

I N S I D E:

THIS WEEK'S CHARTS

For this issue only, as we did in last year's first issue, **R&R** is publishing charts, Breaker, and Most Added/Hottest information only in its various music formats, owing to holiday music processing slowdowns at radio and record companies. Full chart information will appear in next week's issue.

COMMUNICATIONS 1987

A brief look at state-of-the-art technology in broadcasting, including:

- Compact discs and digital audio
- Computer graphics
- Computerized studio controls
- Hi-tech product update

Also, **Reed Bunzel** examines the continuing evolution of digital satellite communications.

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KIDDER, PEABODY MAKES RADIO MOVE

The leading Wall Street investment firm is making a major commitment to radio ventures. Also, top brokers forecast 1987 transaction trends in Radio Business this week.

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INSIDE THE NEWS THIS WEEK

- **Dennis Anderson** PD at **KZEW**
- **Henry Hayes Sr.** VP at **RAB**
- **Steve Chartrand** GM at **WKSZ**
- **Ron Knowles** OM at **KIXI & KLTX**
- **Doug Kiel** VP/GM at **WKTI**
- **Brian Ongaro** VP/GM at **WOKY & WMIL**
- **Nancy Jeffries** VP at **Virgin**
- **Barry James** PD at **KOAA**
- **WEPP** goes for Gold
- **Steve Naganuma** PD at **KMJK**
- **Peter Ferrara** Pres./GM at **WORL & WJYO**
- **Harry Palmer** VP at **PolyGram**
- **John Bitting** Exec. VP at **McGavren Guild**
- **Roslin** takes **Weiss & Powell's** Eastern stations
- **Tim Moore** VP at **MWF**
- **Don Ellis Sr.** VP, **Jack Chudnoff** VP at **RCA Red Seal**
- **Sparrow, Star Song** in distribution pact
- **Bob Goldfarb** Ops. Dir. at **KFAC**
- **Jack Johnson** GSM at **KRZN & KMJI**
- **Osborn** buys **WWVA & WOVK, KKRD** as part of \$25 million deal

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FCC FILING FEES IN APRIL

Brad Woodward provides the lowdown on the new FCC filing fees, starting in April, including a list of the specific pricetags.

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YOU SAY YOU WANT A RESOLUTION

Sharon Allen's annual list of New Year's Resolutions conjured up for Nashville's top stars and executives is good for a clump of chuckles, a few deep breaths, and a lot of entertaining reading.

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NEXT WEEK IN R&R

R&R's Contemporary Christian section debuts, with **Brad Burkhart's** first column and our first chart and airplay information.

Newsstand Price \$5.00



Figenshu Becomes New President Of Viacom Radio

Viacom Radio VP/Operations **Bill Figenshu** has been elevated to President of Viacom Radio and VP of the Viacom Broadcast Group. Succeeding **Brian Bieler**, who left the company last September, Figenshu will supervise WLTW/New York, WLAK/Chicago, WMZQ-AM & FM/Washington, KIKK-AM & FM/Houston, and WRVR-AM & FM/Memphis. The Broadcast Group also owns five major market TV stations. Figenshu was PD at WMZQ



Bill Figenshu from 1974-78 and OM at KIKK from 1978-80. Both were among nine stations acquired by Viacom when it purchased Sponderling Broadcasting in 1980. Figenshu assumed the VP/Programming post for Viacom Radio at that time, advancing to his most recent title in 1984.

Viacom Broadcast Group President **Paul Hughes** noted, FIGENSHU/See Page 6

Metroplex Resets Execs

Wain CEO, Weiss COO; Ross, Godofsky Exec. VPs

In restructuring within Metroplex Communications, President **Norman Wain** has become Chairman/CEO of the company's radio group, while coprincipal **Robert Weiss** assumes the capacities of President/COO. Additionally, **WHYI (Y100)/Miami GM David Ross** and **WRFX/Charlotte GM Stephen Godofsky** have been elevated to Exec. VP, while retaining their present station responsibilities.

Metroplex officials described the new alignment as a "major step forward in preparing our company for future growth, and



David Ross

a further attempt to give our managers the line and staff help they need to win in each market."

Ross has been with the Cleveland-based station group for ten years, first as GM at then-owned KEZK/St. Louis, and the last nine with Y100. A 20-year



Stephen Godofsky

broadcaster, Godofsky joined the company in 1986 after supervising five markets for Empire Media.

In addition to properties in Miami and Charlotte, Metroplex owns stations in Tampa, Orlando, Jacksonville, Raleigh-Durham, and Washington, DC.

Kinosian R&R AC Editor



Mike Kinosian

Mike Kinosian has been named AC Editor at **R&R**. For the past year, Kinosian had been Director of Operations at Full-Service AC/Country combo **WMMA & WHOO/Orlando**. For five years before that, he was **Drake-Chenault's** National Programming Consultant (and later Director of Syndicated Services), programming D-C's AC format **Contempo 300** and consulting 100 stations nationwide for the programming supplier. He also formulated and programmed D-C's Oldies format.

Before joining D-C, Kinosian was Operations Director for **WKNR & WKFR/Battle Creek, MI**, PD at **KCFI/Cedar Falls-Waterloo, IA**, and PD and MD KINOSIAN/See Page 4

Infinity Denies Stern Obscenity

Infinity Broadcasting last week issued a sweeping defense of the **Howard Stern** show over **WYSP/Philadelphia** and attacked the FCC's right to investigate in the absence of a local finding that the show is obscene or indecent.

In a 170-page filing at the FCC, Infinity emphatically denied that Stern's show is obscene or indecent, citing numerous cases in which the Commission's own staff ruled that the flamboyant personality's brand

of sexual innuendo is protected speech that may not be regulated by the Commission.

The FCC had asked Infinity to respond to three complaints from a Philadelphia resident and the Rev. **Donald Wildmon** of **Tupelo, MS**, who heads the **National Decency Forum**.

Seven Dirty Words Taboo

In his response to the Commission, Infinity Executive VP INFINITY/See Page 6

MCA Motown Buyout Near?

The acquisition of **Motown Records** by **MCA** was thought to be nearing completion at press-time. **MCA Inc.** President/COO **Sid Sheinberg** has not denied reports of negotiations, but neither company had any official comment by the close of business Tuesday (12/30).

Motown has been distributed by **MCA** since mid-1983. The record company is part of pri-

vately-held **Motown Industries**, which reported revenues of \$149 million in 1985. Neither its music publishing interests nor other divisions of the firm are said to be part of the **MCA** deal.

Unconfirmed reports put the sale price at more than \$75 million, which supposedly would include the contracts of **Motown's** two biggest artists, **Lionel Richie** and **Stevie Wonder**.

Michaels KMEL's New PD



Lee Michaels

Century **CHR KMEL/San Francisco** has hired **WGCI-AM & FM/Chicago** programmer **Lee Michaels** as PD. Michaels, PD at the **Gannett Urban Contemporary** outlet for a year, in which he improved its share 4.8-9.1, replaces **Steve Rivers**, who became PD at **KIIS-AM & FM/Los Angeles** last month.

KMEL GM Paulette Williams told **R&R**, "Lee is fabulous. Not MICHAELS/See Page 4

Stevens PD At WEZB

WHTZ (Z100)/New York OM/afternoon personality **Shadow P. Stevens** has been named PD at **EZ's WEZB (B97)/New Orleans**. He fills the post vacated by **Kipper McGee**, who left to become PD at **WRKR/Milwaukee** last month.

WEZB GM Marc Leunissen commented, "It's the perfect time and place for an aggressive PD. I think **Shadow** and (morning personality) **Cajun STEVENS/See Page 4**

**We'd like to
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for their
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JANUARY 2, 1987

THE CHANGING SOUND OF CHR: 1986 UPDATE

Analyzing 1986's CHR hits, in a follow-up to a column a year ago, **Ken Barnes** finds a drastic drop in dance music the year's most significant trend.

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Ongaro VP/GM At WOKY & WMIL

Brian Ongaro has been named VP/GM at Sundance Broadcasting's WOKY & WMIL/Milwaukee. He was formerly GSM for the Big Band/Country combo. He has been with Sundance since 1981, having served in several management positions at the company's Idaho stations.

Sundance President Michael Jorgenson commented, "Brian's so well-prepared - and deserving - of his new position that the announcement making things 'official' really didn't surprise anyone in our company."

"I'm thrilled at the opportunity and excited about being a part of Sundance's growth plans, both here in Milwaukee and with future acquisitions," Ongaro said. "Our people are simply the best. The impact they've created on the Milwaukee marketplace in the past three-plus years speaks for itself."

BARRETT, BAILIN EXIT

Anderson New 'ZEW Keeper

Concurrent with Anchor Media taking over KRQX & KZEW/Dallas from Belo, KZEW PD Rob Barnett, Assistant PD Cindy Bailen, Sports Director Mike Rhyner, and Traffic Reporter Pam Nolen have exited. Dennis Anderson, PD at Classic Rock KRQX for the last

two and a half years, will assume additional PD duties for AOR KZEW, which has signed Jon Sinton for consultation. Anderson will continue to oversee KRQX for the time being.

VP/GM Gene Boivin told R&R, "Dennis has done a good job implementing the formatics on KRQX. We think he'll do a similar job with the policies that Anchor Media will be bringing to KZEW."

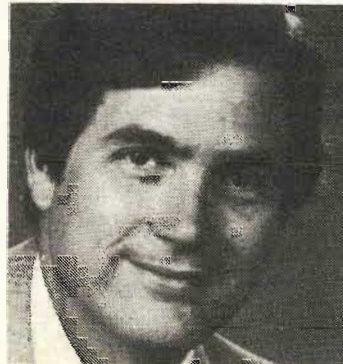
Anderson commented, "It's exciting to get the opportunity to program this legend. We're going to

work with the station's 13-year heritage by bringing back some of the old and adding some new tricks we've got up our sleeves."

Anderson joined KRQX for mornings four years ago. He's done middays at KATT/Oklahoma City, produced a syndicated video show in that market, and jockeyed in Omaha at KOIL and KEZO. Anderson indicated he plans to make KZEW more musically familiar, with a tighter playlist and greater reliance on research. In the summer book, KZEW trailed rival KTXQ 5.0-3.2.

Barnett, who came to KZEW from WAAF/Worcester-Boston in April 1985, commented, "I am inspired with positive energy and creative juice for what lies ahead."

Kiel VP/GM At WKTI



Doug Kiel

WOKY & WMIL/Milwaukee GM Doug Kiel has moved across town as VP/GM at CHR leader WKTI. He replaces Dallas Cole (Jeffrey Rowe), who left in November to become VP at VH-1.

WTMJ, Inc. President Mike McCormick remarked to R&R, "After talking to a number of outstanding candidates both inside and outside the company, Doug was the obvious choice. He has a very bright radio mind and has an incredible background and knowledge of the market."

Kiel, a 13-year market veteran, has also been OM at WOKY & WMIL, and was News Director at WEMP & WMYX. Discussing his transition from Country to CHR, he said, "Great radio is great radio no matter what the format. The team is what counts. A wonderful team spirit exists at WKTI and we are poised for even greater things."

"We have not only one of the greatest airstaffs in America, led

KIEL/See Page 32

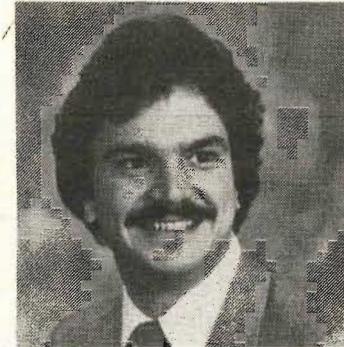
James PD At KOAQ

KOAQ (Q103)/Denver Asst. PD Barry James has been promoted to PD for the AC station. He succeeds Jack Regan, who will concentrate on his extended morning show.

James told R&R, "We made the evolution from CHR to AC last spring, and the station will continue to target 25-49. This is a wonderful market to be in, and Belo is a wonderful company. They've given us the tools and I've got an excellent staff."

James, who joined KOAQ four years ago, previously worked in Cincinnati as Asst. PD/MD for WYYS and Asst. PD at WSKS.

Chartrand GM At WKSZ



Steve Chartrand

After 13 years with WSSH/Boston, GM Steve Chartrand has become GM at AC-formatted WKSZ/Philadelphia. Chartrand served WSSH from 1973-86, and became GM in 1978. At WKSZ, he'll report directly to owner/President Dan Lerner, a former owner of WSSH.

Lerner commented, "I have exciting plans for the future of KISS 100 and I'm pleased to have someone with Steve's exceptional sales and marketing experience on board. I believe Steve can make the difference and take KISS 100 to the top of the radio market." Added Chartrand, "There is a great potential for the KISS 100 format. I have a wonderful staff and am eager to get started."

Chartrand is also a part-owner of several radio stations, including WZSH/Rochester.

KNOWLES/See Page 6

DILLON, WILLIAMS JOIN

Jeffries VP/A&R At Virgin

Former A&M Director/East Coast A&R Nancy Jeffries has been named VP/A&R at Virgin. It's one of several new appointments at the label, currently staffing up under Managing Directors Jordan Harris and Jeff Ayeroff.

Iris Dillon joins as Director/National Alternative Promotion, and Mark Williams becomes Director/Artist Development. Both were previously at A&M. Also, Jonathan Lieberman joins in artist development, from RCA.

Jeffries, who'll be responsible for all aspects of Virgin A&R activities, will base in New York. She joins the label after three years at A&M; prior to that, she was Director/A&R at RCA. Stated Harris and Ayeroff, "Nancy's instincts and tastes are impeccable. She will be a great asset to the Virgin roster."

Dillon will headquarter in Los Angeles and report to Virgin VP/National Promotion Phil Quartararo, who said, "Iris exemplifies the qualities of a tremendous record person as well as a tremendous resource in the battle to break new

Knowles OM At KIXI & KLTX

Thirty-three-year broadcaster Ron Knowles has joined Thunder Bay Communications Big Band/AC combo KIXI & KLTX/Seattle as OM. Consultant Robin Mitchell had been overseeing the new Gold-based FM since former OM Mike Dirlex joined the Research Group last fall. KIXI is locally programmed during the day, carrying SMN's "Stardust" format evenings and overnights.

Most recently a freelance voice and production talent, Knowles previously was OM at KOAX/Dallas and WJR/Detroit, having also worked on-air for 15 years at CKLW/Detroit, as well as at KMEO-AM & FM/Phoenix and Churchill.

KIXI & KLTX owner/GM Gordon Stenback remarked, "With all phases of radio in his portfolio, Ron is a natural to guide KIXI and K-Lite FM in the Seattle market."

Knowles's assignments are to bring down KIXI's senior demographics and develop KLTX's position against four AC and two Easy



Nancy Jeffries

artists." Dillon was handling Northern California promotion for A&M; earlier, she worked in the label's dance department.

Williams's background includes six years at A&M, handling college promotion in the Southeast, then as Director/Special Projects. In 1979, he was MD for WRAS/Atlanta. In his new post, Williams will be involved in all aspects of artist development, based in Los Angeles.

Lieberman will work out of New York, with retail and video promotion among his duties. Prior to RCA Records, he worked for RCA/A&M/Arista Distribution in Boston.



Henry Hayes

Hayes RAB Sr. VP

Henry Hayes, former Director/Corporate Media for Pepsico, Inc., has joined the Radio Advertising Bureau as Sr. VP/Sales & Marketing. In addition to 25 years of client and agency experience, Hayes has also served as Chairman of the Association of National Advertisers' radio committee for the past several years.

Hayes will be responsible for managing RAB's sales and marketing team, appearing before trade groups and working with client and agency decisionmakers to promote the increased use of radio advertising. As a member of the RAB senior staff, he will share responsibilities for the management of the association.

RAB President/CEO Bill Stakein commented, "Henry is an important addition to RAB's senior management. His reputation, expertise, credibility, and access to senior client decisionmakers will allow RAB to make a quantum leap in our ability to get advertising thinking about, planning, and using more radio advertising."

Prior to Pepsico, Hayes was VP/Marketing Director on the Coca-Cola account at Marschalk & Co. Earlier, he served as VP/Media Director and as an Account Supervisor for Marschalk in New York and Atlanta.

WEEP Sheds Country For Gold

After almost 22 years as a Country station, WEEP/Pittsburgh changed to oldies December 15. Beginning the format in 1965 with local country entertainer Kenny Biggs as its first PD, WEEP was Country during that period except for a yearlong fling with Talk in 1976-77. When purchased in 1977 by present owner Joe Fields, a Pittsburgh attorney, it returned to Country.

Perhaps WEEP's most lasting legacy is the abundance of programming talent it produced. Former WEEP PDs include United Stations VP/Programming Ed Salamon, WJAS/Pittsburgh PD Jonathon Rhodes, KCPW/Kansas City PD Dene Hallam, consultant Joel Raab, WWWW/Detroit PD Barry Mardit, Shane Media Services Associate Alan Furst, and former WBCS/Milwaukee PD Bill White.

(Salamon, Raab, and Hallam all went on to program WHN/New York as well.)

WEEP/See Page 6

SHELLY KATZ BOWS OUT

Roslin Takes W&P Eastern Stations

Roslin Radio Sales has replaced Shelly Katz in the purchase from Interep of the Eastern stations represented by Weiss & Powell. Katz's agreement with Interep (R&R, 12/12/86) was cancelled last week when his New York-based firm was unable to open additional offices to service the list nationally.

Weiss & Powell President Ralph Conner said, "With this turn of events, we decided to seek another buyer for our Eastern list." Roslin, which plans to retain its own name without the addition of the Weiss & Powell identifier, owns offices in New York, Boston, Chicago, Dallas, Atlanta, and Los Angeles. It plans to open Detroit and Philadelphia offices in 1987.

Commented Roslin Radio Sales President Marvin Roslyn, "The addition of the Weiss & Powell stations will make our company a much larger and stronger firm, and gives us the resources to enhance our services to our clients."

The Radio West purchase of the

Western Weiss & Powell stations by Daren McGavren has been completed. Those clients include stations west of the Rockies.

Kinosian

Continued from Page 1

at several small-market Michigan ACs.

Sr. VP & Editor Ken Barnes said, "From a well-qualified and impressive group of candidates, Mike stood out thanks to exceptional drive and commitment. Analyzing and boosting the AC format, in all its complexity, is a mission for Mike. He has a detailed knowledge of music and programming mechanics, and his national perspective from D-C days will be a great asset."

Kinosian starts at R&R's L.A. headquarters January 5, with his first column appearing later in the month.



Jack Johnson

Johnson GSM At KRZN & KMJI

Jack Johnson has been appointed GSM at Duffy AC/Gold combo KRZN & KMJI/Denver. He succeeds Gayle Shaw, now VP/GM at KIXS & KIIZ/Austin.

Most recently, Johnson worked at WLS-AM & FM/Chicago as GSM, starting as an Account Executive and later becoming National Sales Manager. His background also includes AE posts at nearby WLUP and WLAK.

KRZN & KMJI VP/GM Craig McKee said, "Jack's extensive sales and marketing background at three different radio stations will give KRZN & KMJI the sales direction needed in Denver's highly competitive radio market."

Naganuma Upped To KMJK-FM PD

After almost five years as MD/night personality, Steve Naganuma has been promoted to PD at KMJK-FM/Portland. He also takes over afternoons, as Jon Barry has departed to join the morning team at WRVQ/Richmond. Additionally, KMJK-FM Promotions Director Mike Badzick has added MD duties.

GM Dave McDonald told R&R, "Steve's been here a long time and has really developed a lot of solid, lasting relationships in his position as MD. He's very qualified to take

the reins and inject new enthusiasm into the programming department."

Naganuma told R&R, "This is my hometown, so I understand the city, both personally and professionally. Aggressiveness on the right music will make a big difference in our success, and a general return to on-air basics should point us in the right direction. We'll be extending this aggressive attitude to the streets, as we are going to become more promotionally active."

CENTRAL DIVISION DUTIES

Biting Exec. VP At McGavren Guild

John Biting has been named Exec. VP/Central Division for McGavren Guild Radio in Chicago, overseeing offices there as well as in Detroit, St. Louis, and Minneapolis. A Regional Manager for the firm for the past three years, he was previously Sales Manager for the Chicago office since 1980.

President Ellen Hulleberg said, "John is totally committed to the success of the Central Division. I'm delighted the opportunity has arisen for him to take a more prominent leadership position in the company."

Biting, who earlier worked as



John Biting

GSM for KMJQ-FM/Houston, intends to help build the Central Division into "a strong, cohesive group." He said, "With the quality of managers we currently have in this division, this will certainly be an enjoyable challenge."

Stevens

Continued from Page 1

Ken Cooper will work very well together."

EZ VP/Programming Dan Vallie added, "We've talked to Shadow before about programming for us but were not able to put the deal together. This time our timing was perfect. I don't know who's more excited about this, us or him."

He went on to pay tribute to MD Greg Rolling, who's leaving to rejoin former B97 PD Nick Ferrara at KS103/San Diego. "We hate to see Greg leave, as he's been a major part of B97's growth since inception in 1979."

Stevens, discussing programming on his own, said, "B97's been on top for so long with a great cume. With Cajun Ken in mornings, and a strong staff, we have a huge base upon which to build. The city is unique in its charm and flavor, and I'll rely heavily on my staff to help acquaint me with the ins and outs of the market."

No replacement has been named for Stevens, who begins his new assignment January 15, but speculation is an off-air OM and an air personality will be hired to fill his slot.

Stevens has concurrently signed an agreement to cohost "Hitline USA," produced by IS Inc. and syndicated through James Paul Brown Entertainment.

Michaels

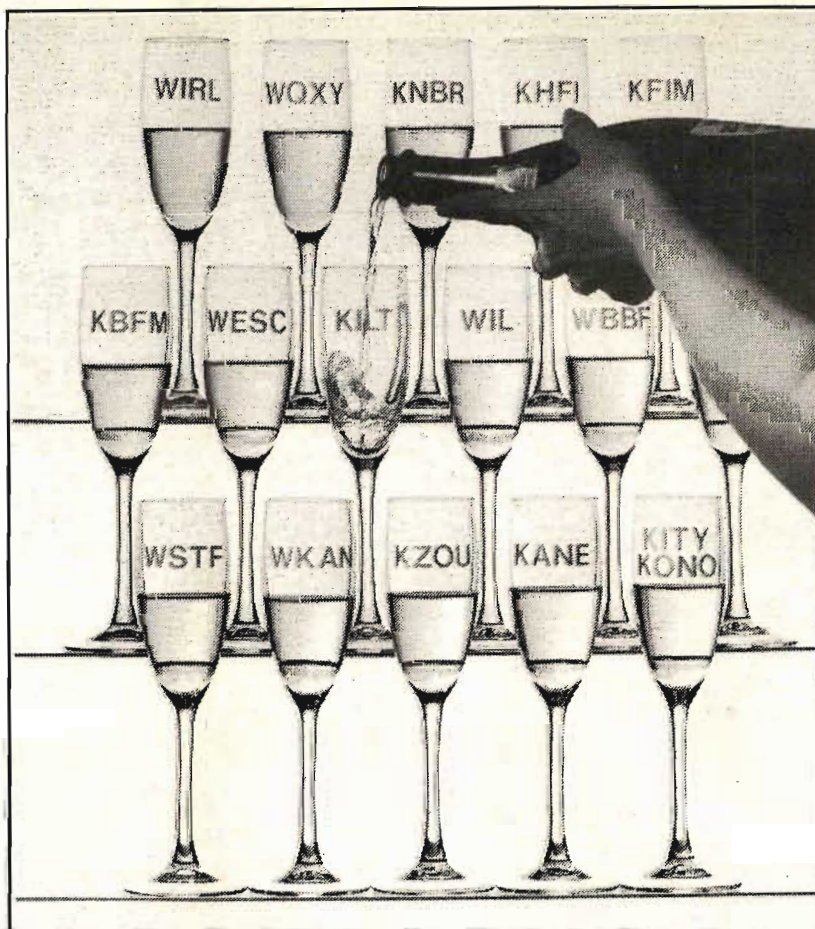
Continued from Page 1

only is he one of the most talented PDs in America, but I'm confident he will take KMEL over the top in '87. His skills in research, programming, and management put him head and shoulders above the other very qualified candidates."

Before joining WGCI, Michaels programmed crosstown competitor WBMX for five years. His other PD assignments have included KMJM/St. Louis and WGIV/Charlotte. Michaels also worked as MD at KDAY/Los Angeles and Asst. PD at KDIA/San Francisco.

Discussing his first CHR programming assignment, Michaels said, "My roots are in CHR from my on-air days at 99X/New York and WNOR/Norfolk. KMEL is positioned very well at this point, and just because I'm coming from an Urban format doesn't mean KMEL will become an Urban station. I'm not married to any format, but KMEL will stay CHR. Because San Francisco is such a melting-pot type of city, this is one of the best opportunities I can think of."

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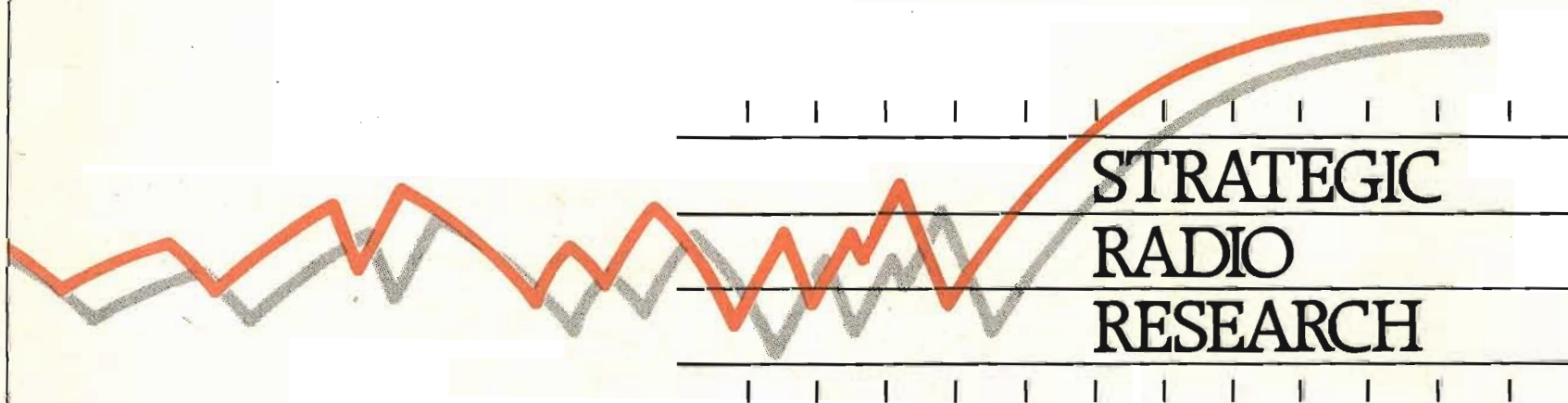
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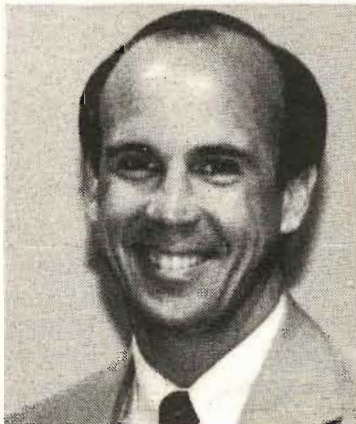


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NEWS

Ferrara New WORL & WJYO Pres./GM

Peter Ferrara, GM at Infinity's newly acquired WBMW (B106)/Washington, has become President/GM at Metroplex Urban/AC combo WORL & WJYO/Orlando. He replaces Harvey Tate, who left to pursue station ownership.



Peter Ferrara

"But it speaks of my commitment and excitement for this new opportunity.

"I've wanted to work for Metroplex for a number of years. In Orlando I inherit an outstanding staff, and as a bonus I continue my working relationship with (former B106 PD, now Metroplex National PD) Bob Kaghan."

Ferrara reports to David Ross, WHYI/Miami President/GM and newly named Metroplex Exec. VP (see Page 1). Ross told R&R, "Peter is a high-caliber GM. We operate our stations in an aggressive, entrepreneurial fashion, and he has two fabulous properties to work with."

A native of the Washington, DC area, Ferrara has served there as Exec. VP for NRBA, GSM at WRC & WGAY, and as an Account Executive at WASH; he's also been an AE at WLPL/Baltimore. "Having lived here my whole life, it's very difficult to leave," Ferrara said.

WEEP

Continued from Page 3

Offering the background for the change, WEEP & WDSY VP/GM Peter Casella told R&R, "Although WEEP was never a humongous station in terms of listeners, it's had a tremendous influence in the industry. The people who've gone through here were responsible for shaping Country radio in the '70s and '80s.

"But our research showed that we had moved our Country audience to our FM. We felt if we wanted to expand our AM audience we'd have to make a change. We chose oldies because the demos for oldies and Country are similar, and we wanted to continue selling the stations in combo. Plus, we felt we could keep a lot of our AM Country listeners with oldies because it's the right target and a lot of the music crosses."

WEEP will have local morning and afternoon shows, with the rest of the programming being delivered by the Transtar Oldies network.

Infinity

Continued from Page 1

Mel Karmazin also noted that Stern is strictly forbidden from uttering any of the "seven dirty words" outlawed by the Supreme Court in the notorious George Carlin case (shit, piss, fuck, cunt, cocksucker, mother-fucker, and tits.)

Stern's contract calls for severe financial penalties or outright dismissal for uttering any of the words, and Karmazin praised Stern for "faithfully" adhering to company policy. He stressed that Infinity believes it now complies with FCC rules, but "will of course comply with any fresh guidance" on obscenity and indecency.

According to Infinity, Stern's is a wideranging show in which sexual themes are used only "incidentally," as opposed to the Carlin barrage, in which the seven dirty words were used more than 100 times in 12 minutes.

Infinity Attacks Rev. Wildmon's "Crusade"

Infinity accused the complainants of presenting quotes out of context and charged that Rev. Wildmon, a Mississippi resident, "is not even capable of expressing local concerns."

"Further, Infinity has obtained a circular mailed by Mr. Wildmon to Philadelphia residents solicity their 'help' in his 'project' to foster Commission prosecution of WYSP, which ev-

idences Mr. Wildmon has embarked on a crusade to impose his personal standards of decency - which apparently do not tolerate provocative or controversial programming - on communities quite distant from Tupelo, MS."

FCC's Stern Precedents Cited

Relying on the Commission's own past precedents on Stern complaints, Infinity cited numerous examples of FCC staff rulings that innuendo and double entendre are not actionable. In one case, the FCC wrote to a New Jersey congresswoman that it was powerless to act against a Stern discussion of penis size. It said in the 1985 case, "Absent a court finding of a clear community consensus that the material in question is obscene, the Commission cannot act."

Infinity continued, "The Commission has traditionally exercised great restraint in evaluating allegations of obscene or indecent programming... and has consistently emphasized that sex is not a forbidden subject on the broadcast medium and that it will not proscribe programming merely because it is sexually oriented or considered offensive, provocative, controversial, or even deplorable by some listeners."

Fowler "Marketplace" Reliance

Infinity also argued that curbing a controversial figure like Stern violates FCC Chairman Mark Fowler's famed "marketplace" approach to regulation. "The marketplace itself acts as a powerful 'real world' regulator with respect to programming material that communities consider out of step with local standards."

It added, "The complaints of the very few must be balanced against Mr. Stern's demonstrated, sustained appeal among a significant segment of the listening audience, as well as expressions of support for Mr. Stern from members of the

Figenshu

Continued from Page 1

"Since Brian Bieler's departure, Bill has served as acting head of Viacom Radio. He brings to this position extensive experience in programming, having worked at two of Viacom's five radio stations." Hughes credited Figenshu as being "instrumental in developing the music formats in both New York and Chicago."

A former on-air personality in Philadelphia, Pittsburgh, and Nashville, Figenshu said, "Having participated in the growth of Viacom Radio since day one in 1980, I have worked for the finest managers and talent. The strategies we have developed as a team will continue to make Viacom Radio the best in the business."

Knowles

Continued from Page 3

Listening challengers. "There's a lot of competition, but over the years that's what I've become accustomed to," Knowles told R&R. "Right now I'm concentrating on expanding the niche we have with the AM, as K-Lite is on an upward trend. Robin and I get along famously, and see the 'All Music - All Memories' FM assuming a more foreground position."

public and other influential local media, all of which help to illustrate acceptance of his program under local community standards."

Infinity warned that failure to use local standards in the Stern case "would effectively establish the Commission as a national board of censorship, free to enforce the personal predilections of its individual members... Commission regulation of the Howard Stern Show would have a substantial chilling effect on the First Amendment freedoms of broadcasters throughout this country."

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Tracy Soto



Deborah Surdi

● **JOHN CHAPPELL** has formed his own AC consulting firm which he plans to offer primarily to small and medium markets. A 14-year radio vet, he was most recently PD at **WSB-FM/Atlanta**. Chappell can be reached at (404) 642-2147.

● **LISA TONACCI** is named PD at **Duffy's KBTS/Austin-Killeen**. She previously spent five and a half years at **WPLJ/New York**, having been MD there since 1983. Tonacci earlier worked in research at New York stations **WNBC** and **WXLO**.

● **CRAIG ECKERT** is the new VP/GM at **Win-Com's WNFL/Green Bay & WKAU/Kaukauna, WI**. He assumed the post of acting GM last October and had been **WNFL's OM** since fall, 1985. He previously programmed **KQWB-AM & FM/Fargo** for three years.

● **STEVE SCHERER** is the new Director of Royalties at **Chrysalis Records**. He was formerly Supervisor/Participation and Royalties Investigation Dept. for **Laventhol & Horwath**.

● **JIM DAVIS**, formerly GM at **V100/Charleston, WV**, has moved to VP/GM/PM drive duties at **WNFI/Daytona Beach-Palatka**.

● **ELIOT HUBBARD**, **Epic/Portrait/Associated Labels' Director/Press & Public Information**, East Coast since 1979, has been appointed VP/Press and Public Information for **E/P/A, CBS Records Division**. Before joining E/P/A in 1978 as Associate Director/East Coast, he was Dean of Freshmen for the School of Visual Arts in New York.

● **GREG MUNDY**, formerly at **KMBY/Monterey, KXOA/Sacramento, KKDJ/Los Angeles, and KAOI/Maui**, has been named PD at **KPOI/Honolulu**. Mundy was formerly a partner in the **Fun Productions Concert Company** and manager for many artists at **Geffen-Roberts's Lookout Management**.

● **JULIO OMANA** is the GM of the newly formed Hispanic Division of **Major Market Radio Sales**. He has worked as GSM and later Manager of **WNJU-TV/New York**, and served as VP of **Netspan Spanish Network**.

● **CARLOS HURD**, Chief Engineer for **Satellite Music Network**, is elevated to VP/Engineering. Hurd came to SMN in 1981, and earlier was an independent engineering consultant.

● **MICHELLE MARX** becomes Sr. Account Executive at **Michael Levine Public Relations**, covering all entertainment divisions. A former **A&M Publicity Director**, Marx previously worked with **Gallin Morey Associates**, coordinating publicity and promotion and assisting in artist management.

● **ROBERT WINTERS** has been elected VP and Group Head/Radio of **Faircom's** broadcasting group. Winters had been VP/GM of Faircom subsidiary **Faircom Charleston, Inc.**, prior to which he was GSM at **LIN Broadcasting's AM/FM stations** in Philadelphia and GSM at **WCAU/Philadelphia**.

● **JAMES KENNEDY** is promoted from VP of **Cox Newspapers** to Executive VP for parent **Cox Enterprises**. A member of the Executive Committee of the Cox board of directors, Kennedy will participate in forming and developing strategic plans throughout the company.

● **KIM MELTZER**, Asst. Treasurer and Controller for **Price Communications**, is elevated to VP. She has been with the company since 1984, and prior to joining Price was Manager/Accounting Operations at **Corinthian Broadcasting Corp.**

● **JOEL ROSE**, President of Cleveland-based TV/radio programming consulting firm **Flagship Communications**, has announced plans to specialize in the needs of AM radio stations. A former PD at **WWWE/Cleveland**, he can be reached at 11916 Glen Valley Rd., Brecksville, OH 44141; (216) 526-6017.

● **JACK AMBROZIC** is the new GM at Contemporary Christian-formatted **WHLO/Akron**, while **DAVID PIERCE** becomes PD. Ambrozic's management experience includes **Westinghouse Broadcasting, WMCA/New York, WNCN/Cleveland, and WLS/Chicago**. Pierce joins WHLO from **KLTY/Dallas**, and earlier worked with **Belo Broadcasting** and **Sandusky Radio**.

● **SANDRA KENNEDY** has been promoted to Director/Research for **ABC Radio Network**. Since 1980, she has been Manager/Research and Media Planning for the net.

● **BRIAN KELLEHER** has been named Director/Operations for **PolyGram's** music publishing companies, which include **PolyGram Music Publishing, PolyGram Songs**, and the recently acquired **Dick James Music**. He was previously Director of Administration in PolyGram's Business Affairs Dept. since 1983. That position has been filled by former **CBS Director/A&R Administration TOM NILSEN**.

Additionally, **WINSTON MCFARLANE** has been named Director/Record and Music Publishing Royalties for PolyGram. He joins after 16 years with **RCA Records**, where he was most recently head of the royalty department.

● **WILLIAM FEEST** has been named Manager/Client Development for **Reymer & Gersin Associates**. He was previously President of **Informedia, Inc.**, and VP/News & Information Division of **Telepictures Corp.** His experience also includes 20 years with **Storer Broadcasting**, seven of them as ND for **WJW (now WJKW)-TV/Cleveland**.

● **JAMES FRISCHE** has been named Exec. VP of **Digital Audio Disc Corp.**, Sony's CD manufacturing subsidiary. He was formerly VP/GM of the company since 1983.

● **LARRY WATTS**, Country Coast-to-Coast Operations Manager for **Satellite Music Network**, moves up to Asst. VP/Programming. A 21-year broadcaster, Watts joined SMN from the PD post at **KLAK/Denver** in 1981, and assumed his most recent post shortly thereafter.

● **JCI And Associated Labels** will add **Colors**, a European line of new age music featuring five solo albums and a collection volume from the British label **Filmtrax**, to its music collection for January 15 release. Artists represented include **Phil Thornton, Peter and Clive Sarstedt, Steve Parsons, Denis Haines, and G.P. Hall**.

● **TIM TODD**, MD at **WORC/Worcester**, has been promoted to PD/MD, replacing **MARK ERICSON**, who becomes Station Manager at co-owned **WLLH/Lowell-Lawrence, MA**.

● **DEL WILLIAMS** has been appointed Local Promotion Manager for **PolyGram** in the Denver/Rocky Mountain market. He was PD of **KCGL/Salt Lake City** for the past three years, and previously held radio posts in San Jose and Eugene, OR.

● **KATIE ARNOLD-PEDRETTY**, who handled the Denver duties now assumed by Williams, is advanced to Promotion Manager for the San Francisco Bay Area. She was in her previous PolyGram post for two years.

● **TRACY SOTO** has been appointed National Sales Manager at **WALK-AM & FM/Long Island, NY**. She has been an AE at the station for five years.

● **DEBORAH SURDI** has been appointed US Product Manager for **RCA Red Seal**. She joined **RCA Records** in 1978 and moved to **RCA Red Seal** in 1980 as Asst. to the Director/Marketing.

● **CHRISTY TORGLER** has been appointed VP of **Christal Radio**, and will continue to manage the company's Detroit office. She joined Christal in 1979 as an AE and was promoted to Office Manager in 1983.

● **PAUL BRONSTEIN**, Director of Research for **Satellite Music Network**, has been advanced to Asst. VP/Research. Prior to joining SMN a year ago, he was with **United Stations Radio Networks** for three and a half years.

● **MICHAEL WARD** has been named VP/Compact Disc Marketing by **Discovery Systems**. He was previously Director/New Business Development for the company.

Also at **Discovery Systems**, **JOEL NAGY** has been appointed VP/Creative Services. He was formerly President of **Morningstar Video Productions**.

● **MICHAEL HEIMBERGER** has assumed the position of Manager/Customer Services at **Wegener Communications**. Also at the company, **NEIL KOHRN** has been promoted to Executive Account Manager.

● **JIM CONDON**, ND at **WJOY & WQCR/Burlington, VT**, has been named President of the **Vermont Associated Press Broadcasters Association** for 1987. **WDEV/Waterbury, VT ND BRIAN JOYCE** and **WTSB/Brattleboro, VT ND LARRY SMITH** were named VPs of the group. Joining the Executive Committee are **WPTZ-TV ND ROB MICHALEK** and **WKVT/Brattleboro News Reporter ROSALIE BIBENS**.

● **Shadow Communications Corp.**, parent of the **Shadow Traffic Network**, has acquired the assets of **Shadow Network, Inc.**, which provides on-air traffic report programs to the New York metro area, Connecticut, Long Island, and New Jersey.

● **KAN KATZMANN** becomes Chief Engineer for the New York facilities of **IDB Communications Group**. He previously held engineering posts with **Centel Communications, Educations Broadcasting, and Western Union**.

CHRONICLE

Born To:

● **KCAL/Riverside** newscaster **Jim Ness (Richard Hall)**, wife Myriam Grajales-Hall, son Weston Andrew, October 27.

● Also at **KCAL/Riverside**, morning team partner **Bill "The Cru" Toth**, wife Celeste, daughter Arianne Alyssa, December 20.

● **WBEN/Buffalo** morning man **Jon Summers**, wife Elaine, son Matthew Jon, November 27.

● **KKMJ/Austin** PD **Bob Cole**, wife Linda, son Jason Andrew, November 27.

● **WLLT/Cincinnati** MD/morning man **Corey Scott**, wife Sheri, daughter Kori, December 9.

● **MCA Records** recording artist **Bobby Womack**, wife Regina, daughter Ginnarie, December 19.

● Indie publicist **Kathy Schenker** of **Kathy Schenker Associates**, husband Howard Grant, daughter Lilyana Jane Grant, December 24.

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Andy Barber — Mornings **WIVY/Jacksonville** (904) 642-9301

Rob Barnett — PD **KZEW/Dallas** (214) 821-9541

Bill Bruun — OM **KMYZ/Tulsa** (918) 836-9506

Jim & Joanne Crossan — Mornings **WJXQ/Lansing, MI** (517) 784-6021

Dave McCoy — Mornings **KSBN/Richland Center, WI** (816) 886-3070

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RADIO BUSINESS

Osborn Scores Again, Buys Three Stations

In a whopper of a year-end deal, **Osborn Communications** has purchased three radio stations, one TV station and two country music properties from **John Price Broadcasting**. The total price tag: \$25.1 million.

"This signals our commitment to build a major multimedia corporation," said Osborn President **Frank D. Osborn** in announcing the sale with Chairman **Brownlee Curry Jr.**

Involved in the deal are **WJSU-TV**, a CBS affiliate in Anniston, AL; the Capitol Music Hall, a legendary country music house in Wheeling, WV; and "Jamboree In The Hills," an annual two-day country music festival near Wheeling. No broker was involved in the transaction. Radio stations in the package are:

KKRD/WICHITA, KS
DIAL POSITION: 107.3 MHz
POWER: 100 kw at 884 feet
FORMAT: CHR

WWVA & WOVK/WHEELING, WV
DIAL POSITION: 1170 kHz; 98.7 MHz
POWER: 50 kw; 50 kw at 390 feet
FORMAT: Country

At closing, Osborn Communications will own 12 radio stations and four background music services. Other Osborn stations include **WKRZ-AM & FM/Wilkes-Barre, PA**; **WMHE/Toledo**; **WBGA & WGIG/Brunswick, GA**; **WTJS & WKIR/Jackson, TN**; **WNDR & WNTQ/Syracuse**.

John Price Broadcasting, based in Salt Lake City, is headed by **John Price** and owns **KBUG & KCPX/Salt Lake City**; **WEZL/Charleston, SC**; **KGA & KDRK/Spokane**; **KHYV & KBEE/Modesto, CA**; and **KROW & KNEV/Reno**.

KTXZ/AUSTIN (WEST LAKE HILLS), TX

PRICE: \$1,059,750

BUYER: **DFJ Group, Inc.**, a newly formed company headed by **David Dorin**, former Arbitron sales executive; **Joe Capobianco**, owner of **Cross-Country Communications**, a media consulting firm in Westchester County, NY; and **Fre Altberger**, an associate with **WGH Corporation**, a Denver-based financial planning company.

SELLER: **SCAN Communications Corp.**; **Neal Spelce**, President. Spelce also owns a minority interest in **KIXS/Killeen, TX**.

DIAL POSITION: 1560 Khz
POWER: 2.5 kw
FORMAT: Spanish
BROKER: **Glenn Serafin of Communications Equity Associates**.

WLBC-AM & FM/MUNCIE, IN
PRICE: Undisclosed

BUYER: **DRMS, Inc.**, an Indiana corporation owned by **James R. Davis**, the creator of the "Garfield the Cat" cartoon strip; **Al Rent**, a local advertising executive; **David Smith**, a **Ball State University** telecommunications professor; **Morrie Mannies**, a local insurance executive.

SELLER: **Tri-City Radio Corp.**, principally owned by **Donald Burton**, who put the station on the air in 1926. Burton has no other broadcast interests.

DIAL POSITION: 1340 kHz; 104.1 MHz

POWER: 1 kw; 50 kw at 500 feet
FORMAT: Nostalgia; AC

BROKER: **Lee M. Hague of Cecil L. Richards, Inc.**

WSYB & WRUT/RUTLAND, VT

PRICE: \$2.7 million

BUYER: **Allan Roberts**, former owner of **WIIN & WFPG/Atlantic City, NJ**.
SELLER: **Simon Goldman** and

TRANSACTIONS AT A GLANCE

Total Transactions in 1986: \$2,846,034,750

This Week's Transactions: \$20,259,750

- Osborn Communications (\$12.5 million estimated)
KKRD/Wichita, KS
WWVA & WOVK/Wheeling, WV
- KTXZ/Austin (West Lake Hills), TX \$1,059,750
- WLBC-AM & FM/Muncie, IN (price undisclosed)
- WSYB & WRUT/Rutland, VT \$2.7 million
- KMJK-FM/Portland, OR \$4 million

George Cameron. Goldman also owns **WJTN & WWSE/Jamestown, NY**.

DIAL POSITION: 1380 kHz; 97.1 MHz

POWER: 5 kw days, 1 kw nights; 1.15 kw at 2591 feet

FORMAT: AC; CHR

BROKER: **Americom Radio Brokers**

KMJK-FM/PORTLAND

PRICE: approximately \$4 million

BUYER: **Bruce Engel**, President of **WTD Industries, Inc.**, a Portland-based timber firm. Veteran Oregon broadcaster **Gary Capps**, who will be involved in the station's operation, is

associated with Engel in the ownership of nearby **KVAN/Vancouver, WA** and **KGRL & KXIQ/Bend, OR**. **David McDonald** remains as GM for **KMJK-FM**.

SELLER: **107 Ltd.**, headed by general partner **Victor Ives**. It retains sister station **KMJK (AM)**, which will discontinue simulcasting and undergo call-letter/programming changes. The company also owns Washington properties **KUTI & KXDD/Yakima** and **KOTY & KHVK/Tri-Cities**.

DIAL POSITION: 106.7 MHz

POWER: 100 kw at 980 feet

FORMAT: CHR

BROKER: **William A. Exline, Inc.**

WLIR Interim Operator Affirmed

Long Island Radio's application to become interim operator of **WLIR/Long Island** has been affirmed by the FCC. The Commission upheld an earlier ruling in Long Island's favor, denying a competing application from **Phoenix Media**, which has been operating the station under special interim authority.

At issue was whether multiple ownership rules were violated by Long Island President **Stephen LeBow's** role as a principal in

WNWK/Newark, which is in the same media market. The firm won on appeal only because **LeBow** left Long Island.

The company's victory may be short-lived, however. The Commission has already decided to award permanent custody of the WLIR license to **Jarad Broadcasting**. And the license's value may be diminished when Phoenix owner **Elton Spitzer** moves the station's innovative New Music format to a new combo he's purchased, **WGSM & WCTO/Nassau-Suffolk**.

KHJ Settlement Denied

RKO's hopes of selling **KHJ-TV/Los Angeles to Group W** for \$220 million have been dealt at least a temporary setback by the FCC.

The Commission last week refused to consider the deal, saying it wants to wait until it sees a report due in late January from Mass Media Bureau Chief **Jim McKinney**. He's the mediator/facilitator in talks aimed at arranging settlements or buyouts for RKO's 12 radio stations and Memphis TV outlet.

Although McKinney recommended that the KHJ-TV sale proceed, the Commission said it would rather see what progress is made by January 9,

the deadline McKinney set for RKO and competing applicants to consider outside offers for the stations.

New FMs

Ketchum, OK, 107.5 MHz, filing window Feb. 9-March 9; Winner, SD, 98.5 MHz, Feb. 10-March 11; Faith, SD, 97.1 MHz, Feb. 3-March 4; Meredith, NH, 101.5 MHz, Feb. 9-March 9. Twentynine Palms, CA, 107.7, Feb. 10-March 11; Lone Grove, OK, 106.7, Feb. 9-March 9; Sioux Falls, SD, 101.9, Feb. 10-March 11; Salem, SD, 100.5, Feb. 10-March 11.

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RADIO BUSINESS

Kidder, Peabody Maps Major Radio Foray

Kidder, Peabody & Company is about to launch an mega-million dollar investment blitz in the broadcasting industry. The venerable Wall Street investment banking firm may soon become one of the biggest media entrepreneurs around.

The company's safari into the media jungles is being led by **Richard Intrator**, a 35-year-old Wall Street hot-shot whose plans may turn him into one of the most influential figures in broadcast finance. He joined Kidder, Peabody in October as VP of mergers and acquisitions. Despite his young age, Intrator has solid media credentials, with a track record as VP/Planning & Development for both **Coca-Cola Entertainment** and **ABC**.

What's good news for the industry is that Intrator is bullish on radio and want to prove his commitment with dollars. With the recent flurry of Wall Street involvement with broadcasting, Intrator's mission is to quickly establish Kidder, Peabody & Co.'s position as being the industry's financial dealmaking leader.

He doesn't plan on monkeying around. The Kidder difference? That's simple, according to Intrator: "Other firms write letters. We write checks."

Those checks may be hefty. Kidder's financial muscle was beefed up last year when a majority share of the company was bought by **General Electric**. That deal left Kidder with \$2

billion available for merchant banking activity. A lot of that money — one broadcast broker told us potentially as much as \$200 million — will be directed to broadcasting deals.

Intrator says no definite dollar amount has been committed by the firm because investment strategy plans are still being drafted. But he confirms the dollars involved will be significant and the investment bank wants to move swiftly on deals.

"Kidder, Peabody has targeted all media and entertainment as an area of extraordinary interest for the company," Intrator says.

Kidder is no stranger to broadcast finance. The firm's been doing deals for years, and has helped finance several radio and independent television operations. The company already has about ten senior professionals concentrating on media deals, the largest collection of media specialists on Wall Street. Kidder, like many investment banking firms, usually has directed its expertise toward raising "smart money" from well-heeled institutional and private investors.

Kidder's future foray into broadcast finance will have a different twist — the firm will be investing its own cash into deals, in addition to raising funds from outside interests. Under Intrator, Kidder plans to directly take an equity position in its broadcast deals whenever possible.

"Other firms write letters. We write checks. We're going to put our money where our mouth is and invest along with qualified management."

—Richard Intrator

"We're going to put our money where our mouth is and invest along with qualified management," Intrator says. "When we see good management with a good deal, we'll invest with them."

The potential beneficiaries of this largesse will have to face some stiff screening. Only heavy hitters will be allowed entry to the Kidder, Peabody ballpark. "It's not gonna be the 22-year-old kid who has a great idea

Clawson Joins R&R DC Bureau

Veteran broadcast reporter **Pat Clawson** has joined the **R&R Washington Bureau**, where he will concentrate on the newspaper's weekly **Radio Business** section. He replaces **Bob O'Brien**, who resigned to pursue

By Patrick M. Clawson

about radio," Intrator says. "It will probably be established managers with a solid track record.

"We probably won't invest in a \$3 million radio deal," he continues. "I'm looking for larger deals, with good underlying management and economics. We want to deal with the major players in the industry, or those who will become major players."

Intrator says Kidder will focus its attention on big-ticket station group deals and large single station acquisitions, and may use brokers to help screen deals for its consideration.

Intrator and his crew of investment bankers are now on the prowl for deals. Broadcasters looking for a little financial pick-me-up can call (212) 510-3150, or write to Kidder, Peabody & Company, 10 Hanover Square, New York, NY 10005. If Intrator's not available, his associates **Gary Blemaster** or **Richard Windatt** will be delighted to discuss wheeling and dealing in the tall financial cotton.

other writing opportunities in the communications field.

Clawson worked most recently as an on-air correspondent in the **Cable News Network** investigative unit. He has also served as correspondent for **NBC Radio**, **Independent Network News**, **KTVI-TV/St. Louis**, **KPLR-TV/St. Louis**, **KSLQ/St. Louis**, and **WCAR** and **WHNE/Detroit**.

Clawson has won several awards for financial journalism, including the **Janus Award** and the **Amos Tuck** prize.

R&R Washington Bureau Chief Brad Woodward said, "We're fortunate to have a reporter with Pat's broadcast experience and his love of the radio industry. His extensive knowledge of finance will add immeasurably to the growing sophistication of **R&R's** expanding coverage of this critical aspect of the industry."

CALL SIGN CHANGES

Bernalillo, NM **KKTT** (new, 12/17)
 Big Lake, TX **KWGH** to **KVOL** (1/1)
 Branson, MO **KLCO** to **KOMC** (12/18)
 Collierville, TN **WMSO** to **WCRV** (12/15)
 El Paso, TX **KSCE** (new)
 Eugene, OR **KBMC** to **KMGE** (requested)
 Farmington, AR **KHOG** to **KFAY** (12/18)
 Ft. Myers, FL **WAYJ** (new, 12/18)
 Hattiesburg, MS **WGTV** to **WHLV** (requested)
 Hyde Park, NY **WJJB** to **WCZX** (requested)
 Killeen, TX **KIXS-FM** to **KBTS-FM** (12/17)
 Longmont, CO **KLMO-FM** to **KQKS** (12/18)
 Marshfield, MO **KTOZ** to **KTOZ-FM** (12/26)
 Montgomery, MO **KOMC** to **KMCR** (12/12)
 New Bern, NC **WWMG** to **WSFL** (1/1)
 Newport News, VA **WRSR** to **WGH-FM** (12/15)
 North Little Rock, AR **KAUL** to **KPAL** (12/20)
 Phoenix **KAMJ-FM** to **KAMJ** (12/15)
 Pinconning, MI **WWRM** to **WBUK** (12/16)
 Racine, WI **WFNY** to **WHKQ** (12/19)
 Salinas, CA **KTGE** to **KXES** (requested)
 San Antonio **KSAQ** to **KSJL-FM** (12/16)
 Shelby, NC **WMGF** to **WGIC** (1/20)
 Sheridan, AR **KAUL-FM** to **KAUL** (12/20)
 Springdale, AR **KFAY** to **KHOG** (12/18)
 Springfield, MO **KLSM** to **KTOZ** (12/26)
 Thomasville, GA **WHGH** (new, 12/17)
 Tuscola, MI **WGMZ** (new, 12/16)
 Venice, FL **WRAV** to **WCTQ** (1/1)
 Waterville, ME **WDBX-FM** to **WTVL-FM** (1/1)
 Wyoming, MI **WTKG** to **WYGR** (12/19)
 Zeeland, MI **WZND** to **WZJQ** (requested)

Brokers' 1987 Crystal Ball

Over the holidays, the breathtaking pace of station trading slowed down a little and we managed to catch up with a few radio brokers in between their blizzard of year-end closings. We asked them all what kinds of deals will be funded in 1987, and what will the New Year portend for trading?

"I'm expecting we're going to have damned few sales in the first quarter of 1987 where there's high capital gains involved," says **Clyde G. Haehnle**, VP of **R.C. Crisler, Inc.**

Haehnle says the new tax law is going to be a disaster for many station owners who didn't sell in 1986. He cites a hypothetical example of a \$10 million asset sale, with a \$3 million tax base and \$2 million of depreciation recaptures available. If the deal had been consummated in 1986, he calculates the tax due — before the money hits the seller's pocket — at \$2.3 million. The same sale in 1987 would lead to a tax due of nearly \$5.3 million.

He predicts station sales in the first and second quarters of 1987 will be slow and believes that many of the upcoming deals will be distress cases.

Bill Prikryl, a broker with **Norman Fischer & Associates** in Texas, also predicts a slow market. He thinks changes in the tax laws will make installment sales less attractive to sellers in 1987. His advice to buyers — raise more cash in order to close deals.

"I think we'll see more cash sales, unless an installment sale can provide sellers with interest rates higher than what the banks are charging. That will

always be attractive," Prikryl says.

While the tax changes may cause some temporary confusion, the Texan insists there's no need to despair. "The CPAs across America just haven't had a chance to find the holes in it yet," he chuckles.

Bob Mahlman of the **Mahlman Company** in New York has an extra dose of New Year's cheer. He'll be announcing in a few days that he's inked a deal with a major Wall Street investment firm to represent it in broadcast deals. Mahlman says he is the first major broker to sign such an agreement with a big-time investment banking house.

"We are going to be their sales force," Mahlman says. "We will bring to them various groups and entrepreneurs for major funding." He says the firm clinched the deal because its staff has more background in evaluating radio investments than young investment bankers fresh out of the Harvard Business School.

Mahlman can worry all the way to the bank these days. He says his company sold stations valued at \$101.7 million in 1986, which he believes places his company third or fourth in the brokerage industry for overall deals handled. He names the competition (in alphabetical order) as **Americom**, **Blackburn**, and **Chapman**. What about **Wertheim**, Bob?

Mahlman predicts a good year ahead for station trading, and says the financial picture is becoming brighter because hundreds of banks are becoming more comfortable with radio. "There's no question that the banking

community is extremely aggressive, and there are more coming on all the time," he says.

His prediction for 1987: Turnarounds will be the focus of big-money action. "A lot of the movers and shakers, a lot of the new boys on the street are now established enough and have established a reputation for paying their bills, that they can turn their attention to turnarounds," Mahlman insists. He contends that banks will be increasingly willing to lend to turnaround operations, because they now understand the mechanics of broadcast finances and realize the potential returns are much higher than from already-healthy stations.

From the nation's capital, broker **Richard Blackburn** says we probably will never see another year like 1986 for station trading, but he believes 1987 will be rosy.

"I think there will be a number of deals for the same reasons there always have been: money, competition, health. I don't think it's going to get slow at all," he predicts.

As for money sources in the upcoming year, Blackburn sees banks becoming increasingly important as a source of funds. And he believes that some entrepreneurs may form "blind pools" to sell stock to the public to raise oceans of cash for station buys prior to any deals even being in the wind. "That's the best way to try to buy a bunch of good properties, to have the cash already on hand so you can move quickly," he says.

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EARLY FILING ADVISED

FCC Application Fees Start April 1

The FCC has decided to implement a long-awaited schedule of application fees on April 1, 1987. On that date, virtually every application arriving at the Commission must have a check attached.

For the moment, the FCC says it will take a hard-nosed approach: Applications not accompanied by the proper fee will be returned, even if it means a critical filing deadline is missed. The Commission's Brent Weingardt advises, "Even if you're certain you have the right fee, don't file on deadline."

File In March If Possible

One loophole to keep in mind is that, as the fees are first implemented, payment can be avoided by filing early. Even if an ap-

plication is officially due April 1 or after, filing prior to the beginning of April eliminates the charge.

Broadcasters will also benefit from an oversight. In setting up the program, Congress and the FCC forgot to include a charge for call sign changes. A Commission official said Congress may later be asked to approve a \$30 fee to assign calls.

Between April 1 and October 30, the Commission expects to earn \$10 million for the U.S. Treasury. In subsequent years the fees are expected to bring in \$36 million. A special staff of 35 new FCC employees will collect the fees, at an annual cost of \$719,000 a year. An estimated 300,000 "feeable" applications arrive at the Commission each year.

Forms Won't Identify Fees

Weingardt said he hopes to launch a "massive national PR

campaign" to inform users of FCC services about the new fees. Unfortunately, he said, the most obvious way of informing the public — updating application forms to include the fee required — is impractical. Not only do changes require lengthy approval by the Office of Management and Budget (OMB), but the forms are costly to reproduce and have a long "shelf life," he noted.

Other highlights of the fee program:

- Non-commercial stations and applicants are exempt.

- Requests for waivers or deferrals "in the public interest" will be considered on a case-by-case basis.

- Fee rates will be adjusted every two years, according to changes in the Consumer Price Index (CPI) for all urban consumers. The minimum change will be \$5.

- Partial or installment payments are not permitted.

- Fees can be paid by check, bank draft, or money order.

- No special "fee forms" will be required.

- Parties whose applications are ultimately denied will not receive refunds.

NEWS BRIEFS

FCC Radio Fees

Comparative Hearing \$6000
New/Major Change CP:
AM \$2000
FM \$1800
AM-FM Minor Changes \$500
AM License \$325
FM License \$100
AM Directional Antenna License \$375
FM Translator New/Major Change:
CP \$375
License \$75
Assignments and Transfers:
Form 314 (sale) \$500
Form 315 (transfer of control) \$500
Form 316 (short form) \$70
FM Translators \$75
Auxiliary Services Major Actions \$75
Renewals (all services) \$30
Receive-only earth stations:
Routine authorization \$30
All other modifications \$90

Sen. Inouye Heads Communications Subcommittee

Sen. Daniel Inouye (D-HI) is about to become the new Chairman of the Senate Communications Subcommittee. He replaces longtime Chairman Barry Goldwater (R-AZ), who has retired.

In the communications arena, Inouye is a relative unknown. He is about to play a prominent role in the Senate's investigation of the Iran-Contra affair.

Inouye's appointment came after incoming Commerce Committee Chairman Fritz Hollings (D-SC) apparently decided not to take the job for himself. Membership on the panel has yet to be decided.

If the Commerce Committee holds true to form, the subcommittee will play only a small role in communications policymaking. Traditionally, major issues have been handled at the full committee level.

Democratic counsel to the subcommittee will be Tom Cohen, who was minority counsel when the GOP held sway. Incoming chief counsel for the full Commerce panel is Ralph Everett.



Daniel Inouye

WHSM Fined \$5000 For Lottery Broadcasts

WHSM/Hayward, WI has run afoul of the federal law prohibiting stations from airing information concerning a lottery. The station was fined \$5000 for repeated violations.

The FCC defines a lottery as any contest in which there are the three elements of prize, chance, and consideration (payment to enter). Knocking out any one of the elements — awarding the prize based on skill rather than chance, for instance — wipes out the lottery designation. Making entry free and available to all is another way of dodging the lottery tag.

In other action, the Commission fined WEGK & WJSN/Jackson, KY \$2000 for violating the rule requiring stations to sell time to political candidates at their "lowest unit rate."

FCC Opens Inquiry On Minority Preferences, Distress Sales

The FCC has formally asked for public comment on the legality of its minority/female preference, distress sale, and tax certificate programs. The controversial review has sparked intense opposition on Capitol Hill, and a promise of upcoming legislation to block any easing of the policies.

The Commission set an unusually long comment period — 120 days for comments and 60 days for replies — "because of the importance of these questions."

Pending the review, the FCC said it will withhold final action in any license cases where a racial/gender preference could tip the balance. Distress

sales will also be deferred, but the Commission will continue to issue tax certificates entitling buyers to capital gains tax deferral for selling to minorities.

Chairman Mark Fowler said the review will focus on whether minority ownership does, in fact, result in program diversity.

Stage Set For Supreme Court Fairness Doctrine Appeal

It looks as if the question of the Fairness Doctrine's constitutionality is headed for the Supreme Court. However, whether the court will hear the case is another matter.

Just before Christmas the U.S. Court of Appeals in Washington denied a request from public interest groups that all 11 justices hear their challenge to the Fairness Doctrine. The groups were seeking to overturn a September ruling by a three-judge panel of the court that the doctrine is not cemented into law.

Having been denied a second crack at the appeals court, the groups are now expected to appeal their case to the Supreme Court.

Other Key Developments:

- Radio luncheon speaker for NAB's annual convention in March will

be Marshall Loeb, Managing Editor of *Fortune Magazine*. Renville McMann of CBS will receive the association's Engineering Achievement Award at the meeting.

- NAB has named United Stations Radio Networks President Nick Verbitsky as Chairman of its Radio '87 Steering Committee. The conference will be held September 9-12 in Anaheim, CA.

- J. Berton Withers Jr. has been named Chief/Engineering & Policy Branch of the FCC's Policy & Rules Division.

- AM broadcasters have been given an extra month, until February 1, to begin using new metric ground-wave curves in all studies submitted to the FCC.

NAB
BROADCASTERS

- At a cost of nearly \$10,000, NAB has adopted a new logo (pictured), which it claims communicates the association's "strength and its effectiveness for broadcasters." The parallel lines represent a broadcast signal.

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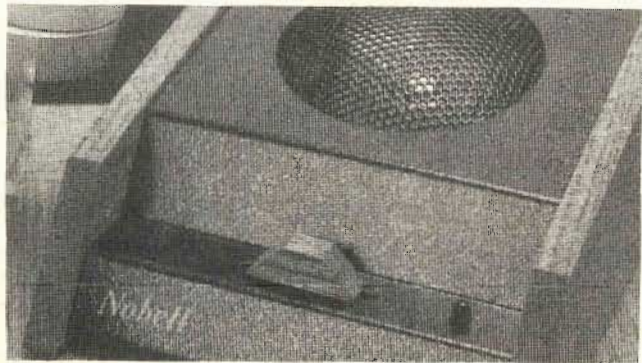
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Syndicated Radio Productions, Inc.



WASHINGTON CONSTITUTIONAL — NAB continues to plan extensive broadcaster involvement in the upcoming celebration of the U.S. Constitution's 200th birthday. NAB President Eddie Fritts (left) met recently with celebration Chairman and retired Supreme Court Chief Justice Warren Burger (center) and Vice Chairman Jerry Friedheim of the American Newspaper Publishers Association.

WHAT'S NEW

Edited by Don Waller



Nobell Telephone

If the sound of a ringing telephone frays your nerve endings, perhaps your phone shouldn't be a Ma Bell, but a "Nobell." Available via the Irvine, CA-based **Exeters** catalog, this latest advance in communications replaces that irritating ring! ring! ring! with anything from soothing music to the gentle sounds of ocean surf.

Sporting a 32K computer, this "Nobell" prize-winner enables you to either program your own musical selections or use the 11 tunes already housed in the unit's memory. These run the gamut from such long-time favorites as "New York, New York" to the "William Tell Overture" (otherwise known as the "Lone Ranger" theme). Additional choices range from four sound effects, including a British police siren, to two spoken phrases.

The "Nobell" telephone responds automatically to incoming calls (the music ends the second the handset is picked up) and plugs into any standard modular phone jack. Retail priced at \$150, the item sports a 90-day warranty.

Keep A Cool Head

Instead of letting rush-hour traffic push your blood pressure past the boiling point, you can — literally — keep a cool head with the aid of a device currently being sold in Tokyo as a "drowsiness stopper."

Designed by Japanese entrepreneur **Hiroshi Majima**, the item is basically a plastic headband that houses a thermoelement in the form of a two-inch aluminum disc that becomes cold when the unit is plugged into your car's cigarette lighter.

According to the **Wireless Flash** radio news service, Majima claims that the resulting stimulus is enough to ward off drowsiness for at least 24 hours. Or, in other words, about as long as it seems to take to drive the Santa Monica Freeway at 5pm on any given Friday . . .

New Look In Old School Ties

Any dedicated follower of fishin' will swallow this fresh twist in men's fashion hook, line, and sinker.

They're called fish ties — actual men's neckwear shaped and colored like fish (northern pike, salmon, and trout, among four others, with six salt-water species soon to come.)



The idea was spawned last April in Brookfield, Wisconsin, by **Mark Abramhoff**, who markets the nautical but nice neckwear under the **Ralph Marlin & Co.** logo. Abramhoff's company has produced 24,000 of these old school ties so far, retailing for about \$20 apiece. But as Abramhoff observes, that's merely a drop in the ocean when you consider that there are approximately 50 million fishermen in America. Not to mention who knows how many seafood restaurant workers . . .

POLLSTAR

TOP 20 CONCERT PULSE

LW TW ARTIST

- | | | |
|----|----|--------------------------|
| 1 | 1 | GENESIS |
| 2 | 2 | BILLY JOEL |
| 3 | 3 | LIONEL RICHIE |
| 5 | 4 | PETER GABRIEL |
| 4 | 5 | BOB SEGER |
| 6 | 6 | JOURNEY |
| 7 | 7 | STEVIE WONDER |
| 10 | 8 | NEIL YOUNG & CRAZY HORSE |
| 8 | 9 | KENNY ROGERS |
| 9 | 10 | DAVID LEE ROTH |
| 11 | 11 | HUEY LEWIS & THE NEWS |
| - | 12 | ANITA BAKER |
| 12 | 13 | MOODY BLUES |
| 13 | 14 | 38 SPECIAL |
| 14 | 15 | STEVE WINWOOD |
| 15 | 16 | ALICE COOPER |
| 16 | 17 | TRIUMPH |
| 17 | 18 | MONKEES |
| 19 | 19 | ANNE MURRAY |
| 20 | 20 | CHICAGO |

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

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KKRZ	KATD	KRBE
KMJK	KPLZ	Y100
FM102	KUBE	WKSE
KWOD	B96	WCAU



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ALLEN KOVAC
AND STEVE
DRIMMER FOR
LEFT BAND
MANAGEMENT

R&R STREET TALK

It appears that two or three of **RKO's** radio properties are coming close to a deal that will satisfy not only the principals but the stations' challengers as well. No telling how long the remaining stations will be tied up. Meanwhile, maybe RKO should consider presenting **WHBQ/MEMPHIS** as a gift to Old Miss. The two have a longstanding bond, and since the AM stand-alone isn't attracting much attention, it might be just the ticket.

It seems **RCA's JEFF NAUMANN** is becoming a **VIRGIN** again, as he joins the label for National AOR Promotion. **MIKE SCHAEFER** is also joining the roster, taking on West Coast Regional duties, and former **A&M** promo exec **AL MOINET** is coming aboard to handle those Virgin vinyls out of Atlanta. Look for a formal announcement on these and other staff appointments soon.

According to Philadelphia papers, the **BLACK MUSIC ASSOCIATION** has closed its doors. The Philly-based trade group is allegedly some \$60,000 in debt, and execs aren't yet sure if the shutdown is temporary or permanent.

WGCI/CHICAGO GSM **ABE THOMPSON** is moving to Detroit to replace **MARCELLUS ALEXANDER** as VP/GM at **WRIF**. Thompson's wife **LANA**, who is LSM at **WBBM-FM/CHICAGO**, is accompanying her husband to **WRIF**, where she will replace **HENRY GRAMBERGU** as GSM.

On the **CAPITOL** shopping-list for 1987: a new VP/A&R to succeed **DON GRIERSON**, who resigned just before Christmas. He hasn't announced his plans yet, but **EPIC** is among the rumored destinations.

In an effort to assist "grass roots" business development, the **RADIO ADVERTISING BUREAU** is convening a meeting of local (city/metro) broadcasting associations at its Managing Sales Conference next month (2/6) in Atlanta. Local associations are encouraged to participate in this meeting; those markets without an association are invited to contact RAB for assistance in forming one.

MJI BROADCASTING has been sanctioned by **NARAS** (National Academy of Recording Arts and Sciences) as the

producer/syndicator of the 29th annual Grammy Awards radio specials. Meanwhile, **MJI's** VP/Production **DAVE SCHULPS** is relocating to San Francisco to open a West Coast office. The new address is 1475 Altschul, Menlo Park, CA 94025.

We hear that two **KLUC/LAS VEGAS** personalities were discharged (fired) following a physical altercation (fight) at the station. Phone calls checking out the story were not returned.

Lawyers go ape: **ARISTA** is being sued by its onetime owner, **COLUMBIA PICTURES INDUSTRIES**, for trademark infringement over the **MONKEES**. In dispute are the label's rights to continue marketing records by the group under a deal originally done in 1979, when CPI sold Arista to **BERTELSMANN**. The suit, filed in US District Court in New York, involves the Monkees' "Then And Now" album and recent hit single; it's not clear whether the problem extends to the albums which Arista licensed to **RHINO**.

As **LEE MICHAELS** takes over the PD chair at **KMEL/SAN FRANCISCO** (Page 1), he's looking for an afternoon drive replacement for **HOWARD HOFFMAN**, who leaves to join **KHIT/SEATTLE**.

INFINITY has formally taken over **EZ COMMUNICATIONS's** **WBMW (B106)/WASHINGTON**, but is in need of a GM since **PETER FERARRA** is moving to **WORL-WJYO/ORLANDO**, (Page 6). The station is also searching for a PD, following **BOB KAGHAN's** flight to **METROPLEX** as its National PD. Infinity President **MEL KARMAZIN** is beginning a search for a manager, who will then hire the PD.

B97/NEW ORLEANS MD **GREG ROLLING** is rejoining former boss **NICK FERRARA**, taking on the MD gig at **KS103/SAN DIEGO**. Meanwhile, as **SHADOW P. STEVENS** leaves **Z100/NEW YORK** to program B97 (Page 1), is it just a coincidence that **B104/BALTIMORE PD STEVE KINGSTON's** car was spotted in the Z100 parking lot *all last weekend*? It's no secret he and Z100 PD **SCOTT SHANNON** are close friends, and while Steve isn't likely to take Shadow's afternoon shift, there may be some solid talk taking place about him assuming the position of Operations Manager.

Continued on Page 16

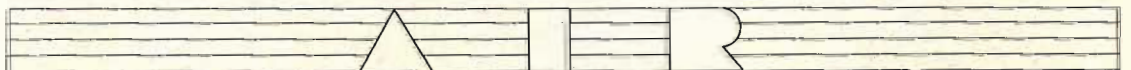
AIR PRIORITIES: WEEK 19

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 response to AIR at 301-964-5544 by 6 pm Wed., Jan. 7, 1987.

Title	Artist	Label
CRY WOLF	A-HA	WB
LEAD ME ON	TEENA MARIE	COLUMBIA
SOMEWHERE OUT THERE	LINDA RONSTADT/JAMES INGRAM	MCA
COMING UP CLOSE	'TIL TUESDAY	EPIC
AIN'T SO EASY	DAVID & DAVID	A&M

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CARL PERKINS

SMOKEY ROBINSON

JOE TURNER

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INDUCTEES INTO THE ROCK AND ROLL HALL OF FAME

The Board of Directors of the Rock and Roll Hall of Fame Foundation, Inc. cordially invite you to attend the second annual Induction Dinner, Wednesday, January 21st, 1987.

The Waldorf Astoria, 50th Street at Park Avenue

Cocktails - 6:00 PM. The Judo & Astor Rooms

Dinner and Induction Ceremony - 7:00 PM Grand Ballroom Black Tie



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DAYTIME TELEPHONE _____



My check, made payable to the Rock and Roll Hall of Fame Foundation, in the amount of \$ _____ is enclosed for these reservations:

____ Benefactor Tables for 10: \$10,000.

____ Benefactor Seats: \$1,000 each.

____ Patron Tables for 10: \$3,000.

____ Patron Seats: \$300 each.

I cannot attend but enclose my contribution of \$ _____
PLEASE RESPOND NO LATER THAN JANUARY 1st.

All ticket purchases and contributions are tax deductible to the full extent provided by law.



STREET TALK

Continued from Page 14

Consultant **LARRY BRUCE** has inked his first American clients — AORs **WKDF/NASHVILLE** and **KPOI/HONOLULU**.

Veteran programmer **BOBBY CHRISTIAN** has exited the PD post at soft AOR **KTCZ/MINNEAPOLIS**.

WLVQ/COLUMBUS MD LEE RANDALL has reportedly been given the official nod as PD of the top-rated **TAFT AOR** outlet. **WENDY STEELE** is set to take on MD duties.

Z-ROCK, the **SATELLITE MUSIC NETWORK's** hard rock channel, debuts January 1 on **WBEA/CLEVELAND** — which changes calls to **WCZR**.

With **KBTS (B93)/KILLEEN-AUSTIN** on the air with a CHR format under new PD **LISA TONACCI**, word is it's leaning a bit Urban. The station's still having a few problems with the newly upgraded signal in Austin, but observers think they'll have the bugs worked out and deliver a city-grade signal soon.

Downstate, **NOBLE's** purchase of **KISS/SAN ANTONIO** (announced last August) has been delayed. However, Noble Exec. VP/COO **NORM FEUER** says he expects to resolve the snafu within the next week.

Japan-based **DENTSU ADVERTISING**, in some circles regarded as the world's largest advertising agency, has inked with **RADIO EXPRESS** to distribute **ABC/WATERMARK's** "American Top 40" for broadcast throughout the Japanese islands.

PAUL BLOOM and **IRV HARRIGAN** are joining **XTRA/SAN DIEGO** as the station's new morning drive duo. Bloom is the ex-anchorman at local **KCST-TV**, while Harrigan is one-half of the legendary "Charlie and Harrigan" morning team.

Santa Claus left a couple of call letter changes on his cross-country trip last week: **KCNR/PORTLAND** is now **KKUL** ("Kool"), and AC **WWSA/SAVANNAH** has become **WCHY**, simulcasting with Country sister **WCHY-FM**.

Sixteen-year **WRIF/DETROIT** afternooner **ARTHUR PENHALLOW** has inked a new five-year pact.

After six years with crosstown **KKHT/HOUSTON** (formerly **KSRR**), **LAUREN VALLE** has jumped to **KZFX/HOUSTON**, where she'll be paired with OM **TED CARSON** in mornings.

Congrats to **KEZO/OMAHA** PD **BRUCE MCGREGOR** on his advancement to OM of **KEZO** and sister **AM KEDS** . . . **WWTR/OCEAN CITY** PD **RICHARD REMSBURGH** is going to try his hand as MD/midday personality at **KOMP/LAS VEGAS**.



TEXAS SWAN SONG MASSACRE — Each year SouthWest Album Network's Ronnie Raphael prints an AOR birthday calendar revealing the D.O.B. of many industry notables. This year's datebook (and AOR "Who's Who") salutes Texas radio, and the cover features Ronnie (c) holding off rival Dallas Asst. PDs Redbeard (KTXQ) and Cindy Ballen (KZEW).

WIRE/INDIANAPOLIS morning man **DOUG DAHLGREN** has signed on as host of the morning "Waking Crew" at **KUPL-AM & FM/PORTLAND**. Prior to joining **WIRE** seven years ago, Dahlgren spent a number of years in Chicago at **WMET, WIND, WCFL, and WLS-FM**.

With new owner **SBR BROADCASTING** taking over AOR **KCAL-FM/RIVERSIDE**, consultant/part-owner **JEFF SALGO** says he's looking for a PD and jocks for all dayparts except mornings.

Two telephone number changes: **PROGRAMMING PLUS** can now be reached at (619) 272-PLUS, and **AT THE GAME's** correct phone number is (516) 491-8585.

Get-well wishes to veteran promotion ace **JOE GROSSMAN**, who's recovering at home after surgery. He'd love to hear from you at (213) 476-0674.

R&R also wishes a fast recovery to **EMI/AMERICA's** National Director of AC Promotion **TONY RICHLAND**, who spent the holiday week in the hospital. He's doing fine and is back in the office, working the AC hits.

Finally, condolences to family and friends of: Longtime **BMI** staffer **MILTON RETTENBERG**, who died Dec. 24 at age 87. He worked at the licensing organization for more than 25 years, and was also a staff pianist at **WEAF/NEW YORK** (forerunner of **WNBC**), performing with **GEORGE GERSHWIN**, among others . . . **RCA** Italy Chairman/President **GIUSEPPE ORNATO**, who passed away in Rome Dec. 22 at age 59. He was widely regarded as one of the leaders of the modern Italian music industry.

Condolences also to the family and friends of **MURRAY DVORKIN**, who died last month after a long fight with Hodgkin's Disease. Dvorkin was a longtime recording engineer at the Complex in Los Angeles.

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COMMUNICATIONS

DECLINING TURNTABLE/ALBUM SALES

CDs Making Waves With Consumers

By Joel Denver

Just as the 78 replaced Edison's first wax gramophone cylinders, the 33 gave up part of its market share to the 45. Years later, the short-lived interest in eight-tracks soon yielded to cassettes. Today, it seems that digital technology — namely the CD — is carving a technically superior path straight to the consumer, threatening all other configurations of recorded music.

The CD was once the exclusive toy of the rich audiophile, when players used to carry a hefty price tag of \$1500. These days, according to Eliot Suied, a respected consumer electronics industry consultant to Alan's Mart, "CD players are now selling for as low as \$97, which is the price of an inexpensive turntable. Today, the CD is within everyone's reach."

Turntable Extinction?

Along with new buying patterns for recorded music come new horizons in hardware as well. Number one on the endangered species list: turntables. "I have a 16-page Christmas flyer from Circuit City in front of me, and not one turntable is being advertised," says Suied. "There is one full page of CD players, and a ton of other components which are also making a huge comeback."

Currently, retailers are selling CD players 30:1 over turntables. The reason, according to Suied, is that "Most people have a turntable, but when they buy a CD player to add to their current system it obsoletes the rest of the system."

This is not only a function of better technology; cosmetics also plays a role. "Most of the CD players are black, while most of the older component systems are silver. So CD units have sparked many to invest a few hundred more for state of the art receivers as well."

CD Upgrades

He compared the difference between CD audio and turntable audio as the difference between a Porsche and a Camaro. "When you drive a Camaro it's pretty sporty, compared to a Buick. Get behind the wheel of a Porsche and it's a whole new ballgame."

"The difference in sonics, or dynamic range, between CDs and turntables is more dramatically different than taking a receiver and switching it from stereo to mono. As a result, most people will stick with the turntable they already have and upgrade to CD."

Throw in the interactive remote control systems which are now bridging the gap between stereo and video systems, and it's easy to see there is a new day dawning. Add a few bells and whistles like programmability and the convenience of loading up to 10 CDs at one time for play, and it doesn't take too long to see where things are headed."

Saturation Point

But is there a saturation point? Suied forecasts, "It's at least a few years in the future. The only thing on the horizon I can see in its way is the advent of digital audio tape. It could have dramatic impact on analog cassettes as well."

"Most people have a turntable, but when they buy a CD player to add to their current system, it obsoletes the rest of the system."

—Eliot Suied

With this in mind, what is CD software doing in the record stores? And what should radio be doing to take advantage of this consumer buying spree? MCA Sr. VP/Promotion Steve Meyer says, "One need only go to almost any retail outlet and see how CDs are taking up more and more floor space everyday. It goes way past audiophiles now."

"I predict we are going to see continued attrition in the vinyl configurations in the years to come."



Eliot Suied

This doesn't mean LPs, 12" and 7" records are going to evaporate overnight, but down the road only audiophiles will haul out the turntable to play product still available only on an album. It's not the record industry speeding up this demolition of the album, it's the public."

Radio Awareness Lacking

Meyer further points out the biggest problem for radio is getting a handle on researching what's selling. Particularly hard hit is the 45. It is succumbing not only to CD, but to the 12" configuration. "I believe there were only three gold 45s this year. Prince's 'Kiss,' Dionne

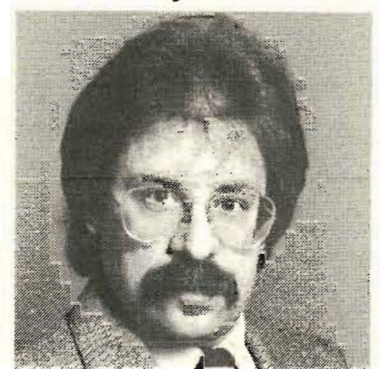
"I predict we are going to see continued attrition in the vinyl configurations in the years to come. It's not the record industry who's speeding up this demolition of the album, it's the public."

—Steve Meyer

Warwick & Friends' 'That's What Friends Are For,' and Patti LaBelle & Michael McDonald's 'On My Own.'

"Radio needs to do more in-depth retail research," he continues. "If they are only calling for the top 10 albums, aren't investigating cassettes, and aren't paying attention to CD sales, they are missing the boat if they are a mass appeal station. Radio is going to have to adopt more intensive research methods to find out who is buying albums, cassettes, and now CDs. At stake is determining which tracks are motivating the purchases."

At the outset it might seem a matter of economics. A greater im-



Steve Meyer

pact from CDs is found in affluent areas than in areas which are undergoing economic hardship, such as the oil-producing states.

Single Sales Slipping

"Let's face it," Meyer states. "White pop acts aren't selling many singles. However, they are selling a lot of albums, cassettes, and a lot more CDs. I truly believe CDs are taking the place of singles and albums. After all, isn't it more significant for a buyer to fork over between \$6 and \$9 for an album, or \$12 to \$15 for a CD, than laying out \$1.98 for a single?"

Jeff McCartney, MD at WQXI-FM (94Q)/Atlanta, is quite aware of the CD phenomenon. Most stations have invested great sums to outfit control rooms with broadcast-quality CD players. He also points out that many stations are using the CD as a means of hyping themselves. "We're not into telling the audience which cuts are from CD, except when something first becomes available. If we can educate the audience, then it makes sense. Otherwise, we'd rather let the improved audio speak for itself."

Atlanta is a big center for moving recorded music, and CDs are gaining ground fast enough to become a part of a radio promotion. "We've begun giving away CDs on the air whenever possible, in place of albums," McCartney says. "Recently we did a promotion with MCA. We found a Seeburg CD Juke Box, (listing at approximately \$4000), and are giving it away along with \$1000 worth of CDs. Talk about a hot promotion."

Synergy

McCartney thinks it's all synergistic. "The more they sell, the more we emphasize them, and the more exposure they get," he explains. "It's a cycle that's building up. "When we do retail research, CDs are definitely a part of the picture, particularly with Jazz product."

"I make it my business to know the retail folks. From watching the patterns of the last two years, I also believe CDs will gradually replace albums — but not cassettes, at least until you can record on CDs. We've been compensating for the declining singles market for a long time now with increased emphasis on albums. The recent Bon Jovi hit 'You Give Love A Bad Name' was number one for us not because of the single, but because of the album, cassette, and CD."

Boss Impacts Compacts

No doubt the recent "Bruce Springsteen & The E Street Band Live 1975-85" boxed five-record set has made history in vinyl. But what about CDs? Columbia's Director/Sales & Artist Development John Tupper says, "We moved over 300,000 CD units (three discs/unit) out the door in the initial shipment. That's about 20% of the initial shipment. Normally CDs account for 10% of the sales."

And those CDs are all gone. "Records are 50-50 for the album and cassette," he elaborates. "We haven't been taking CD orders until we see what the real demand for them is above our initial shipments. I still believe most consumers are still album or tape conscious, but this album is most likely making some new CD converts."

CDs Replacing Albums

Camelot Director/Purchasing Lew Garrett, who is in charge of 193 outlets in 28 states, adds, "One out of every five dollars we now take in is for CD product. This includes money spent on blank tape, videos, and accessories."

"No doubt, CDs are hurting albums. I think they're starting to draw people into our stores. Many folks are replacing worn out albums with CDs. I predict a marked drop-off in albums in the next few years, which will be helped by a probable change in labels' return policies in the near future."

"It's time for radio to pay more attention to what's moving in the CD configuration," he urges. "Prices are going to continue falling as these new domestic plants come on line. By this time next year, CDs will probably account for 25% of the recorded music business."



Jim Thompson

Consumers Wait For CDs

Record Bar Sr. Product Manager Jim Thompson handles the purchasing for 126 stores, and currently lists CDs as making up 14% of his total business. This translates to around 16% of sold prerecorded music, and he looks for another 8% to 10% increase next year.

"The CD consumer is a purchaser who will wait for the CD," he says. "Many Springsteen consumers are going to wait until we have more CD sets in stock. This is like a brand new toy for so many folks, and anyone with a brand new toy will go out and spend money to use it. Overall, I would forecast that about 10% of our customers now are CD users, and it's going



Lew Garrett

to go up much higher because of Christmas."

Pricing Is A Factor

Thompson also notes the decline in singles sales and the fact that many radio stations aren't cognizant of the CD buying spree now taking place. "The 12" sales are up from the club and Urban play, which has really cut into singles, but when you consider that many older demo artists like the Moody Blues or Paul Simon aren't going to sell singles, you're going to see their sales in albums, cassettes, and more than ever in CDs."

A marked lack of CD sales in street/rap music also exists, but in the New Age/Jazz areas he sees sales divided at 33% between albums, cassettes, and CDs. "Pricing is the big issue," he continues. "If the software price comes down to the range of \$12.98 to \$13.98 list, then this configuration is set to overtake LPs. If pricing doesn't take this kind of move, it will take a lot longer."

COMMUNICATIONS

DRAWING NEW CONCLUSIONS

State Of The Art

by Hurricane Heeran

"With the old Almanack and the old Year,
Leave the old Vices, tho' ever so dear."

—Poor Richard's Almanack

When Benjamin Franklin first published *Poor Richard's Almanack*, and later the *Pennsylvania Gazette*, his tools were state of art for the 18th century. Actually, his printing methods were not much different from those of Johan Gutenberg, who developed the movable type printing press in 1638.

While your office equipment may not be of the goose quill pen variety, you should nevertheless be aware that the advantages of the computer cannot be ignored.

New technology is making the computer/word processor much more than a super-typewriter. Besides permitting you to easily write a slew of letters to clients (with quick changes made, if needed), the word processor can also allow you to literally show just what you mean.

No Mickey Mouse Job

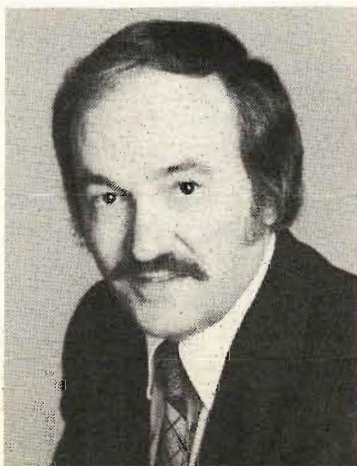
Called "Desktop Publishing," this new type of computer software lets the user choose from a series of preselected art pieces to enhance anything the operator wants. For example, there are software programs on the market which let you create your own letterhead or party invitations with a selection of lettering types and various Disney characters. Another program lets the user make his own comic strip with Donald Duck, Goofy, et al.

Yet another program has recently been developed by Macromind Inc. for Macintosh computer users. Called "Comic Works," it gives the user the ability to make several complete pages of comic art.

WAXY/Ft. Lauderdale uses a different program on a regular basis. According to Director of Creative Services Don Bruce, the program is the latest step in a continuing effort to increase ad dollars from the local sales market.

Sales Call

First, some background: In the early '80s, RKO Radio wanted to get more retail-level dollars for its stations, yet realized that a Mom and Pop store would be unable to compete equally against national



Don Bruce

advertisers such as McDonalds or Coca-Cola — not just in buying dollars, but also in the ability to mount a professional-sounding campaign.

As Bruce explains, "We found ourselves tooling up from a production standpoint. We built a unique studio. Our chief engineer went to MCI (which was later bought out by Sony), to get us a 16-track board and an eight-track tape machine, which was unheard of in radio. We built a studio that was state of the art throughout."

For the next step, WAXY had to be willing to go out of radio and into print to attract new clients. This meant there was a need to develop good-looking ads to back up the radio campaign.

Bruce tells one story that involved a travel bureau in South Florida. "They had been pitched by one of the larger agencies in town and were asked for a \$50,000 retainer and the usual 15% if they placed time and spots. They came to us for a full presentation, as to what the radio station could do for them.

"We made a presentation, with a jingle we made in our production studio, posters on the wall, suggested newspaper approaches, and so forth. When we were through, they were so excited by the extent we would go that they signed a \$70,000 contract for that year and every year since."

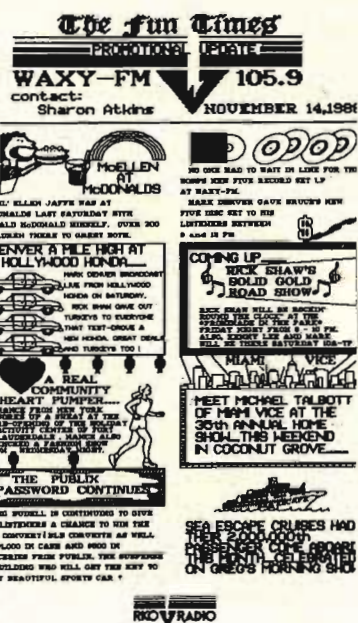
In spite of this success story, WAXY isn't out to close down the ad agencies. As Bruce hastens to add, "We're only interested in generating business and, in doing so, generating success."

Sales Hook-Up

The amount of graphics the station used and the fact that three people at WAXY were using PCs at home for some work leads us to the station's use of computer generated graphics.

As Bruce recalls, "Our salespeople went on the street with a thing that looked like the type was set and a lot of effort had gone into the artwork, when actually it was a computer that had put it together. It was one more step in making us look more professional on the street."

"That evolved to where we are now putting out a weekly newsletter called 'Fun Times.' We make 'point of purchase' signs for the client for the merchandising part of the campaign. The print is backup for the radio campaign, and all of it



AT&T 6300

Advanced Ideas

The computer can be used to achieve additional effects for a print job. For example, by getting the right hardware/software combination, a camera/computer operation may be used to take a picture of anything, store it, and use it whenever it is wanted — in any size, any color, or in any way you want to enhance a story.

Laser printers on the market can print computer images far clearer than the dot matrix printer, not just in black and white, but in color as well. Team that system up with a color photocopier, and the competition ends up looking like it still uses manual typewriters, carbon papers, and a memograph machine.

Computing Costs

The cost of setting up a system isn't cheap. "The Apple people have put together very fine desktop publishing systems ranging from \$4000-\$10,000," Bruce notes. "A company that is thinking of going that route should be looking to put out a lot of print material."

Even if you don't need such an advanced system now, you would still do well to start looking now. Just as a radio operation would look antiquated without carts, cart machines, and cassettes, the lack of a computer soon will also be a mark of obsolescence.

There's a bit of poetic irony to this new way of doing office memos, station presentations, and newsletters. The idea of the printing press allegedly came to Gutenberg on a beam of light, and it is the beams of light in the laser printer and modern photocopier that will redefine office printing in the future — a future that is now fast upon us.

is generated by a computer."

The original sales plan led WAXY to establish a retail staff separate from its regular sales staff.

Making Fun Times

The computer being used by WAXY is an AT&T 6300, which is IBM compatible. Bruce adds, "It is in the neighborhood of 384K bits of memory, meaning it can run a fairly sophisticated program. Although there are many fine desktop publishing software programs, we happen to be using Springboard. They just came out with a product called 'Newsroom Pro.'

"The nice thing about the software is that it can help you construct the layout of the newsletter," Bruce continues. "You put your story in, and it has maybe 3000 pieces of graphics that you can pull from the computer to place anywhere on the page in any size you want. So we aren't drawing the pictures. We go to the library, pick something that fits the story, and the software automatically wraps the text around the graphic."

If for some reason the software library doesn't have a desired graphic, it can be made. "You can draw into the computer a picture of one of our disc jockeys. We can use a mouse or an electric pen and trace around the picture. It is automatically stored on the screen and saved in a graphics file."

No physical pasting-up is done on the newsletter. Everything is assembled in the computer, set up on the screen, and printed with a dot-matrix printer. Once the resulting printed page is run through the photocopier, an entire print project has been done in-house.

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COMMUNICATIONS

Computer Research: Advanced Applications

By Mark Kassof

Computers are absolutely essential for today's audience research. Without them, we would be reduced to using only the most basic of statistics — total sample percentages or very small sample sizes.

But a meaningful, actionable, strategic research study requires thousands of calculations just for all the simple cross tabulations it contains (for example, favorite radio station among age/sex groups). For the more advanced statistics using Cluster Analysis (for audience segmentation), or Multi-Dimensional Scaling (for creating personal "maps" of stations' images), the figure runs into hundreds of thousands of calculations. Imagine doing them by hand.

Until recently, only large main-

frame and some "mini" computers were powerful enough to accommodate these needs. But in the 1980s the development of personal microcomputer hardware and software has put those capabilities right on the researcher's desk. Industry-standard statistical software packages (like SPSS) have been adapted to the PC. Also, faster, more powerful PCs — based on Intel's 80286 chip (and the hot new 80386) — are pushing microcomputers amazingly close to the



Mark Kassof capabilities of larger machines (at much lower costs).

PCs give the analyst far more flexibility than do the mainframes. Rather than ordering up analyses through the "data processing department" and waiting hours (or even days) for the results, the analyst can run them on a PC and get results right now. For example, he can play "what if" with a number of different format alternatives to pinpoint the best one. With PCs, research becomes the interactive exploration it should be, rather than getting "bogged down" by bureaucracy and the needs of multiple users.

Other computer technologies speed up the research process, which is often crucial in the fast-paced radio business. With CRT In-

terviewing, listeners' responses are fed directly to computer tape, eliminating paper questionnaires, editing, and manual keypunching of data. That saves time. So do scanners: they read written questionnaires to disk, allowing faster turnaround of auditorium music test data. Interactive interviewing enables "real time" calculation of results... clients can see a breakout of responses to a proposed TV spot, for example, right after panelists watch it.

Finally, computers have generally enhanced the communication of research data and recommendations. Our presentations don't require clients to wade through reams of "dry" tabular data. Instead, we present the bottom-line findings and "plan of action" using colorful, computer-generated graphics. As a result, station management gains greater understanding and perspective — rather than foundering in a sea of numbers.

Right around the corner are new, more powerful "laptop" PCs that will help us process follow-up analyses and answer clients' questions on the spot, in their offices. Animated computer graphics will add movement for even more interesting, understandable presentations. Further in the future, laser-generated "holographs" may project and rotate three-dimensional MDS "maps" of listeners and stations' positioning, giving management a clearer perspective on their competitive situations and strategies.

Audience research has become a crucial asset in the tough battle for listeners today, and from data collection to processing to analysis to presentation, computers are the tools that make tomorrow's research possible today.

Mark Kassof is President of Mark Kassof & Co.

Maximum Benefits, Minimal Fallout From New Broadcast Methods

How much has high tech affected radio's day-to-day broadcast operations? Not much, until recently. Granted, communication links and audio quality have improved. But, ironically, very few changes in the types of equipment or daily broadcast procedures have occurred since the beginning of this technology-based business. The basic equipment and tools (microphones, control panels, sound booths, and telephones) for broadcasters, editors, journalists, engineers, and managers have remained virtually the same.

The methods of programming were also basically unchanged, especially the myriad stress-producers. These included the inaccurate paper log for scheduling and billing, unreadable copy given to broadcasters at the last minute, and frantic instructions conveyed through glass walls of the studio. Until computers and broadcast-specific applications became available, this business community ran day-to-day operations with the same kinds of equipment and methods it used 40 years ago — albeit improved.

But new computer tools and methods are now changing broad-

"New computer tools and methods are now changing broadcast job descriptions, tools, and operations."

cast job descriptions, tools, and operations. For the staffs of broadcast stations, computers can present a twofold problem: job displacement and redefinition. Computers can and do replace en-

gineering functions, and personnel have to learn new tools. These considerations, however, are small compared to the resulting improvements.

For Example

At WEEI/Boston, an AM all-news facility, the staff has successfully met the high-tech challenge. In 1985 the station (for budgetary reasons) had combined engineering and anchor functions. That meant the anchor had to be technically skilled to configure the console while reading copy. "That was a heavy load on the anchor," noted Program Manager John Rodman. When Rodman discovered a computer-based system that would alleviate most of the challenges, he didn't hesitate to buy it. Within six weeks, WEEI was fully computerized and all 40 staffers were adept at handling the new system.

"Everyone adapted to the system easily," Rodman remembered. "Our staff ranges in age from

28 to 62, and all ages quickly accepted it. As a matter of fact, what problems we had were when we had to shut the system down periodically for two hours for routine maintenance. No one wanted to be without the system on his shift and go back to the old broadcast method.

"What really matters is the bottom line," Rodman continued. "Computerizing eliminated the routing and mixing board, streamlined billing with accurate recording of aired commercials enabled copy to be easily input and read from a CRT screen, and allowed broadcasters to concentrate on their on-air performance. We simply produce a better product at less cost with our computer control system. It's made us more competitive, and that's the bottom line."

James Waterman is VP/Marketing at Media Touch Systems of Salem, NH.

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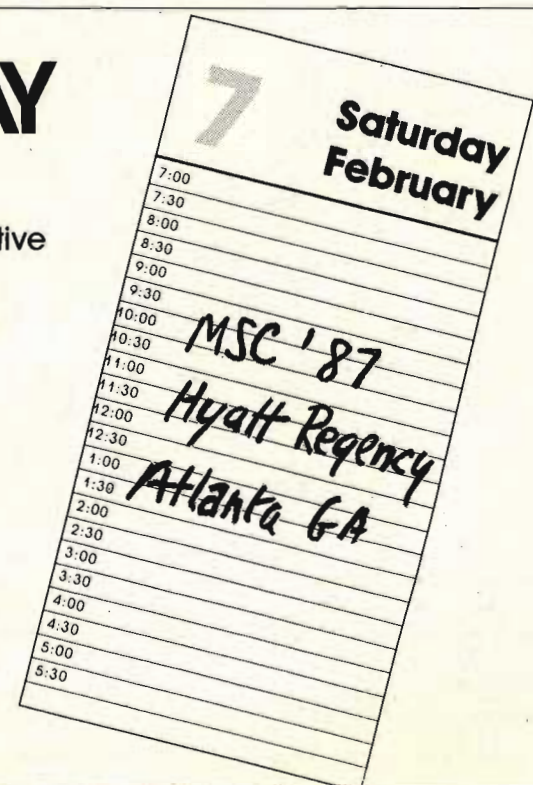
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COMMUNICATIONS



VideoPhone Technology Arrives

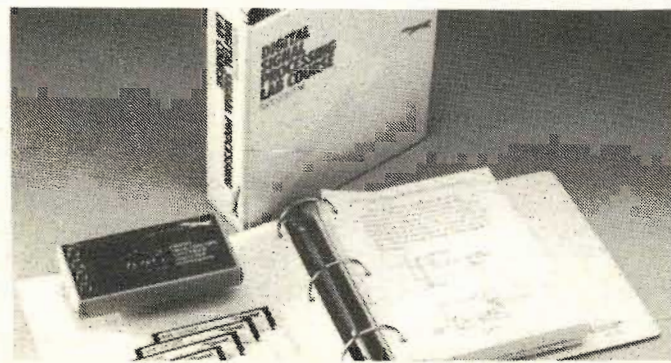
Remember hearing about (or seeing) the videophone technology at the New York World's Fair in 1964? It was supposed to take the world by storm, a tempest which blew itself out of everyone's image of the future (except George Jetson's).

Well, the technology has finally arrived. The new Luma Video Telephone from **Mitsubishi** allows callers to be viewed anywhere regular telephone service extends. Video quality does not (yet) permit continuous imaging, but individual pictures are transmitted during conversational pauses of 1-3 seconds. This means you can send monochrome snapshots of yourself, or charts, plans, blueprints, and other data, at the press of a button. An optional printer allows the party on the other end to make same-size copies of any phone image.

Another touch of a button accesses a computerized telephone directory, displaying up to 100 80-character listings. The system dials any listing automatically, and the caller can use the 800mW speakerphone for hands-free conversation.

The suggested price of \$1450 each (at least two are required, of

course) makes this an expensive toy . . . but other systems (not quite as streamlined) are available for a lot less.



Home Study Digital Processing

Rapid Systems has introduced the R100 series of Digital Signal Processing Courses using a PC. The easy-to-teach (and easy to learn) course includes a custom DSP text coupled with the hardware and software to turn a PC into a digital oscilloscope, FFT spectrum analyzer, data logger, or data acquisition module.

Applications include teaching labs, PC-based work stations, university/vocational-technical classrooms, and company training courses. The system contains all the hardware, software, operating manuals, and lab materials needed to demonstrate basic digital signal processing. Courses cover:

- data acquisition fundamentals;
- sampling;
- digital filtering;
- FFT and spectrum analyzers;
- samples and holds;
- aliasing and windowing;
- analog-to-digital converters;
- digital oscilloscope, spectrum analyzer, and data logger operation.

Low Cost, High Performance Playlist



Have you been looking for an affordable computerized playlist system designed especially for inexpensive "home" PCs?

Enter the new **MusicMinder** system, designed to operate on the **Commodore 128** computer. MusicMinder stores, selects, sorts, and displays up to 1200 titles and 800 artists in any 30 musical categories. The system also allows for 100 title parameters, available for any user-defined criteria such as daypart and tempo. Hundreds of modular hour and music formats can be created to schedule custom playlists.

Powerful extras include five levels of Priority Pre-Scheduling, Time-Shift Sourcing, Song Packeting, and fully interactive Playlist Editing. A "locate" option quickly finds album and CD cuts. The entire system is designed to be installed by the user, with unlimited telephone consultation included with all sale and/or lease agreements. Custom programming and installation service are also available.



Video Touch Eliminates Confusion

The new Media Touch computerized control system lets you say goodbye to dozens of buttons and paper logs by placing virtually all studio operations at your fingertips.

This new **IBM AT** hardware and software system completely restructures operations and paperwork through the use of a touch-sensitive CRT which gives each broadcaster complete control over daily broadcasting. Prior to this system, engineers had to coordinate audio events with the broadcaster, often resulting in a confusion of signals and a breakdown in station communication.

The new touch system, however, now permits the broadcaster to sequence broadcast events without technical assistance. Weather and traffic reports, commercials, news stories, and other broadcast features can be activated by simply touching the appropriate area on the system's screen. This can enhance program flow and quality because the announcer is not being interrupted by the engineer.

In addition to eliminating the control panel, this system also stores the log — allowing the broadcaster to reschedule, play, and record all aired items simply by touching the screen. It also allows for easier and more exact accounting of aired commercials — a process previously prone to errors when using the daily log sheet.



TeleMessenger Enhances Intercompany Communications

Tired of hearing that the person you called is "away from his desk right now," or that he will "return your call later?" **GTE's** new TeleMessenger service eliminates these nuisances by allowing you to electronically transmit messages to other phone users who may be inaccessible. In addition to sending messages, you can receive, reply to, and redirect voice messages simply through the telephone.

The advantages of this system include:

- elimination of telephone tag;
- handling calls at your convenience, and without interruption;
- eliminating unnecessary conversation;
- sending messages to people who are never in the office;
- receiving messages from anywhere in the world, 'round the clock;

- eliminating paper memos;

GTE says the TeleMessenger service is ideal for sales departments, management, service organizations — anyone who relies on the telephone for business.

Research Wish List

By Ron Werth

Network radio, as a segment of the total radio pie, is an interesting business. Although it has been around for 60 years, nothing is more certain about it than the fact that it is constantly changing. Still, there are some changes that have not yet occurred which I would like to see come about before I'm too old to realize the benefits that would result from their implementation.

- **Electronic Monitoring Of All Commercials Aired:** Despite today's atmosphere of sound business practices on the part of networks, typified by greater accountability to advertisers and agencies, the rules for station reporting by way of logs have changed since deregulation. There seems to be a more casual attitude on the part of some stations when it comes to keeping full and accurate commercial records. A new form of automatic electronic data gathering between the engineer's board and the transmitter is one (admittedly expensive) possibility.

- **Return To 24-Hour Newscasts:** Since deregulation, many radio stations have opted to forego presenting national, international, and in many cases even local and regional newscasts after morning drive or on weekends. In a rush to play the "more music, less clutter" game, a historical strength of radio has been shunted aside. In the latest RAB/Bruskin study, people indicated they are getting less and less of their news and information from radio. This means they are going somewhere else to get their information — at radio's expense.

- **Consultants And Researchers Should Be Hired To Increase Reve-**

"The number of people in their 40s will nearly double before the end of this century . . . Now is the time to plan strategically for this coming 'middle-aging' of our listeners."

nues, Not Just Ratings: How many times have you heard the experts say, "Play more music, reduce the clutter"? In study after study, listeners who are asked what changes they would like on their favorite radio station say they want more music, less commercials, and reduced clutter. Taken to its natural conclusion, following the advice of listener surveys can result only in playing wall-to-wall music — and, yes, generating good ratings. The downside is, of course, that the increased rotation of music will displace commercials. This reduces your salable inventory to almost nothing, for which you must then charge premium rates. When a station's revenue base is not broad enough to support the station, the result is obvious.

Consultants and researchers need to look at commercial inventory (or lack of same) as a very real part of the equation, just as they do the ratings side. A healthy revenue position enables a station to serve the listener with even greater community involvement.

- **FM Stations Should Consider All-News And Full-Service Formats:** The Baby Boom is becoming inexorably older. Ten years ago the median baby boomer was 20 years old, just out of his teens. Today the middle-level boomer is 30, and the upper-enders are turning 40. In fact, the number of people in their 40s will nearly double before the end of this century. Five years from now, 32 million people will be in their 40s — and they probably won't be listening to CHR and AOR much longer. Now is the time to plan strategically for this coming "middle-aging" of our listeners. Many of them are already listening to FM, and many of them are doing so exclusively. Therefore, it makes sense to introduce some form of a news/information/talk/humor format to which this growing group of

older listeners can turn as an alternative to the present music saturation situation on FM.

- **Radio Should Have A Bigger Part To Play In Industry Research Organizations:** The Advertising Research Foundation (ARF) was formed for all advertising done by all media. The ARF has a TV Council, a Magazine Council, and a Newspaper Council but, amazingly, no Radio Council. Only in the past few months has a movement been afoot to correct this situation. If and when the newly-proposed Radio Council gets cooking, there will be many pertinent areas on which it can turn its sights.

- **Radio Needs To Find Out Just How Good Our Medium Really Is:** At a recent RAB brainstorming session involving various radio entities, the highest priority need cited was for a truly representative and all-encompassing "effectiveness of the medium" study. I couldn't agree more. The study should be some type of single-source study that would address

the relative merits of all major advertising vehicles. People meters are the present rage, but they do not include radio. Maybe the first major effort for the new ARF Radio Council should be to foster, promote, and generate a major effectiveness of the medium study.

After 60 years, network radio is still going strong, despite some changes and as a result of other

"Consultants and researchers need to look at commercial inventory (or lack of same) as a very real part of the equation, just as they do the ratings side."

changes over the years. We're positioned to make even greater strides in the near future. I think the ideas discussed here will help to further network radio's success during the rest of the 1980s and beyond.

Ron Werth is Sr. VP/Research for the United Stations Radio Network.

Put It In Writing

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

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NETWORKS/PROGRAM SUPPLIERS

Satellite Communications: The Digital-Analog Debate

Less than a decade ago, both digital communications and satellite technology were barely emerging from the realm of science fiction. Satellites had been in circulation (so to speak) since the mid-'50s, but not until the technology was piggybacked with digital processing did the state of the art evolve from "Etch-A-Sketch" to "laser art" quality. Although digital is starting to take hold as the audio system of tomorrow (as well as today), its position vis-a-vis analog still draws considerable debate.

Every network (and many syndicators) uses some form of satellite distribution to get programming from the source to the station. While digital is the preferred choice of most of these companies, some still rely on analog transmission for either all or part of the satellite journey. Network analog transmission is provided via Westar 3, while digital distribution utilizes Satcom 1R. Both systems have their own distinct advantages and disadvantages. In the highly competitive (and expensive) arena of satellite communications, these points of contention help shape the future of the radio industry.

Defining The Difference

The introduction of compact disc players into the consumer marketplace has increased understanding of both digital and analog technology. What still remains a misconception to many is that digital produces a better audio signal than does analog. Not so. The primary advantage of digital is exact (and continued) audio reproduction — what United Stations VP/Engineering Joe McGuire calls "repeatability." "With a digital system you take the noise that's inherent to the signal and encode that signal," he says. The equipment can't mess with it. Basically it remains as clear from point-of-origin until it gets decoded again. The bottom line is that you can repeat the same identical signal that you can't with analog."

IDB Communications VP/Marketing & Operations Peter Hartz explains the difference by noting that digital basically works on a computerized system of "zeros and ones." "When you send digitized zeros and ones, the signal remains pure," he states. "They don't turn into twos and threes and fours. The digital process allows for greater fidelity and exact duplication of the intended sound. That's the reason the recording industry is moving in the digital direction."

"Digital provides very good audio quality. The sound is clean, the signal-to-noise ratio is better, and the number of channels is greater with digital," adds Transtar Director/Engineering Larry Wilson. Unlike most networks, Transtar uses both analog

"With a digital system you take the noise that's inherent to the signal and encode that signal. The equipment can't mess with it. Basically it remains as clear from point-of-origin until it gets decoded again. The bottom line is that you can repeat the same identical signal that you can't with analog."

—Joe McGuire

and digital distribution: 24-hour formats are transmitted in analog, while special longform features are digitally encoded. This is done for financial and technical reasons, but efficiency on both counts is of prime importance. "With the (analog) single carrier per channel (SCPC) we put up eight carriers to accommodate four formats," Wilson says, "whereas digital would only require one. It's much more efficient, but I don't see us changing unless the price drops."

Most networks, however, aren't anticipating such a drop. Although CD players have fallen in price from over \$1000 to somewhere around \$179, digital satellites aren't mass produced. Demand will continue to outpace supply, if only because of limited orbital parking space.

Peaceful Coexistence

Despite all the digital hype, analog still presents some positive advantages, such as accessibility. "The only digital encoding equipment for radio is proprietary, so currently there are only two uplinks to Satcom 1R in the country," says IDB's Hartz. "One of them is operated by RCA in the East, and IDB serves the West Coast. Because there are only two digital earth station access points, analog becomes very important. An analog uplink can go anywhere — it can be brought in on a portable basis, or it can be erected on a fixed basis." Hartz sees analog's fu-

ture largely as providing signal backhaul to digital uplink facilities; it is because of this that he predicts the two can peacefully co-exist and "have a vital interplay."

US's McGuire insists that well-maintained analog equipment will produce a signal which, after traveling a 46,000 mile roundtrip into space, is virtually as clear as a digital transmission. "If you keep your equipment in top shape, you won't add very much noise to the transmission," he comments. "Generally, however, equipment isn't kept up — and every additional source of noise makes it worse."

McGuire contends that analog technology will remain a viable process "unless someone comes up with vocal chords and ears that are digital." Still, with 3500 digitally-equipped dishes aimed at Satcom 1R, digital seems to be the dominant method for receiving network programming. And, as Hartz points out, when uplink access becomes less limited than it now digital advances will spread

"The digital process allows for greater fidelity and exact duplication of the intended sound. That's the reason the recording industry is moving in the digital direction."

—Peter Hartz

deeper throughout the industry.

Shuttle Diplomacy

Both analog and digital satellite distribution were greatly affected by the explosion of the shuttle Challenger last January and the subsequent delays in further satellite deployment. While existing craft can handle current levels of data transmission, increasing demand and satellite mortality will severely restrict availability in just a few years.

"Prior to the disaster there was a considerable glut in capacity," Hartz observes. "This remains the case and would have continued because of the ambitious launch schedule that had been put forth. But with a lifespan of ten years, and with some satellites reaching that limit, there is concern for replacement satellites to be sent into orbit to take over." He cites the example of Westar 3, which has already lived beyond its seven-year life expectancy. Westar 6 was sup-

posed to be in orbit by now, replacing Westar 3, but it is still waiting for a launch date. Hartz, however, isn't concerned. "Overall, it looks like there's a lot of capacity in the marketplace," he says.

Compounding the problem is the setback suffered by the European launch project. "Because the Ariane also isn't flying, the challenge is doubled," says McGuire. "This won't affect radio networks in the near term, but the bird we're on has a life only until 1992. With the shuttle and the European system delayed, and military payloads taking precedence, it could be a long time before we replace our satellite."

Additional services are also vying for launch time. "We have to have an alternate way of getting things up there because it's going to get busier," Transtar's Wilson explains. "We have to replace what's already up there, plus accommodate the other services that want to get into orbit." Numbered among these are radio's direct competitors — television, cable services, and direct broadcast.

Changes Ahead

Technological progress seems to evolve geometrically. New equipment and systems viewed as state-

"Digital has improved and prices have dropped to the extent that people buying stereo equipment are going to look twice before they plunk down money for the old technology."

—Larry Wilson

of-the-art are threatened by obsolescence as new products are introduced each year into the marketplace. The CD revolution and home earth stations are prime examples as communications and home entertainment have taken on a new dimension. Extending this unstoppable progress to the radio

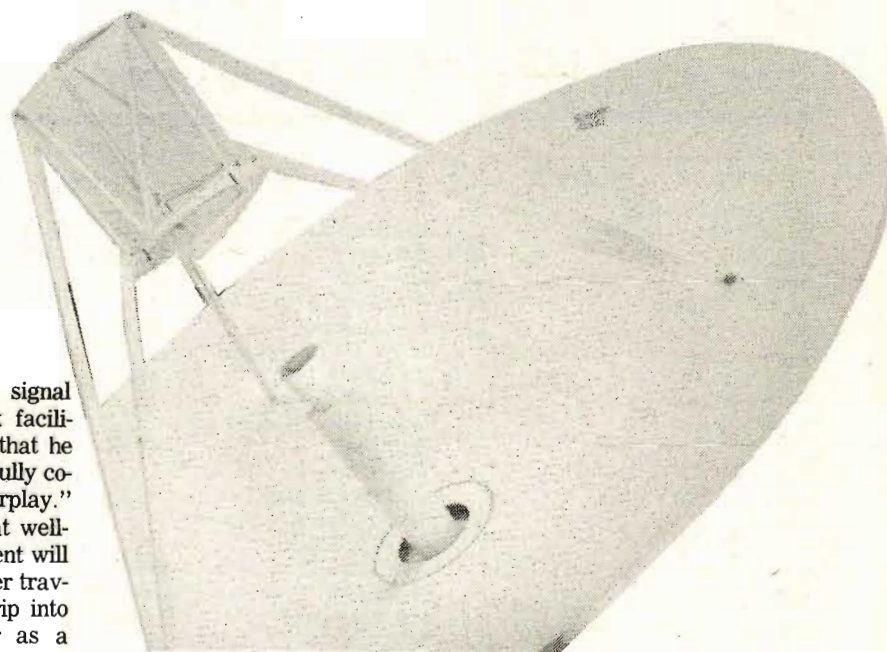
industry, we can expect to see a number of changes over the next few years.

Top among these is solid state memory, according to Wilson. "Overseas companies are working on bubble memories," he says. "What this means is the capacity to store records on chips. Play and record digital technology has also been developed, but not to the extent that it is practical for radio. A 4½-minute record would take megabytes of memory to digitally reproduce it."

In the consumer marketplace, Wilson feels digital recordings will eventually surpass analog in sales. "CDs may well replace LPs," he predicts. "Ten years down the road CD players may become even more commonplace than turntables are today, because digital has improved and prices have dropped to the extent that people buying stereo equipment are going to look twice before they plunk down money for the old technology."

McGuire feels that many of the industry-wide changes will come not necessarily from new technology but from the way radio uses it. "We aren't going to see a lot of changes in terms of pure audio," he observes. "What we will see is an increase in the ancillary services networks provide to affiliates. This will probably come in the form of data, where we will have the capability to transmit programming information, schedules, PR blurbs, that sort of thing. This is the advantage of digital equipment, because the capacity for this kind of communication is built into the system."

**Next Week:
1987
Industry
Forecast**



NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

January 5 - 9

MUSIC FEATURES

The Week Of

The Weekend

January 12 - January 16

- British Wax Museum** (RI)
Joe Jackson/Eric Clapton/ELo/Sade
- Classic Cuts** (MJI)
Steve Miller
- The Concert Hour** (WO)
Atlantic Starr
- Country Calendar** (CW)
Gail Davies (1/12)
Dwight Yoakam (1/13)
Paul Overstreet (1/14)
Gary Morris (1/15)
Ronnie Milsap (1/16)
Sweethearts of the Rodeo (1/17)
Donna Fargo (1/18)
- Country Report with Ron Martin** (WRN)
Eddie Rabbitt
- Earth News** (WO)
Cyndi Lauper/Roland Joffe/Steven Gottlieb/
Helen Mirren/Don Johnson
- Encore With Jim Lange** (WO)
1945: Frank Sinatra
- In Concert** (WO)
Traffic
- Legends of Rock** (NBCE)
Genesis
- Line One** (WO)
David & David
- Live From Gilley's** (WO)
Mickey Gilley
- Off The Record** (WO)
Talking Heads/Kansas/David & David
- Off The Record Special** (WO)
Neil Young
- Plain Rap Countdown-CHR/AC** (PRE)
CHR: Benjamin Orr/Georgia Satellites/
Pointer Sisters/Wang Chung/
Gregory Abbott
AC: Bruce Hornsby/Ric Ocasek/Billy Vera &
the Beaters/OMD/Benjamin Orr
- Pop Concerts/Star Trak Profiles** (WO)
Kool & the Gang
- Rock & Roll '86** (WO)
The year in review
- Rock Notes** (NP)
Steve Miller/Bob Seger/Howard Jones/
Ric Ocasek
- Rock Over London** (RI)
John Morse
- Rock Today** (MJI)
Steve Miller
- Shootin' The Breeze** (WO)
George Duke/Gladys Knight/Bobby Womack
- Solid Gold Country** (USP)
This week in 1982 (1/12)
Golden duets: new versions of old songs
(1/13)
January gold (1/14)
Ronnie Milsap birthday salute (1/15)
"Goodbyes" (1/16)
- Solid Gold Scrapbook** (US)
January Gold (1/12)
This week in the 50's! (1/13)
Profile: Paul Revere & the Raiders (1/14)
This week in 1968 (1/15)
The soul of New Orleans (1/16)
- Sound Express** (WO)
Sheila E.
- Special Edition** (WO)
Stacy Lattisaw
- Star Trak** (WO)
Kansas/Glass Tiger/Kool & the Gang
- Street Beat** (BRE)
Ric Ocasek/Howard Jones/Bangles

January 10 - 11

- Christian Countdown America** (CCA)
John Fisher
- Dick Clark's Rock, Roll & Remember** (USP)
Johnny Rivers
- The Countdown** (WO)
Gap Band/Al Jarreau
- Countdown America with Dick Clark** (US)
Linda Ronstadt
- Country Closeup** (PM)
Year in review with TG Sheppard
- Country Report Countdown** (WRN)
Dwight Yoakam/Barbara Mandrell/Alabama
- Country Today** (MJI)
Earl Thomas Conley
- Countdown USA** (CUSA)
Special guests
- Dr. Demento** (WO)
Lonnie Donegan profile
- Future Hits** (WO)
Top 30 movie songs: 1976-1986
- Great Sounds** (USP)
Eddy Arnold
- The Great Star-Ship** (BRE)
Hot #1s of 1986
- Hot Rocks** (USP)
Kool & the Gang
- Hot Spots** (BRE)
Bruce Springsteen/Elton John/Daryl Hall
- Live From The Apollo** (WO)
Chaka Khan
- Metashop** (MJI)
Sammy Hagar
- Motor City Beat** (USP)
Smokey Robinson
- Musical!** (WO)
Kathryn Grayson/"West Side Story"/
Oscar-winning songs
- Musical Starstreams** (FF)
Brewer, Tingstad & Rumbel
- National Music Survey** (WO)
Top 30 of the year
- On The Beat** (BRE)
Whitney Houston/Dionne Warwick/
Jean Carne
- On The Radio** (NSBA)
1986 Top 10
- Party America** (ABCR)
Whoopi Goldberg/Wang Chung/
Aretha Franklin
- Powercuts** (GSN)
Eddie Money/Huey Lewis
- Radio Links** (RL)
Emilio Estevez/Demi Moore
- Reelin' & A Rockin'** (RI)
Robert Palmer/Whoopi Goldberg
- Reelin' In The Years** (GSN)
Guess Who/Supremes
- Rock Chronicles** (WO)
Old men of Rock/Ric Ocasek/Lone Justice
- Rock Of The World** (BRE)
The year in rock
- Rock Watch** (USP)
Elvis Costello
- Scott Shannon's Rockin' America Countdown** (WO)
Janet Jackson/Madonna/Bon Jovi
- Sinatra Special** (CRS)
Classic capitol
- Sittin' In** (WRN)
Jeff Cook of Alabama
- Solid Gold Saturday Night** (US)
Stevie Wonder
- Star Beat** (MJI)
Billy Ocean
- Street Beat** (BRE)
Black tie only/top 30 #1s of '86
- Superstars Rock Concert** (WO)
Superstars of '86
- That's Love** (WO)
Best of the 70's, Pt. 1: David Gates/
Teri Garr/Toni Tennille
- Urban Music Magazine** (SI)
Luther Vandross
- Weekly Country Music Countdown** (USP)
Mel McDaniel



MILLER HIGH LIFE — Capitol recording artist Steve Miller recently appeared on Global Satellite Network's "Rockline," where he discussed his latest album and long musical career. Pictured after the broadcast (l-r) are Capitol's Ray Tusken, "Rockline" host Bob Coburn and Producer Cindy Tollin, Miller, "Rockline" Associate Producer Mark Felsot, and Capitol's David Cole.

GENERAL INFORMATION

COMEDY

- All My Children Update featuring Cla'ence** (PRN)
Tad goes out on Sky/Charlie sucks face with Julie/Jeff surprises the Martins/Nina knocks on Cliff's door/Palmer sleeps alone at night
- The Blimp** (PM)
Plastic surgery for men/messages from outer space/dinosaur popularity/too many yellow pages/sex fantasies
- Campbell's Playhouse** (PIA)
Algiers
- Car Show Coast-To-Coast** (SCGI)
'87 Dodge Shadow/Edsel Ford II, Pt. 2
- College Basketball Coaches** (USAT)
Salaries & bonuses/college team comparisons
- Computer Program** (PM)
Software piracy & combating it/cutrate student computers/used computer market/applications for writers
- Costas Coast To Coast** (CW)
Dick Schaap
- Health Care** (PIA)
A new specialty: women's health
- NBC Extra** (NBC)
The year ahead
- Personal Finance Digest** (JBP)
Interest deductions/used cars/personal debt/borrowing/tax reform & credit cards/
David Horowitz/auto ads/storage
- Public Affairs** (PIA)
Are you happy?
- Radio Links** (RL)
Entertainment Features
- Reviewing Stand** (PIA)
"No place like home": Pat Berg/"Testing for drugs": Sydney Schnoll/"Diets: facts & fiction": Linda van Horn
- Sound Advice** (PM)
Stereo tapes/advantages of open reel recorders/selecting tape decks/dolby & DBX systems
- Sporting News Report** (CW)
Joe Namath/Larry Fleischer/Gene Upshaw/
Don Fehr/Ray Meyer/Nick Bonaconti/
Walter Payton
- Sports Explosion** (PIA)
Willie Gault/Sten Ickenberry/Buddy Finkleby
- Sports Trivia** (SM)
Jerry West
- Travel Holiday Magazine** (CW)
Trinidad & Tobago
- Wireless Flash** (CN)
Jane Fonda/Julie Nixon Eisenhower/Maurice Sendak/Kris Kringler/Billy Idol/Taj Mahal
- Working Moms** (USAT)
Effect of working mothers in the workplace & the family
- Working Out** (JB)
Cycling (1/5)
Cool Down (1/6)
Cross Training (1/7)
Swimming (1/8)
Low impact aerobics (1/9)

- Amatellin U** (DD)
Embarrassing slides/if you've got the money/
don't drop out/if it wiggles/make it pay
- Bobby Jo Ambergey's Bar & Grill** (DD)
The price is right/if you really get sick/
the human hairdryer/family-style spam/
you get half off
- Comedy Hour** (MJI)
Live guest: Paul Rodriguez/Richard Belzer/
Father Guido Sarducci/Steven Wright/
Albert Brooks
- Comedy Show With Dick Cavett** (CW)
Year in review, Part 2: Gilda Radner/
Garrison Keillor/Geraldo Rivera/Mel Brooks/Dick Orkin/Bert Berdis/Jack Paar/
Lowell Thomas/Tiny Tim/Albert Brooks/
Don Hewitt/Steve Martin
- Daily Feed** (DCA)
Gorbachev didn't know/predictions '87/
Hassenfus knew/post red & green blues/
Boeski knows
- Fun Factory** (PM)
The Jetmans/Pee Wee's tax shelter/
bus driver's union/Sour House/Nancy Reagan leaves home
- Hiney Wine** (DD)
Tampar-proof hiney/don't rub it in/hiney helper/fulltime hiney/hiney in the white house
- Irving Loblolly** (DD)
Home team & visitors/intentional foul/
wishbone play/Japanese fans/pro ball
- Jackie The Joke Man** (OHR)
Father's ashes/half Astrodome/third raise/
screw on desk/lug nuts off
- Laugh Machine** (PM)
Bill Cosby/Rodney Dangerfield/Reiner &
Brooks/Henny Youngman/Emo Phillips/
Gallagher/Steven Wright/Woody Allen
- Mel Blanc's Blankety Blancs** (ASR)
Shaggiest dog/Marco Polo/lost princess/
Calamity Jane/the snail & the sea serpent
- National Comedy Wireless** (DD)
Gippergate diary/starline-Rodney/lifestyles of the fat & sassy/celebrity dolls/
Schwartzzenegger pumpin' out the hits
- National Lampoon's True Facts** (PRE)
Dead weight/acting fishy/coal piles/too hot to handle/go to pieces
- Party Drop-Ins** (ASR)
House party #5/Aid aid/imposter/party channel: Groucho/attorney by express mail
- Radio Hotline** (ASR)
Maggie Carter/Dickie's lost dog/on the air #1 & #2/I was just thinking
- Red Neckerson** (SYN)
Strolling musicians
- Stevens & Grdnic's Comedy Drop-ins** (ASR)
Rythmania pacemaker/in search of big fat Donna/no soft drink soft drink/oil of funny beer
- United Spots Of America** (ASR)
Those darn guys/the Heimlich maneuver/
they saved Nixon's brain, Pt. 2/
Mr. Onion/nuke & bazooka show

Network Directory

- AA = Audiophile Audition (415) 457-2741
- ABC = ABC Direction Net (212) 887-7777
- AP = Associated Press (202) 955-7200
- ASR = All Star Radio (213) 850-1189
- BRE = Barnett-Robbins (818) 788-2331
- CB = Continuum Broadcasting (212) 580-9525
- CBS = CBS Radio (212) 975-4321
- CBSR = CBS RadioRadio (212) 975-4321
- CCA = Christian Countdown America (312) 620-1389
- CM = Copley Radio Network (819) 293-1818
- CRS = Creative Radio Shows (818) 787-0410
- CUSA = Countdown USA (415) 383-7302
- CW = Clayton Webster (314) 381-3166
- DCA = DC Audio (202) 638-4222
- DD = Dorsey & Donnelly Enterprises (817) 840-0392
- DIR = DIR Broadcasting (212) 371-6850
- ERI = Entertainment Radio, Inc. (818) 985-4807
- ESG = Ertuna Syndication Group (209) 578-6747
- FF = Frank Forest Productions (415) 383-7827
- GCI = Goodphone Communications Inc. (818) 990-7707
- GSN = Global Satellite Net (818) 906-1888
- IN = Innerview (213) 652-8710
- KSE = Kris Stevens Enterprises (818)-961-8255
- LBP = Lee Bailey Prod. (213) 258-2778
- LW = London Wavelength (814) 961-7600
- MBS = Mutual Broadcasting (703) 885-2000
- MJI = MJI Broadcasting (212) 245-5010
- NBC = NBC Radio (212) 684-4444
- NBCE = NBC Radio Entertainment (212) 684-4444
- NP = Narwood Productions (212) 755-3320
- NSBA = NSBA Network (213) 308-8009
- OHR = Off Hour Rockers (518) 628-1490
- PM = Progressive Radio Network (212) 585-9400
- PIA = Public Interest Affiliates (312) 943-8888
- PRE = Premiere Productions (213) 467-2348
- RI = Radio International (212) 302-1870
- RL = Radio Links (213) 454-0488
- SBS = Strand Broadcast (213) 318-1688
- SC = Syndicom (415) 386-1781
- SCGI = Starstream Communications Group, Inc. (713) 781-0781
- SI = Syndicate II (818) 841-9350
- SLP = Steve Lehman Productions (213) 467-2348
- SM = SpecMark (818) 505-9748
- SMN = Satellite Music Network (800) 527-4892
- SP = "The Spirit" Productions (518) 371-0808
- SPI = Spin Publications Inc. (212) 496-8100
- SRFI = Sotera/Roskin/Friedman, Inc. (213) 936-7900
- SYN = Syndicom (415) 388-1781
- TRAN = Transtar (213) 480-6383
- USP = The United Stations (703) 276-2900
- WRH = Weedock Radio Network (213) 462-5922
- WO = Westwood One (213) 204-5000

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HARVEY MEDNICK

PROMOTION & MARKETING

25 THINGS YOUR BOSS WON'T TELL YOU

A Primer On Professionalism

Since the first issue of the new year is devoted to communications, this is a good place to share some timely thoughts from a career specialist on the unspoken communications which exist between you and your boss. You may know about all the nuts and bolts of your job and be doing all you can to market yourself to your direct superior. But what are the attitudes and behaviors that separate the also-rans from those who are moving ahead at the station?

These crucial guidelines are essential, because although no one will communicate the dos and don'ts, you will be noticed when you violate unspoken performance expectations.

Here is Shirley Sloan Fader's list of 25 things your boss wants you to know. They'll serve you well throughout not only the forthcoming year, but your entire career.

25 Things You Want To Know

1. *Forget about excuses.* With rare exceptions (of the life-and-death variety), no boss hears or cares why an assignment wasn't done. It's your job to get it done, so get it done on time.

2. *Don't aim for perfection.* Getting the job done well and on time is much more important than doing it perfectly. Absolute perfection often counts against you if it prevents you from carrying your share of the workload.

3. *Simply carrying your share is not enough.* Doing only what is expected of you and no more positions you among the expendable mass. Valued people do their job and look around for, create, or ask for more real work (not busy-work).

"Don't carry grudges over routine losses. Expect to lose some and don't squander your energy, the goodwill of your allies, and the patience of your boss by turning every issue into a crusade."

4. *Follow through on your own.* Pick up the pieces and tie up the loose ends of your projects. Don't wait to be reminded, particularly by a superior.

5. *Anticipate problems.* Ask yourself what could go wrong. When your responsibilities depend on input from others, check their understanding of what you're doing. There is no excuse for having your projects come out wrong.

"Doing only what is expected of you and no more positions you among the expendable mass."

6. *Be resilient about foul-ups.* Part of carrying your responsibilities is understanding that commotions, mistakes, and unforeseeable failures by others are a normal, routine part of work life. When foul-ups occur, no one is picking on you; similarly, you can't excuse them as "bad luck." Once you realize that Murphy's Law operates everywhere, it won't be so hard to adapt to unfavorable conditions and make your projects successful.

7. *Take care of your problems, don't take them to your superior.* If you lack authority, come prepared with solutions when you broach the problem. Although your solution may not be the one employed, you will have made your point as a problem solver — not a problem collector.

8. *Punctuality counts.* No amount of staying late makes up for not being available when other people need you in order to complete their work. If you have staff assistants, set an example: let them know when you'll be late or have to leave early.

9. *Attendance counts.* People quickly become aware of who makes an effort to be there and who uses any excuse to miss a day.

10. *Don't be a squeaking wheel.* As a daily work ethic, this is a self-defeating approach. You don't want to be seen as "Here comes a problem."

11. *Don't carry grudges over routine losses.* You can't win them all; no one can. Every batting champ was out 65% of the time. Expect to lose some and don't squander your energy, the goodwill of your allies, and the patience of your boss by turning every issue into a crusade. Concentrate on winning some of the big ones and you'll be ahead of the game.

12. *Choose your battles carefully.* To decide if something is worth fighting for, ask yourself, "How



much difference does this problem really make in my job? Is it permanent or transitory? Is it worth making enemies? And, most important, do I have a realistic chance of winning?" You'd be astonished at the number of people who fling themselves into no-win situations. Don't be one of them.

13. *Deal directly with the decisionmaker.* This is the way to get action. Dealing with people with less authority may be easier on your nerves, but you'll be wasting time and effort. Your most elaborate and powerful presentation may be passed on to the real power reduced to something as feeble as, "Fred thinks we ought to think about changing this promotion."

"You'd be astonished at the number of people who fling themselves into no-win situations. Don't be one of them."

14. *When possible, solve your own problems.* This is another essential to being effective and valuable. Don't stop after getting approval for a new camera, for example. If the other person doesn't follow through, you're left looking inept with your feeble explanation of how Fred promised to take care of it. Make it happen, and then follow through.

15. *Learn to translate "boss" language.* You need to know that "If it's not too much trouble" really means "Do it . . . and quickly."

16. *Learn what other people in the company/station are doing.* What were 1986's big triumphs and

failures? What's being planned? What are the major goals — and fears? And how do you fit into all of this? Then you'll better understand when, how, and where to press for your goals.

17. *Get along with your coworkers.* No GM is ever interested in who is "right" in a coworker squabble. Internal battles mean less productivity. In many cases, if you're involved, you're automatically wrong.

18. *Protect the company's reputation and privacy.* Never discuss station business and people in detail or by name in a public place. Even in private, be reticent about station politics, problems, and business.

19. *Let others win sometimes — even when you have the power.* Add the phrase, "Sounds like a good idea — we'll do it that way" to your vocabulary. If you don't, people will resent you and give you grief.

20. *Learn timing.* This often involves developing the patience to wait for an appropriate occasion.

21. *Don't lie.* Nothing is so serious that lying won't make it worse. If you're caught in a lie, you lose your credibility. Then you're dead.

22. *Read professional and trade publications.* Indicating that you don't have the time to read or subscribe will shock your superiors. To them, your seeming lack of interest indicates no real career goals on your part. Worse yet, they may think you are ignorant of the importance of professional/trade news.

23. *Get to know your peers in the industry.* Be active in one or more

professional/trade organizations (BPME/NAB/RAB/AWRT). The contacts you make and the information you glean help you on a personal level when you change jobs, and improve your status with your current boss.

24. *Never assume other people are operating from your standards, your goals, or your rules.* When you find yourself thinking, "I would never have expected such behavior from him," you know you've made the mistake of projecting your attitude on others' behavior. That's a narrow, problem-generating attitude that can be very irritating to your superiors.

"Nothing is so serious that lying won't make it worse. If you're caught in a lie, you lose your credibility. Then you're dead."

25. *Use common sense in applying these and all business/behavior rules to your own situations.* For instance, the rules of timing and controversy obviate "making waves" when you're new on a job. One tele-marketing rep reported to a new job to find that all others had work stations while she had been forgotten. The absent-minded department head gave her a makeshift table and chair in a supply closet. After a week of vague promises, the employee decided this was a situation worth reacting to. New position or not, she made some tactful but effective waves and obtained a suitable work setting. She was right, of course. No rule is always applicable.

Remember the above — and have a great year!

DATELINES

1987

February 1-4

National Religious Broadcasters
44th Annual Convention
Sheraton Washington, Washington, DC

February 7-10

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

March 28-April 1

National Association of Broadcasters
65th Annual Convention
Dallas Convention Center, Dallas



KEN BARNES

ON THE RECORDS

DANCE MUSIC DOWN

The Sound Of CHR '86

I took a stab at this column's topic for the first time last January, and found it among the most difficult and interesting projects I'd tackled. Categorizing all the Top 15 CHR hits of the past year to draw conclusions about trends in musical styles on this most eclectic of radio formats is a tough task, but the results can be intriguing.

Realizing that any attempt to force individual records into a small number of stylistic bags is subjective in the extreme, I instituted a couple of improvements this year. First, I cut my categories from seven to four.

Last year I was classifying records as "synth/funk" (basically white dance material), rockers, upbeat Black/Urban, pop/R&B ballads, power ballads (more rock-oriented downtempo stuff), "synth/pop" (the more high-tech end of pop), and finally pop, the catch-all for everything that couldn't otherwise be categorized.

Well, first of all I had trouble distinguishing synth/pop from regular pop, and couldn't see any real reason for separating them in any case. Second, it wasn't a real good year for power ballads (five was the count, I think), so it made sense to fold them into the overall ballads class. Finally, since we're looking for definitive sounds here, I combined the white and black dance/funk/upbeat records.

That leaves the four categories of dance/funk, ballads, rock, and pop. By a fortunate coincidence, I did a simplified tally for 1980, 1984,

"A balance of styles may help in more clearly establishing the guidelines for a true CHR station."

and 1985 last year using exactly those four classifications, so the methodology will match.

Classifying Information

What might not match is the actual classification process. One man's midtempo is another man's ballad; pop and rock can be a gray frontier area; and so forth. In seeking some consistency, I enlisted some skilled help. All classifications were made jointly by me and Yvonne Olson, R&R's News/Talk and Easy Listening Editor, who was previously CHR Assistant Editor and is as keen an observer of CHR musical trends as anyone in the joint. Her input was invaluable, and when she volunteered to answer all the complaint calls and let me handle the compliments

that might come in after this is published, well, that was the frosting on the cake. (It's also untrue; I'll take the rap.)

My collaboration with Yvonne may have produced a more liberal idea of what constitutes a ballad or a rocker, but in those cases they would have come out of pop. All three of those categories were up this year, so I don't think it affects this year's most significant trend, a substantial drop in dance-oriented hits.

But enough about us; how about those findings? Here they are, compared to the figures for 1984 and 1985:

Category	1984	1985	1986
Dance/Funk	41.6	40.9	29.3
Ballads	19.1	22.6	26.5
Rock	19.0	19.0	23.6
Pop	19.8	17.7	20.7

What we have here is something approximating a balance. In 1984 there were more than twice as many dance-oriented records as any other category, while in 1985 the margin was almost as lopsided. Dance records are still the single biggest category, but with an 11% dropoff from 1985 and corresponding gains by all three other classifications, we may be as close to an even four-way split as we'll ever get.

The increase in ballads has already been noticed by many programmers, some of whom seem worried about tipping too far in

that direction. And certainly a 19.1-to-26.5% jump in two years is no small matter.

But the rise in rock (almost 5%) this year provides a counterbalance, at least in tempo. And when you compare this year's 23.6% figure with 1980's 9.0, you can see rock has returned to play a key role in the CHR recipe.

Pop's rise from 17.7 to 20.7 may just be a normal fluctuation; the 1986 figure is only a little up from 1984's 19.8. At 20.7, pop is still just over half as prevalent as it was in 1980 (a post-disco, pre-high-tech dance/funk year).

After two years reigning with over 40% of the pie, dance/funk's nosedive to 29.3% gets your attention. The first question to answer is whether CHR is undergoing a

"The rise in rock this year provides a counterbalance (to the increase in ballads)."

black backlash. Doesn't appear that way. As you can see in the separate story below, black crossovers into CHR are right about where they've been since 1984, at the 25% level.

"Dance records are still the single biggest category, but with an 11% dropoff from 1985."

That includes ballads, of course. But dividing the dance/funk category this year, it turns out that upbeat B/U crossovers are off 3.3% while the dance-oriented records from England and other poppier sources are down 8.3% from 1985. So either artists working that vein are turning their attention to different styles, or CHR radio is becoming less hospitable to white dance records. It will also be interesting to see how well foreign artists were represented on the CHR charts in 1986 (preliminary results indicate they're slightly up).

Does the new balance of powers in CHR mean the format is losing its upbeat pep? Again, not necessarily. While ballads are up, all songs classified in that section are not stone-slow weepies. And almost everything tapped as pop is uptempo, producing a bright enough overall CHR sound.

All in all, a balance of styles may help in more clearly establishing the guidelines for a true CHR station — one that plays the best hits from several styles of music.

Black Crossovers Steady In 1986

For the third straight year, Black/Urban crossovers accounted for a quarter of CHR Top 15 hits, while a four-year upward trend in the percentage of B/U crossover AC hits came to an end in 1986.

The AC results were no calamitous reversal, it should be noted right off the bat. The increase from 1984 to 1985 was the largest in R&R history, as B/U crossovers accounted for 31.6% of 1985's AC hits, rising from 25.6% in 1984. This year the figure was 29.0%, a fall back, but still by far the second highest percentage recorded.

The second half of 1986 did prove less hospitable to B/U crossovers in AC. By the end of the first half of this year, the figure was up to a potential-record 32.4%, but the pace was not

maintained.

In CHR, consistency is the watchword. After two straight years of 25.4 percentages, B/U crossovers made up 25.0% of the CHR hits this year. That's encouraging, especially in light of the rather severe dropoff in dance-oriented CHR hits occurring this year (see main story). Again, however, the second half of the year had a noticeably less impressive showing by crossovers, as the first-half figure was 29.1% (which, maintained throughout the year, would have been another record), meaning the second-half was

closer to the one-fifth region.

Many of the following figures will be familiar to longtime readers of this column, but for first-timers and those who want to collect the whole set, here's the percentage breakdown for B/U crossovers into CHR and AC over the last ten years:

Year	CHR	AC
1977	18.6	10.8
1978	16.1	9.3
1979	26.0	15.0
1980	20.0	16.0
1981	14.0	14.0
1982	9.7	19.0
1983	14.4	24.5
1984	25.4	25.6
1985	25.4	31.6
1986	25.0	29.0

Sidelights

Over the last couple of years I've also looked at the percentage of white artists scoring Top 15 B/U hits, and this year was interesting. Last year the figure doubled, from 4.2% of the total in 1984 to 8.4%. This year, with all the talk of how B/U was becoming a "zebra format" and the continuing large number of white artists working in a dance/funk vein, I expected the percentage to increase or at least hold steady. Instead, it dropped ... right back down to 4.2% again.

I also track the percentage of Country crossovers in CHR and AC. For the last three years that's been a depressingly easy task in CHR: the figure is 0% in 1986, as

it was in '84 and '85. (Perhaps "Deep River Woman" by Lionel Richie will break this zero-based crossover pattern, in which case the first Country crossover into CHR in four years would come from a black artist. Irony to the third power ...)

In AC the percentage had been skidding for four straight years since 1981, and 1986 makes it five. The 1981-86 Country crossover story in AC:

1981	15.2%
1982	13.0
1983	12.3
1984	9.5
1985	5.3
1986	3.0

Not much more room to fall, I'm afraid.

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DATEBOOK

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MONDAY, JANUARY 5

1975/"The Wiz" eases on in to Broadway.

1985/Bryan Adams plays a homecoming show in Ottawa, which, because of his military family, was actually one of several hometowns. Adams sells out a 10,000-seat arena. And Todd Rundgren helps raise \$40,000 for Ethiopian relief at a San Francisco show.

Birthdays: Vince Calloway (Midnight Star) 1957, Biff Byford (Saxon) 1951.

TUESDAY, JANUARY 6

1980/Georgeanna Gordon of the Marvelettes dies of lupus. Also, the L.A. Times names Elvis Costello's "Armed Forces" its best LP of 1979. In the "Best Disco" category, there are only four LPs; Elton John's "Victim Of Love" is #4. "Roller Skatin' Mate" by Peaches & Herb is #5 Disco single.

1984/Tina Turner's "Let's Stay Together" and John Lennon's "Nobody Told Me" released in America.

1985/L.A. Times readers vote for their least favorite LPs of 1984. First is Frank Sinatra's "L.A. Is My Lady."

WEDNESDAY, JANUARY 7

1971/The Jackson 5's "Mama's Pearl" released.

1980/Rivingtons leader Carl White dies in L.A. at age 48.

1985/Kool & the Gang headline Lincoln Center for two nights to raise money for the United Negro College Fund.

Birthdays: Kenny Loggins 1948, Jann Wenner 1947, Paul Revere 1946, Jean-Pierre Rampal 1922.

THURSDAY, JANUARY 8

1979/Rush named Canada's official ambassadors of music.

1985/Brandon Tartikoff tells reporters that NBC will be "in tremendous shape" that fall. This time, he's right. Ed Marinaro and Betty Thomas of "Hill Street Blues" mock-arrest him for having OK'd the now-defunct "Partners In Crime" show anyway.

1986/Bryan Adams surprises Tina Turner on stage in Honolulu and they duet on "It's Only Love."

Birthdays: David Bowie 1947, Bill Graham 1931. Elvis Presley would be 51.

FRIDAY, JANUARY 9

1977/Emmylou Harris marries her producer, Brian Ahern.

1979/Attention shoppers: K-Mart pulls Steve Martin's "Let's Get Small" LP.

1986/Lonnie Simmons's Total Experience club, which began the label many years earlier, reopens in Los Angeles. Mayor Bradley proclaims "Total Experience Day."

Birthdays: Jimmy Page 1944, Joan Baez 1941, Crystal Gayle 1951, Kenny McLean (Platinum Blonde) 1959.

SATURDAY, JANUARY 10

1983/Elektra/Asylum President Joe Smith resigns; Bruce Lundvall takes over and moves to New York.

1985/Ted Nugent makes his acting debut on "Miami Vice."

1986/Return To Forever saxophonist Joe Farrell dies of leukemia at age 48.

Birthdays: Rod Stewart 1945, Aynsley Dunbar 1946, Pat Benatar 1952, Vicki Peterson (Bangles) 1958, Jim Croce would be 43.

SUNDAY, JANUARY 11

1979/"She Came To The Valley," with Freddy Fender as Pancho Villa, premieres in Brownsville, TX. Fender brings Villa's 85-year-old widow with him.

1986/Ike Turner is arrested in West Hollywood on cocaine charges. Turner, still awaiting a hearing from a July 1985 arrest, claims police harassment.

Birthdays: Naomi Judd 1946.

MONDAY, JANUARY 12

1979/The Bee Gees get a star on the Hollywood Walk of Fame.

1984/As Genesis begins three days in Los Angeles, Mike Rutherford says, "I think we need the outside stuff to keep the band going... Phil (Collins)'s success did make me tend to think, 'Right, I'd like to do as well as that.'"

1986/Luther Vandross arrested in a three-vehicle accident that kills one of his passengers and injures five.

TUESDAY, JANUARY 13

1979/Donny Hathaway dies in a 15-floor fall at the Essex House in New York City.

1986/Readers Digest unveils its new poster of Stevie Wonder declaring, "Before I ride with a drunk, I'll drive myself." And a judge throws out the final appeal of Jan & Neil Goldberg, who'd claimed that Dolly Parton's "9 To 5" was stolen from their "Money World." The Goldbergs are also ordered to pay Parton's legal fees.

WEDNESDAY, JANUARY 14

1984/The BBC bans Frankie Goes To Hollywood's "Relax." Also, James Brown and Chuck Berry play the Beverly Theatre in L.A. and Brown includes a tribute to John Belushi.

1986/The Globe tabloid announces that a jaw disease is destroying Dionne Warwick's face. She sues it for \$30 million, although its publisher insists he had reason to think the story might be true at the time.

Birthdays: Allen Toussaint 1938.

THURSDAY, JANUARY 15

1982/KC is severely injured in a head-on collision in Miami and spends most of the year recovering.

1983/The New American Orchestra's tribute to Martin Luther King at the Dorothy Chandler Pavilion includes Dionne Warwick, who sings "Abraham, Martin, & John."

1984/Thirty well-known songwriters from Sammy Cahn to Otis Blackwell play what has since become an annual show at the L.A. Palace to lobby for anti-home-taping legislation.

FRIDAY, JANUARY 16

1985/The USA For Africa project is first confirmed. Stevie Wonder is originally thought to be a co-writer on "We Are The World." Also, Michael J. Fox officially replaces Eric Stolz in "Back To The Future."

1986/Ken Kragen's kickoff press conference for "Hands Across America." 3-M workers in South Africa enter a bargaining session wearing the "3-M: Don't Abandon Freehold, My Hometown" T-shirt that stems from Bruce Springsteen's hit. And the Sex Pistols win 11 million pounds in back royalties from Malcolm McLaren.

Birthdays: Ronnie Milsap 1946.

SATURDAY, JANUARY 17

1970/Billy Stewart dies in a North Carolina car crash.

1985/The Commodores and Alabama receive an achievement award from Gov. George Wallace.

1986/Lionel Richie tells the L.A. Times that he wants to break into films. Across town, "Troll" opens with Michael Moriarty (who plays air-guitar to "Summertime Blues" in an apparent parody of KSHE/St. Louis's TV spots) and Sonny Bono.

Birthdays: Paul Young 1956.

SUNDAY, JANUARY 18

1969/Pete Best finally wins his lawsuit against the Beatles for firing him, but doesn't receive a large settlement.

1986/Pat Benatar films the video for "Le Bel Age." The video for "Hands Across America" is filmed in Taft, CA, near Bakersfield, but doesn't show on Super Sunday as planned.

Birthdays: David Ruffin 1940, Tom Bailey (Thompson Twins) 1960.



ADAM WHITE

RECORDS

TEN-YEAR SURVEY

Careers On The Line

The effectiveness of the records and radio industry in building artists' careers was recently analyzed by Ken Barnes, using CHR chart performance as the criteria. Here's another perspective, based on the RIAA gold and platinum certifications over the ten-year period 1976-85.

To qualify for gold, an album has to sell a minimum of 500,000 units; for platinum, one million. These requirements were constant throughout the survey period. And now the highlights:

- Between one-quarter and one-third of each year's total gold albums were by acts certified gold for the first time. The average number: 29%.
- The majority of acts who went gold once subsequently did so again. On average: 61%.
- Fewer than half the gold first-timers were able to progress to

"It's clear that the number of acts which the industry brings annually to gold is pretty consistent."

platinum. The average number who did: 45%.

Performance In Percentages

This data mirrors the table above, using percentages. The goal remains the same: to measure the industry's performance with hit album acts over ten years on the basis of RIAA gold and platinum certifications.

The first column indicates the year, followed by the total number of gold album certifications. The third column shows the percentage of gold acts who reached that sales level for the first time that year. Fourth is the percentage of gold first-timers who went gold again during the survey period.

The fifth column shows the percentage of each year's gold first-timers who went on to achieve platinum once in the same year or subsequently. Column six shows the percentage of gold first-timers who went on to platinum more than once during the survey period.

Year	Total Gold	First-Time Gold	Gold Again	Gold To Platinum	Platinum Again
1976	149	32%	63%	49%	74%
1977	183	31%	68%	48%	63%
1978	193	33%	62%	41%	38%
1979	112	31%	51%	37%	46%
1980	160	24%	68%	34%	54%
1981	153	24%	72%	56%	55%
1982	130	32%	52%	43%	35%
1983	111	28%	71%	42%	62%
1984	131	32%	67%	48%	45%
1985	139	25%	26%	44%	20%

Reaching Gold And Platinum

This tabulates the record industry's performance with hit acts over a ten-year period, on the basis of RIAA certifications: gold (album sales of 500,000) and platinum (sales of one million).

The first column is the year, followed by the total number of gold album certifications. The third column shows the number of gold acts who reached that sales level for the first time that year. Fourth is how many of the year's gold first-timers went gold again in the survey period.

The fifth column shows the number of first-time gold acts who went on to achieve platinum once in the same year or in subsequent years. Column six shows the number of gold first-timers who went on to platinum more than once between 1976-85.

Year	Total Gold	First-Time Gold	Gold Again	Gold To Platinum	Platinum Again
1976	149	47	32	23	17
1977	183	56	38	27	17
1978	193	63	39	26	10
1979	112	35	18	13	6
1980	160	38	26	13	7
1981	153	36	26	20	11
1982	130	42	22	20	7
1983	111	31	22	13	8
1984	131	42	28	20	9
1985	139	34	9	15	3

• Of those gold first-timers who did achieve platinum, half did so again. On average: 49%.

Respectable Showing

On the basis of these results, it's clear that the number of acts which the industry brings annually to gold is pretty consistent. As the accompanying tables show, the percentage doesn't fluctuate wildly — and any downward trend doesn't last very long. The same applies, incidentally, to the first 11 months of 1986, with 33% of total gold certifications by acts reaching that level for the first time.

It's up to you to decide whether the industry's 1976-85 average (29%) of gold first-timers is good enough, but the percentage certainly seems respectable.

At this point, I should introduce a couple of caveats. Using RIAA certifications to check the industry's pulse is as good a way as any, but as the New York Lotto ads say, "You gotta be in it to win it." Just because a label didn't apply for a gold certification does not mean that an album didn't sell 500,000 copies — or that an artist didn't achieve such sales before.

A number of independent record companies aren't RIAA members, and over the years Motown has signed on and off the roster (it's currently out). Hit albums by a number of Motown's major artists were either never certified, or the label applied for certifications only on select titles.

Nevertheless, these elements shouldn't distort the results dramatically, and neither should the absence of some indie hits. The fact is, during the ten years under review, the major companies which are RIAA members handled the bulk of the industry's sales and submitted most (if not all) of their major hits for certification by the association.

Effects Of "Fever"

Turning again to the data, the number of acts able to reach gold more than once is a statistic which does bounce around — at least a couple of times. But the lows (1979, 1982) roughly correlate with overall industry trends. Specifically, '79 was the post-"Saturday Night Fever"/"Grease" crash — the year when the bandwagon stopped rolling at ever-faster speeds. Likewise, 1982 was the pre-"Thriller" period, when Pac-Man fever was supposedly at its most contagious.

"The industry routinely turns more than 40% of its gold acts into million-sellers."

As Ken noted in his reports, industry performance in the most recent years of this type of survey must be viewed with some caution, at least in a couple of categories. Regarding the low percentage of 1985 gold-again acts, enough time hasn't elapsed to draw valid conclusions. Although I used 1986 gold stats to help counterweight this, a number of '85 gold names haven't even released follow-up albums; i.e., Mr. Mister, Tears For Fears, and the Hooters. With that in mind, if you remove 1985 gold-again figures from the total, the industry's average in this category goes from 61% to 64%.

When it comes to gold acts graduating to platinum, the numbers are fairly consistent, including the 1985 stat (which presumably may rise somewhat over the next couple of years). This category includes acts which went platinum with their first-time gold album or a

subsequent release. For example, an act who went gold on their first hit album — but didn't go platinum until their fourth — would qualify.

Four Million Kisses

The 1979 and '80 gold-to-platinum lows might be attributable to the post-1978 blues. Those years aside, the industry routinely turns more than 40% of its gold acts into million-sellers. Is that enough? It seems on the low side to me, but you decide.

Finally, the platinum-plus performers. This category includes acts which sold a million with the follow-up to their first platinum album — or with a later release. There are some real fluctuations here, although these may also correspond with industry trends. Since 1978 was a watershed, perhaps it's no surprise that fewer of the year's platinum acts could repeat that feat. After all, '78 was when the four solo albums by Kiss members sold, uh, a million copies apiece.

Beyond that, I don't want to speculate on the variance, which may or may not be a valid commentary on each year's talent pool. And the 1985 figure is artificially low for the same reasons which apply in the gold-again category. If that year is removed for the purposes of averaging, the industry's performance goes from 49% to 52%.

Goldmine Of Data

The RIAA gold/platinum certifications are a mine of information which runs deeper than this analysis. I didn't attempt to track the average number of gold or platinum certifications which successful acts acquire, for example, or break out the awards by music genre. Let me know if you'd like to see more information of this type or if you have comments on the above statistics.

Ellis Sr. VP, Chudnoff VP At RCA Red Seal



Don Ellis

Veteran record executive Don Ellis has been named Sr. VP of RCA Red Seal, the classical division of RCA/Ariola. He'll be responsible for Red Seal's worldwide marketing, with London as his base of operations.

Also, RCA VP/Creative Services Jack Chudnoff has been appointed VP at Red Seal. Based in New York, he'll be responsible for label administration, and will oversee all aspects of production.

Both Chudnoff and Ellis report to Red Seal President Michael Emmerson, who called the appointments "an exceptionally strong base on which to build a revitalized worldwide record label." He added, "They will match — in the updating and expansion of Red Seal's packaging, merchandising, marketing, and sales — the new artistic directions that we are taking."

Reporting to Ellis will be Red Seal Director/Marketing & Sales Peter Elliott, as well as the classical marketing managers for RCA companies around the world.

Ellis's 27 years of industry experience include executive posts at



Jack Chudnoff

Epic, Columbia, and Motown. Also, he previously worked at RCA, first as Managing Director of its UK company, then as Division VP/USA & Canada. He left that post three years ago to join MCA's international operations in London; recently, he's been marketing consultant for the British Phonographic Industry.

Chudnoff joined RCA in 1974 as Director/Creative Services, and was named VP in 1978. For the past three years, he's been deeply involved in the company's compact disc activities. Prior to RCA, Chudnoff worked at Decca/MCA for 12 years.

Goldfarb Directs KFAC Operations

Bob Goldfarb has been named Director/Programming & Operations at Classic Communications, Inc.'s Classical combo KFAC-AM & FM/Los Angeles. Replacing longtime PD Carl Princi, who left the station last month, Goldfarb joins the Classical combo after eight months as VP/Radio at WEBR & WNED/Buffalo. He previously worked as COO at KUSC/Los Angeles between 1984-85.

CCI President/CEO Louise Heifetz told R&R, "Bob brings to KFAC a tremendous knowledge of classical music & Classical programming. We're thrilled that he's back in Los Angeles, and excited to have a man of his talents and creativity joining the new KFAC team."

Goldfarb said, "KFAC has the potential to be the most listened-to Classical station in the country. The new ownership here has set some ambitious goals, and we all intend to meet them."

Kiel

Continued from Page 3

by morning men Reitman & Mueller, but great programming leadership in (PD) Tim Fox and a super sales team led by (GSM) Jon Schweitzer. 1987 is going to be a great year for WKTL."

Thompson Blitzes Ritz



PolyGram's Richard Thompson recently played New York's Ritz, with a welter of company executives in attendance. Pictured (l-r) are label's Randy Roberts, Exec. VP Bob Jameson, President Dick Asher, Thompson, PolyGram's Bill Levenson, Sr. VP Harry Anger, VPs Jim Urie and Steve Pritchitt, and Sr. VPs Dick Wingate and Len Eband.

Right Profile For Arista



Arista has signed North Carolina band the Right Profile, with a first LP set for early 1987. Pictured (l-r) are Arista Sr. VP Roy Lott, group's Tim Fleming and Steve Dubner, Arista President Clive Davis, group's Chester Wurstel and Jeff Foster, and label Sr. VP Don Jenner.

Moore Midwest Family VP/Programming

The 18-station Midwest Family (MWF) Radio Group has named consultant and station owner Tim Moore its new VP/Programming. Moore has been consultant to the group's properties for the past three years, most recently consulting seven of the group's stations.

A former VP at TM Corp., Moore is presently VP/general managing partner of MWF's KHQ/Charlevoix, MI, which he put on the air in 1980. He will continue his duties as morning man there, and will also consult other stations outside the MWF group.

"My father was a football coach, and I suspect that I chose this position as a vicarious coaching experience, which it really is," Moore said. "The consulting I do also has

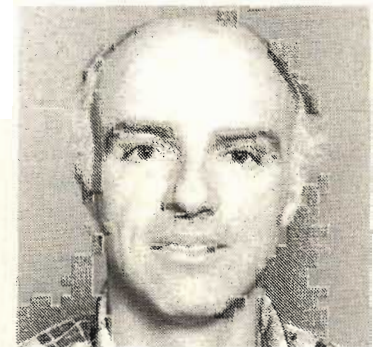


Tim Moore

that same coaching element. You go into a station, look at the market analysis and positioning, and then redirect the programming and energy of the staff to achieve set goals."

Palmer PolyGram VP/Special Markets

PolyGram VP/Marketing Harry Palmer has been appointed VP/Special Markets, heading up a new division to focus on catalog development. It's designed to continue the development program begun by the label in 1985, and to enhance its existing Special Pro-



Harry Palmer

jects department.

Joining the unit as Director/Catalog Development is Bill Levenson, who was previously Director/A&R. Product Manager/Pop Catalog Tim Rogers continues with those responsibilities under the title of Manager/Catalog Development.

Plans for Special Markets include the creation of new compilations and reissues of vintage rock, pop, country and urban repertoire; enhancement of the label's midline "Sound Savers" series; and the development of new product lines.

Commented PolyGram Exec. VP/Marketing & Sales Bob Jameson, "The growth in demand for catalog product has mushroomed tremendously in the past year, so much so that our efforts needed to be further refined. We have some of the best music of all time in our vaults, and with a Special Markets division we have the best tools to bring it to the public."

Palmer, who has been with PolyGram more than eight years, called the company's catalog "exhaustive," and of "both historical and contemporary importance." He added, "The further development of this wealth of material for the marketplace and the creation of this division is one of the most exciting and productive programs in PolyGram's history."

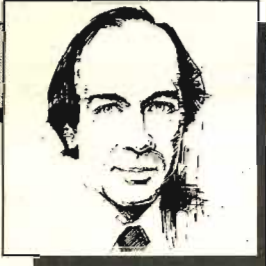
The new unit will assume responsibility for marketing all ABKCO product released through the latter's recently signed PolyGram distribution deal.

Sparrow Pacts With Star Song

The Sparrow Corp. has signed a longterm agreement with Christian music label Star Song Records to release both companies' product through a new, combined distribution network. The joint venture will be administered by Sparrow.

Sparrow President Billy Ray Hearn said the new company "will offer an expanded field sales force providing intensified national coverage, newly developed in-store marketing programs, and point-of-purchase merchandising aids. I believe our new relationship with Star Song will play a major role and allow both of us to realize our mutual goal of spreading the gospel message through music even more effectively as we embark together on a new commitment to ministry through artists."

Star Song's Wayne Donowho added, "After much prayerful deliberation, we are delighted in the joining of our two companies in this special distribution arrangement. Together we are seeking to have an authentically Christian disposition for not only product development, but also for its distribution and final presentation at the retail level."



BRAD MESSER

CALENDAR

The Customer Is Always Right

In response to a reader poll, this issue's "Calendar" makes its one-week forward leap.

When I realized the magnitude of response to the November '86 readers poll, and it became clear that folks who use this material were so overwhelmingly in favor of the date shift, I began feeling guilty of some kind of minor offense. If so many people preferred a date shift, perhaps I somehow should have sensed it much earlier, possibly even without having to resort to a poll.

However, communication occurs not by magic and luck, but through positive effort. So in order to get the ball rolling, it took a few active readers calling and writing to point out the possibility that a format change might make this column more useful.

One bottom line lesson from all this: once it is determined that the customer has a preference, the

supplier is nuts if he doesn't make some changes . . . and even more nuts if he doesn't encourage the customer to express additional opinions about other aspects of the product. Just in case.

Therefore, if you think "Calendar" would better suit your needs with some additional fine-tuning of the format, don't wait to be asked. Express yourself at any time. Our goal is to please all the people all of the time.

Longest US Railroad Tunnel

MONDAY, JANUARY 12 — Today is the anniversary of a notable hole in the ground. America's longest railroad tunnel was officially dedicated and opened for business 58 years ago (1929). It runs eight miles through the Cascade mountains of Washington state. It's still there, and still in use.

Columbia lifted off from Cape Canaveral one year ago on the 24th mission in the space shuttle program (1986), just 16 days before the explosion of Challenger.

"All In The Family" premiered in 1971. The Packers beat the Chiefs 35-10 in the first football Super Bowl in 1967.

Hattie Caraway of Arkansas became the first woman elected to the US Senate in 1932.

Birthdays: Glenda Jackson 50. Glenn Yarbrough 57. Ray Price 61.

Top Songwriter Died Broke

TUESDAY, JANUARY 13 — **Stephen Foster** was one of America's most successful songwriters, the creator of more than 200 popular songs including "My Old Kentucky Home," "O! Susanna," and "Beautiful Dreamer." Alcohol abuse ruined his career, stole his fortune, and then killed him. At age 37, on this day in 1864, Stephen Foster died in a charity hospital, three days after suffering a head injury in a drunken fall.

Pink snow fell on Durango, Colorado in 1932. Retired US Marshall **Wyatt Earp** died in 1848, at age 81, more than 30 years after becoming famous in the gunfight at the OK Corral.

Birthdays: Robert Stack 1919. Alfred Fuller (Fuller Brush Co.) 1885. Sophie Tucker 1884. Horatio Alger Jr. 1834.

Park Full O' Hippies

WEDNESDAY, JANUARY 14 — Twentieth anniversary of the first "Be In," an impromptu festival which drew thousands of hippies and flower children to San Francisco's Golden Gate Park for free performances by the **Grateful Dead**, **Jefferson Airplane**, and **Big Brother & the Holding Company** (1967).

Marilyn Monroe became Mrs. **Joe DiMaggio** in 1954. **NBC-TV** premiered the "Today Show" 35 years ago (1952).

Henry Ford turned on his first auto assembly line in 1914.

Full Wolf Moon. This is traditionally the coldest day of winter.

Birthdays: Marjoe Gortner 43. Faye Dunaway 46. Julian Bond 57. Thomas Tryon 61.

High Court Okayed Student Searches

THURSDAY, JANUARY 15 — Two years ago, the Supreme Court ruled that teachers and school authorities do not need warrants to search students suspected of wrongdoing (1985).

Brazil replaced military rule with a civilian president in 1985. The world's largest office building in terms of ground area, the Pentagon, was completed at Arlington, Virginia in 1943 — with 7748 windows and 17 miles of hallways. A commercial vat of molasses ruptured in Boston in 1919, creating a gooey flood in which 21 people died.

Birthdays: Margaret O'Brien 50. Chuck Berry 61. Maria Schell 61. Lloyd Bridges 74. Birthday of Dr. Martin Luther King Jr. (1929-1968), which became a national holiday in 1986.

Theater Opened By Patriotic Criminals

FRIDAY, JANUARY 16 — It is generally known that, more than two centuries ago, England deported thousands of criminals to Australia to colonize the continent. On this date in 1796, the Australian exiles dedicated their first theater in Sydney. A former London pickpocket named **George Barrington** began the dedication ceremony by reading this short poem to the crowd: "True patriots we! For it be understood, we left our country for our country's good!"

"Bonanza" ended its 14-year TV run in 1973. "Hello, Dolly!" premiered on Broadway in 1964. DuPont first marketed nylon fishing leader in 1939. National prohibition began in 1920.

Birthdays: Ronnie Milsap 44. A.J. Foyt 52.

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Prescription For Success? Ask Your MD

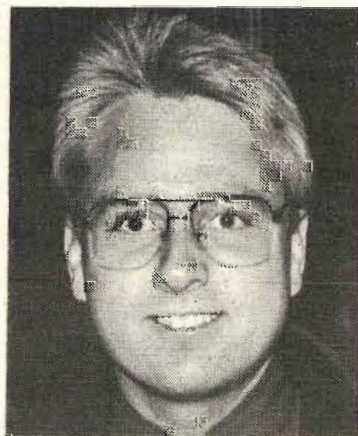
For years, the music director at most stations used to be nothing more than a glorified librarian/researcher/buffer for the PD. With added responsibilities, today's active PD needs a strong, supportive MD to ensure ratings success. Here are the thoughts of a few successful hands-on MDs.

Luck, Skill, And Ears

At age 28, KIIS-AM & FM/Los Angeles MD Gene Sandbloom has not only climbed from a research intern post at KIIS into one of CHR's most respected MDs, he's won the AIR music competition twice in a row. Regarding his twin victories, he said, "I was as shocked as anyone else about it. Each week I study where I hit and missed over the previous year and try to learn from it. Then I listen to the records and report my results. I've taken chances on some off-the-wall records by folks such as *Simply Red*, *OMD*, and *Dead Or Alive* which have come home. It's just luck, I guess."

But hundreds of other AIR competitors know a great deal of skill is involved as well. Another former AIR winner, 94Q OM Don Benson, said, "It requires separating personal tastes from things which would work on the station, and from the obvious goal of picking national hits. It's really not hard if you know your priorities. The competition is a good motivator to get people to listen to new product."

Does Gene find it tough to discern the hits from personal taste? "If I played only my favorites we'd have a one share. KIIS has an audience of well over a million to program for. That's a lot of tastes to compensate for, so we have to keep an open mind."



Gene Sandbloom

KMEL/San Francisco's Keith Naftaly remarked, "I put records on the air at KMEL, but it's in conjunction with a decisionmaking process with the PD. My tastes are very aggressive and progressive, so I play off someone who is more conservative in musical approach."

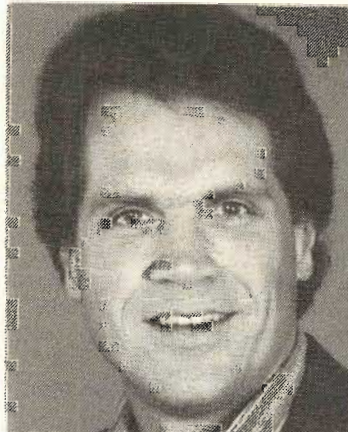
Like any good MD, Gene listens to everything that hits his desk. "I make music my one and only area of interest. If I have a good programming idea it's passed along, but music is the priority. When I get hot on a song or, for that matter, don't like one, I'm not afraid to ask for other opinions."

Music Meeting Preparation

Explaining KIIS's music selection process, Gene said, "On Mon-

days we see all the promotion reps. Then I collate all of their information with our research and national trade data, and establish our priority list for our Tuesday music meeting." Internal data comes from phones, heavy retail contact (up to 60 stores), and the use of some callout information to determine burnouts or evaluate rotations for records which neither sell singles or generate phones.

When it comes to music meetings, B97/New Orleans MD Greg Rolling said, "I have more decisionmaking abilities than many of my peers. I really feel strongly that an MD shouldn't be just a buffer. It's too easy to have one person calling all the shots. When you have constant feedback from a variety of sources, both internal and external, it makes for a better variety of music on the station."



Jeff McCartney

94Q/Atlanta's Jeff McCartney comes from the school of "two or more heads are better than one." "I see my job as a music director

as being the internal promotion person. The goal is to take the records that are presented on a local/national basis, weed through them, and decide which are going to do your station the most good.

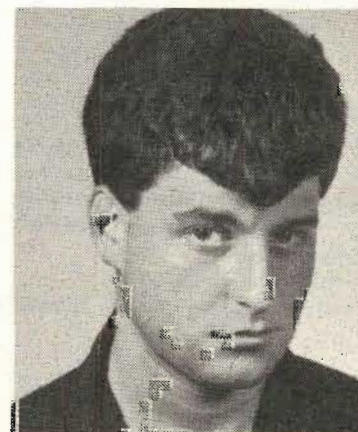
"It means separating the sure shots from the secondary choices and the left-field possibilities. We do this in a group session between (OM) Don Benson, (PD) Jim Morrison, and myself. I know my suggestions and musical intuition have made the difference for us."

Picky About Flow

Once the music is decided, Gene plugs the rotations into the computer, runs a log, and makes hand adjustments to ensure variety. Because of the ethnic makeup of the L.A. market, Gene often finds that rock/pop records by artists such as *Kansas*, *Billy Joel*, *Daryl Hall*, and *Survivor*, don't generate the same response as the more Urban-leaning or novelty songs. "We know we've got to use them for balance," he said. "They are good male-leaning cuts which some of our competition can't or won't play."

New Artists

"I'm so excited to see new artists getting a big shot these days," enthused Gene. "It can be deceiving to see groups live, because I believe there are differences between what people will pay to see and what they want to dance to, buy in a record store, and listen to on the radio. Clubs are like music labora-



Keith Naftaly

tories. I talk to the audience and observe reactions."

Agreed Greg, "Having a good street sense about this market makes me more valuable to our overall programming efforts. It also allows me to treat the record reps as people, not as salespersons."

Testing Music

Part of KIIS's progressive sound comes from its willingness to test new music on the air. "We have a policy of testing no more than three weeks. Either it makes it and we report an add, or we drop it. Rec-

"If you see something happening you don't care for, don't be a prima donna and refuse to play it."

—Gene Sandbloom

ord labels are rediscovering regional projects which may not work everywhere. As a result, more acts will get exposure all over the country, with a chance to spread, if successful."

Gene admits to getting burned out on music, and swears to using all 18 presets on his car radio to give his ears a break. He often takes product home due to the constant interruptions involved in the office.

"Everyone has ears. It's just a shame they don't use them," he lamented. "Sure, all MDs get lots of calls — my phone never stops. But when I hit my limit, I hold the calls and deal only with the music. Most MDs have the potential to turn their audience on to new things. It's seemingly a lack of time to get involved in the more creative aspects of the job which holds back creativity."

The Trends Ahead?

"The creative side, listening to new music, is what makes my job fun and sells records. If you see something happening you don't care for, don't be a prima donna and refuse to play it. The audience is not going to punch out just because you're playing a new record."

Looking ahead toward any new stylized musical trends in 1987, Gene stated, "Oldies are safe and PDs are going to program them, but they need to be aware of Gold burnout. The musical trends of tomorrow will be dictated by the excesses of what's happening today. We should all be prepared for a new progressive period ahead."



Greg Rolling



PLAY THE OUTFIELD — The Outfield stopped by KQIZ/Amarillo on their current concert tour. KQIZ gave away autographed copies of "Play Deep," backstage passes, and tickets to the show. On hand were (l-r) are Outfield's Tony Lewis, KQIZ's GM Dan Gorman, PD Keith Montgomery, evening jock Bart Allison, and all-nighter Clay Matthews, and the band's John Sparks and (crouched in front) Alan Jackman.

CONTEMPORARY HIT RADIO

PLAYLIST PROFILES

WKLQ/Grand Rapids
(616) 774-8461



OM Jim Owen



MD Mike Tinnes

In an average hour at KLQ we play 50% currents, 20% recurrences, and 30% gold (no older than five years). Our music selection process involves sales research, trade review, and a music meeting where we combine the sales information, the trade info, and our years of experience ("gut instinct"). Sales, trades, and "gut" each count for about a third in the selection/deletion process. Each record's relative sales strength is weighed against its usefulness in the station's total sound.

KYRK/Las Vegas
(702) 386-5748



PD Jim Daniels

When KYRK went on the air, Las Vegas had a strong Urban station, a strong AOR, and a strong CHR. The CHR leans AOR, so we decided it would be best to lean Urban. So far we've been quite successful, wearing down the Urban as well as the CHR and bringing our rating from 1.7 to 7.4. We're about 70% currents; the remaining 30% is combination of recurrences and gold. Adds are determined by a compilation of retail, requests, and national trades — not to mention a real good feel for the market.

MOTION

Terry Shea is leaving KWNK/Simi Valley to do overnights at KIQQ/Los Angeles, and will continue to do weekends at Y97/Santa Barbara . . . Chris Murray from WEQR/Goldsboro, NC joins WLAN/Lancaster for afternoons and MD duties replacing Gary Miles who exits . . . Rusty Humphries has joined KUUB/Bozeman from KPLZ/Seattle as Assistant PD doing nights . . . Steve Knoll is moving to KPXR (Power 102)/Anchorage as night rocker.



BACKSTAGE WITH LIONEL — Jeff Spence of WILI/Hartford got a chance to meet and party with Lionel Richie backstage after a recent concert.



THE FUTURE LOOKS BRIGHT — Timbuk3 took the stage for the grand opening of Abilene's Backstage club; covering the event was KFQX. Partying after the show are (l-r) KFQX PD Woody Roberts, Backstage owner Jennifer Magid, Timbuk3's Barbara and Pat, Backstage assistant manager Katrina Fernandez, and Timbuk3 manager Roy Taylor.



A TOUCH OF GLASS — Glass Tiger stopped by 99DTX/Detroit during a tour stopover. Shown (l-r) are WDTX Assistant PD Mike Bradley, band members Sam Reid, Michael Hanson, Alan Connelly, and Wayne Parker.



DON'T GIVE WNOK A BAD NAME — WNOK/Columbia's studio phones lit up when Bon Jovi's Richie Sambora and Jon Bon Jovi joined the afternoon show as guest DJs. The duo fielded questions about their album and gave away tickets to their concert. Pictured (l-r) are Bon Jovi, WNOK midday personality Robin King, and Sambora.



BOSTON'S LAUNCH AT BOSTON — Among the guests at MCA's listening party for Boston's new album "Third Stage" was WXKS/Boston PD Sunny Jo White. Shown (l-r) are MCA's Roman Marcinklewicz, Sunny Jo, and Boston's Tom Scholz.



SOUTHERN SMILES — 94Z/Raleigh had a lot to laugh about when Robin Williams stopped by to promote his "A Night At The Met" LP. Smiling (l-r) are Z93's Jim Graci and Steve McCoy, Columbia's Alan Orem, Z93's PD Bob Case; bottom (l-r) are Z93's Glen Lassiter and Williams.



BACK HOME TO CLEVELAND — While promoting his "Lace" LP, Cleveland native Benjamin Orr was welcomed to town by WNCX. Pausing in the studio are (l-r) Orr and PD Denny Sanders.



STEVE FEINSTEIN

AOR

PART ONE:

Classic Rock: How To Combat It

Love it or hate it, the Classic Rock bogeyman is not going to go away, and you'd be wise to be prepared for the possibility of it entering your market. If your town is three-deep in CHRs or ACs, don't be surprised when one of the also-rans opts to go for the gold. "Unless you're sitting in a market with no losers, you're going to face this format," notes WQFM/Milwaukee PD Greg Ausham, who's faced Classic Hits stations in Rochester and Milwaukee.

Skeptics argue that Classic Rock is a quick-fix, quick-burn, fad format. Those skeptics usually have an axe to grind; many consult or program stations facing Classic Rockers. Regardless of their assertions, this format can do serious damage to mainstream AORs. Though the jury is still out on Classic Rock's staying power, its immediate impact alone is enough to cause alarm.

Case in point: In Los Angeles, Greater Media switched floundering AC KBZT to Classic Rock KLSX as the fall book started in September. Within two Arbitrends, "Klassix" was up by a full point 12+, tied with KLOS and well ahead of KMET... and that's with the last month of KBZT's paltry summer 1.5 included. Worse yet, you can bet that KLSX hit KLOS and KMET where it hurts most —

"You can't get anything (at a Classic Rock station) that you can't get here."

—Dave Hamilton

25+. (It is interesting to note that traditional Gold outlet KRTH-FM suffered not a bit, registering increases in both trends on the way to what looks like its highest share ever).

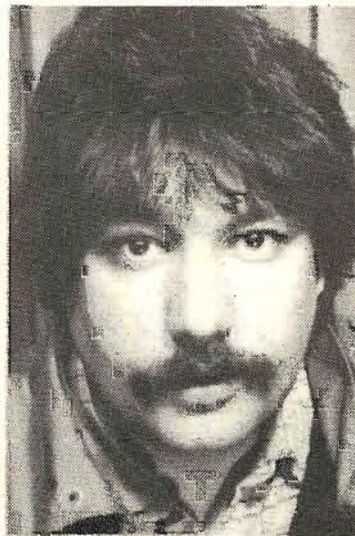
Hamilton Reports

Back in February of last year, before any Classic Rock or Classic Hits stations had garnered huge numbers, KQRS/Minneapolis PD Dave Hamilton offered what now seem like prophetic words: "Forget about CHRs. They're going to implode. Sixties music is an integral part of making AOR indestructible."

His message was clear: AORs should stop regarding teen and female-heavy CHRs as the enemy, and instead be concerned with protecting themselves against album-based Gold stations that directly target rock radio's money demo — men 25+. Instead of focusing on playing crossovers, he advised, start expanding your library depth so you'll be perceived as the station that plays all that great classic

rock, rather than remaining vulnerable to some new kid on the block stealing your thunder.

Hamilton knows of what he speaks. Since joining KQ' in mid-'85, he's moved the station's 12+ from a 6.5 into double digits. More important, KQ', once top-heavy 12-24, has been masterfully reimaged for upper-demo strength — from spring '85 to summer '86, it moved from tenth to second in men 25-54. It trails only full-service AC monolith WCCO, and its portion of



Dave Hamilton

quarter-hours from 25+ listeners has grown from 28-44%. These ac-

complishments are all the more impressive coming in the face of two competitors also vying for 25-34 men: AOR Gold KJJO-FM and soft alternative AOR KTCZ.

Beat 'Em To The Punch

How does Diamond Dave do it? He's preempted KJJO's position and beaten it at its own game by offering equal, if not greater, library depth. "There's no reason for them (KJJO) to exist," Hamilton says. "You can't get anything there you can't get here."

Which is, arguably, the way AOR always should have been, instead of leaving itself so wide open for attack as it has in recent years. In fact, AOR can be accused of creating the Classic Rock monster by neglecting its own musical herit-

age in favor of flirtations with a high percentage of currents and musical trends such as new wave, CHR crossovers, and heavy metal.

We Have Seen The Enemy And It Is Us

Most damaging of all was the shrinking of AOR libraries. The format's new-found infatuation with formal music research led to lists that were limited to the 327 highest-testing songs of all time. The resultant high-repetition flew directly in the face of the format's most attractive qualities — variety and unpredictability.

Hamilton, who admits to being a proponent of hyper-tight libraries in his days as Doubleday's National PD — "I got burned by playing 500 oldies" — has now gone in the opposite direction. He uses extensive callout to build up rather than limit his inventory, which includes over 1000 titles. He claims he tries to put ten new library songs on the air each day — five that are researched and stay in regular rotation, and five "curveballs" that get played once and then disappear for at least four-five months, if not forever.

The curveballs, which might also be compared to another baseball pitch, the change-up, give the sta-

"You can't afford to take a wait-and-see posture."

—Tom Owens

FROG LEAPS TO THE OFFENSE

Lt. Colonel Tom Owens Launches Preemptive Strike

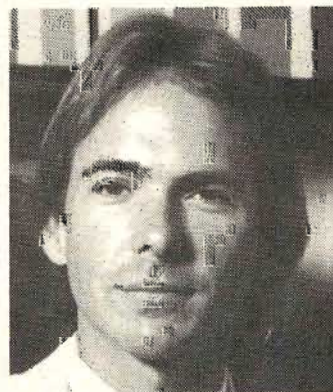
In the spirit of "an ounce of prevention is worth a pound of cure," WEBN/Cincinnati PD Tom Owens has employed a smartly designed campaign to preempt or at least blunt the impact of a Classic Rock station coming into his market.

He was spurred into action when 'EBN learned that Hoker Broadcasting, owner of Classic Rock KCFX/Kansas City, had purchased Cincinnati AC WLLT. As it turns out, 'LLT has stayed AC, but 'EBN's moves are still well-advised.

At worst, 'EBN has gained valuable image points for playing classic rock and made headway in satisfying listeners' desire for oldies. Now, if a Gold AOR does arrive, it may find a less gaping hole for the format and its splash may be greatly diminished. At best, 'EBN may actually discourage other operators, including Hoker, from going Classic Rock in the future.

Even before the 'LLT sale, Owens had already made musical adjustments for other reasons. He upped pre-'74 music to 30% of his mix after former AOR rival WSKS went to a 12-24 MTV-on-radio approach (it ultimately switched to Country). 'SKS's move enabled him to focus more on upper demos. The tweaking was "a natural extension of our heritage position," Owens says.

To further enhance that position in listeners' minds, Owens began using Classic Rock slogans heavi-



Tom Owens

ly. He says, "We saturated our cume with them in order to neutralize the validity of someone else using them against us down the road." His slogans included "After 19 years, it's still fun to rock 'n' roll," "The home of classic rock 'n' roll," and "Cincinnati's first rock 'n' roll station." 'EBN also instituted liberal doses of flashback actualities and audio elements to reinforce the posture.

The most dramatic (and expensive) step was doing music monitors of KCFX and other Classic Rockers. Five hundred oldies were culled for a music test, with 140 titles subsequently added to 'EBN's library in various rotations.

Other tactics to consider, says Owens:

- Increase rotations significantly on powerful oldies in order to intentionally create burnout;
- Prepare a TV campaign to utilize in case you're confronted by a Classic Rocker. While 'EBN is running one TV spot, Owens already has conceptualized a second B "fallback" spot that markets 'EBN's heritage and says he could produce it "very, very quickly."

Owens sees Classic Rock as far more reason for alarm than a CHR/AOR hybrid or hard rock competitor that skews 12-24. "Those may also be a quick fix, but you can sell against them. On the other hand, most Classic Rock stations get about 50% of their total listenership from 25-34 adults. That's a qualitative hit that cannot go ignored; it impacts on a radio station's profitability right off the bat. You cannot afford to adopt a wait-and-see posture. There's no question about the format's ability to get off to a flying start. You've got to walk a fine line between an appropriate, timely reaction and premature overreaction."

At the same time, he's realistic about the limits of how effective any preemptive campaign can be. "Classic Rock is going to take a bite no matter what you do; it's on the air. It's a question of minimizing the downside in advance."

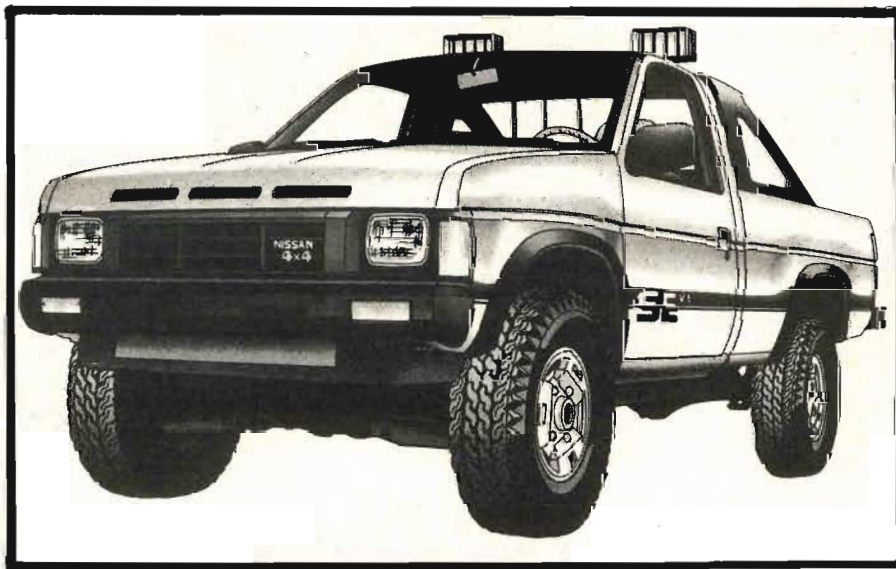
tion that sense of "you never know what you'll hear next" that harks back to the format's progressive era. KQ' curveballs include: Steve Miller Band's "Your Cash Ain't Nothin' But Trash," Tee Set's "Ma Belle Amie," Booker T. & The MGs' "Time Is Tight," Searchers' "Needles & Pins," Stephen Stills's "Change Partners," Traffic's "Light Up Or Leave Me Alone," and James Gang's "Midnight Man." (Hamilton comments, "We've all played 'Funk 49' and 'Walk Away' to death.")

Hamilton, a research fiend, accepts that tunes such as these don't necessarily test well. But instead of worrying about their unfamiliarity to casual listeners, he chooses to appreciate that "you make somebody in the core very happy."

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Classic Rock:

Continued from Page 36

Musicologists — Dust Off Your Chops

He describes them as "songs you won't find a consultant's list." Instead, they come from the minds and ears of fellow music junkies at the station, like Co-Assistant PD Wally Walker and MD John Lassman, who suggest many of the titles. Hamilton once came in on a Monday morning, having gone through a box of records with his wife while moving and saying "Wouldn't it be neat to hear this song again?" On goes something

"Jocks should embellish new acts. You don't have to embellish 'Jumpin' Jack Flash.'"

—Dave Hamilton

like Nilsson's "Spaceman" for one spin and then it's back into the vinyl graveyard.

The idea here is that your oldies library should be a living, breathing organism, not something that's set in stone or that changes only when your consultant's new list arrives or scores from an auditorium music test come in. There is a vast amount of records that you can drop in once in a blue moon to give your station that fabled 'Oh wow' effect. Smart programming dictates, of course, that you sandwich them between familiar elements.

Currents . . .

We Have Currents

But decreasing your vulnerability to a Classic Rock station has to go further than just beefing up and spotlighting your oldies. In fact, it has to go in the other direction as well — current music.

Hamilton plays anywhere from four to six currents an hour, noting that currents actually aid in the perception of library depth because they give his gold a breather. Thus, 1000 titles on a mainstream AOR can seem to stretch as far as the 1500-2000 on a Classic Rocker.

Regarded by some as conservative with new music because he steadfastly refuses to play the latest releases by acts such as Billy Idol and Pretenders, Hamilton nonetheless spotlights new acts he deems appropriate for KQ's sound, such as Rainmakers, Del Fuegos, Stabilizers, Smithereens, Robert Cray, World Party, and Blues Busters. He encourages jocks to presell them as "a great new act that's up 'n' coming," commenting that "jocks should embellish new acts. You don't have to embellish 'Jumpin' Jack Flash.' You can't sound stiff, stilted, or scared to death. If you love a new song, say it."

The obvious ploy is to remind the audience that you offer "the best of the old and the best of the new." But such liners in and of themselves won't suffice. As Hamilton observes, jocks have to be encouraged to spontaneously express

their own enthusiasm for new music and new artists, as well as give pertinent biographical info.

Every time they communicate the excitement of new music, not only do the artist and record label benefit, but so does the radio station — you're highlighting one of your unique selling points, a product attribute that Brand X can't offer. In the same way that Classic Rock stations employ some rather brilliant positioning liners that explain very clearly what makes them unique, you have to continually trumpet the element that you can tout as making you a clearly superior choice. As always, be sure the new music you're playing is worthy of the accolades.

Also, just as certain Classic Rock stations are not above taking clever on-air shots at mainstream AORs, you may want to take note of the adage that turnabout is fair play. After all, as Hamilton says, "Yeah, we play a lot of great oldies, but we're not a museum. Classic Rock stations always sound like 'we're here in the archives.'"

Other tips from the book of Dave:

- **Strict dayparting.** His midday and afternoon clocks are nearly identical; heavy rock that researches well, like Europe's "The Final Countdown," Bon Jovi's "Wanted Dead Or Alive," Night Ranger's "Don't Tell Me You Love Me," or even Boston's "Cool The Engines," is played strictly after 7pm.

- **Stress and sell oldies features.** A "Noontime Nuggets," "Electric Lunch," "Pyschedelic Psupper," weekend oldies shows, oldies-themed weekends, et al, are essential.

- **Cash in on heritage.** Start reminding listeners of how many years you've been the rock 'n' roll authority, the place where they heard Classic Rock first, etc.

- **Find a morning show.** Opining that many Classic Rock stations are "shoestring operations . . . jukeboxes without guts," he feels AOR must take the initiative with wake-up shows that "help develop a persona for the entire station."

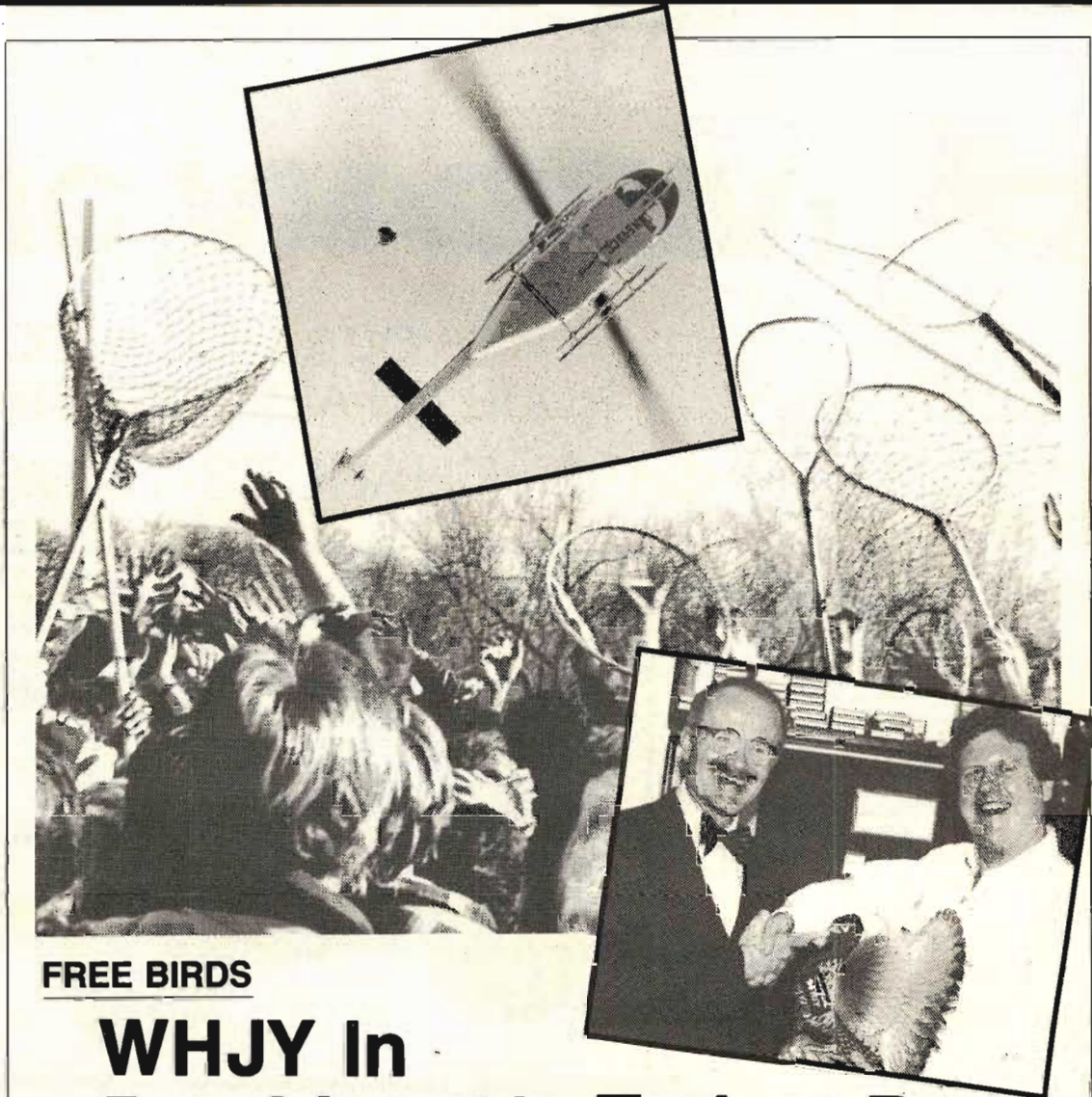
- **Avoid excessive corporate rock or acts that have lost a strong AOR identity.** KQ' is selective with acts such as Fixx, Pat Benatar, Journey, Survivor, Tears For Fears, and Talking Heads that Hamilton feels blur the station's rock image.

Call To Arms

Hamilton sounds a call to arms for rock radio, suggesting that the only way for AOR to superserve 25-34 men is with deep oldies. Otherwise, it wins that cell only by default, he claims.

"Most AORS are resting on their laurels," he says. "PDs are telling their GMs (Classic Rock) is going to go away in a year." Hamilton proposes that the Classic Rock will stay around as long as AOR's benign neglect leaves room for it. (Ironically, or perhaps not, KQ' is consulted by Fred Jacobs, the Classic Rock format's architect.)

Coming next week: Jacobs and Classic Rock programmers discuss what they're doing to make the format viable past the initial splash.



FREE BIRDS

WHJY In Providence's Turkey Drop

You remember that episode of "WKRP In Cincinnati" where Station Manager Art Carlson figured that a killer Thanksgiving promotion would be to give away live turkeys by dropping them out of a helicopter above a crowded shopping mall? Killer, indeed . . . Carlson forgot that turkeys don't fly, and you can figure out the rest of the story.

WHJY/Providence decided to do a cleaner version of that stunt, papering the crowd at a mall with 94 free birds of the cardboard and crepe paper variety dropped from a 'copter. The paper birds were redeemable for frozen turkeys.

Though the birds were fakes, 'HJY added a touch of authenticity by bringing in Richard Sanders, who portrayed "Les Nessman" on WKRP, to narrate the event just as he had on the episode.

The stunt was actually a bit too realistic for some parties. Advance promotion didn't mention that the birds were bogus, and hundreds of animal lovers flooded humane society switchboards to register complaints. An SPCA official was even upset enough to threaten PD Ken Carson with a lawsuit.

ROB JUNGKLAS

"Make It Mean Something"

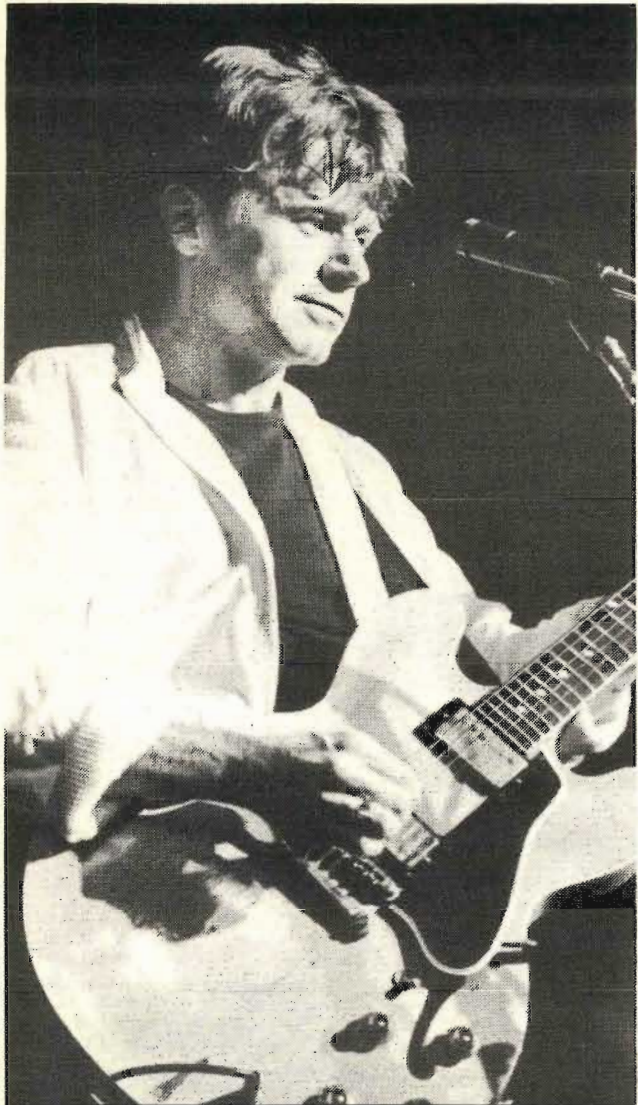
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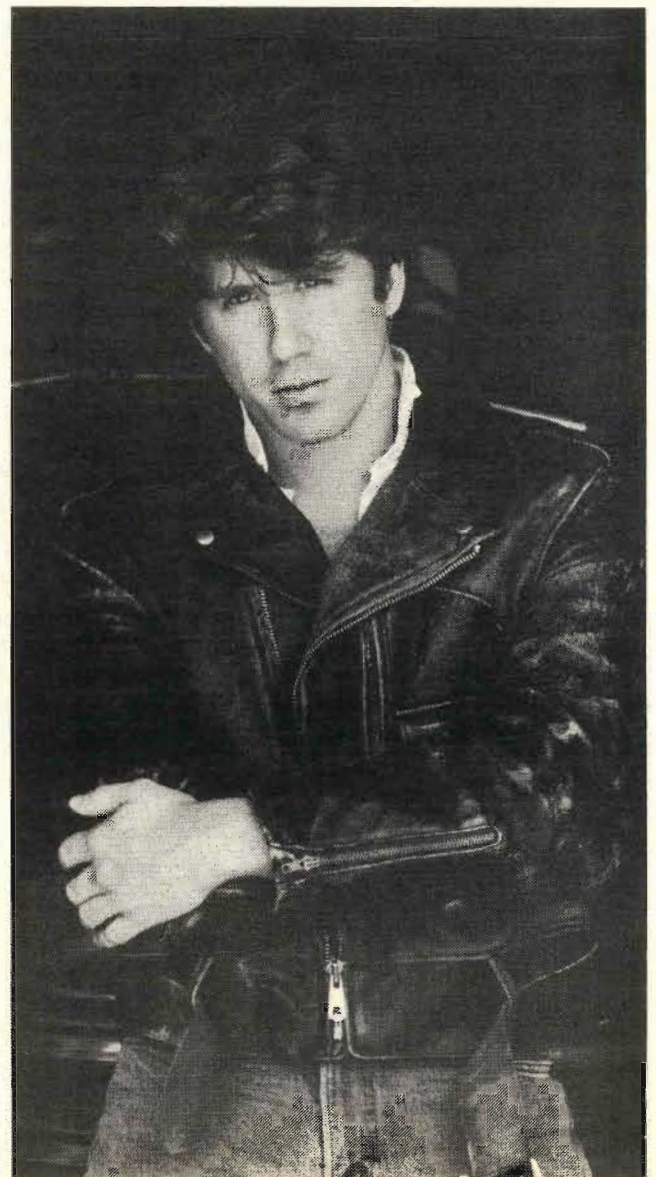
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ADULT CONTEMPORARY

The Message Is In The Music

By Michael McVay

The music on your station is most definitely the primary benefit desired by the audience. They may like your disc jockeys, they may participate in your promotions, and they may turn to you for information. But the main reason that they will tell others they listen to you (and the reason they probably tuned in to begin with) is because of your music.

But the radio band is full of similar-sounding stations. Generally speaking, we all play the same music within the AC format and utilize the same basic rotations and stopset locations. How, then, can your radio station better its music benefit for the audience? The following guidelines should be used in reexamining the musical product on your station:

The music should be well-researched. Playing the audience's favorite songs, frequently, ensures extended use of your station. This instant gratification philosophy will not only increase cume, but will also increase TSL.

Every time someone turns on your station, he should hear one of his all-time favorite songs. This means playing a smaller library of strong songs, as opposed to a library consisting of a lot of strong songs and a lot of marginal tunes. Listeners do not

consumer may enjoy pizza, but would not expect to find it at McDonald's when he stops there for a hamburger.

The rotation of the music should be such that songs are not replayed in the same daypart. Also, they should be rotated in such a manner that a tune heard on the way to work in morning drive is not replayed in afternoon drive. Proper rotation of a limited library increases the perception of greater variety.

The music flow can increase time spent listening. Stations that jump from uptempo to downtempo songs give the impression of a "jerky" flow. Working on forward momentum increases TSL from a subliminal standpoint. The music moving from slow to medium to medium to fast creates a smooth transition of music and increases TSL.

When making a music transition from an uptempo song to a downtempo track, utilize a jingle, announcer voice, or some other transition device. Going from a real uptempo record to a very downtempo song overemphasizes the downtempo

tune, and gives the station a feeling of "running off the road into a tree."

The music should be pre-programmed. When personalities are given the opportunity to program the music themselves, they are being allowed to alter the complexion of the radio station. One individual (or, more desirably, a well-programmed computer) with total recall can program for better flow. Personalities

up with contests. We all enjoy selecting music, but few of us have the "stick-to-it-iveness" to enforce music policies or listen to the radio station for a long enough period of time to determine the musical balance and flow.

The above checklist for programming success should be reviewed with your MD and discussed openly among the management team.

"Every time someone turns on your station, he should hear one of his all-time favorite songs."

complain about hearing their favorite songs over and over — they complain when they hear songs that are not favorites again and again.

The music on the station should meet the expectation of the audience. A listener tuning to Station X expecting to hear Country should hear Country. A listener tuning to Station Y expecting to hear Adult Contemporary should not hear rock 'n' roll music. You will occasionally research a song out of your format that yields good test results. This does not mean you should play that song. A

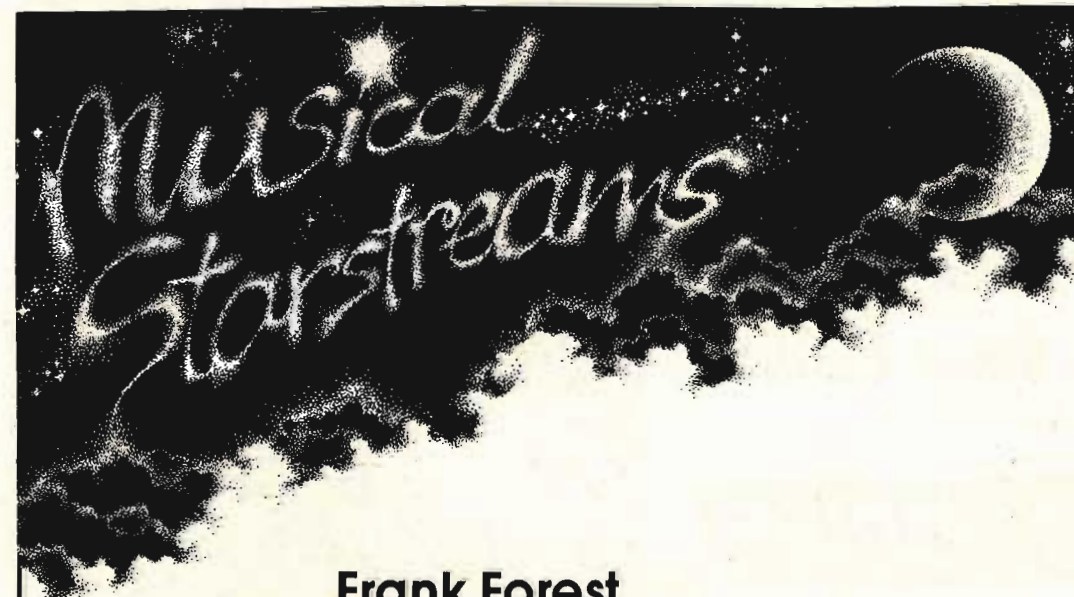
"We all enjoy selecting music, but few of us have the 'stick-to-it-iveness.'"

who are allowed to program their own shows tend to gravitate to favorite songs and lean a station more uptempo or downtempo depending on their personal mood on a specific day.

PDs spend a great deal of time critiquing personalities, designing informational policies, and coming



Michael McVay is President of McVay Media, a Cleveland-based full-service consultancy serving AC, Country, CHR, Oldies, and Nostalgia/MOR stations. His 18 years of broadcast experience spans Pittsburgh to Los Angeles and includes positions as GM, PD, AE, and air personality.



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LON HELTON

COUNTRY

POST-HOLIDAY POTPOURRI

'Tis Always The Season

TV and newspapers — bah, humbug. No other segment of the media helps people to the extent radio does, and the holiday season always brings out the best in us. It's interesting that many of the best-received ideas start out as a news item or bit done by a jock. A listener picks up on the idea, calls the station and a friend or two, and the next thing you know there's a full-scale drive underway.

Such was the case in Knoxville, where the news included the story of a man who froze to death for lack of a coat. WIVK began asking listeners to donate used outer garments, and the next thing you know more than 2000 coats had been collected for distribution to the needy through local agencies.

And then there's the story of the folks at KJNE/Waco. Just before Thanksgiving, the morning team of Jay & Jane read a letter about a four-year-old boy from Boling, TX, a town near Houston and out of the KJNE coverage area.

The writer said the child, the son of a friend, had a rare form of leukemia and was not expected to live until Christmas. The letter requested a Teddy Ruxpin doll and a Dachshund puppy for the boy.

Ashley Rosen of Blair Radio/Dallas, the station's rep, acquired a doll from one of her accounts. Meanwhile, the morning team went on the air requesting help in getting the dog.

Within the next few days, several dogs were offered, plus dog food, toys, more dolls, jewelry, and more than \$4500 in cash. Two pilots donated their time and a Cherokee turbo prop to get the gifts to Boling.

Station Manager John Fletcher called the outpouring "incredible, especially considering the tough economic times in Texas these days." He also related a story about the station van, which had been dispatched on a six-hour tour to pick up donated items, being



COATS OF MANY COLORS — WIVK/Knoxville Asst. GM Mike Hammond reclines amidst the 2000 coats the station gathered for distribution to the needy.

hailed by a driver who pulled a \$20 from his wallet and wouldn't even give his name.

In Baltimore, WCAO morning personalities Ron Matz and Walt Howard responded to some kids' requests for hats by rounding up more than 7500 chapeaus. Among the contributors were Coke, USA Today (Gannett), American Airlines, AAA Motor Club, and hundreds of local businesses. All of this was part of the local Santa

Claus Anonymous campaign.

Also from WCAO comes this letter from PD Johnny Dark, one I'm sure he never intended for me to print. But I was touched by it and thought you would be, too.

Dear Lon,

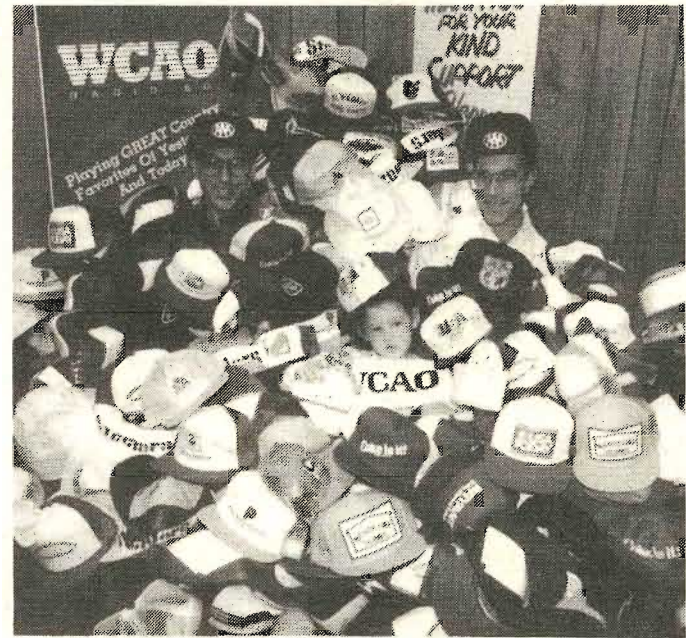
WCAO has always been one of the most community-active radio stations in the Baltimore market. Shortly after the format change four years ago, we adopted the Children's Cancer Foundation as the station's "pet" charity. We selected this group because it was an all-volunteer organization that had been formed several years ago by a number of parents with children suffering from cancer and leukemia. Each year, WCAO has promoted several events to raise money for this truly outstanding organization.

Two years ago, I was diagnosed as having a malignant tumor attached to the retina of my right eye. Thanks to an experimental procedure performed by a specialist at Johns Hopkins, the tumor has shrunk considerably and is dormant.

Since my own battle with cancer, I've been more involved with the Children's Cancer Foundation and have become a member of the Board of Directors. A number of the patients have become quite important to me; their daily battle with cancer has shown me the true meaning of courage.

Last month, WCAO presented its second annual weekend of fundraising for the Children's Cancer Foundation. It began with a Celebrity Ball which drew over 650 people. They paid \$100 a plate for outstanding food and an incredible show starring Lee Greenwood, Lane Brody, and Thom Bresh.

The next day we staged our sec-



HATS OFF TO WCAO — Morning drivers Ron Matz (l) and Walt Howard and a young listener are up to their necks in donations to their "Hats For Kids" campaign.

ond radiothon benefit. My staff and I, with the help of local sports and television celebrities, broadcast for 12 hours. The toteboard at the end of the day read \$404,000!

We concluded the weekend with a concert starring the same entertainers that made our Celebrity Ball such a success. It was a weekend I'll never forget. I cannot express enough thanks to Lee, Lane, and Thom, who overextended themselves to make everything work.

One of many special moments during the radiothon came when I asked one of our cancer patients to sing something a cappella for Lee. Both Lee and I knew of this young lady's enormous talent. We were also aware that she is losing her battle with cancer. For the next couple of minutes, as she sat next to Lee and sang "The Greatest Love Of All," the sound of her voice is all that was heard in our radio-

thon room. The phones stopped ringing. Conversation ended. When the song was over, the room filled with applause and both Lee and I had eyes clouded with tears.

This weekend proved again how much good can be accomplished when the power of a radio station joins with talented, caring performers for a very worthwhile cause. There's also a very special feeling that you get when one of these children battling cancer or leukemia looks up to you and says, "Thanks for helping." That feeling is one that words cannot express.

There's not much you can say after a letter like that, except to give thanks for your own health and prosperity.

As Johnny points out, it's important to remember the power of radio. The best use of that power is to help those in your community who need a hand.



WCAO/Baltimore personalities (l-r) Brenda Bissett, Walt Howard, and Johnny Dark are shown during the station's 12-hour radiothon for the Children's Cancer Foundation. More than \$400,000 was raised.



Lee Greenwood sings for two young cancer patients at WCAO's Celebrity Ball for the Children's Cancer Foundation.



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COUNTRY



Hay Thanks!

Most people are content with the inner reward of giving when it really counts. "Thank yous" aren't really needed.

But the South Carolina farmers, wracked by last summer's drought, wanted to say thanks to those around the country who had provided so much grain and hay.

WESC/Greenville aided their efforts by conceiving and producing a music video "thank you" card. More than 1500 South Carolinians stood in a sun-baked field and lined up to spell the words "Thank You." The response was so great that the story was recounted in numerous TV stories and in reports in places ranging from *US News & World Report* to "Ripley's Believe It Or Not."

Standing hand in hand, the group expressed their gratitude by singing a song written by the local Country group "Dixieana." Called "Spirit of The Land," the chorus rang out:

*"In the spirit of the land,
Sowing seeds of kindness
Never fall on barren ground.
We just want to thank you, neighbor,
For the lift when we were down."*



SAVE THE CHILDREN — At what turned out to be its final major promotional event as a Country station, KCBQ/San Diego GM Charlie Ochs is shown presenting a check for \$4000 to representatives of the Save the Children Foundation for San Salvador earthquake victims. KCBQ had given 200 box seat tickets for its free Crystal Gayle concert to National University. In turn, the school took donations for the seats through Ticketron, with the proceeds earmarked for the foundation.

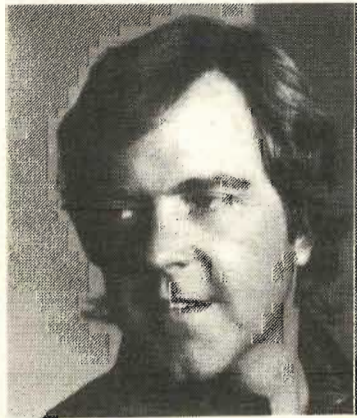


SHARON ALLEN

NASHVILLE THIS WEEK

New Year's Resolutions We'd Like To See

Here it is — 1987. Time to wipe the slate clean and set new goals. There's almost always something you planned to do last year but didn't, so it's a perfect time to make a New Year's resolution. Every year I take this prime opportunity to have a little fun with a few individuals in the music industry. Believe it or not, I haven't been tarred and feathered or run out of town . . . yet. The following resolutions aren't fact, just fiction.



Michael Johnson

Joe Galante resolves to launch a major campaign for the CMA Awards show slogan to be "Keep it Country."

T. Graham Brown resolves to play Mayberry if he can convince **Kenny Rogers** to book a date there.

Kenny Rogers resolves to book a date in Mayberry if "His T-Ness" will guarantee that Deputy **Barney Fife** will not handle security.

Jim Ed Norman resolves to get his point across in less than ten minutes — no matter what the subject.

Michael Johnson resolves to "Wing" it again in 1987.

The **Judds** resolve to come out of the closet about their real names. **Christine** and **Diane** who?

Jimmy Bowen resolves that none of his records will sound alike in the coming year.

Holly Dunn resolves to give her mom equal time on her next single.

Sawyer Brown resolves to shed their straitjackets and put some life into their performances.

Mike Sirls resolves to have all his jeans and T-shirts monogrammed with the **Nipper** logo.

Mel McDaniel resolves to let **Bruce Springsteen** screen all his material.

Dan Seals resolves to shed his nice guy image and instigate at least one barroom brawl.

Joe Casey resolves to be elected Chairman of the Board for the NEA in 1987.

T.G. Sheppard and **Kyle Petty** resolve to race full steam ahead in 1987.

Judy Rodman resolves to publish her book about duped women.



The Almost Brothers

Paul Davis resolves to wait for his records to chart nationally before getting a bullet.

Billy Joe Royal resolves to get a car that a thief would keep so he can at least claim the insurance.

Bruce Hinton resolves to start off the new year in a generous mood by donating a parcel of land near the Saturn plant to charity.

Gary Morris resolves to title his next album "Sparkle, Shine, and Shimmer."

Keith Whitley resolves to draw straws with **George Strait** and **Randy Travis** for songs before he goes into the studio to cut his next album.

Frank Leffel resolves to sign up for accordion lessons.

Dwight Yoakam resolves to be more outspoken about the Nashville music scene as he sees it.

The **Statler Brothers** resolve to campaign more heavily for the *Music City News* Awards.

Stan Byrd resolves to mount a "John Schneider is homely" campaign among Nashville's female population.

Frank Yankovic resolves to work with producer **Jimmy Bowen** so he can do polka Dot records.

Lacy J. Dalton resolves to eat in every greasy spoon, hash house, and truck stop in America in order to validate her "Highway Diner" album.

Kyle Lehning resolves to produce a stiff in 1987.

Hank Williams Jr. resolves to record a song in 1987 and not use his own name in the lyrics.

Bobby Bare resolves to think about a New Year's resolution for 1988.

Rick Blackburn resolves to forgive and forget **Dwight What's-His-Name**.

Steve Popovich resolves to continue his search for fresh new talent.



Keith Whitley

Crystal Gayle resolves to have her PR firm send out press releases about cutting her hair on national TV . . . then she will do it.

Pake McEntire and **Juice Newton** resolve to record a duet titled "Good Expensive Love."

Nick Hunter resolves to put his daughter **Kate** on the payroll,

since it was her decision to re-release "On The Other Hand."

Bob Saporiti resolves not to allow his son **Julian** to consult **Nick's** daughter on A&R decisions.

Marie Osmond resolves to instruct **Capitol's** PR wiz **Bonnie Rasmussen** to stop sending those press releases to the *Enquirer* and the *Star*.

Willie Nelson resolves to write 100 times "I will never again do another duet."

Kathy Mattea resolves to go shopping for another song at the five and dime.

The **Almost Brothers** resolve to be adopted so they can become the **Absolutely Brothers**.

Paul Lovelace resolves to order new business cards that read "Marie's favorite Paul — 'Cupcake' Lovelace, VP."

John Conlee resolves to record a song about an effete snob.

The **Nitty Gritty Dirt Band** resolves to institute a mandatory retirement policy for old rock 'n' roll bands.

Jack Weston resolves to make reservations with the **Ft. Payne** cab company well in advance of **June Jam** so he won't have to hitch a ride back to Nashville when the **RCA** staffers leave him behind.

Randy Travis resolves never to reveal his secret desire to appear in the remake of "Rocky Horror Picture Show."

Lee Greenwood resolves to quit impersonating **Don Johnson**.



Kathy Mattea



T. Graham Brown

Debi Fleischer resolves to leave at least one space open on her dance card at the seminar.

Lon Helton resolves to become the honorary mascot of **Welcome Wagon** for Nashville.

George Strait resolves to do something crooked in '87.

Bruce Shindler resolves not to hire more than 40 independents to promote **MTM's** records in the coming year.

Tanya Tucker resolves to shake her **Tina Turner** image.

SKO's **Paul Overstreet** resolves to become the official spokesperson for the **Parents Music Resource Committee**.

Carolyn Parks resolves to conduct seminars on how to write a letter to the editor.

David Haley resolves to publish his version of the rotation diet. Heavy on the mint juleps, medium on the rum and coke, and light on the bloody Marys.

The **Oak Ridge Boys** resolve to squelch the rumors that they are splitting up by requiring each member to record a solo project.

Tari Laes resolves to polish her spurs, wet her whip, and say her prayers before every promotion call in the coming year.

Sweethearts of the Rodeo resolve to make a fashion statement in the coming year.

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WALT LOVE

BLACK/URBAN

THE URBANIZATION OF B/U RADIO

The Return Of The Zebra

by Walt Love & Sean Ross



A lot changes in a year. Last February, we wrote that the "zebra" Urban station was almost gone. The format, at that time, was "far more musically cohesive" than it was in 1980-81, when then-emerging Urban FMs were playing Barbra Streisand and Christopher Cross just to prove they could. In retrospect, the zebras' hoofbeats were audible in the distance even then; 1986 will be remembered as the year they charged back.

At that writing, KPWR (Power 106)/Los Angeles was brand new and sounded a lot like WXYV/Baltimore; it took PD Jeff Wyatt to really make Power the West Coast cousin of WHQT (Hot 105)/Miami. Disco became the core music. Ballads were limited to those that crossed over. Rap was almost never heard, nor were ads from identifiable black sponsors — discos and hair-care products chief among them.

KPWR was not unprecedented, even in this town. KIIS-FM spent at least a year in Urban on its way from Disco to CHR. And before its "Quiet Storm" phase, KUTE's black/disco/new-wave mix basically anticipated Power 106. KPWR, however, had the signal, the money, and the timing to make itself heard quickly, and many perceived the zebra approach as brand new. As with anything successful, Power 106 was soon cloned.

Last year, zebras accounted for all but one of the new major market B/U FMs. Following Power's lead, some claimed they were playing CHR. Some merely asserted that they were part of a new format, one not connected to B/U radio. Eyeing Power's success with a tri-ethnic coalition, some B/U stations (especially consultant Don Kelly's other, non-Hispanic market clients) added more crossovers and recurred and became more overtly geared to the general market.

Miami Sound Machine

Duff Lindsey came to WHQT from the more traditional B/U XHRM/San Diego seven months ago. After debuting with a bang in early 1985, Hot 105 wasn't able to pass traditional CHR powerhouse Y100 until it toned down its initial disco-heavy approach to aim for a broader coalition. Lindsey now places his audience at 46% Hispanic, 40% black, and 14% Anglo, and his product as 40% Disco.

"The optimum record for WHQT pleases all three groups," Lindsey says. "What you usually get is two out of three. In our music meetings, we openly discuss who we think a song would appeal to, and

scheduling it against other records to offset any negatives. There are more and more crossovers now that do have a certain amount of B/U appeal. You can't ignore them, but you have to take it on a record-by-record basis."

"The crossover music we play, and we do play a lot, is very hip with a certain flavor to it," says WBLZ/Cincinnati PD Brian Castle. "Every now and then we can get away with a 'Hip To Be Square.'" Castle also schedules carefully. "We're leery of playing two crossovers in a row. We can get away with playing Hall & Oates behind Huey Lewis today; Huey followed by Wang Chung may be perceived as too white."



Duff Lindsey

who would be turned off by it. If there's a record we think Hispanics would like and blacks would dislike, or vice-versa, we won't play it. Those two groups make up 80% of the radio station. We try to balance our categories so that if one has ten records, three to four relate to either group and three to four relate to both. What's been successful here has been going down the middle."

WQQK/Nashville PD J.C. Floyd, another Kelly client, adds, "The key is to be non-offensive to your reach audience. In Nashville, with its small ethnic base, we reach 95% of the black market — but that's still only 55% of our audience."

The Way It Is

"Whether we like it or not, even if we want to support our black artists, we've all had to play some white artists who've had a good Urban record," Floyd says. "It might have been Queen's 'Another One Bites The Dust' in 1980, or Cyndi Lauper and Robbie Nevil now. I would never have guessed what Robbie looked like from that record; he looked like the kind of artist I'm used to seeing on AOR albums. We also have to accept that the black base audience's taste has splintered. I'm getting calls for 'The Way It Is' now, and I've played it a couple of times in middays.

"You can be very selective about playing a crossover. You may have to specifically daypart it, even



J.C. Floyd

It's The New Style?

Established in 1981 when zebras were still common, WBLZ has always played crossovers, even as others phased them out. Is a Power 106 really new or different? "I don't think it's a new format," says Castle. "The labelling is mostly for sales purposes. I know there are still a lot of closed-minded people out there, but I think we're getting a lot more respect. I don't think you have to skirt the issue that you're playing black music to get business like you did 10-12 years ago. We don't have to cover up or make excuses anymore."

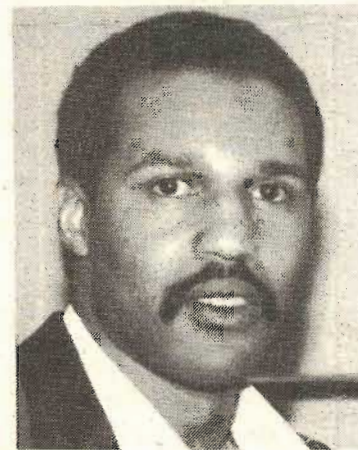
Were he willing to do that, Castle says, he could have a consultancy of his own now. "I'm beginning to get calls from people in other markets, people who hear WBLZ and wonder if they can do the same thing with their station. But they want to be able to say they're still CHR." At that point, says Castle, the discussions end.

Lindsey cites WBLZ/New York, which under Frankie Crocker played everything from Frank Sinatra to Elvis Costello, as a forerunner of today's Urbans. Floyd praises the late WVEE/Atlanta PD Scotty An-

draws. "Scotty was a genius because he had a hybrid station with a mixed staff back in 1980 and won with it. The effect he had on the other stations has been obvious over the years.

"I can't see that what's happening now is any great revelation. In the last year, some major companies that aren't known for Urban radio have suddenly jumped into the game in certain markets. They're basically doing what most of us have known about for years."

"If Hot 105's format is unique at all, it's because we're relating to several ethnic groups instead of one in particular," says Lindsey. "It's a day-and-night difference from what I did for five years in San Diego, where we also had a large Hispanic population but it wasn't our main thrust."



Brian Castle

Splinter Group

Many of the stations that are now B/U mainstays — such as KMJQ, WKYS, WUSL, and WRKS — went through a zebra period at one time or another. Will a Power 106 one day head for the B/U mainstream? The consensus seemed to be that many zebras could continue to spin out of the format's orbit. At the same time, the traditional B/Us that now ape Power 106 may back away from the center.

"I think we're going to go toward naming a new category of stations," Castle asserts. "It will take some time, but I see it happening already." But he also says, "I don't think programmers are going to let the format become too white. Just out of the very nature of Urban radio, there's going to be a line drawn somewhere."

Lindsey warns, "Some companies get good numbers with the format and say, 'If we only did this with it, we'd get a little bit more, or we'd get more 25-54s.' Diluting the format so that it's too close to CHR is a dangerous road. The format has to be absolutely relevant to the core audience, and I have doubts that it will do that."

Two Fountains

Perhaps because of their black owners, WBLZ and WLUM/Milwaukee, another longtime zebra, have always operated as part of the B/U radio community. They also employ minority programmers. The new white-owned zebra Urbans have white PDs, sometimes from within the format, often from CHR. (The only major-market exception is a San Antonio AM, owned by Inner City, with a Hispanic PD.)

Unless the two factions of the format suddenly decide to stand together, we may be confronted with two separate but not very equal drinking fountains dispensing similar music: one owned and staffed by whites, one owned and staffed by minorities. The first group of stations may try to circumvent the negative selling that plagues all Urban stations simply by denying any association with the second group, which will then have an even harder time with national sales.

Is that day imminent? "There will always be a place for Black radio," Floyd states. "But it may not be as the market leader we've come to know. There may not be as many black giants. Black programmers as a whole need to really get back to the basics as far as good radio programming is concerned, because now we're going to be competing not just against each other for jobs but with the industry as a whole. If you don't do your homework, you may be part of the fleeting minority.

"There are more good black programmers that know what they're doing than ever before. If you continue to grow and develop, you're going to be able to compete. Talent cannot be denied. As long as you're good, you're going to be able to find an opportunity. But it will be harder than before, and you're going to have to stay on top of it."

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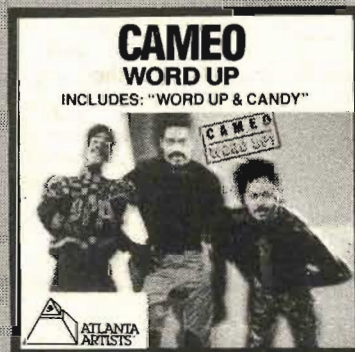
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MORNING DRIVE

We are looking for a bright, topical morning talent for a major, group-owned country FM. You must be extremely disciplined and able to work within a tight music framework. This is a career opportunity. EOE/MF. Tape and resume to Rado & Records, 1930 Century Park West, Box #560, Los Angeles, CA 90067. EOE

Aggressive, detail oriented, self-starter, wanted for fast growing radio syndication firm! Our account executives have the vision to create new products and services, and the follow through to make them happen. Strong experience in sales a must! We offer unlimited opportunity for growth, and an excellent compensation package. We're looking for the best. Send presentations to Mr. Gene Tognacci, STARSTREAM COMMUNICATIONS GROUP, INC., 800 Wilcrest, Suite 210, Houston, TX 77042



WANTED MAJOR MARKET NEWS DIRECTOR

ATTENTION!!! I want to talk to the best ASSISTANT NEWS DIRECTORS in the country. This is your opportunity to move up and run a great news department your way. News directors may apply, but only if you have the talent, the enthusiasm and the drive your assistant does. Tape & resume to Radio & Records, 1930 Century Park West, #575, Los Angeles, CA 90067. EOE

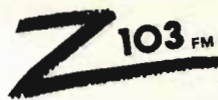


THE ORIGINAL TEXAS CONTEMPORARY MOR

KQSA is looking for an Adult Communicator who is fast on the draw both on air and in Production. Team player who is able to relocate immediately. If you've got what it takes to be a part of the #1 group in W.T. rush T&Rs to: **BILL LEE, Foster Communications Co., 1 City Hall Plaza, San Angelo, TX 76903.** Salary commensurate with our expectations.

SOUTHEAST AFTERNOON DRIVE

Medium-market full service AC station seeking afternoon air personality. Top notch facility, with excellent benefits in beautiful southeast. We're looking for someone who will get involved in the community. Send tape and resume to Radio & Records, 1930 Century Park West, Box #573, Los Angeles, CA 90067. EOE



Program Director. 100kw AOR hybrid top 100 Mkt. Strong leadership a must. Good pay, great benefits, Beach Resort. Be half of #1 Morning Team! Send T&R and programming philosophy to: **Phil Martin, Box WZYC, Beaufort, NC 28516.**

OPENINGS

MIDWEST

Still accepting T&Rs for CHR morning drive. Experienced only! Keith Mason, WDNL, 1501 N Washington, Danville, IL. EOE (12/19)

Reporter/anchor. Strong digger with voice. T&R: WMEE/WQHK News, PO Box 6000, Fort Wayne, IN 46896. EOE (12/19)

For future air personality opportunity at Z103 FM, send T&R: Mike Davis, 1150 Morse Road, Columbus, OH 43229. EOE (1/2)

Ready for a challenge? AM MOR seeks adult communicators willing to give 110%. Smooth/mature delivery a must! T&R: Vince Edwards, KICS, 500 East J St, Hastings, NE 68901. EOE (1/2)

KPAT accepting T&Rs for future full and parttime openings. Scott Maguire, 2600 S. Spring, Sioux Falls, SD 57105. No whiny, lazy As. No calls. EOE (1/2)

Wanted: News Director for AM/FM combo. Must be able to direct four-person news shop. Excellent career move. T&R: WXLC & WKRS, 3250 Belvidere Rd, Waukegan, IL 60085. EOE (1/2)

We want the best small market sound! Need afternoon help Sin growing fishing/resort area. T&R: Keith Sampson, KDKD, PO Box 448, Clinton, MO 64735. EOE (1/2)

Louisville rocker going CHR needs 18-49 entertainer who'll help give us all day adult numbers. T&R to Radio & Records, 1930 Century Park West, Box #579, Los Angeles, CA 90067. EOE

HELP WANTED

General Manager, WJYO-FM/WORL-AM, Orlando. Send resume to: **Norman Wain, Metroplex Communications, 1818 Ohio Savings Plaza, Cleveland, Ohio 44114.** Metroplex Communications is an equal opportunity employer.

HELP WANTED

Major radio group is looking for a National Program Director. Send T&R to Radio & Records, 1930 Century Park West, Box #578, Los Angeles, CA 90067. EOE



COMMERCIAL PRODUCER

WJR, 50,000 Watt Capital Cities/ABC Station is expanding its production department. We need a specialist who can create an idea, write the copy, voice and produce it. Join one of America's Great Radio Stations in newly equipped State of the Art facilities. Tape and Resumes to: **Gary Berkowitz, Operations Manager, WJR, 2100 Fisher Building, Detroit, MI 48202.** WJR is an Equal Opportunity Employer.



One of the midwest's premiere CHRs, with a 20-plus share and unlimited potential, anticipates openings in "key" dayparts. The tools are here to make your next job "the majors." We are as successful as the people we hire — we need you! Send tape and resume IMMEDIATELY to **Chuck Knight, KRNQ, P.O. Box 1350, Des Moines, IA 50305.** No calls please. EOE



OPENINGS

MORNING ENTERTAINERS

Smaller midwest market CHR looking for a morning killer. Top money and bennies. Ideal setting for the person tired of being on the road and looking to settle down for the long term. T&R to Radio & Records, 1930 Century Park West, Box #557, Los Angeles, CA 90067. EOE

TELEPHONE TALK

Major market station wants personality with provocative, humorous, imaginative telephone finesse. Send tape and resume to Radio & Records, 1930 Century Park West, #508, Los Angeles, CA 90067. EOE

PEORIA MARKET FM

We are ready to make a change, are you? Possible openings in all areas, including Sales Manager, P.D., Production Manager, full & part time announcers. Format will be up-tempo, adult oriented music. If you are a proven winner and can join us in the first quarter of 1987, send tape/resume and salary requirements to Radio & Records, 1930 Century Park West, Box #574, Los Angeles, CA 90067. EOE



Legendary AOR station, WLWQ-FM, Columbus, Ohio is beginning a search for a morning host(s) with winning experience. Join the #1 team in the midwest fastest growing city with an opportunity to work with **Taft Broadcasting.** Please submit tapes and resumes promptly to: **Lee Randall, WLWQ-FM, 42 East Gay St., Columbus, Ohio 43215.** Bozo's need not apply. EOE

WEST

Northern CA 100,000 watt has money to spend for right air talent/production wizard. T&R: Jim Nelly, KXGO, Box 1131, Arcata, CA 95521. EOE (12/19)

Transtar seeks bright experienced talent for new network to air in 1987. T&R: Chick Watkins, Transtar Network, 6430 Sunset Blvd, Suite 401, L.A., CA 90028. EOE (12/19)

KZZK-FM is still searching for ace morning personality for Adult CHR. Good bucks for experienced pro. T&R to Jonathan Walker, KZZK-FM, PO Box 2485, Tri Cities, WA 99302. EOE (12/19)

KISS 98 seeks AM drive cohort. Experience with CHR news/bits desirable. Females encouraged. C&R to: Dan Kelly, Box 740, Cortez, CO 81321. EOE (12/19)

Top-rated Country station seeks the right 7-mid person. T&R: Randy Hood, KFMS, 1555 E. Flamingo, Suite 435, Las Vegas, NV 89119. No calls. EOE (12/19)

If you have the killer instinct and are a dedicated pro, send T&R with programming philosophy to Constant Communications, 101 Larkspur Landing Circle, Larkspur, CA. 94939 EOE (12/19)

Central Oregon 100,000 watt AC looking for qualified newperson. Writing sample, T&R to: Sue Matters, PO 489, Warm Springs, OR 97761. EOE (12/19)

Air talent/production experienced. Seeking future talent for a "people" company. T&R: Darren Taylor, K-Star AM & FM, PO 1120 Grand Junction, CO 81502. No calls. EOE (12/19)

Morning Adult talent wanted for Northern California AC. Growing company in growing area. No beginners. Steven Rise PD, KUI, (707) 446-0200. EOE (1/2)

Northern California 100,000kw has money to spend for right air talent/production wizard. T&R: Jim Nelly, KXGO, Box 1131, Arcata, CA 95521. EOE (1/2)

Chief Engineer needed for Thousand Oaks radio station-KMDY. 40-60 hours per month to start. Call (805) 497-8511, ask for PD Kevin Brooks. EOE (1/2)

Immediate fulltime openings. KEYQ/Vail-Aspen needs experienced personnel. T&R ASAP: Steve Hamilton, Box 1111, Eagle, CO 81631. EOE (1/2)

OPPORTUNITIES

OPENINGS



KBER/Salt Lake City seeking a creative genius to head our production department. Send T&R to Bill May, 19 East 200 South, Suite 106.5, Salt Lake City, UT 84111. No calls. EOE

EXCITING COUNTRY

Bright, personable, and dedicated individual needed for afternoon drive, or mid-days, at recognizable Country station in exciting city. Minimum 2 years experience. Females encouraged. Rush T&R to Radio & Records, 1930 Century Park West, Box #577, Los Angeles, CA 90067. EOE

RADIO SALES FOR LOS ANGELES AREA

(San Fernando Valley)

Willing to train enthusiastic beginner. Copywriting and production helpful. Room for rapid advancement - **Unlimited dollar potential.** Call Darrell Wayne - (818) 780-3644.

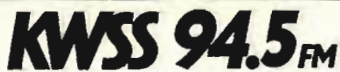
SUNBELT AM/FM

Positive, dedicated, self motivated, life-style aware, work-a-holic news person needed immediately. Growing sunbelt AM/FM combo. Females encouraged. Rush T&R to Radio & Records, 1930 Century Park West, Box #576, Los Angeles, CA 90067. EOE



RADIO - HELP WANTED - SALES

California: Highly successful AM/FM Combo, medium market, has sales openings for seasoned professional. Established active list, guaranteed salary, plus commissions, car allowance, bonuses and other company benefits. Send picture and resume to **KGEO/KGFM, Box 260, Bakersfield, CA 93302.** EOE



Nationwide Communication's KWSS, San Jose, is looking for an afternoon star! If you're ready to join the top rated CHR in the South Bay area, and can entertain with phones and real personality, we're looking for you! Excellent compensation package for the right person. If you can set the market on fire, overnight cassettes and resumes to: **Mike Preston, Program Director, KWSS Radio, 1589 Schallenberger Road, San Jose, CA 95131.** BOEIMF

A GREAT JOB FOR INNOVATIVE AIR TALENT

Can you communicate with adults using the telephone and today's music?

This is a personality-driven, full-service radio station in a major, major market.

Send tape, resume and support materials to:



SHANE MEDIA SERVICES

6405 Richmond Ave., Suite 311
Houston, TX 77057

OPENINGS



Looking for morning talent for the most adventurous AOR station in the country. If you think you belong, don't mind the hours & look at radio not just as a job but as a journey into the twilight zone, send T&R to **Mad Max, 91X, 4891 Pacific Coast Highway, San Diego, CA 92110.** EOE

POSITIONS SOUGHT

Seasoned Morning Pro. Major market experience, seeks competitive station where personality is paramount. Phones, bits, and more. MACY IN THE MORNING: (419) 666-6943. (1/2)

Parttime doesn't pay my bills. Entertaining female wants to contribute four years' experience and communications degree. W Tennessee/SW Kentucky. TERRY: (901) 587-9526. (1/2)

Experienced and hardworking reporter seeking fulltime news position in upper Midwest. JOE: (414) 766-2408. (1/2)

'Tis the season to rock & roll! Experienced AOR voice looking for stable gig. CHR/hybrid cool. Works hard. Ready to pull numbers now. JOHN A: (312) 784-1327. (1/2)

I'm not a DJ, but I play one on the radio. Win with a seasoned, outrageous, controversial, talk-about medium market morning man. MICHAEL: (415) 457-4298. (1/2)

Fort Lauderdale/Miami midday jock seeks winning organization with strong desire to dominate and destroy; will relocate. MITCH: (305) 427-7627. (1/2)

Energetic person seeking position. Four years' experience in all departments of radio. Urban and CHR preferred. HENRY MITCHELL III: (404) 627-6792. (1/2)

WALT HAMILTON

News Pro seeks News Director or Newsman position. 20 years major markets including Chicago, Milwaukee. All formats. All markets considered. 312-577-4499.

The best AC MD you've ever had, guaranteed! Research, production and airwork too. Top 75 markets or large metro suburban station. KARYN KASI: (409) 899-9488. (1/2)

13-year pro, Northwest native looking to stay here. Major market experience in programming, announcing, production, and talk show. STEVE: (503) 581-1795/363-7176. (1/2)

Help! I'm trapped in a DJ's body and would like to bust loose. Controversial, seasoned, outrageous small-medium market morning man. MT: (415) 457-4298. (1/2)

Topnotch anchor/reporter looking for topnotch news operation. Eight-year veteran, last four as news director in medium markets. MARTY: (813) 772-1959. (1/2)

Seeking an air personality? Phones, characters, proven numbers. Major market experience, creative, and a team player. CHR/AOR/Classic. BRUCE: (312) 872-4846. (1/2)

Only 24 words to convince you to hire me. Impossible. But 24 seconds of tape will. Five-year morning pro. Let's talk. VIC: (512) 993-5314. (1/2)

It's sad, but true, a lot of PDs hire friends, not necessarily talent. Humorous personality seeking job with bold PD in Southeast. ROB: (312) 894-3987. (1/2)

CHIEF ENGINEER

16 Yrs. experience high power FM and AM Directional. Satellite, computer control, and digital technology. Studio and transmitter construction. Very creative. Great with audio. Major market experience. P.O. Box 3191, Grand Rapids, MI 49501-3191.

Team player outgrowing current uniform. Usually plays DJ but can fill other positions. Medium or large Florida market preferred. LISA: (305) 743-0471. (1/2)

Why should you hire me? Well, I am creative, trustworthy, dependable and negotiable. 'Nuff said. JEFF: (516) 623-8483. (1/2)

Clever, talented, energetic morning man seeks final resting place with top format. 29 years young, ten years' experience, and great references. STEVE: (209) 683-8410. (1/2)

Looking for a hardworking team player? Asst. PD/MD/CHR/AOR/Classic Rock. Good artist/music knowledge. Good production. ARTHUR: (313) 647-1408. (1/2)

Mature professional personality with reliable delivery and tight spots available now. Dedicated team player. Stable situation, evenings, drive. JOHN: (312) 784-1327. (1/2)

More than news. Anchor/ND, eight years' experience. Can add personality as well as information to your programming. Call MARTY: (813) 772-1959. (1/2)

Creative, humble, professional, plus much more. Will consider returning to radio if you're a Country winner. Want to talk? Call TIM: (314) 456-8736. (1/2)

Stable, reliable, dependable 13-year veteran wants back home to Michigan or Florida. AC, CHR, or oldies. Long-term preferred. *MC DOUCETTE: (505) 722-3489. Keep trying. (1/2)

POSITIONS SOUGHT

Quality radio newsman in medium Midwest market. ND for four years. Needs new slot due to budget cuts. Willing to relocate. PAUL: (815) 964-3244. (1/2)

Twenty years old, versatile, winning attitude, five years' experience. Looking for challenge. (402) 463-4771 after 6 CST. (1/2)

Articulate pro looking for medium/major AC/Country position. Reliable, good voice, winning attitude. East Coast. JOE DONELAN (904) 385-7746. (1/2)

DAVE-O THE SPERM WHALE

WDJX/Louisville's Morning Producer seeks CHR or AOR evenings, PM Drive or Morning Team. **Voices! Yucks! Writes and produces out the wazoo! Call Dave-o: (812) 282-9734.**

New Yorker must move to Florida in two months. Prefer CHR team looking to retain market top. Call (718) 263-9353. (1/2)

MD/Asst. PD/middays with over four years' experience. Team worker, desire to move up to do and learn more. Midwest. CLINT: (812) 882-6060. (1/2)

Available February 1! Ten years of top 25 radio. Ready to pump up your spring ARB. RIC: (216) 835-2038. (1/2)

San Jose, San Francisco, Santa Cruz PDs. Marriage brought 14-year major market AOR/AC/CHR PD/MD/Jock talent back! Doing weekends, seeking more! JONA: (415) 961-7072. (1/2)

Dynamite Sports/Air Talent seeks gig on West Coast. Especially great on PBP and overall musical knowledge. Contact FRANK: (415) 223-1534. (1/2)

WINNING MUSIC DIRECTOR

RATINGS TRIPLED IN 9 MONTHS!!! Yes, it's true... and I could do the same for you. (#2 market in U.S.) 818-888-6584.

Eight-year news pro with a general class phone seeks a news position with medium/large market station. Possible engineer/news position considered. RICHARD (417) 667-8606. (1/2)

STOP!! Experienced CHR personality with BIG numbers & great production! If you're a solid CHR with the bucks, let's talk! JIM: (216) 433-4381. (1/2)

Personality AM/PM driver, bits and voices, searches medium/large market CHR/AC in East with personality. With personality news gal/sidekick. JIMBO: (802) 254-8453. (1/2)

To radio stations seeking experienced producer at entry level pay. Gave my guts for two years at respected NY stations. Have airing promos. JOEY D: (201) 487-0668. (1/2)

Looking for experience, organization, hard worker, and strong news skills? Call this newswoman at (312) 746-2580. (1/2)

Announcer with five years' experience seeks MD position in Western PA. Sports experience also. SAL: (412) 793-9508. (1/2)

ROCKY IN THE MORNING

Looking for a great morning show opening... Took Top 45 station from 7th to 2nd in adults in one week, then to #1 in the next week. **GREAT REFERENCES!! AN ORIGINAL!!**

Rocky Allen
513-372-4814

Seeking new position. 10 years' experience. Degree in journalism. Currently PD. Great voice, love a challenge. Will relocate. Call JEFF (502) 924-5494. (1/2)

Major market jock wants first PD position. Research experience, B.A., excellent references. Prefer AOR, CHR, or Classic Rock. Will relocate anywhere. DAVE: (602) 840-5169. (1/2)

Asst. PD/MD looking for same or PD. People person, workaholic, promotion-oriented. Top 25 markets only. Will prove self for little money! SCOTT: (313) 661-2289. (1/2)

Top ten market newswoman looking for new opportunity. (713) 782-8919. (1/2)

Creative, hardworking, loyal, thrifty, brave. No, not a Boy Scout, but a four-year pro looking for the right station to call home. Will relocate. **MAR K JUNCAN (704) 553-8921.** (1/2)

POSITIONS SOUGHT

Career-minded OM moving fast with experience in announcing, news, sales, sports, programming, management. I love mornings. MARK: (509) 453-5871. (1/2)

Denver and Colorado. Experienced, talented, versatile communicator available for DJ/production/news/MD. Experience includes Twin Cities. RANDALL (303) 444-1071. (1/2)

Warm, humorous, topical, entertaining morning personality wanted for Lincoln's Country station. T&R: Mark Lindow, KZKX, 111 N. 56th, Suite 205, Lincoln, NE 68504. (1/2)

Man with 1000 voices looking for fulltime management and/or on-air position anywhere. Experienced, humorous, great production. Interested? Call RICH: (606) 285-3186. (1/2)

Ratings need a lift? Sharp jock/MD ready to take you to the top. Five years Urban/CHR/AC. Great production, team player. SANDI: (205) 456-0283. (1/2)

Street and Beat reporter wants fulltime position at information-oriented station. I'm your man at the scene! SAM: (502) 683-1558. (1/2)

Working large Western market, looking to move back East. Family man, AC/Country/Oldies. (201) 238-8822. (1/2)

I've programmed, promoted and joked my way into the hearts of thousands. Seven-year pro seeks stable AOR. Any shift, any market. D.L.: (417) 678-2298. (1/2)

AOR/CHR/AC/News/Production. Well-balanced woman prefers fulltime position in radio industry. Love to rock! SUE: (505) 662-3122. (1/2)

Enthusiastic team player, assistant MD needs challenge now! Two years pro, three years' educational experience. CHR/AC/AOR. JEFF: (503) 582-4568. (1/2)

Energetic communicator seeks medium market AOR/CHR. Team atmosphere. Five and a half years' experience. J.J. (405) 237-8213. (1/2)

Two-year pro, highly creative, character voices, phone bits, other humor. Looking for morning or afternoon position. JIM: (419) 797-2202. (1/2)

Boston's best AC soft rock jock, friendly, warm and real. Seeking new longterm major market home. Either coast, AC/AOR/mellow rock. ED BRAND: (617) 464-5123. (1/2)

Disc jockey seeking AC/CHR. Four years' experience. Excellent production. Creative, dependable, great attitude. GLENN JENSON (312) 425-9495. (1/2)

MISCELLANEOUS

Jazz record service needed for AC FM. Send: FM96, WUPE, Box 1265, 501 East St., Pittsfield, MA 01202; (413) 499-1531, ask for Mike. (1/2)

WANTED: Free general education, instructional, and public affairs programs. 15-30 minute length. Send information: KCRH, 25555 Hesperian Blvd., Hayward, CA 94545. (1/2)

R&R Opportunities Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

Deadline

To appear in the following week's issue, we must receive your ad by **Thursday noon (PST)** prior to issue date. Address all ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

R&R Opportunities Free Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display.

Deadline

To appear in the following week's issue, we must receive your ad by **Thursday noon (PST)** prior to issue date.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

JANUARY 2, 1987

Four Weeks Three Weeks Two Weeks

8	6	3	1	DAN SEALS /You Still Move Me (EMI America)
14	10	8	2	GARY MORRIS /Leave Me Lonely (WB)
9	7	5	3	T.G. SHEPPARD /Half Past Forever (Columbia)
6	4	1	4	CONWAY TWITTY /Fallin' For You For Years (WB)
22	17	10	5	RONNIE MILSAP /How Do I Turn You On (RCA)
23	19	11	6	CRYSTAL GAYLE /Straight To The Heart (WB)
10	8	6	7	LIONEL RICHIE & ALABAMA /Deep River Woman (Motown)
3	2	2	8	REBA McENTIRE /What Am I Gonna Do About You (MCA)
2	1	4	9	DON WILLIAMS /Then It's Love (Capitol)
21	18	14	10	TANYA TUCKER /I'll Come Back As Another... (Capitol)
19	15	13	11	EDDIE RABBITT /Gotta Have You (RCA)
1	3	7	12	JUDDS /Cry Myself To Sleep (RCA/Curb)
26	22	18	13	NITTY GRITTY DIRT BAND /Fire In The Sky (WB)
18	16	15	14	JOHN CONLEE /The Carpenter (Columbia)
32	28	21	15	LEE GREENWOOD /Mornin' Ride (MCA)
35	29	20	16	EARL THOMAS CONLEY /I Can't Win For Losin' You (RCA)
25	21	19	17	LYLE LOVETT /Cowboy Man (MCA/Curb)
29	25	22	18	KEITH WHITLEY /Homecoming '63 (RCA)
31	27	23	19	EDDY RAVEN /Right Hand Man (RCA)
15	12	9	20	JUDY RODMAN /She Thinks That She'll Marry (MTM)
38	32	24	21	RANDY TRAVIS /No Place Like Home (WB)
16	14	12	22	O'KANES /Oh Darlin' (Columbia)
41	36	28	23	SKO /Baby's Got A New Baby (MTM)
34	30	27	24	JANIE FRICKIE /When A Woman Cries (Columbia)
4	9	17	25	MICHAEL JOHNSON /Give Me Wings (RCA)
37	34	29	26	SWEETHEARTS OF THE RODEO /Midnight Girl/Sunset Town (Columbia)
5	5	16	27	RICKY SKAGGS /Love's Gonna Get You Someday (Epic)
47	41	32	28	STATLER BROTHERS /Forever (Mercury/PG)
—	47	33	29	RESTLESS HEART /I'll Still Be Loving You (RCA)
—	45	36	30	JUICE NEWTON /What Can I Do With My Heart (RCA)
48	42	37	31	WILLIE NELSON /Partners After All (Columbia)
36	33	30	32	DWIGHT YOAKAM /It Won't Hurt (Reprise/WB)
40	38	34	33	WHITES /It Should Have Been Easy (MCA/Curb)
BREAKER	43	40	34	STEVE WARINER /Small Town Girl (MCA)
—	43	40	35	DONNA FARGO /Me & You (Mercury/PG)
BREAKER	—	48	36	KENNY ROGERS /Twenty Years Ago (RCA)
—	48	40	37	SOUTHERN PACIFIC /Killbilly Hill (WB)
BREAKER	—	—	38	JOHN SCHNEIDER /Take The Long Way Home (MCA)
DEBUT	—	—	39	GATLIN BROTHERS /Talkin' To The Moon (Columbia)
7	11	26	40	HANK WILLIAMS JR. /Mind Your Own Business (WB/Curb)
—	49	46	41	ED BRUCE /Quietly Crazy (RCA)
DEBUT	—	—	42	MARIE OSMOND /I Only Wanted You (Capitol/Curb)
13	13	25	43	PAKE McENTIRE /Bad Love (RCA)
46	44	41	44	RODNEY CROWELL /When I'm Free Again (Columbia)
11	20	31	45	MEL McDANIEL /Stand On It (Capitol)
—	—	50	46	JOHN ANDERSON /Countrified (WB)
28	26	35	47	GIRLS NEXT DOOR /Baby I Want It (MTM)
DEBUT	—	—	48	ANNE MURRAY /On And On (Capitol)
DEBUT	—	—	49	TOM WOPAT /Rock And Roll Of Love (EMI America)
20	24	39	50	KATHY MATTEA /Walk The Way The Wind Blows (Mercury/PG)

Total Reports/Adds Heavy Medium Light

161/0	139	20	2
162/1	117	43	2
158/0	120	35	3
156/0	120	31	5
164/1	89	70	5
165/0	88	70	7
147/0	111	24	12
145/1	102	27	16
141/0	98	29	14
158/0	77	77	4
154/2	81	59	14
137/0	87	29	21
158/0	54	88	16
141/1	66	66	9
158/6	30	116	12
159/2	32	105	22
148/4	55	68	25
142/1	39	83	20
156/4	34	107	15
138/1	71	47	20
154/4	19	100	35
120/3	59	45	16
150/4	7	106	37
136/3	19	85	32
103/0	55	29	19
140/6	8	93	39
110/0	42	45	23
134/11	5	74	55
137/21	4	65	68
137/26	0	69	68
112/13	3	62	47
95/1	17	51	27
98/4	13	56	29
113/41	0	39	74
95/2	9	54	32
102/44	2	29	71
98/9	3	55	40
101/23	1	42	58
91/46	4	27	60
62/0	21	20	21
89/10	2	46	41
85/22	0	27	58
54/0	12	24	18
76/3	2	31	43
44/0	10	25	9
74/5	1	35	38
50/0	7	29	14
71/21	1	17	53
77/11	0	21	56
40/0	9	20	11

MOST ADDED

- GATLIN BROTHERS (46)
- KENNY ROGERS (44)
- STEVE WARINER (41)
- HIGHWAY 101 (33)
- GEORGE JONES (29)
- JUICE NEWTON (26)
- GEORGE STRAIT (26)
- JOHN SCHNEIDER (23)
- SAWYER BROWN (22)
- MARIE OSMOND (22)

HOTTEST

- DAN SEALS (65)
- RICHIE & ALABAMA (57)
- CONWAY TWITTY (51)
- T.G. SHEPPARD (45)
- REBA McENTIRE (42)
- RONNIE MILSAP (34)
- DON WILLIAMS (34)
- GARY MORRIS (33)
- JUDDS (30)
- CRYSTAL GAYLE (25)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

STEVE WARINER
Small Town Girl (MCA)

On 68% of reporting stations. Rotations: Heavy 0, Medium 39, Light 74, Total Adds 41 including WCAO, WQBE, WRKZ, WAJR, WHN, WXBQ, WEZL, WSOC, WCOS, KHEY, KXXY, WWJO, WTHI, KWEN, KFDI, KALF, KSAN, KMPS, KGA, KIIM. Moves 47-34 on the Country chart.

KENNY ROGERS
Twenty Years Ago (RCA)

On 62% of reporting stations. Rotations: Heavy 2, Medium 29, Light 71, Total Adds 44 including WCAO, WQBE, WTSV, WWVA, WYII, KSSN, KYKX, KISS-FM, WSIX, WQDR, KWMT, WMUS, WKCQ, KTPK, WTCM, KCCY, KALF, KTOM, KSAN, KMPS. Moves 49-36 on the Country chart.

JOHN SCHNEIDER
Take The Long Way Home (MCA)

On 61% of reporting stations. Rotations: Heavy 1, Medium 42, Light 58, Total Adds 23 including WVAM, WNYR, WILQ, KYKR, WRNS, WCOS, WBHP, KSSN, WKSJ, WYYD, KBUC, KJJY, KSO, WTHI, KIK-FM, KUUY, KYGO, KNAX, KRPM, KGA. Moves 44-38 on the Country chart.

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RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

JANUARY 2, 1987

Four Three Two
Weeks Weeks Weeks

6	4	3	1	BILLY JOEL /This Is The Time (Columbia)
3	2	1	2	MIAMI SOUND MACHINE /Falling In Love (Uh-Oh) (Epic)
8	5	4	3	LINDA RONSTADT & JAMES INGRAM /Somewhere Out There (MCA)
1	1	2	4	BILLY OCEAN /Love Is Forever (Jive/Arista)
12	7	6	5	BENJAMIN ORR /Stay The Night (Elektra)
—	17	11	6	LIONEL RICHIE /Ballerina Girl (Motown)
13	10	7	7	AMY GRANT /Stay For A While (A&M)
17	12	10	8	GREGORY ABBOTT /Shake You Down (Columbia)
20	15	9	9	ANITA BAKER /Caught Up In The Rapture (Elektra)
2	3	5	10	BRUCE HORNSBY & THE RANGE /The Way It Is (RCA)
18	14	13	11	CHICAGO /Will You Still Love Me? (WB)
—	—	18	12	BILLY VERA & THE BEATERS /At This Moment (Rhino)
10	8	8	13	SERGIO MENDES BRASIL '86 /Take This Love (A&M)
—	—	17	14	JEFFREY OSBORNE /In Your Eyes (A&M)
5	9	14	15	PETER CETERA with AMY GRANT /Next Time I Fall (Full Moon/WB)
4	6	12	16	LIONEL RICHIE /Love Will Conquer All (Motown)
—	20	19	17	EL DeBARGE /Someone (Gordy/Motown)
—	—	20	18	TINA TURNER /Two People (Capitol)
11	11	15	19	BEN E. KING /Stand By Me (Atlantic)
—	—	—	20	CARPENTERS /Honolulu City Lights (A&M)

Total Reports/Adds	Heavy	Medium	Light
41/0	36	5	0
40/1	30	8	2
39/1	32	4	3
37/0	28	5	4
34/1	24	8	2
35/1	17	17	1
35/0	22	8	5
32/1	19	12	1
34/3	18	13	3
34/0	15	14	5
32/0	14	17	1
34/8	7	22	5
25/1	15	8	2
29/0	4	20	5
21/0	8	9	4
22/0	10	5	7
29/2	5	20	4
26/2	8	14	4
22/0	5	13	4
24/1	0	11	13

MOST ADDED

KENNY ROGERS (9)
TOTO (9)
BILLY VERA & THE BEATERS (8)
HUEY LEWIS & THE NEWS (5)
JAMES BROWN (4)

HOTTEST

BILLY JOEL (26)
MIAMI SOUND MACHINE (20)
BENJAMIN ORR (19)
RONSTADT & INGRAM (19)
BILLY OCEAN (17)
GREGORY ABBOTT (12)

BREAKERS.

No records qualified for Breaker status this week.

ADULT CONTEMPORARY

BREAKERS.

TOTO

Without Your Love (Columbia)

53% of our reporters on it. Rotations: Heavy 0, Medium 20, Light 33, Total Adds 17 including B100, WKGW, WXTC, WIZD, KELT, WSFL, KIOA, WLHT, WFMK, 3WM, KCIX, KWFM.

LUTHER VANDROSS

Stop To Love (Epic)

50% of our reporters on it. Rotations: Heavy 22, Medium 25, Light 12, Total Adds 12 with WHTX, KS94, B100, KIFM, WAEB, WKYE, WKGW, WIZD, WSFL, WKNE, WCHV, WMT-FM.

MOST ADDED

TOTO (17)
GLASS TIGER (14)
BRUCE WILLIS (14)
HUEY LEWIS & THE NEWS (12)
LUTHER VANDROSS (12)
JOURNEY (8)
COREY HART (7)
JAMES BROWN (6)
JERMAINE JACKSON (6)
KANSAS (6)
KENNY ROGERS (6)

HOTTEST

BILLY JOEL (66)
GREGORY ABBOTT (58)
CHICAGO (44)
BILLY VERA & THE BEATERS (44)
ANITA BAKER (43)
BENJAMIN ORR (37)
RONSTADT & INGRAM (33)
MIAMI SOUND MACHINE (26)
LIONEL RICHIE (18)
BILLY OCEAN (17)

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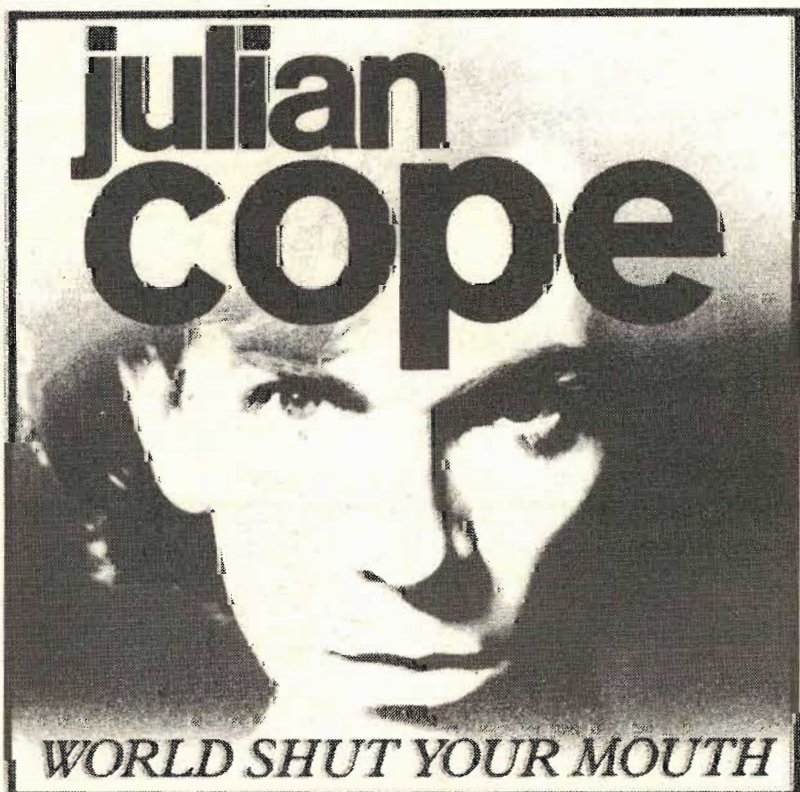
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RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

161 REPORTS				JANUARY 2, 1987			
Four Weeks	Three Weeks	Two Weeks		Total Reports/Adds	Power	Heavy	Medium
3	3	2	1 ERIC CLAPTON /August (Duck/WB)	"It's" (129)	"Tearing" (129)	"Miss" (39)	158-0 50- 135- 22-
1	1	1	2 BRUCE SPRINGSTEEN & THE E STREET BAND /Live/1975-85 (Columbia)	"Fire" (109)	"Because" (92)	"War" (51)	141-0 26- 105- 34-
2	2	3	3 BOSTON /Third Stage (MCA)	"Cool" (129)	"Ready" (83)	"Can'tcha" (45)	144-0 48- 134- 9+
5	4	4	4 PRETENDERS /Get Close (Sire/WB)	"My Baby" (141)	"Room" (84)	"Don't" (16)	154-1 39- 124- 27+
4	5	5	5 STEVE MILLER BAND /Living In The 20th Century (Capitol)	"Make" (118)	"Nobody" (85)	"Loved" (28)	151-0 27- 112- 38+
6	6	6	6 GEORGIA SATELLITES /Georgia Satellites (Elektra)	"Keep" (127)	"Battleship" (35)	"Railroad" (28)	144-1 50- 107- 31+
11	8	8	7 BON JOVI /Slippery When Wet (Mercury/PG)	"Livin'" (136)	"Wanted" (59)	"You Give" (4)	137-3 40+ 111+ 23-
7	7	7	8 BRUCE HORNSBY & THE RANGE /The Way It Is (RCA)	"Western" (138)	"The Way" (21)	"Road" (9)	146-0 32+ 109+ 37-
20	17	12	9 HUEY LEWIS & THE NEWS /Fore! (Chrysalis)	"Jacob's" (106)	"Lotta" (30)	"I Know" (19)	129-3 14+ 73+ 54-
23	18	13	10 ROBERT CRAY BAND /Strong Persuader (Mercury/PG)	"Smoking Gun" (143)	"I Guess" (6)	"Door" (6)	144-1 12+ 70+ 70-
15	14	11	11 PETER GABRIEL /So (Geffen)	"Big Time" (122)	"Voice" (7)	"Don't" (2)	125-1 32+ 95- 26-
8	11	9	12 BILLY IDOL /Whiplash Smile (Chrysalis)	"Gun" (125)	"Soul" (18)	"Lover" (14)	131-0 9- 53- 68-
19	15	14	13 KINKS /Think Visual (MCA)	"Working" (109)	"Rock 'N' Roll" (34)	"Lost" (23)	143-2 3+ 39+ 92-
22	20	16	14 EDDIE MONEY /Can't Hold Back (Columbia)	"I Wanna" (121)	"We Should" (16)	"Endless" (11)	130-2 14+ 54+ 69-
9	9	10	15 BENJAMIN ORR /The Lace (Elektra)	"Stay" (91)	"Too Hot" (26)	"In Circles" (6)	117-3 16- 72- 38+
18	21	18	16 KBC BAND /KBC Band (Arista)	"America" (124)	"It's Not You" (10)	"When" (4)	132-2 8+ 40- 86-
24	22	20	17 JASON & THE SCORCHERS /Still Standing (EMI America)	"Golden Ball" (131)	"Crashin'" (1)	"Shotgun" (1)	132-0 4+ 44+ 78-
12	12	15	18 KANSAS /Power (MCA)	"All I Wanted" (72)	"Power" (56)	"Silhouettes" (2)	112-1 10- 52- 52+
38	28	24	19 WORLD PARTY /Private Revolution (Chrysalis)	"Ship" (127)	"Private" (7)	"All Come True" (5)	130-4 2+ 25+ 91-
13	13	19	20 RIC OCASEK /This Side Of Paradise (Geffen)	"True To You" (85)	"Laughing" (8)	"Emotion" (4)	97-1 9- 51- 43-
16	23	25	21 DAVID & DAVID /Boomtown (A&M)	"Ain't So" (77)	"Swallowed" (43)	"Welcome" (3)	103=9 5+ 27- 63+
17	19	21	22 STEVIE RAY VAUGHAN & DOUBLE TROUBLE /Live Alive (Epic)	"Superstition" (79)	"Willie" (15)	"Pride" (6)	94-0 1- 33- 54-
25	24	23	23 BOB GELDOF /Deep In The Heart Of Nowhere (Atlantic)	"This" (98)	"Rock" (11)	"Pouring" (4)	108-0 0- 30- 66-
10	10	17	24 COLOR OF MONEY /Soundtrack (MCA)	"Who Owns" (88)	"Two Brothers" (2)	"Standing" (1)	89-0 8- 48- 35-
14	16	22	25 STEVE WINWOOD /Back In The High Life (Island/WB)	"High Life" (71)	"Finer Things" (10)	"Take It" (7)	86-2 3- 38- 42-
29	27	26	26 SMITHEREENS /Especially For You (Enigma)	"Behind" (105)	"Blood" (3)	"Strangers" (2)	109-2 3+ 22+ 74-
37	30	27	27 TIMBUK3 /Greetings From Timbuk3 (IRS/MCA)	"Life" (104)	"The Future's" (11)		108-5 2+ 17+ 76-
-	37	31	28 JOURNEY /Raised On Radio (Columbia)	"I'll Be Alright" (94)	"Raised" (1)	"Girl" (1)	94+3 10+ 36+ 52-
-	35	30	29 EUROPE /The Final Countdown (Epic)	"Final" (102)	"Night" (3)	"Carrie" (1)	106-1 0- 13+ 76-
40	36	32	30 'TIL TUESDAY /Welcome Home (Epic)	"Coming Up" (91)	"What About" (3)	"Will She" (1)	91-4 4+ 19+ 62-
28	26	29	31 BILLY JOEL /The Bridge (Columbia)	"This Is The" (60)	"Big Man" (4)	"Running" (3)	63-2 9- 39- 18-
21	25	28	32 LONE JUSTICE /Shelter (Geffen)	"Shelter" (60)	"I Found Love" (21)	"Belfry" (1)	70-1 3- 24- 39-
33	31	34	33 GENESIS /Invisible Touch (Atlantic)	"Tonight" (34)	"Land" (26)	"Deep" (7)	57+9 11+ 30= 23+
-	-	38	34 CINDERELLA /Night Songs (Mercury/PG)	"Nobody's Fool" (64)	"Shake" (1)	"Somebody" (1)	66-4 7+ 16+ 39-
-	38	35	35 IGGY POP /Blah, Blah, Blah (A&M)	"Real Wild Child" (73)	"Cry For Love" (1)		73-5 1- 11- 45-
30	34	36	36 JOHN FOGERTY /Eye Of The Zombie (WB)	"Knockin'" (55)	"Change" (9)	"Sail" (5)	63-6 2- 11- 48+
27	29	33	37 TALKING HEADS /True Stories (Sire/WB)	"Love For Sale" (49)	"Puzzlin'" (15)	"Wild" (3)	66-1 0- 11- 46-
34	32	37	38 PAUL YOUNG /Between Two Fires (Columbia)	"Some People" (52)	"Long Run" (2)	"Between" (2)	56-0 1= 10- 36-
36	39	39	39 STABILIZERS /Tyranny (Columbia)	"One Simple Thing" (35)	"Underground" (1)		35-0 10+ 20- 13-
DEBUT			40 LOVE & ROCKETS /Express (Big Time/RCA)	"All In My Mind" (60)	"Kundalini" (1)	"Yin" (1)	62+6 1= 4= 36+



BREAKERS.

No albums qualified
for Breaker status this week.

MOST ADDED

- ROB JUNGKLAS (20)
- DAVID & DAVID (9)
- GENESIS (9)
- JULIAN COPE (6)
- JOHN FOGERTY (6)
- CROWDED HOUSE (6)
- LOVE & ROCKETS (6)
- DON DIXON (5)
- IGGY POP (5)
- TIMBUK3 (5)
- ROBIN TROWER (5)

HOTTEST

- ERIC CLAPTON (50)
- GEORGIA SATELLITES (50)
- BOSTON (48)
- BON JOVI (40)
- PRETENDERS (39)
- PETER GABRIEL (32)
- BRUCE HORNSBY & RANGE (32)
- STEVE MILLER BAND (27)
- BRUCE SPRINGSTEEN & THE E... (26)
- BENJAMIN ORR (16)

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

161 REPORTS

Four Weeks Three Weeks Two Weeks

	Four Weeks	Three Weeks	Two Weeks	Rank	Artist/Track	Label	Reports/Adds	Power	Heavy	Medium
8	4	3		1	PRETENDERS/My Baby (Sire/WB)		141-1	34+	108-	30-
2	2	1		2	GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)		127-0	50-	102-	20-
32	18	7		3	BON JOVI/Livin' On A Prayer (Mercury/PG)		136=4	38+	101+	29-
3	3	2		4	ERIC CLAPTON/It's In The Way You Use It (Duck/WB)		129-0	39-	105-	23-
13	9	6		5	BRUCE HORNSBY & THE RANGE/On The Western Skyline (RCA)		138-1	28+	96+	41-
9	7	5		6	BOSTON/Cool The Engines (MCA)		129-2	29-	100-	28-
20	14	9		7	ROBERT CRAY BAND/Smoking Gun (Mercury/PG)		143-2	11+	69+	69-
17	13	8		8	PETER GABRIEL/Big Time (Geffen)		122-3	31+	92-	26-
1	1	4		9	STEVE MILLER BAND/I Want To Make The World... (Capitol)		118-0	21-	87-	27+
23	17	12		10	ANN WILSON/The Best Man In The World (Capitol)		126-1	16+	79+	45-
24	22	17		11	ERIC CLAPTON/Tearing Us Apart (Duck/WB)		129+5	7+	56+	68-
11	10	10		12	BRUCE SPRINGSTEEN & THE E STREET BAND/Fire (Columbia)		109-1	17=	82-	25-
21	21	15		13	BILLY IDOL/Don't Need A Gun (Chrysalis)		125-0	7+	50=	65-
22	20	16		14	JASON & THE SCORCHERS/Golden Ball And Chain (EMI America)		131-0	4+	43+	78-
51	34	23		15	EDDIE MONEY/I Wanna Go Back (Columbia)		121+6	11+	49+	65-
37	29	21		16	HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)		106-3	13+	60+	44-
30	27	20		17	KBC BAND/America (Arista)		124-3	7+	38+	81-
6	6	11		18	BENJAMIN ORR/Stay The Night (Elektra)		91-0	16-	66-	19-
46	31	24		19	WORLD PARTY/Ship Of Fools (Chrysalis)		127-6	2+	24+	89-
5	8	14		20	BOSTON/We're Ready (MCA)		83-1	22-	63-	16+
55	36	28		21	KINKS/Working At The Factory (MCA)		109=5	2+	32+	69-
27	26	22		22	BRUCE SPRINGSTEEN & THE E STREET BAND/Because... (Col.)		92-1	4+	52-	38-
4	5	13		23	DON HENLEY/Who Owns This Place?(MCA; Geffen)		88-0	8-	47-	35-
12	12	18		24	RIC OCASEK/True To You (Geffen)		85-1	9-	48-	34-
36	33	29		25	SMITHEREENS/Behind The Wall Of Sleep (Enigma)		105-3	3+	21+	71-
25	25	25		26	BOB GELDOF/This Is The World Calling (Atlantic)		98-0	0-	29-	59-
-	42	34		27	JOURNEY/I'll Be Alright Without You (Columbia)		94+4	10+	36+	52-
31	30	30		28	PRETENDERS/Room Full Of Mirrors (Sire/WB)		84-1	3=	31=	50=
48	39	33		29	TIMBUK3/Life Is Hard (IRS/MCA)		104-5	1+	12+	77-
-	48	39		30	STEVE MILLER BAND/Nobody But You Baby (Capitol)		85+9	6+	34+	49-
10	11	19		31	KANSAS/All I Wanted (MCA)		72-0	9-	45-	24-
57	41	36		32	EUROPE/The Final Countdown (Epic)		102-1	0-	12+	74-
60	43	38		33	'TIL TUESDAY/Coming Up Close (Epic)		91-4	4+	19+	62-
14	16	27		34	STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Superstition (Epic)		79-0	1-	30-	44-
15	19	26		35	STEVE WINWOOD/Back In The High Life Again (Island/WB)		71-1	1-	32-	34-
18	24	32		36	BON JOVI/Wanted Dead Or Alive (Mercury/PG)		59-0	2-	29-	29+
-	-	44		37	DAVID & DAVID/Ain't So Easy (A&M)		77+18	3+	16+	50+
33	32	35		38	BILLY JOEL/This Is The Time (Columbia)		60-2	8-	37-	18-
7	15	31		39	BRUCE SPRINGSTEEN & THE E STREET BAND/War (Columbia)		51-0	10-	36-	12-
59	46	40		40	IGGY POP/Real Wild Child (A&M)		73-6	1-	11-	45-
19	23	37		41	LONE JUSTICE/Shelter (Geffen)		60-0	3-	23-	33-
52	47	42		42	CINDERELLA/Nobody's Fool (Mercury/PG)		64-3	6+	15+	37-
-	-	58		43	KANSAS/Power (MCA)		56+15	1+	12+	36+
16	28	43		44	DAVID & DAVID/Swallowed By The Cracks (A&M)		43-1	2=	16-	23-
39	44	45		45	STABILIZERS/One Simple Thing (Columbia)		35-0	10+	20-	13-
40	40	46		46	BRUCE SPRINGSTEEN & THE E STREET.../Raise... (Col.)		41-3	3-	20-	20-
-	-	52		47	JOHN FOGERTY/Knockin' On Your Door (WB)		55+6	1=	8+	43+
-	56	59		48	BOSTON/Can'tcha Say/Still In Love (MCA)		45+12	3+	17+	24+
-	60	50		49	ERIC CLAPTON/Miss You (Duck/WB)		39-5	2+	15=	24+
-	-	53		50	JOAN JETT & THE BLACKHEARTS/Roadrunner (Blackheart/CBS)		51-2	2+	10+	26-
38	37	41		51	PAUL YOUNG/Some People (Columbia)		52-0	1=	9-	33-
-	54	51		52	TALKING HEADS/Love For Sale (Sire/WB)		49-3	0-	6-	36+
-	-	54		53	LOVE & ROCKETS/All In My Mind (Big Time/RCA)		60+6	0=	3=	35+
DEBUT	54	57		54	ROB JUNGKLAS/Make It Mean Something (Manhattan)		61+20	0=	0=	42+
45	45	47		55	GENESIS/Land Of Confusion (Atlantic)		26-0	9+	20-	4-
-	-	60		56	ROBIN TROWER/No Time (GNP Crescendo)		54+5	0-	4+	31+
54	57	57		57	BRUCE SPRINGSTEEN & THE E STREET BAND/Seeds (Columbia)		29-2	1=	14-	15+
DEBUT	58			58	DEEP PURPLE/Bad Attitude (Mercury/PG)		42/42	0	1	31
DEBUT	59			59	BOSTON/Hollyann (MCA)		29+4	1=	13=	14+
DEBUT	60			60	GEORGIA SATELLITES/Battleship Chains (Elektra)		35+13	0=	7+	25+

MOST ADDED

- DEEP PURPLE/Bad (42)
- LOS LOBOS/Shakin' (21)
- ROB JUNGKLAS/Make (20)
- DAVID & DAVID/Easy (18)
- KANSAS/Power (15)
- GEORGIA SATELLITES/Chains (13)
- BOSTON/Can'tcha (12)
- GENESIS/Tonight (11)
- STEVE MILLER BAND/Nobody (9)
- BENJAMIN ORR/Hot (8)
- GEORGIA SATELLITES/Steel (8)

HOTTEST

- GEORGIA SATELLITES/Keep (50)
- ERIC CLAPTON/Way (39)
- BON JOVI/Livin' (38)
- PRETENDERS/Baby (34)
- PETER GABRIEL/Time (31)
- BOSTON/Cool (29)
- BRUCE HORNSBY & THE RANGE/Skyline (28)
- BOSTON/Ready (22)
- STEVE MILLER BAND/Want (21)
- BRUCE SPRINGSTEEN.../Fire (17)

LOS LOBOS

"SHAKIN' SHAKIN' SHAKES"



A Most Added Track!
12" On Your Desk Now

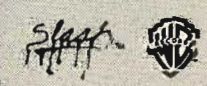
From The Forthcoming Los Lobos Album "BY THE LIGHT OF THE MOON"

Album On Your Desk January 19th

Produced By T-Bone Burnett And Los Lobos

BREAKERS

No tracks qualified for Breaker status this week.



RADIO & RECORDS NATIONAL AIRPLAY

CONTEMPORARY HIT RADIO

BREAKERS

CHICO DeBARGE
Talk To Me (Motown)

65% of our reporters playing it. Moves: Up 47, Debuts 11, Same 80, Down 0, Adds 18 including B104, B94, B106, Q107, WAVA, Z95, Y108. Moves 38-34 on the CHR chart.

PETER GABRIEL
Big Time (Geffen)

64% of our reporters playing it. Moves: Up 44, Debuts 17, Same 81, Down 0, Adds 12 including WCAU, 99DTX, WFLY, G105, WNCX, KLUC, KNAN. Debuts at number 39 on the CHR chart.

MOST ADDED

- TOTO (36)
- BRUCE WILLIS (33)
- HUEY LEWIS & THE NEWS (29)
- BON JOVI (20)
- DEAD OR ALIVE (20)
- JETS (19)
- CHICO DeBARGE (18)
- EDDIE MONEY (18)
- L. RONSTADT & J. INGRAM (18)
- BEASTIE BOYS (14)
- READY FOR THE WORLD (14)

MOST ACTIVE

- COREY HART (46)
- READY FOR THE WORLD (43)
- CINDERELLA (42)
- ARETHA FRANKLIN (41)
- EDDIE MONEY (38)
- DON JOHNSON (27)
- L. RONSTADT & J. INGRAM (25)
- ANN WILSON (25)
- NANCY MARTINEZ (23)
- DEBBIE HARRY (18)

HOTTEST

- BILLY VERA... (133)
- GREGORY ABBOTT (98)
- BANGLES (97)
- MADONNA (86)
- DURAN DURAN (75)
- JANET JACKSON (75)
- ROBBIE NEVIL (55)
- SURVIVOR (54)
- SAMANTHA FOX (41)
- GENESIS (39)

Most Active = Ups + Debuts - Downs

BLACK/URBAN

BREAKERS

GLADYS KNIGHT & PIPS
Send It To Me (MCA)

63% of our reporting stations on it. Rotations: Heavy 0/0, Medium 21/2, Light 36/6, Total Adds 8, WBLK, WOWI, WZAK, WQMG, KIIZ, WKGN, KJCB, KOKY. Debuts at number 40 on the B/U chart.

MOST ADDED

- MILLIE JACKSON (9)
- JESSE JOHNSON (9)
- GLADYS KNIGHT & PIPS (8)
- MIDNIGHT STAR (8)
- CLUB NOUVEAU (7)

HOTTEST

- JANET JACKSON (61)
- LUTHER VANDROSS (57)
- KOOL & THE GANG (34)
- BOBBY BROWN (25)
- SHIRLEY MURDOCK (25)
- ANITA BAKER (23)
- CAMEO (23)
- MIKI HOWARD (23)
- VESTA WILLIAMS (18)

JAZZ

TOP 30

JANUARY 2, 1987

Two Weeks

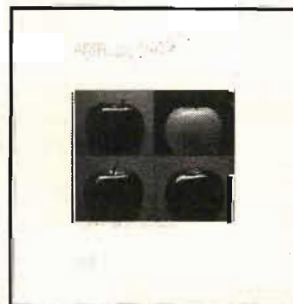
- 2 1 **TANIA MARIA/Lady From Brazil** (Manhattan)
- 3 2 **CRUSADERS/The Good & Bad Times** (MCA)
- 1 3 **HENRY JOHNSON/You're The One** (MCA Impulse!)
- 4 4 **STANLEY JORDAN/Standards Volume #1** (Blue Note)
- 5 5 **GEORGE HOWARD/A Nice Place To Be** (MCA)
- 8 6 **AHMAD JAMAL/Live At The Montreal Jazz Festival**(Atlantic)
- 9 7 **DEXTER GORDON/Other Side Of Round Midnight** (Blue Note)
- 6 8 **BRANFORD MARSALIS/Royal Garden Blues** (Columbia)
- 10 9 **BOB THOMPSON/Brother's Keeper** (Intima/Enigma)
- 7 10 **MILES DAVIS/Tutu** (WB)
- 11 11 **MULGREW MILLER/Work!** (Landmark)
- 18 12 **JAMAALADEEN TACUMA/Music World** (Gramavision)
- 13 13 **KENT JORDAN/Night Aire** (Columbia)
- 14 14 **ETTA JAMES/EDDIE "CLEANHEAD" VINSON/Blues In The Night** (Fantasy)
- 12 15 **TOM SCOTT/One Night/One Day** (Soundwings)
- 19 16 **RANDY BERNSEN/Mo' Wasabi** (Zebra/MCA)
- 17 17 **BOB JAMES/Obsession** (WB)
- 20 18 **ART BLAKEY & THE JAZZ MESSENGERS/Feelin' Good** (Delos)
- 25 19 **DENNY ZEITLIN/Homcoming** (Living Music/WH)
- 15 20 **WYNTON MARSALIS/J Mood** (Columbia)
- 27 21 **SUPERSAX & L.A. VOICES/Straighten Up & Fly Right #3** (Columbia)
- 22 22 **ROUND MIDNIGHT/Soundtrack** (Columbia)
- 24 23 **ART BLAKEY & THE JAZZ MESSENGERS/Live At Kimball's** (Concord)
- DEBUT 24 **SHERRY WINSTON/Do It For Love** (Pausa)
- DEBUT 25 **TIMELESS ALLSTARS/Essence** (Delos)
- 16 26 **STANLEY CLARKE/Hideaway** (Epic)
- DEBUT 27 **VITAL INFORMATION/Global Beat** (Columbia)
- 23 28 **JEFF LORBER/Private Passion** (WB)
- 29 29 **M. ALEXANDER/N.H.O. PEDERSEN/G.TATE/Threesome** (Soul Note)
- 21 30 **BEN SIDRAN/On The Live Side** (Windham Hill)

MOST ADDED

- SHERRY WINSTON (13)
- LAUREL MASSE (8)
- WISHFUL THINKING (8)
- DENNIS COFFEY (6)
- McCOY TYNER (6)
- VITAL INFORMATION (6)
- CHARLIE WATTS ORCHESTRA (6)

HOTTEST

- CRUSADERS (16)
- GEORGE HOWARD (15)
- HENRY JOHNSON (13)
- STANLEY JORDAN (12)
- TANIA MARIA (12)
- BOB THOMPSON (11)
- DEXTER GORDON (9)
- AHMAD JAMAL (7)



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ARISTA KICKS OFF '87 WITH A BANG!



EXPOSÉ

"Come Go With Me"

The group's first two releases went #1 on the dance charts. "Come Go With Me," their latest single, is exploding at clubs, becoming Exposé's fastest breaking hit yet. Already on:

Y 100 • Power 96
• Power 106 •
Hot 103 • KMEL
... to name just a few.

Going for adds
January 12th. Watch
for their debut album,
Exposure, in early
February.



ARETHA

"Jimmy Lee"

Bulleting up the Top 5 on the way to #1 at R&B and selling through. "Jimmy Lee" continues to take healthy jumps at Top 40, fueling the album to platinum.

R&R: 3



KBC BAND

"America"

Receiving widespread support from AOR, the powerful new single, "America," written by Paul Kantner and Marty Balin, is the kind of song people will be listening and reacting to for years to come. See "America," their exhilarating new video, now on MTV.

R&R AOR
TRACKS: 17



CARLY SIMON

"Coming Around Again"

Another of Arista's dramatic comeback stories. The former #1 A/C hit is moving steadily up the pop charts each week. Watch for Carly's debut Arista album coming soon.

BB: 24
R&R: 23

OUR NEW YEAR'S REVOLUTION.

CONTEMPORARY HIT RADIO

Four Weeks	Three Weeks	Two Weeks	
3	2	1	1 BANGLES/Walk Like An Egyptian (Columbia)
5	4	3	2 DURAN DURAN/Notorious (Capitol)
11	6	4	3 GREGORY ABBOTT/Shake You Down (Columbia)
12	9	6	4 ROBBIE NEVIL/C'est La Vie (Manhattan)
9	7	5	5 SURVIVOR/Is This Love (Scotti Bros./CBS)
15	10	8	6 JANET JACKSON/Control (A&M)
14	11	9	7 GENESIS/Land Of Confusion (Atlantic)
2	1	2	8 WANG CHUNG/Everybody Have Fun Tonight (Geffen)
28	18	11	9 BILLY VERA & THE BEATERS/At This Moment (Rhino)
30	21	13	10 MADONNA/Open Your Heart (Sire/WB)
22	17	14	11 GLASS TIGER/Someday (Manhattan)
6	5	10	12 PRETENDERS/Don't Get Me Wrong (Sire/WB)
1	3	7	13 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
23	20	16	14 KOOL & THE GANG/Victory (Mercury/PG)
38	25	19	15 CYNDI LAUPER/Change Of Heart (Portrait/CBS)
21	19	17	16 BILLY OCEAN/Love Is Forever (Jive/Arista)
16	13	12	17 BRUCE SPRINGSTEEN & E STREET BAND/War (Columbia)
—	32	24	18 BOSTON/We're Ready (MCA)
29	24	21	19 KANSAS/All I Wanted (MCA)
25	22	20	20 TIMBUK3/The Future's So Bright... (IRS/MCA)
31	26	22	21 MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
39	35	29	22 CHICAGO/Will You Still Love Me? (WB)
35	28	25	23 CARLY SIMON/Coming Around Again (Arista)
36	29	26	24 BILLY JOEL/This Is The Time (Columbia)
—	36	30	25 SAMANTHA FOX/Touch Me (I Want Your Body) (Jive/RCA)
37	30	28	26 TINA TURNER/Two People (Capitol)
17	16	18	27 BEN E. KING/Stand By Me (Atlantic)
—	38	33	28 GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)
8	8	15	29 HOWARD JONES/You Know I Love You . . . Don't You (Elektra)
—	—	37	30 BON JOVI/Livin' On A Prayer (Mercury/PG)
—	40	34	31 BENJAMIN ORR/Stay The Night (Elektra)
—	—	35	32 JETS/You Got It All (MCA)
—	—	36	33 LUTHER VANDROSS/Stop To Love (Epic)
BREAKER	34	34	34 CHICO DeBARGE/Talk To Me (Motown)
—	—	40	35 LIONEL RICHIE/Ballerina Girl (Motown)
DEBUT	36	36	36 READY FOR THE WORLD/Love You Down (MCA)
DEBUT	37	37	37 JOURNEY/I'll Be Alright Without You (Columbia)
DEBUT	38	38	38 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)
BREAKER	39	39	39 PETER GABRIEL/Big Time (Geffen)
DEBUT	40	40	40 HUMAN LEAGUE/I Need Your Loving (A&M)

ADULT CONTEMPORARY

5	2	1	1 BILLY JOEL/This Is The Time (Columbia)
6	4	3	2 GREGORY ABBOTT/Shake You Down (Columbia)
8	6	4	3 ANITA BAKER/Caught Up In The Rapture (Elektra)
1	1	2	4 BENJAMIN ORR/Stay The Night (Elektra)
14	10	7	5 CHICAGO/Will You Still Love Me? (WB)
—	19	12	6 BILLY VERA & THE BEATERS/At This Moment (Rhino)
24	12	10	7 LIONEL RICHIE/Ballerina Girl (Motown)
11	8	8	8 LINDA RONSTADT & JAMES INGRAM/Somewhere Out There (MCA)
3	3	5	9 MIAMI SOUND MACHINE/Falling In Love (Uh-Oh) (Epic)
2	5	6	10 BILLY OCEAN/Love Is Forever (Jive/Arista)
10	9	9	11 SERGIO MENDES BRASIL '86/Take This Love (A&M)
22	17	13	12 TINA TURNER/Two People (Capitol)
4	7	11	13 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)
—	—	18	14 JOURNEY/I'll Be Alright Without You (Columbia)
19	16	15	15 AMY GRANT/Stay For A While (A&M)
25	23	20	16 ARETHA FRANKLIN/Jimmy Lee (Arista)
21	20	17	17 POINTER SISTERS/Goldmine (RCA)
27	24	19	18 EL DeBARGE/Someone (Gordy/Motown)
7	11	16	19 RIC OCASEK/Emotion In Motion (Geffen)
—	29	22	20 JEFFREY OSBORNE/In Your Eyes (A&M)
30	25	21	21 JETS/You Got It All (MCA)
15	13	14	22 BEN E. KING/Stand By Me (Atlantic)
—	—	29	23 GLASS TIGER/Someday (Manhattan)
—	30	24	24 KOOL & THE GANG/Victory (Mercury/PG)
—	—	30	25 KANSAS/All I Wanted (MCA)
28	26	25	26 L. RONSTADT & N. RIDDLE ORCHESTRA/When You Wish... (Elektra)
9	14	27	27 LIONEL RICHIE/Love Will Conquer All (Motown)
17	18	28	28 PETER CETERA with AMY GRANT/Next Time I Fall (Full Moon/WB)
DEBUT	29	29	29 DON JOHNSON/Heartache Away (Epic)
DEBUT	30	30	30 JERMAINE JACKSON/Words Into Action (Arista)

AOR TRACKS®

Four Weeks	Three Weeks	Two Weeks	
8	4	3	1 PRETENDERS/My Baby (Sire/WB)
2	2	1	2 GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)
32	18	7	3 BON JOVI/Livin' On A Prayer (Mercury/PG)
3	3	2	4 ERIC CLAPTON/It's In The Way You Use It (Duck/WB)
13	9	6	5 BRUCE HORNSBY & THE RANGE/On The Western Skyline (RCA)
9	7	5	6 BOSTON/Cool The Engines (MCA)
20	14	9	7 ROBERT CRAY BAND/Smoking Gun (Mercury/PG)
17	13	8	8 PETER GABRIEL/Big Time (Geffen)
1	1	4	9 STEVE MILLER BAND/I Want To Make The World... (Capitol)
23	17	12	10 ANN WILSON/The Best Man In The World (Capitol)
24	22	17	11 ERIC CLAPTON/Tearing Us Apart (Duck/WB)
11	10	10	12 BRUCE SPRINGSTEEN & THE E STREET BAND/Fire (Columbia)
21	21	15	13 BILLY IDOL/Don't Need A Gun (Chrysalis)
22	20	16	14 JASON & THE SCORCHERS/Golden Ball And Chain (EMI America)
51	34	23	15 EDDIE MONEY/I Wanna Go Back (Columbia)
37	29	21	16 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)
30	27	20	17 KBC BAND/America (Arista)
6	6	11	18 BENJAMIN ORR/Stay The Night (Elektra)
46	31	24	19 WORLD PARTY/Ship Of Fools (Chrysalis)
5	8	14	20 BOSTON/We're Ready (MCA)
55	36	28	21 KINKS/Working At The Factory (MCA)
27	26	22	22 BRUCE SPRINGSTEEN & THE E STREET BAND/Because... (Col.)
4	5	13	23 DON HENLEY/Who Owns This Place?(MCA; Geffen)
12	12	18	24 RIC OCASEK/True To You (Geffen)
36	33	29	25 SMITHEREENS/Behind The Wall Of Sleep (Enigma)
25	25	25	26 BOB GELDOF/This Is The World Calling (Atlantic)
—	42	34	27 JOURNEY/I'll Be Alright Without You (Columbia)
31	30	30	28 PRETENDERS/Room Full Of Mirrors (Sire/WB)
48	39	33	29 TIMBUK3/Life Is Hard (IRS/MCA)
—	48	39	30 STEVE MILLER BAND/Nobody But You Baby (Capitol)

BLACK/URBAN

5	4	2	1 LUTHER VANDROSS/Stop To Love (Epic)
4	1	1	2 JANET JACKSON/Control (A&M)
16	10	5	3 ARETHA FRANKLIN/Jimmy Lee (Arista)
13	8	6	4 MIKI HOWARD/Come Share My Love (Atlantic)
26	20	9	5 CAMEO/Candy (Atlanta Artists/PG)
3	3	3	6 KOOL & THE GANG/Victory (Mercury/PG)
1	2	4	7 BOBBY BROWN/Girlfriend (MCA)
17	15	10	8 JAMES "D TRAIN" WILLIAMS/Misunderstanding (Columbia)
8	7	7	9 VESTA WILLIAMS/Once Bitten Twice Shy (A&M)
21	18	14	10 GEORGE BENSON/Shiver (WB)
18	14	12	11 GRACE JONES/I'm Not Perfect (But I'm Perfect For You) (Manhattan)
19	19	18	12 POINTER SISTERS/Goldmine (RCA)
22	17	15	13 SHIRLEY MURDOCK/As We Lay (Elektra)
31	28	19	14 ROBBIE NEVIL/C'est La Vie (Manhattan)
32	27	20	15 MELBA MOORE/Falling (Capitol)
14	11	11	16 KLYMAXX/Sexy (Constellation/MCA)
7	6	8	17 ANITA BAKER/Caught Up In The Rapture (Elektra)
27	24	21	18 GAP BAND/Big Fun (Total Experience/RCA)
—	—	26	19 FREDDIE JACKSON/Have You Ever Loved Somebody (Capitol)
15	13	13	20 BILLY OCEAN/Love Is Forever (Jive/Arista)
—	35	25	21 LIONEL RICHIE/Ballerina Girl (Motown)
38	32	27	22 TINA TURNER/Two People (Capitol)
40	33	29	23 DONNA ALLEN/Serious (21/Atco)
2	5	17	24 READY FOR THE WORLD/Love You Down (MCA)
36	31	28	25 RAY GOODMAN & BROWN/Take It To The Limit (EMI America)
9	9	16	26 NEW EDITION/Once In A Lifetime Groove (MCA)
28	23	23	27 KRYSTOL/Precious, Precious (Epic)
—	34	31	28 O'BRYAN/Tenderoni (Capitol)
—	39	32	29 FIVE STAR/If I Say Yes (RCA)
—	40	33	30 TEMPTATIONS/To Be Continued (Gordy/Motown)
—	36	34	31 J. BLACKFOOT/U Turn (Edge)
—	37	35	32 ROSE ROYCE/Doesn't Have To Be This Way (Omni/Atlantic)
—	—	36	33 FORCE MD'S/I Wanna Know Your Name (Tommy Boy/WB)
—	—	37	34 RJ'S LATEST ARRIVAL/Hold On (Manhattan)
24	22	22	35 EL DeBARGE/Someone (Gordy/Motown)
—	—	39	36 CLUB NOUVEAU/Situation #9 (Tommy Boy/WB)
—	—	40	37 LUTHER INGRAM/Baby Don't Go Too Far (Profile)
29	26	24	38 AL JARREAU/Tell Me What I Gotta Do (WB)
DEBUT	39	39	39 LOOSE ENDS/Slow Down (MCA)
BREAKER	40	40	40 GLADYS KNIGHT & PIPS/Send It To Me (MCA)