930 Century Park West, #247, Los Angeles, CA 90067. EOE

## OPENINGS

Dedicated MD. Must work odd hours. Station is committed to news. T&R: Sidney King, Box 1428, Victoria, CA 92392, or (619) 245-9636 EOE M/F (1-31)

Fulltime on-air personality. T&R: Lynn KZMK/KSVA, 3614 Kings Court, Sierra Vista, AZ 85638, or (602) 489-1470. EOE M/F (1-31)

Q88-FM seeks highly talented, exciting on-air personality. T&R: Bill Kelly, OM, 888 W. 2nd St., Reno, NV 89603. EOE M/F (1-31)

### MAJOR MARKET COUNTRY STATION

Seeks up-and-coming Morning Talent! Must have morning experience and a warm sincere sound. Must understand short and to-the-point personality. Good bucks, good equipment, good benefits in a growing city! Send cassette, resume, and references to Radio & Records, 1930 Century Park West, #245, Los Angeles, CA 90067. EOE

AE/Sales Manager. Must be good closer. Six 24-hr station in Honolulu! Resume: Tom Adams, KJLN, Box 882, Pearl City, HI 96782, or (808) 871-6600 EOE M/F (1-31)

News anchor AM/FM/regional network. Versatile delivery. Hard/telegenic. T&R/salary requirements: Bruce Buchanan, KALL/KLZY, 312 E. S. Temple, Salt Lake City, UT 84111. EOE M/F (1-31)

## KS103 FM

### Wake Up San Diego!

Still searching for that unique morning show that will wake 'em up with a smile. If you're successful, talented and want to join a winner in a winning city, send cassette and resume to:

**Dave Parks, Vice President Of Operations**  
KS-103 Box 103  
San Diego, CA 92104  
EOE M/F NO CALLS PLEASED

No. AE's top-rated CHR seeks experienced PD/morning talent. Must be outstanding talent with proven track record. Leadership quality. T&R: Don Carr, (802) 634-3693 EOE M/F (1-31)

Albuquerque's newest AC 98 KJHJ seeks dynamic drive personality. T&R: Gary Marshall, 3500 Comanche, Bldg. E, Albuquerque, NM 87107.

## KKAT

KKAT COUNTRY 102 FM

### WE NEED A WAKE-UP CALL!

Our team is in place but Salt Lake City's Premier Modern Country Station needs a morning show. Don't bother if you're not fun, friendly, topical and a bit of a character. We're a well-run, successful company that knows how to win. This is a great opportunity for a real personality. No calls, please. Send T&R to: KKAT-FM, P.O. Box 45150, Salt Lake City, UT 84145. EOE M/F

Top-rated small/medium FM A/C seeks air talent. T&R: Box 1056, Ulich, CA 95482, or (707) 452-0845 EOE M/F (1-24)

KCBN seeks qualified volunteers for program hosts. Country music format. Tapes/inquiries: Courtney Hosts, KCBN, 18111 Northhoff St., Northridge, CA 91330. EOE M/F (1-24)

### Go ahead. Make my day.

If you're a naturally funny human and/or humorist, WE NEED YOU for our morning show and production run. Tapes from all formats welcome. Salary \$14,000/year plus production/copywriting commissions. Resume and tape including your best production to: P. Wilson, P.D., KJQ FM/AM, 1506 Gibson Avenue, Ogden, UT 84404. EOE... no drafts need apply.

## KJQ

FM and AM STEREO



# OPPORTUNITIES

## OPENINGS

**KCAL 96.7**  
THE ROCK SPECTRUM

### IMMEDIATE OPENING!!!

Local Sales Mgr. in Southern California's fastest growing area... The Riverside-San Bernardino-Ontario metro. Must have minimum three years' experience in Medium Market Radio Sales. KCAL-AM Spanish and KCAL-FM AOR seeking an experienced Sales Manager who will carry own list and develop local sales department. We are also looking for ambitious, self-motivated, experienced salespeople. Send resume to:



**KCAL RADIO P.O. Box 390**  
Redlands, CA 92373  
EOE M/F

## KFIG #1

### ADULT CONTEMPORARY

In Central California, looking for Adult Communicator with strong production qualities. T&R to Jon Smoot, KFIG RADIO, P.O. Box 4265, Fresno, CA 93744. EOE

## OPERATIONS MANAGER

**KFIG**  
FRESNO

We need a leader with 5 years of experience motivating an airstaff. If you can get the best out of people and do a top-quality airstaff...

Send a tape and resume to:

**Bill Weaver**  
VP/GM/PD

**KLOK-AM/FM**  
77 Maiden Lane  
San Francisco, CA 94108

EOE

## MAJOR MARKET PERSONALITY

Maria's KNEW in San Francisco has a rare opening for an exceptional fulltime personality. If you are:

- A reliable performer
- Content-oriented yet concise
- Someone who works well within a service music format
- Experienced with A/C or Country background

Take your best shot at working with the most aggressive company in the industry. T&R to Harry Valencia, KNEW, 66 Jack London Square, Oakland, CA 94607. NO CALLS. EOE M/F

**KNEW 91 AM**

## OPENINGS

### TOP-RATED WEST COAST A/C

If you believe morning radio should be both provocative and entertaining, complemented with an excellent fast-paced information package, and can bring a winning track record to one of the nation's most successful and prestigious A/C stations, we would like to hear from you. Please send tape and presentation to: Radio & Records, 1930 Century Park West, #241, Los Angeles, CA 90067. EOE

## POSITIONS SOUGHT

Beautiful FLI News personality longs to feel sand between her toes again. Leave message on either coast. SANDY: (813) 442-2082, or (306) 472-4384 (1-31)

Promotion specialist Major market experience. Client tie-ins to charity benefits. Reception to association. Portfolio with excellent references. R.K. WILSON: (303) 781-1981 (1-31)

Victim of format change Top 50 market. Nine-year news/sports veteran. Relocate West Coast. Conversational, humorous. WOODY CHAVES: (213) 204-0781 (1-31)

Experienced drivetime news anchor/personality. Good credentials from Beaumont to Buffalo. CODY: (713) 943-1238 (1-31)

Two years' experience, good pipes/personality. Seek Hot medium market CHR. I'm the communicator you're looking for. NE preferred. JOHN PERRY: (814) 342-2444 (1-31)

16-year veteran seeks PD gig Top 50 market. Cherishes the nice, but time to move on. STEVE SUTTON: (8704) 372-1104 (1-31)

### Apprentice As Assistant To Either Program Director Promotions Director, Or Sales Manager

I am an experienced graduate in radio broadcasting and financially in a position to work without compensation for at least 6 months. Are you a successful Program Director, Promotions Director, or Sales Manager who is willing to train a bright and self-motivated assistant? Contact:

**MARK YOUNG**  
414 Main Street, Melrose, MA 02178  
(617) 662-0530

Willing To Relocate

News/writer/reporter/anchor/producer. NJ/PA. 10 years' experience major market all-news radio/network TV. Award winning. FRANCIS: (404) 481-7308 (1-31)

Creative. Experienced promotions/publicity. Seek gig L.A. Have resume. AMY: (201) 458-7108, or 173 Everest Dr. S., Bricktown, NJ 08724. (1-31)

MD seeks MD/Assistant PD gig medium/large market. AOR/CHR, A/C. Experienced people person. Organized, creative, hardworking, knowledgeable. GARY: (301) 758-3264 (1-31)

### Coast To Coast — LIVE

On RKO's "Nighttime America," nights on WABC Musicradio, mornings on WTIC-FM. 11 years' experience but beginner's enthusiasm. All A/C, CHR offers considered. Don't hesitate, CALL MIKE McKAY, (516) 887-1675.

Hey FLI Talented air/production pro at top-rated Top 30. Seek new challenge in smaller market. Any shift/format except Country. SCOTT: (704) 563-1141 (1-31)

Sports pro seeks small/medium market sportscaster/director. PBP/network experience. Excellent record/performance. BRENT: (404) 488-2827 or 658-3171 (1-31)

Experienced MD seeks gig in medium/large market to advance career. Creative, organized, hardworking people person with extensive music knowledge. GARY: (301) 758-3264 (1-31)

Family man with nine years' experience seeks medium/large market. Country, A/C, Oldies in East. MARK ANDERSON: (703) 943-4888 (1-31)

Give me a challenge! Two years' experience. Conquered small town, need bigger challenge as CHR MD. BIG LAR: (308) 728-7880 (1-31)

Artist/producer/producer. Four years' A/C drive/news, production. BB Journalism. Anything but Country. I love cold weather. CHUCK: (304) 286-2000 (1-31)

## POSITIONS SOUGHT

Funny morning show. Good bits/banter/experience. Proven publicity-getter. Hardworking, reliable. Will relocate any Top 100, A/C, CHR/AOR. J.C.: (914) 965-8079 (1-31)

Major market broadcaster. Seek manager/air/PG gig in medium market with major ideas. Over 10 years' experience. KEITH: (306) 271-1971 (1-31)

Top-rated afternoon drive in NY. Now in TV. 14 years at WALK/WKHK/WTFM/WBAB/WJLR. Unique talent. Are you interested? MALCOLM: (516) 587-8468 (1-31)

PD at top-rated small market wants to move up PD/MD/talent in medium market. CHR/AOR only. MARK JEFFREY: (707) 822-7223 (1-24)

Lady with a surprise seeks medium/small market CHR/AOR. A/C. Prefer TX/CO/KU/S. Six years' experience. DEBBIE: (512) 926-7888 (1-31)

Seeking to replace this A/C afternoon drive announcer. Producer/character voices/humor. Impressive track record. Medium/small market. MITCH: (819) 967-8665, 967-1241 (1-31)



**Saturday Night Live Of Radio**  
Three guys with a great morning show. TV experience, and our own stage act. Call for comedy album and tape. (916) 866-6130.

18-year vet programmer seeks Hot CHR to make top-rated. Proven track record. PHIL: (318) 837-4360, or 837-3327 (1-31)

So you want a great & crazy job? You've got him. Six years' AOR/CHR. RANDY STEVENS: (714) 679-7781 (1-31)

Entry level position in radio. Broadcast School graduate. Hardworking, sharp, talented. Willing to learn/relocate. JOHN: (602) 946-8757 (1-31)

Clip this and save. 10-year vet seeks CHR/AOR in SE/MW. Married, stable Assist. PD at National Format leader. SCOTT: (813) 637-8290 (1-31)

Top-rated Country, A/C & Promotions Director seeks exciting challenge. Excellent track record/ethics. TOM: (801) 896-8739 (1-31)

Seek strath South/SE. Dependable. Four years' experience numbers/production/remotes/promotions. I learn quickly. TERRY: (804) 237-4399 (1-31)

Experienced AOR. Tight production, aware attitude, great smile. Accept no imitations. JOHN: (312) 282-3773 (1-31)

I'm ready to program your station for success. Formerly WFL/WAMS. DICK FENNESSY: (215) 927-5378 (1-31)

Good voice & personality. Seek opportunity to grow in small/medium market. 14 months' experience. Any format, anywhere. Available now. BRIAN DAVIS: (414) 962-3488 (1-31)

Now available. Eight years' experience. Intensive AOR knowledge. Outstanding references. Would like to continue as MD, will take any offer. P.D. WITT: (918) 284-0384 (1-31)

I'm ready to put 13 years' audience-winning experience to work. MW Country FM preferred. Will consider other locations. ALLEN: (318) 722-8758 (before 1pm CST) (1-31)

Dependable, hardworking person seeks announcing, programming position Country/Oldies. 18 years' experience. ED LEAL: (817) 488-0234 (1-31)

British radio pro. 12 years' experience CHR/AOR, A/C. Radio Caroline. Sacramento area preferred, relocate for right offer. CARL KINGSTON: (916) 922-4824 (1-31)

Dates appearing at the end of each listing signify first week listed.

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

## POSITIONS SOUGHT

**35.9**

In a six-station market! Creative, dependable, mature male pro seeks new challenges. Prefer Texas or MW. 13 years of experience, but I still want to learn. Call CHRIS at (915) 267-6391 before 1pm.

Archiever killer. Double your ratings, double your fun. Top 100 markets only, that want to be #1. (217) 528-8107 (1-31)

Great production person seeks future position. TX only. A/C, EZ/CHR. BOB: (916) 673-2545, or 695-2887 (1-31)

Innovative marketing person can turn your small market station into media center. Use copyrighted "Radio/cable" ad sales program. Let's talk. ROD HARSELL: (406) 251-8487 (1-31)

I'm bored. No opportunity to cut loose & express myself. Got a challenge for me? Five years in radio. Call today! FRANK MICHAELS: (802) 722-2918 (1-31)

R/W/M. Seek opportunity A/C, CHR/AOR. Four years' experience near Chicago. TOM: (312) 535-1168, or Box 811, Tinley Pl., IL 60477. (1-31)

SW OH AM/FM drive. OM/programming. CHR. A/C. Proven winner. Experience, dependable. Available now for spring '88 book. (513) 528-5793 (1-31)

Free agent. 11/83 market experience. Drivetime/MD experience for Top 100 medium market. Mild climate. CRAIG: (305) 765-1292 (1-31)

Looking for a straight man? A second potato? Maybe another Ed McKeenan? Call me! I have lots of experience plus a degree. CHAD: (806) 336-8479 (1-31)

Have music, will travel. Looking for evening/overnight gig playing R&R/Oldies. Experience/reasonable. Interested? JACKSON DOUGLAS: (803) 554-4863 (1-31)

Starting personality. One of America's top-rated personality jocks. Phone/humor/big ratings. CHR, A/C. Country. AM DJ. Box 861333, San Diego, CA 92108 (1-31)

Energetic/aggressive news/sports/PBP/anchor reporter. Five years' experience. Prefer Los Angeles area. MIKE: (419) 537-0313 (1-31)

Which major/minor league baseball team wants the hardest working veteran PBP man available? Seven years' experience. Strong references. BOB ELLIS: (801) 286-1230 (1-31)

Eight years WGC. Seek announcer/MD gig with B/U, CHR. Excellent ratings/references. EVAN LUCK: (312) 871-3838 (1-31)

## MISCELLANEOUS

180kw AM/FM combo seeks service from all labels. MOR, A/C, CHR. Michael Moore: MD, KOMA & KIMY, Box 1520, Oklahoma City, OK 73101. (1-24)

## R&R Opportunities Advertising

Radio & Records provides free (24 words) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

### Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

### Display advertising

Display: \$40 per inch per week (maximum 35 words per inch) includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, line 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.

## OPPORTUNITY FORM

OPENING

POSITION SOUGHT

Region \_\_\_\_\_

MISCELLANEOUS

PD Name: \_\_\_\_\_

NAME: \_\_\_\_\_

GM Name: \_\_\_\_\_

PHONE: ( ) \_\_\_\_\_

1. Please type or print clearly, using 24 words or less to include address/phone number, and attach to this form.

2. Do not use abbreviations.

3. All ads are subject to editing.

Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

R&R FRIDAY, JANUARY 31, 1986/73

**Four  
Fantastic Reasons  
For  
Black/Urban Radio  
To Love Us!**

**JAMES BROWN**

*"Living In America"*



**13**

**CHERRELLE/  
ALEXANDER  
O'NEAL**

*"Saturday Love"*



**15**

**ISLEY,  
JASPER, ISLEY**

*"Insatiable Woman"*

CBS ASSOCIATED  
RECORDS

**22**

**JUICY**

*"Sugar Free"*

**BLACK/URBAN BREAKERS**

**DEBUT 35 57/21 67%**



DISTRIBUTED BY CBS RECORDS

# NATIONAL MUSIC FORMATS

Added This Week

## Bonneville Broadcast System

Kevin McCarthy (800) 631-1800

### Easy Listening

BARBRA STREISAND "Somewhere"

## Broadcast Programming

John Sherman/Bob English (800) 426-8082

### Adult Contemporary

JAMES TAYLOR "Only You"  
ANETHA FRANKLIN "Another Night"

### Modern Country

ALABAMA "She And I"  
JAMIE FRICKE "Easy To Please"  
EARL THOMAS CONLEY "Once In A Blue Moon"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

ELO "Calling America"  
CARS "I'm Not The One"  
ARCADIA "Goodbye Is Forever"  
TOM PETTY &... "Needles And Pins"  
JOHN COUGAR MELLENCAMP "R.O.C.K. In The USA"

### The AC Format

DAN SEALS "Bop"  
JAMES TAYLOR "Only One"  
ATLANTIC STARR "Secret Lovers"

### Super-Country

TANYA TUCKER "One Love At A Time"  
WAYLON JENNINGS "Working Without A Net"

## Concept Productions

Evin Ichyama (818) 782-7754

### CHR

DAN SEALS "Bop"  
ELO "Calling America"  
TOM PETTY &... "Needles And Pins"  
ATLANTIC STARR "Secret Lovers"  
SIMPLE MINDS "Sanctify Yourself"

### Country

MICHAEL MARTIN MURPHEY "Tonight We Ride"  
CHARLIE DANIELS BAND "Still Hurtin' Me"  
GIRLS NEXT DOOR "Love Will Get You..."

## Drake-Chenault

Bob Lawrence (818) 883-7400

### XT-40

MARILYN MARTIN "Night Moves"  
LOVERBOY "This Could Be The Night"  
JOHN COUGAR MELLENCAMP "R.O.C.K. In The USA"

### Great American Country

MEL McDANIEL "Shoe String"  
JAMIE FRICKE "Easy To Please"  
MERLE HAGGARD "I Had A Beautiful Time"  
EARL THOMAS CONLEY "Once In A Blue Moon"

## Media General Broadcast Services

Bob Dunne (801) 320-4433

### Action

MIDGE URE "If I Was"  
CARS "I'm Not The One"  
JAMES TAYLOR "Only One"  
ATLANTIC STARR "Secret Lovers"  
MIKE & THE MECHANICS "Silent Running"

### Your Country

RANDY TRAVIS "1982"  
MARTY STUART "Arlene"  
PAKE McENTIRE "Every Night"  
LARRY GATLIN "Nothing But Your Love Matters"

MEDIA GENERAL CONTINUED

### Hit Rock

MARILYN MARTIN "Night Moves"  
ABC "How To Be A Millionaire"  
ATLANTIC STARR "Secret Lovers"  
SIMPLE MINDS "Sanctify Yourself"  
LOVERBOY "This Could Be The Night"  
JOHN COUGAR MELLENCAMP "R.O.C.K. In The USA"

## Peters Productions, Inc.

George Junak (800) 255-8511

### Country Lovin'

ALABAMA "She And I"  
MEL McDANIEL "Shoe String"  
JAMIE FRICKE "Easy To Please"  
SOUTHERN PACIFIC "Perfect Stranger"  
EARL THOMAS CONLEY "Once In A Blue Moon"

### The Great Ones

DIRE STRAITS "Walk Of Life"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

JAMIE FRICKE "Easy To Please"  
SAWYER BROWN "Heart Don't Fall Now"  
BELLAMY BROTHERS "Feelin' The Feelin'"  
EARL THOMAS CONLEY "Once In A Blue Moon"

### Soft Contemporary

DAN SEALS "Bop"  
EVERLY BROTHERS "Born Yesterday"

### Sound 10

DAN SEALS "Bop"  
STRING "Russians"  
CARS "I'm Not The One"  
RANDY GOODRUM "Silhouette"  
ATLANTIC STARR "Secret Lovers"  
EVERLY BROTHERS "Born Yesterday"

## Satellite Music Network

Pat Clarke (214) 991-9200

### The Starstation

JAMES TAYLOR "Only One"  
MIKE & THE MECHANICS "Silent Running"

### Country Coast-To-Coast

RICKY SKAGGS "Cajun Moon"  
ANNE MURRAY "Now And Forever"  
T. G. SHEPPARD "In Over My Heart"  
DON WILLIAMS "We've Got A Good Fire Goin' "

### Rock 'N' Hits

CARS "I'm Not The One"  
JOHN COUGAR MELLENCAMP "R.O.C.K. In The USA"

## TM Programming

Cal Casey (214) 534-8511

### Stereo Rock

ABC "How To Be A Millionaire"  
ATLANTIC STARR "Secret Lovers"  
SIMPLE MINDS "Sanctify Yourself"

### TM AC

EI DeBARGE w/DeBARGE "The Heart Is Not So Smart"

### TM Country

RANDY TRAVIS "1982"

## Transtar Country

Ed Chandler (213) 460-6383

GARY MORRIS "100% Chance Of Rain"  
DON WILLIAMS "We've Got A Good Fire Goin' "







# RADIO & RECORDS NATIONAL AIRPLAY

# COUNTRY

## TOP 50

Three Weeks Two Weeks Last Week

Three Weeks	Two Weeks	Last Week	Artist/Record
5	3	1	STEVE WARNER/You Can Dream Of Me (MCA)
12	9	5	DOLLY PARTON/Think About Love (RCA)
3	2	2	DAK RIDGE BOYS/Come On In (You Did The Best You Could Do) (MCA)
14	10	7	EXILE/Could Get Used To You (Epic)
6	4	3	MARIE OSBORN/There's No Stopping Your Heart (Capitol/Curb)
16	13	10	BARBARA MANDRELL/Fast Lanes & Country Roads (MCA)
10	8	8	OLEN CAMPBELL's Just A Matter Of Time (Atlantic America)
1	1	4	CRYSTAL GAYLE & GARY MORRIS/Makin' Up For Lost Time (WB)
11	6	6	GEORGE JONES/The One I Loved Back Then (Epic)
19	14	12	SYLVIA & MICHAEL JOHNSON/I Love You By Heart (RCA)
25	16	14	EDDY RAVEN/You Should Have Been Gone By Now (RCA)
28	20	15	JOHN SCHWEIDER/What's A Memory Like You... (MCA)
23	19	16	VINCE GILL/Oklahoma Borderline (RCA)
24	21	18	CHARLY McCLAIN with WAYNE MABSEY/You Are My Music, You Are... (Epic)
31	26	21	LEE GREENWOOD/Don't Underestimate My Love (MCA)
27	23	19	MARK GRAY/Please Be Love (Columbia)
22	16	13	SOUTHERN PACIFIC/Perfect Stranger (WB)
29	25	22	JOHN DERIVER/Dreamland Express (RCA)
38	27	24	GARY MORRIS/100% Chance Of Rain (WB)
26	24	23	JOHN ANDERSON/Down In Tennessee (WB)
—	40	31	ALABAMA/She And I (RCA)
41	35	28	DON WILLIAMS/We've Got A Good Fire Goin' (Capitol)
34	28	25	MICKY GILLEY/Your Memory Ain't What It Used To Be (Epic)
2	5	11	JUICE NEWTON/Hurt (RCA)
36	32	29	T.B. SHEPPARD/In Over My Heart (Columbia)
9	7	9	T. BRANHAM BROWN/Tell It Like It Used To Be (Capitol)
45	41	33	GEORGE STRAIT/You're Something Special To Me (MCA)
42	38	34	RICKY SKAGGS/Cajun Moon (Epic)
—	43	37	ANNE MURRAY/Now And Forever (You And Me) (Capitol)
37	34	32	LOUISE MANDRELL/Some Girls Have All The Luck (RCA)
32	30	31	JAMES TAYLOR/Everyday (Columbia)
20	17	26	BILLY JOE ROYAL/Burned Like A Rocket (Atlantic America)
16	15	17	WAYLON JENNINGS/The Devil's On The Loose (RCA)
46	42	38	STATLER BROTHERS/Sweater And Sweater (Mercury/PG)
47	44	39	NAMBY TRAVIS/1982 (WB)
4	11	26	FORESTER SISTERS/Just In Case (WB)
7	12	27	JOHN CONLEE/The Old School (MCA)
BREAKER	48	45	MERLE HAGGARD/I Had A Beautiful Time (Epic)
BREAKER	49	46	LARRY GATLIN & THE GATLIN BROTHERS/Nothing But Your Love Matters (Columbia)
BREAKER	50	47	PAKE McENTIRE/Every Night (RCA)
BREAKER	51	48	EARL THOMAS CONLEY/Once In A Blue Moon (RCA)
BREAKER	52	49	BELLAMY BROTHERS/Feelin' The Feelin' (MCA/Curb)
43	37	43	CHARLIE DANIELS/Sun Hurtin' Me (Epic)
BREAKER	53	50	SAWYER BROWN/Heart Don't Fall Now (Capitol/Curb)
8	22	38	DAN SEALS/Top (EMI America)
DEBUT	54	51	MEL McDANIEL/Shoe String (Capitol)
—	50	52	MARTY STUART/Ariens (Columbia)
DEBUT	55	52	JAMIE FRICKE/Easy To Please (Columbia)
DEBUT	56	53	LACY J. DALTON/Don't Fall In Love With Me (Columbia)
DEBUT	57	54	RAY STEVENS/The Ballad Of The Blue Cyclone (MCA)

JANUARY 31, 1986

Total Reports/Adds	Heavy	Medium	Light
160/1	130	20	10
161/0	123	34	4
158/0	131	19	6
161/0	114	44	3
149/0	122	22	5
162/0	96	57	9
153/0	108	34	13
142/1	106	26	11
148/0	102	35	11
155/0	91	54	10
162/1	69	80	13
161/3	60	89	12
150/2	55	79	16
147/0	58	75	13
162/2	31	107	24
154/2	47	85	22
140/1	57	69	14
153/2	38	91	24
156/7	22	99	36
137/3	42	70	25
158/9	15	102	41
161/11	13	102	46
142/7	20	93	29
111/0	58	35	20
148/9	17	69	42
104/1	49	40	15
142/12	16	68	38
139/9	12	68	39
142/20	4	76	62
127/3	10	68	29
106/1	15	68	22
86/0	33	33	20
87/1	24	42	21
112/11	8	71	33
111/13	17	48	46
84/0	26	30	28
76/0	20	35	21
106/27	5	40	61
103/22	3	47	53
99/15	5	46	48
105/32	4	33	68
111/66	2	25	84
70/1	7	36	27
100/29	1	26	73
82/1	13	21	18
90/24	2	32	58
76/16	2	28	46
87/39	1	20	66
69/8	1	25	43
66/15	2	18	46

## MOST ADDED

- BELLAMY BROTHERS (86)  
Feelin' The Feelin' (MCA/Curb)
- MICHAEL MARTIN MURPHY (48)  
Tonight We Ride (WB)
- KEITH WHITLEY (41)  
Miami, My Army (RCA)
- JAMIE FRICKE (36)  
Easy To Please (Columbia)
- EARL THOMAS CONLEY (32)  
Once In A Blue Moon (RCA)
- SAWYER BROWN (29)  
Heart Don't Fall Now (Capitol/Curb)
- MERLE HAGGARD (27)  
I Had A Beautiful Time (Epic)
- JIMMY BUFFETT (24)  
Please Bypass This Heart (MCA)
- MEL McDANIEL (24)  
Shoe String (Capitol)
- JUDOS (23)  
Grandpa (RCA/Curb)

## HOTTEST

- STEVE WARNER (73)  
You Can Dream Of Me (MCA)
- DAK RIDGE BOYS (67)  
Come On In (You Did The Best... ) (MCA)
- MARIE OSBORN (61)  
There's No Stopping... (Capitol/Curb)
- CRYSTAL GAYLE & GARY MORRIS (58)  
Makin' Up For Lost Time (WB)
- GEORGE JONES (48)  
The One I Loved Back Then (Epic)
- DOLLY PARTON (43)  
Think About Love (RCA)
- EXILE (38)  
I Could Get Used To You (Epic)
- BARBARA MANDRELL (35)  
Fast Lane & Country Roads (MCA)
- OLEN CAMPBELL (22)  
It's Just A Matter Of Time (Atlantic America)
- JUICE NEWTON (20)  
Hurt (RCA)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicates the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS.

### BELLAMY BROTHERS

Feelin' The Feelin' (MCA/Curb)

On 68% of reporting stations. Rotations: Heavy 2, Medium 25, Light 84, Total Adds 68 including WCAO, WOKG, WAJR, CHOW, KSRV, WOKK, KISS-FM, WLWI, WONE, WAXX, WOW, K102, KK-FM, KLZ, KPFE.

### MERLE HAGGARD

I Had A Beautiful Time (Epic)

On 65% of reporting stations. Rotations: Heavy 5, Medium 40, Light 61, Total Adds 27 including WYFR, WDX, WWVA, KEAN, WVMB, WKLO, WMC, WSIX, WPAP, KJFY, WKKQ, WL, KQHL, KYGO, KMPS.

### EARL THOMAS CONLEY

Once In A Blue Moon (RCA)

On 64% of reporting stations. Rotations: Heavy 4, Medium 23, Light 69, Total Adds 32 including WBGW, WDX, WYB, KPLX, WESC, KSNB, WQDR, KWMT, KCJB, KIOV, KTTS, KRST, KYAK, KQHL, KNEW.

### LARRY GATLIN & THE GATLIN BROTHERS

Nothing But Your Love Matters (Columbia)

On 63% of reporting stations. Rotations: Heavy 3, Medium 47, Light 63, Total Adds 22 including WBOB, WMYR, WDX, WYMB, WKLO, KYKX, WAZB, WSLR, KFKF, WBCB, WDOG, KRKT, KRAK, KCKC, KGA.

### SAWYER BROWN

Heart Don't Fall Now (Capitol/Curb)

On 61% of reporting stations. Rotations: Heavy 1, Medium 28, Light 73, Total Adds 29 including WDX, WWVA, KASE, KKIX, WSIX, WSM, KKYX, KBO, KTTS, WL, KKAL, KKCS, KUGN, KEIN, KSOP.

### PAKE McENTIRE

Every Night (RCA)

On 60% of reporting stations. Rotations: Heavy 5, Medium 46, Light 48, Total Adds 15, WXTU, KYKR, WEZL, KPLX, KKIX, KJNE, KJFY, WCXI, WBCS, WMLL, KLZ, KCKC, KSNB, KGA, KMM.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status. Checkmarks signify the most added of the non-charted records.

# RADIO & RECORDS NATIONAL AIRPLAY

# COUNTRY

## NEW & ACTIVE

- MEL McDANIEL "Shee String" (Capitol) 98/24**  
 Rotations: Heavy 2, Medium 32, Light 56, Total Adds 23 including WCAO, WOBE, WWVA, WUSY, KYXK, WYKA, WMIN, KWMT, KCJB, WWJO, KYAK, KVOC, KKCS, KUGN, KIM
- JAMIE FRITZ "Easy To Please" (Columbia) 87/80**  
 Rotations: Heavy 1, Medium 20, Light 66, Total Adds 38 including WCAO, WXY, WBSQ, WSOC, KYXK, WOKY, KJNE, WONE, WGEE, WBCS, WKCO, KIOV, KTRK, KIK-FM, KMP5.
- MARTY STUART "Arises" (Columbia) 78/18**  
 Rotations: Heavy 2, Medium 28, Light 46, Total Adds 16, WPOC, WBGW, WYRK, WRKZ, WXTU, WQY, WYIM, WBSQ, KYDQ, KJNE, WUNA, WCZL, WAJX, WML, KRKT, KMP5.
- LACY J. DALTON "Don't Fall In Love With Me" (Columbia) 88/6**  
 Rotations: Heavy 1, Medium 15, Light 43, Total Adds 8, WBOB, WNYR, WYIM, KIK, KSSN, WTH, KIK-FM, KLZ, Heavy: WOKK, Medium: WCVR, KBMR, WYNG, WTDQ, KVOO, KTM.
- RAY STEVENS "The Ballad Of The Blue Cyclone" (MCA) 86/15**  
 Rotations: Heavy 0, Medium 18, Light 46, Total Adds 17 including WGNA, WQY, KYXK, WBSQ, WONE, KFGO, KWMT, KTTB, KIK-FM, KVOC, KPRF, KEH, KBOB, KDKC, KGA.
- MICHAEL MARTIN SURFNEY "Tonight We Ride" (WB) 88/48**  
 Rotations: Heavy 0, Medium 13, Light 52, Total Adds 48 including WBOB, CHOW, WHN, KEAN, KSSN, WLW, WTSD, K102, WOKK, KIK-FM, WAJR, KYOO, KEH, KLZ, KOLO.
- JOHNNY LEE "The Loneliness In Lacy's Eyes" (WB) 88/7**  
 Rotations: Heavy 0, Medium 25, Light 34, Total Adds 7, WQBY, KEAN, WESC, WCM5, WKKQ, WTSB, KOIL, Medium: WTSV, WLO, WAMZ, WLW, KTTB, WTH, KLZZ, KPRF.
- GIRLS NEXT DOOR "Love You Got You Through Times With No Money" (MTM) 87/14**  
 Rotations: Heavy 0, Medium 14, Light 43, Total Adds 15, WOBE, WXTU, WNYR, WWVA, WEZL, KIK, KJNE, WBLR, WYNG, WKCO, KTTB, KYOO, KJUY, KLZ, KOLO.
- KEITH WHITLEY "Blond, My Army" (MCA) 82/41**  
 Rotations: Heavy 2, Medium 7, Light 43, Total Adds 42 including WYAM, WNYR, WYE, WEZL, WUSY, WDXE, WYKA, KJNE, KSO, WTSB, WOW, KFDI, KCAL, KJUY, KPRM.
- MAC DAVIS "Baby Young Girl" (MCA) 82/14**  
 Rotations: Heavy 0, Medium 11, Light 41, Total Adds 14, KEAN, WUSY, WQTO, KIK, KLT-FM, KSSN, WCM5, WPAP, KSO, WKCO, KTTB, KIK-FM, KOIL, KOLO.
- KENNY ROGERS "Goodbye Marie" (Liberty) 81/8**  
 Rotations: Heavy 3, Medium 28, Light 22, Total Adds 8, WWVA, KEAN, WQDR, WONE, WPM5, KPRF, WTH, KTM, Heavy: KPLX, WOKK, KYOO, Medium: WYAM, KEH, KCCY.

## SIGNIFICANT ACTION

- PAUL TELLIS "These Memories Of You" (WB) 44/8**  
 Rotations: Heavy 1, Medium 10, Light 33, Total Adds 8, WYAM, WYIM, WTVY, WLW, WRK, WTSB, WOW, KIOV, KRBT.
- JOHNNY ROBERTSON "The Don't Cry Like She Used To" (Epic) 44/4**  
 Rotations: Heavy 4, Medium 27, Light 13, Total Adds 4, WYAM, WBGW, WYIM, KCJB, Heavy: WCVR, KIK, KIXY, KSO, Medium: KYAK, KHWQ.
- JIMMY BUFFETT "Please Beyond This Heart" (MCA) 38/24**  
 Rotations: Heavy 0, Medium 7, Light 29, Total Adds 24 including WYAM, WNYR, WYE, WEZL, WUSY, WMIN, WGEE, KVOC, KBOF, KDKC.
- JUDDS "Breakin'" (RCA/Curb) 28/23**  
 Rotations: Heavy 0, Medium 4, Light 21, Total Adds 23 including WCAO, WYB, WSOC, WQTO, KSSN, WYNG, WDAF, KLZZ, KDKC, KCBQ.
- BRENDA LEE "Why You Gave Me So Long" (MCA) 25/8**  
 Rotations: Heavy 1, Medium 8, Light 15, Total Adds 0, Heavy: KRKT, Medium: WOKQ, WEZL, WTVY, WPAP, WRK, WTDQ, WTCM, KBOF, Light: WCAO.
- BONNY CURTIS "Now I've Got A Heart Of Gold" (Decca) 23/2**  
 Rotations: Heavy 6, Medium 17, Light 2, WBGW, KTTB, Medium: WQLO, WTVY, WLW, WKCL, KRWQ, Light: WCAO, WBSQ, KEH.
- ADAM BAKER "In Love With Her" (Arista) 22/13**  
 Rotations: Heavy 0, Medium 2, Light 20, Total Adds 13 including WCAO, WBGW, WTVY, KYXK, WLW, WOKK, WBLR, KFGO, KTTB, KFDI.

- LEWIS STONEY "Ain't No Tella'" (Epic) 22/12**  
 Rotations: Heavy 0, Medium 3, Light 18, Total Adds 14 including WGNA, KEAN, WEZL, KIK, WLW, KBMR, WKCL, WTCM, KRWQ, KSOB.
- LORETTA LYNN "Just A Woman" (MCA) 22/8**  
 Rotations: Heavy 0, Medium 3, Light 18, Total Adds 8, WWVA, WTVY, WPAP, KBMR, KWMT, KIK-FM, KVOC, KRWQ, KSOB.
- WAYLON JENNINGS "Working Without A Net" (MCA) 21/21**  
 Rotations: Heavy 0, Medium 3, Light 18, Total Adds 21 including WYRK, WRKZ, KKK, WDXE, WAMZ, KBMR, WCLZ, KKAL, KDKC, KJUY.
- TANYA TUCKER "Don't Love At A Time" (Capitol) 20/20**  
 Rotations: Heavy 0, Medium 1, Light 18, Total Adds 20 including WTSV, WYI, KPRV, WDXE, WSM, WRK, WCLZ, KFDI, KKAL, KOL.
- TONI PRINCE "Musical Breakdown" (Law) 17/6**  
 Rotations: Heavy 0, Medium 4, Light 13, Total Adds 8, WOKK, WPAP, WKKI, WAJX, KFDI, Medium: WTVY, KFGO, KRWQ, KBOF, Light: WCAO.
- SURAN RAYE "I Just Can't Take The Leaving" (Weststar America) 16/6**  
 Rotations: Heavy 0, Medium 1, Light 14, Total Adds 6, WUSY, WLW, KFGO, KTTB, WTCM, KFDI, Heavy: WOKK, Light: KLZZ, KRWQ, KSOB.
- BRUCE SPRINGSTEEN "My Hometown" (Columbia) 15/2**  
 Rotations: Heavy 0, Medium 4, Light 11, Total Adds 2, KLLI, KUGN, Medium: WBGW, KRWQ, KCCY, Light: WBOB, WOKK, KJNE, WQDY, K102.
- JOE STAMPLEY "When You Were Mine And I Was Green" (Epic) 14/3**  
 Rotations: Heavy 0, Medium 1, Light 11, Total Adds 3, KRK, KTRK, KFDI, Medium: WPAP, KIXY, KTTB, Light: WGNA, KIK, KSOB.
- CARL JACKSON "You Are The Rock (And I'm A Rolling Stone)" (Columbia) 11/2**  
 Rotations: Heavy 0, Medium 3, Light 8, Total Adds 2, WYI, KRKT, Medium: WESC, WPAP, KRWQ, Light: KPRV, WLW, WAJX, WCLZ, WTCM, KFDI.
- ALMOST BROTHERS "Birds On A Feather" (MTM) 10/16**  
 Rotations: Heavy 1, Medium 0, Light 10, Total Adds 10, WCVR, WYI, WRK, WCM5, WPAP, WAJX, KVOO, KRKT, KVOC, KRWQ.
- ROSABE CASH "Hold On" (Columbia) 9/9**  
 Rotations: Heavy 0, Medium 0, Light 9, Total Adds 9, WBGW, WYE, WDXE, WOKK, WRK, KRKT, KKAL, KCCY, KCBQ.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
JUDDS/Rockin' With The Rhythm... (RCA/Curb)	<i>Rockin' With The Rhythm</i>
CONWAY TWITTY/Lay Me Down Caroline (WB)	<i>Chasin' Rainbows</i>
GEORGE STRAIT/Dance Time In Texas (MCA)	<i>Something Special</i>
FORESTER SISTERS/Mama's Never Seen Those Eyes (WB)	<i>The Forester Sisters</i>
KENNY ROGERS/Tomb Of The Unknown Love (RCA)	<i>Heart Of The Matter</i>
JUDY RODMAN/Until I Met You (MTM)	<i>Judy</i>
BITTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB)	<i>Partners, Brothers, And...</i>
GEORGE STRAIT/An Too Deep (MCA)	<i>Something Special</i>
SHOPPE/Like A Rose In The Sand (MTM)	<i>The Shoppe</i>
BIG RIVER/Muddy Water (MCA)	<i>Big River Soundtrack</i>
STEVE WARNER/She's Crazy For Leaving (MCA)	<i>Life's Highway</i>
SAWYER BROWN/Shakin' (Capitol/Curb)	<i>Shakin'</i>
STEVE WARNER/Life's Highway (MCA)	<i>Life's Highway</i>
VINCE GILL/Colder Than Winter (RCA)	<i>Things That Matter</i>
JUICE NEWTON/Cheap Love (RCA)	<i>Old Flame</i>



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# RADIO & RECORDS NATIONAL AIRPLAY

# FULL-SERVICE A/C

## TOP 20

Three Two Last  
Weeks Weeks Weeks

4	2	2	1	<b>BARBRA STREISAND</b> /Somewhere (Columbia)	39/0	33	5	1
8	5	3	2	<b>BRUCE SPRINGSTEEN</b> /My Hometown (Columbia)	39/0	34	5	0
1	1	1	3	<b>DIONNE &amp; FRIENDS</b> /That's What Friends Are For (Arista)	38/0	31	6	1
7	7	5	4	<b>SADE</b> /The Sweetest Taboo (Portrait/CBS)	37/1	31	6	0
5	3	4	8	<b>STEVE WONDER</b> /Go Home (Tama/Motown)	33/0	24	9	0
—	17	12	6	<b>DREAM ACADEMY</b> /Life In A Northern Town (Reprise/WB)	32/5	13	21	1
6	6	7	7	<b>DIRE STRAITS</b> /Walk Of Life (WB)	32/0	21	10	1
18	11	10	2	<b>BILLY OCEAN</b> /When The Going Gets Tough... (Jive/Arista)	30/3	18	11	1
16	12	11	2	<b>WHITNEY HOUSTON</b> /How Will I Know (Arista)	31/2	19	10	2
2	4	6	10	<b>LIONEL RICHIE</b> /Say You, Say Me (Motown)	33/0	17	13	3
—	—	13	2	<b>STARSHIP</b> /Sara (Grunt/RCA)	34/3	14	18	2
—	—	15	2	<b>ELTON JOHN</b> /Nikita (Geffen)	34/2	8	23	3
11	14	14	2	<b>WHAM!</b> /I'm Your Man (Columbia)	27/1	12	14	1
15	9	9	14	<b>EI DeBARGE</b> with <b>DeBARGE</b> /The Heart Is Not So Smart (Gordy/Motown)	27/0	15	10	2
—	—	19	2	<b>ANNE MURRAY</b> /Now And Forever (You And Me) (Capitol)	28/3	5	16	7
19	18	16	2	<b>MICHAEL FRANKS</b> featuring <b>BRENDA RUSSELL</b> /When I Give My Love To You (WB)	25/0	7	18	2
3	8	8	17	<b>KLYMAXX</b> /I Miss You (Constellation/MCA)	28/0	10	11	7
—	—	20	2	<b>JAMES TAYLOR</b> /Only One (Columbia)	32/7	3	15	14
—	—	20	2	<b>GARY MORRIS</b> & <b>CRYSTAL GAYLE</b> /Making Up For Lost Time (WB)	26/2	3	19	4
<b>BREAKER</b>	—	—	2	<b>HEART</b> /These Dreams (Capitol)	24/4	2	19	3

JANUARY 31, 1986

Total Reports/Adds	Heavy	Medium	Light
39/0	33	5	1
39/0	34	5	0
38/0	31	6	1
37/1	31	6	0
33/0	24	9	0
32/5	13	21	1
32/0	21	10	1
30/3	18	11	1
31/2	19	10	2
33/0	17	13	3
34/3	14	18	2
34/2	8	23	3
27/1	12	14	1
27/0	15	10	2
28/3	5	16	7
25/0	7	18	2
28/0	10	11	7
32/7	3	15	14
26/2	3	19	4
24/4	2	19	3

## MOST ADDED

**EVERLY BROTHERS (18)**  
Born Yesterday (Mercury/PolyGram)  
**SMOKEY ROBINSON (8)**  
Hold On To Your Love (Motown)  
**SHEENA EASTON (7)**  
Jimmy Mac (EMI America)  
**JAMES TAYLOR (7)**  
Only One (Columbia)  
**JACK WAGNER w/VALENE CARTER (7)**  
Love Can Take Us All Away (Qwest/WB)

## HOTTEST

**SADE (27)**  
The Sweetest Taboo (Portrait/CBS)  
**BRUCE SPRINGSTEEN (28)**  
My Hometown (Columbia)  
**BARBRA STREISAND (28)**  
Somewhere (Columbia)  
**DIONNE & FRIENDS (22)**  
That's What Friends Are For (Arista)  
**WHITNEY HOUSTON (15)**  
How Will I Know (Arista)

## CHART EXTRAS

**RANDY GOODRUM**  
Silhouette (GRP)

58% of our reporters on it. Rotations: Heavy 4, Medium 14, Light 7, Total Adds 2, WTMJ, WING.

## BREAKERS

**HEART**

These Dreams (Capitol)

56% of our reporters on it. Rotations: Heavy 2, Medium 19, Light 3, Total Adds 4, WWKB, KHOW, WGY, WRVA. Debuts at number 20 on the Full-Service chart.

**EVERLY BROTHERS**

Born Yesterday (Mercury/PolyGram)

51% of our reporters on it. Rotations: Heavy 0, Medium 9, Light 13, Total Adds 10, WISN, WTMJ, KJR, WICC, WCHS, WBT, WBA, WSPD, KSL, KFOD.

## NEW & ACTIVE

**FREDDIE JACKSON** "He'll Never Love You (Like I Do)" (Capitol) 12/1

Rotations: Heavy 1/0, Medium 7/1, Light 4/0, Total Adds 1, KJR, Heavy: WYPA, Medium including WWKB, KHOW, WICC, WING, WWNR.

**MIKE & THE MECHANICS** "Silent Running" (Atlantic) 11/4

Rotations: Heavy 1/0, Medium 6/2, Light 4/2, Total Adds 4, KHOW, KJR, WICC, WSPD, Heavy: WYPA, Medium including WTVN, WNG, WWNR, WPOE.

**KUNI TE KANAWA** "Blue Skies" (London/PolyGram) 11/3

Rotations: Heavy 0, Medium 4/1, Light 7/2, Total Adds 3, WTC, WGOV, WCL, Medium including WYBR, WPOE, WJBC.

**DAN SEALS** "Dag" (EMI America) 11/3

Rotations: Heavy 2/0, Medium 6/2, Light 3/1, Total Adds 3, WWKB, KJR, WBY, Heavy: WGBR, WCL, Medium including WCCO, WJBC, KTWO, KVEC.

**CLARENCE CLEMONS & JACKSON BROWNE** "You're A Friend Of Mine" (Columbia) 11/1

Rotations: Heavy 2/0, Medium 5/0, Light 4/1, Total Adds 1, WSPD, Heavy: WWKB, WGOV, Medium: WTVN, KHOW, KFMB, WCHS, WWPA.

**SMOKEY ROBINSON** "Hold On To Your Love" (Motown) 10/6

Rotations: Heavy 0, Medium 2/2, Light 6/6, Total Adds 8, WYBR, WCHS, WBY, WWNR, WTKO, WGBR, WCL, KFOD.

**ISLEY, JASPER, ISLEY** "Caravan Of Love" (CBS Associated) 10/2

Rotations: Heavy 1/0, Medium 6/2, Light 3/0, Total Adds 2, KHOW, KFI, Heavy: WGOV, Medium including WCHS, WING, WWNR, WCL.

**JACK WAGNER with VALENE CARTER** "Love Can Take Us All Away" (Qwest/WB) 9/7

Rotations: Heavy 0, Medium 3/3, Light 5/4, Total Adds 7, WYBR, WYBR, WSPD, KSL, WPOE, WJBC, WCL.

**MR. MISTER** "Kyrie" (RCA) 8/4

Rotations: Heavy 1/1, Medium 5/1, Light 3/2, Total Adds 4, WWKB, WTVN, WCHS, WHAS, Medium including WICC, KBOI, WWNR, WWPA.

**THOMPSON TWINS** "King For A Day" (Arista) 8/3

Rotations: Heavy 1/0, Medium 3/1, Light 4/2, Total Adds 3, KHOW, WCHS, WGBR, Heavy: WWKB, Medium including WSPD, WWPA.

## SIGNIFICANT ACTION

**SHEENA EASTON** "Jimmy Mac" (EMI America) 7/7

Rotations: Heavy 0, Medium 2/2, Light 5/5, Total Adds 7, WING, WBA, WWNR, WPOE, WTKO, WWPA, WJBC.

**ATLANTIC STARR** "Secret Lovers" (A&M) 7/4

Rotations: Heavy 0, Medium 5/3, Light 2/1, Total Adds 4, WTAE, KFI, WWPA, KFOD, Medium including WGBR, WCL.

**BILLY JOE ROYAL** "Burned Like A Rocket" (Atlantic America) 8/1

Rotations: Heavy 0, Medium 5/1, Light 0, Total Adds 1, WWKB, Medium including WYBR, WPOE, WJBC, KVEC.

**ARETHA FRANKLIN** "Another Night" (Arista) 5/1

Rotations: Heavy 0, Medium 2/1, Light 3/0, Total Adds 1, KHOW, Medium including WWPA.

**EUGENE WILDE** "Don't Say No Tonight" (Philly World/Atlantic) 5/0

Rotations: Heavy 0, Medium 2/0, Light 3/0, Total Adds 0, Medium: WPOE, KVEC.

**SURVIVOR** "Burning Heart" (Scott Bros./CBS) 5/0

Rotations: Heavy 2/0, Medium 3/0, Light 0, Total Adds 0, Heavy: WHAS, WWPA, Medium: 55KRC, WING, WWNR.

**COREY HART** "Everything In My Heart" (EMI America) 4/1

Rotations: Heavy 1/0, Medium 2/0, Light 1/1, Total Adds 1, WCHS, Heavy: WWKB, Medium: WWNR, WWPA.

**ROSANNE CASH** "Hold On" (Columbia) 3/2

Rotations: Heavy 0, Medium 2/2, Light 1/0, Total Adds 2, WPOE, WTKO.

**CARD** "I'm Not The One" (Epic) 3/2

Rotations: Heavy 0, Medium 0, Light 3/2, Total Adds 2, WYBR, WWPA.

**OSB** "Secret" (A&M) 3/1

Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KHOW, Medium including WWKB.

**SAWYER BROWN** "Heart Don't Fall Slow" (Capitol) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WBY, WJBC.

**JAMES BROWN** "Living In America" (Scott Bros./CBS) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WWNR, WWPA.

## DIALECT TAPES FOR DISC JOCKEYS

"I just can't do dialects."

That's what we said -- until we listened to these amazing instruction tapes. With these tapes and a little bit of effort, you'll add an entire new stable of characters to your show.

Professional actor, voiceover artist, and dialect expert James A. Watson takes you step-by-step through French, Japanese, Irish, Spanish, Italian, German and three types of British dialects (Upper Class, Common, and Cockney). And remember: In addition to adding to your show, a DJ who does dialects invariably is in great demand for agency voice-over work!

To order: Send \$15.00 (U.S. Funds only)

O'LINERS (Overseas \$16.50)

1236 Armacost Avenue, #6A  
Los Angeles, California 90025

# ADULT/CONTEMPORARY

## BREAKERS.

### ATLANTIC STARR Secret Lovers (A&M)

70% of our reporters on it. Rotations: Heavy 10, Medium 32, Light 32, Total Adds 26 including WSM, 2WD, W101, WARM98, WOMC, KKLT, WKYE, WKGW, KLYF, KQSW. Debuts at number 18 on the A/C chart.

### JAMES TAYLOR Only One (Columbia)

62% of our reporters on it. Rotations: Heavy 1, Medium 33, Light 31, Total Adds 26 including WCLY, WSB-FM, KVIL-FM, KUDL, WMYX, KS94, KYKY, KMJ, KKLT, KGW. Debuts at number 28 on the A/C chart.

### DAN SEALS Bop (EMI America)

52% of our reporters on it. Rotations: Heavy 4, Medium 25, Light 26, Total Adds 19 including WHTX, 2WD, WOMC, WXTC, WIVY, KIOA, KQ99, KDUK, KWAV. Debuts at number 30 on the A/C chart.

### ANNE MURRAY Now And Forever (You And Me) (Capitol)

51% of our reporters on it. Rotations: Heavy 2, Medium 33, Light 19, Total Adds 8, 2WD, KMJ, WIVY, WLAC-FM, WSFL, WSTF, WAVE, KRNO.

## NEW & ACTIVE

**EVERLY BROTHERS "Born Yesterday" (Mercury/PolyGram) 46/22**  
Rotations: Heavy 0, Medium 17/3, Light 29/19, Total Adds 22 including KGW, B100, WAEB, WKGW, KEY103, WSFL, KIOA, WTRX, WLTE, KOL, WNN, KWFM. Medium including WEM, WKNE, WGLL.  
**RANDY GOODRUM "Sibootie" (GRP) 42/2**  
Rotations: Heavy 8/0, Medium 19/0, Light 15/2, Total Adds 2, WLAC-FM, WKUS. Heavy: KOST, KIFM, WSFL, WEIM, WCHV, WORG, WJON, KMSQ. Medium including WKYE, WXTC, KOL, KDUK, KWAV.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 WHITNEY HOUSTON	104/0	88	15	1
2 SADE	100/0	87	11	2
3 BILLY OCEAN	103/3	79	21	3
4 STARRUP	103/4	72	27	4
5 DREAM ACADEMY	102/4	68	28	6
6 BRUCE SPRINGSTEEN	97/0	68	29	2
7 SANDRA STREISAND	96/3	58	29	9
8 ELTON JOHN	100/9	42	44	14
9 STEVE WONDER	87/0	45	37	5
10 WHAM!	88/0	53	29	4
11 DIONNE & FRIENDS	79/0	35	36	9
12 DUNE STRAITS	78/0	40	28	10
13 RILEY, JASPER, RILEY	84/2	33	40	11
14 LIONEL RICHIE	68/0	14	41	14
15 MICHAEL FRANKS/SHERIDA RUSSELL	72/2	27	38	7
16 MIKE & THE MECHANICS	78/15	11	47	20
17 B DOBARGE w/DOBARGE	68/0	22	34	10
18 ATLANTIC STARR	74/26	10	32	32
19 CLARENCE CLERBONS & JACKSON BROWNE	57/1	19	31	7
20 HEART	74/20	6	48	23
21 THOMPSON TWINS	77/8	4	43	30
22 FREDDIE JACKSON	64/2	7	43	14
23 MR. MISTER	61/10	16	28	17
24 DIANA ROSS	57/2	9	38	10
25 OLYMPIA	58/1	10	28	18
26 STEVE NICKS	50/1	14	25	11
27 PEARO BRYSON	57/1	4	39	14
28 JAMES TAYLOR	65/26	1	33	31
29 ARETHA FRANKLIN	64/7	1	37	26
30 DAN SEALS	58/19	4	28	26

## MOST ADDED

**ATLANTIC STARR (28)**  
Secret Lovers (A&M)  
**JAMES TAYLOR (28)**  
Only One (Columbia)  
**EVERLY BROTHERS (22)**  
Born Yesterday (Mercury/PolyGram)  
**HEART (20)**  
These Dreams (Capitol)  
**DAN SEALS (19)**  
Bop (EMI America)

## HOTTEST

**WHITNEY HOUSTON (67)**  
How Will I Know (Arista)  
**SADE (67)**  
The Sweetest Taboo (Portrait/CBS)  
**BILLY OCEAN (61)**  
When The Going Gets... (Jive/Arista)  
**DREAM ACADEMY (48)**  
Life In A Northern Town (Reprise/WB)  
**STARRUP (39)**  
Sara (Grunt/RCA)

**CARS "I'm Not The One" (Epic) 37/18**  
Rotations: Heavy 0, Medium 9/1, Light 28/14, Total Adds 15 including WMAJ, WAEB, WKGW, K108, WNAW, KQ99, WNN, KPFL, KWFM, WKNE, WGLL, 94, KFSS, KALE. Medium including WSFL, WMGN, WCKQ, WCHV.  
**STING "Roulette" (A&M) 37/1**  
Rotations: Heavy 2/0, Medium 15/0, Light 20/1, Total Adds 1, V100, Heavy: KEY103, WEIM. Medium including KIFM, WAEB, WEZS, KDUK, WGLL, WSKI, WSKY, WCKQ, KTYL, WMT-FM.  
 **SMOKEY ROBINSON "Hold On To Your Love" (Motown) 34/18**  
Rotations: Heavy 0, Medium 5/2, Light 28/18, Total Adds 18 including WCLY, WKYE, KELT, WNAW, KIOA, WTRX, KOL, KWAV, KWFM, WGLL, WCHV, WYKY, KKLY, Medium including WSKI, WZLQ, KALE.  
**JACK WAGNER with VALERIE CARTER "Love Can Take Us All Away" (Dwest/WB) 29/0**  
Rotations: Heavy 0, Medium 7/2, Light 21/7, Total Adds 9, WPIX, WSB-FM, KEY103, KDUK, WKNE, WEIZ, WAEV, WMT-FM, WJON. Medium including KIFM, WGLL, WSKI, WCHV, KTYL.  
**INDIE URE "If I Was" (Chrysalis) 28/0**  
Rotations: Heavy 0, Medium 5/0, Light 21/0, Total Adds 0, Medium: WEIM, WSKI, WSKY, WJON, KALE.

## SIGNIFICANT ACTION

**SURVIVOR "Daring Heart" (Scotti Bros./CBS) 24/3**  
Rotations: Heavy 5/0, Medium 11/1, Light 8/2, Total Adds 3, WSN, KYKY, WMGN, Heavy: WLTT, WLTF, WTNV, WCKQ. Medium including WHTX, B100, V100, WSFL, WRKA, 9WJ.  
**TOM PETTY with STEVE NICKS "Headline And Pine" (MCA) 21/0**  
Rotations: Heavy 0, Medium 5/1, Light 16/8, Total Adds 9, WSFL, KEY103, WNAW, KQ99, WMGN, WSKY, KTYL, WMT-FM, WJON. Medium including WCKQ, WORG, KQSW, KALE.  
 **FORCE MD'S "Tender Love" (WB) 18/10**  
Rotations: Heavy 1/0, Medium 5/1, Light 10/9, Total Adds 10, KIFM, WEIM, WSKI, WSKY, WORG, WKYX, KKLY, KQSW, KMSQ. Heavy: KWAV. Medium including WPKX, KGW, WSFL, KALE.  
 **ELO "Catching Aesop" (CBS Associates) 18/10**  
Rotations: Heavy 0, Medium 2/1, Light 13/9, Total Adds 10, WNAW, WEIM, WSKI, WCKQ, WAGE, WORG, WKYX, KTYL, 94, KQSW. Medium including KALE.  
**LOVERBOY "This Could Be The Night" (Columbia) 14/6**  
Rotations: Heavy 0, Medium 4/0, Light 10/8, Total Adds 8, WHTX, V100, K108, WMAJ, WSKY, 94. Medium: WCKQ, WCHV, KQSW, KALE.  
**ROB TRU "Third Of The Class" (Jamaica) 14/1**  
Rotations: Heavy 0, Medium 1/0, Light 13/1, Total Adds 1, WJON. Medium: WEIM.  
**NIGHT RANGER "Seedtime" (Capitol/RCA) 12/1**  
Rotations: Heavy 3/0, Medium 6/0, Light 3/1, Total Adds 1, KYLU, Heavy: KVIL-FM, WENS, WAHE. Medium: WLHT, WFMK, WNN, WTNV, KTYL, WXUS.  
 **LUTHER VANDROSS "If Only For One Night" (Epic) 11/10**  
Rotations: Heavy 0, Medium 1/1, Light 10/8, Total Adds 10, WEIM, WSKI, WCKQ, WORG, WKYX, WAEV, KTYL, KKLY, KQSW, KMSQ.  
**GARY BROWN & CRYSTAL BAYLE "Makin' Up For Last Time" (WB) 11/6**  
Rotations: Heavy 1/0, Medium 3/1, Light 7/4, Total Adds 5, WKNE, WCKQ, WMT-FM, WJON, KQSW. Heavy: WAHR. Medium including WGBV, KFSS.  
 **OLIVIA NEWTON-JOHNS "Toughen Up" (MCA) 10/10**  
Rotations: Heavy 0, Medium 0, Light 10/10, Total Adds 10, WMAJ, WEIM, WSKI, WAGE, WKYX, WZLQ, WFFX, KTYL, KKLY, KALE.  
**PAUL McCARTNEY "Spice Like Us" (Capitol) 10/1**  
Rotations: Heavy 1/0, Medium 5/0, Light 4/1, Total Adds 1, WMGN. Heavy: WAVE. Medium: V100, K108, WRKA, KRLB, KTYL.  
**JOHN COUSAR BELLESCAMP "R.O.C.K. In The U.S.A." (New/PolyGram) 8/6**  
Rotations: Heavy 0, Medium 2/2, Light 7/8, Total Adds 8, B100, V100, WKYE, WRKA, KQ99, WMGN, WGLL, WSKY.  
**EDDIE MURPHY "New Could Be" (Columbia) 8/7**  
Rotations: Heavy 0, Medium 1/0, Light 8/7, Total Adds 7, WEIM, WSKI, WCKQ, WMT-FM, WJON, KQSW, WAEV, KTYL, KQSW, KALE. Medium: WGLL.  
**JAMES BROWN "Living In America" (Scotti Bros./CBS) 8/2**  
Rotations: Heavy 0, Medium 2/0, Light 7/3, Total Adds 3, WHTX, WRKA, KQ99. Medium: U102, WMGN.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

# A/C ADDS & HOTS

## EAST

**PARALLEL ONE**  
**WV** Charleston  
 Jim Mahoney  
**VA** Richmond  
 Joe Cunniff  
**MD** Baltimore  
 Joe Cunniff  
**DC** Washington  
 Joe Cunniff  
**PA** Philadelphia  
 Joe Cunniff  
**NY** New York  
 Joe Cunniff  
**CT** Hartford  
 Joe Cunniff  
**MA** Boston  
 Joe Cunniff  
**RI** Providence  
 Joe Cunniff  
**DE** Dover  
 Joe Cunniff  
**NC** Charlotte  
 Joe Cunniff  
**SC** Columbia  
 Joe Cunniff  
**GA** Atlanta  
 Joe Cunniff  
**FL** Jacksonville  
 Joe Cunniff  
**AL** Birmingham  
 Joe Cunniff  
**MS** Jackson  
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**LA** New Orleans  
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**TX** Houston  
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**OK** Oklahoma City  
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**MO** St. Louis  
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**IL** Chicago  
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**IN** Indianapolis  
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**MI** Detroit  
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**WI** Milwaukee  
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**IA** Des Moines  
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**NE** Omaha  
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**KS** Kansas City  
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**CO** Denver  
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**WY** Cheyenne  
 Joe Cunniff  
**MT** Helena  
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**ND** Bismarck  
 Joe Cunniff  
**SD** Pierre  
 Joe Cunniff  
**WY** Cheyenne  
 Joe Cunniff  
**MT** Helena  
 Joe Cunniff  
**ND** Bismarck  
 Joe Cunniff  
**SD** Pierre  
 Joe Cunniff

## SOUTH

**PARALLEL ONE**  
**TX** Houston  
 Joe Cunniff  
**OK** Oklahoma City  
 Joe Cunniff  
**MO** St. Louis  
 Joe Cunniff  
**IL** Chicago  
 Joe Cunniff  
**IN** Indianapolis  
 Joe Cunniff  
**OH** Columbus  
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**MI** Detroit  
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**WY** Cheyenne  
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**MT** Helena  
 Joe Cunniff  
**ND** Bismarck  
 Joe Cunniff  
**SD** Pierre  
 Joe Cunniff

## MIDWEST

**PARALLEL ONE**  
**WV** Charleston  
 Jim Mahoney  
**VA** Richmond  
 Joe Cunniff  
**MD** Baltimore  
 Joe Cunniff  
**DC** Washington  
 Joe Cunniff  
**PA** Philadelphia  
 Joe Cunniff  
**NY** New York  
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**CT** Hartford  
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**MA** Boston  
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**RI** Providence  
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**GA** Atlanta  
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**MT** Helena  
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**ND** Bismarck  
 Joe Cunniff  
**SD** Pierre  
 Joe Cunniff

## FULL-SERVICE A/C

**EAST**  
**PARALLEL ONE**  
**WV** Charleston  
 Jim Mahoney  
**VA** Richmond  
 Joe Cunniff  
**MD** Baltimore  
 Joe Cunniff  
**DC** Washington  
 Joe Cunniff  
**PA** Philadelphia  
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**NY** New York  
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**MS** Jackson  
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**LA** New Orleans  
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**TX** Houston  
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**ND** Bismarck  
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**SD** Pierre  
 Joe Cunniff

**SOUTH**  
**PARALLEL ONE**  
**TX** Houston  
 Joe Cunniff  
**OK** Oklahoma City  
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**MO** St. Louis  
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**IL** Chicago  
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**IN** Indianapolis  
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**MIDWEST**  
**PARALLEL ONE**  
**WV** Charleston  
 Jim Mahoney  
**VA** Richmond  
 Joe Cunniff  
**MD** Baltimore  
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**DC** Washington  
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**WEST**  
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## WEST

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**ND** Bismarck  
 Joe Cunniff  
**SD** Pierre  
 Joe Cunniff

108 Reporters  
86 Current Reports

Four stations reported a frozen list this week:  
 KRFL/Albuquerque  
 WFML/Lansing  
 WLHT/Grand Rapids  
 WRAL/Raleigh

Five stations failed to report this week and therefore their rotations were frozen.  
 U102/Knoxville  
 WAHR/Huntsville  
 WJDX/Jackson  
 WLTS/New Orleans  
 WRTY/Waterloo  
 The following two stations are no longer A/C reporters:  
 WARM99/Atlanta  
 WMOG/Minneapolis

Four stations reported a frozen list this week:  
 KFMB/San Diego  
 KTWO/Casper  
 WCCO/Minneapolis  
 WSB/Atlanta  
 Two stations failed to report this week and therefore their rotations were frozen.  
 KVBC/San Luis Obispo  
 WBC/Indianapolis

# RADIO & RECORDS NATIONAL AIRPLAY

## AOR ALBUMS

These Are The  
Weeks Since Released

157 REPORTS

JANUARY 31, 1986

Total  
Reports/Adds Power Heavy Medium

1	1	1	<b>ZZ TOP</b> /Afterburner (WB)
2	2	2	<b>PETE TOWNSHEND</b> /White City (Alco)
4	4	3	<b>JOHN C. MELLENCAMP</b> /Scarecrow (Riva/PG)
4	5	4	<b>MIKE &amp; THE MECHANICS</b> /Mike & The Mechanics (Atlantic)
6	6	6	<b>SIMPLE MINDS</b> /Once Upon A Time (Virgin/A&M)
DEBUT	6	6	<b>FIRM</b> /Mean Business (Atlantic)
20	13	11	<b>HEART</b> /Heart (Capitol)
10	9	9	<b>DIRE STRAITS</b> /Brothers In Arms (WB)
3	3	5	<b>STEVIE NICKS</b> /Rock A Little (Modern/Alco)
6	6	7	<b>TOM PETTY &amp; ...</b> /Pack Up The Plantation - Live (MCA)
21	14	12	<b>ALAN PARSONS PROJECT</b> /Stereotomy (Arista)
19	16	14	<b>INXS</b> /Listen Like Thieves (Atlantic)
7	7	8	<b>MR. MISTER</b> /Welcome To The Real World (RCA)
11	10	10	<b>HOOTERS</b> /Nervous Night (Columbia)
-	-	-	<b>PETER FRAMPTON</b> /Prenomon (Atlantic)
16	15	13	<b>STARSHIP</b> /Knee Deep In The Hoopla (Grunt/RCA)
22	21	17	<b>ROCKY IV</b> /Soundtrack (Scotti Bros./CBS)
17	18	20	<b>PAT BENATAR</b> /Seven The Hard Way (Chrysalis)
12	11	15	<b>DREAM ACADEMY</b> /Dream Academy (Reprise/WB)
33	31	25	<b>LOVERBOY</b> /Lovin' Every Minute Of It (Columbia)
31	28	23	<b>OUTFIELD</b> /Play Deep (Columbia)
9	12	16	<b>RUSH</b> /Power Windows (Mercury/PG)
DEBUT	23	23	<b>QUICKSILVER</b> /Soundtrack (Atlantic)
30	29	26	<b>THOMPSON TWINS</b> /Here's To Future Days (Arista)
23	22	25	<b>AEROSMITH</b> /Done With Mirrors (Geffen)
15	19	21	<b>ALARM</b> /Strength (IRS/MCA)
14	17	18	<b>ASIA</b> /Astra (Geffen)
DEBUT	27	27	<b>MARILYN MARTIN</b> /Marilyn Martin (Atlantic)
18	20	24	<b>ROGER DALTRY</b> /Under A Raging Moon (Atlantic)
26	27	29	<b>CHARLIE SEXTON</b> /Pictures For Pleasure (MCA)
25	24	27	<b>DOKKEN</b> /Under Lock And Key (Elektra)
29	32	30	<b>STING</b> /The Dream Of The Blue Turtles (A&M)
DEBUT	35	35	<b>OZZY OSBOURNE</b> /The Ultimate Sin (CBS Associated)
-	36	35	<b>ROBERT PALMER</b> /Riptide (Island)
36	39	-	<b>CARS</b> /Greatest Hits (Elektra)
32	30	32	<b>PHANTOM, ROCKER &amp; SLICK</b> /Phantom, Rocker & Slick (EMI America)
-	38	37	<b>BANGLES</b> /Different Light (Columbia)
26	25	26	<b>BON JOVI</b> /7800 Fahrenheit (Mercury/PG)
-	40	37	<b>JOE LYNN TURNER</b> /Rescue You (Elektra)
-	-	39	<b>DEL FUEGOS</b> /Boston, Mass. (Slash/WB)

"Stages" (129) "Delirious" (57) "Rough" (55)	144 = /2	52 -	125 -	15 +
"Blood" (106) "Hiding" (57) "Face" (28)	145 = /1	18 -	91 -	50 +
"Minutes" (84) "R.O.C.K." (60) "Justice" (51)	137 - /4	19 -	95 +	41 -
"All I Need" (99) "Silent Running" (88) "Hanging" (13)	144 = /4	27 -	102 -	41 +
"Sanctify Yourself" (137) "Alive" (15) "Once" (13)	141 - /0	36 +	122 +	18 -
"King's" (144) "Fortune" (26)	144 + /17	19 +	85 +	52 -
"These Dreams" (129) "If Looks" (16)	134 + /4	45 +	113 +	20 -
"Ride" (106) "The Man's" (28) "Brothers" (18)	129 + /5	15 +	69 +	58 -
"Wait" (96) "Imperial" (27) "Talk" (25)	130 - /2	13 -	77 -	48 +
"Needles" (97) "So You Want" (64) "Don't Bring" (25)	124 - /4	13 -	54 -	64 +
"Stereotomy" (137)	143 + /1	15 +	71 +	67 -
"What You Need" (128)	138 + /6	13 +	72 +	61 -
"Kyrie" (108)	114 - /0	38 -	94 -	19 +
"Day By Day" (121)	123 - /3	31 +	88 -	30 -
"Lying" (134)	135 + /6	7 +	44 -	81 -
"Sara" (94) "Tomorrow" (14)	100 - /1	23 -	69 -	28 -
"No Easy Way" (104) "America" (30) "Burning" (14)	114 + /13	13 +	36 +	70 +
"Le Bel Age" (107) "Sex" (13)	112 + /9	5 +	37 -	62 -
"Life" (65) "The Edge" (28)	90 - /6	13 -	49 -	37 +
"This Could Be" (108)	110 + /13	6 +	39 +	65 -
"Your Love" (106)	107 + /15	14 +	39 -	58 +
"Manhattan" (60) "Mystic" (35) "Territories" (23)	90 - /4	4 -	28 -	52 -
"Quicksilver" (95)	95 + /17	0 =	14 +	73 +
"King For A Day" (75)	80 + /5	10 +	33 +	43 +
"Sheila" (91)	92 - /2	1 =	17 =	65 -
"Spirit Of 76" (55) "Strength" (34)	81 - /5	6 -	20 -	54 -
"Too Late" (74) "Go" (11)	79 - /1	3 -	25 -	46 -
"Night Moves" (90)	90 /16	2	9	71
"Let Me Down Easy" (50)	51 - /0	8 +	29 -	20 -
"Sara's So Lonely" (66) "Impressed" (13)	76 - /3	0 -	13 -	53 -
"The Hunter" (46) "In My Dreams" (27)	70 - /3	3 +	13 =	51 -
"Russians" (61)	62 - /1	3 +	22 -	35 -
"Shot In The Dark" (75)	75 /74	0	4	52
"Addicted To Love" (60)	64 + /14	1 =	14 +	38 +
"I'm Not The One" (60) "Tonight" (12)	69 + /29	2 +	12 +	42 +
"My Mistake" (62)	63 - /1	1 +	11 -	43 -
"Manic Monday" (43)	48 + /5	8 =	16 +	27 +
"Silent Night" (53)	53 - /0	1 -	18 -	26 -
"Losing You" (53)	54 + /5	2 +	7 +	29 -
"I Still Want You" (46)	49 + /10	2 +	8 +	27 -

### BREAKERS

**FIRM**  
Mean Business (Atlantic)  
82% of our reporters on it.

**QUICKSILVER**  
Soundtrack (Atlantic)  
81% of our reporters on it.

### NEW & ACTIVE

- JERRY BARNES** "Jerry Barnes" (Geffen) 82/18 (8/8)  
Adds including WNEW, O107, KZEW, KSPR, KOME, WRON, WFLR, KICT, KRKE, Heavy 2, CFOX, KROU, Medium 35 including WJAY, KLOL, WLLZ, KYYS, WQFM, KSHE, KGB, WOUR, KLUJ, KNCH, WLAV, KATT, KMOD.
- CRUZADOS** "Cruzados" (Arista) 48/8 (82/6)  
Adds: WAQY, WAAF, WRUF, Powers 1, Heavy 4, WBCN, KRK, WZN, KTCL, Medium 34 including WXPX, WNOR, WLUP, WLLZ, KYYS, KLPD, KOME.
- FASTWAY** "Waiting For The Rest" (Columbia) 31/8 (8/8)  
Adds: WBEA, WDMA, KLAQ, WWCX, KLO, WGR, WRUF, WCXZ, Heavy 0, Medium 24 including KLOL, KSPR, WNOR, WLLZ, WRUF, KSHE, KGB.
- ROBIE LINE** "The Girl" (Chrysalis) 23/18 (10/11)  
Adds including WBCN, CFOX, WEZL, KPOI, KSTL, Powers 2, Heavy 7 including CHOM, WHFS, WLJR, CHEZ, WZN, KPFX, Medium 11 including WNEW, O107, WORT, KROQ, WGBK, WDMA.
- ELTON JOHN** "Too Good To Be True" (Geffen) 23/8 (23/4)  
Adds: WBA9, KSPR, KBCC, WKQJ, KGOO, WOOJ, Powers 2, Heavy 10 including KAZY, CFOX, WMZ, WONE, WTUE, KTCL, K97, Medium 15 including KPR, WGBK, WHEB, WRDU, WWWW.
- OPUS** "Up And Down" (Polygram/Polygram) 27/6 (22/14)  
Adds: WBCN, WLJR, WYSP, WCXZ, KCOL, Powers 3, Heavy 4, 91X, WEZL, KTCL, WCPZ, Medium 15 including CHOM, KZEW, KLOL, KROQ, WGBK, WHFS, WHIT, WRDU.
- WALL OF VOODOO** "Seven Days In Sunnyvale" (IRS/MCA) 23/8 (27/3)  
Heavy 2, WLJR, KNCH, Medium 17 including WXRT, KROQ, 91X, WCCC, WHEB, WEZL, KATT, KPOI, KDKJ.
- SADE** "Promises" (Parade/CBS) 23/1 (23/1)  
Adds: CHNY, Powers 5, Heavy 15 including WXRT, KAZY, KBCC, CHEZ, WONE, KTCL, Medium 10 including WHFS, KMLX, K97, WBLM.

# AOR TRACKS

## MOST ADDED

**JOHN LENNON (83)**  
Imagine (Capitol)  
**OZZY OSBOURNE (74)**  
Shot In The Dark (CBS Associated)  
**JOHN LENNON (73)**  
Come Together (Capitol)  
**BLUE OYSTER CULT (66)**  
Dancin' In The Ruins (CBS)  
**JOHN C. MULLENBAMP (62)**  
Under The Boardwalk (Riva/PolyGram)

## HOTTEST

**ZZ TOP (48)**  
Stages (WB)  
**HEART (43)**  
These Dreams (Capitol)  
**MR. BUSTER (36)**  
Kyrie (RCA)  
**SIMPLE MINDS (34)**  
Sanctify Yourself (Virgin/A&M)  
**HOOTERS (31)**  
Day By Day (Columbia)

## CHART CLIMBERS

**MARILYN MARTIN "Night Moves" (Atlantic) 92/16 (74/23)**  
Adds including WHLY, WEEB, WCMF, WKZ, WAPL Heavy 8; WBCN, WYRK, KLOL, KSPR, WYMF, CFOX, WYCK, WZZD, KROU Medium 71 including WNEW, WOVE, WHE, WNOR, WLVO, WOFM, KSHE, KPBI, KPFD, KGB, WYX, WOUR, WAFL, KLSJ, KLAQ, WPHY, WOFM, WKDF, WQOR, WLAV, KATT, KEZO, WYCT, WOLO, Debuts at #27.

**JOHN LENNON "Imagine" (Capitol) 84/63 (8/6)**  
Adds including WBCN, WYMF, WOFM, KPBI, WZZD, WHEB, WOUR, WHTF, KNCH, WFDL, KATT, Heavy 18 including WBSB, WNEW, WHLY, KZEW, WORT, KFOG, WYX, WQEK, WCHN, WAFL, Medium 45 including WMMR, KTIX, KLOL, KSPR, WSH, KYYS, KWB, KLSJ, WAPL, WYCK, WLAV, KEZO, WYCT, WOLO, Debuts at #68.

**JOHN COUGAR MULLENBAMP "Stand To Be Miseric" (Riva/PolyGram) 84/16 (73/11)**  
Adds including WNEW, WNOR, WLZ, KYYS, KSHE, Heavy 44 including WNEW, WYRK, WMMR, WHLY, KSPR, WLLP, KLOS, KFOG, Medium 35 including WBSB, WYMF, KORG, KGOB, KGB, Moves 23-20.

**TALK TALK "Life's What You Make It" (SBS America) 80/19 (84/19)**  
Adds including CHOM, WNEW, Q107, KPFD, WRDU, Heavy 8; WBCN, WLLP, 91X, KFOG, WLR, KSTM, WOPZ, KSPN, KQGL, Medium 57 including DC101, KZEW, KLOL, KSPR, WNOR, WLVO, KISS, Moves 49-32.

**OZZY OSBOURNE "Shot In The Dark" (CBS Associated) 78/74 (8/6)**  
Adds including WMMR, WOVE, KTIX, WNOR, WYMF, KYYS, KPFD, KZAP, KISS, Debuts at #41.

**THOMPSON TWINS "King For A Day" (Arista) 75/6 (71/6)**  
Adds including WYMF, KNCH, KGOB, KMAO, WYEL, KTCL, Heavy 32 including WBCN, WBSB, WMMR, WSH, WLVO, KBCC, CFOX, Medium 39 including WHLY, KSPR, KPBI, KROG, KFOG, Moves 32-26.

**JOHN LENNON "Come Together" (Capitol) 74/73 (8/6)**  
Adds including WBCN, WYRK, WMMR, WOVE, KYYS, KGOB, KOME, Heavy 16 including WBSB, WNEW, Q107, KZEW, KFOG, Medium 46 including DC101, WLLS, KLOL, WLLP, WRF, Debuts at #91.

**ELD "Calling America" (CBS Associated) 73/34 (48/28)**  
Adds including WBSB, WSH, WNOR, WLLP, WLVO, WRF, Heavy 3; WZZD, KFMJ, KROU, Medium 59 including WLLS, KZEW, KSPR, WORT, WLLZ, KSHE, KZAP, KGB, Debuts at #44.

**BLUE OYSTER CULT "Dancin' In The Ruins" (CBS) 70/66 (2/2)**  
Adds including WBSB, WYRK, WMMR, KLOL, KSPR, WBN, KPFD, Heavy 8; WNEW, WHLY, KORS, KGB, KOME, WRON, WPDH, WKQO, KISS, KDJK, Medium 41 including DC101, WLVO, WRF, KYYS, KSHE, KZAP, Debuts at #42.

**MICKIE THOMAS "Stand In The Fire" (RCA) 63/29 (34/34)**  
Adds including WBSB, WLLS, KSPR, WSH, WNOR, KSJO, WDMA, KLAQ, Heavy 2; KLOL, WRON, Medium 46 including WNEW, WYRK, WOVE, WLVO, WLZ, KPFD, KGOB, Moves 59-50.

**JOHN COUGAR MULLENBAMP "Under The Boardwalk" (Riva/PolyGram) 62/62 (8/6)**  
Adds including WBSB, WOVE, KLOL, WSH, WNOR, Heavy 25 including WNEW, WYRK, WMMR, KTIX, KZEW, KSPR, KFOG, Medium 26 including WLLS, WLLP, WLVO, Debuts at #35.

**CARS "13th Red The One" (Elektra) 60/32 (31/28)**  
Adds including KZEW, WSH, WNOR, 91X, CFOX, Heavy 10 including KAZY, KPBI, KOME, WAQX, WONE, WTUE, Medium 38 including KTIX, KGOB, WZZD, KLAQ, Debuts at #52.

**JOHN COUGAR MULLENBAMP "R.O.C.K. In The U.S.A." (Riva/PolyGram) 60/17 (47/11)**  
Adds including CHOM, KPBI, WPLR, WLAV, KICT, KZEL, KKDU, Heavy 41 including WBSB, WNEW, WYRK, WLLS, KZEW, WNOR, KPFD, KFOG, Medium 18 including KGOB, KZAP, WOUR, WAFL, KEZO, Moves 44-28.

**ROBERT PALMER "Addicted To Love" (Island) 60/14 (47/8)**  
Adds including Q107, WLLZ, KLOS, KGB, KFOG, KLSJ, Heavy 12 including WBCN, WMMR, 91X, WLR, KRK, KSTM, Medium 36 including WNEW, KSPR, WNOR, WLLP, KSHE, KGOB, Moves 49-48.

**ZZ TOP "Delirious" (WB) 57/35 (24/7)**  
Adds including WOVE, WLLS, KZEW, KLOL, KMAJ, KISS, KDJK, KRSP, Heavy 21 including KSPR, WPHY, WHCN, WPLR, WAQX, WAPL, WLAV, Medium 30 including WNEW, DC101, KNCH, WQZ, KQDS, WYCK, KICT, KRKE, Debuts at #45.

**PETE TOWNSHEND "Hiding Out" (A&M) 57/6 (52/9)**  
Adds including WBSB, WDMA, WHCN, WPHY, WKQO, KPFD, KLOL, WWWW, Heavy 23 including CHOM, Q107, KSHE, KAZY, KFOG, Medium 30 including WNEW, DC101, WLLP, WOFM, Moves 43-42.

**ALARM "Spirit Of 76" (IRS/WCA) 55/9 (48/18)**  
Adds including WOFM, KGOB, WDMA, WEZL, WQY, WBLM, WWWW, WOPZ, Heavy 14 including WYRT, KORS, 91X, WYFS, KNCH, KRK, Medium 35 including WBSB, WNEW, KTIX, WNOR, WLLP, WLVO, Moves 48-47.

**ZZ TOP "Thug Boy" (WB) 55/3 (50/6)**  
Adds including WYRK, WYCN, KXDN, Heavy 25 including WYRK, WOVE, Q107, WYMF, WOFM, KSHE, KFOG, KOME, KISW, Medium 29 including WVEB, WLVO, KYYS, KORS, Moves 39-37.

**JOE LYNN TURNER "Losing You" (Elektra) 53/5 (50/6)**  
Adds including WYMF, WQY, WQOJ, KQWB, Heavy 7; KLOL, KSPR, KORS, KOME, KRK, KISS, KFMG, Medium 29 including WHLY, WNOR, WYMF, WLLZ, WRF, Remains at 51.

**JIMMY BARNES "No Second Prize" (Geffen) 49/15 (30/28)**  
Adds including WNEW, Q107, KZEW, WRON, WKQO, KICT, KRKE, Heavy 2; CFOX, KROU, Medium 33 including KLOL, KSPR, WLLZ, KYYS, KSHE, KGB, Debuts at #60.

**BANGLES "Manic Monday" (Columbia) 43/6 (30/6)**  
Adds including WQY, KDJK, WBLM, WQOJ, KGRG, Heavy 15 including WBCN, KBCC, KROU, 91X, WYFS, WLR, WPLR, KTCL, Medium 24 including WBSB, WNEW, KZEW, WHEB, KLAQ, WRDU, KKDU, Moves 57-56.

## NEW & ACTIVE

**DEL FURBOS "I Don't Want You" (Slosh/WB) 46/16 (37/16)**  
Adds including WOFM, KGOB, KNCH, KEZO, KEZE, Powers 2; Heavy 7; WBCN, WYRT, KORS, KISW, WHEB, KPBI, KTCL, Medium 26 including WNEW, WHLY, WNOR, KBCC, 91X, KLSJ, WONE, WTUE.

**RUSH "Rhytm Nation" (Mercury/PolyGram) 36/29 (8/6)**  
Adds including WNOR, WLLP, KOME, KLAQ, KISS, KQDS, WFDG, KFMG, Heavy 8; WOVE, Q107, WCCC, WPLR, KDJK, KQGL, Medium 25 including CHOM, WPHY, WDMA, KRKE, KLOL, KZEL, KSTM.

**Y&T "Face Like An Angel" (A&M) 33/6 (30/4)**  
Heavy 1; Medium 25 including KLOL, WLLZ, WRF, KSHE, KOME, KSJO, KISS, KATT.

**ALDO NOVA "Thummers Of You" (Parade/CBS) 32/6 (30/4)**  
Heavy 1; KORS, Medium 18 including KLOL, WLLZ, WDMA, WPDH, KLAQ, WQZ, KMAO.

**FASTWAY "The World Waits For You" (Columbia) 31/6 (34/14)**  
Adds including WDMA, KLAQ, WYCK, KLOL, WYR, WYCT, Heavy 0; Medium 24 including KLOL, KSPR, WNOR, WLLZ, WRF, KSHE, KGB.

**JAMES BROWN "Living In America" (Scotti Bros./CBS) 29/3 (31/2)**  
Adds including KP, WYU, Powers 5; WBCN, KTIX, KROU, CFOX, WLLC, WCCC, WKQO, WYCT, Medium 18 including WMMR, WQEK, WYFS, WDMA, CHEZ, WOUR, KNCH.

**BLTON JOHN "Tribute" (Geffen) 25/6 (25/4)**  
Adds including WBSB, KISS, KGOB, WKQO, WQOJ, KQWB, Powers 1; Heavy 10 including KAZY, CFOX, WQZ, WONE, WTUE, KTCL, KSP, Medium 19 including KPBI, WQEK, WHEB, WRDU.

**DREAM ACADEMY "The Edge Of Forever" (Reprise/WB) 28/15 (14/6)**  
Adds including KBCC, WCCC, WHCN, WPDH, WEZL, WCKG, KGOB, KSTM, Heavy 9 including Q107, KAZY, WQEK, WONE, WTUE, KTCL, Medium 16 including WYRT, WOUR, KLOL.

**ONE STRAITS "The Man's Too Strong" (WB) 28/6 (23/4)**  
Adds including WQEK, WCKG, WFBQ, KEZE, KOLA, Powers 2; Heavy 13 including KLOL, WLLP, KISW, WPLR, WAPL, KLOL, Medium 12 including WVEB, KLOS, 91X, KFOG, WOUR, KLSJ, WQZ.

**CLANNAD "In A Lifetime" (RCA) 27/17 (18/9)**  
Adds including WNOR, WYRT, WQEK, WDMA, WLAV, KTCZ, KSTM, Powers 1; Heavy 3; WLLP, WLR, KQGL, Medium 16 including KTIX, 91X, WPHY, WYFS, WYCK.

**BOICER "In My Dreams" (Elektra) 27/16 (18/4)**  
Adds including KOME, KSJO, WPHY, WQDF, KATT, WOT, WQFM, Powers 2; Heavy 5; WYRK, WOFM, WAQX, KISS, KRWL, Medium 18 including WRF, KLOS, WDMA, WYSP, WAPL, KLOL, KDJK.

**STEVE NICKS "Imperial Hotel" (Mercury/A&M) 27/8 (18/2)**  
Adds including DC101, KGB, KOME, KLSJ, KQDS, KSTM, Heavy 9; KZEW, WYRT, WQEK, WHCN, WYSP, WAFL, WKQO, KISS, KLOL, Medium 18 including DC101, KGB, KOME, KLSJ, KQDS, KSTM.

**FIRM "Fortress Hunter" (Atlantic) 26/23 (8/6)**  
Adds including DC101, WLLS, KYYS, KOME, WAPL, WLAV, KICT, KLOL, Heavy 5; KFOG, WPHY, WHCN, WPHY, KTYD, Medium 19 including WLLC, WPDH, WYTF, WQZ, WCKG, KEZO, WOT.

**PETE TOWNSHEND "Crawling By Design" (A&M) 26/2 (28/7)**  
Adds including KOLA, KTYD, Heavy 15 including WMMR, KLOS, 91X, KOME, WCCC, WPLR, WYSP, WAQX, Medium 9 including KAZY, KGOB, KZAP, WONE.

**WALL OF VIOLENCE "For Sale Or Crazy" (IRS/WCA) 25/6 (27/3)**  
Heavy 2; WLR, KNCH, Medium 17 including WYRT, KROU, 91X, WCCC, CHEZ, WHEB, WEZL, KLSJ, KATT, KDJK.

**FABULOUS TOWNSHENDS "The Earth" (CBS Associated) 25/25 (8/6)**  
Adds including WOVE, KTIX, WSH, WAGK, WLAV, WFBQ, Heavy 2; KZEW, KFOG, Medium 15 including WYFS, KLSJ, KISS, KLOL, KZEL, KQGL, KSTM.

**SMOKE "One In A Million" (Chrysalis) 25/10 (18/10)**  
Adds including WBCN, WEZL, KPCL, KSTM, KYRE, Powers 2; Heavy 7; CHOM, CFOX, WYFS, WLR, CHEZ, WZLN, KRK, Medium 9 including WNEW, WYRT, KROG, WQEK, WDMA.

**SPUS "Live In Life" (Polygram/PolyGram) 25/6 (21/2)**  
Adds including WBCN, WLR, WYSP, WYCT, KQGL, Powers 2; Heavy 3; 91X, WEZL, WOPZ, Medium 14 including KZEW, KLOL, KROU, WQEK, WYFS, WHEB, WYTF, WRDU, KLOL.

**FIRM "Tear Down The Walls" (Atlantic) 25/19 (8/6)**  
Adds including WLLS, KTIX, WBSB, KYYS, KLOS, KOME, KLSJ, WAPL, Heavy 0; Medium 16 including KZAP, WAPL, WQZ, WYRT, KATT, KEZO, KSTM.

**FIRM "Live In Peace" (Atlantic) 25/19 (8/6)**  
Adds including WLLS, KYYS, KOME, WLLC, KICT, KRKE, KDJK, Heavy 3; KLOL, WPHY, WHCN, Medium 15 including WYRT, WYTF, WCKG, KFMG, KEZE.

**PETE TOWNSHEND "Secondhand Love" (A&M) 18/6 (18/1)**  
Adds including KPFD, WCKG, KQDS, WYCK, Heavy 8 including KBCC, 91X, KFOG, KISW, KZOK, KSPN, KTYD, Medium 10 including KGB, WPDH, KLSJ, KICT.

**ONE STRAITS "Brothers In Arms" (WB) 18/6 (13/4)**  
Adds including Q107, WCCC, WFBQ, KPCL, WBLM, Heavy 8 including WPHY, WHCN, KMOD, KZEL, KZOK, Medium 10 including KZAP, WRDU, WLV, KRKE, KQGL.

**FACE TO FACE "Tell Me Why" (Epic) 18/4 (14/14)**  
Adds including KSPR, WPHY, WQEK, WBLM, Heavy 2; WBCN, 91X, Medium 14 including WYRK, WMMR, WHLY, WHEB, WAFL, KEZE.

**LLOYD COLE & THE COMMOTIONS "Last Weekend" (Geffen) 18/2 (18/6)**  
Adds including KPFD, WCKG, KQDS, WYCK, Heavy 8 including KBCC, 91X, KFOG, KISW, KZOK, KSPN, KTYD, Medium 10 including KGB, WPDH, KLSJ, KICT.

**FRANKIE MILLER "I'd Lie To You For Your Love" (PolyGram) 17/2 (16/6)**  
Adds including WYFS, WLLC, Heavy 3; WOFM, KZAM, KYRE, Medium 10 including WLLZ, KOME, WPLR, WHEB, WEZL, WYTF, KMAJ.

**KING KONG "Never Say Die" (Capitol) 16/6 (8/7)**  
Adds including KSPR, WLLZ, KSHE, WCCC, WHEB, WEZL, KNCH, Heavy 2; KLOL, KROU, Medium 10 including WNEW, WDMA, KLAQ.

**DIVINYLS "In My Life" (Chrysalis) 16/3 (15/2)**  
Adds including WOFM, WDMA, WOUR, Powers 1; Heavy 5; WLR, CHEZ, WKQO, WZLN, KQGL, Medium 7 including KRK, KDJK, WWWW.

**PHIL COLLINS "Take Me Home" (Atlantic) 15/6 (18/1)**  
Adds including Q107, KGOB, KISW, WQEK, WOUR, KSOY, Powers 3; Heavy 8 including WMMR, WOVE, WBN, WRF, WMAZ, WQMF, Medium 6 including WPDH, WYCK.

# AOR ALBUMS

## MOST ADDED

**OZZY OSBOURNE (74)**  
The Ultimate Sin (CBS Associated)  
**CARS (29)**  
- Greatest Hits (Elektra)  
**JIMMY BARNES (16)**  
Jimmy Barnes (Geffen)  
**FIRM (17)**  
Mean Business (Atlantic)  
**QUICKSILVER (17)**  
Soundtrack (Atlantic)

## HOTTEST

**ZZ TOP (82)**  
Afterburner (WB)  
**HEART (48)**  
Heart (Capitol)  
**MR. BUSTER (38)**  
Welcome To The Real World (RCA)  
**SIMPLE MINDS (38)**  
Once Upon A Time (Virgin/A&M)  
**HOOTERS (31)**  
Nervous Night (Columbia)

## NEW & ACTIVE

**FRANKIE MILLER "Dancing In The Rain" (Mercury/PolyGram) 22/5 (17/6)**  
Adds including KAZY, WYFS, WLLC, WONE, WTUE, Heavy 3; KZAM, KYRE, Medium 12 including WLLZ, KOME, WPLR, WHEB, WEZL, WYTF, KMAJ.

**LLOYD COLE & THE COMMOTIONS "Easy Pieces" (Geffen) 20/2 (19/4)**  
Adds including KPFD, WYCK, Powers 1; Heavy 5; WYFS, WLR, KTCL, KROU, KQGL, Medium 12 including WYRT, KBCC, KROU, 91X, CHEZ, WEZL, CPHY.

**FACE TO FACE "Constitution" (Epic) 19/6 (8/6)**  
Adds including KSPR, KBCC, WPHY, WQEK, WBLM, Heavy 2; WBCN, 91X, Medium 14 including WYRK, WMMR, WHLY, WHEB, WAFL, KEZE.

**KICK ASS "Welcome To The Club" (Fueco/CBS) 16/3 (18/4)**  
Adds including WYTF, KLAQ, KISS, Heavy 1; KRK, Medium 7 including WOFM, KSHE, WDMA, WOUR, WQMF, KFMG.

**GOLDEN PALOMARES "Wishes Of Success" (Geffen) 16/1 (14/6)**  
Adds including WYFS, WYFS, KZAM, KTCL, KQGL, KYRE, Medium 7 including WYRT, KROU, WQEK, CHEZ, KSTM.

**JEFF PARIS "Rise To Paradise" (PolyGram) 16/2 (13/6)**  
Adds including KRK, KISS, Heavy 0; Medium 7; WONE, WTUE, WQMD, KSPN, KROU, KZOO, KYRE.

**MARK DEVILLE "Spartan Life" (Atlantic) 16/1 (14/6)**  
Adds including WYFS, Powers 2; Heavy 8; WBCN, WYRT, WOPZ, KZAM, KTCL, KYRE, Medium 7 including WNEW, KBCC, WYFS, KDJK, KSTM.

**LONG RYBANS "State Of The Union" (Island) 15/1 (15/2)**  
Adds including KSPR, Heavy 2; WYFS, KTCL, Medium 11 including KZEW, WYRT, KBCC, KROU, WLR, KSTM.



# Just

“Looking at our research over the last year, and considering the current direction and success of AOR, I was very skeptical about the value of a new **OZZY OSBOURNE** album. But, after **HEARING** “Shot In The Dark,” I’d say this is the most viable hard rock song I’ve heard in the last six to twelve months.”

Greg Gillispie,  
WDVE Program Director  
*(A Tough Customer!)*

**“Shot In The Dark”**

**OZZY OSBOURNE**

Produced By Ron Nevison

**RADIO & RECORDS NATIONAL AIRPLAY**

**AOR TRACKS**

Time	Week	Last	Weeks	Chart	Artist/Track	Total Reports/Adds	Power	Heavy	Medium
3	1	1	1	1	<b>ZZ TOP/Stages (WB)</b>	129-1	48	119	9-
5	5	3	3	3	<b>SIMPLE MINDS/Sanctify Yourself (Virgin/A&amp;M)</b>	137+2	34	116	20-
32	12	8	8	8	<b>HEART/These Dreams (Capitol)</b>	129+5	43	106	21-
-	11	-	-	-	<b>FIRM/All The King's Horses (Atlantic)</b>	144+17	19	85	52-
17	9	6	6	6	<b>ALAN PARSONS PROJECT/Stereotomy (Arista)</b>	137+3	13	70	63-
4	4	4	4	4	<b>HOOTERS/Day By Day (Columbia)</b>	121-2	31	88	30-
2	2	2	2	2	<b>MR. MISTER/Kyrie (RCA)</b>	106-0	38	92	16+
27	14	12	12	12	<b>INDXS/What You Need (Atlantic)</b>	128+10	12	66	58-
-	33	14	14	14	<b>PETER FRAMPTON/Lying (Atlantic)</b>	134+5	7	44	80-
1	3	5	5	5	<b>MIKE &amp; THE MECHANICS/Silent Running (Atlantic)</b>	88-0	24	73	13+
7	8	7	7	7	<b>PETE TOWNSHEND/Give Blood (Alco)</b>	106-2	8	58	43+
14	10	10	10	10	<b>STARSHIP/Sara (Gruft/RCA)</b>	94-3	23	67	25+
28	16	15	15	15	<b>DIRE STRAITS/Ride Across The River (WB)</b>	106-4	5	50	53-
8	7	9	9	9	<b>STEVIE NICKS/Can't Wait (Modern/Alco)</b>	96-3	10	55	35+
56	36	27	27	27	<b>LOVERBOY/This Could Be The Night (Columbia)</b>	108+14	6	38	64-
35	32	21	21	21	<b>OUTFIELD/Your Love (Columbia)</b>	106+16	13	37	59+
25	24	17	17	17	<b>TOM PETTY &amp;.../Needles And Pins (MCA)</b>	97+12	5	40	52+
31	27	19	19	19	<b>PAT BENATAR/Le Bel Age (Chrysalis)</b>	107+11	4	35	58-
-	47	29	29	29	<b>MIKE &amp; THE MECHANICS/All I Need Is A Miracle (Atlantic)</b>	99+27	1	39	55+
39	31	23	23	23	<b>JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)</b>	84+16	10	46	35+
-	42	30	30	30	<b>ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)</b>	104+23	6	23	68+
-	48	34	34	34	<b>ROGER DALTRY/Quicksilver Lightning (Atlantic)</b>	95+17	0	14	73+
23	23	23	23	23	<b>AEROSMITH/Shela (Geffen)</b>	91-2	1	16	65-
9	8	13	13	13	<b>DREAM ACADEMY/Life In A Northern Town (Reprise/WB)</b>	65-0	11	41	23+
11	11	16	16	16	<b>TOM PETTY &amp;.../So You Want To Be A Rock &amp; Roll Star (MCA)</b>	64-1	7	32	30-
40	37	32	32	32	<b>THOMPSON TWINS/King For A Day (Arista)</b>	75+6	9	32	39-
-	54	40	40	40	<b>MARILYN MARTIN/Night Moves (Atlantic)</b>	90+16	2	9	71+
<b>DEBUT</b>	45	44	44	44	<b>JOHN LENNON/Imagine (Capitol)</b>	84 /83	3	18	45
16	15	25	25	25	<b>JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)</b>	60+17	5	41	18-
<b>DEBUT</b>	46	46	46	46	<b>ROGER DALTRY/Let Me Down Easy (Atlantic)</b>	50-0	8	29	19-
-	60	46	46	46	<b>JOHN LENNON/Come Together (Capitol)</b>	74 /73	2	16	46
-	60	46	46	46	<b>TALK TALK/Life's What You Make It (EMI America)</b>	80+16	3	9	57+
28	22	22	22	22	<b>ASIA/Too Late (Geffen)</b>	74-2	3	21	44-
15	13	18	18	18	<b>RUSH/Manhattan Project (Mercury/PG)</b>	60-3	2	18	36-
<b>DEBUT</b>	45	45	45	45	<b>JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)</b>	62 /62	3	25	26
19	19	28	28	28	<b>QUEEN/One Vision (Capitol)</b>	59-1	3	18	38-
38	38	39	39	39	<b>ZZ TOP/Rough Boy (WB)</b>	55-3	1	25	29-
30	30	31	31	31	<b>CHARLIE SEXTON/Beat's So Lonely (MCA)</b>	66-2	0	12	46-
20	17	24	24	24	<b>JOHN C. MELLENCAMP/Justice And Independence '85 (Riva/PG)</b>	51-1	2	29	20-
34	35	35	35	35	<b>STING/Russians (A&amp;M)</b>	61-1	3	22	34-
<b>DEBUT</b>	43	43	43	43	<b>OZZY OSBOURNE/Shot In The Dark (CBS Associated)</b>	75 /74	0	4	52
51	43	43	43	43	<b>PETE TOWNSHEND/Hiding Out (Alco)</b>	57+8	4	23	30-
<b>DEBUT</b>	43	43	43	43	<b>BLUE OYSTER CULT/Dancin' In The Ruins (CBS)</b>	70 /68	0	9	41
<b>DEBUT</b>	44	44	44	44	<b>ELO/Calling America (CBS Associated)</b>	73+34	0	3	59+
37	36	36	36	36	<b>PHANTOM, ROCKER &amp; SLICK/My Mistake (EMI America)</b>	62-1	1	11	43-
<b>DEBUT</b>	46	46	46	46	<b>ZZ TOP/Delirious (WB)</b>	57+35	1	21	30+
-	56	46	46	46	<b>ALARM/Spirit Of '76 (IRS/MCA)</b>	55+9	3	14	35+
-	56	49	49	49	<b>ROBERT PALMER/Addicted To Love (Island)</b>	60+14	1	12	36+
21	21	26	26	26	<b>BON JOVI/Silent Night (Mercury/PG)</b>	53-0	1	18	26-
-	59	59	59	59	<b>MICKEY THOMAS/Stand In The Fire (RCA)</b>	63+29	0	2	46+
-	58	51	51	51	<b>JOE LYNN TURNER/Losing You (Elektra)</b>	53+5	2	7	29-
<b>DEBUT</b>	47	47	47	47	<b>CARS/I'm Not The One (Elektra)</b>	60+32	2	10	36+
18	25	33	33	33	<b>NIGHT RANGER/Goodbye (Carnet/MCA)</b>	36-1	6	21	15-
10	26	42	42	42	<b>PETE TOWNSHEND/Face The Face (Alco)</b>	28-0	6	23	5+
22	28	37	37	37	<b>DOKKEN/The Hunter (Elektra)</b>	46-1	1	8	36-
-	57	57	57	57	<b>BANGLES/Manic Monday (Columbia)</b>	43+16	7	15	24+
24	34	45	45	45	<b>ZZ TOP/Can't Stop Rockin' (WB)</b>	34-1	1	15	17-
54	52	50	50	50	<b>CRUZADOS/Hanging Out In California (Arista)</b>	48-3	1	4	34-
-	53	50	50	50	<b>ZZ TOP/Velcro Fly (WB)</b>	38-3	1	12	22-
<b>DEBUT</b>	60	60	60	60	<b>JIMMY BARNES/No Second Prize (Geffen)</b>	49+15	0	2	33+

**BREAKERS**

**OUTFIELD**  
Your Love (Columbia)  
66% of our reporters on it.

**ROBERT TEPPER**  
No Easy Way Out (Scotti Bros./CBS)  
66% of our reporters on it.

**MIKE & THE MECHANICS**  
All I Need Is A Miracle (Atlantic)  
63% of our reporters on it.

**TOM PETTY & THE HEARTBREAKERS**  
Needles And Pins (MCA)  
62% of our reporters on it.

**ROGER DALTRY**  
Quicksilver Lightning (Atlantic)  
61% of our reporters on it.





















# PARALLELS

## H

**BOB MARLEY**  
*Fi Do R Mi Aglin (Motown)*  
LP, Sam-Lam

6970 37%  
[Chart]

**THOMAS**  
*These Dreams (Capitol)*  
LP, Heart

[Chart]

**BOB MARLEY**  
*Day By Day (Columbia)*  
LP, Nervous Nights

6988 70%  
[Chart]

Continued On Next Column

Holders Continued

**WHISKEY HOUSE**  
*How Wet I Kiss (Arista)*  
LP, Whiskey House

2002 100%  
[Chart]

**What You Need (Atlantic)**  
LP, Latin Lites Travels

7200 79%  
[Chart]

Continued On Next Column

R&S Continued

**MIKEY, JAMES & MIKEY**  
*Caraven Of Love (CBS Associated)*  
LP, Caraven Of Love

395 39%  
[Chart]

**FRANKIE JACKSON**  
*He'll Never Love You (Capitol)*  
LP, Rock Me Tough

1700 70%  
[Chart]

## J

**ELTON JOHN**  
*Mika (Geffen)*  
LP, Ice On Fire

1046 80%  
[Chart]

**LIVONOV**  
*This Could Be The Night (Columbia)*  
LP, Love Every Minute Of It

10670 80%  
[Chart]

## M

**MARKYU MARTIN**  
*Night Moves (Atlantic)*  
LP, Marilyn

10417 87%  
[Chart]

**JOHN COWER BELLICAMP**  
*ROCK In The USA (Riva/PG)*  
LP, Beatmaker

2007 80%  
[Chart]

**MIKE SHERIDAN**  
*Congie (Epic)*  
LP, Primitive Sounds

1047 80%  
[Chart]

**MIKE & THE MICHIGANS**  
*Shant Running (Atlantic)*  
LP, Mike & The Michigans

2007 87%  
[Chart]

Parallels Continued On Page 88





SIGNIFICANT ACTION

STARSHIP Sara (Giant/RCA) LP: Knees Deep In The Hoopla. Includes album cover and track listing.

BARBRA STREISAND Somewhere (Columbia) LP: The Broadway Album. Includes album cover and track listing.

THEODORE YIP King For A Day (Arista) LP: Here's To Future Days. Includes album cover and track listing.

ALBA Strength (RS/MCA) LP: Strength. Includes album cover and track listing.

ALBA Baby Talk (Vanguard) LP: Awe. Includes album cover and track listing.

PAT BENATAR La Bel Age (The Best...) (Chrysalis) LP: 7 The Hard Way. Includes album cover and track listing.

ZZ TOP Stages (WB) LP: Afterburner. Includes album cover and track listing.

ORION BEARS SHUFFLE! CREW The Superbow Shuffle (Red Label/Capitol) LP: Do You. Includes album cover and track listing.

QUE In Between Days (Elektra) LP: The Head On The Door. Includes album cover and track listing.

ROCK RAILWAY Quackster Lightning (Arista) LP: Quackster Soundtrack. Includes album cover and track listing.

SHYRLLS Pleasure & Pain (Chrysalis) LP: Deny. Includes album cover and track listing.

SHYRLLS Pleasure & Pain (Chrysalis) LP: Deny. Includes album cover and track listing.

SHIRAZ EASTON Jimmy Mack (EMI America) LP: Do You. Includes album cover and track listing.

BRYTHENCS It's All Right (Baby's...) (RCA) LP: The Head On The Door. Includes album cover and track listing.

WILCO Rock Me Amadeus (A&M) LP: Fatso 3. Includes album cover and track listing.

FIVE STAR Let Me Be The One (RCA) LP: Luxury Of Life. Includes album cover and track listing.

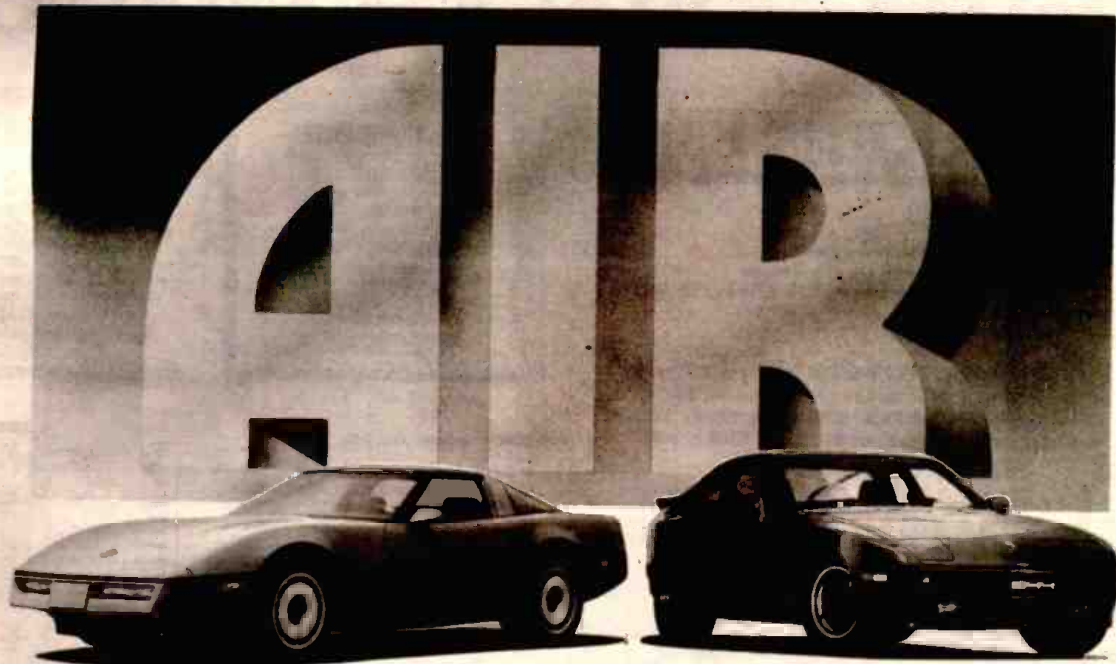
FIVE STAR Let Me Be The One (RCA) LP: Luxury Of Life. Includes album cover and track listing.

STING Russians (A&M) LP: Dream Of The Blue Turtles. Includes album cover and track listing.

ROBERT TEPPER No Easy Way Out (Scott Bros/CBS) LP: Rocky N Soundtracks. Includes album cover and track listing.

ZZ TOP Stages (WB) LP: Afterburner. Includes album cover and track listing.





## Isn't It Time You Were A Winner!

AIR's CHR Competition #5 begins in February of 1986. To date radio personnel across the nation have shared 84 prizes worth over a quarter of a million dollars. Now is the time for you to be a part of the industry's longest running contest.

All you should have to do is spend an average of twenty minutes per week listening to the AIR priority records. Then phone in your predictions on the hit potential of each. That's it! The grand prize is your choice of a brand new 1987 Chevrolet Corvette or Porsche 944. Thirty runners up will win TVs, VCRs or complete audio outfits. (A complete prize list and rules will be mailed to you upon registration)

CHR Competition #5 is open to all CHR PDs, MDs and consultants, as well as record company personnel. If you have the best ears in the business, prove it. Register today by calling AIR at (301) 964-5544. Remember, twenty minutes a week is all it takes.

**WEEK #25**

**AIR Priorities**

**WEEK #25**

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, February 5, 1986.

TITLE	ARTIST	LABEL
SOMEBODY SOMEWHERE	PLATINUM BLONDE	EPIC
EVERY TURN OF THE WORLD	CHRISTOPHER CROSS	WB
NOW AND FOREVER (YOU & ME)	ANNE MURRAY	CAPITOL
SLAVE TO THE RHYTHM	GRACE JONES	MANHATTAN/ISLAND
A GOOD HEART	FEARGAL SHARKEY	A&M

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

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**AIR**

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# CONTEMPORARY HIT RADIO

## BREAKERS.

### INXS

#### What You Need (Atlantic)

71% of our reporters playing it. Moves: Up 39, Debuts 37, Same 38, Down 0, Adds 58 including WKKS-FM, PRO-FM, Z93, KRBE, Z96, KMLK, KNBQ. Complete airplay in Paralels.

### ABC

#### (How To Be A) Millionaire (Mercury/PolyGram)

65% of our reporters playing it. Moves: Up 67, Debuts 32, Same 42, Down 0, Adds 17 including Z106, KTKS, 92X, KWK, Q106, WLRB, WAZY-FM. See Paralels, debuts at number 39 on the CHR chart.

### ROBERT TEPPER

#### No Easy Way Out (Scotti Bros./CBS)

61% of our reporters playing it. Moves: Up 27, Debuts 36, Same 46, Down 0, Adds 37 including WBNF-FM, KAFM, WRSR, Q106, KHTR, KIS-FM, KZZP. Complete airplay in Paralels.

## NEW & ACTIVE

- ARCADIA "Headlines in Forever" (Capitol) 148/42  
Moves: Up 12, Debuts 47, Same 39, Down 0, Adds 42 including B104, K108, WHIT, PRO-FM, Q107, WAVA, KTKS, WRSR, KZZP, KITS, KWSS, KAFM 31-22, Y100 40-26, WMMB 39-33.
- TOM PETTY with STEVIE NICKS "Noodles And Pins" (MCA) 118/48  
Moves: Up 5, Debuts 16, Same 45, Down 0, Adds 49 including WHIT, WKKS-FM, WHYS, WRSR, WLS, WZZU, KWK, KKRZ, 93Q, KJ103, KSND, KSNB, WFRD 39-30, WJLB 25-18, WGRD 32-27.
- ELD "Calling America" (CBS Associated) 111/68  
Moves: Up 5, Debuts 15, Same 28, Down 0, Adds 65 including WCAU-FM, PRO-FM, Z93, KAFM, WQLE, FM, WRSR, 92X, WZLW, KOWB-FM, KWK, KKRZ, KNBQ, KIS 35-30, WGRD 35-29, KKK 40-34.
- GLY FOX "Let's Go All The Way" (Capitol) 110/31  
Moves: Up 25, Debuts 17, Same 36, Down 1, Adds 31 including WHIT, CKOI, Z100, WCAU-FM, B94, WAVA, 94Q, Z93, KAFM, Z299, KUBE, KOFM, KRBE 1-1, KMEI 15-9, KPLUS 20-12.
- CARS "The Bad The Best" (Epic) 102/48  
Moves: Up 8, Debuts 19, Same 29, Down 0, Adds 46 including WHIT, WCAU-FM, PRO-FM, 92X, WZLW, KHTR, KIS-FM, K5103, WGF, WLRB, KRNO, KHTZ, WLOL, FM 34-29, KITS 36-35, WFBG 39-33.
- CHARLIE SEXTON "Don't Be So Lonely" (MCA) 87/10  
Moves: Up 39, Debuts 9, Same 23, Down 0, Adds 16 including 94Q, KTKS, WRSR, WCZY, WERZ, KOD108, WCKN, Y107, KBOB, KFW, KQZ-FM, KOZE, PRO-FM 21-11, 95 35-24, KPLUS 20-12.
- READY FOR THE WORLD "I Wanna Be Like You" (MCA) 86/4  
Moves: Up 39, Debuts 8, Same 30, Down 2, Adds 6, KRBE, KKRZ, KWOD, R104, KWES, KZQZ, K106 26-21, WKSE 10-48, B94 1-27, 95 20-7, Y100 20-15, WCZY 15-11, KIS-FM 19-15, KZZB 12-8, KDON-FM 29-23.
- BANGLES "Risque Monday" (Columbia) 79/32  
Moves: Up 12, Debuts 11, Same 24, Down 0, Adds 32 including WKSE, WHYS, WPHD, WCAU-FM, WMMB, KIS-FM, K5103, R104, WZLD, WHOT, KDON-FM, KKKL, KUBE 27-20, KBFM 40-34, KFMJ 33-27.
- DAN SEALS "Pop" (EMI America) 74/20  
Moves: Up 12, Debuts 14, Same 23, Down 0, Adds 25 including WMMB, K104, 93Q, WBCY, WANS-FM, WCKN, WLRB, KRNO, KITS, KRO, 103CR, WZYP, KKKL, FM, Z93 4-23, KRBE 18-11, WBBQ 36-28.
- OPUS "Live In Life" (Polygram/PolyGram) 64/19  
Moves: Up 14, Debuts 9, Same 21, Down 1, Adds 19 including WBNF-FM, B94, KKRZ, KHFI, WGGZ, WPRO, WNOK-FM, WANS-FM, KTLW, WKZL, KSND, WCL-FM, WPHD 39-33, WMMB 37-32, Z104 27-14.
- ROBERT PALMER "Rudolph To Love" (Island) 67/3  
Moves: Up 1, Debuts 4, Same 19, Down 0, Adds 33 including WBNF-FM, WCAU-FM, KRBE, WHIT, KMLK, KPLUS, Q107, WPST, WSSX, KMGX, WGAN, WKSF, OKWS, KUBE 3-34, KTRS 38-35.
- ISLEY, JASPER, ISLEY "Caravan Of Love" (CBS Associated) 65/2  
Moves: Up 26, Debuts 2, Same 22, Down 3, Adds 2, WBCY, WCL-FM, WBNF-FM 20-11, WPHD 23-15, WAVA 27-21, 94Q 22-19, Y100 14-11, WMMB 14-10, WCZY 20-16, WCKN 27-17, KTLX 35-25, KFV 40-37, KCAO 31-25, 95XQX 29-20, Q104 21-13.
- DAN HAINES "I'm Do It All Again" (Motown) 60/10  
Moves: Up 2, Debuts 8, Same 30, Down 0, Adds 10, WCAU-FM, WHIT, KMEI, 93Q, KRPO, KONO, WFBG, WGLF, WYBS, 98KX, KKRZ 39-34, KUBE 30-28, KSND 4-34, KZZU 4-38, WJZR 4-38.
- BARBARA STREISAND "Somebody" (Columbia) 56/2  
Moves: Up 21, Debuts 3, Same 21, Down 3, Adds 2, K108, WLRN-FM, WKKS-FM 31-29, WVVZ 36-32, WTL2 22-15, WNOK-FM 31-28, WDCO 28-23, WCKN 39-32, KMLN 10-9, KMGX 23-19, OK100 33-29, WKH 34-29, WGAN 32-24, KCR 24-19.

## SIGNIFICANT ACTION

- PETER FRAMPTON "Lying" (Atlantic) 47/10  
Moves: Up 3, Debuts 1, Same 33, Down 0, Adds 10, WLS, WCZY, WKEE, WKRZ-FM, WHOT, KCPK, WKSF, WSPF, KTRS, KBML, WPHD on, KPLUS on, Q100 40-36, 95XQX 32-21, KFMJ 39-35.
- BRYAN ADAMS "Rising To The Challenge" (Globe) 41/6  
Moves: Up 8, Debuts 2, Same 23, Down 0, Adds 5, WFM, KTLX, KKK, KQZ-FM, Q104, WHIT 36-35, PRO-FM 35-32, KRBE 36-28, WHIT on, KZZB 34-31, KITS 39-36, WUGY 37-30, WGAN 4-38, WKES 28-24, WWSL 36-32, OK95 35-33.
- TALK TALK "Life In What You Make It" (EMI America) 39/6  
Moves: Up 5, Debuts 3, Same 25, Down 0, Adds 6, WKKS-FM, WKSE, WHYS, WFM, WYBS, KHVZ, WCAU-FM 40-38, KEGL on, KPLUS 40-40, K104 39-29, WKRZ-FM 37-33, KSND 4-37, OK100 38-32, KTRS 35-25, WJZR 4-38.
- FALCO "Rock Me Amadeus" (A&M) 38/8  
Moves: Up 0, Debuts 0, Same 0, Down 2, Adds 30 including WBNF-FM, WHYS, WAVA, KAFM, 93FM, KRBE, 98T, KMEI, KZSB, WAPI, WROO, Z104, KJ103, KITS, 984 4-28.
- FORCE 10's "Teacher Love" (WB) 33/14  
Moves: Up 3, Debuts 11, Same 5, Down 0, Adds 14 including WPLJ, Z100, KIS-FM, K101, WPST, WANS-FM, KBFM, KITS, WKSE 4-25, KMLK 4-27, FM102 24-18, WSDJ 4-24, Y106 10-6.
- PAT BENATAR "Le Bad Girl" (Capitol) 32/32  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 32 including WBNF-FM, WPHD, WMMB, KPLUS, K104, WSPK, 98PY, WKRZ, WFM, KTLX, WGRD, KRO, KSND, KISD.
- SHERRA EASTON "Jimmy Mack" (EMI America) 25/29  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 29 including WPHD, PRO-FM, Z93, WMMB, KUBE, WRSR, R104, WTLQ, WBBQ, KAMZ, WFM, KIK, WHOT, KOKR, KSND.
- ALAN PARSONS PROJECT "Remastered" (Arista) 23/27  
Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 27 including WHIT, CKOI, 94Q, Q100, WRCK, KZZB, WFM, WRNO, WHOT, KFSB, KOK, KSKD, KDON-FM, KRLS-FM, WDRB.

## MOST ADDED

- ELD (66)  
Calling America (CBS Associated)
- ROCK (66)  
What You Need (Atlantic)
- TOM PETTY w/STEVIE NICKS (48)  
Noodles And Pins (MCA)
- CARS (48)  
I'm Not The One (Elektra)
- ARCADIA (42)  
Goodbye Is Forever (Capitol)

## HOTTEST

- MR. MISTER (137)  
Kyne (RCA)
- WHITNEY HOUSTON (136)  
How Will I Know (Arista)
- BILLY OCEAN (107)  
When The Gully Gets Tough... (Jive/Arista)
- SURVIVOR (104)  
Burning Heart (Scotti Bros./CBS)
- WHAM! (72)  
I'm Your Man (Columbia)

- ALAN "Strength" (WB/MCA) 28/1  
Moves: Up 15, Debuts 3, Same 9, Down 0, Adds 1, KZZB, WKKS-FM 27-24, WPHD 27-24, KAFM 17-12, KEGL 7-4, WMMB 26-27, KMEI 20-17, WUGY 31-29, WGAN 30-27, KFMJ 26-20, WPFM 40-34, WWSL 27-22, KZQZ 36-33, OK95 23-21.
- FIRM "All The King's Horses" (Atlantic) 25/25  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 26 including WPHD, WMMB, Q100, K104, WRCK, WTLQ, WRNO, KDON-FM, WKSF, WJZR, WZYP, WWSL, WBNQ, KKL-FM, WDRB.
- MELI'BA MORGAN "Do Me Baby" (Capitol) 25/6  
Moves: Up 6, Debuts 3, Same 9, Down 0, Adds 9, WKKS-FM, WBNF-FM, WHIT, WLRN-FM, KBFM, WRVO, KCAO, WKSE 37-34, 95 15-12, Y100 32-27, FM102 on, KAMZ 29-22, KTLX 40-24, KRO 4-26, Z102 34-26.
- JENNIFER RUSH "The Power Of Love" (Epic) 23/14  
Moves: Up 3, Debuts 1, Same 7, Down 0, Adds 14 including KMLK, FM102, WSPK, KZZB, Y106, WKFR, WRON, WZON, WGH, WCGQ, Q104, WWSL, WHYS 35-27, WTLQ 28-22, WBBQ 20-10.
- SCOTTI POLITT "Wood Stars (Pray Like A Rock)" (WB) 23/10  
Moves: Up 1, Debuts 2, Same 12, Down 0, Adds 10, WKSE, Q100, WKYF, WNOK-FM, WKZL, KEYV-FM, KOKR, 95XQX, WWSL, WDRB, WHIT on, 95 4-40, KPLUS 4-38, WZLD on, KCPK 38-34.
- QUARTERFLASH "Walking On Ice" (Geffen) 23/2  
Moves: Up 3, Debuts 3, Same 17, Down 0, Adds 2, WGAN, WGLF, WPHD on, CKOI on, KKRZ on, KMLK 30-26, Q100 on, WSPK on, WFM on, KEYV-FM 33-27, KITS 40-38, KSND on, KSKD 4-38, WWSL on, WZLD on, KPLUS 4-37.
- EURYTHMICS "It's A Night (Baby's Coming Back)" (RCA) 24/22  
Moves: Up 1, Debuts 1, Same 1, Down 0, Adds 10, KCAO, WMMB, WRSR, KMLK, Q100, K104, WPST, WTLQ, WNOK-FM, WFM, K104, KIK, WRSR, WRON, KSKD, CTR on, KPLUS 4-37.
- JENNIFER HOLLADAY "In Frita Love" (Geffen) 23/2  
Moves: Up 9, Debuts 4, Same 5, Down 0, Adds 2, R104, KCAO, WKKS-FM 40-25, KBFM on, Y106 on, OK100 27-22, 95XJ, 34-31, WGAN 38-34, WMSB 37-34, WCL-FM 4-32.
- DAVID PACK "Froze Me Wrong" (WB) 18/0  
Moves: Up 9, Debuts 2, Same 10, Down 0, Adds 0, WHIT 40-38, KEGL on, WMMB on, OK103 on, WAMX 29-26, WTLQ on, KTLX 4-40, K103 33-28, KITS 31-27, KSKD 4-40, WKH on, KFMJ on, KISR on, WZYP on, WBBW 34-33.
- RAY PARKER JR. & HELEN TERREY "One Sunny Day" (Atlantic) 17/17  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 17 including KKRZ, FM102, WSPK, KHFI, KAMZ, KTLX, WKDD, KRNO, KEYV-FM, KFSB, KLUC, KZZU, WKH, WPFM, 99KX.
- ANNE MURRAY "Now And Forever (You And Me)" (Capitol) 16/14  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 14 including PRO-FM, WERZ, KTLX, KOKR, WHOT, KRO, Q104, QZYP, KNOE-FM, KKL-FM, KYTA, KBOZ-FM, KBIM, SL796, CHUM on.
- GRACE JONES "Slave To The Rhythm" (Meridian/Arista) 16/0  
Moves: Up 4, Debuts 0, Same 12, Down 0, Adds 0, WKSE 39-33, WHYS on, CKOI 30-29, 95 on, WHIT on, K104 34-24, WTLQ on, WHOT on, KMGX on, KCAO on, OK100 37-31, WZYP on, WWSL on, KYTY on, KBIM on.
- PETE TOWERSHEND "Give Blood" (A&M) 15/15  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 15 including WPHD, WMMB, WRCK, WZLD, WFM, Y106, KRNO, WGRD, KEYV-FM, KIKX, 95XQX, WOMP-FM, WWSL, WBNQ, WDRB.
- LEVEL 42 "Something About You" (Polygram/PolyGram) 15/10  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 15 including KRBE, FM102, Q100, WPST, WKRZ-FM, WTLQ, WNOK-FM, KAMZ, KMGX, KQZ-FM, WJAZ, WZYP, WWSL, KTRB, OK95.
- FIVE STAR "Let Me Be The One" (RCA) 15/6  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 6, WKKS-FM, WHYS, WCZY, KDON-FM, WJAZ, WYBS, FM102 on, KMEI on, KFMJ on, WWSL on, WTLQ on, KAMZ on, KBFM 4-39, KTLX on, KCAO 4-39, 95XQX 26-22.
- CURE "In Between Days" (Elektra) 15/3  
Moves: Up 1, Debuts 0, Same 11, Down 0, Adds 3, WERZ, KIKX, 95XQX, KPLUS 36-33, Q100 on, WKRZ-FM on, WRON on, WGAN on, WWSL on, KKL-FM on, WDRB on, WSPK on, KTRS on, KTRB on, KBIM on.
- EDDIE RICHIE "How Could It Be" (Columbia) 15/2  
Moves: Up 0, Debuts 8, Same 7, Down 0, Adds 2, WERZ, KRNO, WKKS-FM 4-33, K104 4-35, WNOK-FM on, WFM on, KTLX 4-27, WOOD on, KYNO-FM on, KFV 4-38, KSKD 4-39, OK100 on, 95XJ 4-30, WJAZ on.
- OLIVIA NEWTON-JOHNS "Toughen Up" (MCA) 14/14  
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 14 including WKSE, CKOI, K104, WTLQ, KSKD, KDON-FM, WZON, OK100, 95XJ, WJAZ, WCGQ, WYKS, WZYP, 99KX.
- BRUCE THOMAS "Stand In The Fire" (RCA) 13/6  
Moves: Up 1, Debuts 1, Same 4, Down 0, Adds 8, WPHD, WZLD, WFM, WKZL, KITS, WKSF, 99KX, WDRB, WMMB on, KHTZ 33-30, KFMJ on, KTRS 4-38.
- CHICAGO BEARS SHUFFLIN' CREW "Superstar Shuffle" (Red Label/Capitol) 13/1  
Moves: Up 3, Debuts 1, Same 7, Down 1, Adds 1, 93FM, 988 1-1, WLS 1-1, Z95 1-1, KX104 on, BJ105 4-5, KOMO 27-22, 103CR 1-1, KISR 24-15, WCL-FM 1-1, KQCR 26-22.
- ALISHA "Baby Talk" (Vanguard) 13/1  
Moves: Up 6, Debuts 1, Same 3, Down 0, Adds 1, WCL-FM, WKKS-FM on, 93FM 29-28, KRBE 28-27, WSPK 28-23, WSSX 24-21, WNOK-FM 4-37, KAMZ 6-3, KEZB 20-12, BJ105 on, WYKS on.
- MAURICE WHITE "I Need You" (Columbia) 13/0  
Moves: Up 4, Debuts 1, Same 7, Down 1, Adds 0, WKSE on, WHIT 4-32, K104 10-5, WKEE on, KAMZ on, KTLX 20-16, KIKX on, KOMO on, OK100 14-7, Q104 15-11, KBIM on, WZLD on.
- ROGER DALTRY "Quicksilver Leaning" (Atlantic) 12/1  
Moves: Up 2, Debuts 1, Same 9, Down 0, Adds 1, 95XQX, WPHD 4-38, 986 37-36, WMMB 40-38, WRCK on, WGTZ on, KFMJ on, WJAZ on, WPFM on, WWSL on, YFM on, WDRB on.
- ALDO NOVA "Summers Of You" (Polygram/CBS) 11/1  
Moves: Up 1, Debuts 0, Same 9, Down 0, Adds 1, WRON, WPHD on, WMMB on, WZLD on, WRCK on, WFM on, WKDD 40-38, WKSF on, KQOT on, KOZE on, OK95 on.
- PHYLIS NELSON "I Like You" (Carrere/CBS) 10/0  
Moves: Up 4, Debuts 0, Same 9, Down 0, Adds 3, K108, WKSE, CKOI, WKKS-FM on, WHYS on, WPLJ 16-12, Z100 12-7, 95 25-22, WSPK 37-28, K103 on.
- OSMO BONOMO "Just Another Day" (MCA) 10/1  
Moves: Up 4, Debuts 0, Same 5, Down 0, Adds 1, WWSL, WMMB on, KIS-FM 23-20, KMEI 17-16, WFM on, KTLX 38-35, KMGX on, KCAO 38-38, 95XQX on.

Paralels Begin on Page 96  
Adds & Hits Begin on Page 94  
P1 Playlists Begin on Page 91

CONTEMPORARY HIT RADIO

THRU  
WEEKS

- 14 8 4 **1** BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
- 17 9 6 **2** WHITNEY HOUSTON/How Will I Know (Arista)
- 5 2 2 **3** SURVIVOR/Burning Heart (Scotti Bros./CBS)
- 2 1 1 **4** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 8 5 3 **5** WHAM!/I'm Your Man (Columbia)
- 21 14 8 **6** MR. MISTER/Kyrie (RCA)
- 23 15 12 **7** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 24 16 13 **8** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 34 24 15 **9** STARSHIP/Sara (GrunT/RCA)
- 10 7 7 **10** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 13 10 9 **11** PAUL McCARTNEY/Spies Like Us (Capitol)
- 30 22 16 **12** SADE/The Sweetest Taboo (Portrait/CBS)
- 20 17 14 **13** MAIN SOUND MACHINE/Conga (Epic)
- 32 25 18 **14** MIKE & THE MECHANICS/Silent Running (Atlantic)
- 3 3 5 **15** STEVIE NICKS/Talk To Me (Modern/Alco)
- 15 11 10 **16** STEVIE WONDER/Go Home (Tama/Motown)
- 37 32 22 **17** SHEILA E./A Love Bizarre (WB)
- 31 28 20 **18** A-HA/The Sun Always Shines On T.V. (Reprise/WB)
- 1 4 11 **19** LIONEL RICHIE/Say You, Say Me (Motown)
- 36 27 **20** THOMPSON TWINS/King For A Day (Arista)
- 37 28 **21** HEART/These Dreams (Capitol)
- 8 6 17 **22** DIRE STRAITS/Walk Of Life (WB)
- 36 33 26 **23** BALTIMORA/Tarzan Boy (Manhattan)
- 33 **24** ATLANTIC STARR/Secret Lovers (A&M)
- 34 **25** STING/Russians (A&M)
- 40 32 **26** ZZ TOP/Stages (WB)
- 40 35 31 **27** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- 38 **28** ELTON JOHN/Nikita (Geffen)
- 39 36 **29** HOOTERS/Day By Day (Columbia)
- 19 18 19 **30** JELLYBEAN/Sidewalk Talk (EMI America)
- 12 20 25 **31** KLYMAXX/I Miss You (Constellation/MCA)
- 22 21 21 **32** NIGHT RANGER/Goodbye (Cameo/MCA)
- 7 13 24 **33** EDDIE MURPHY/Party All The Time (Columbia)
- 4 12 23 **34** SIMPLE MINDS/Alive & Kicking (Virgin/A&M)
- DEBUT** **35** LOVERBOY/This Could Be The Night (Columbia)
- DEBUT** **36** JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
- DEBUT** **37** SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
- DEBUT** **38** ARETHA FRANKLIN/Another Night (Arista)
- BREAKER** **39** ABC/How To Be A Millionaire (Mercury/PG)
- DEBUT** **40** MARILYN MARTIN/Night Moves (Atlantic)

NBA Begins on Page 102

ADULT CONTEMPORARY

- 8 5 3 **1** WHITNEY HOUSTON/How Will I Know (Arista)
- 5 3 1 **2** SADE/The Sweetest Taboo (Portrait/CBS)
- 9 7 4 **3** BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
- 21 12 10 **4** STARSHIP/Sara (GrunT/RCA)
- 12 8 6 **5** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 3 1 2 **6** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 10 9 8 **7** BARBRA STREISAND/Somewhere (Columbia)
- 19 13 **8** ELTON JOHN/Nikita (Geffen)
- 1 2 5 **9** STEVIE WONDER/Go Home (Tama/Motown)
- 15 13 11 **10** WHAM!/I'm Your Man (Columbia)
- 2 6 9 **11** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 4 4 7 **12** DIRE STRAITS/Walk Of Life (WB)
- 19 16 14 **13** ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)
- 6 10 12 **14** LIONEL RICHIE/Say You, Say Me (Motown)
- 25 18 16 **15** MICHAEL FRANKS featuring B. RUSSELL/When I Give My Love... (WB)
- 25 15 **16** MIKE & THE MECHANICS/Silent Running (Atlantic)
- 17 15 15 **17** EL DeBARGE with DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- BREAKER** **18** ATLANTIC STARR/Secret Lovers (A&M)
- 24 22 19 **19** C. CLEMONS & J. BROWNE/You're A Friend Of Mine (Columbia)
- DEBUT** **20** HEART/These Dreams (Capitol)
- 26 **21** THOMPSON TWINS/King For A Day (Arista)
- 27 25 22 **22** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- 30 **23** MR. MISTER/Kyrie (RCA)
- 26 24 24 **24** DIANA ROSS/Chain Reaction (RCA)
- 2 11 16 **25** KLYMAXX/I Miss You (Constellation/MCA)
- 11 14 17 **26** STEVIE NICKS/Talk To Me (Modern/Alco)
- 30 27 27 **27** PEABO BRYSON/Love Always Finds A Way (Elektra)
- BREAKER** **28** JAMES TAYLOR/Only One (Columbia)
- DEBUT** **29** ARETHA FRANKLIN/Another Night (Arista)
- BREAKER** **30** DAN SEALS/Bop (EMI America)

NBA Begins on Page 8

AOR TRACKS

THRU  
WEEKS

- 3 1 1 **1** ZZ TOP/Stages (WB)
- 5 5 3 **2** SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
- 32 12 6 **3** HEART/These Dreams (Capitol)
- 11 **4** FIRM/All The King's Horses (Atlantic)
- 17 9 8 **5** ALAN PARSONS PROJECT/Stereotomy (Arista)
- 4 4 4 **6** HOOTERS/Day By Day (Columbia)
- 2 2 2 **7** MR. MISTER/Kyrie (RCA)
- 27 14 12 **8** INXS/What You Need (Atlantic)
- 33 14 **9** PETER FRAMPTON/Lying (Atlantic)
- 1 3 5 **10** MIKE & THE MECHANICS/Silent Running (Atlantic)
- 7 6 7 **11** PETE TOWNSHEND/Give Blood (Alco)
- 14 10 10 **12** STARSHIP/Sara (GrunT/RCA)
- 26 15 15 **13** DIRE STRAITS/Ride Across The River (WB)
- 6 7 9 **14** STEVIE NICKS/Can't Wait (Modern/Alco)
- 56 39 27 **15** LOVERBOY/This Could Be The Night (Columbia)
- BREAKER** **16** OUTFIELD/Your Love (Columbia)
- BREAKER** **17** TOM PETTY &.../Needles And Pins (MCA)
- 31 27 19 **18** PAT BENATAR/Le Bel Age (Chrysalis)
- BREAKER** **19** MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
- 39 31 23 **20** JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)
- BREAKER** **21** ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)
- BREAKER** **22** ROGER DALTRY/Quicksilver Lightning (Atlantic)
- 23 23 20 **23** AEROSMITH/Sheila (Geffen)
- 9 8 13 **24** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 11 11 16 **25** TOM PETTY &.../So You Want To Be A Rock & Roll Star (MCA)
- 40 37 32 **26** THOMPSON TWINS/King For A Day (Arista)
- 54 40 **27** MARILYN MARTIN/Night Moves (Atlantic)
- DEBUT** **28** JOHN LENNON/Imagine (Capitol)
- 60 45 44 **29** JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
- 16 15 25 **30** ROGER DALTRY/Let Me Down Easy (Atlantic)

Complete Tracks Chart Begins on Page 87

BLACK/URBAN

- 8 4 1 **1** MELI'SA MORGAN/Do Me Baby (Capitol)
- 10 7 8 **2** BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
- 3 3 2 **3** SADE/Sweetest Taboo (Portrait/CBS)
- 17 10 8 **4** WHITNEY HOUSTON/How Will I Know (Arista)
- 7 5 5 **5** FIVE STAR/Let Me Be The One (RCA)
- 15 11 10 **6** FORCE MD'S/Tender Love (Tommy Boy/WB)
- 11 8 7 **7** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- 18 13 12 **8** RENE & ANGELA/Your Smile (Mercury/PG)
- 14 12 11 **9** YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
- 31 23 17 **10** ZAPP/Computer Love (WB)
- 21 18 15 **11** MORRIS DAY/Color Of Success (WB)
- 2 1 3 **12** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 25 19 16 **13** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 19 17 14 **14** TA MARA & SEEN/Affection (A&M)
- 40 27 20 **15** CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)
- 6 6 9 **16** ATLANTIC STARR/Secret Lovers (A&M)
- 32 21 **17** JANET JACKSON/What Have You Done For Me Lately (A&M)
- 1 2 4 **18** STEVIE WONDER/Go Home (Tama/Motown)
- 24 21 19 **19** FAMILY/High Fashion (WB)
- 16 14 13 **20** STEPHANIE MILLS/Stand Back (MCA)
- 36 30 **21** SMOKEY ROBINSON/Hold On To Your Love (Tama/Motown)
- 39 32 25 **22** ISLEY, JASPER, ISLEY/Insatiable Woman (CBS Associated)
- 40 33 **23** ROY AYERS/Hot (Columbia)
- 24 **24** ARETHA FRANKLIN/Another Night (Arista)
- BREAKER** **25** NEW EDITION/A Little Bit Of Love (Is All It Takes) (MCA)
- BREAKER** **26** EUGENE WILDE/Diana (Philly World/Atlantic)
- 32 30 27 **27** L.L. COOL J/Can't Live Without My Radio (Def Jam/Columbia)
- 36 31 28 **28** JENNIFER HOLLIDAY/No Frills Love (Geffen)
- BREAKER** **29** GAP BAND/Going In Circles (Total Experience/RCA)
- 26 25 24 **30** EL DeBARGE with DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- 9 9 18 **31** STARPOINT/What You Been Missin' (Elektra)
- BREAKER** **32** KASHIF/Dancing In The Dark (Heart To Heart) (Arista)
- 22 22 23 **33** MAURICE WHITE/I Need You (Columbia)
- BREAKER** **34** KING DREAM CHORUS/HOLIDAY CREW/King Holiday (Mercury/PG)
- BREAKER** **35** JUICY/Sugar Free (Private I/CBS)
- 34 28 28 **36** DURELL COLEMAN/Do You Love Me (Island)
- BREAKER** **37** JOCELYN BROWN/Love's Gonna Get You (WB)
- 39 **38** WHAM!/I'm Your Man (Columbia)
- DEBUT** **39** BERNARD WRIGHT/After You (Manhattan)
- 5 16 22 **40** READY FOR THE WORLD/Digital Display (MCA)

NBA Begins on Page 76